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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

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Professor Orientador João Vaz

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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, 19th 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.[1] 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.[2] 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,[3] 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 19th century Portuguese composer António José Soares.

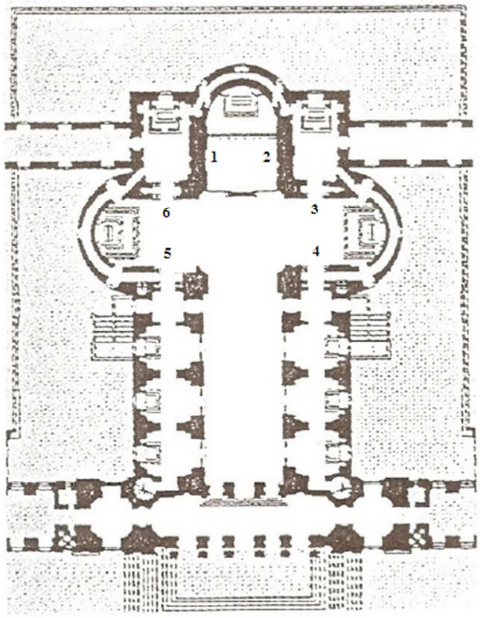

Figure 1: Location and names of organs in the Basilica of Mafra: The organs *Evangelho* (1) and *Epístola* (2) in the Gospel and Epistle sides of the high altar, *Conceição* (3) and *Santa Bárbara* (4) in the southern transept, and *Sacramento* (5) and *São Pedro d'Alcântara* (6) in the northern transept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

[1] Doderer, Gerhard, "Subsídios novos para a História dos órgãos da Basílica de Mafra," 103-104.

[2] Vaz, João, "The Six Organs in the Palace of Mafra: A Restoration," 176.

[3] 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 19th 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 18th and 19th 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 Cantochaõ, que acompanharem, levantem sempre as maõs do Orgaõ em todas as virgulas, ou pauzas, que encontrarem pelo meyo das Missas, Hymnos, ou outra qualquer cantorîa, 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 Orgaõs do Côro.*[4]
>
> 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 18th and 19th 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.[5]

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

[4] 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.

[5] 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.[6] 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.[7] 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.[8]

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.[9] 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 Patriarchal, 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 differentes composições que lhe tem ordenado para a dita Basilica, mostrando n'ellas sciencia e gosto: alèm d'isto attesto tambem, que tem bons constumes e se tem portado com muito boa conducta...*[10]
>
> 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

[6] Vasconcellos, Joaquim de, *Os Musicos Portuguezes*, 180.

[7] Vieira, Ernesto, *Diccionario Bibliographico de Musicos Portuguezes*, 330.

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

[9] Vieira, 328.

[10] 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 tambem um estylo pesado e pouca inspiração*.[11]
>
> 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*.[12]
>
> 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.

[11] Vasconcellos, 182.

[12] Vieira, 330.

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

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

Date	Title	# of organs
1808	*Responsorios p^{a} a Festa de N S^{ra} da Paz a 4 Concertado com acompanhamento de orgaô Obrigado. "Original em Mafra Do anno del 1808"*	1
1821	*Te Deum Laudamus a Tenores e dois orgaôs P^{ra}se cantar na Real Basilica de Mafra em acçaô de graças pela Feliz Chegada de suas Maggestades*	2
1820-1850	*Sinfonia p.^{a} 4 Orgãos*	4
1820-1850	*Sinfonia*	4
1820-1850	*Sinfonia Nell'Opera L'Cenerentola: acomodata pergli Organi de Mafra Del Maestro Rossini*	4
1840-1850	*Benedictus alternado: P^{a} se cantar na Real Bazilica de Mafra*	2
1830-1850	*Dixit Dominus a Tenores e Baxhos com acompt^{o} de orgaô*	5
1830-1850	*Psalmo Laudate Dominum*	5
1830-1860	*Ladainha de N.S^{ra}. Muzica do S^{r} Marcos Portogal posta p^{o} Tenores e Bachos com a Companham^{to} de orgaôs. Por An^{to} Joze Soares, p^{a} se cantar na R. Basilica d- Mafra*	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.[13] This hypothesis is confirmed by the signature of Soares on the four-organ arrangement.

[13] 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;"[14] 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[15]) his royal desire that sacred music become lighter and more similar to the secular, namely, to the operatic style.[16] 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). [17]

At least 15 works for all six organs were written in 1807, the year the organs were completed.[18] 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,[19] 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

[14] Branco, João de Freitas. *História da Música Portuguesa*, 192.

[15] Azevedo, *Biblioteca do Palácio Nacional de Mafra: Catálogo dos fundos musicais.*

[16] Branco, de Freitas, 221.

[17] Vasconcellos, 181.

[18] See Appendix 1.

[19] Doderer, 107.

of which are for four organs in full score: *Sinfonia p.ª 4 Orgãos, Sinfonia,* and *Sinfonia Nell'Opera L'Cenerentola: acomodata 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.ª 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^r. Soares.* The piece *Sinfonia pª. 4 Orgãos* (as written at the top of the full score) is known as *Sinfonia 1ª* in the separate organ parts. Going forward, *Sinfonia p.ª 4 Orgãos* will be referred to as *Sinfonia 1ª*, and the *Sinfonia* which was arranged for four organs from a six organ version will be referred to as *Sinfonia [2ª]*.

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).[20] 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[21] (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).[22] 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 [2ª]* is not dated, but the history of the instruments suggests that it is from the year 1807, the year the organs were

[20] Vaz, "The Six Organs in the Palace of Mafra: A Restoration," 180.

[21] Doderer, 107.

[22] Vaz, "The Six Organs in the Palace of Mafra: A Restoration," 180.

completed, and in which fifteen other compositions for six organs were written.[23] 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

[23] 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 posteriors, 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 remodulação concluída dos respectivos instrumentos.*[24]
>
> 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.

[24] 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 1ª*, 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.

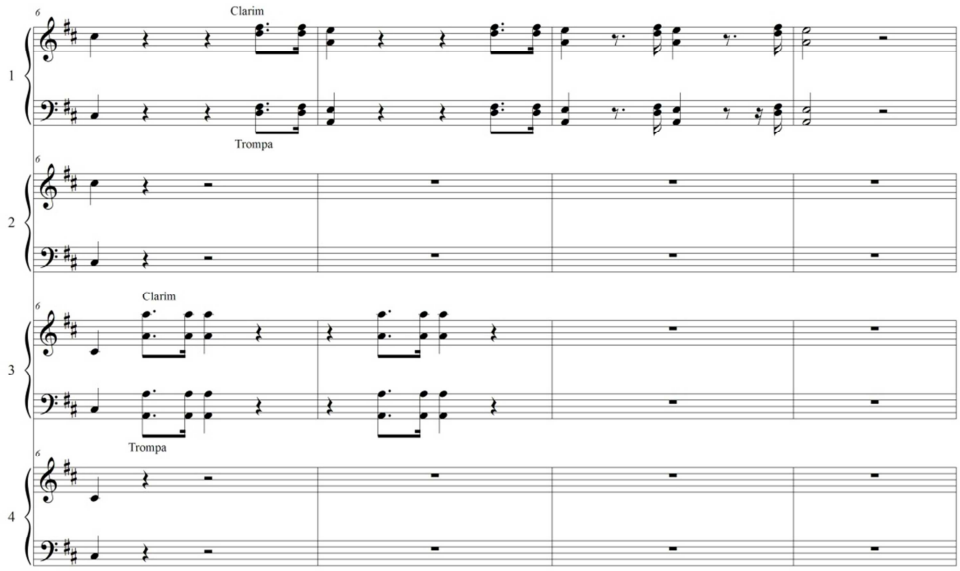

Figure 2: Four measures of volley dialogue between Organs 1 and 3, excerpt from *Sinfonia 1ª*, mm. 6-9.

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 1ª* for an example of Organ 4 playing in dialogue with Organs 1, 2, and 3, and p. 69, mm. 60-63 of *Sinfonia [2ª]* 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.

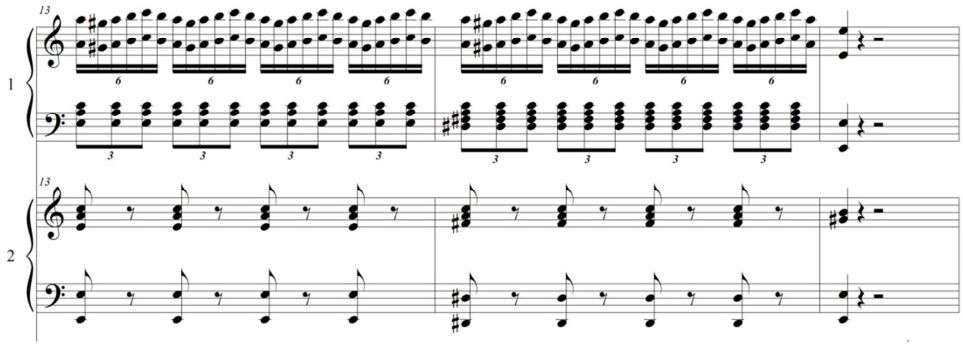

Figure 3: Organs 1 and 2 playing together as an ensemble; excerpt from *Sinfonia nell'Opera La Cenerentola* mm. 13-14.

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.

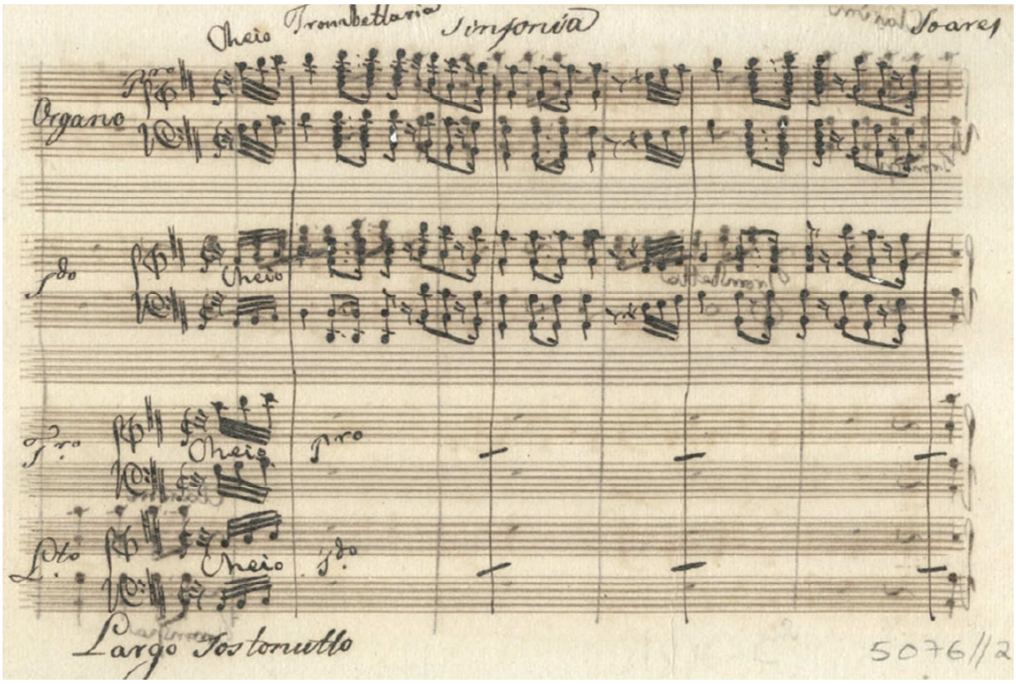

Figure 4: Example from Manuscript of *Sinfonia[2ª]*, mm. 1-3. Organ 3 doubles Organ 1, while Organ 4 doubles Organ 2; example of all four organs playing together as an ensemble.

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.

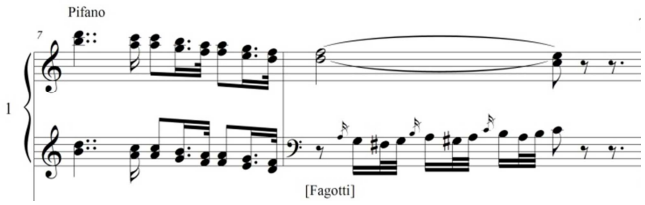

Figure 5: Soares's arrangement *Sinfonia nell'Opera La Cenerentola* mm. 7-8; example of solo line, using a stop specific to Organ 1.

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 1ª*, 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.

Sinfonia 1ª: Ensemble Playing		
	# 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 1ª*

An analysis of dialogue revealed that of all three pieces, *Sinfonia 1ª* 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 [2ª]* there are seven, and in the Rossini arrangement, only one. For this reason, of the two Sinfonias, *Sinfonia 1ª* appears to be the most interesting for the listener.

Sinfonia 1ª: 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 1ª*

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.

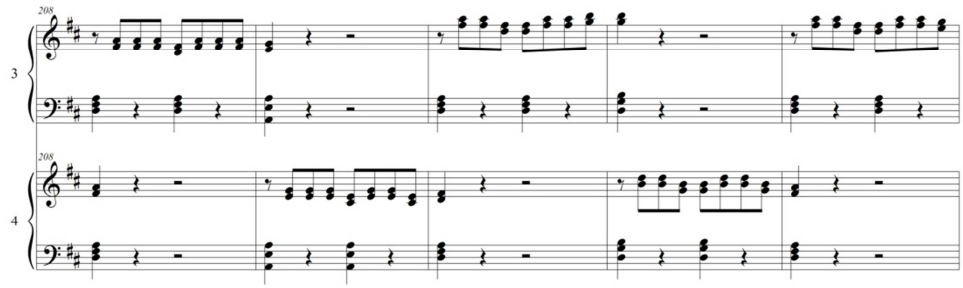

Figure 6: Prominent dialogue between Organs 3 and 4, *Sinfonia 1ª* mm. 208-212, which would benefit from being placed in opposite transepts to create an obvious stereo effect.

An analysis of which parts are given solo material shows that Organ 1 has the most prominent part in *Sinfonia 1ª*. 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.

Sinfonia 1ª: Solo melodic lines		
	# 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 1ª*

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

Sinfonia 1ª: Total Measures played	
	# of measures
Org. 1	242
Org. 2	205
Org. 3	184
Org. 4	160

Table 6: Total measures played, *Sinfonia 1ª*

The most basic conclusion that can be made from the analysis of *Sinfonia 1ª*, 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.

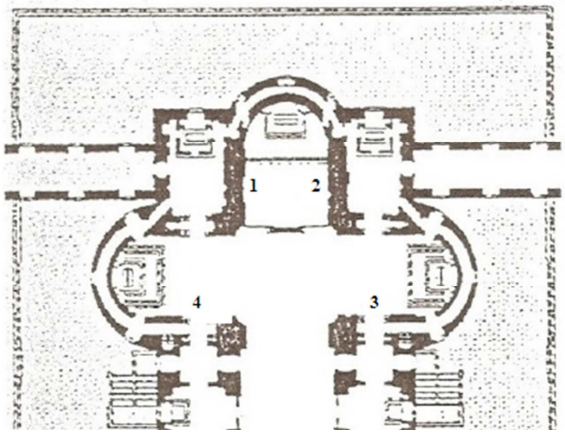

Figure 7: Suggested placement for organs in *Sinfonia 1ª*

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

Sinfonia [2ª]: Ensemble		
	# of measures	# of occurrences
All	85	20

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

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

Sinfonia [2ª]: Dialogue		
	# 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 [2ª]*

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.

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

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

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[2ª]*, 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 [2ª]*.

*Sinfonia [2ª]:*Total Measures played	
	# of measures
Org. 1	198
Org. 2	152
Org. 3	190
Org. 4	159

Table 10: Total measures played, *Sinfonia [2ª]*

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.

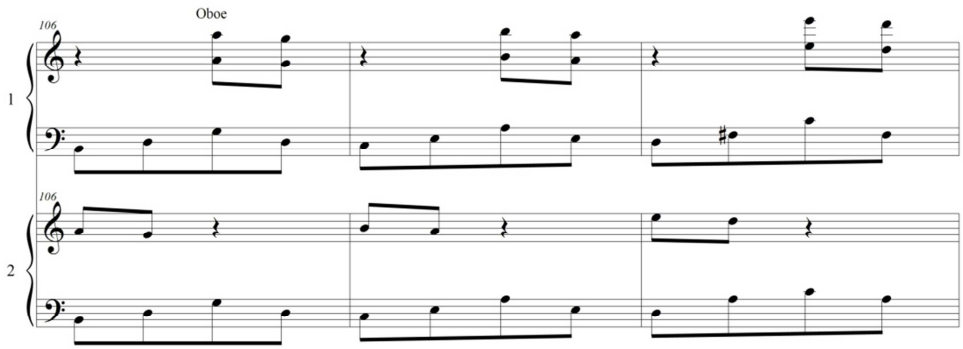

Figure 8: Ensemble playing between Organs 1 and 2, which also has some elements of dialogue. *La Cenerentola*, mm. 106-108.

La Cenerentola: 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.

La Cenerentola: Dialogue		
	# of measures	# of occurrences
Orgs. 3 & 4	4	1

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

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

La Cenerentola: Solo melodic lines		
	# 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 1ª*, a ranking of importance from 1 to 4.

La Cenerentola: Total Measures played	
	# 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.

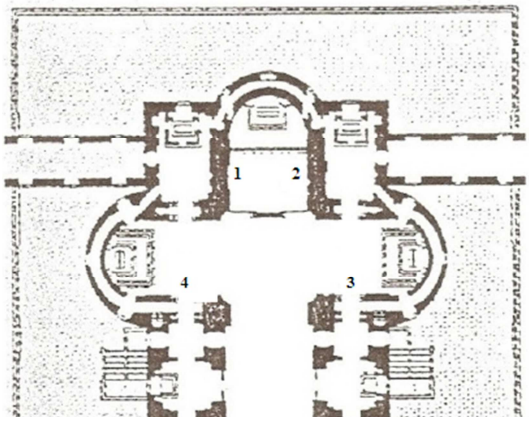

Figure 9: Configuration of Organ parts which functions well for all three pieces: Organs 1 and 2 in the high altar, Organ 3 at *Santa Bárbara* in the southern transept, and Organ 4 at *Sacramento* in the northern transept.

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*.

Sinfonia 1ª				
	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 1ª*

In *Sinfonia [2ª]*, 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*,[25] 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*.

Sinfonia [2ª]				
	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			
Pifano (r.h.)	x			

Table 16: Registrations markings called for in *Sinfonia [2ª]*

[25] 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*,[26] although the current organ does not have the *Pífano* (again, no organ currently has a stop with this name).

Sinfonia nell'Opera La Cenerentola				
	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
Pifano (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.

[26] Doderer, p. 126.

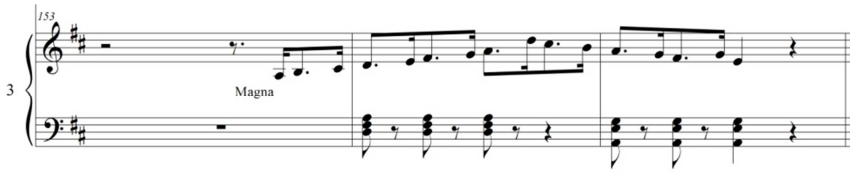

Figure 10: *Sinfonia 1ª*, Organ 3, mm. 153-155.

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 foot-slider 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*).

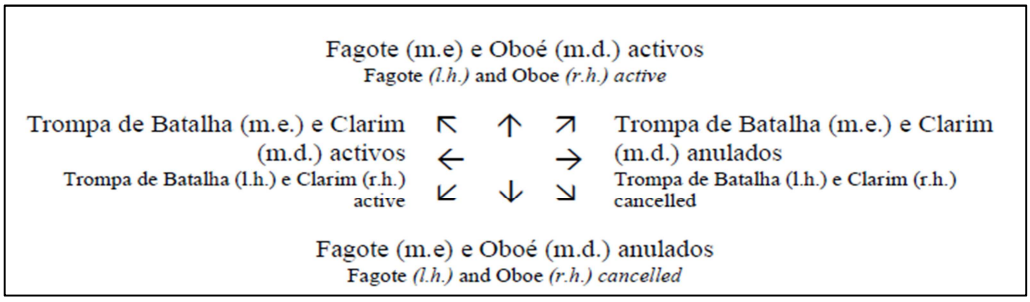

Figure 11: Illustration[27] of the *annulador dos cheios* and double action foot lever at the *Evangelho* organ.

[27] João Vaz, personal communication.

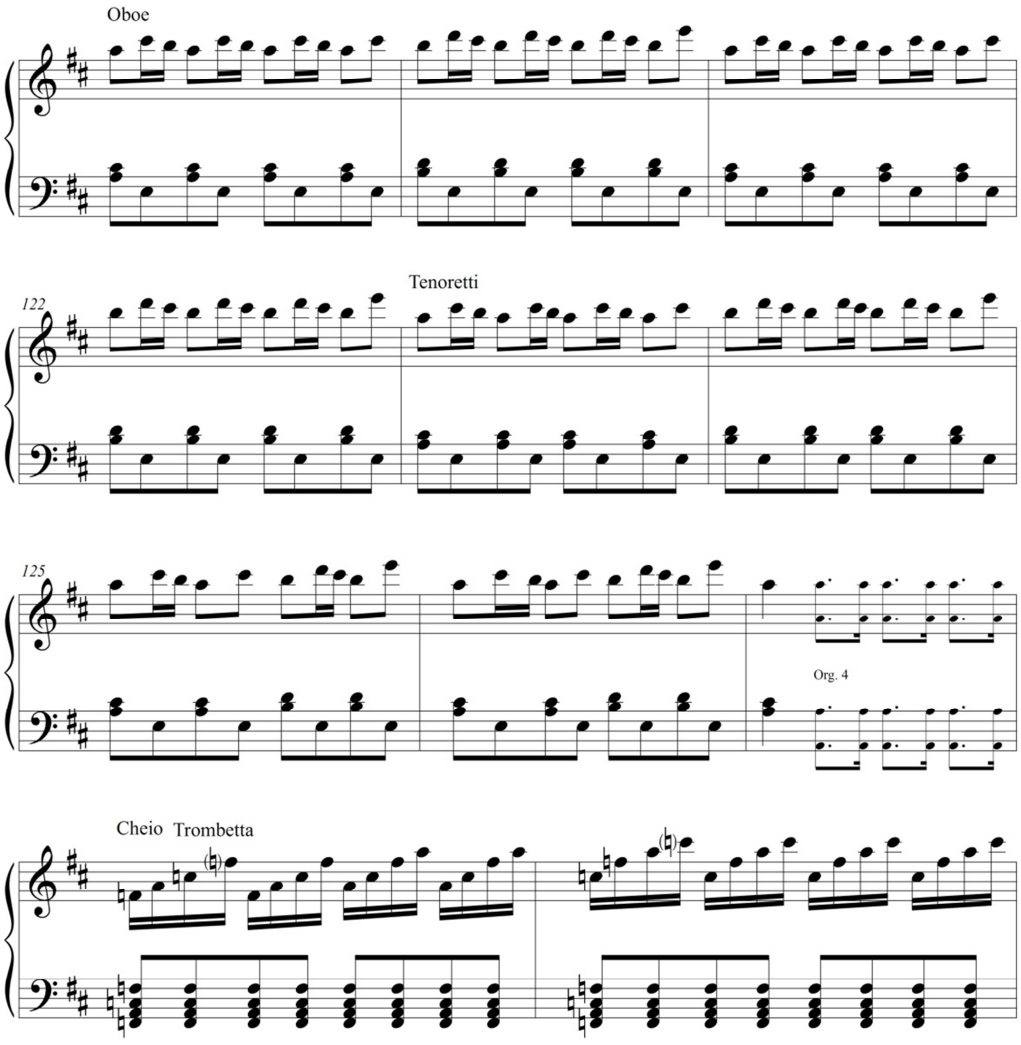

Figure 12: Example of progression from *Oboé* to *Tenoretti*, to *Cheio Trombetta* in the part of Organ 1, *Sinfonia 1ª.*

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.

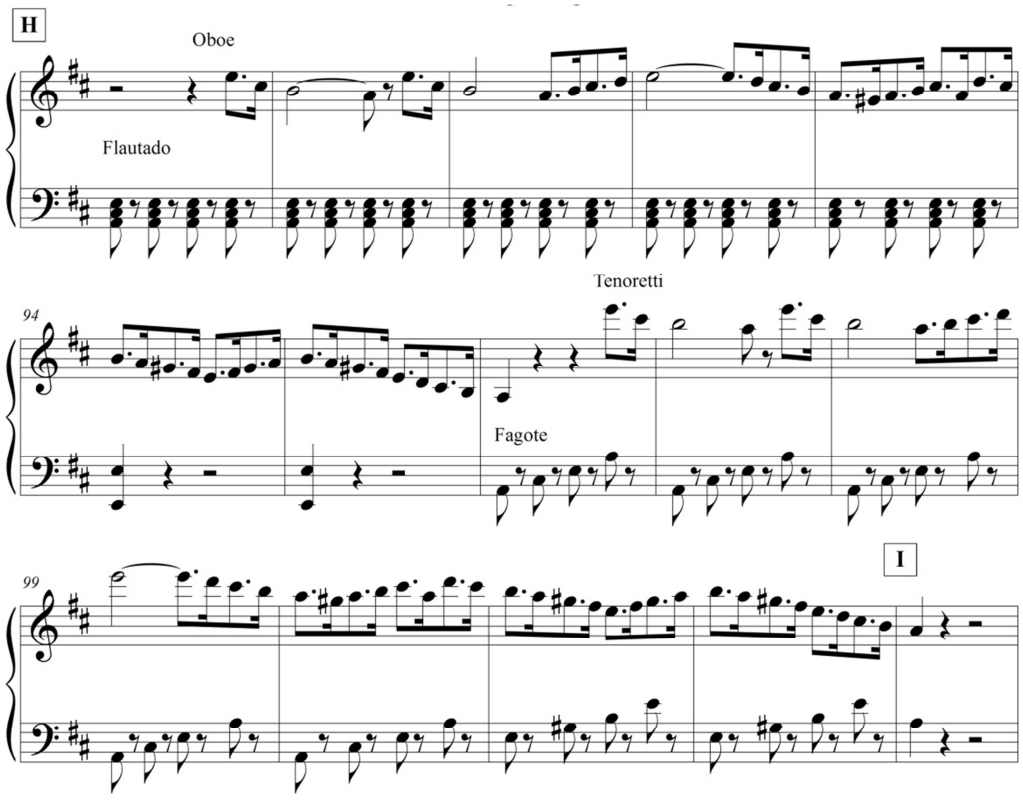

Figure 13: *Sinfonia 1ª*, Organ 1, *Oboé→Tenoretti*, mm. 89-103.

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,[28] 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

[28] 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.*

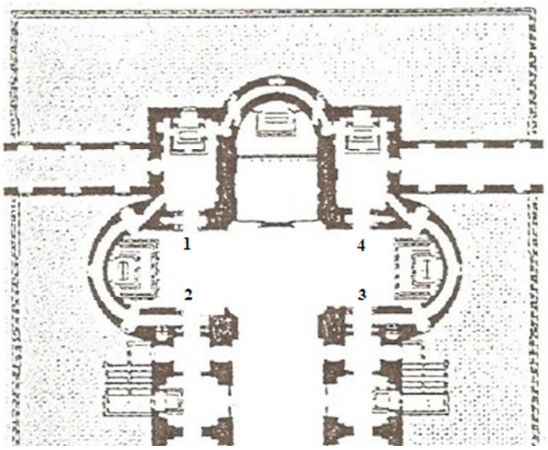

Figure 14: First hypothetical placement for *La Cenerentola*. Organ 1 at *São Pedro de Alcântara,* Organ 2 at *Sacramento,* Organ 3 at *Santa Bárbara*, and Organ 4 at *Conceição*.

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*.

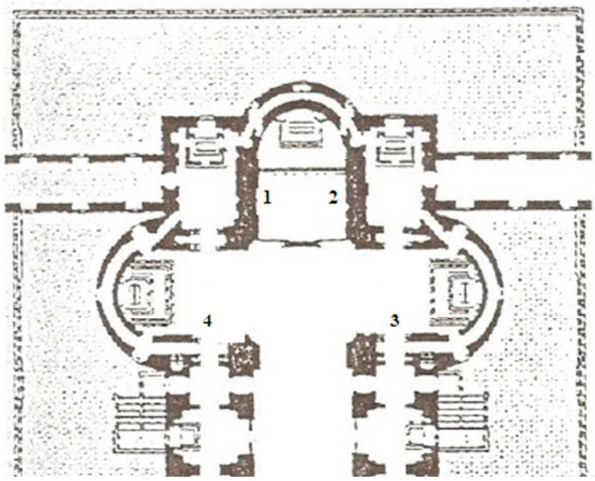

Figure 15: Final configuration for *La Cenerentola*; Organ 1 at *Evangelho* and Organ 2 at *Epístola* in the high altar, Organ 3 diagonally across from Organ 1 at *Santa Bárbara* in the southern transept, and Organ 4 at *Sacramento* in the northern transept.

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.

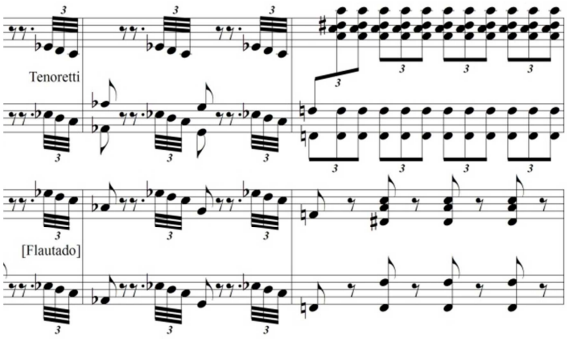

Figure 16: Ensemble playing between Organs 1 and 2, *La Cenerentola*, mm. 11-12, which necessitates that these two organs be located directly across from each other in order to be able to play together.

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 1ª*), 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 1ª* and *Sinfonia [2ª]* 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 1ª*, and which does not work at the *Epístola* organ.

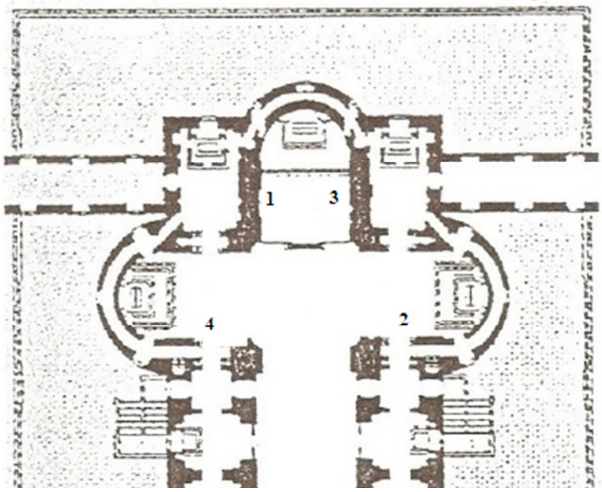

Figure 17: Test positioning for *Sinfonia [2ª]* based on called for registrations, which did not function well.

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.

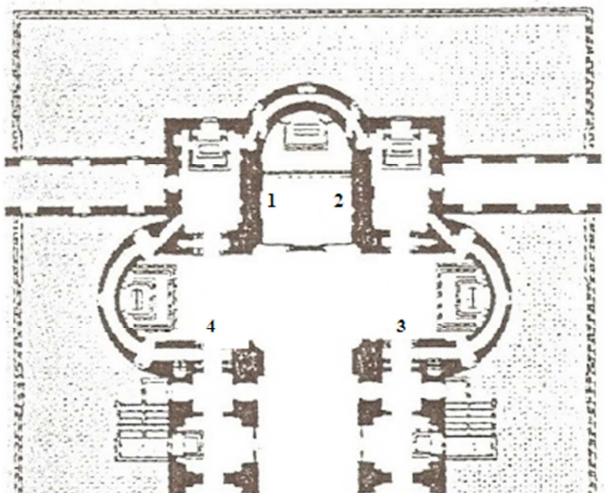

Figure 18: Final configuration of organs for all three pieces.

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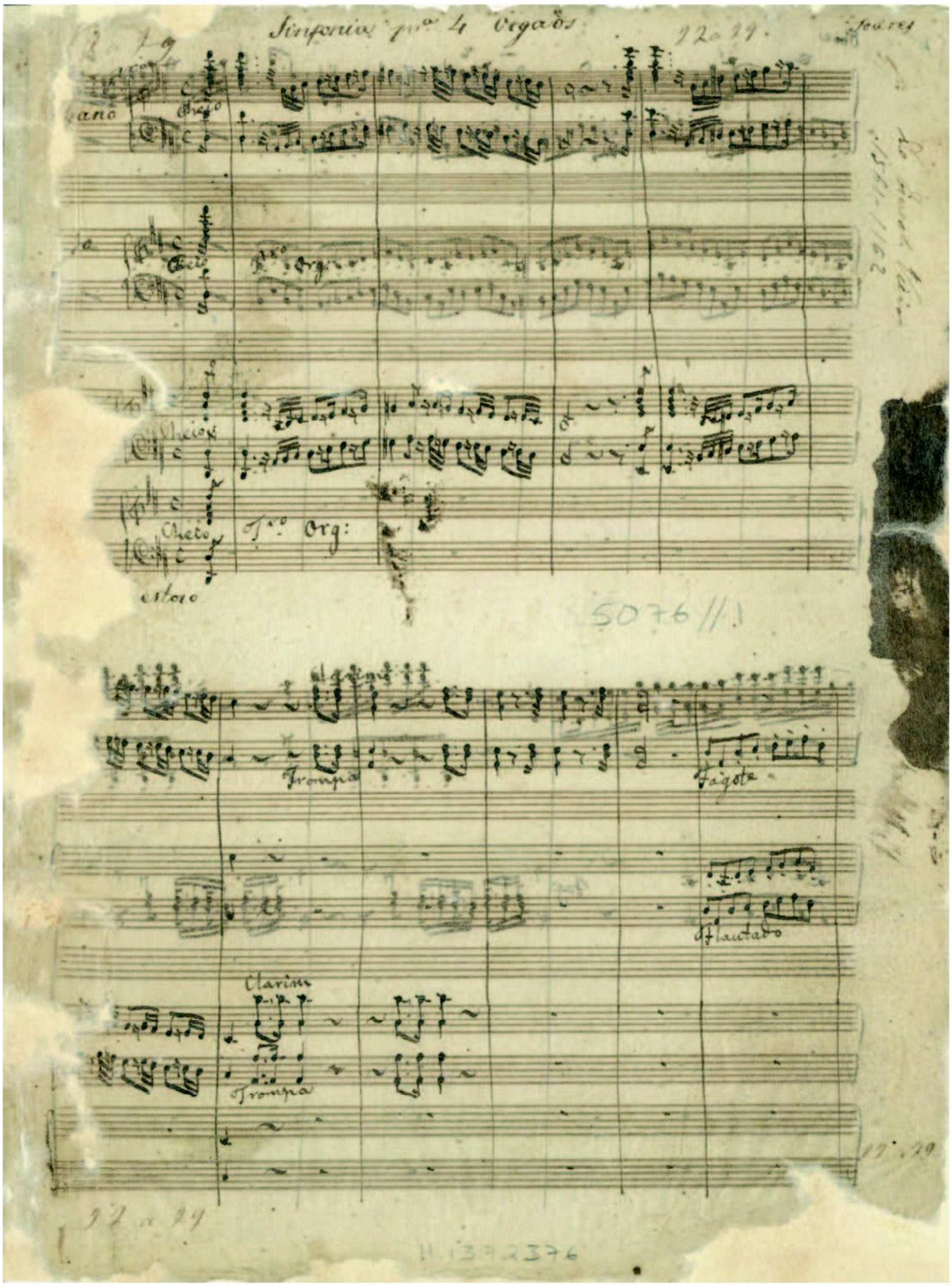
Appendix 1: Compiled from João Manuel Borges de Azevedo's *Biblioteca do Palácio Nacional de Mafra: Catálogo dos fundos musicais.* Lisboa: Fundação Calouste Gulbenkian, 1985.

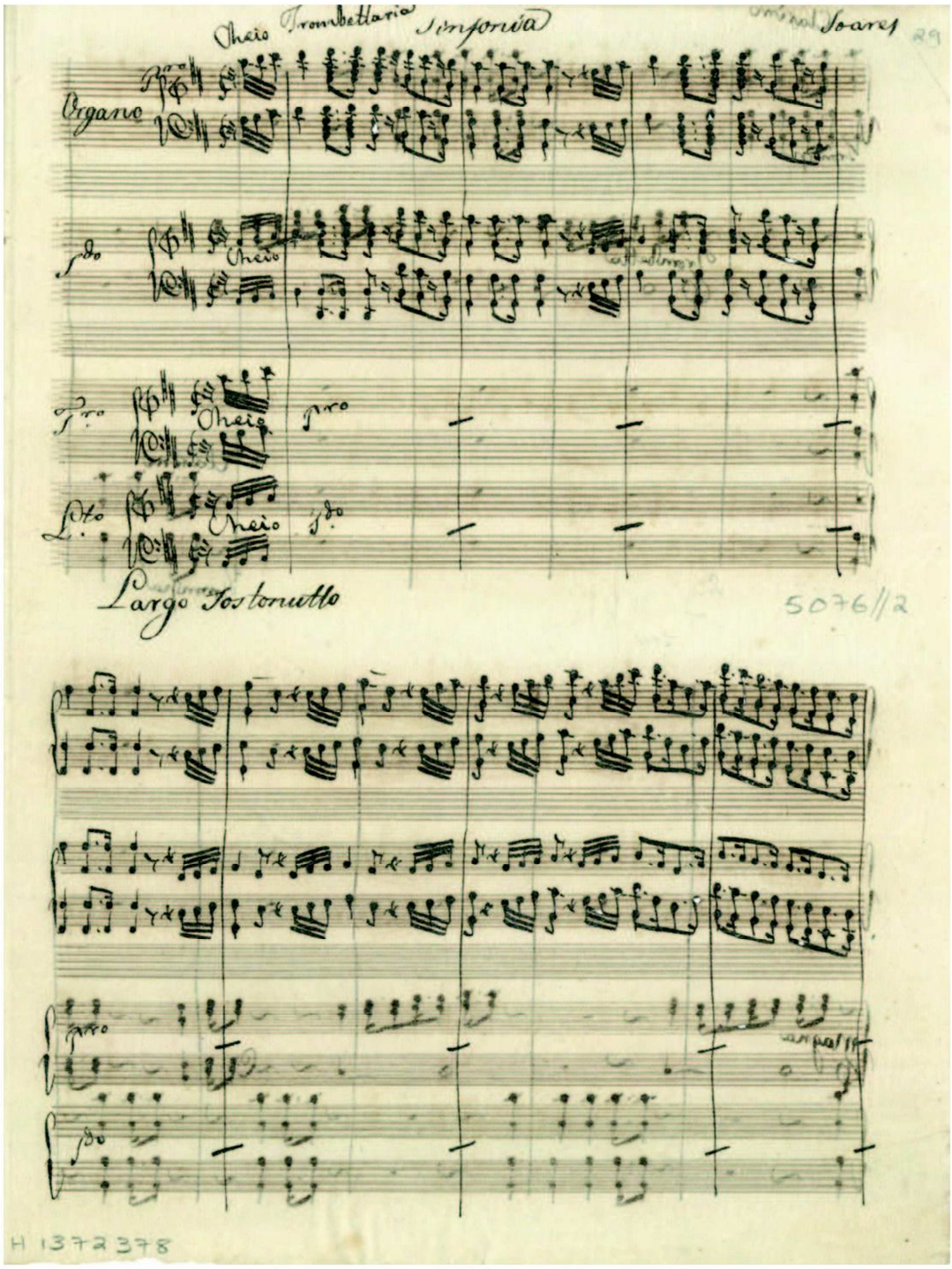
Year	Number of organs					
	1	2	3	4	5	6
1795				1		
1800				1		
1804				1		
1805				3		
1806				3		2
1807		1		3	1	15
1811		1				
1812		1		4		
1813		6				
1814		1	1			
1815		2				
1817		2				
1819						3
1820						1
1821		1		1		
1822				2		
1825					2	
1826						1
Year Unknown	2	9	1	19	6	13
Total	2	24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

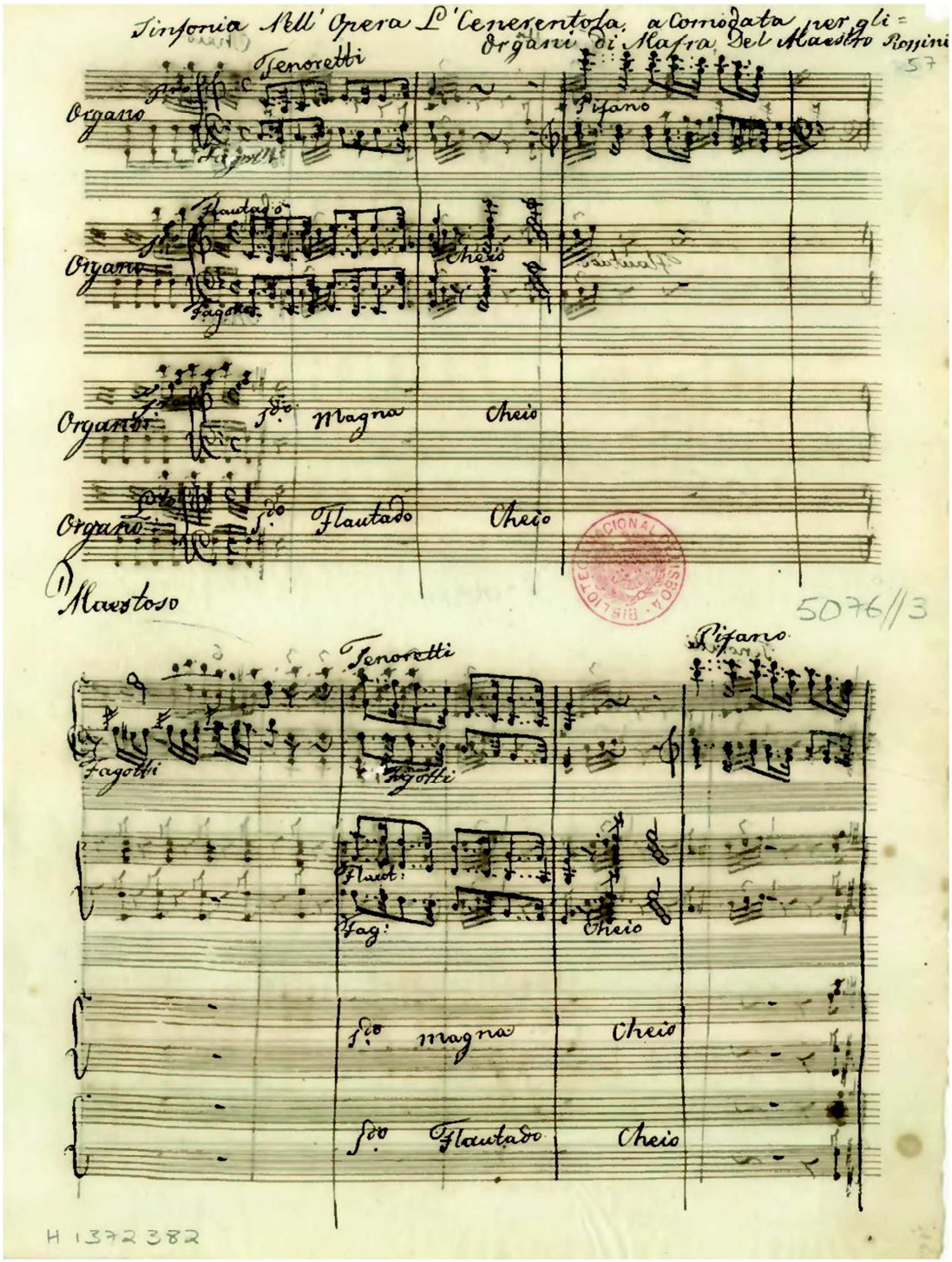
Appendix 2: Manuscript excerpts from the National Library of Portugal, Digital Library



Soares, António José. *Sinfonia Pª 4 Órgãos*. Music Manuscript. (1820-1850). From the National Library of Portugal, Digital Library.



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



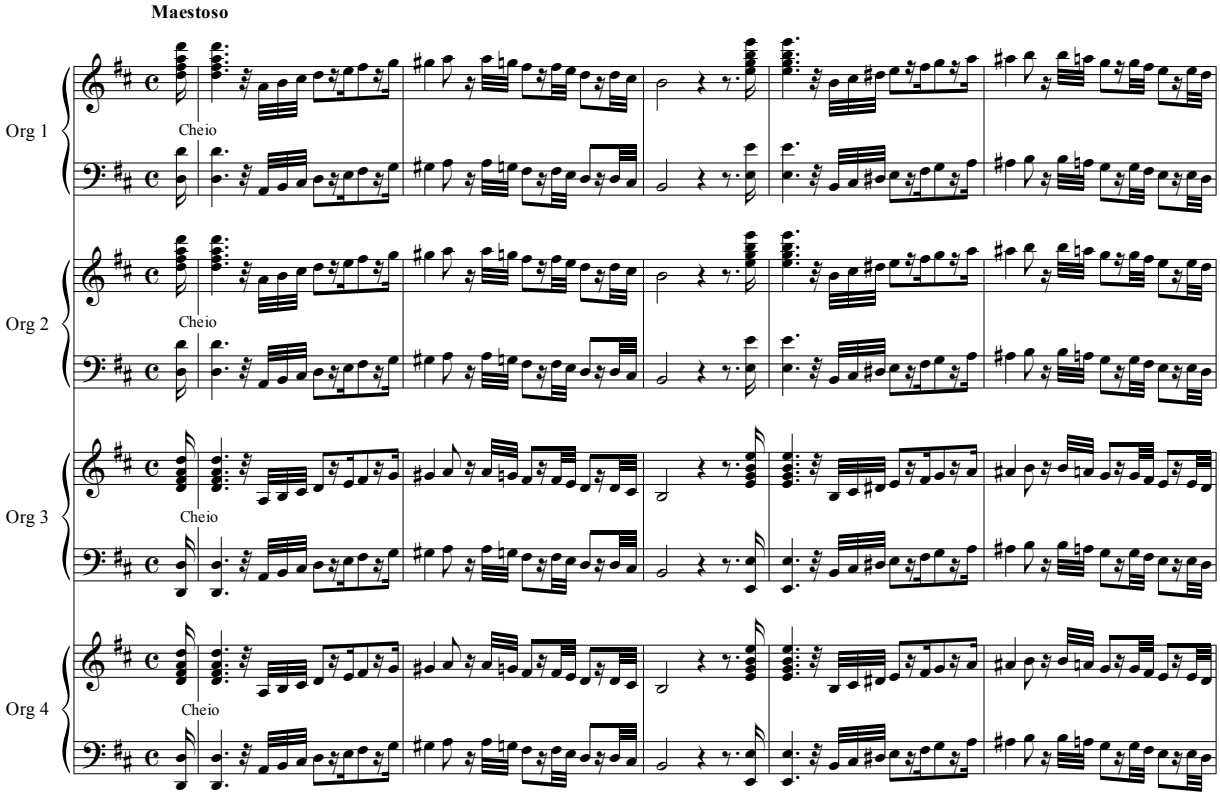
Soares, António José. *Sinfonia Nell'Opera L'Cenerentola*: *acomodata per gli Organi di Mafra Del Maestro Rossini*. Music Manuscript. (1820-1850). From the National Library of Portugal, Digital Library.

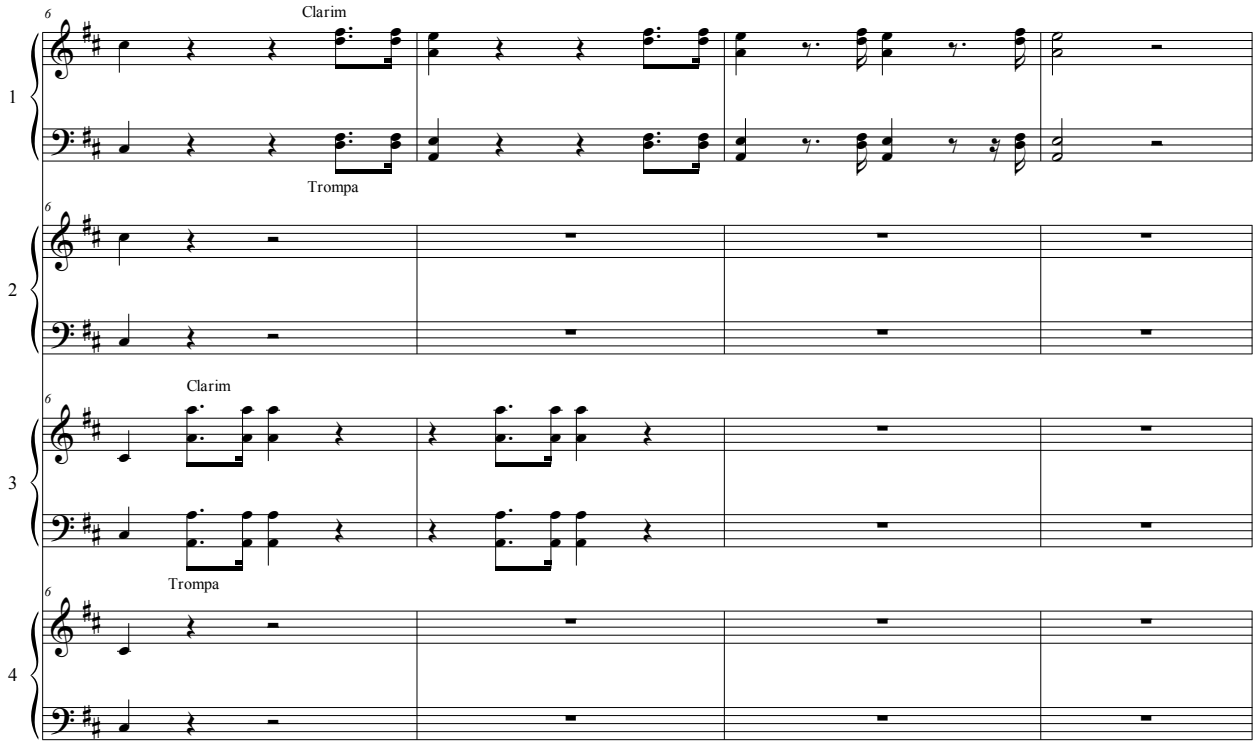
Appendix 3

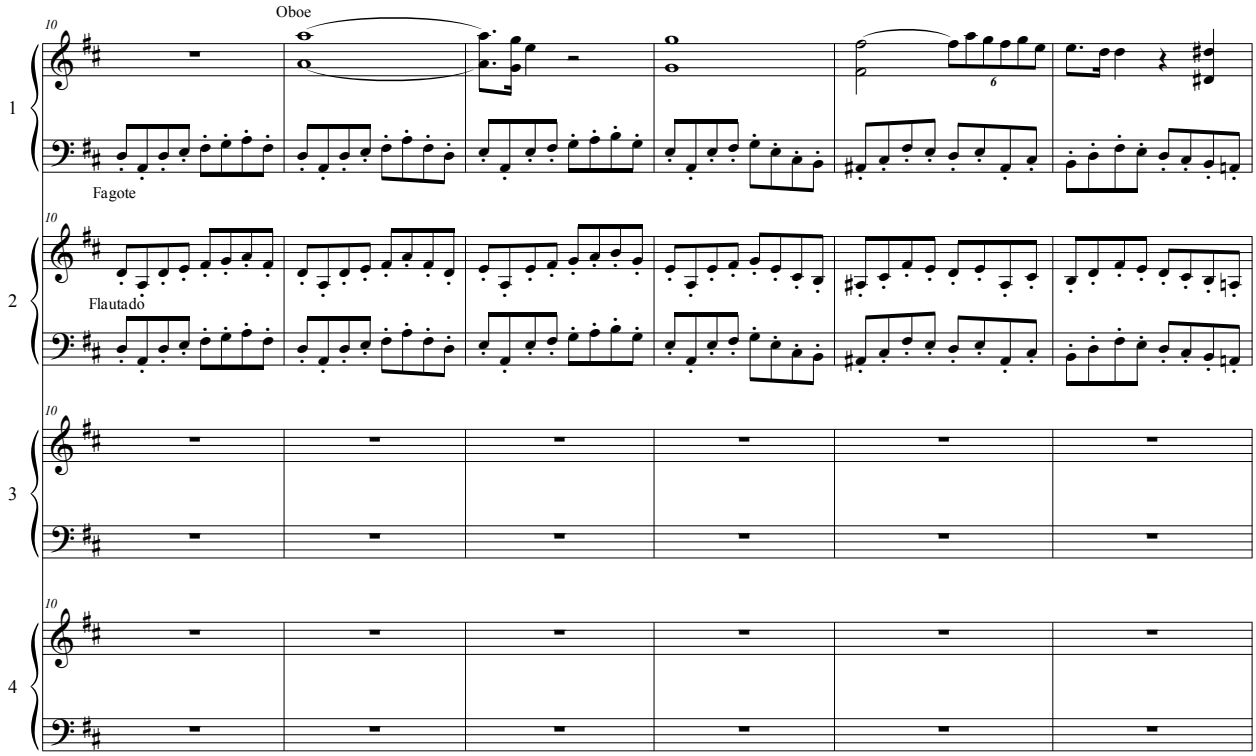
Sinfonia pª 4 Órgãos

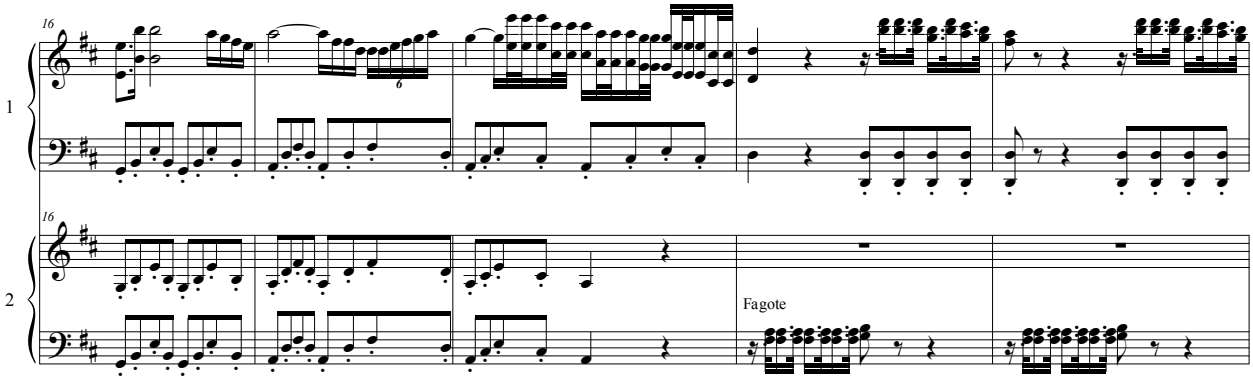
Score
P-Ln M.M. 5076//1

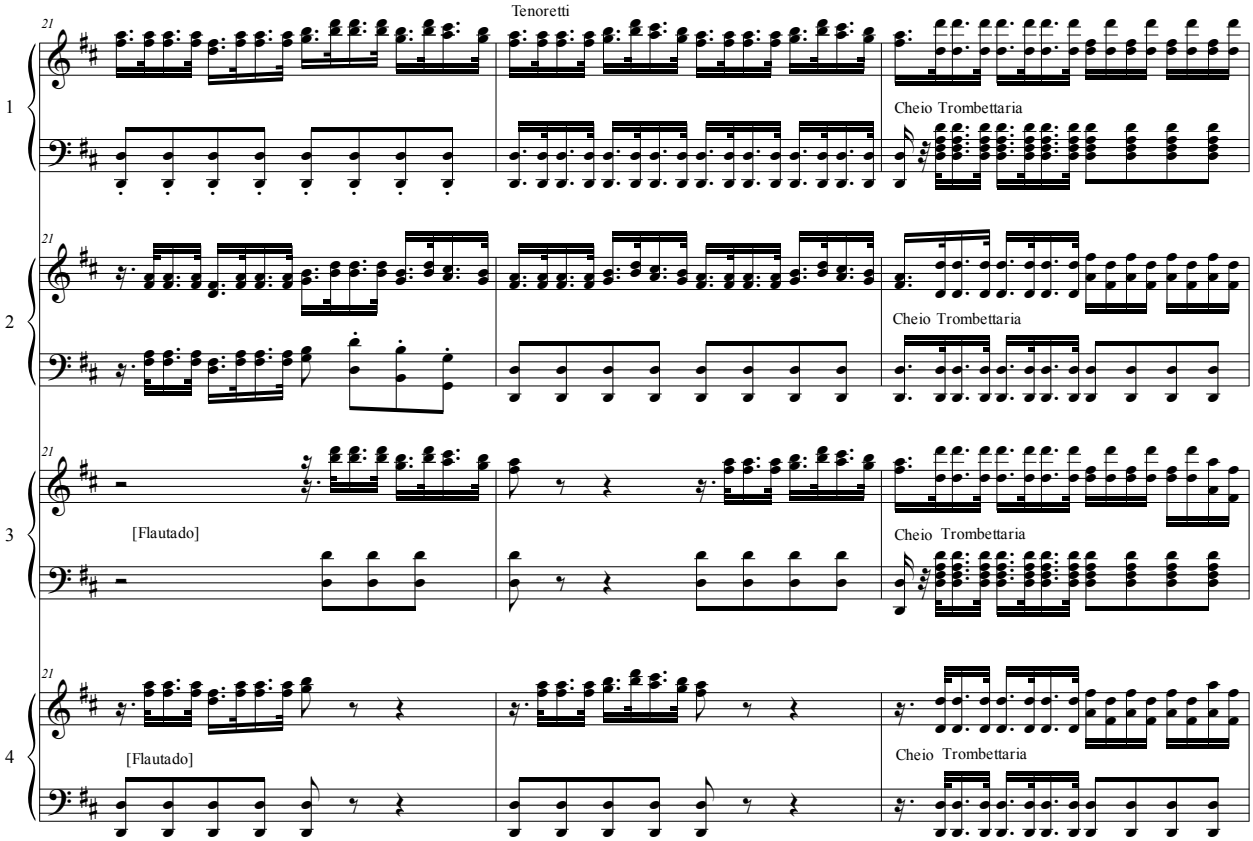
António Jose Soares (1783-1865)
Edited by Kate Pearson, 2013

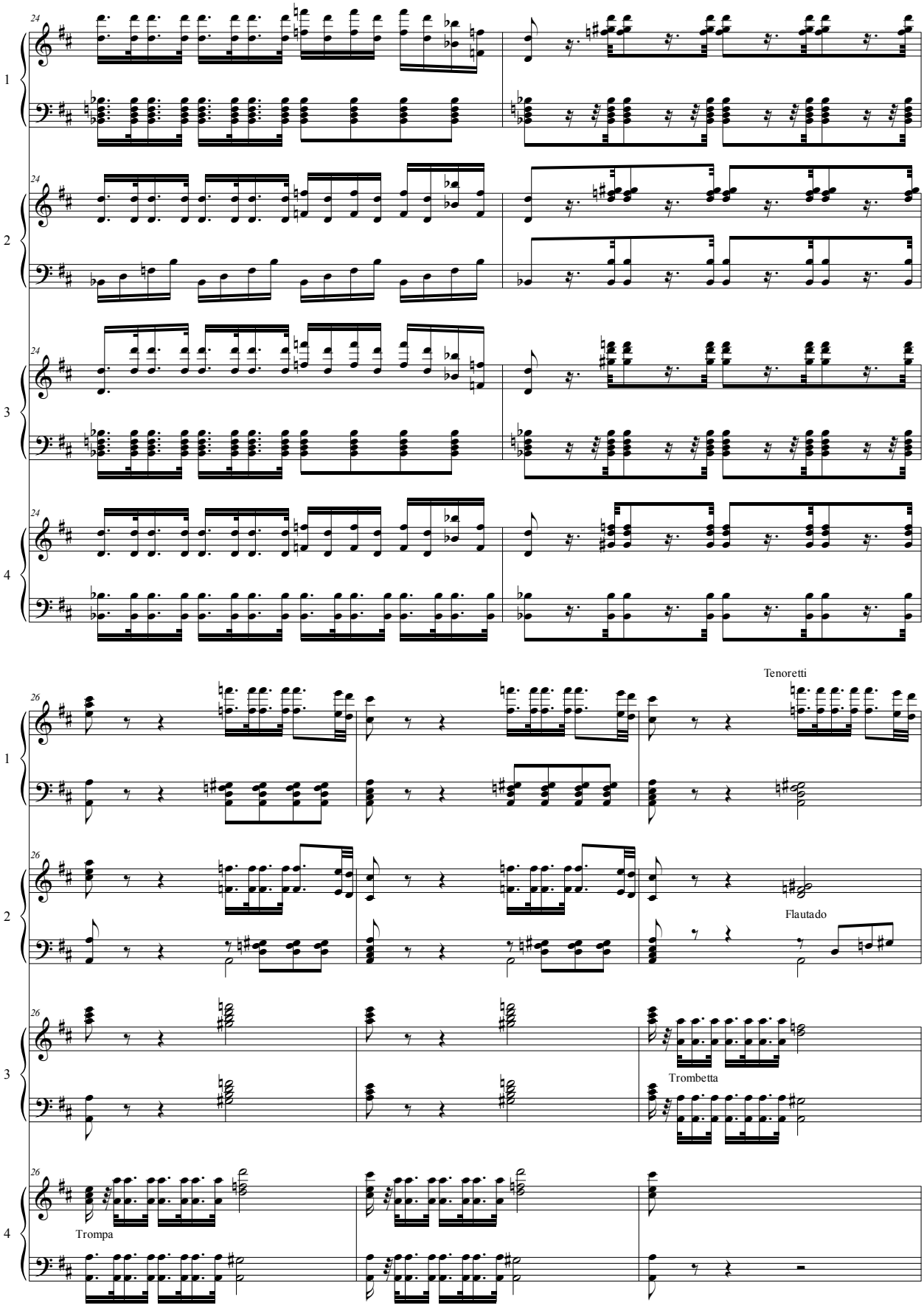


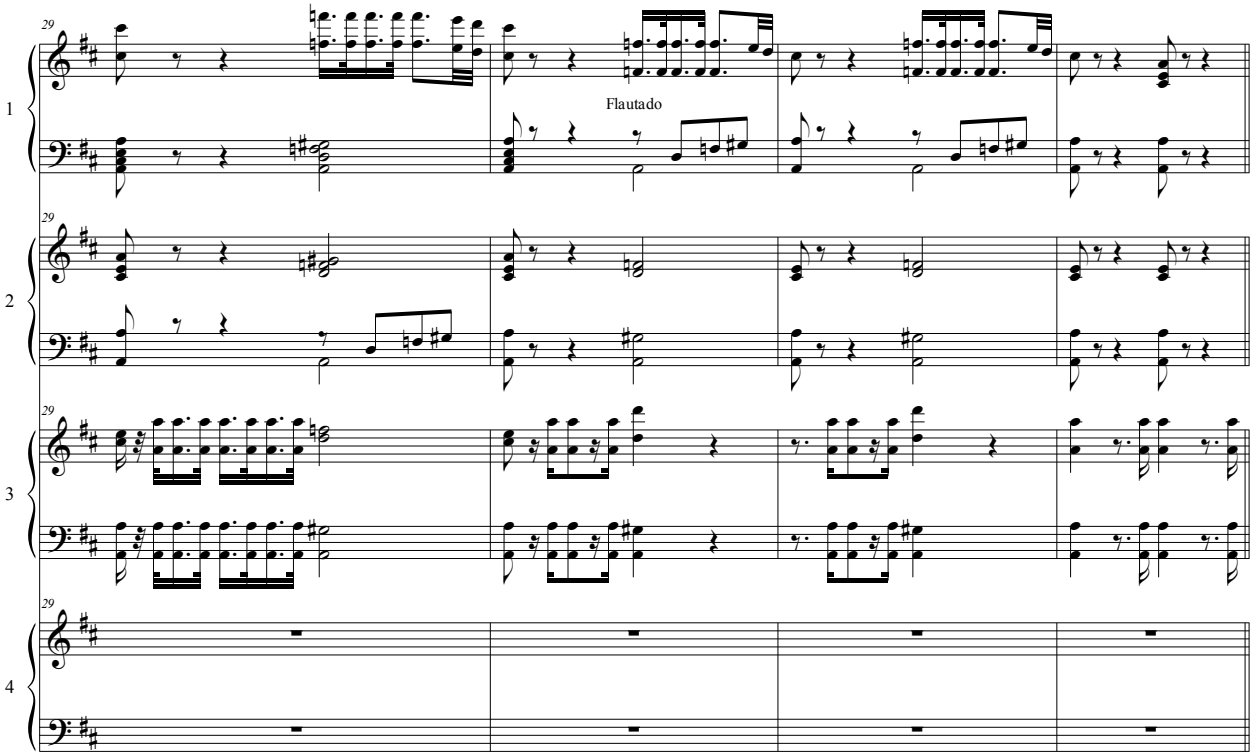

6
Clarim
1
Trompa
6
2
6
Clarim
3
Trompa
6
4

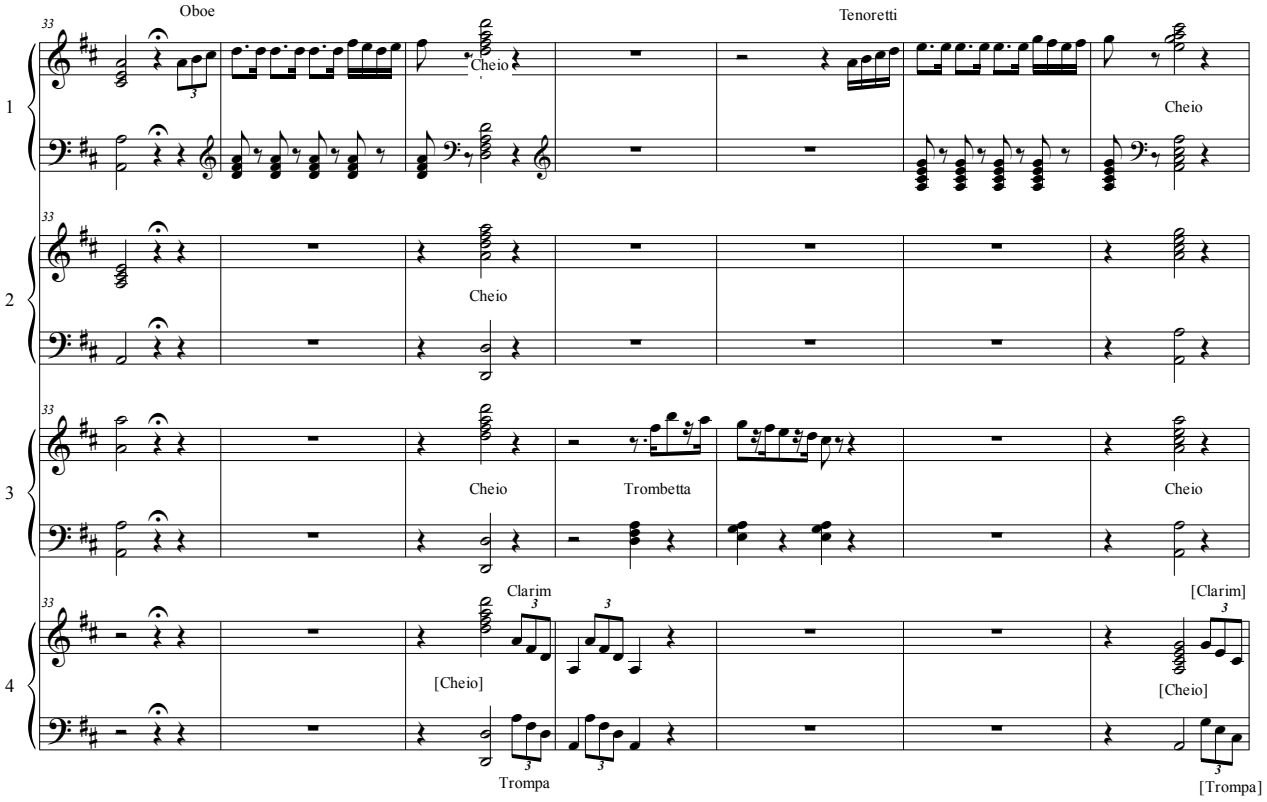

10
Oboe
1
Fagote
10
Flautado
2
10
3
10
4

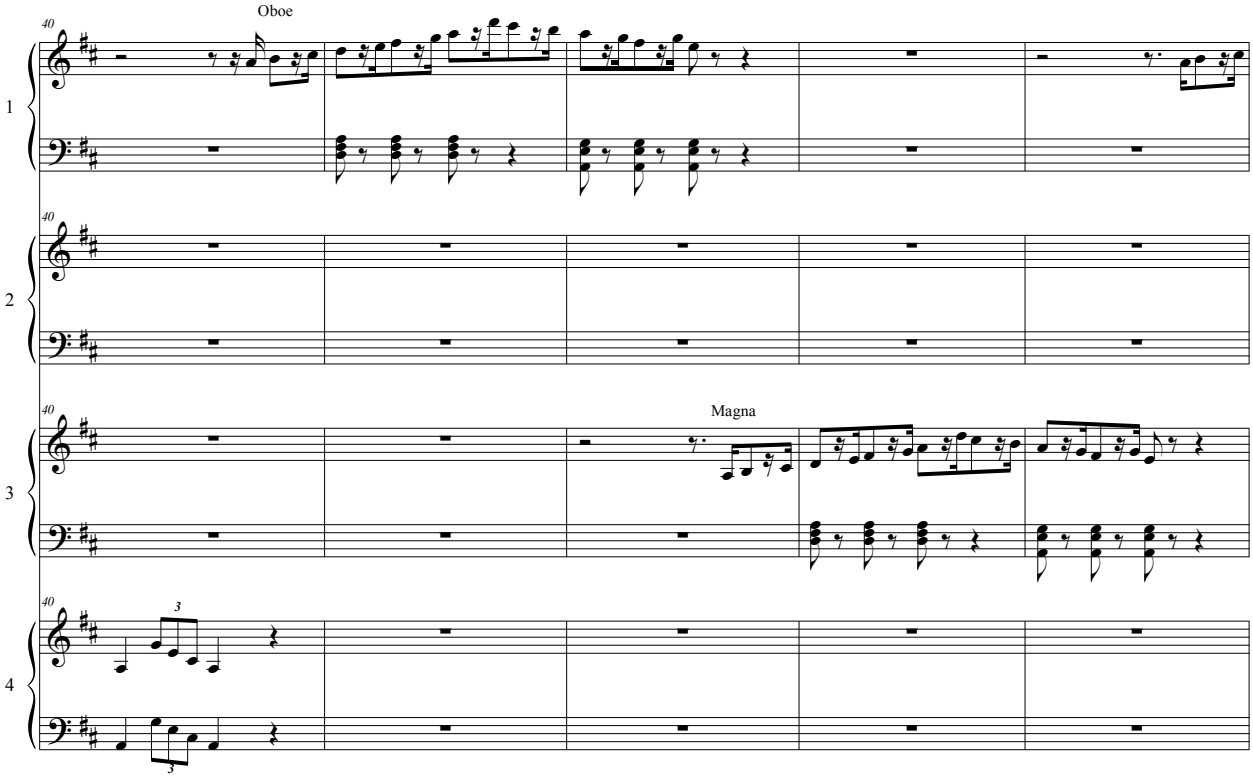

16
1
16
2
Fagote

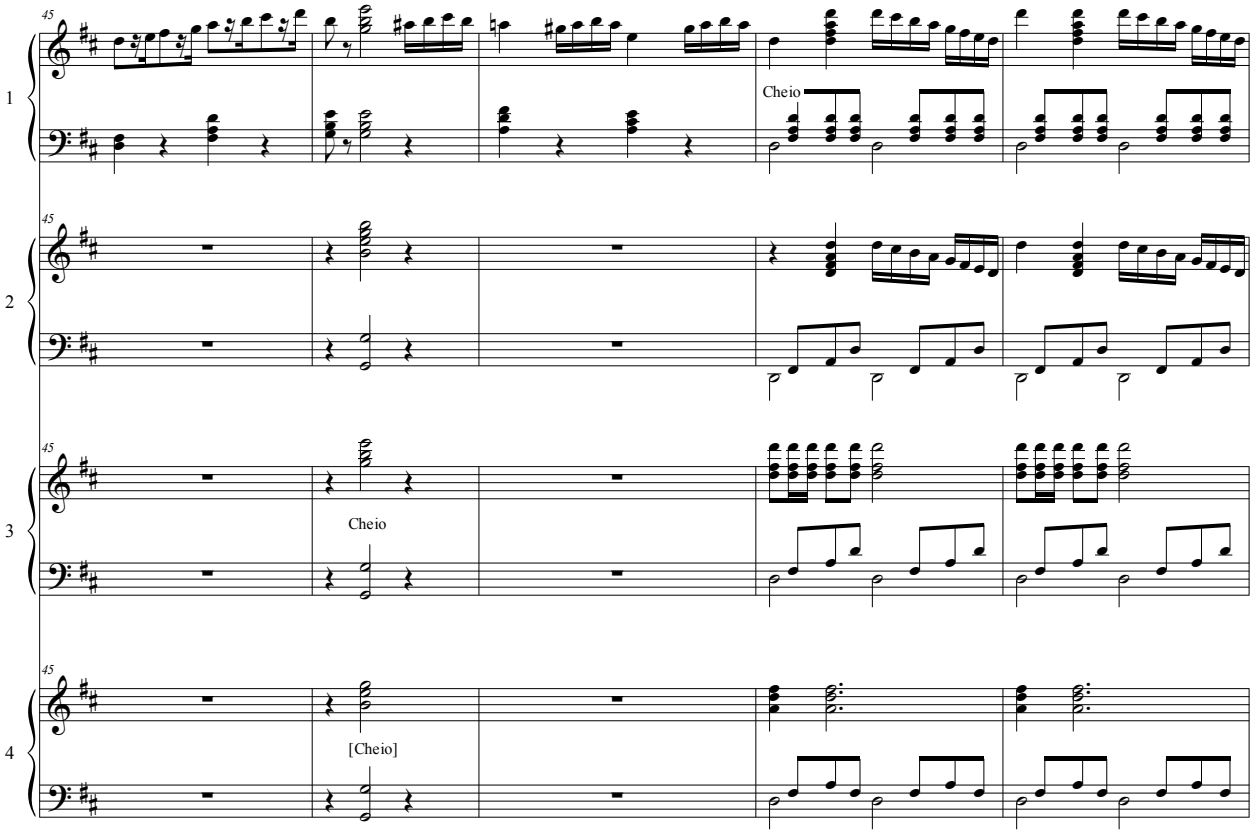

Tenoretti
21
1
Cheio Trombettaria
21
2
Cheio Trombettaria
21
3
[Flautado]
Cheio Trombettaria
21
4
[Flautado]
Cheio Trombettaria

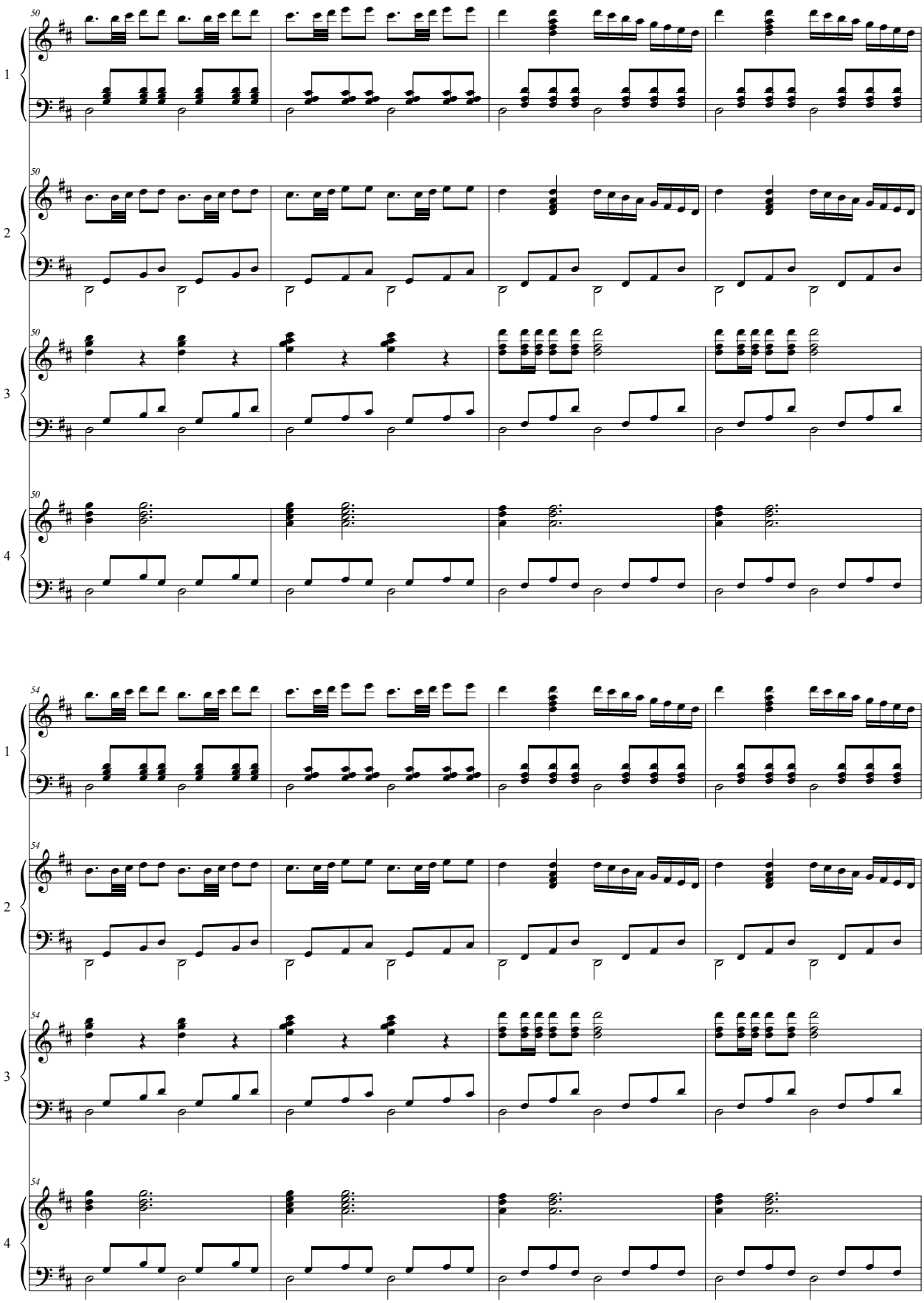

24
1
2
3
4
26
Tenoretti
Flautado
Trombetta
Trompa

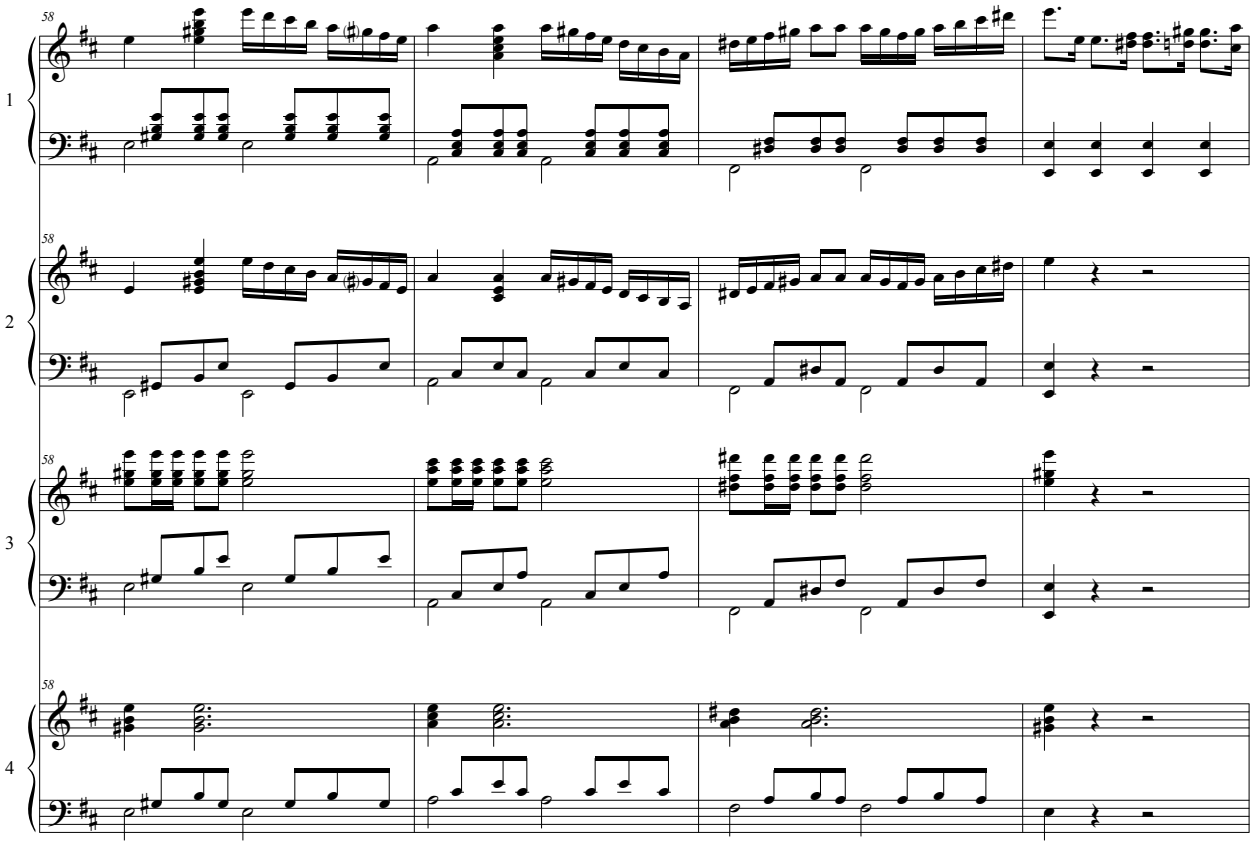

29
1
Flautado
29
2
29
3
29
4

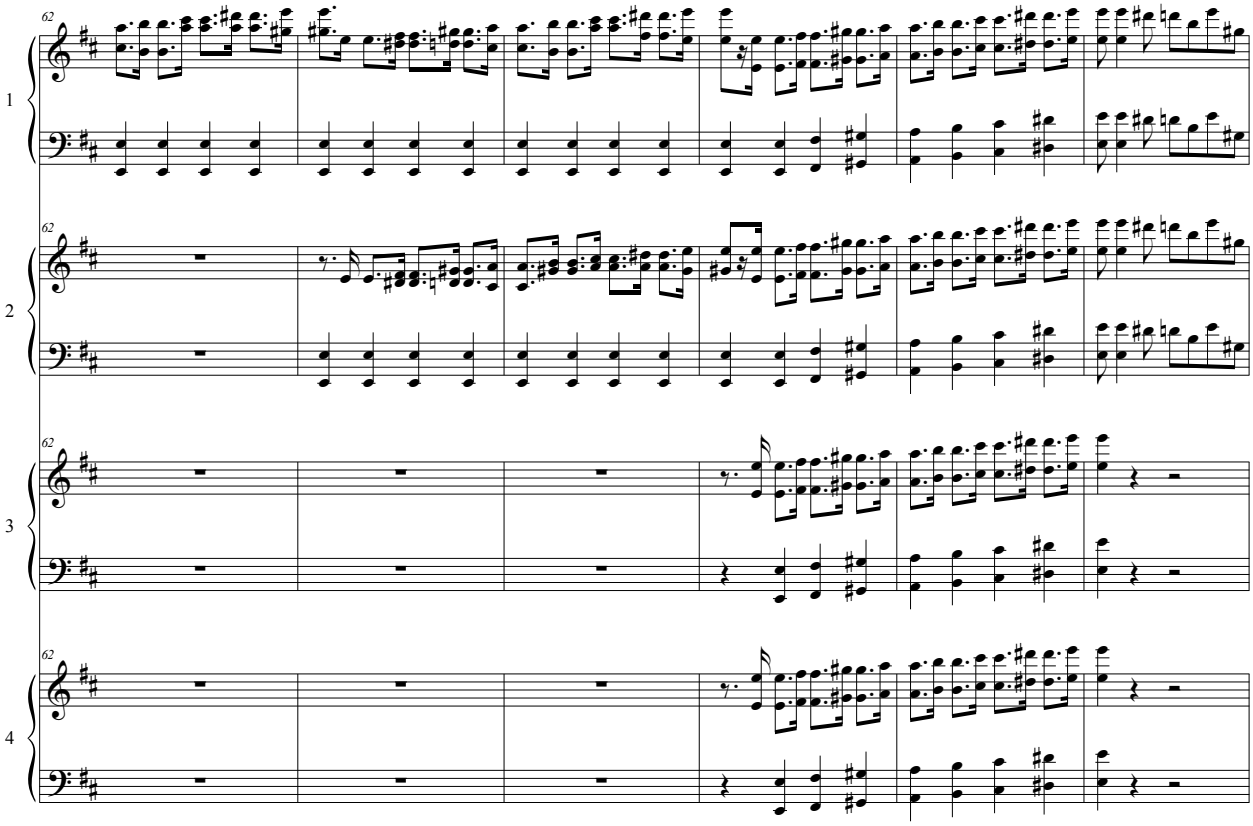

33
1
Oboe
Cheio
Tenoretti
Cheio
33
2
Cheio
33
3
Cheio
Trombetta
Cheio
33
4
Clarim
[Cheio]
Trompa
[Clarim]
[Cheio]
[Trompa]

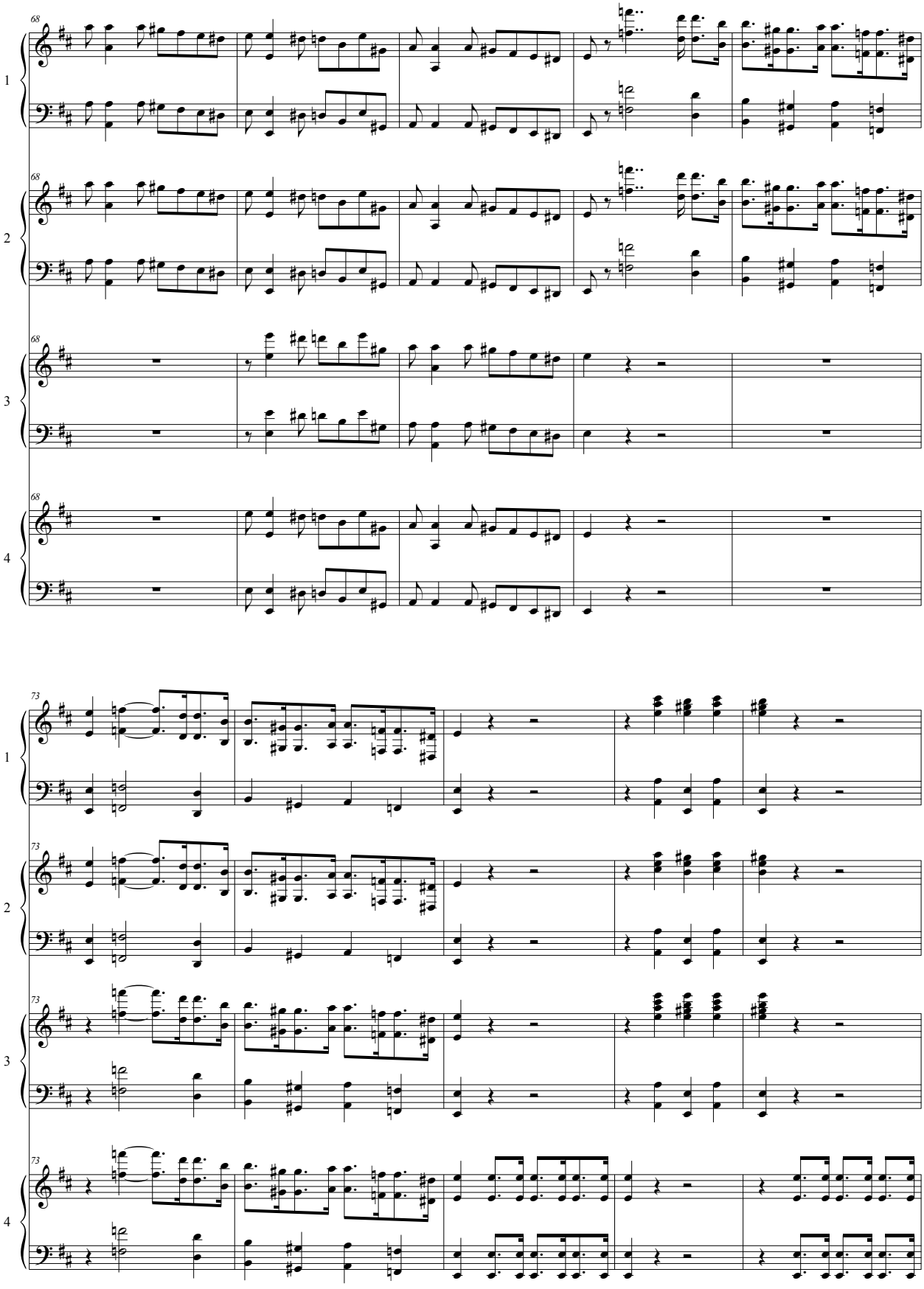

Oboe
Magna

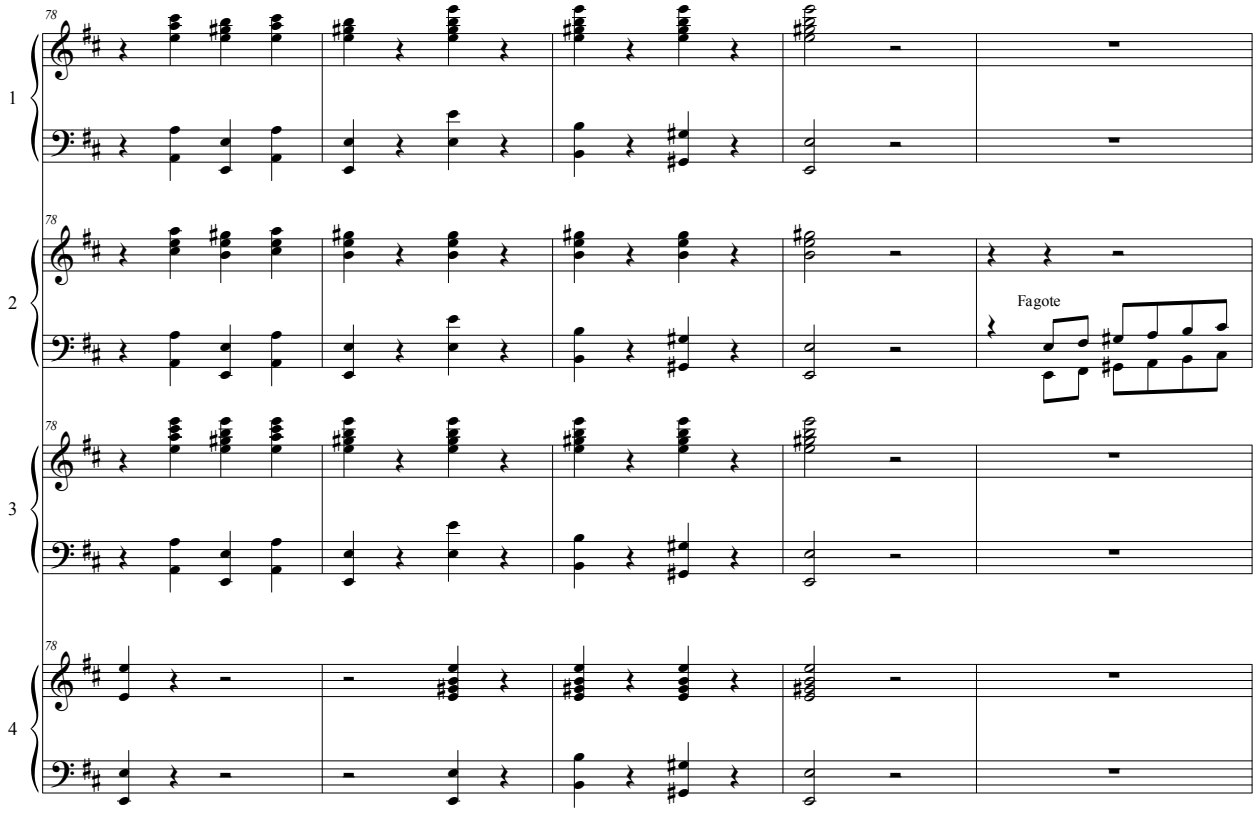

Cheio
Cheio
[Cheio]

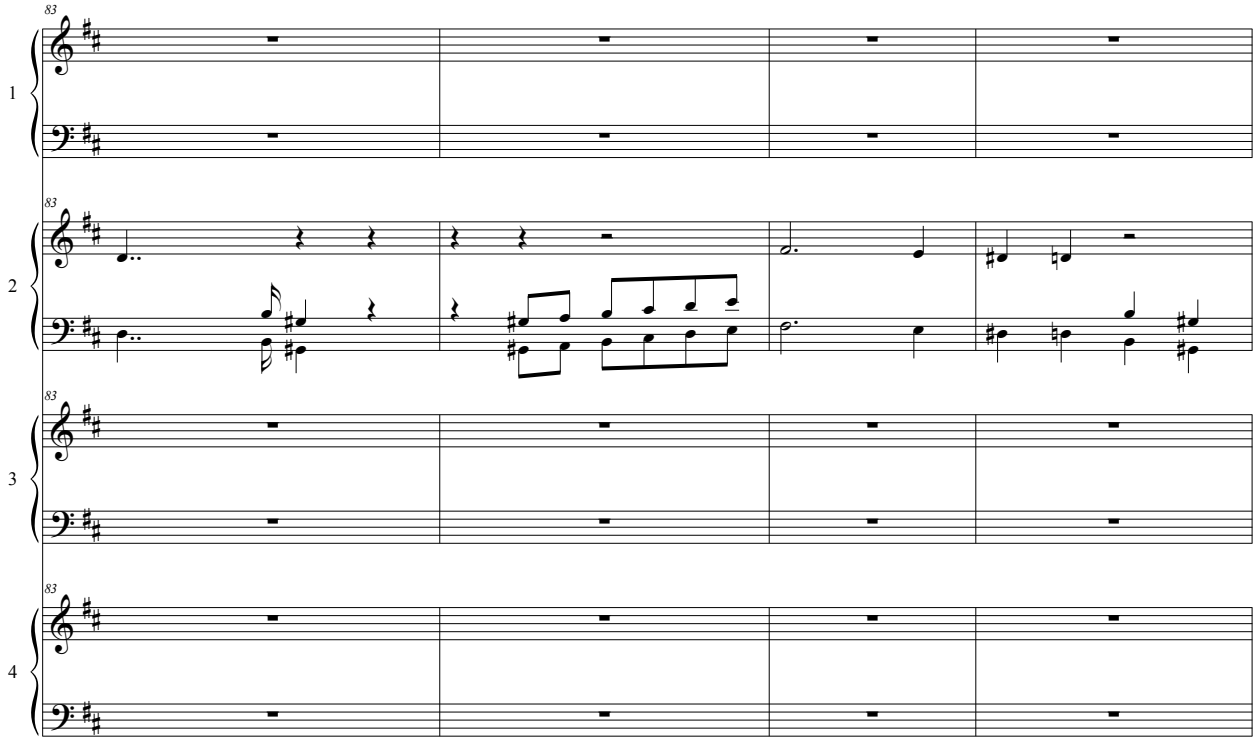

50
1
2
3
4
54
1
2
3
4

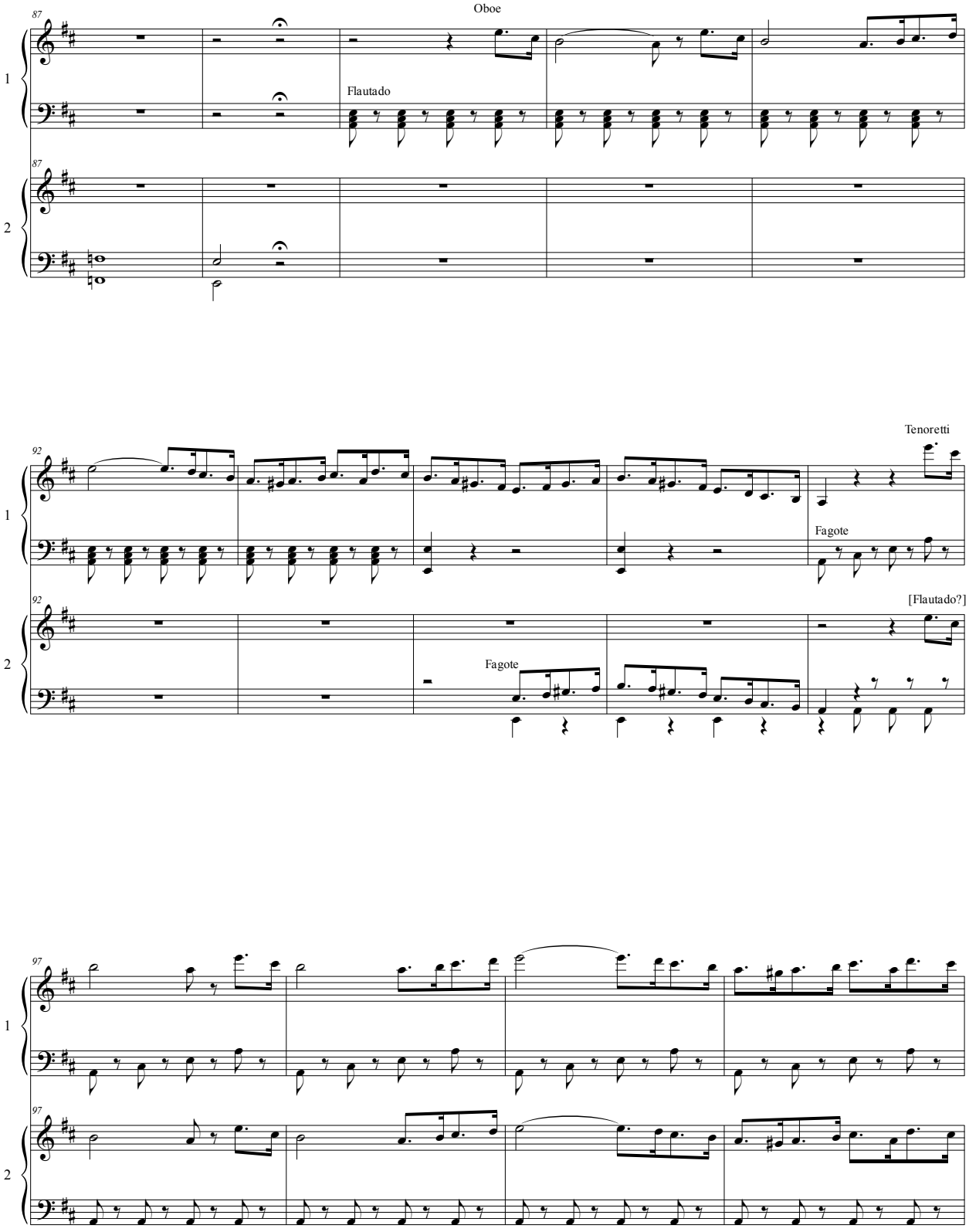


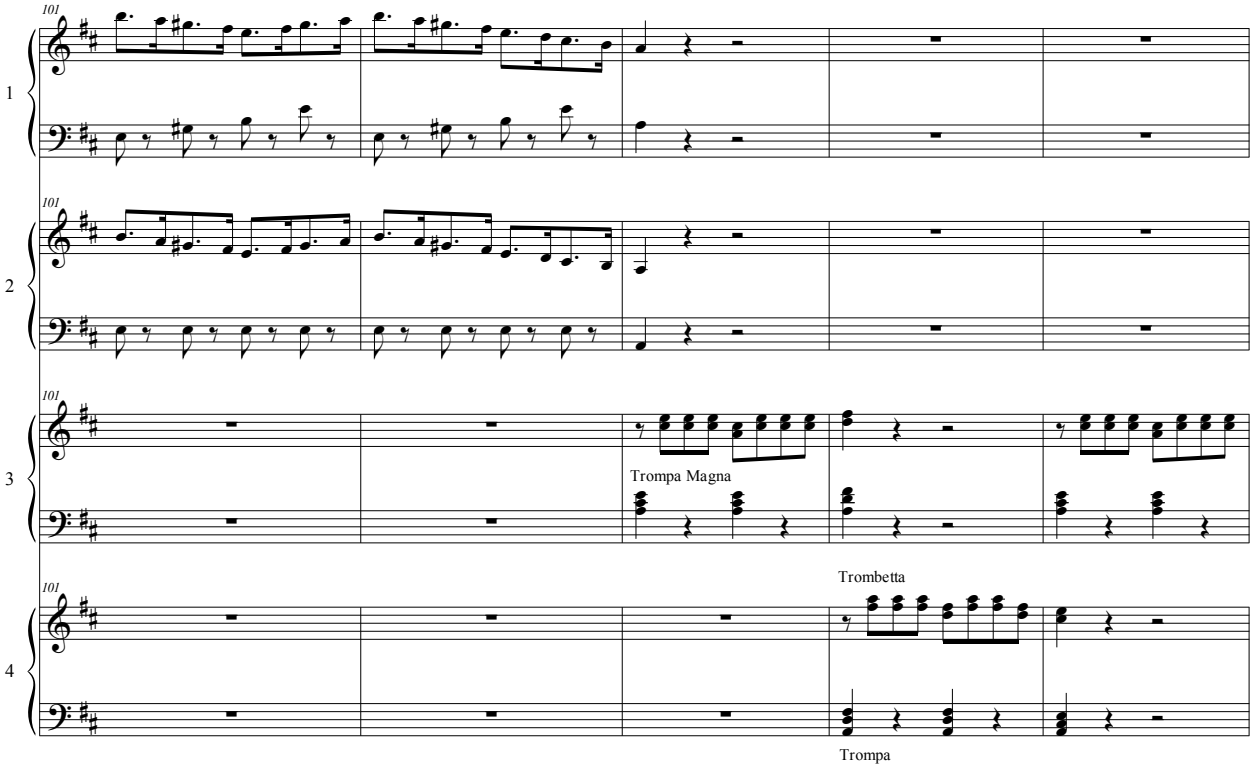


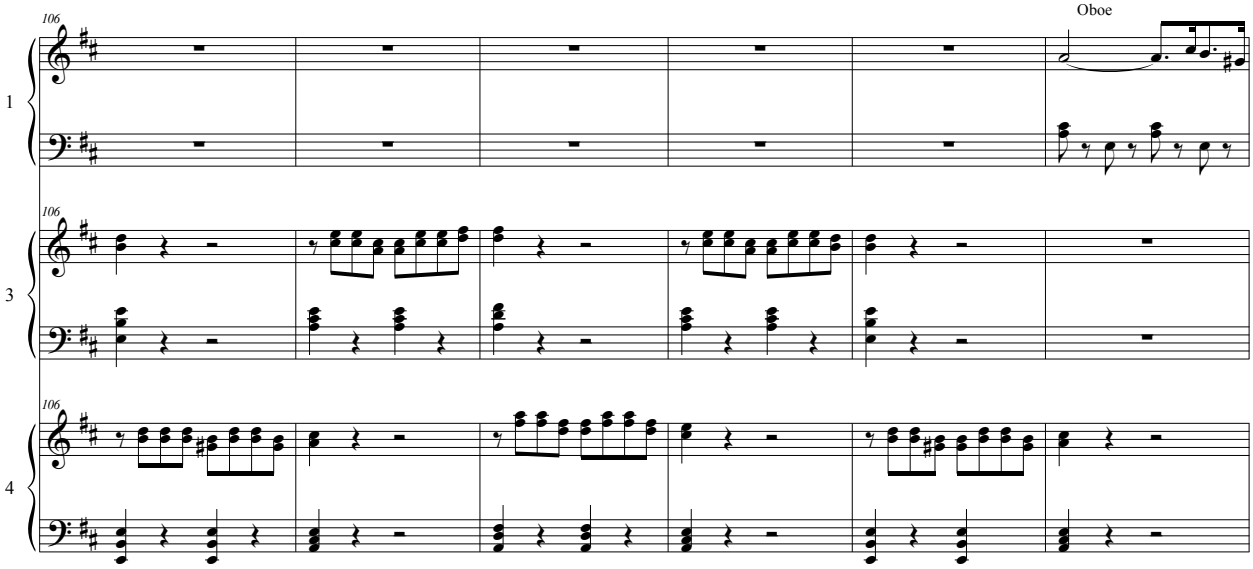

68
1
68
2
68
3
68
4
73
1
73
2
73
3
73
4

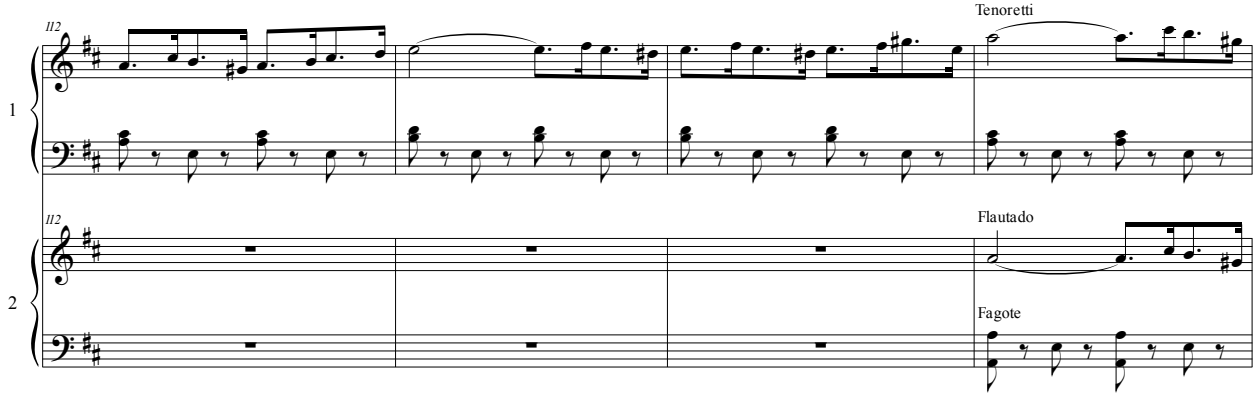

78
1
78
2
Fagote
78
3
78
4

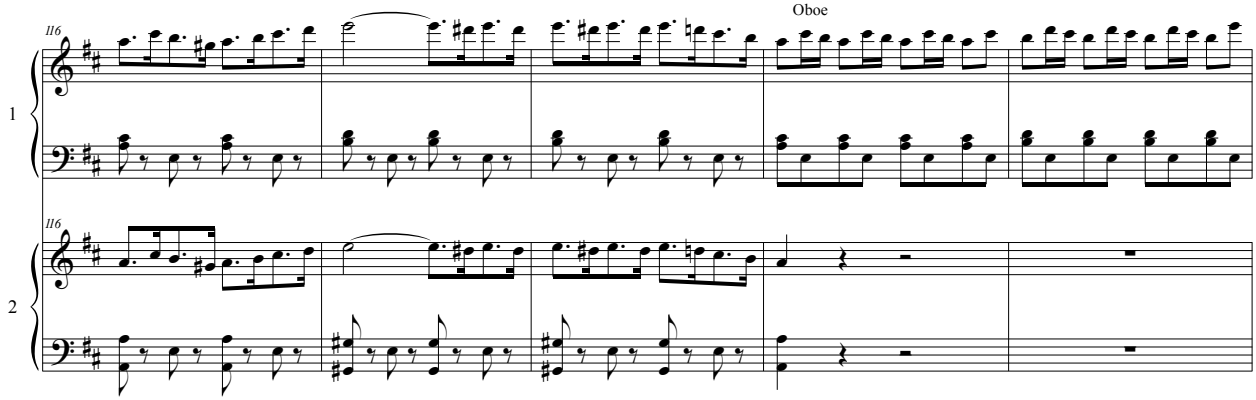

83
1
83
2
83
3
83
4

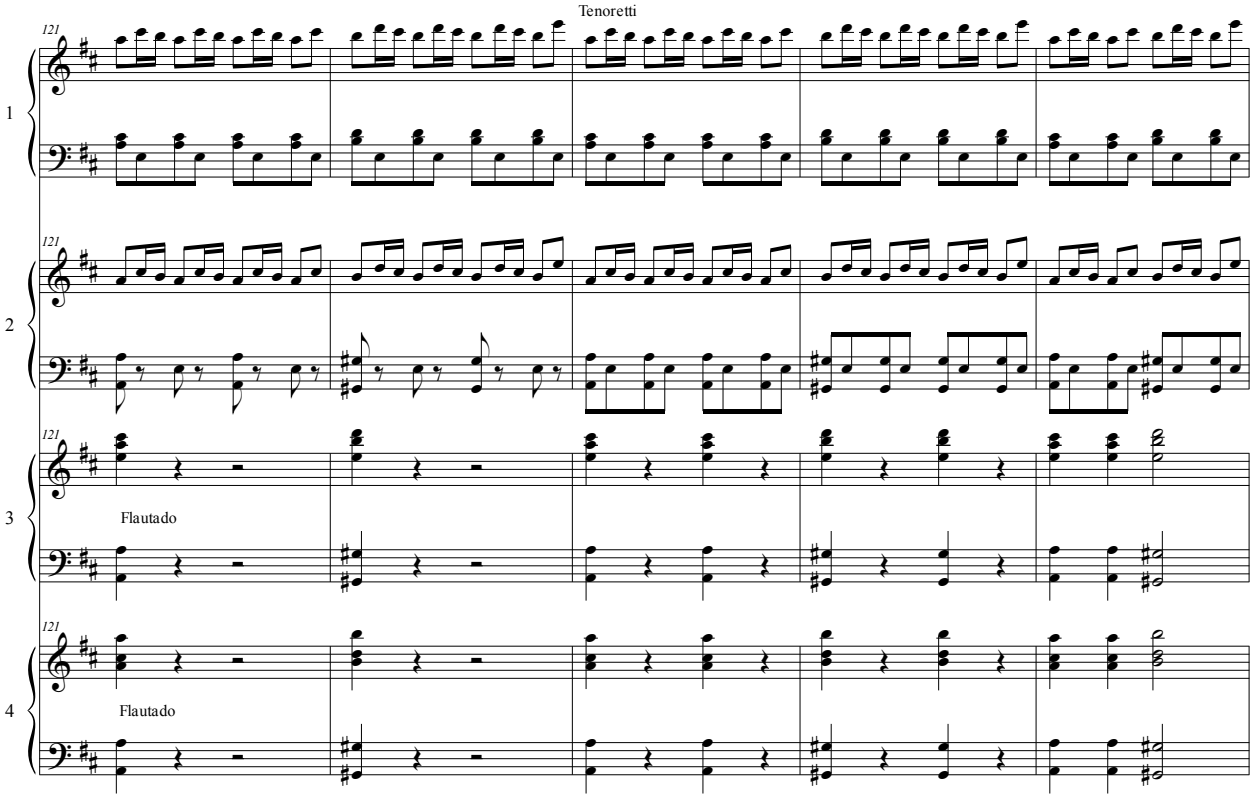

Oboe
Flautado
Tenoretti
Fagote
[Flautado?]
Fagote

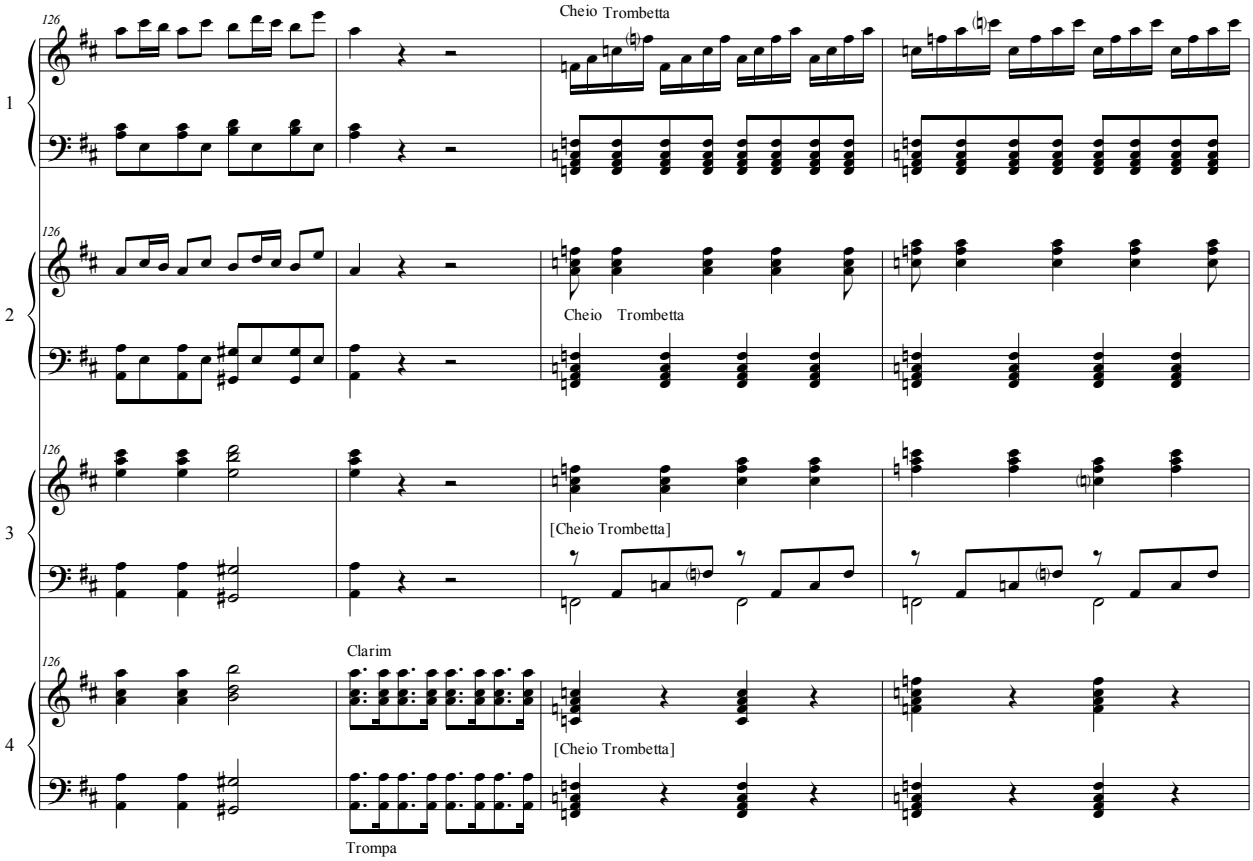

101
1
101
2
101
3
Trompa Magna
101
4
Trombetta
Trompa

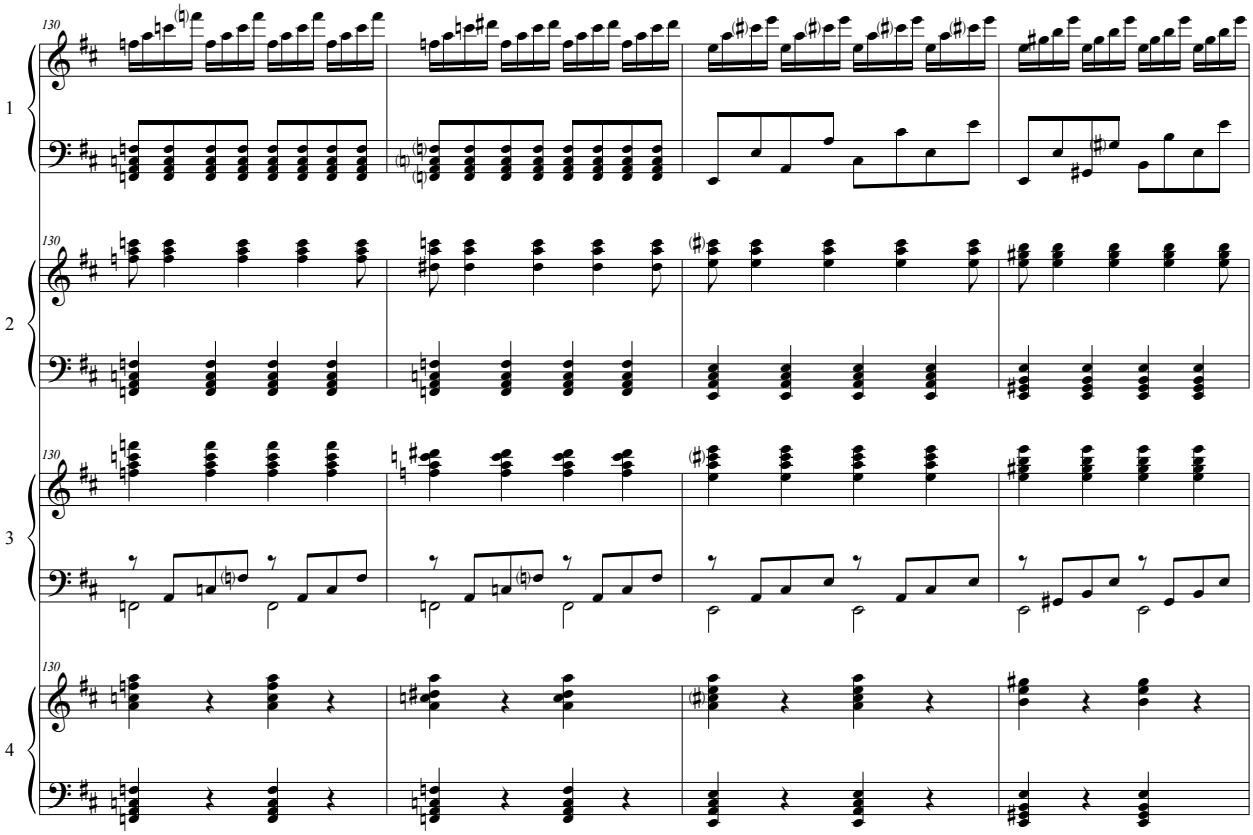

106
1
Oboe
106
3
106
4

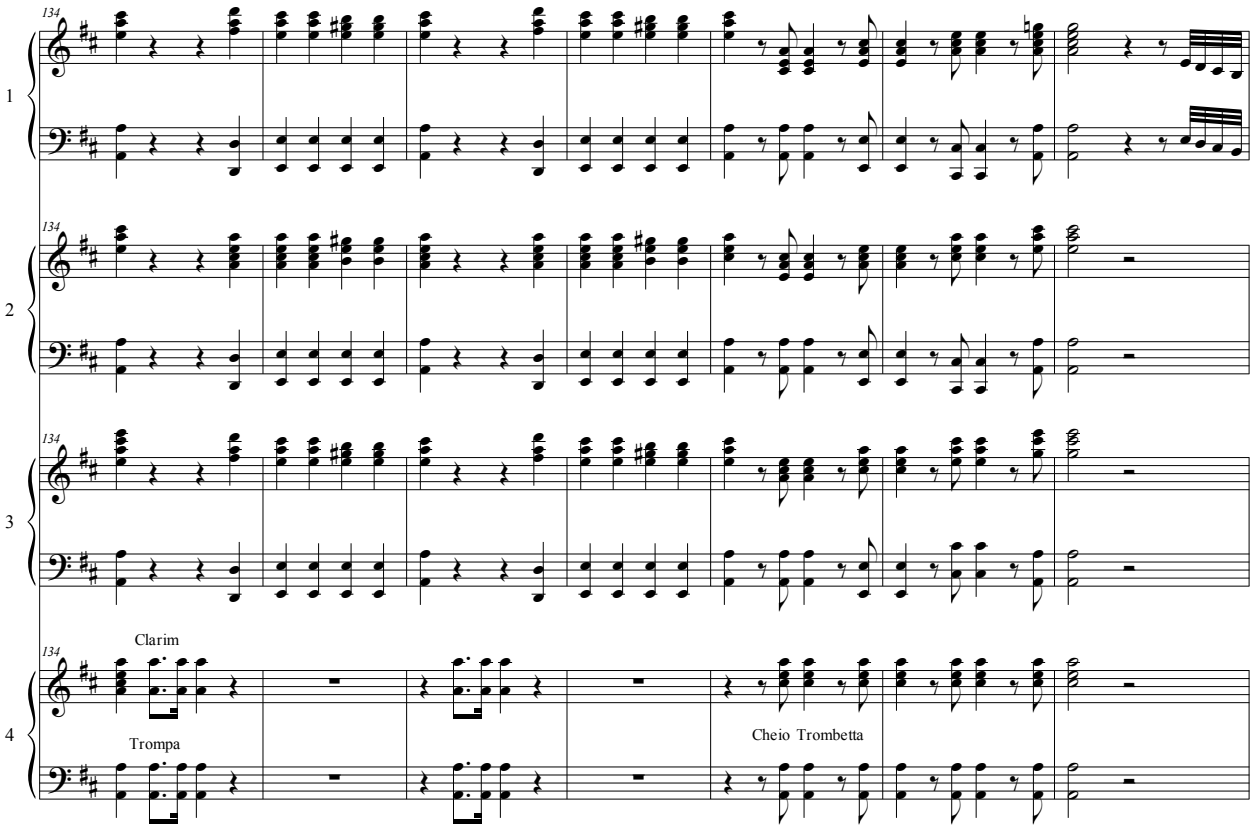

II2
Tenoretti
1
II2
Flautado
2
Fagote

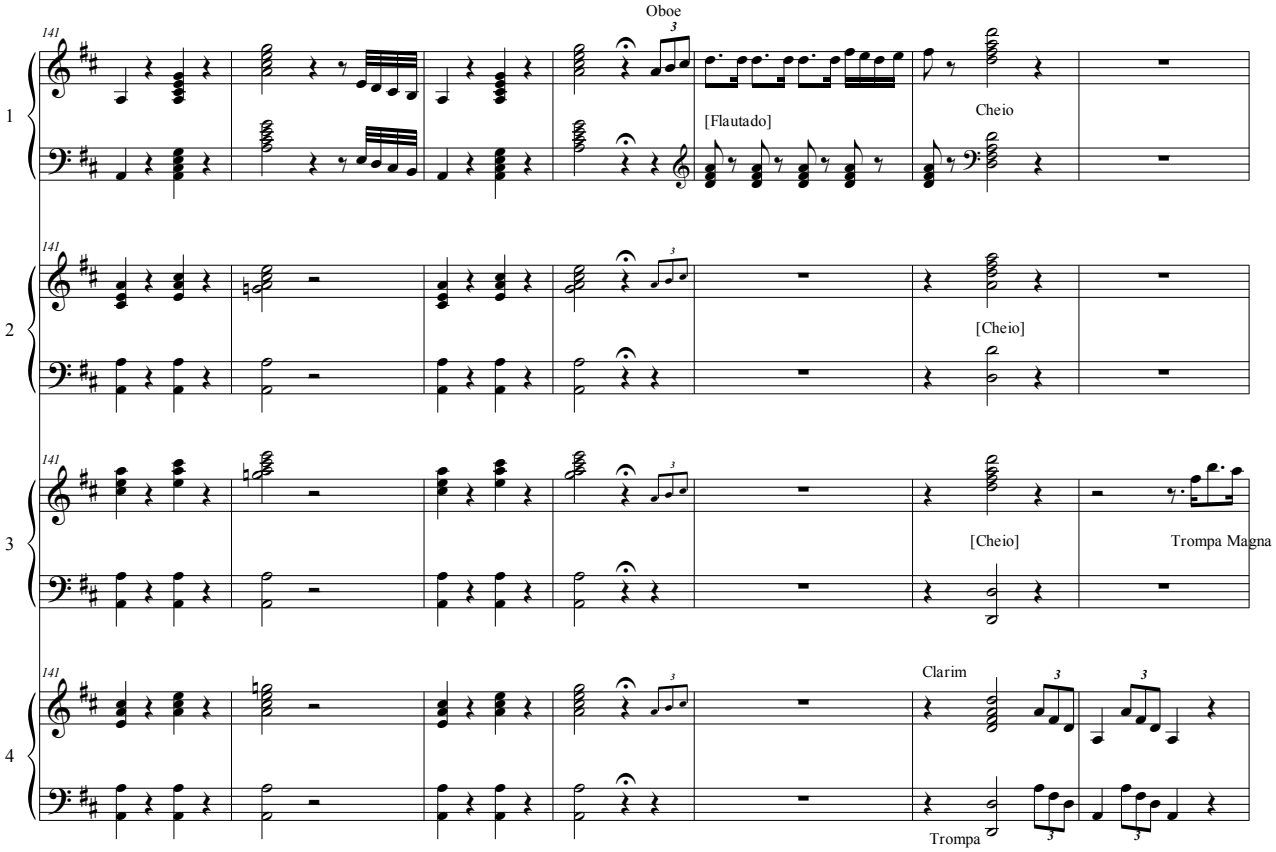

II6
Oboe
1
II6
2


Tenoretti
121
1
2
3
4
Flautado
Flautado


126
Cheio Trombetta
Cheio Trombetta
[Cheio Trombetta]
Clarim
[Cheio Trombetta]
Trompa


130
1
2
3
4


134
1
2
3
4
Clarim
Trompa
Cheio Trombetta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Cheio
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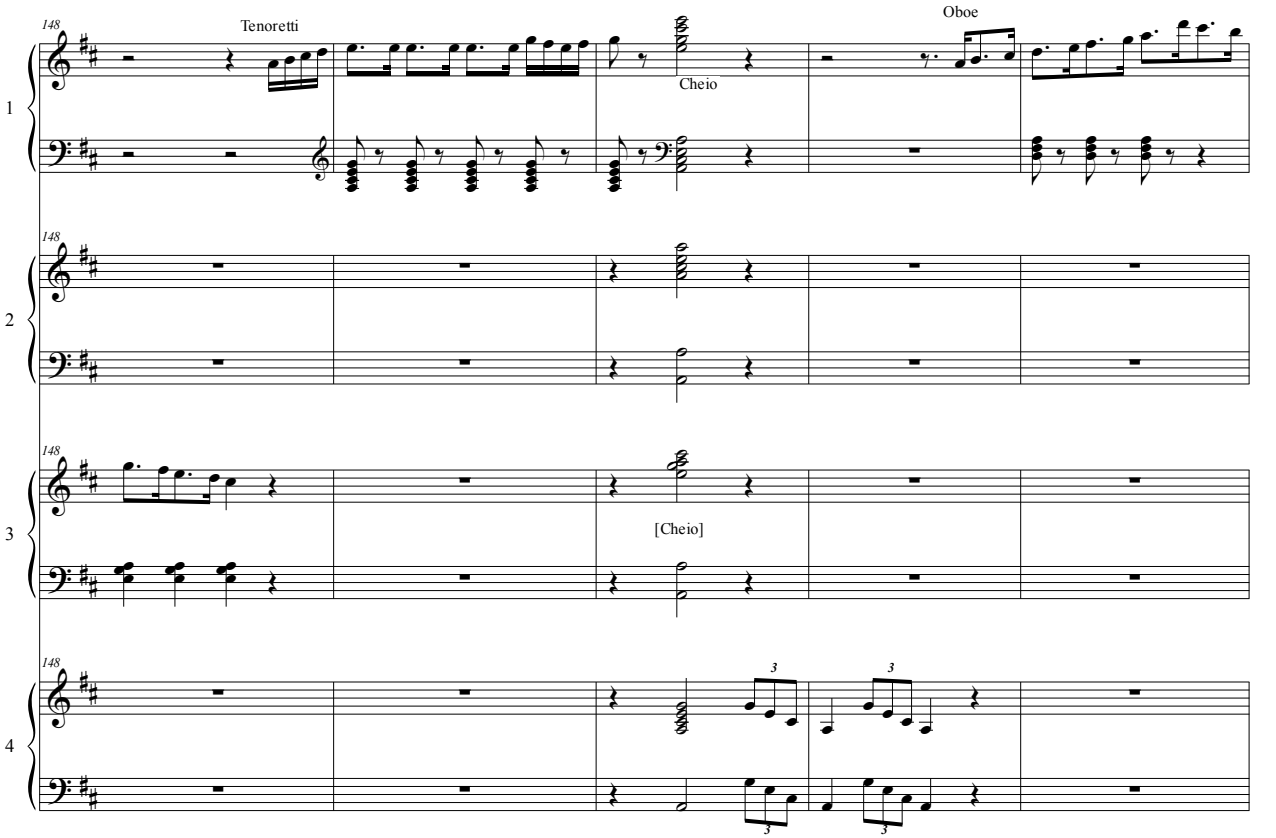
[Cheio]
Trompa Magna
Clarim
Trompa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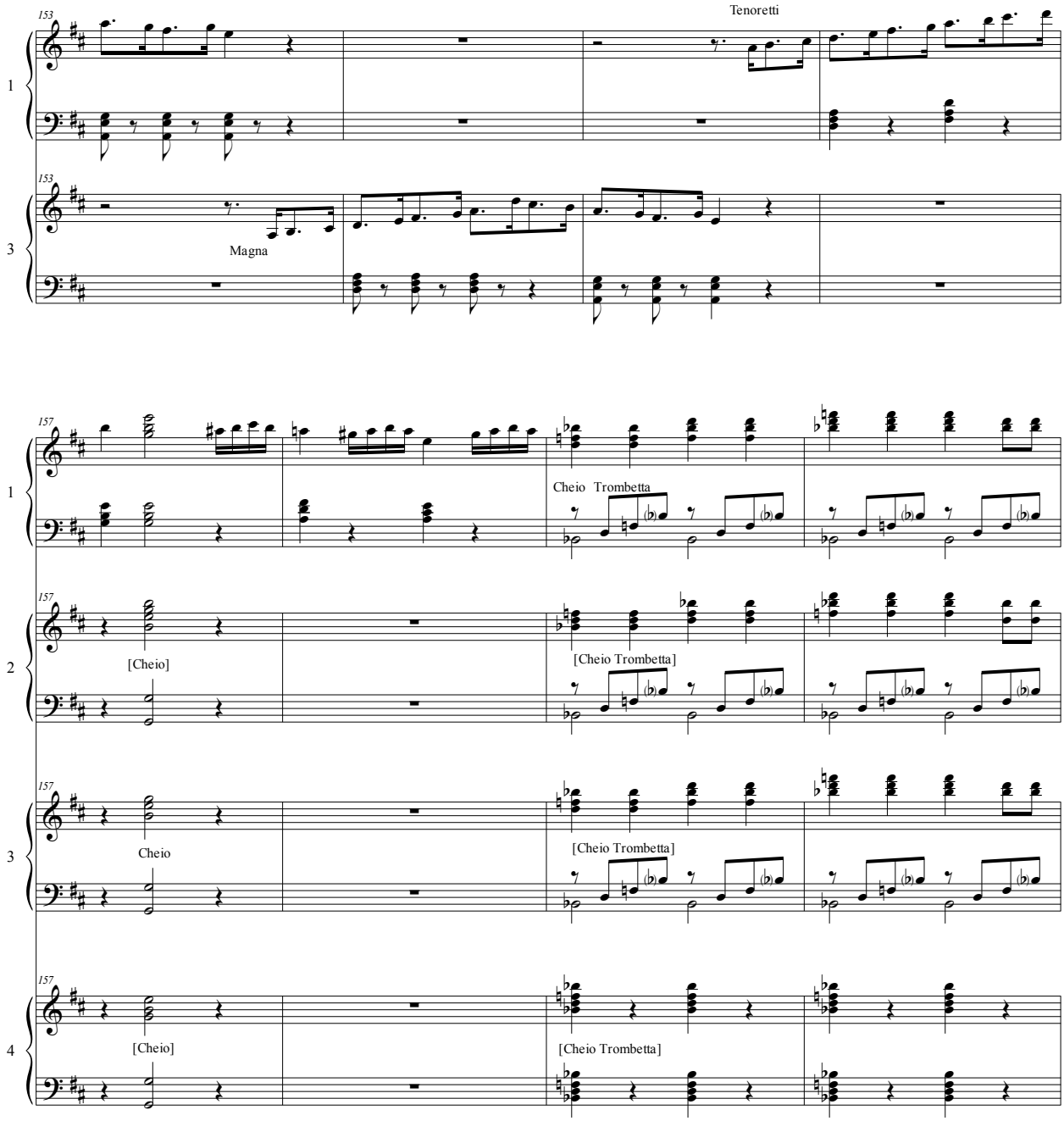
Cheio
Oboe
[Cheio]


153
Tenoretti
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153
Magna
3
157
Cheio Trombetta
1
157
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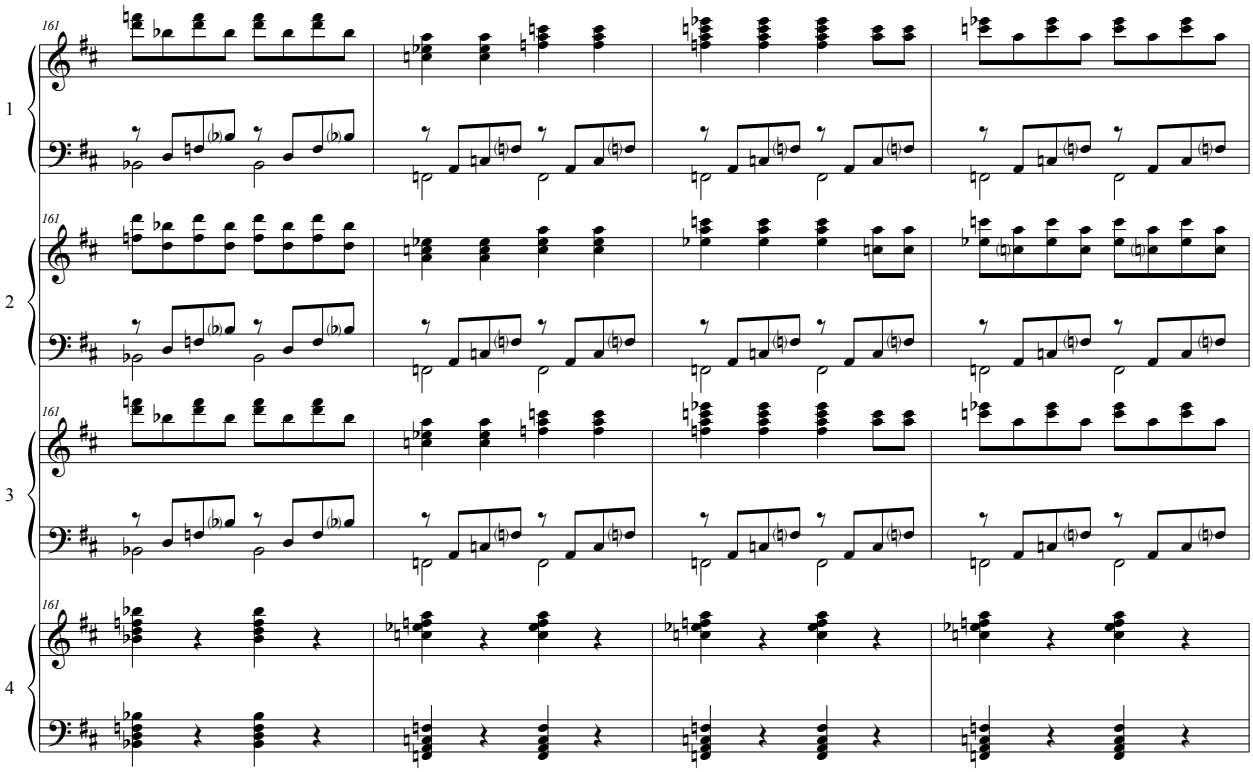
157
Cheio
[Cheio Trombetta]
3
157
[Cheio]
[Cheio Trombetta]
4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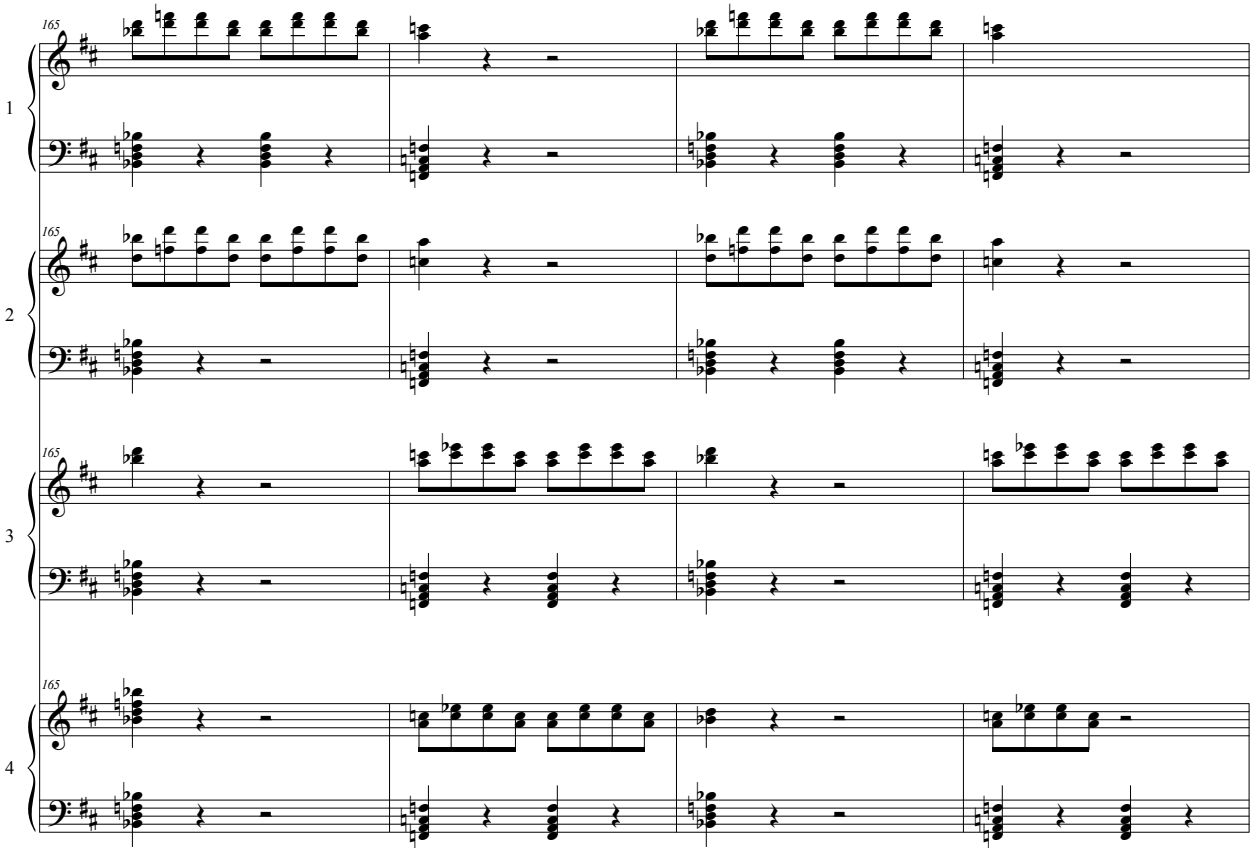
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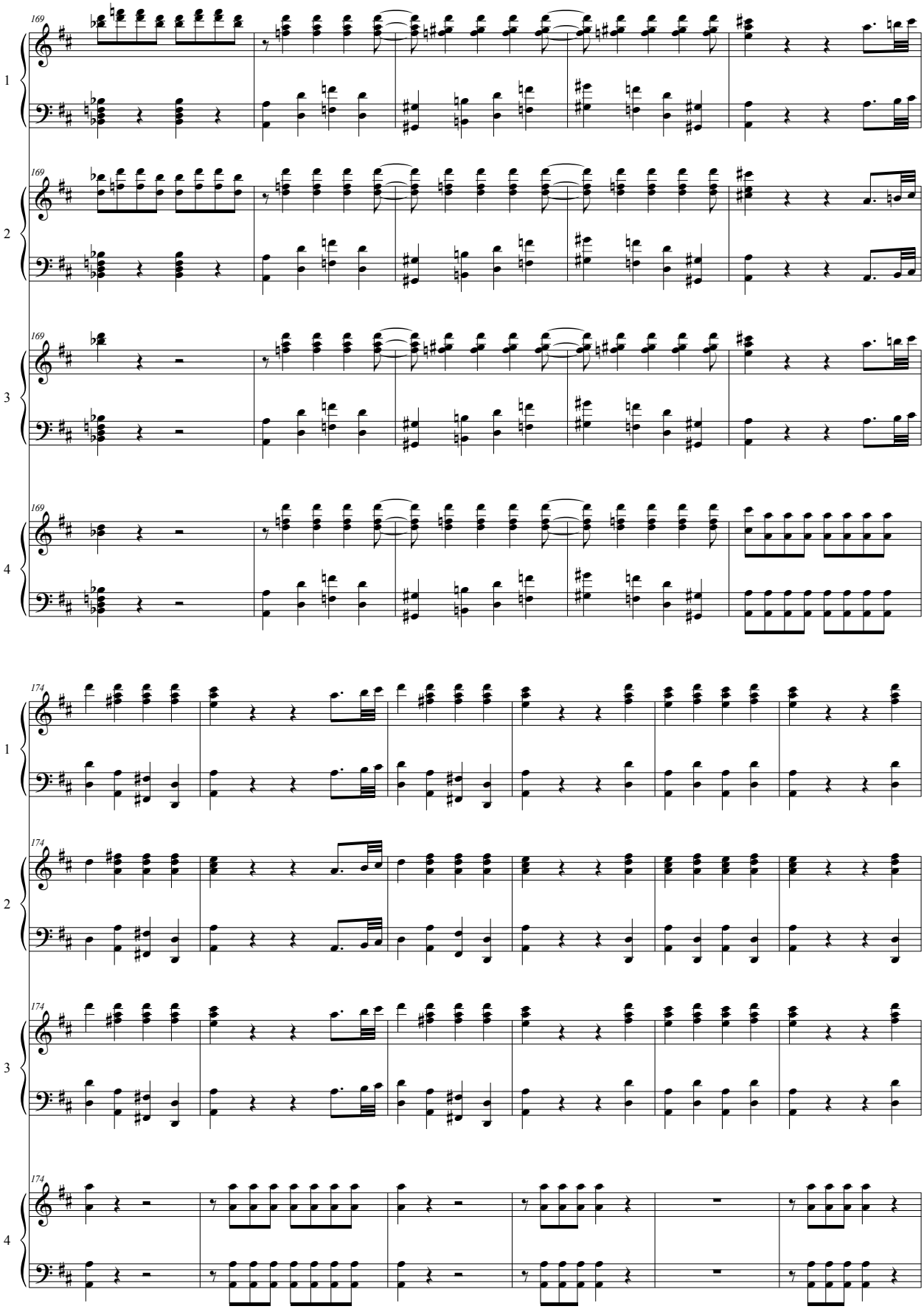
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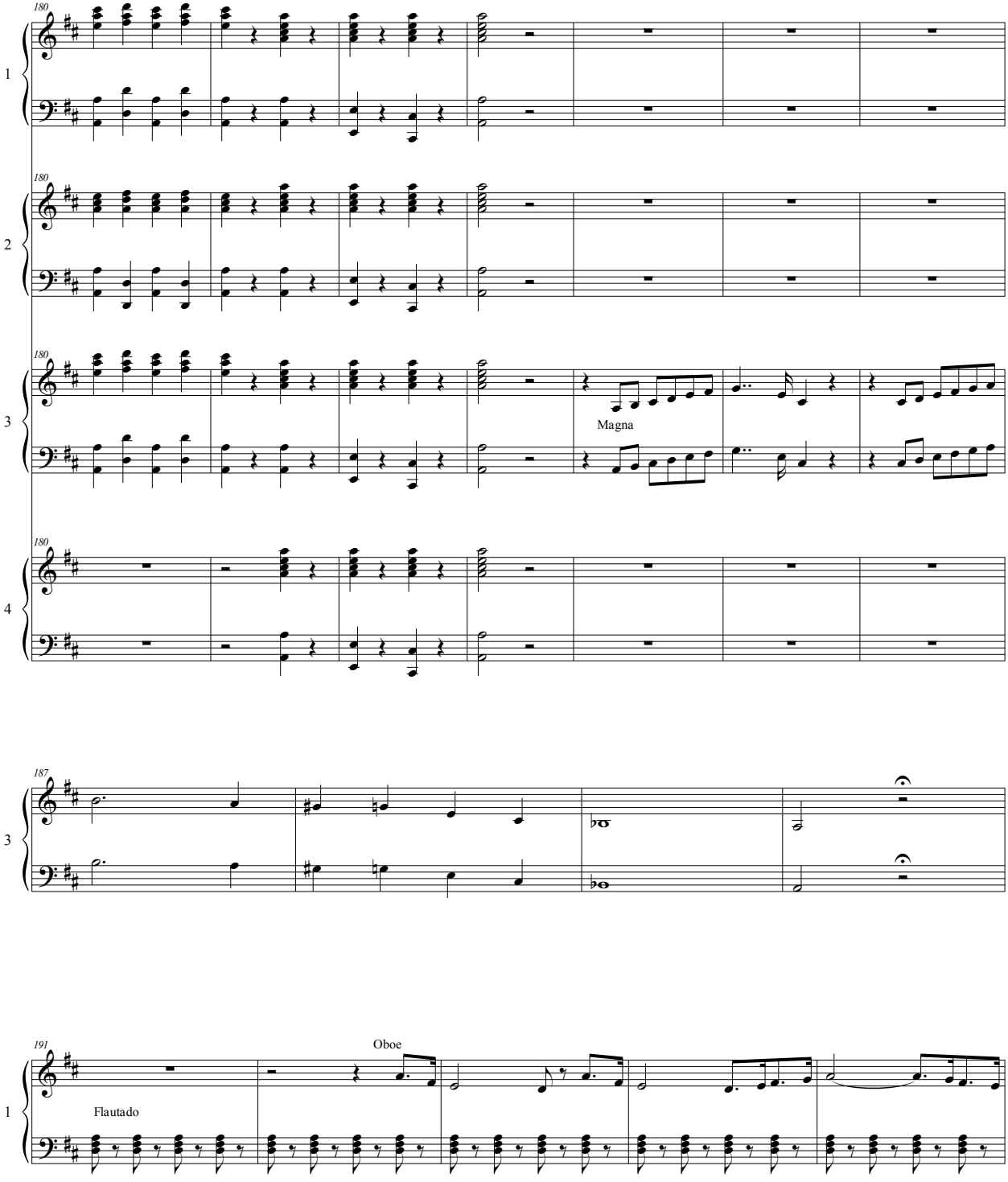
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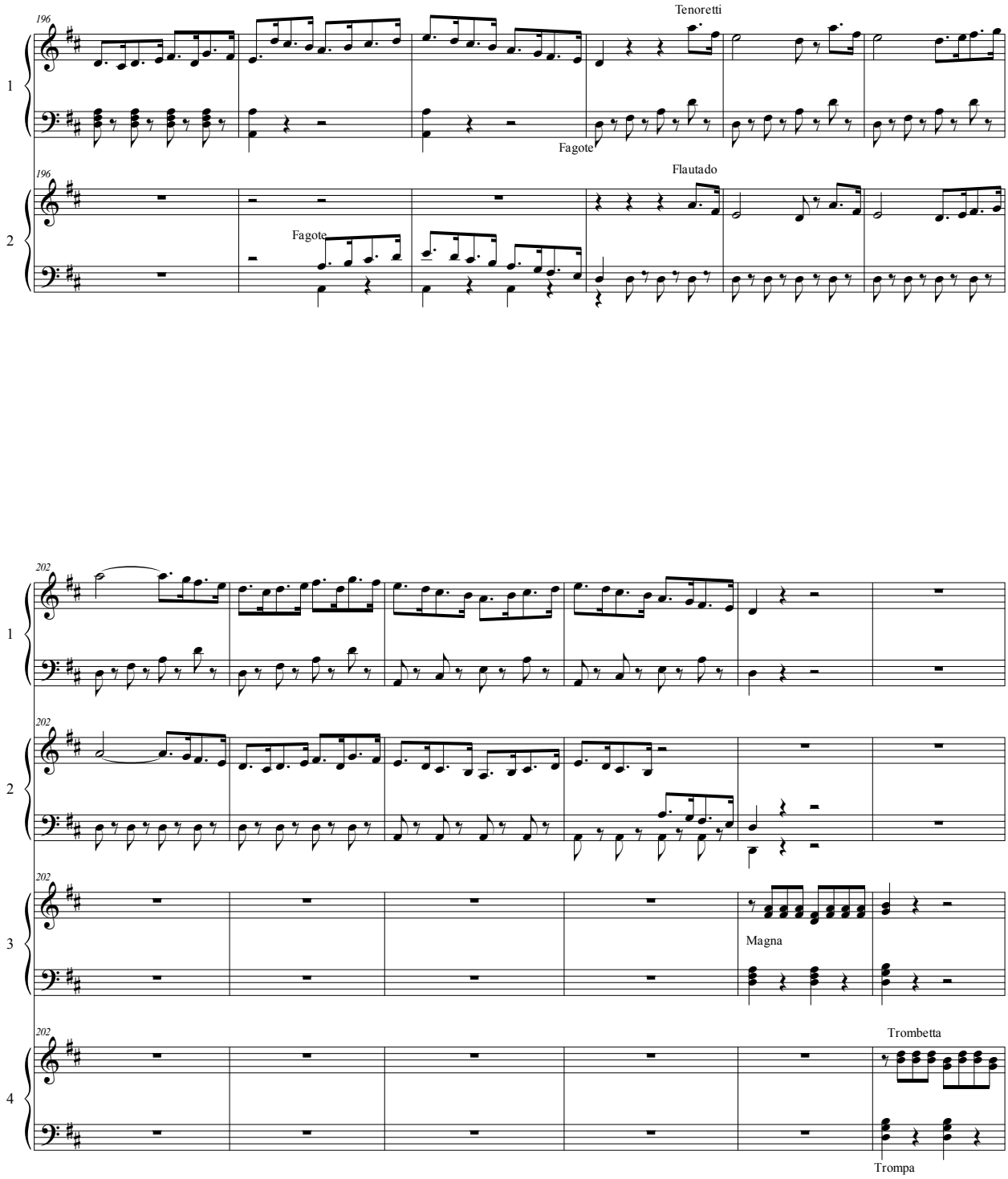
Flautado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Tenoretti
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Fagote
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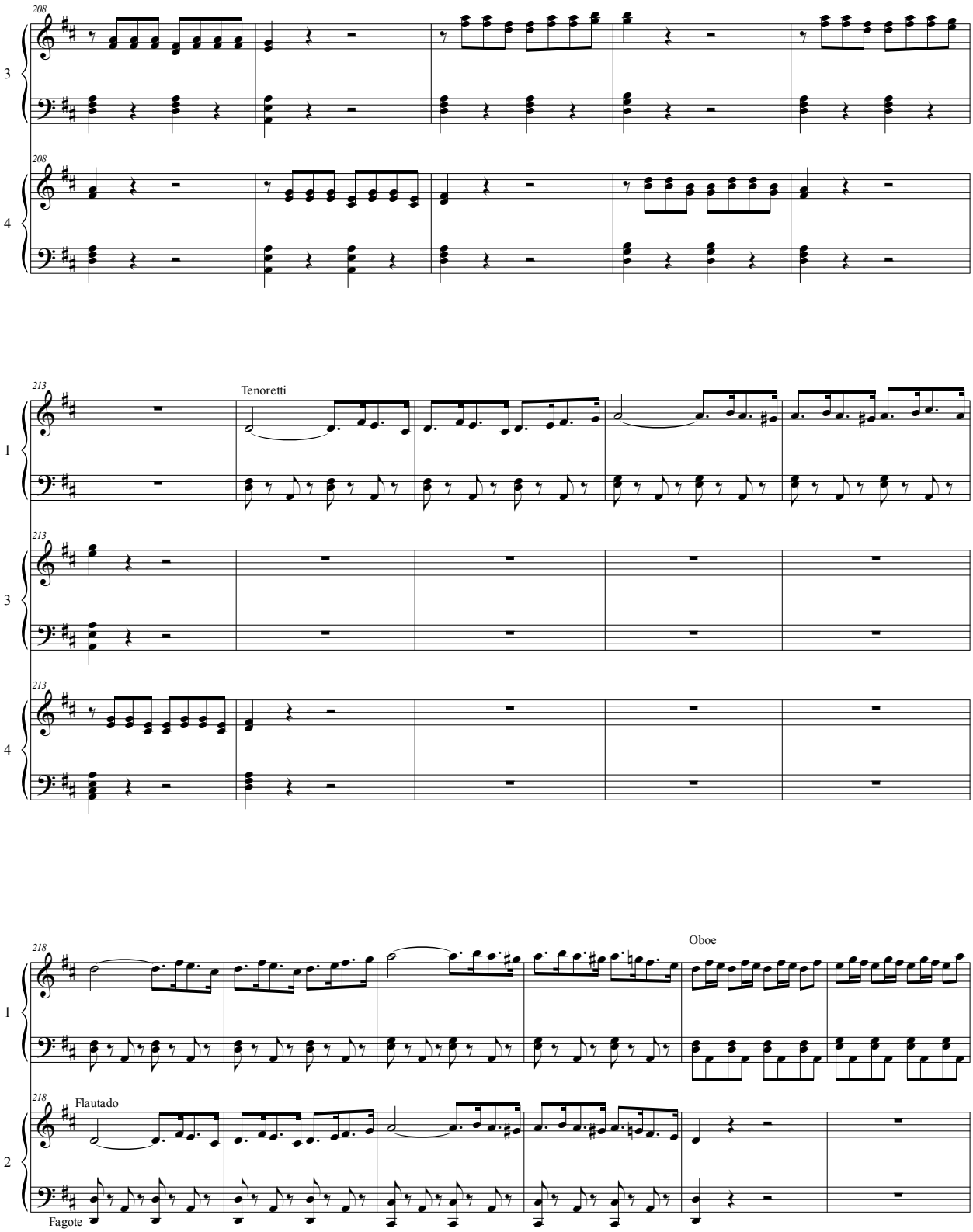
Fagote
202
1
202
2
202
3
Magna
202
Trombetta
4
Trompa


208
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208
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213
Tenoretti
1
213
3
213
4
218
Oboe
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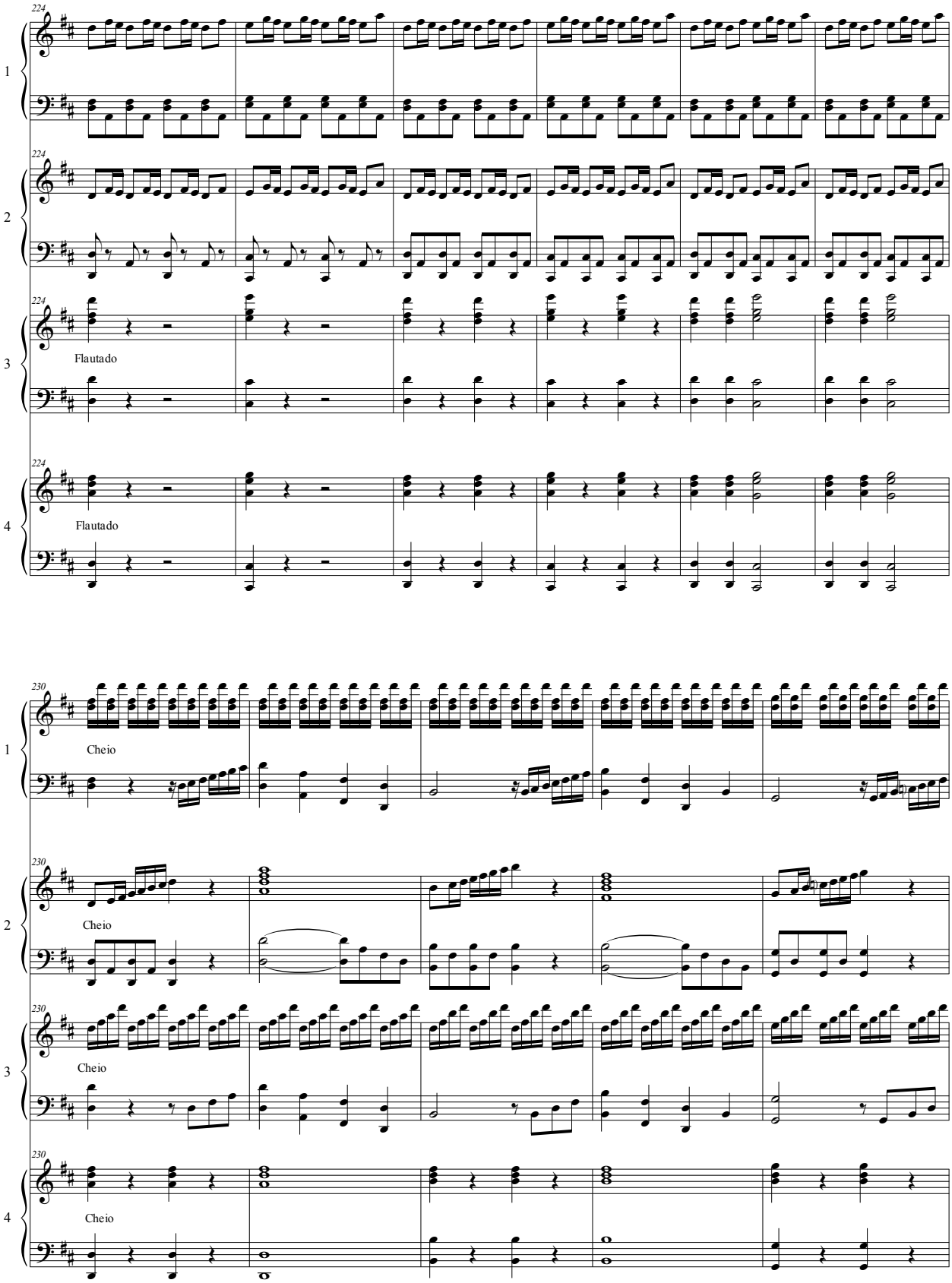
218
Flautado
2
Fagote


224
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224
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224
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Flautado
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4
Flautado
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1
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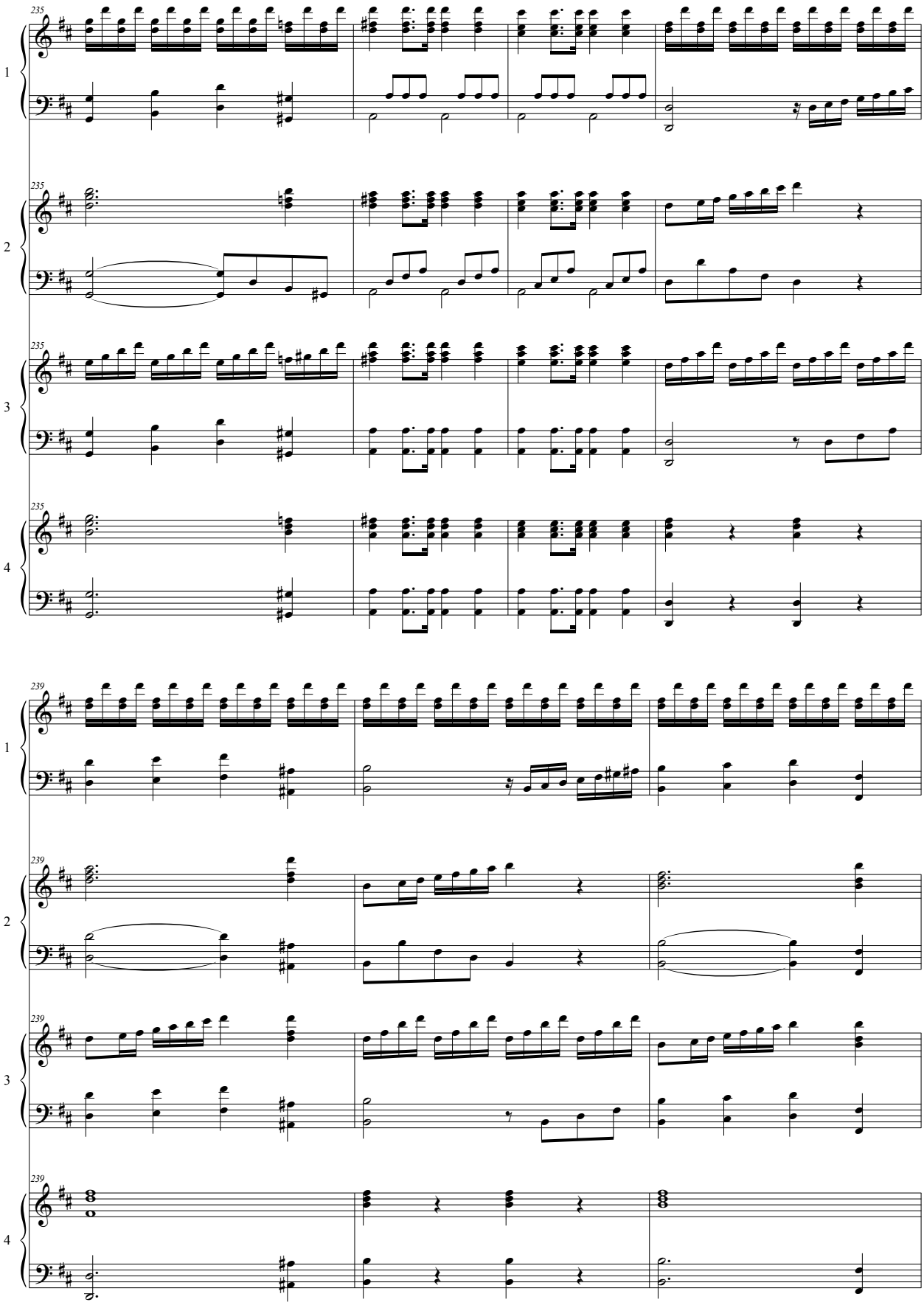
230
2
Cheio
230
3
Cheio
230
4
Cheio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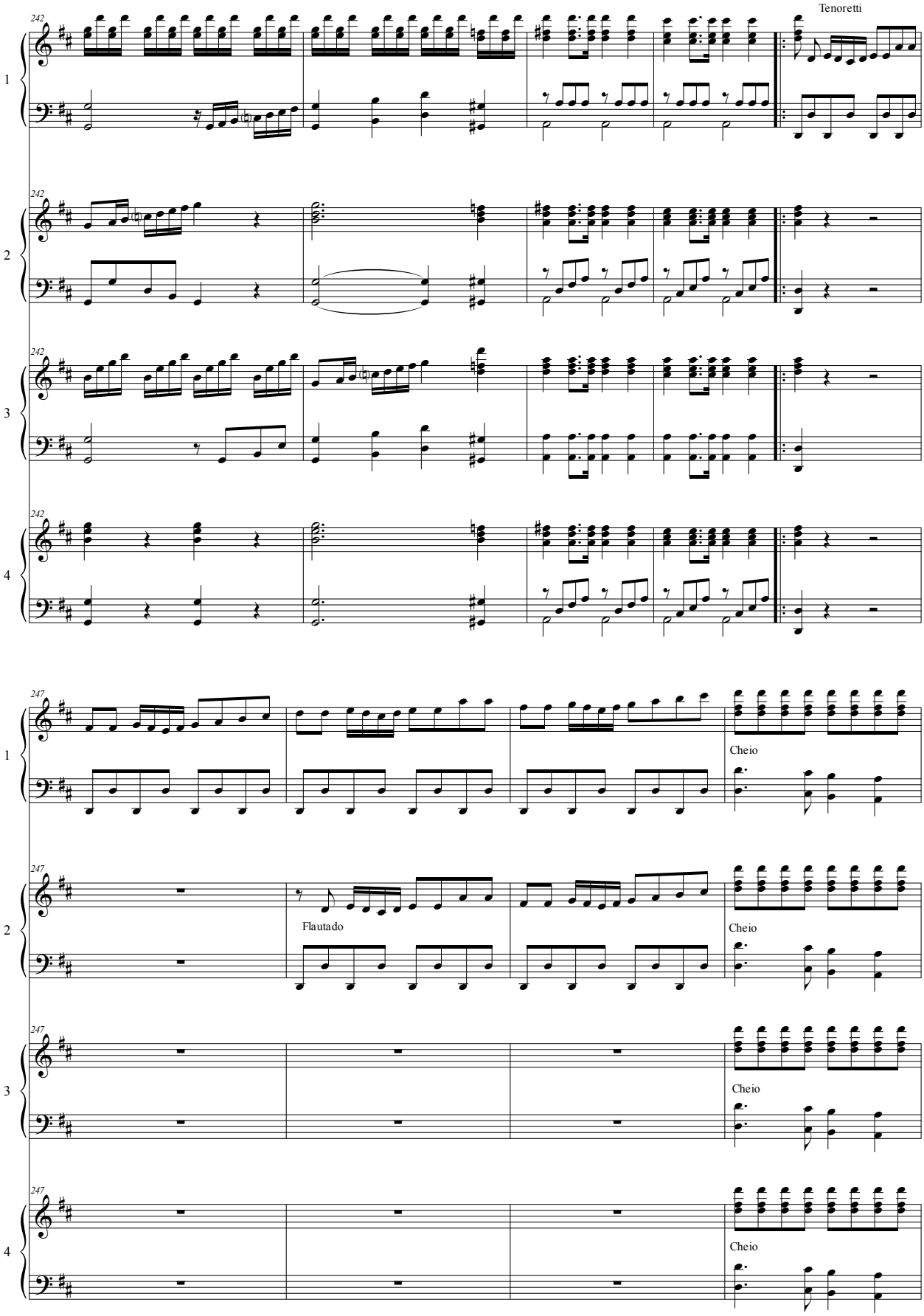
3
239
4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1
2
3
4
247
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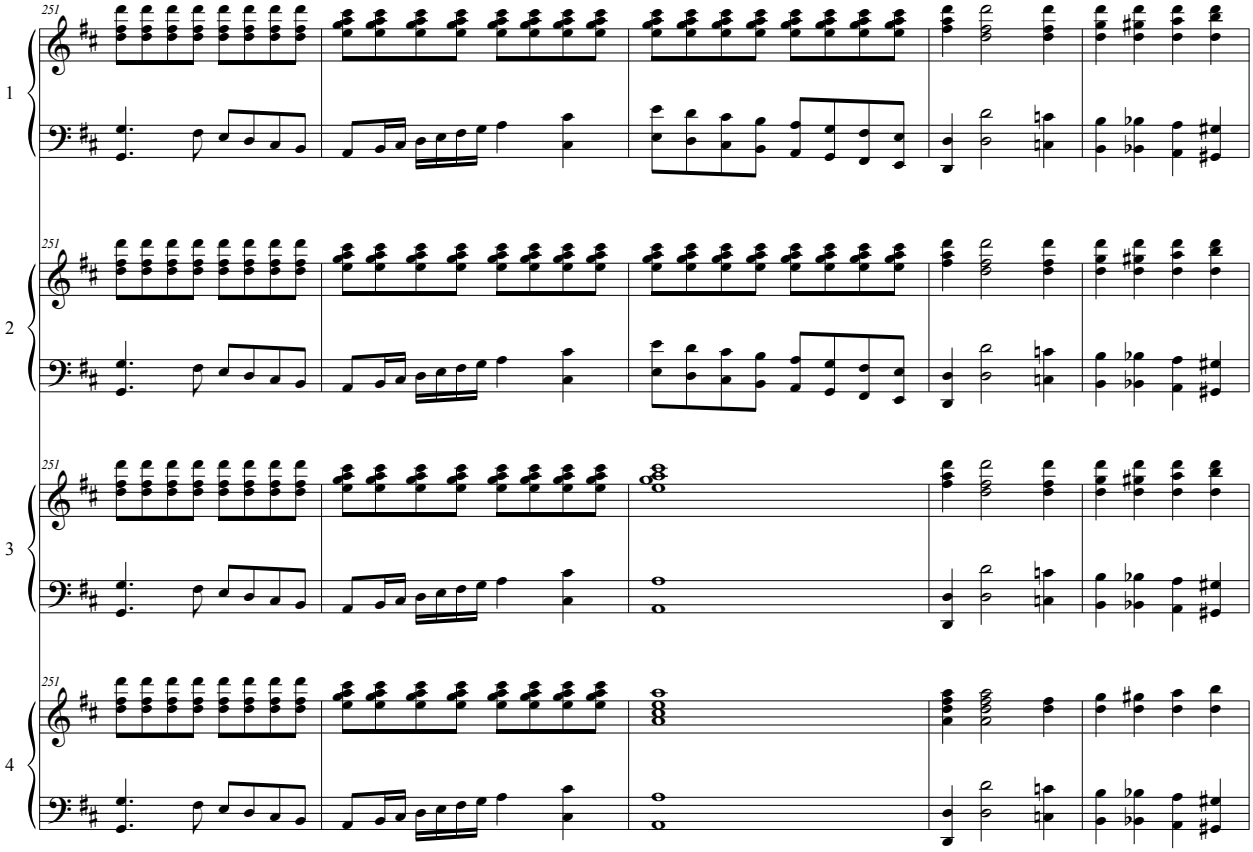
Flautado
Cheio
Cheio
Cheio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2
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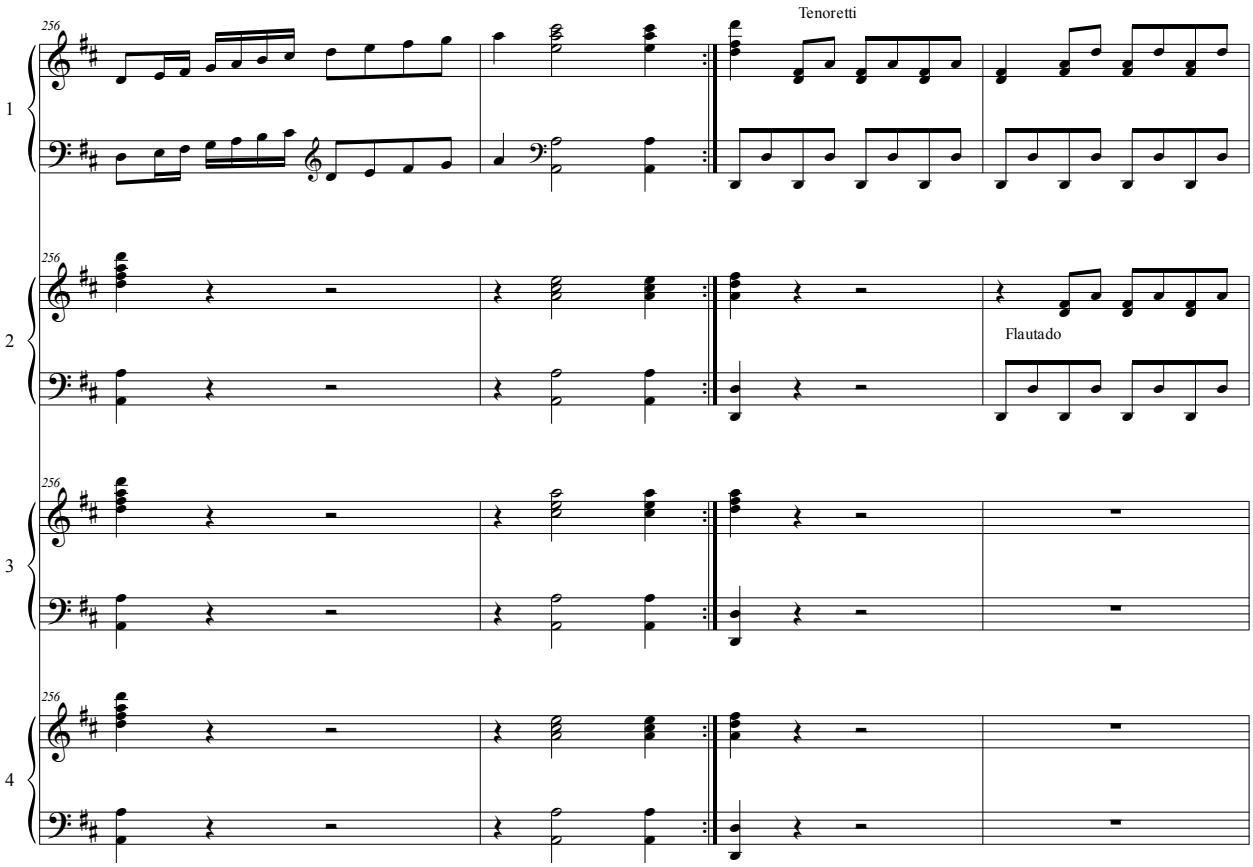
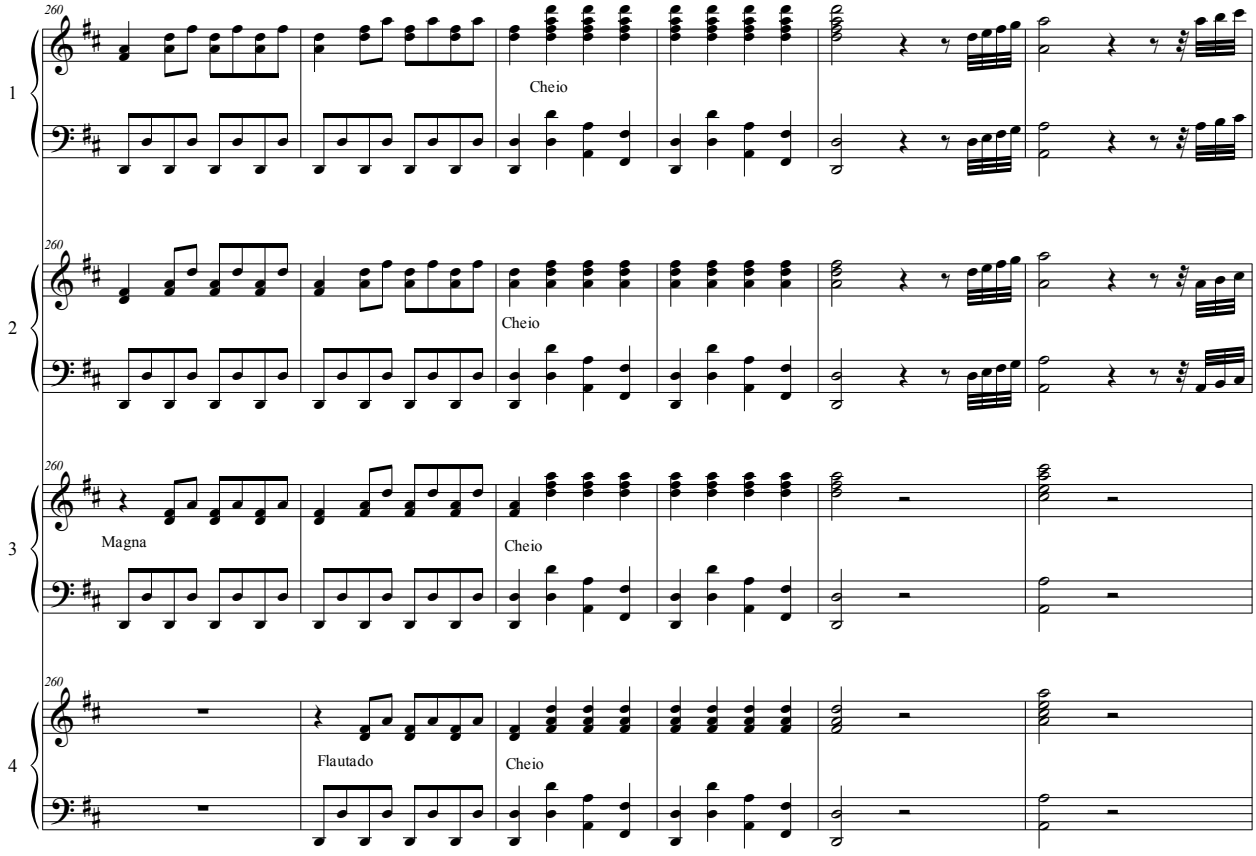
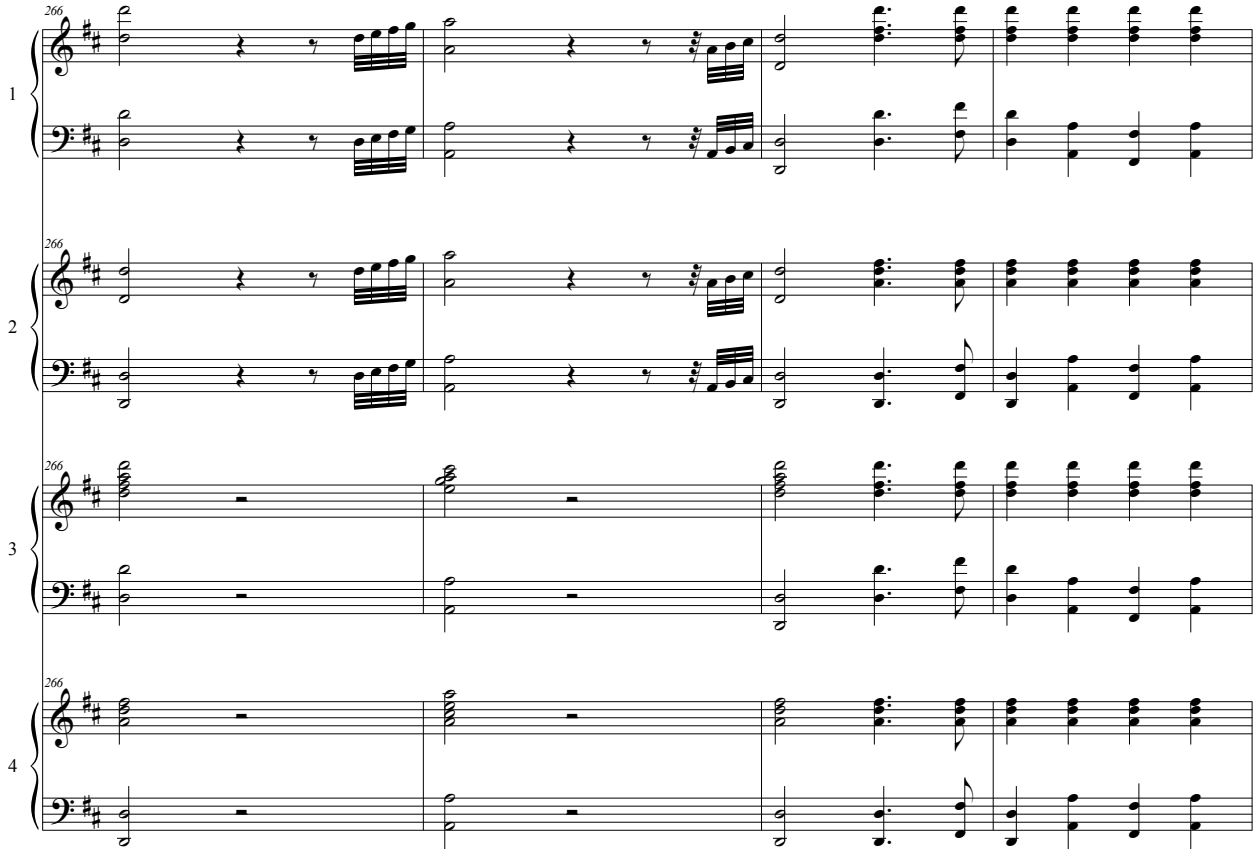
4


256
Tenoretti
Flautado
1
2
3
4


260
1
Cheio
260
2
Cheio
260
3
Magna
Cheio
260
4
Flautado
Cheio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266
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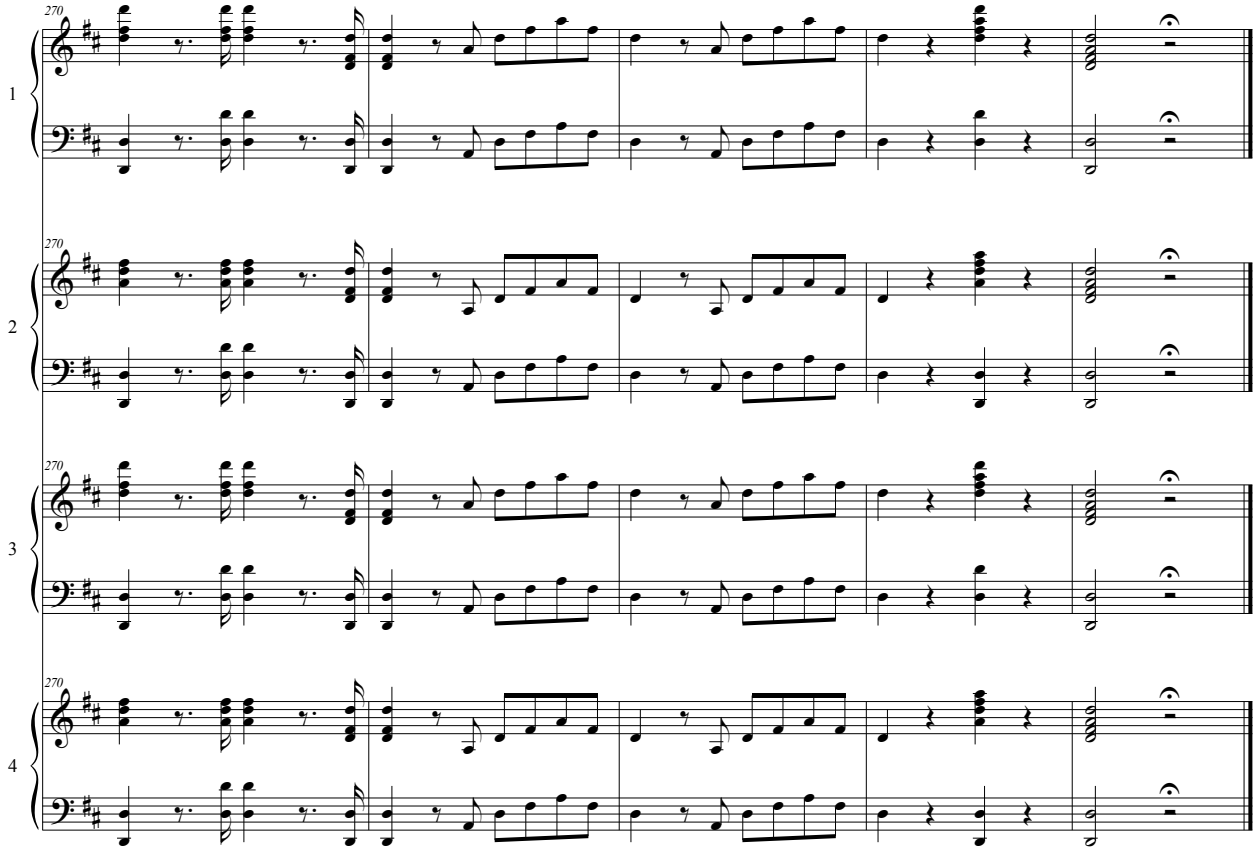
266
3
266
4


270
1
2
3
4

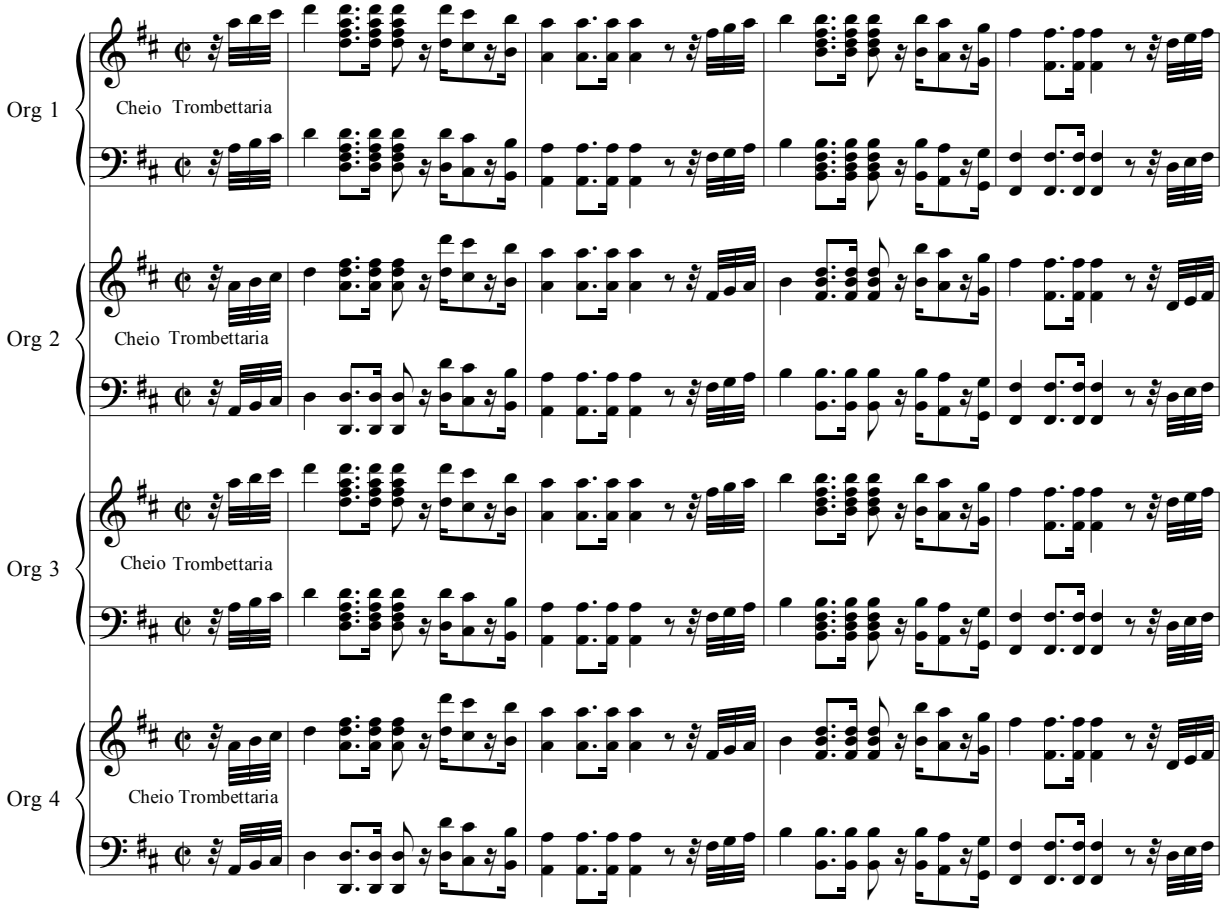
Appendix 4

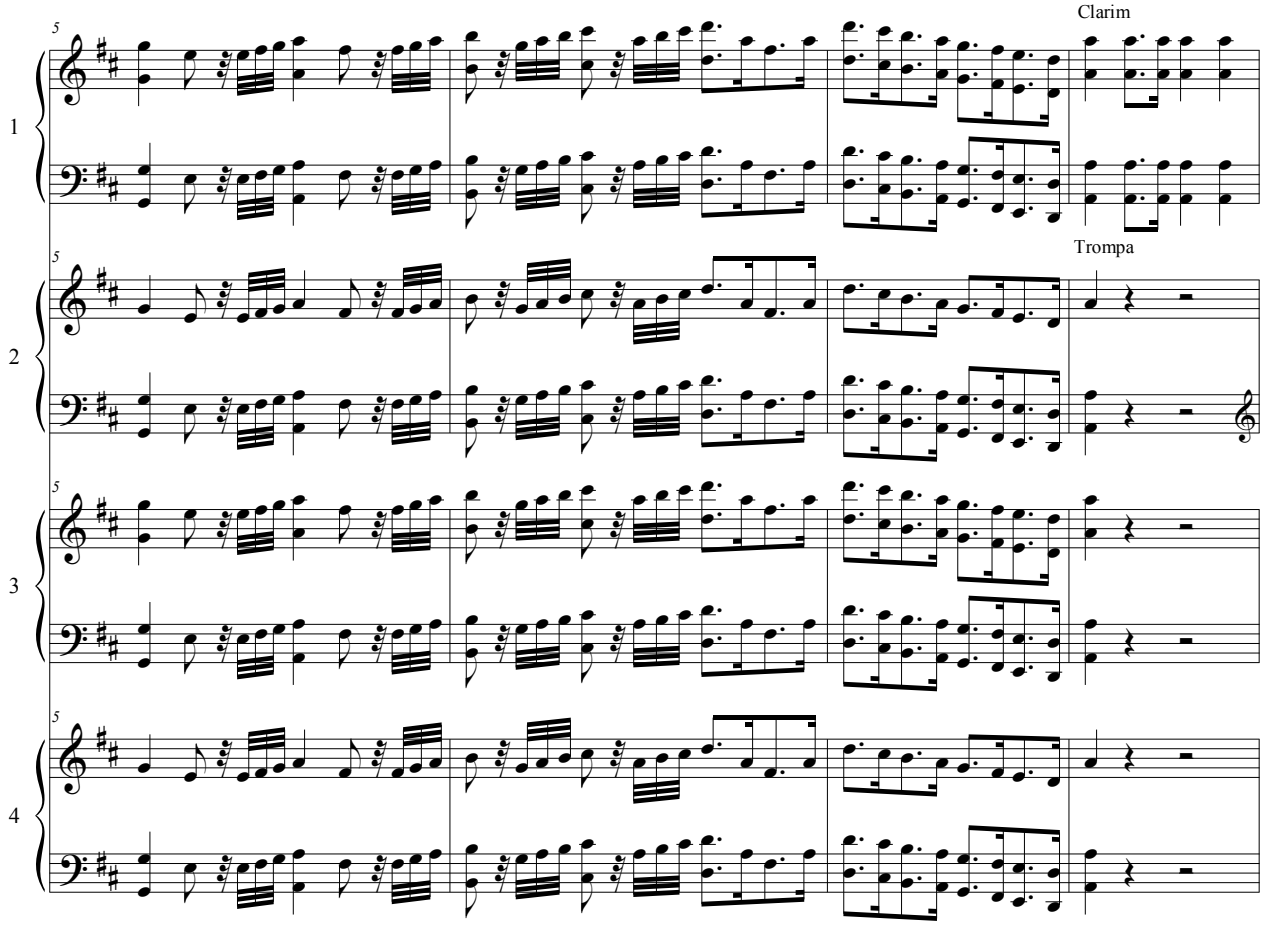
Sinfonia

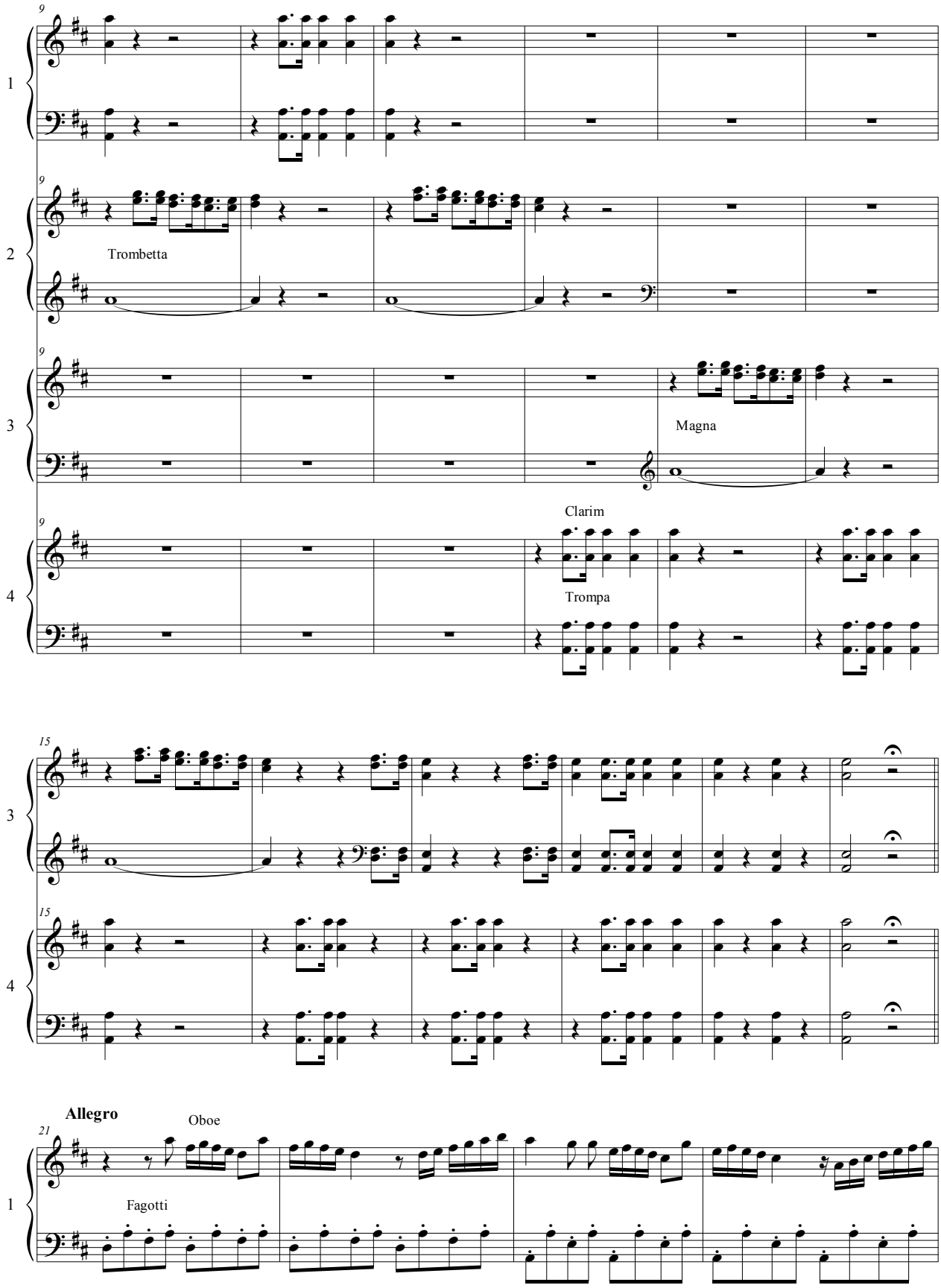
Score
P-Ln M.M. 5076//2

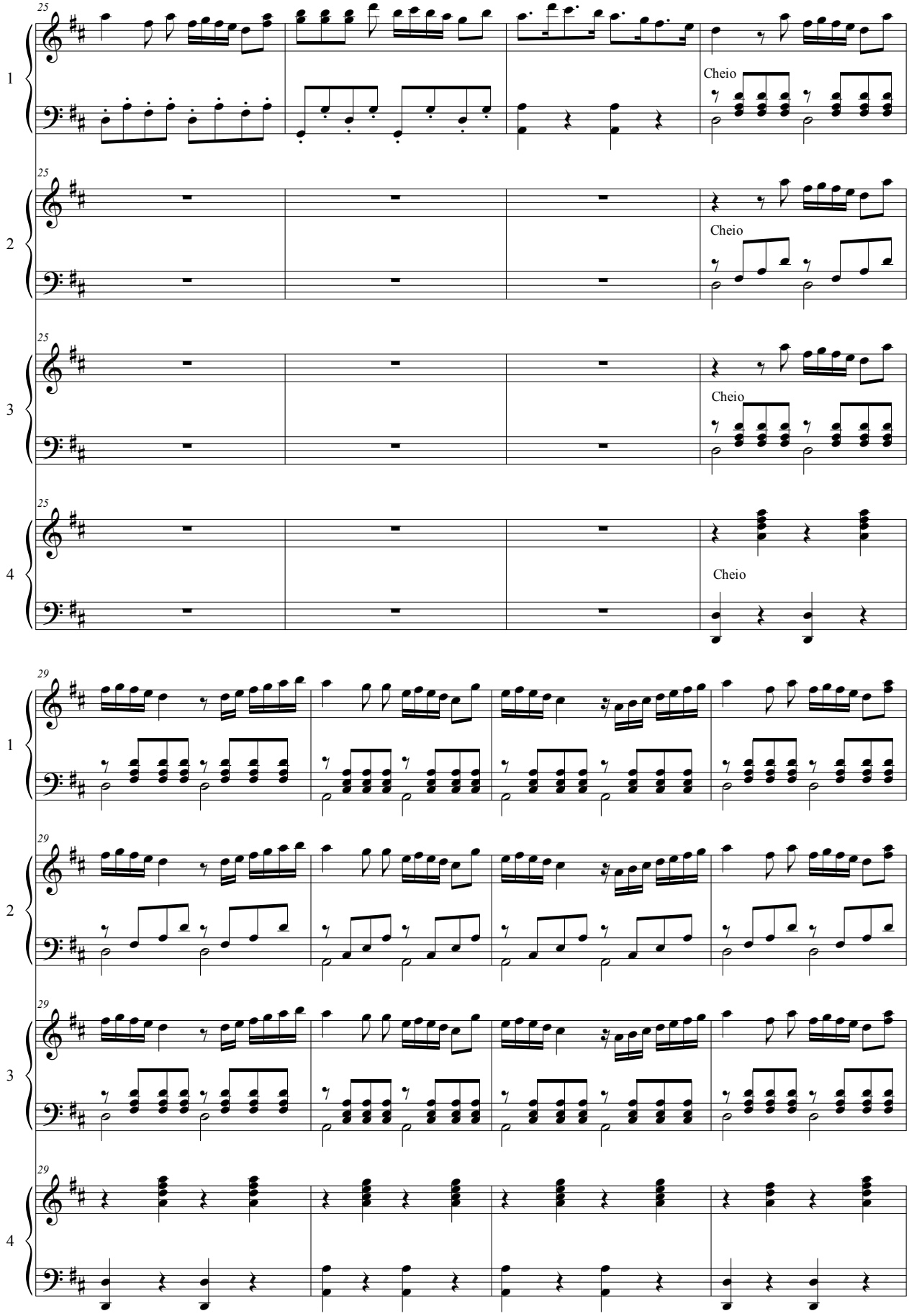
António José Soares (1783-1865)
Edited by Kate Pearson, 2013

Largo Sostonutto




Clarim
Trompa
1
2
3
4
5


9
1
9
2
Trombetta
9
3
Magna
Clarim
9
4
Trompa
15
3
15
4
Allegro
Oboe
21
1
Fagotti


25
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Cheio
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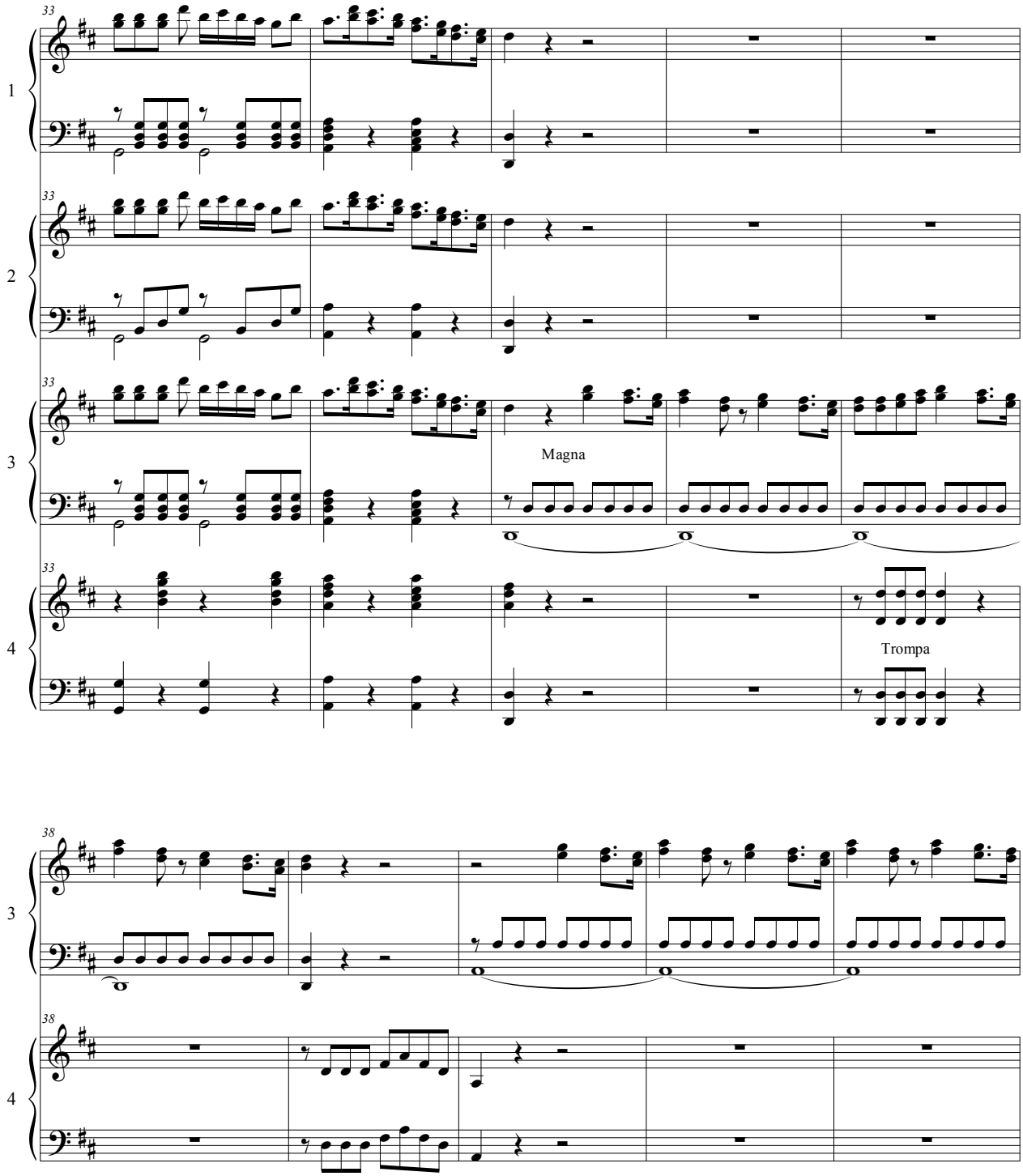
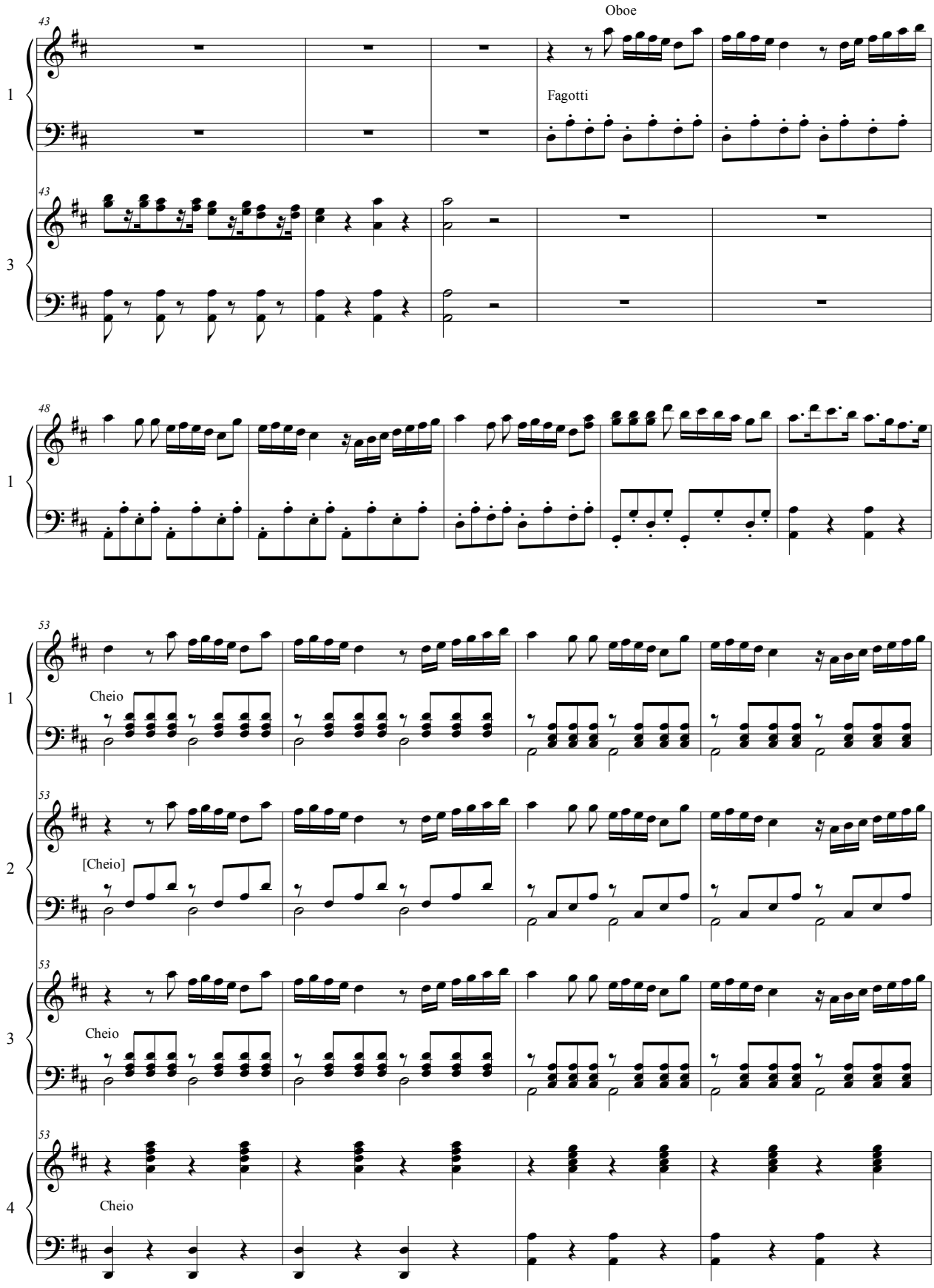
2
Cheio
25
3
Cheio
25
4
Cheio
29
1
29
2
29
3
29
4


33
1
33
2
33
3
Magna
33
4
Trompa
38
3
38
4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Fagotti
Cheio
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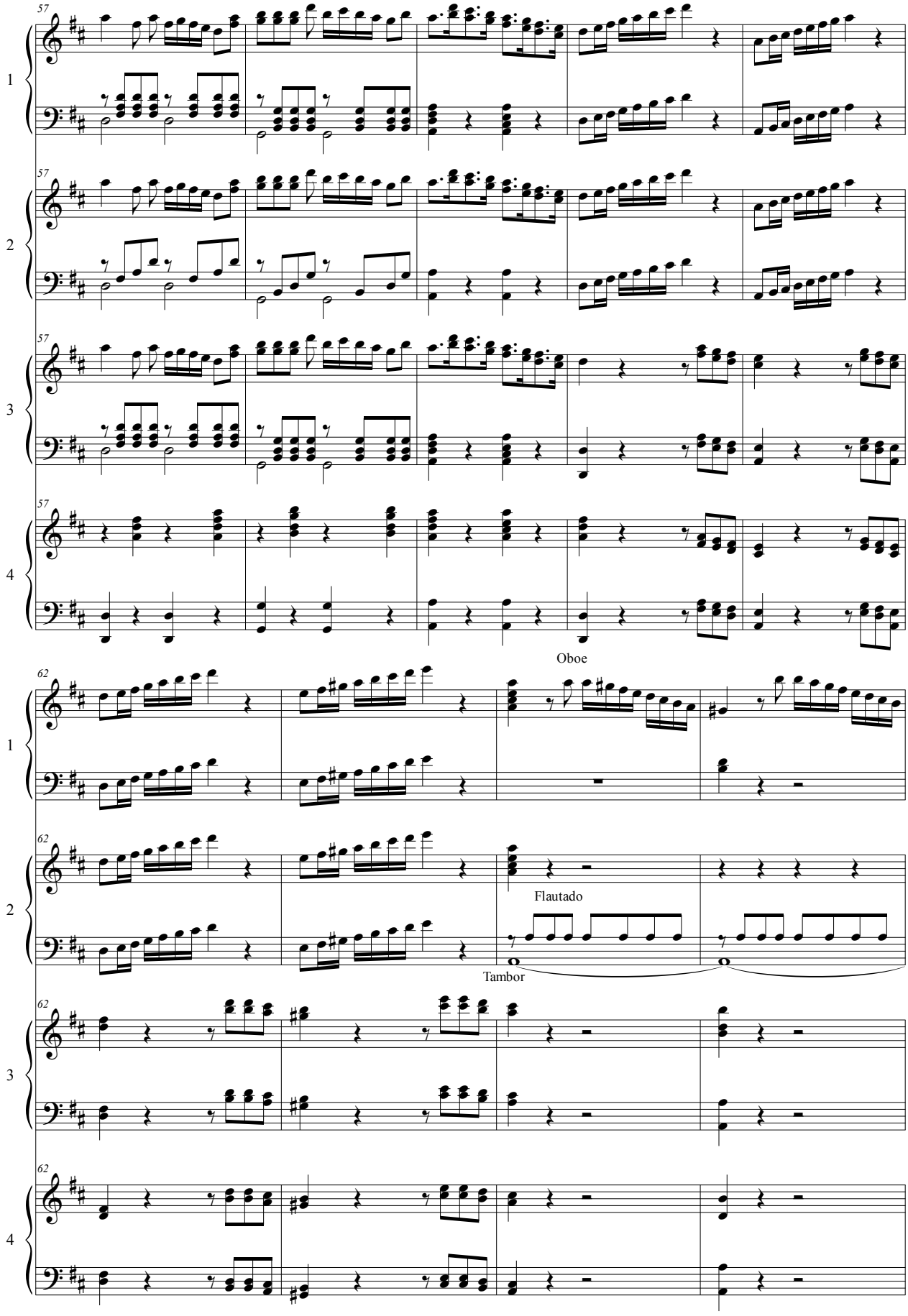
Cheio
Cheio


57
1
57
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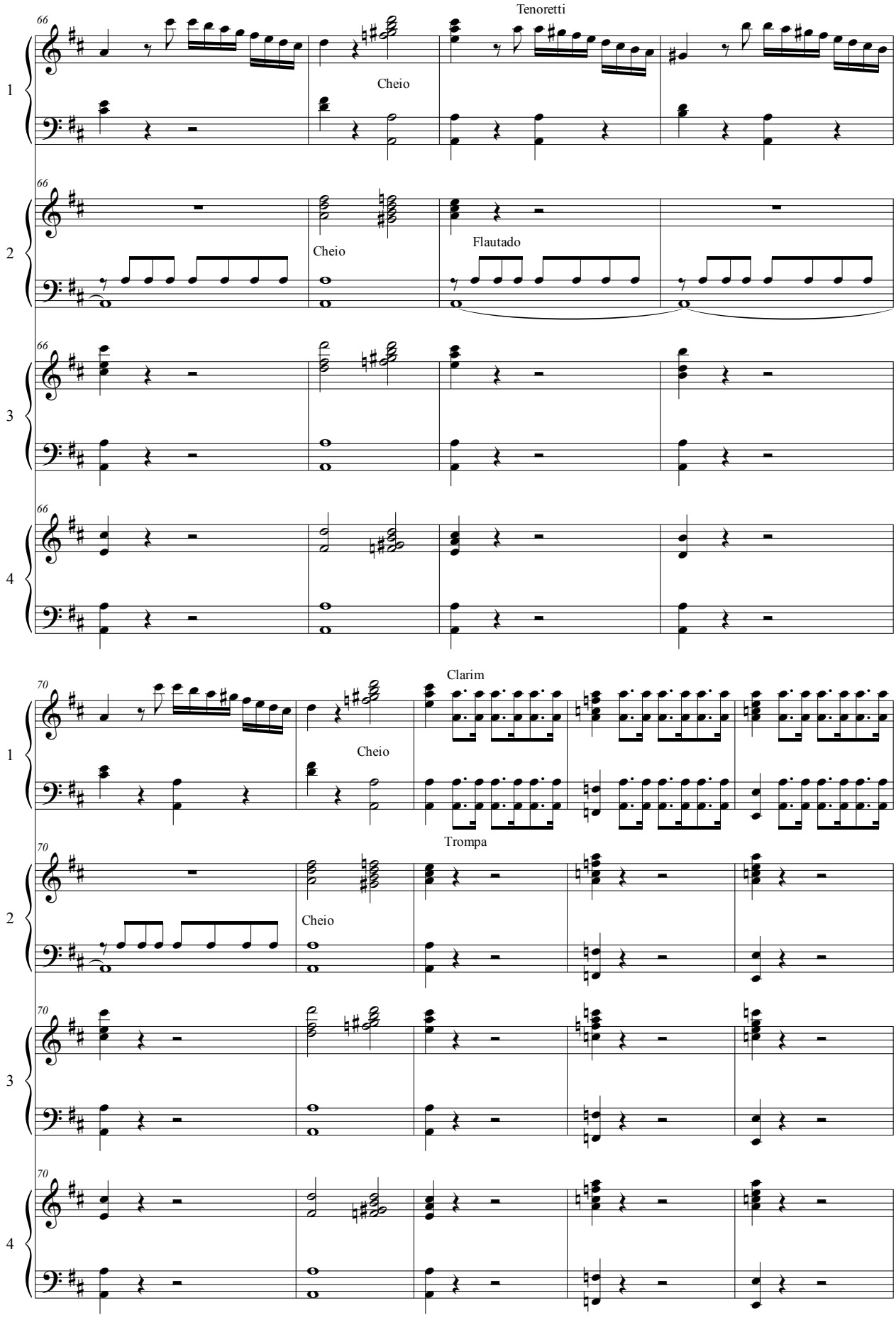
57
3
57
4
Oboe
62
1
62
2
Flautado
Tambor
62
3
62
4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Cheio
Cheio
Flautado
70
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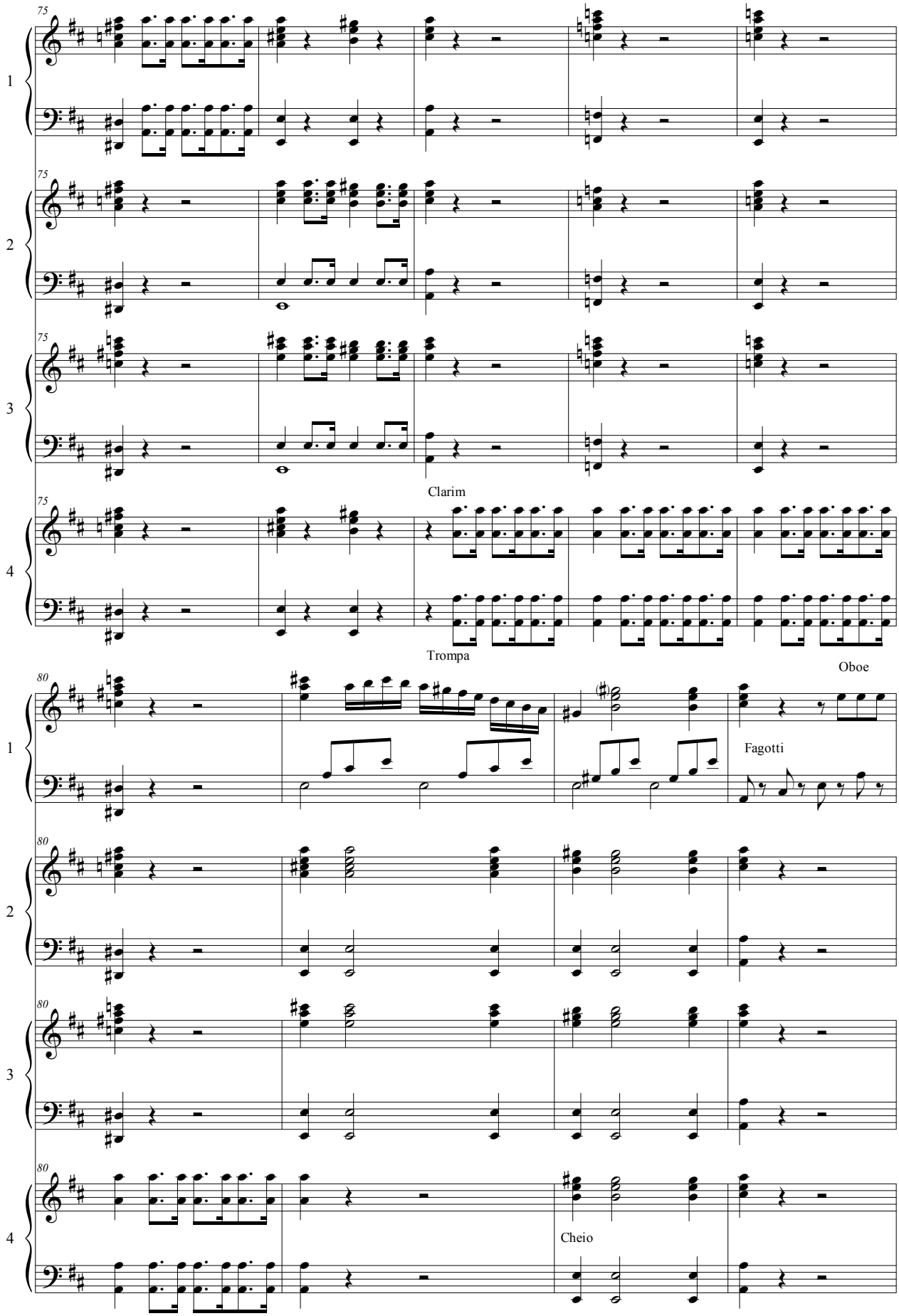
Cheio
Trompa
Cheio
1
2
3
4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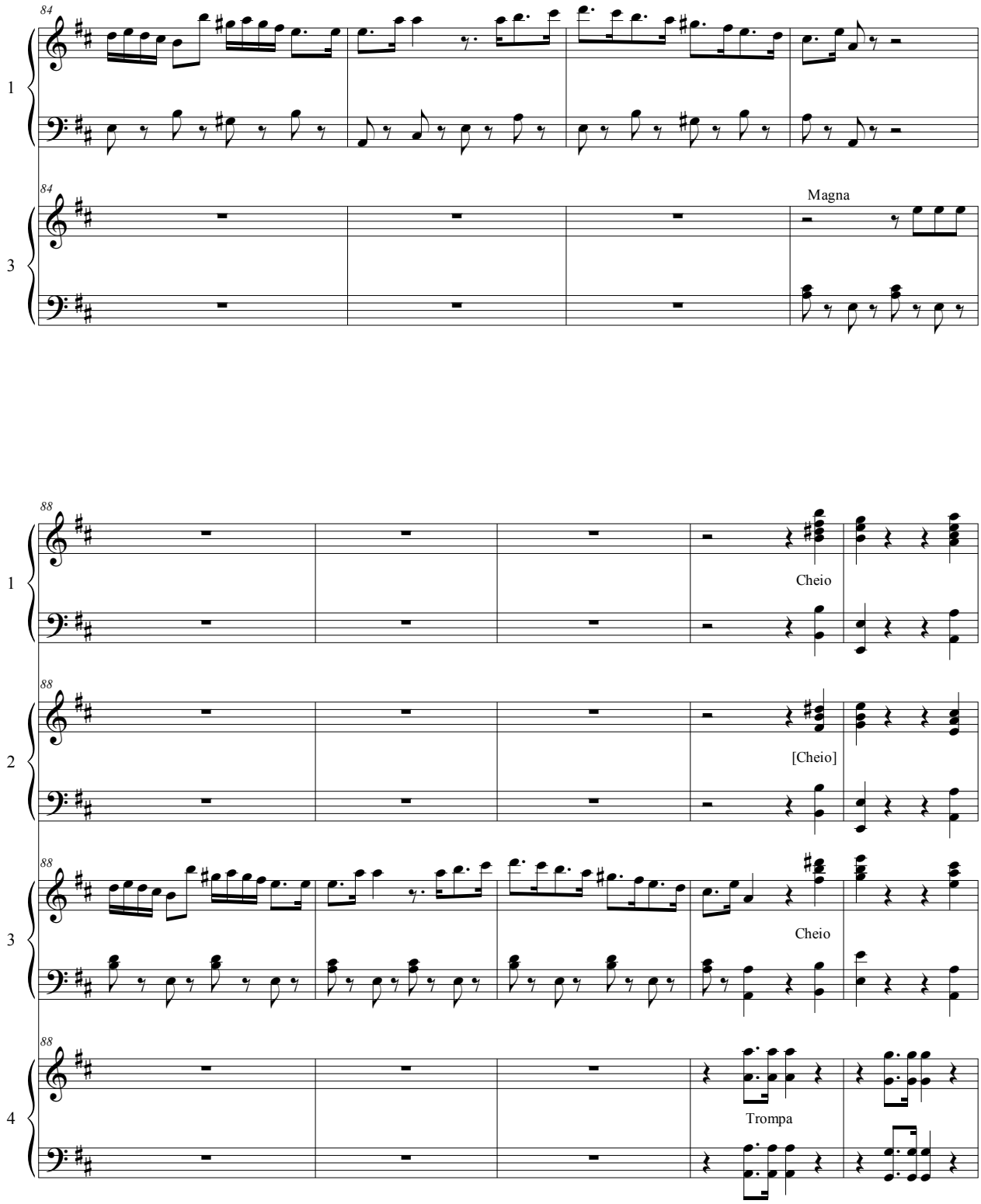
Clarim
4
Trompa
80
Oboe
Fagotti
Cheio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Cheio
88
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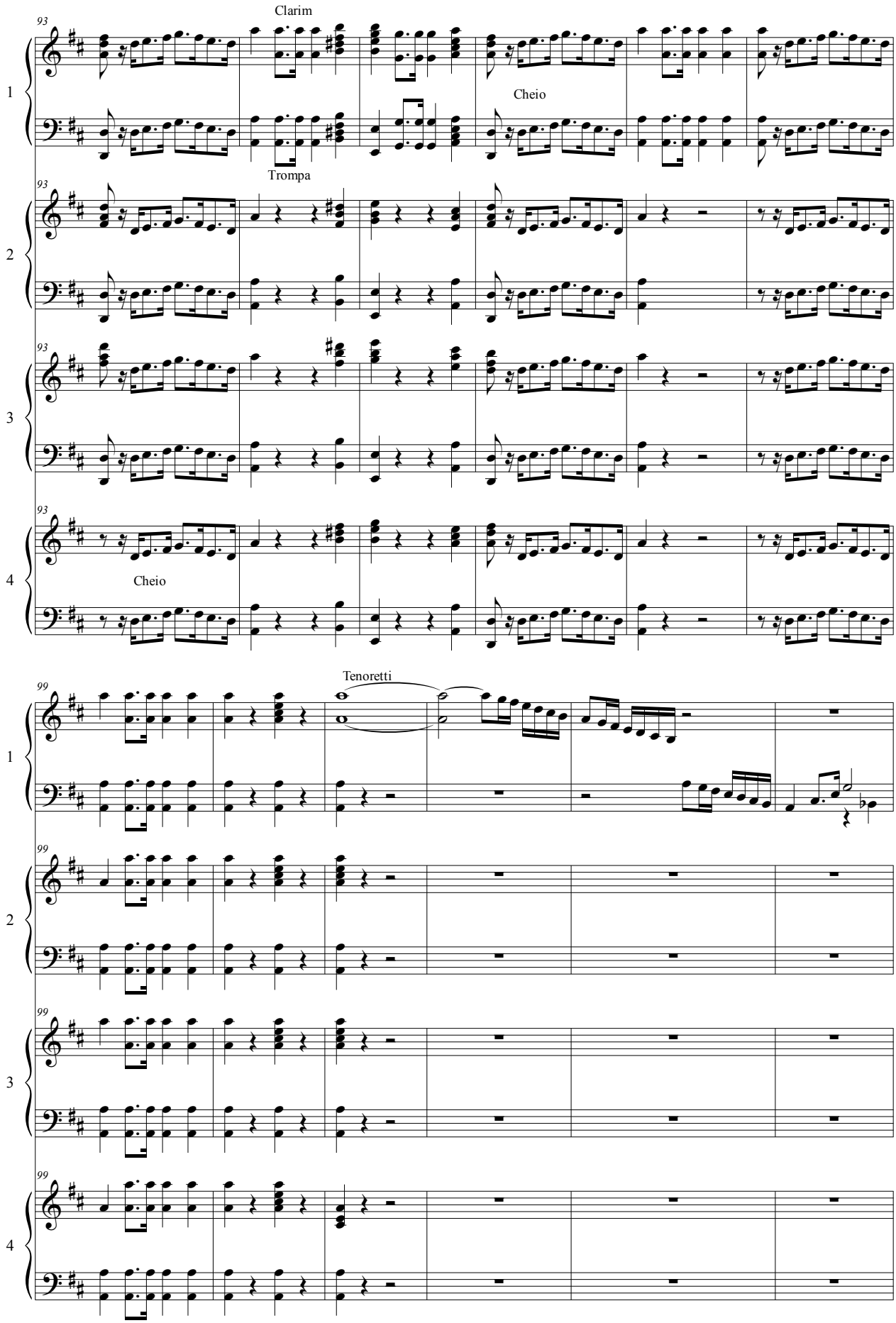
Trompa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Trompa
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93
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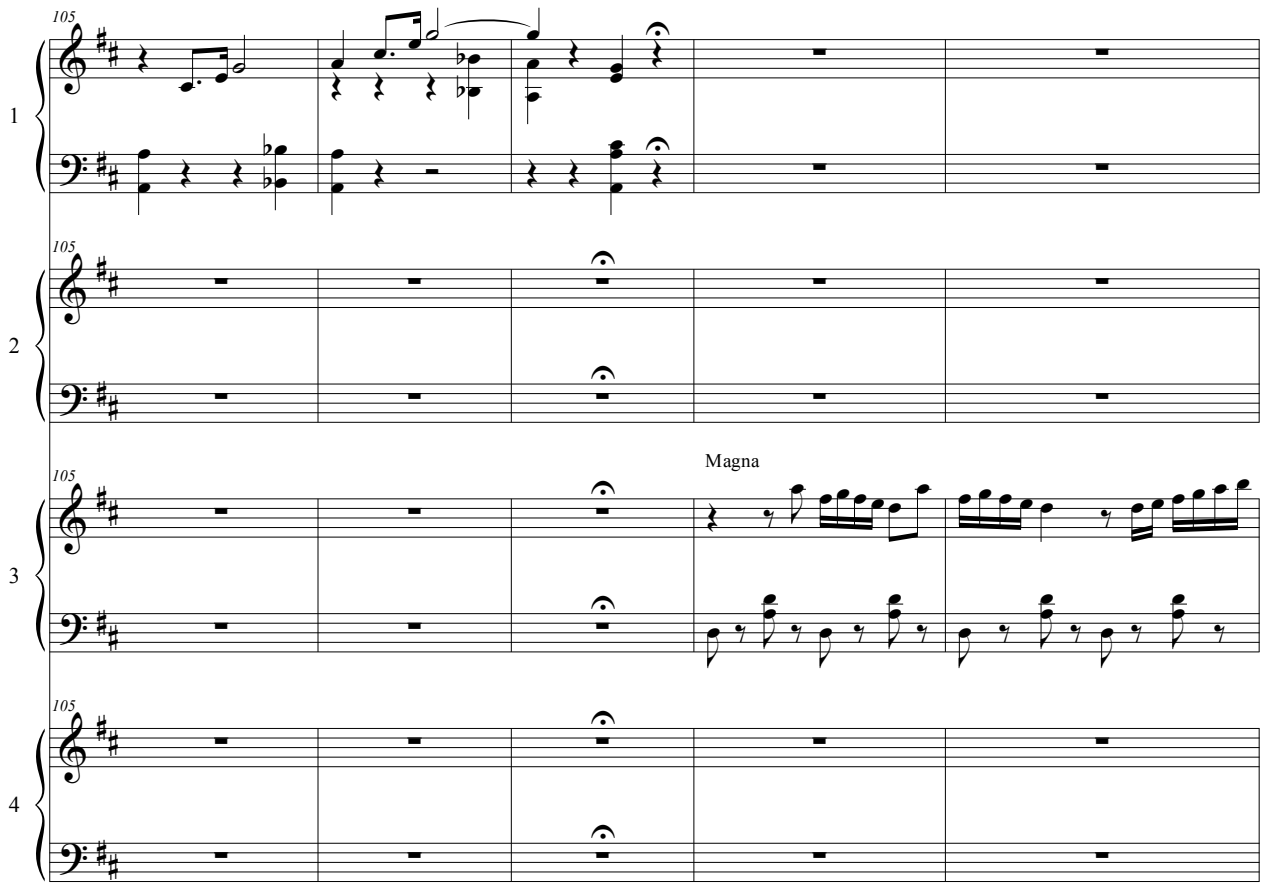
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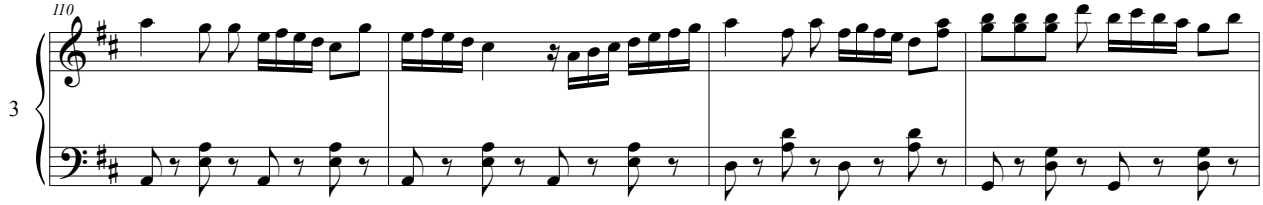
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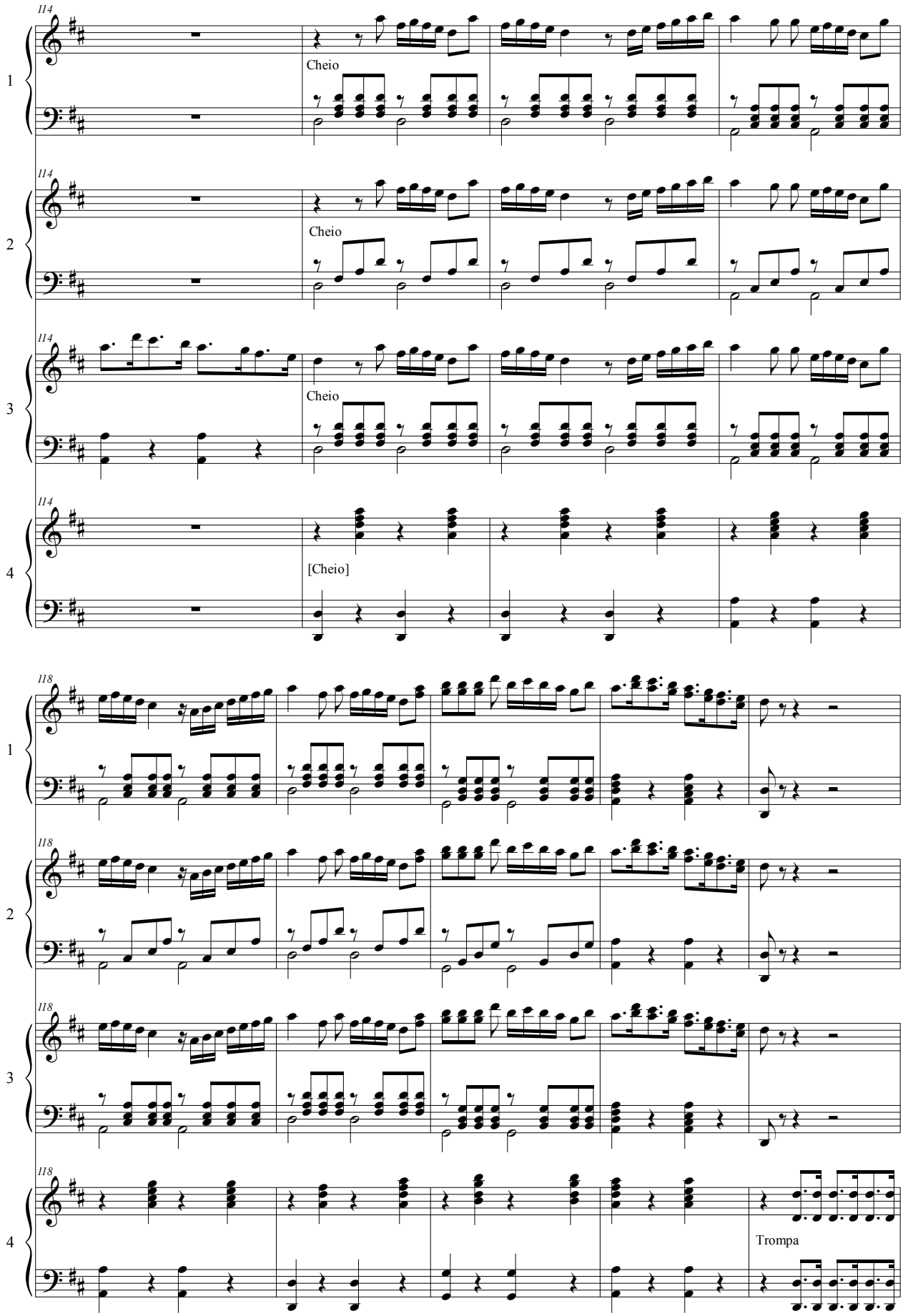
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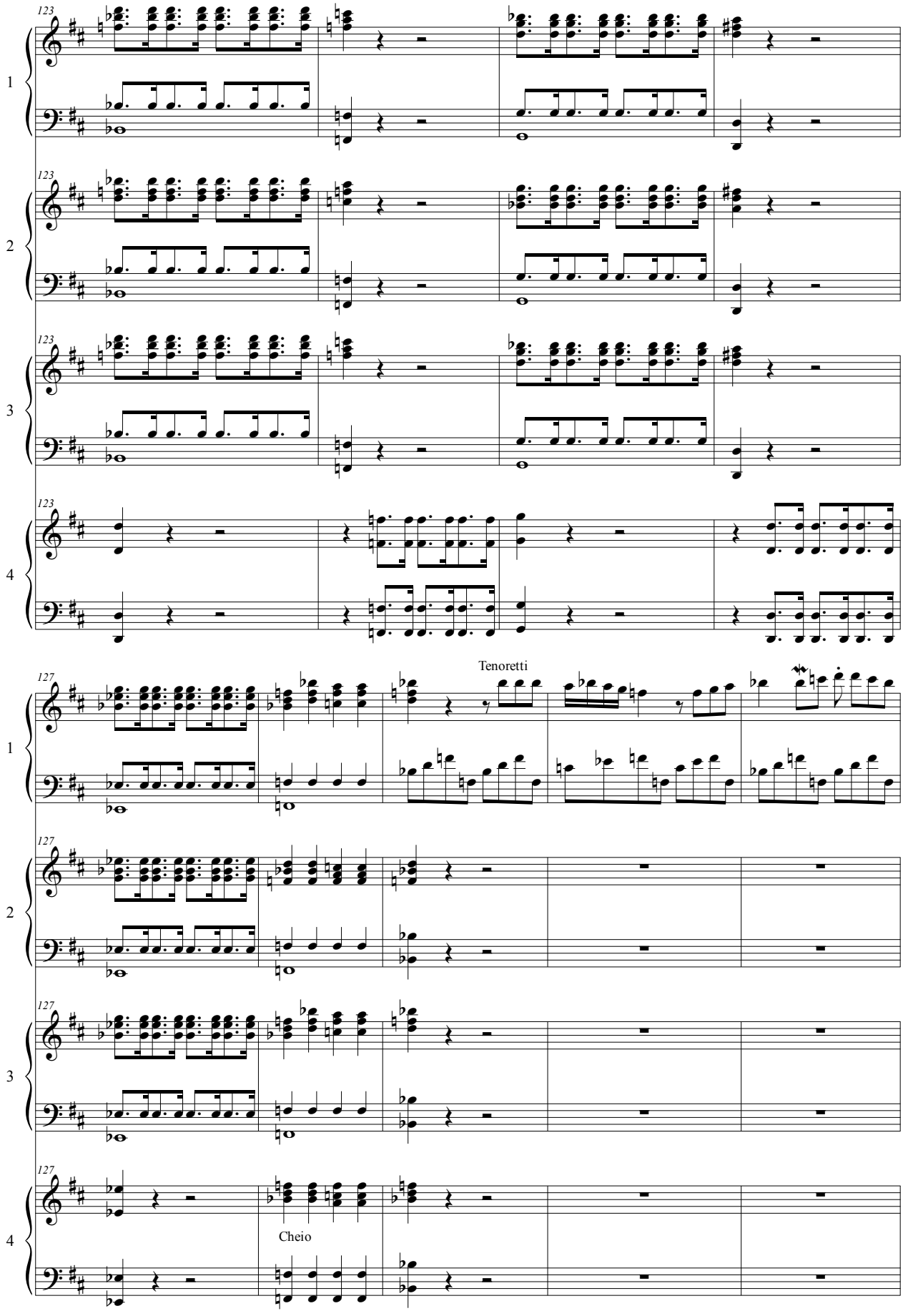
Trompa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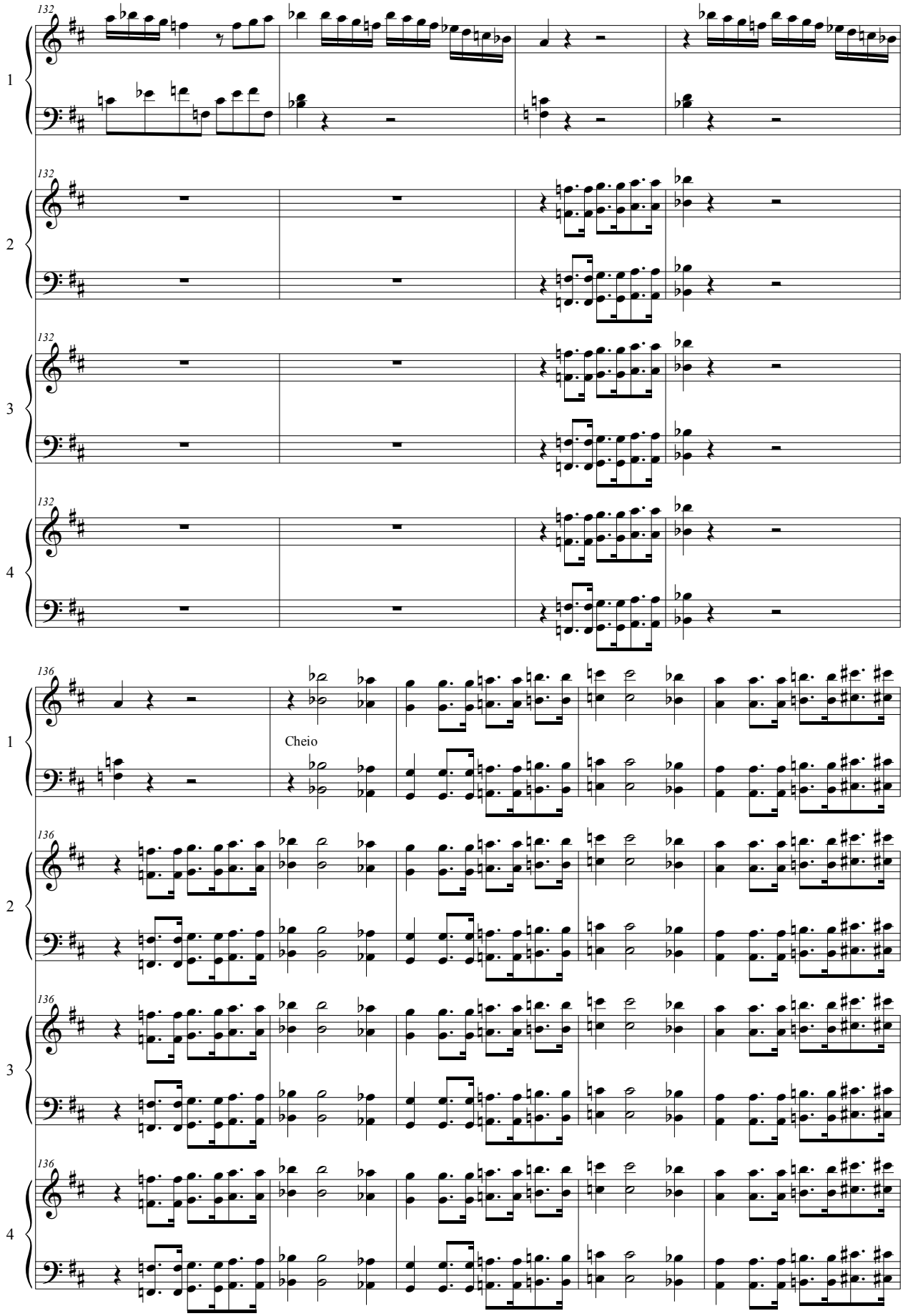
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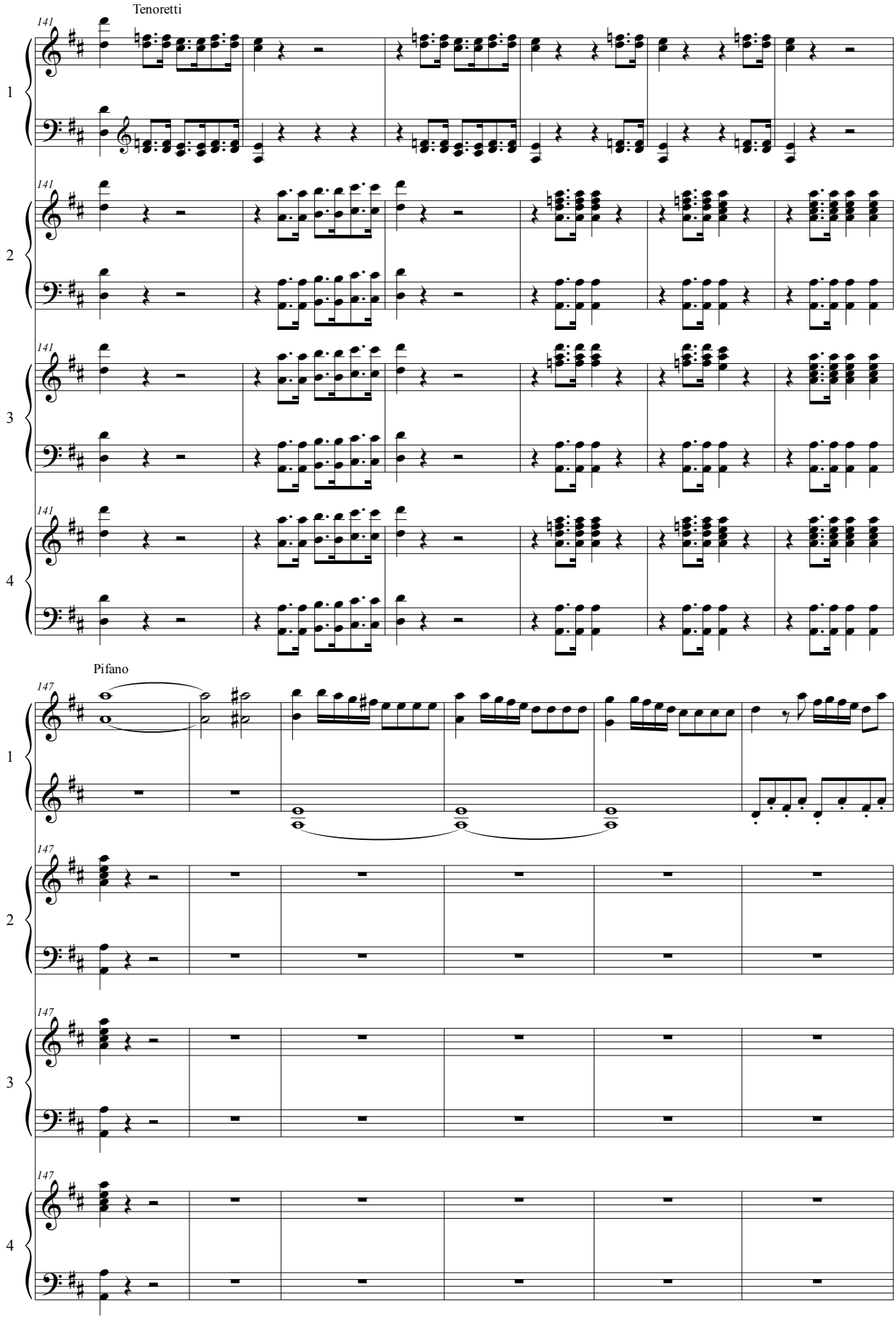
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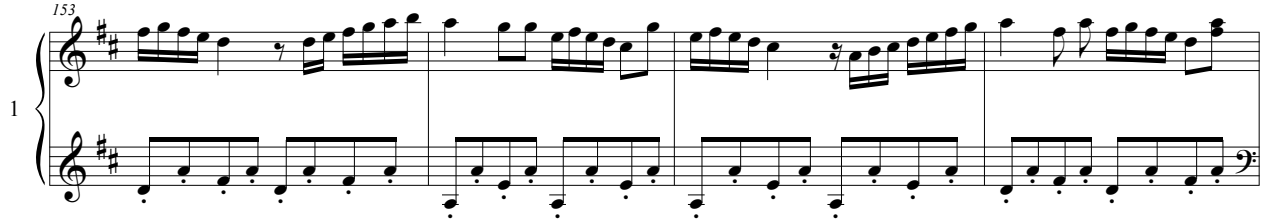
4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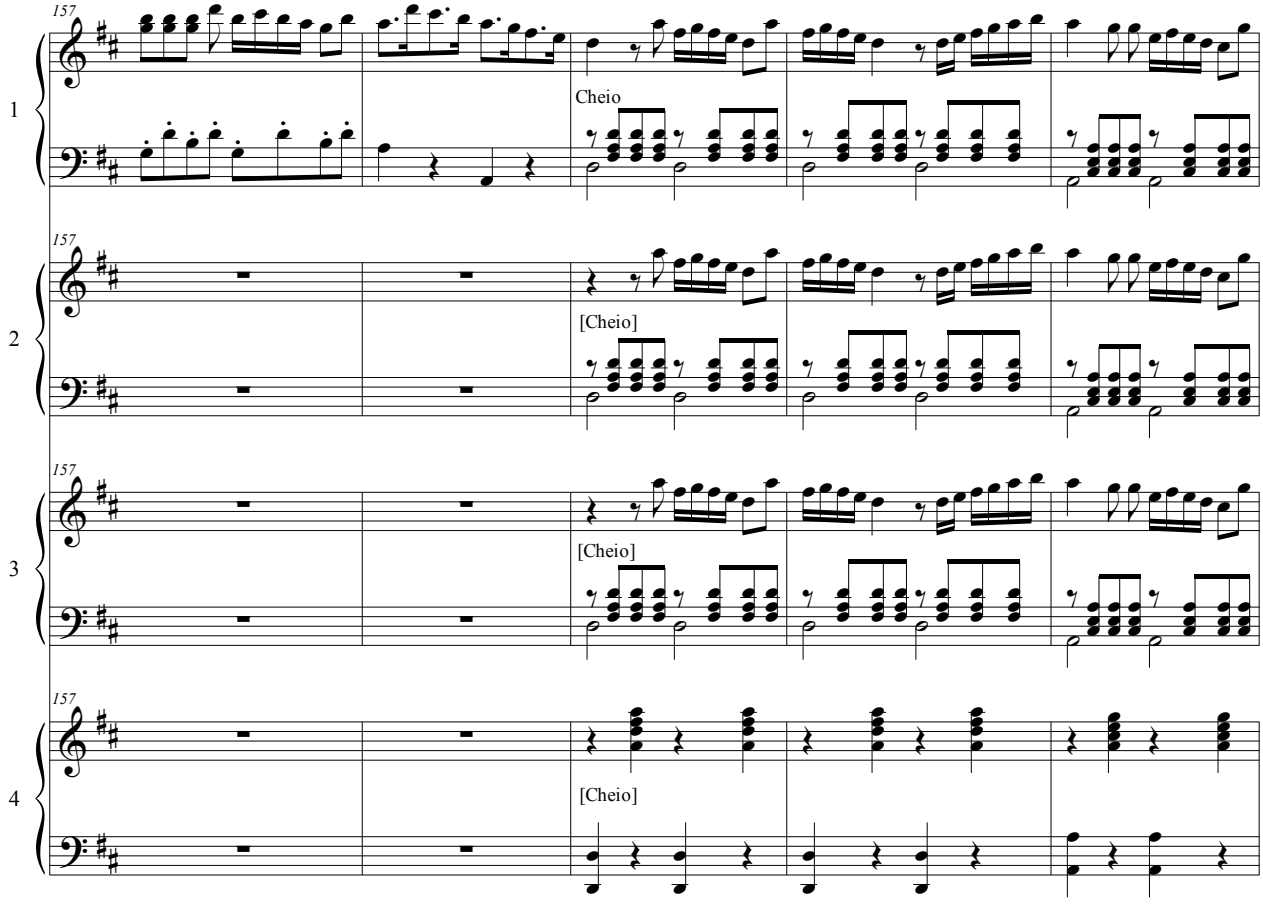
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2
[Cheio]
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157
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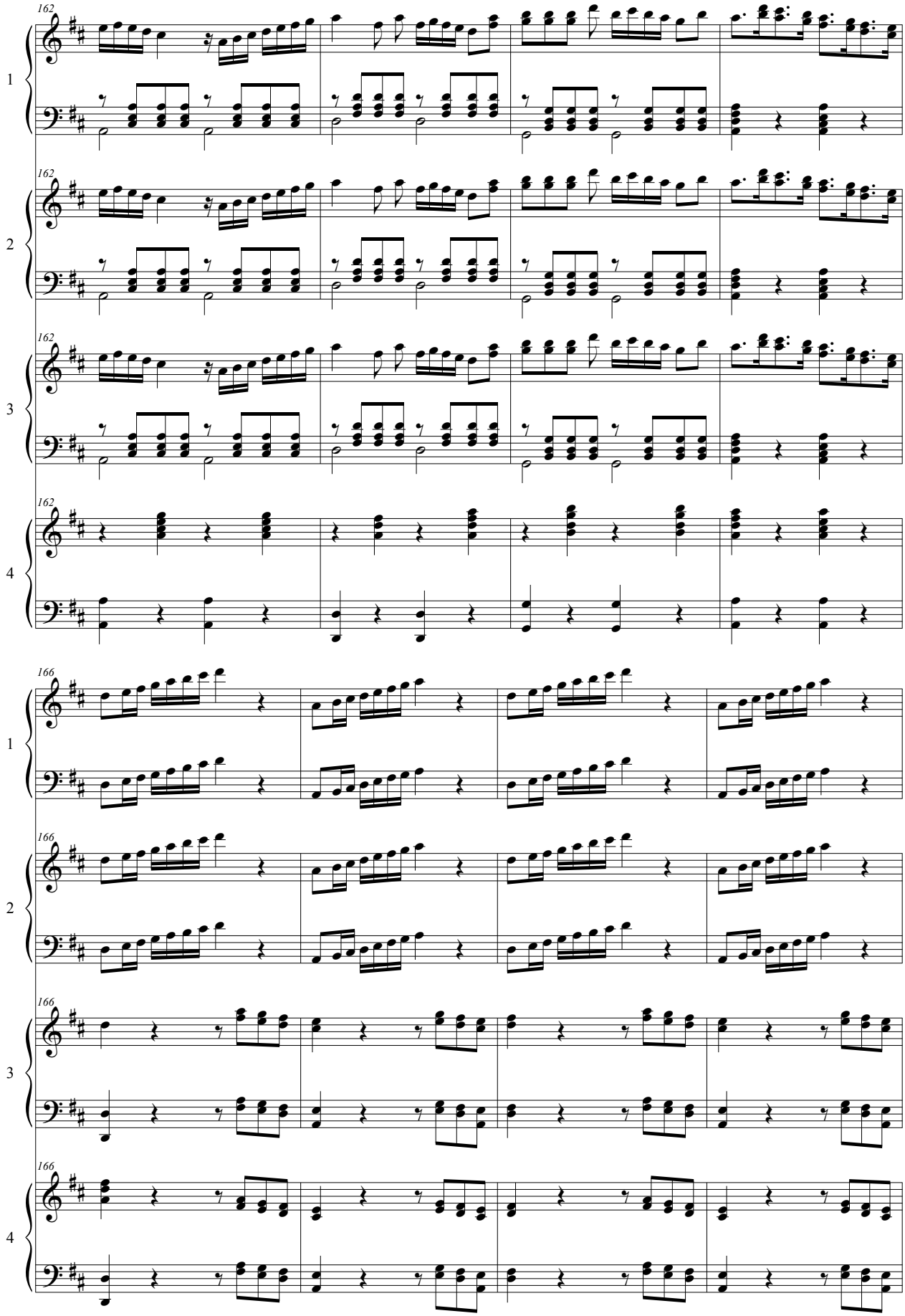
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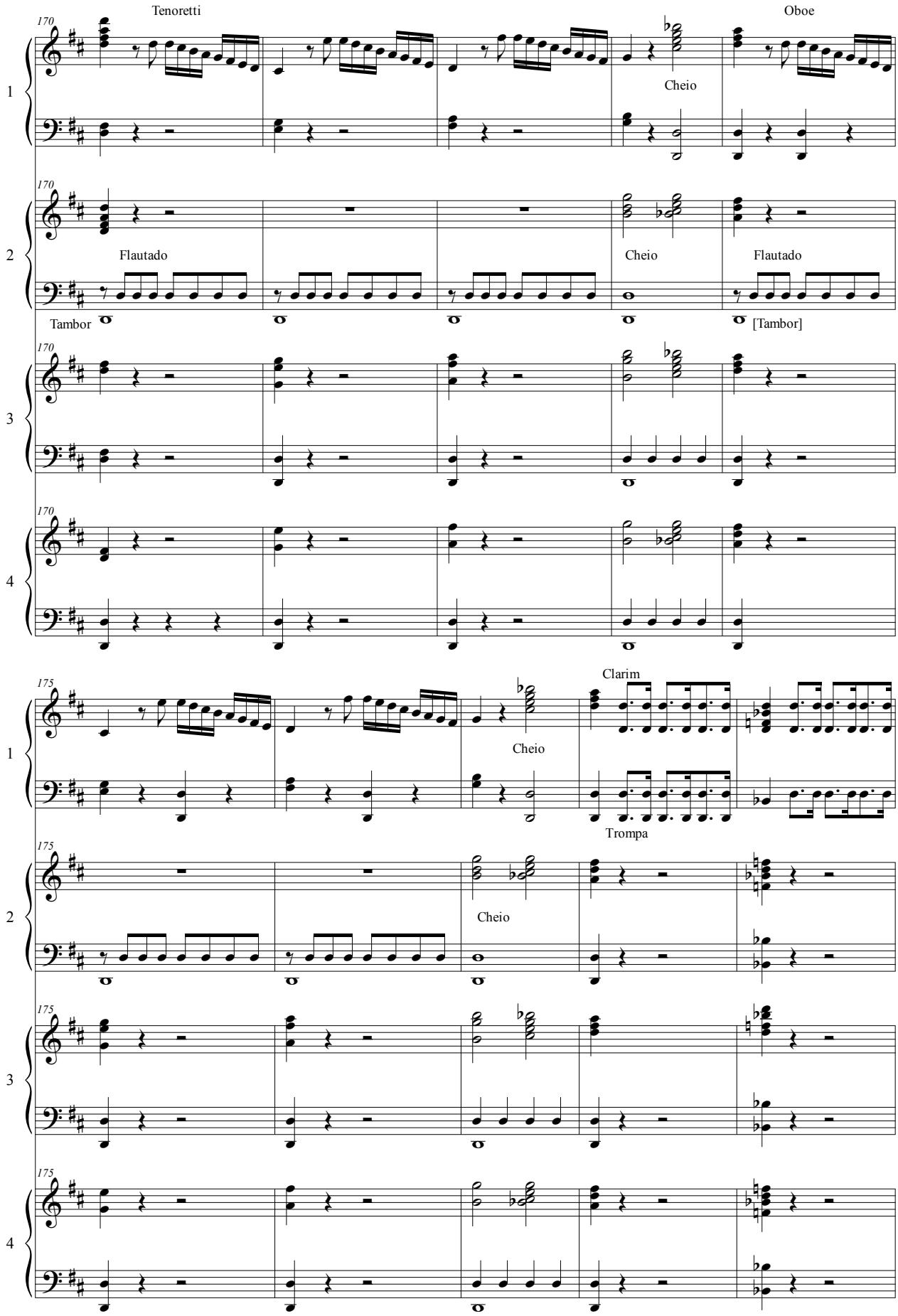
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Cheio
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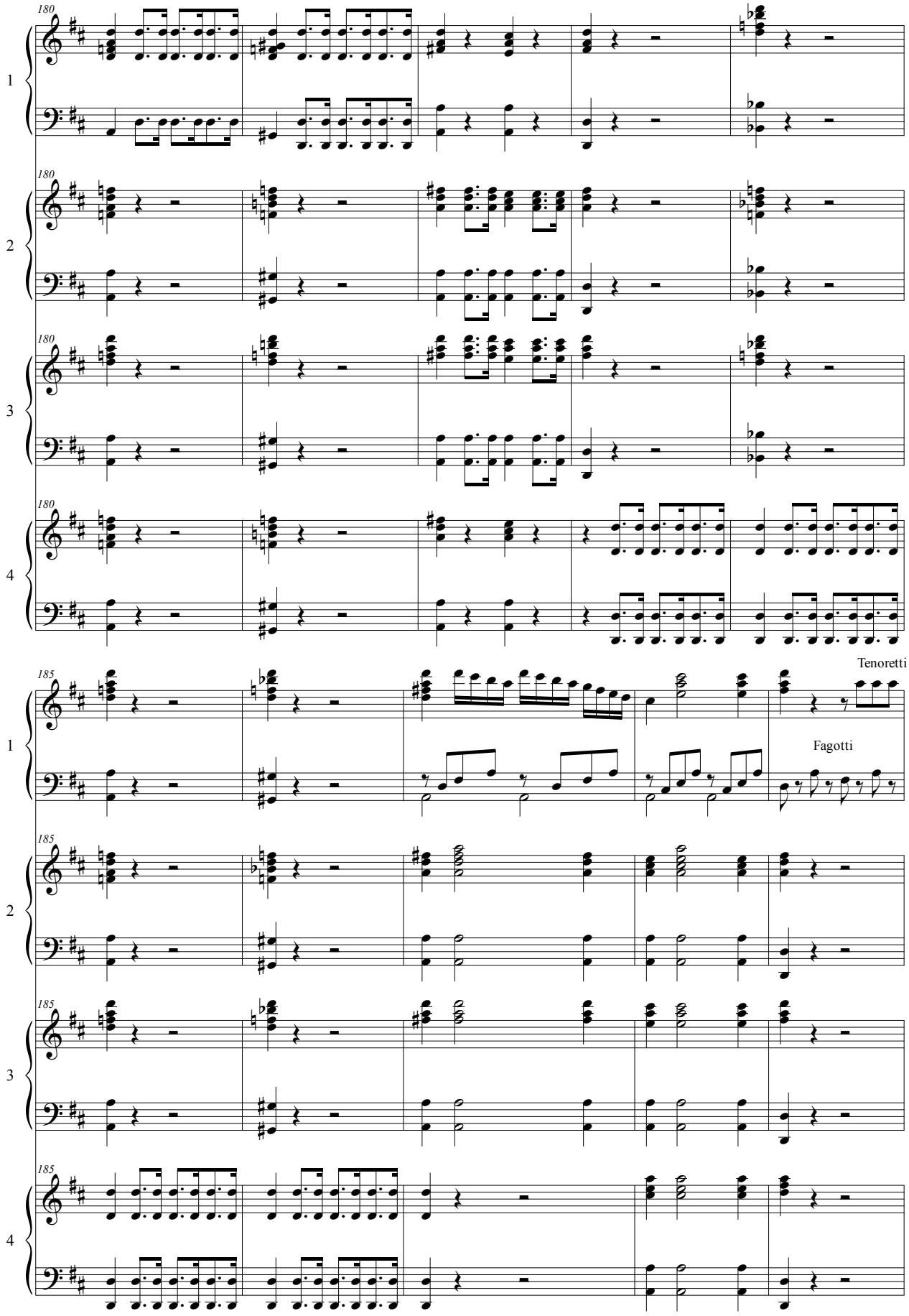
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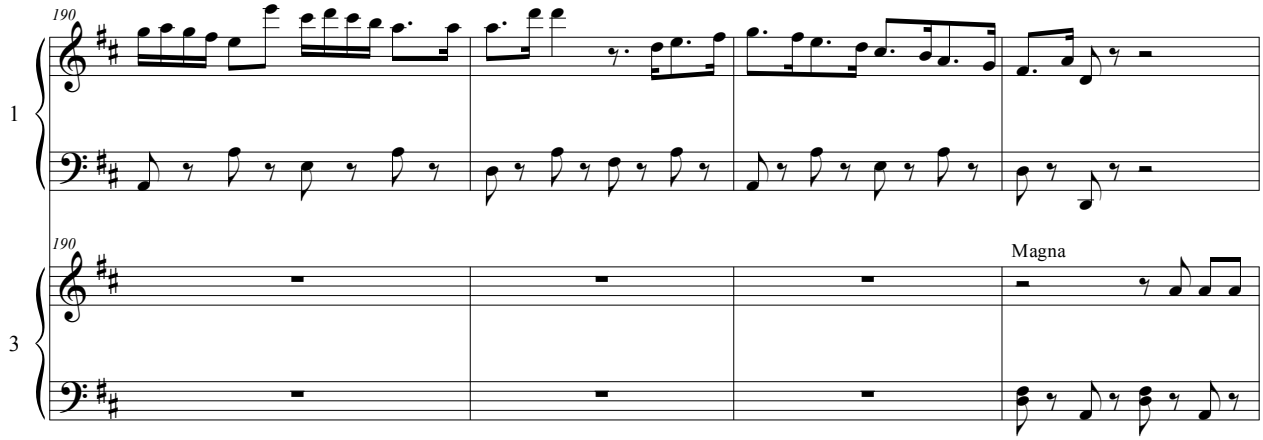
Fagotti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190
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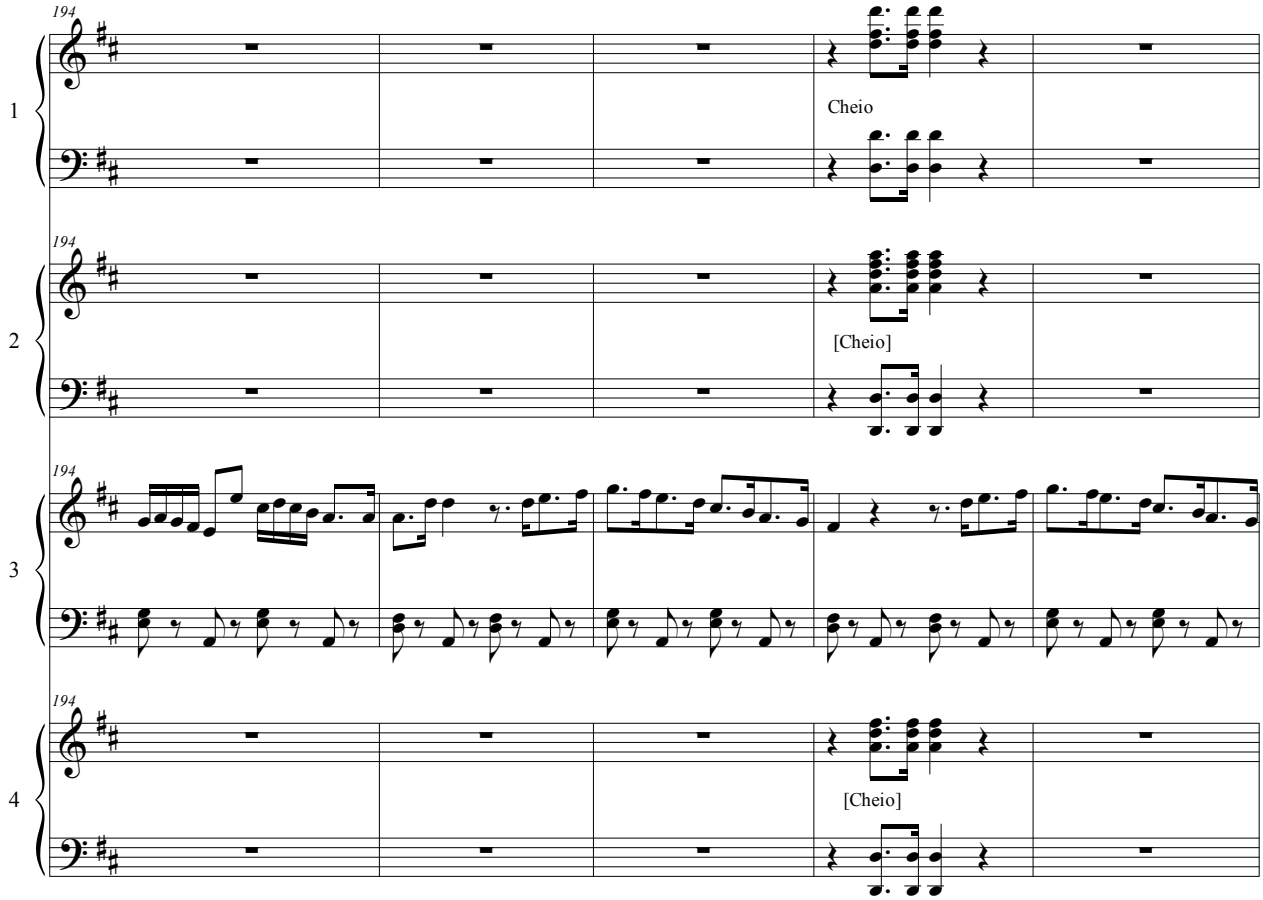
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194
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[Cheio]
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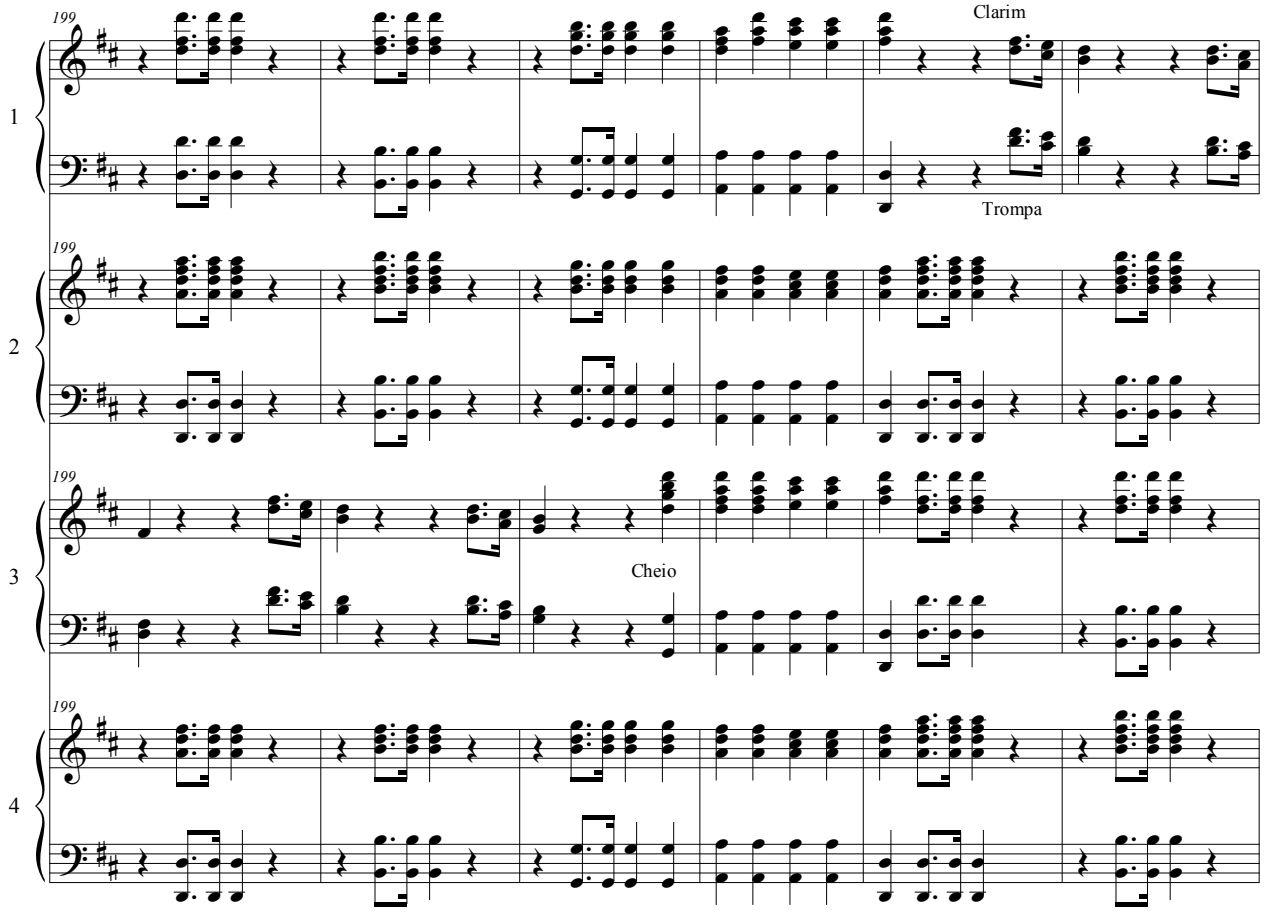
3
194
4
[Cheio]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Clarim
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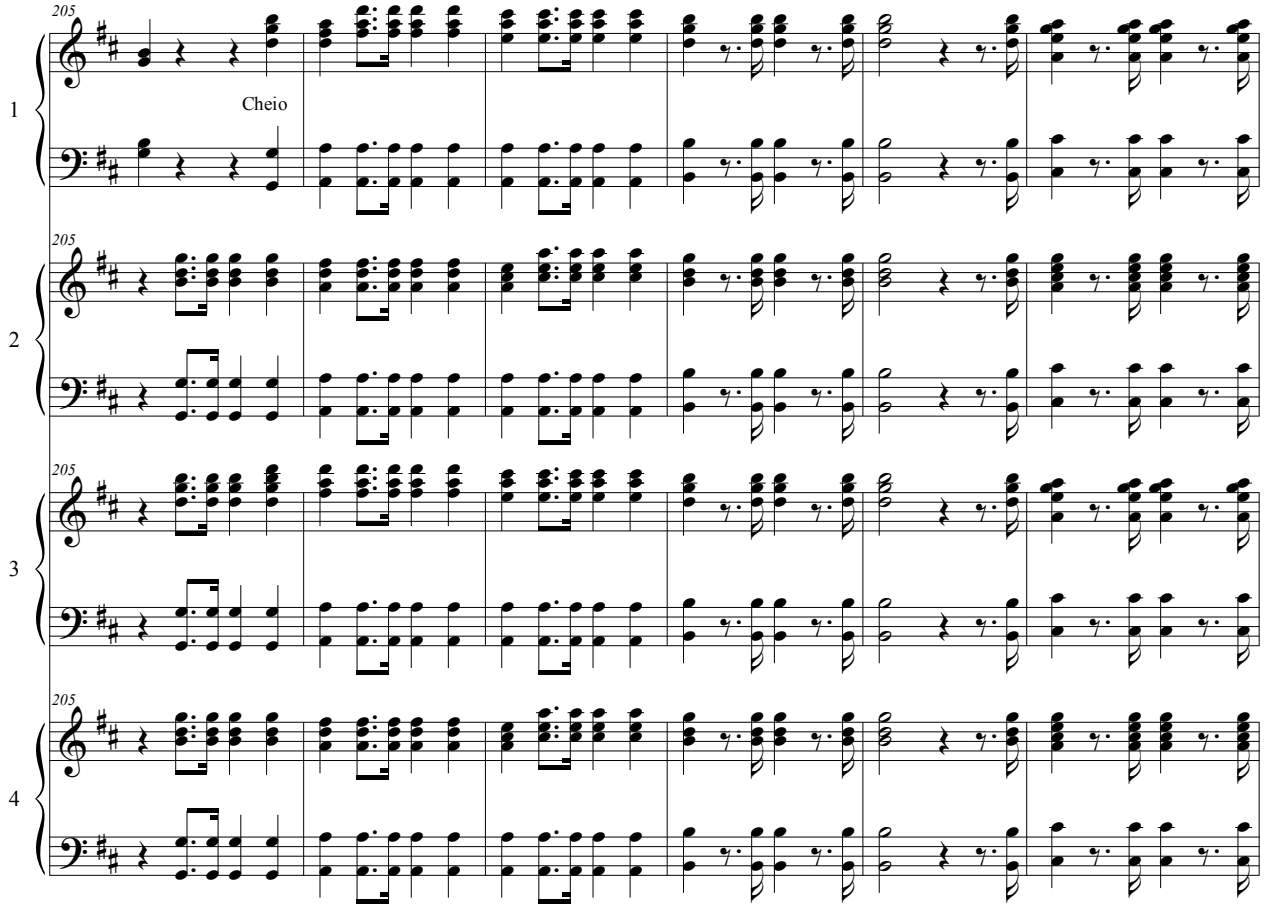
Cheio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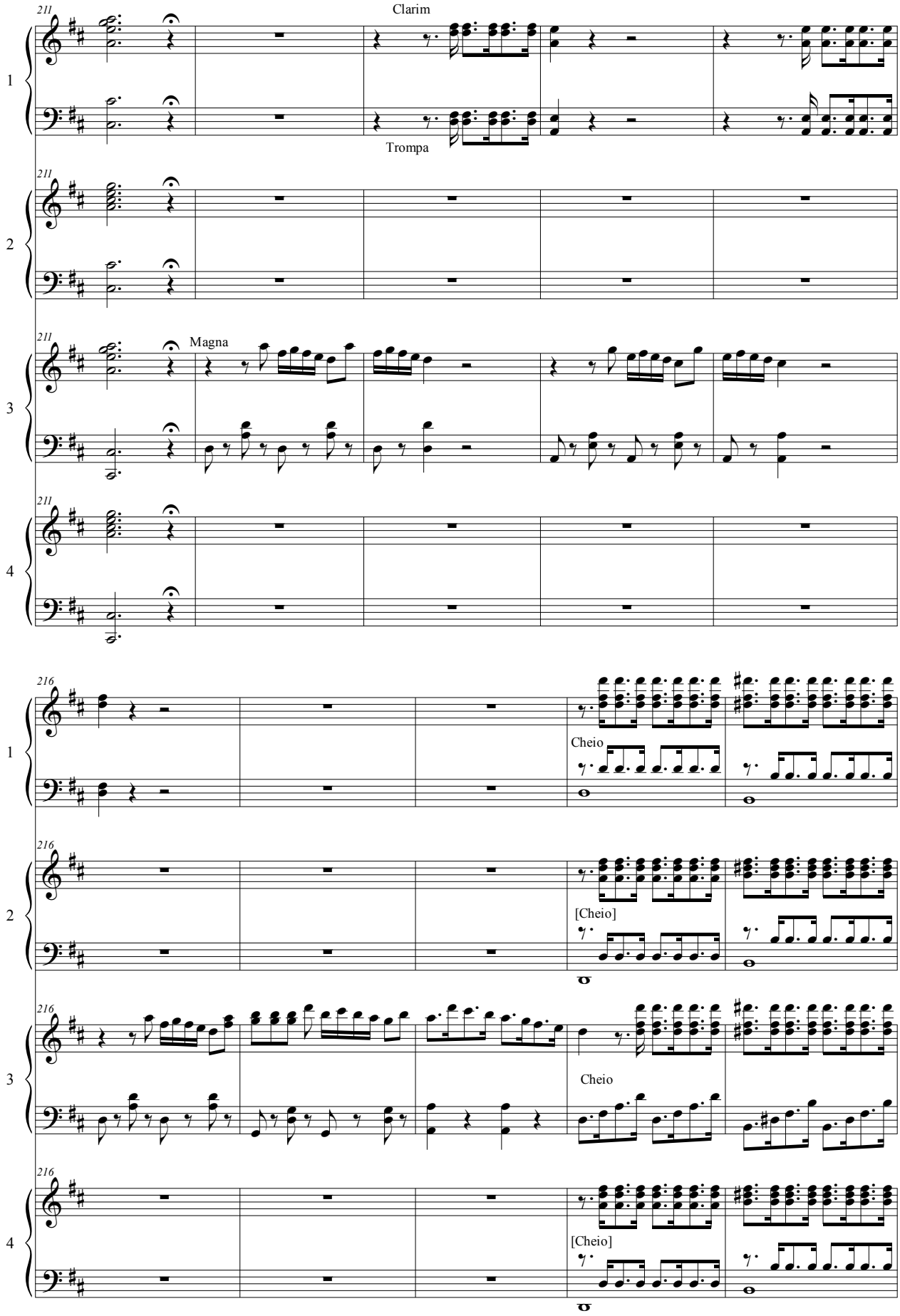
Cheio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Clarim
Trompa
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211
Magna
211
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Cheio
216
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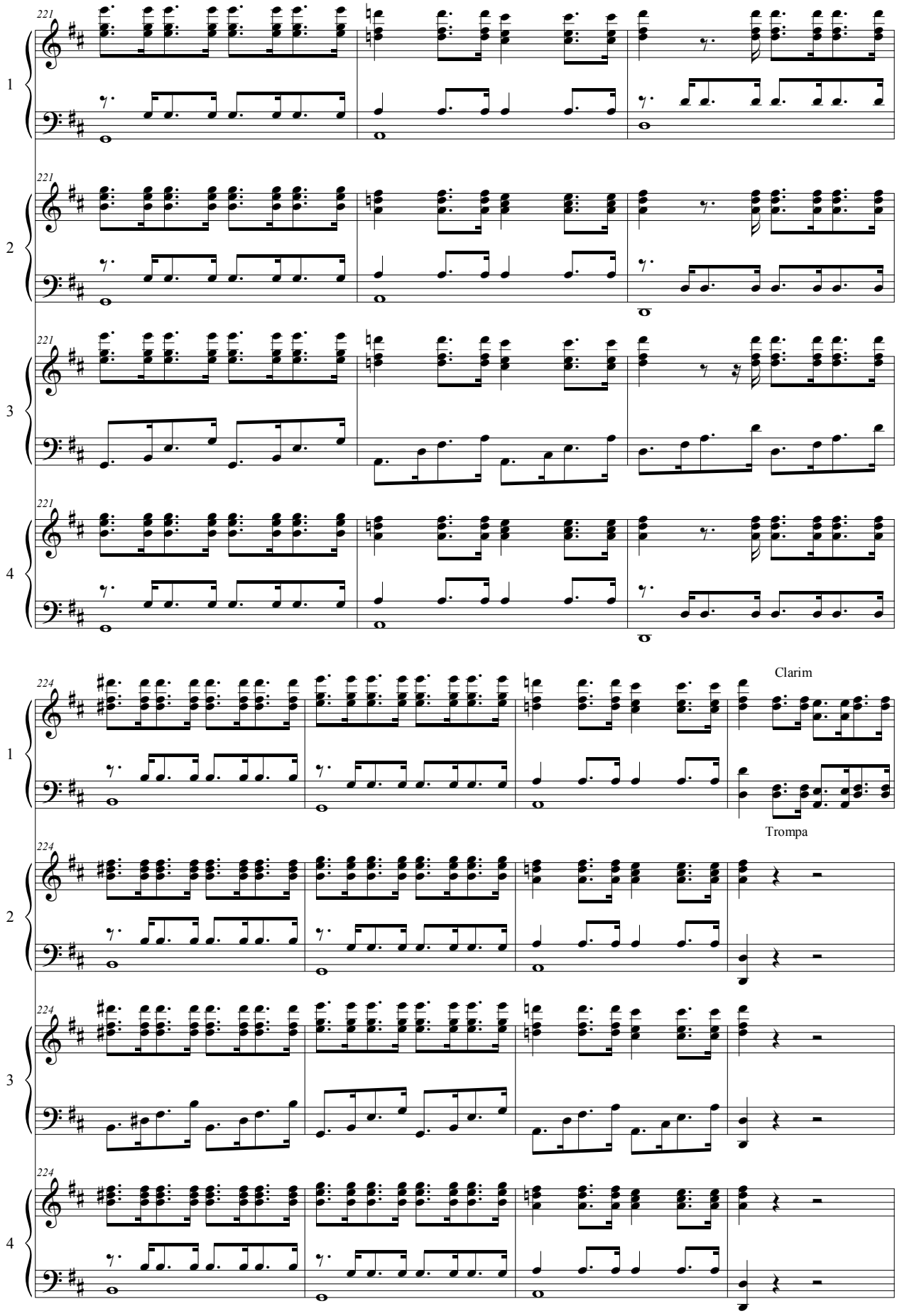
216
216
Cheio
216
[Cheio]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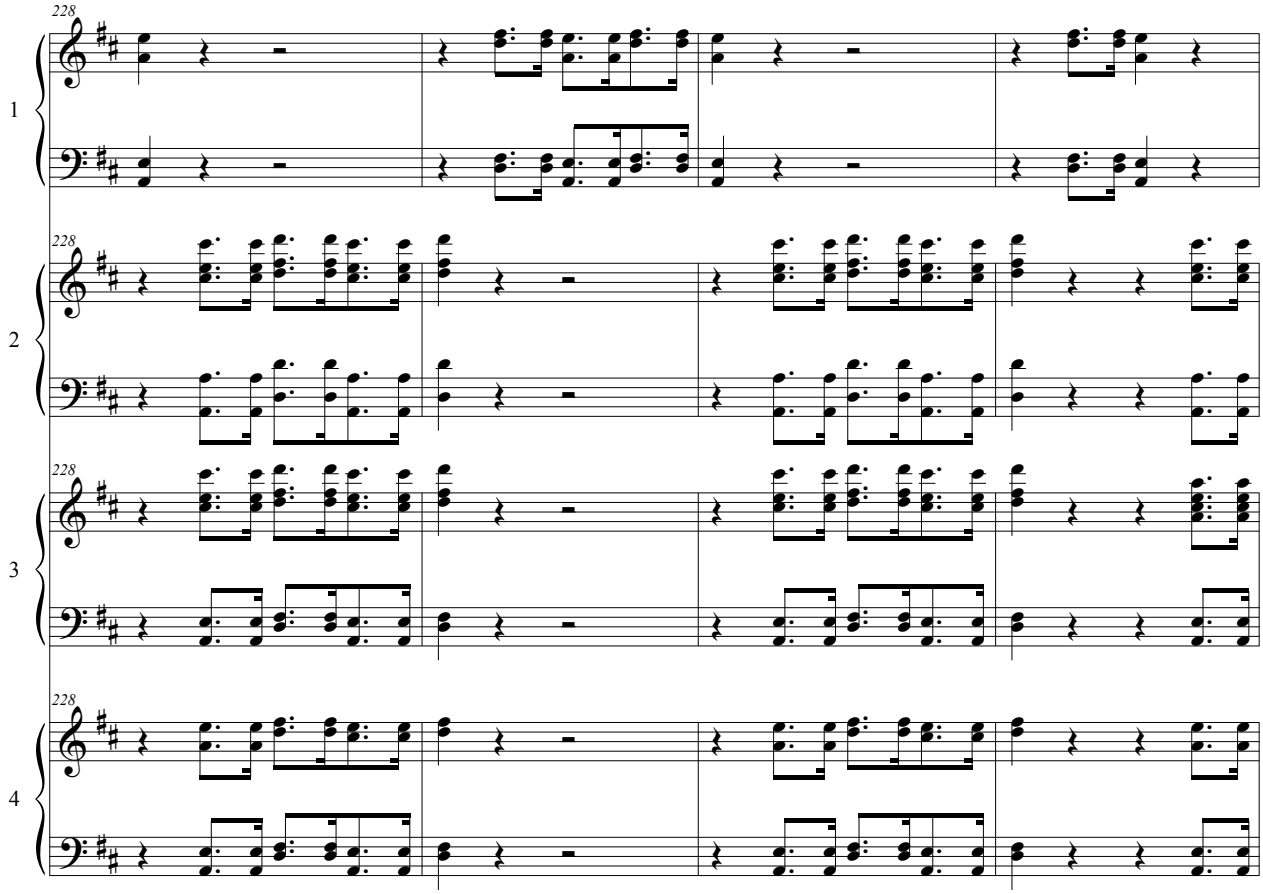
2
3
4
224
Clarim
Trompa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228
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228
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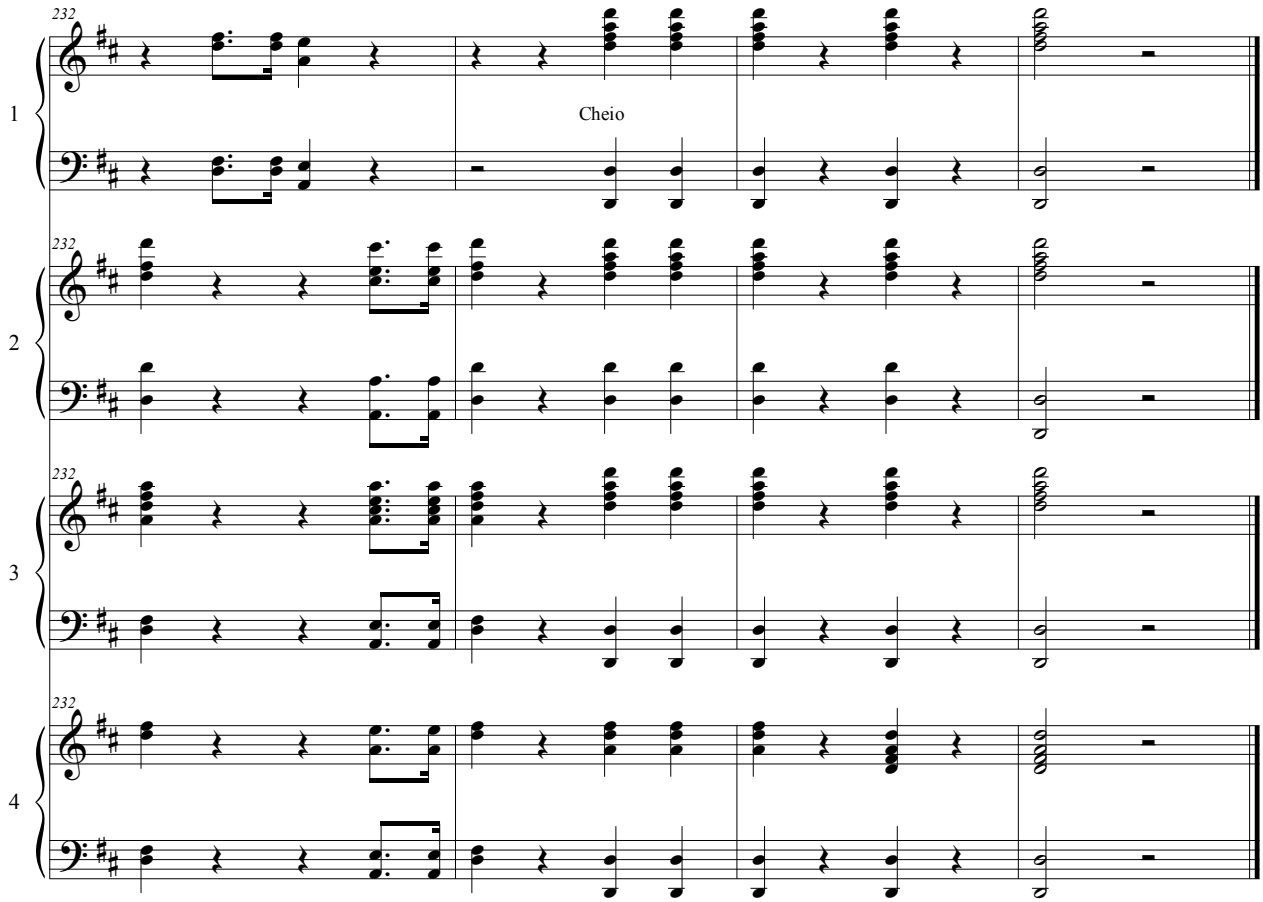

232
1
Cheio
232
2
232
3
232
4

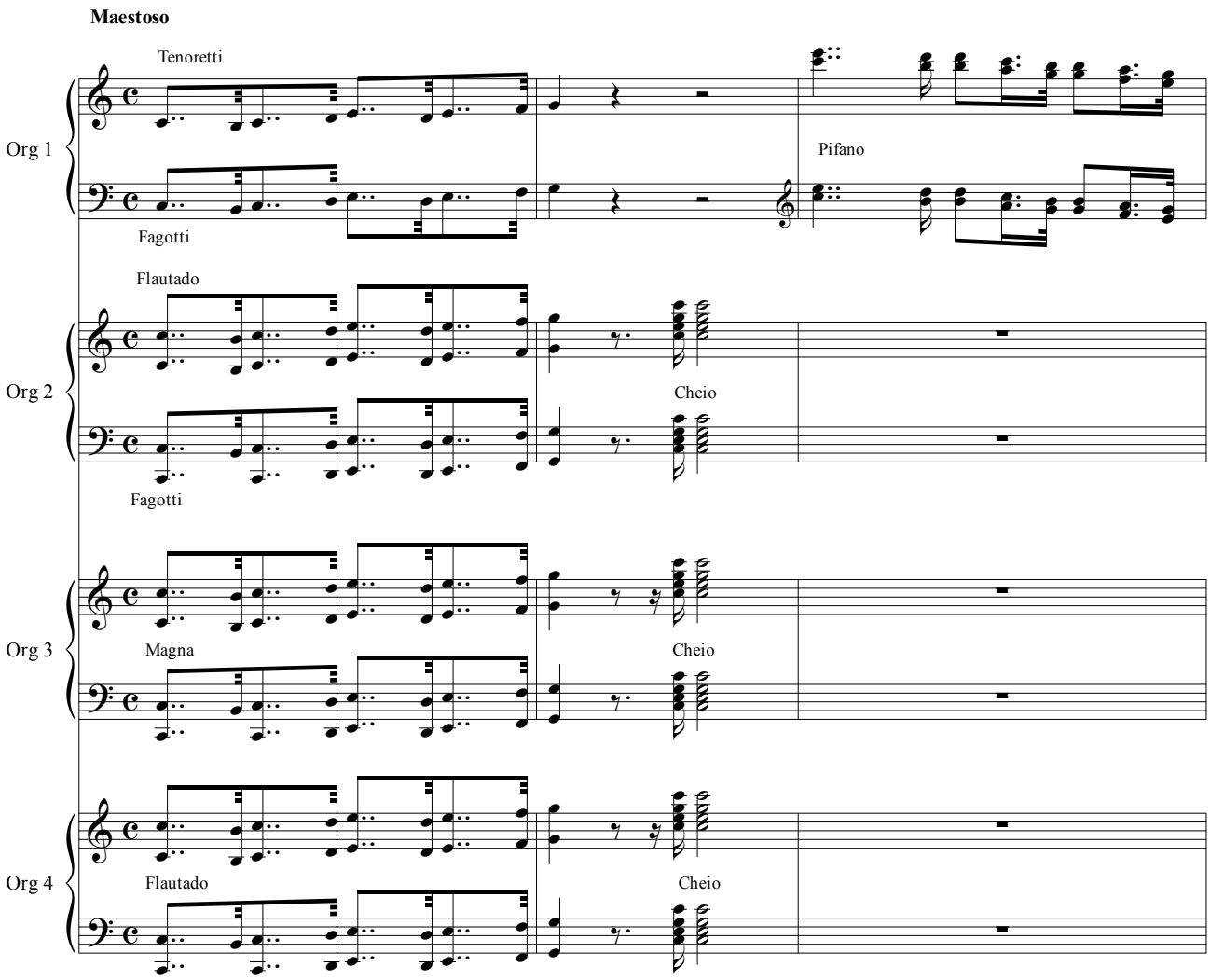
Appendix 5

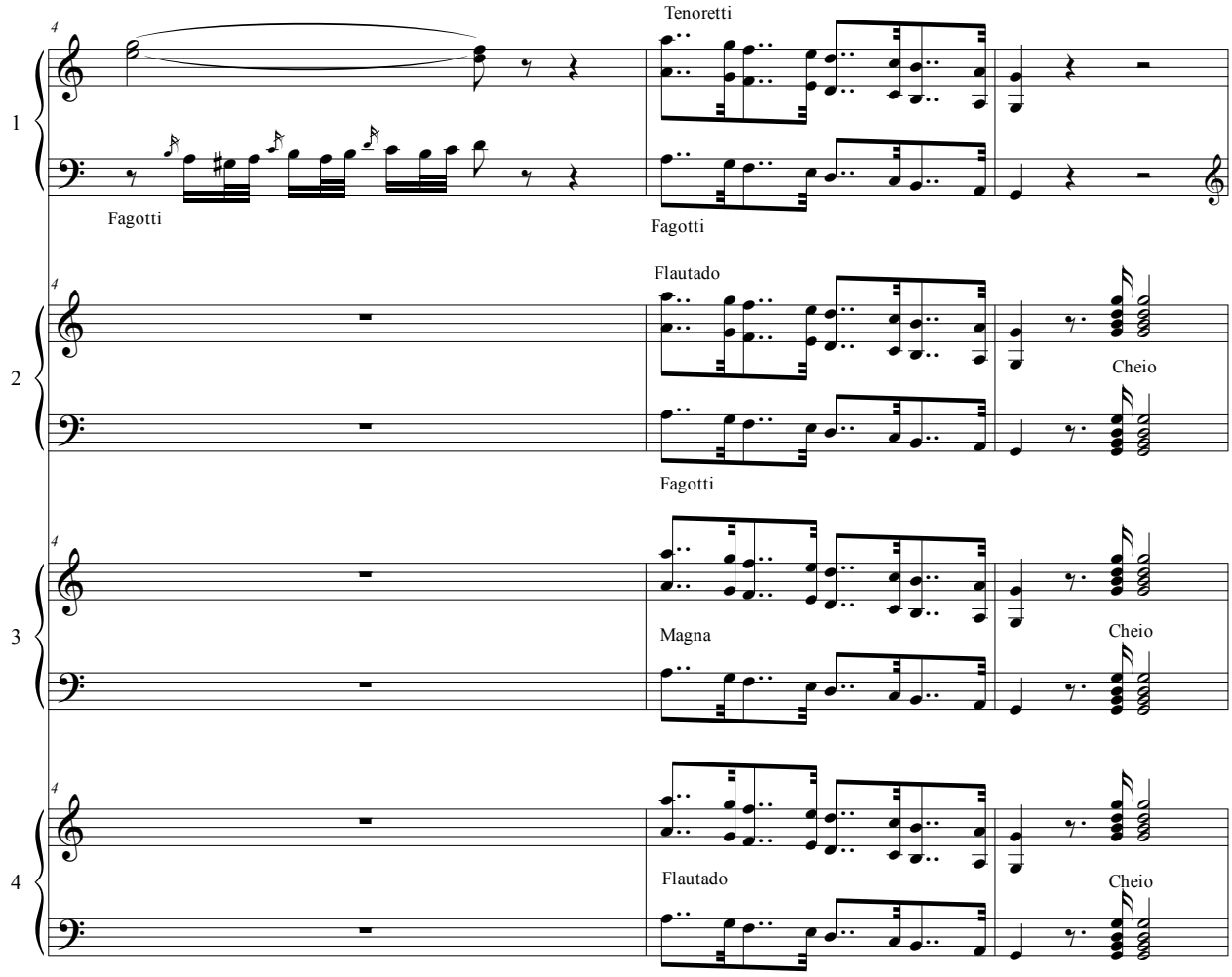
Sinfonia nell' Opera La Cenerentola

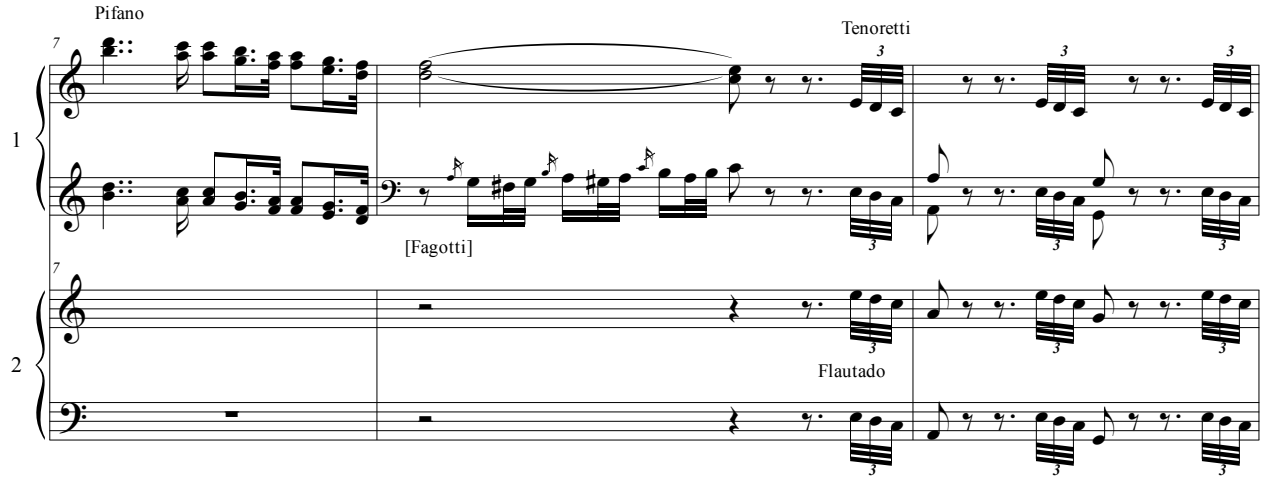
accomodata per gli Organi di Mafra, del Maestro Rossini

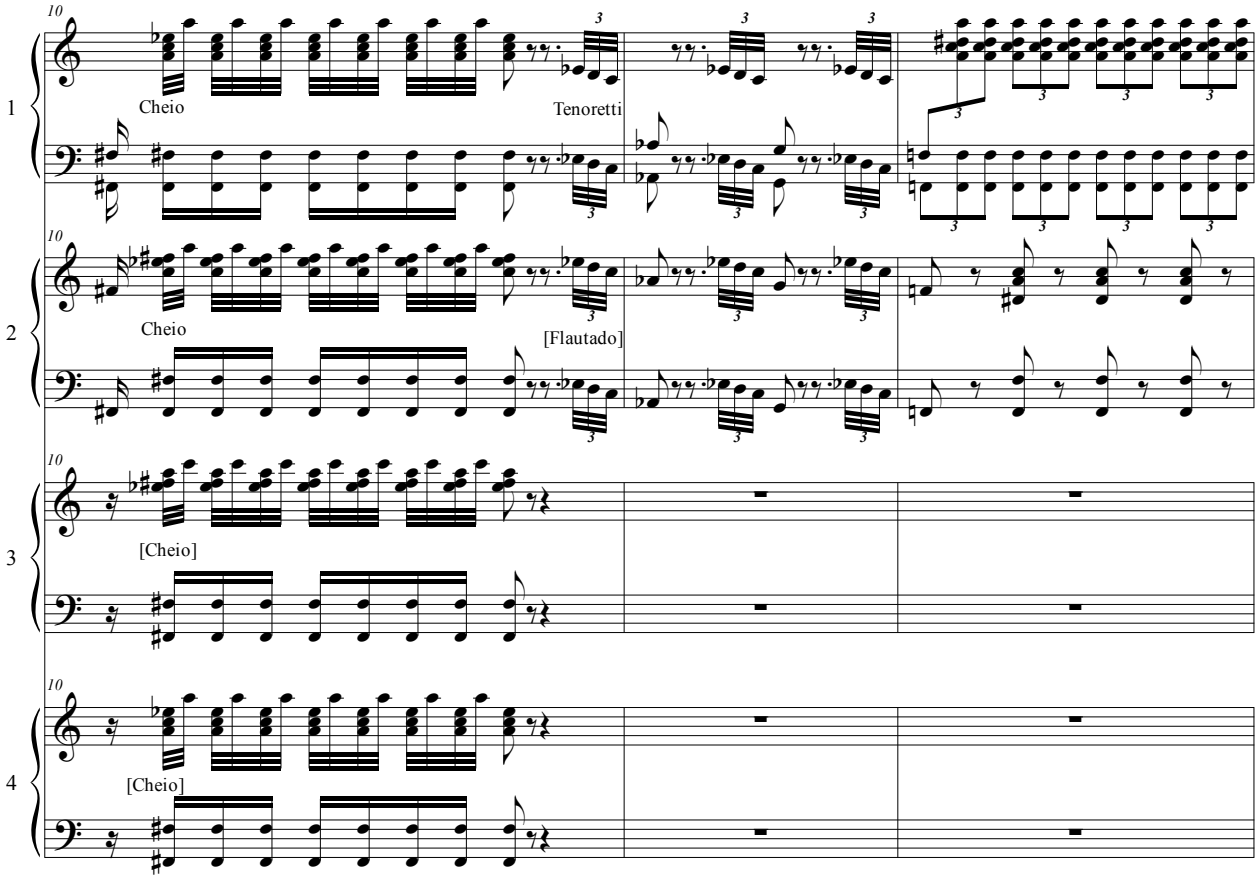
Score
P-Ln MM 5076//3

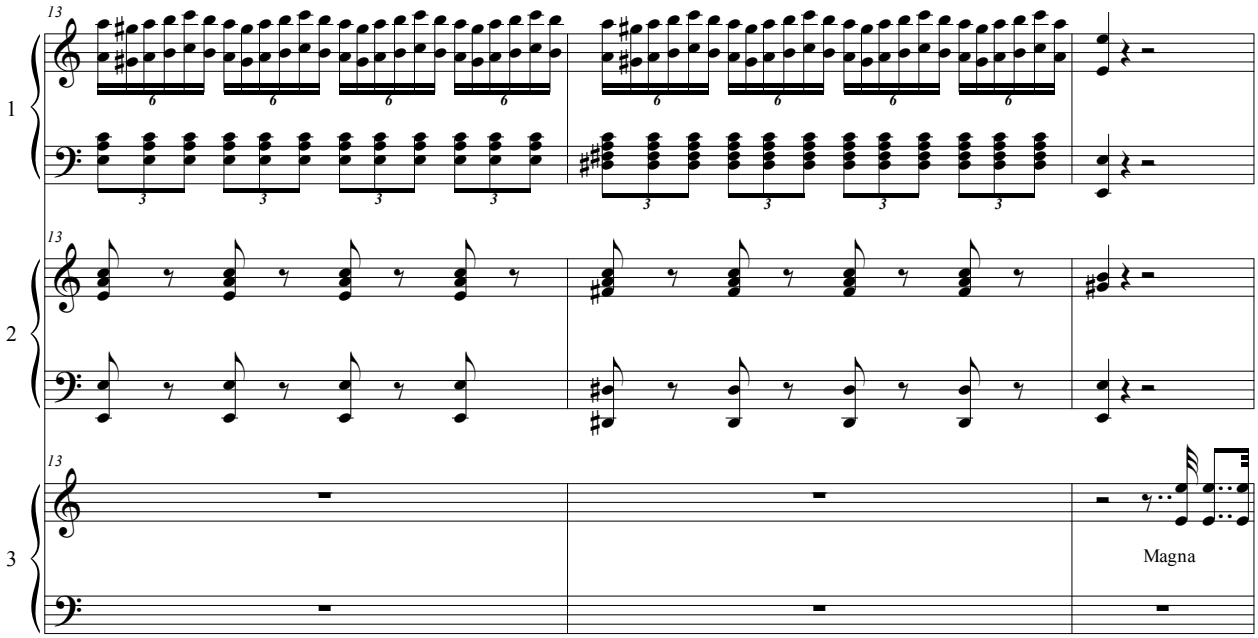
António José Soares (1783-1865)
Edited by Kate Pearson, 2013

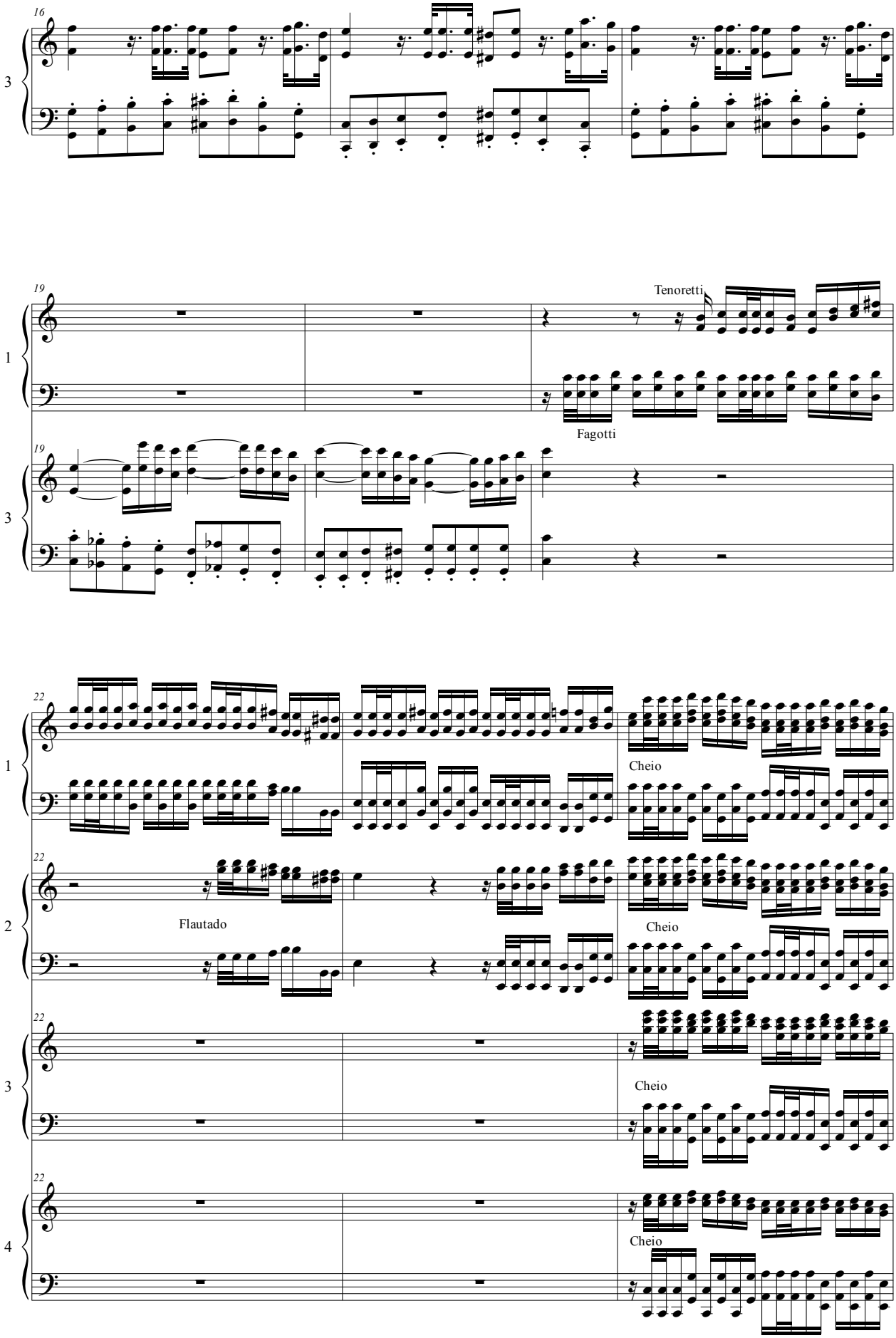


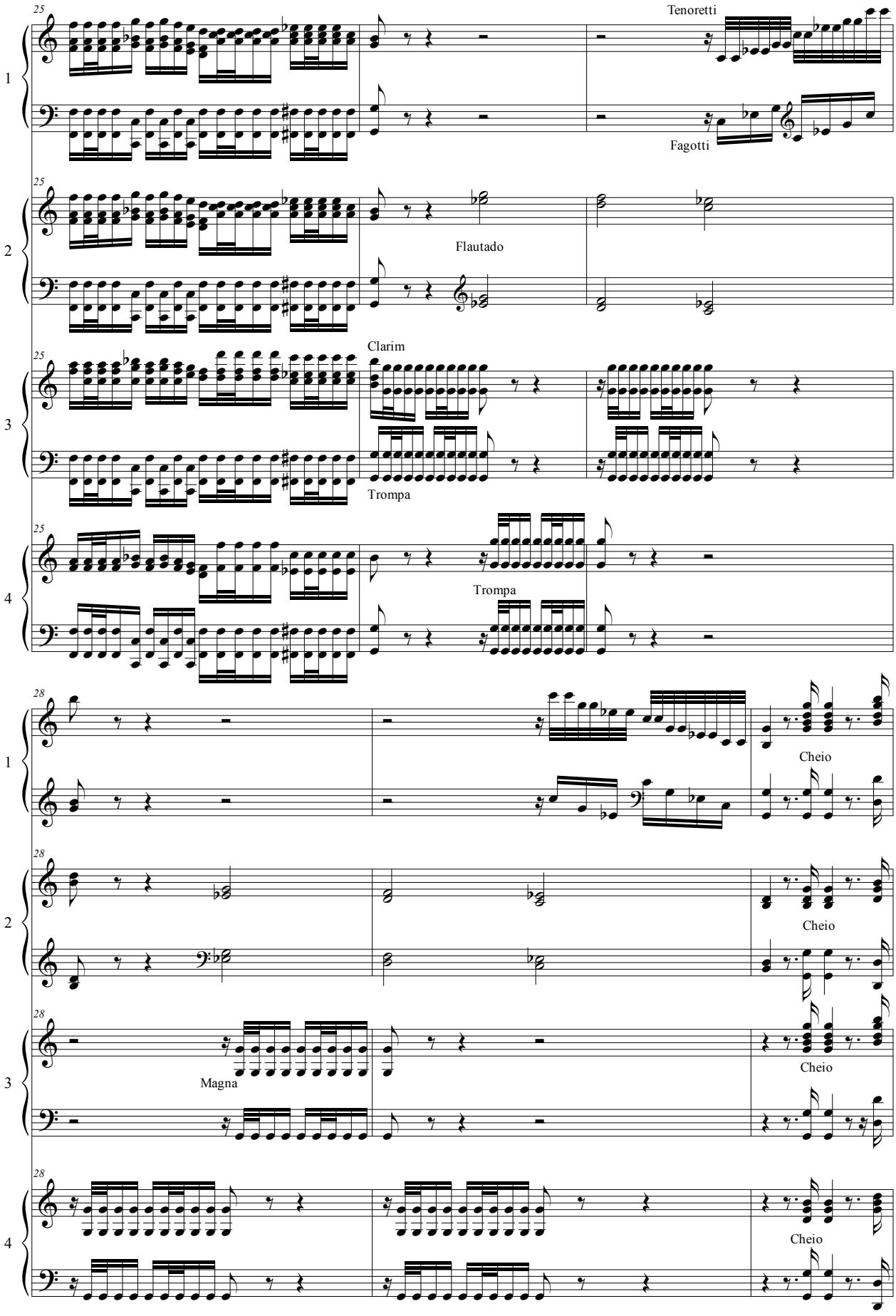

Tenoretti
Fagotti
Fagotti
Flautado
Cheio
Fagotti
Magna
Cheio
Flautado
Cheio


Pifano
Tenoretti
[Fagotti]
Flautado


10
1
Cheio
Tenoretti
2
Cheio
[Flautado]
3
[Cheio]
4
[Cheio]

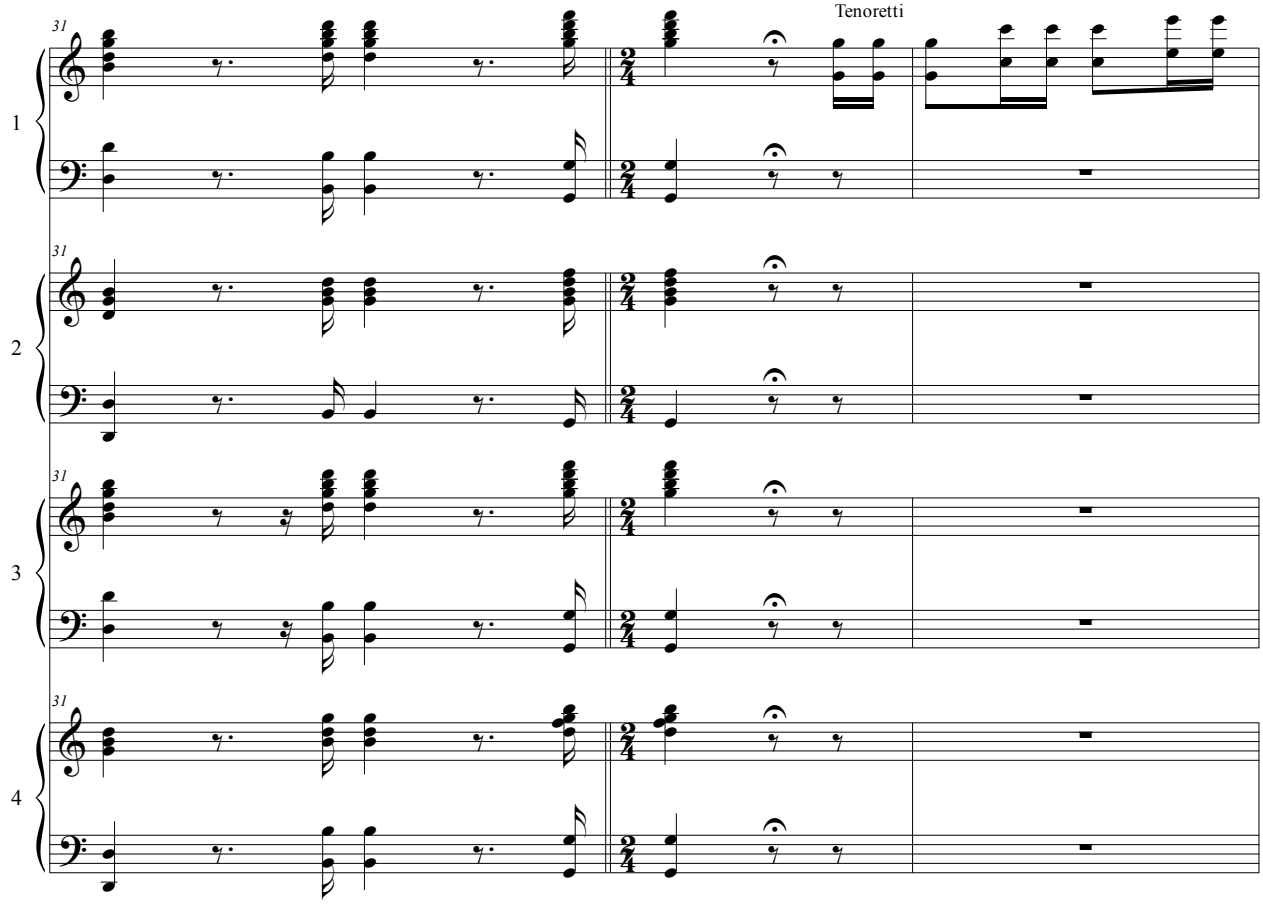

13
1
2
3
Magna

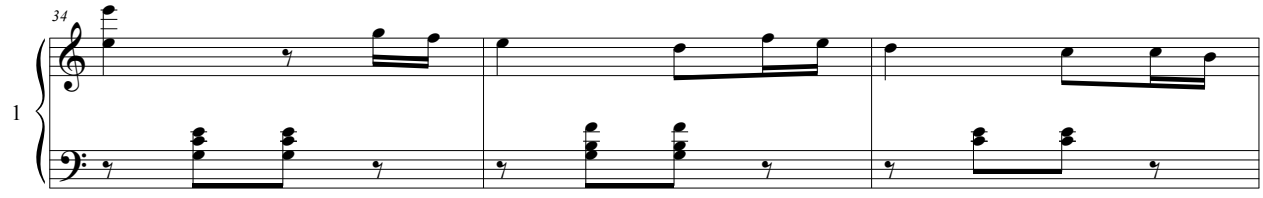

16
3
19
Tenoretti
1
Fagotti
19
3
22
1
Cheio
22
Flautado
2
Cheio
22
3
Cheio
22
4
Cheio

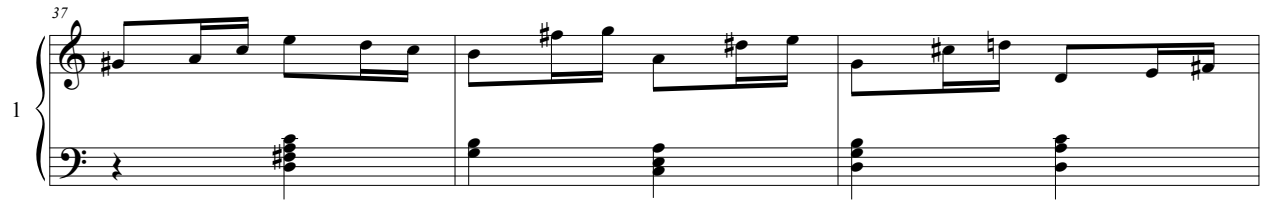

25
Tenoretti
Fagotti
Flautado
Clarim
Trompa
Trompa
28
Cheio
Cheio
Magna
Cheio
Cheio

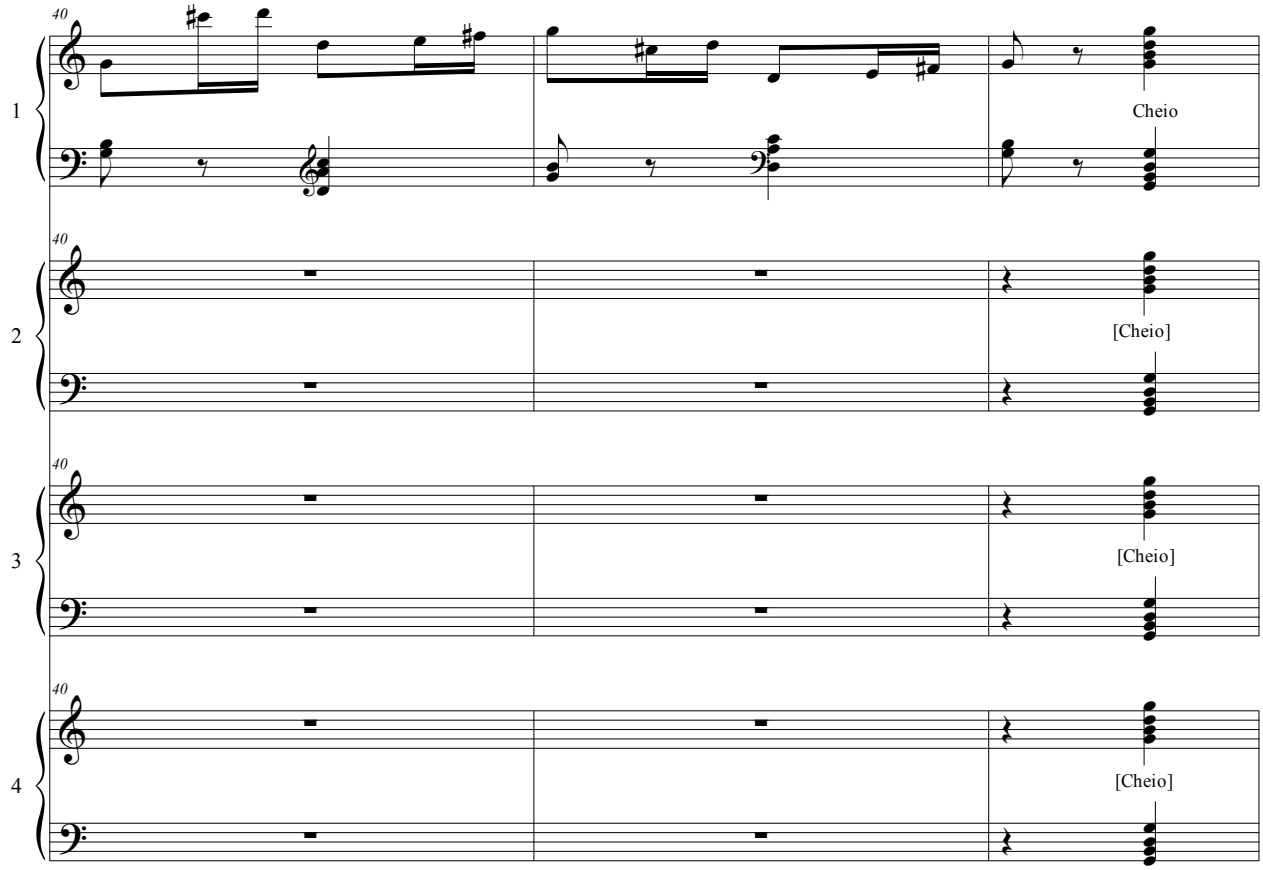
Allegro Vivace

Tenoretti





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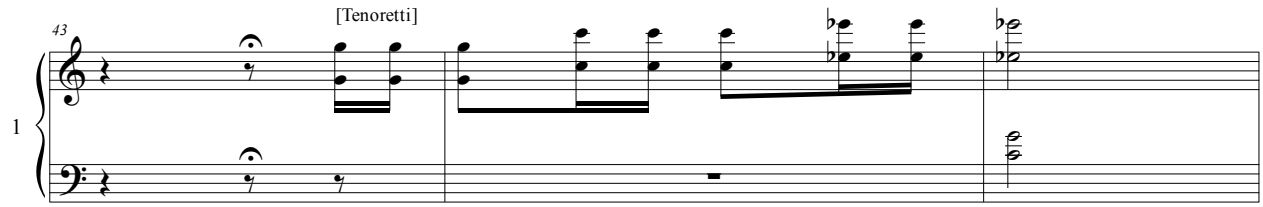
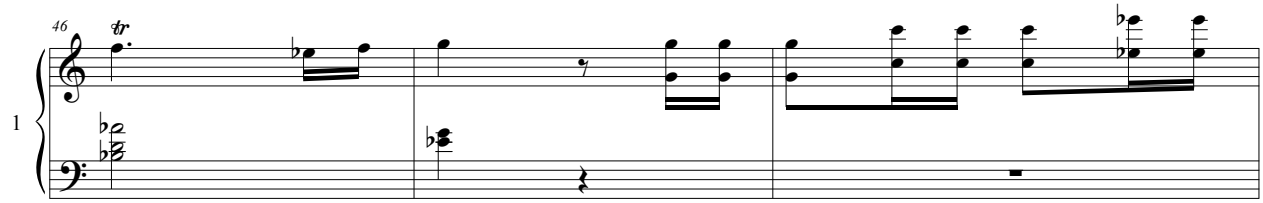
Cheio
40
2
[Cheio]
40
3
[Cheio]
40
4
[Cheio]


43
[Tenoretti]
1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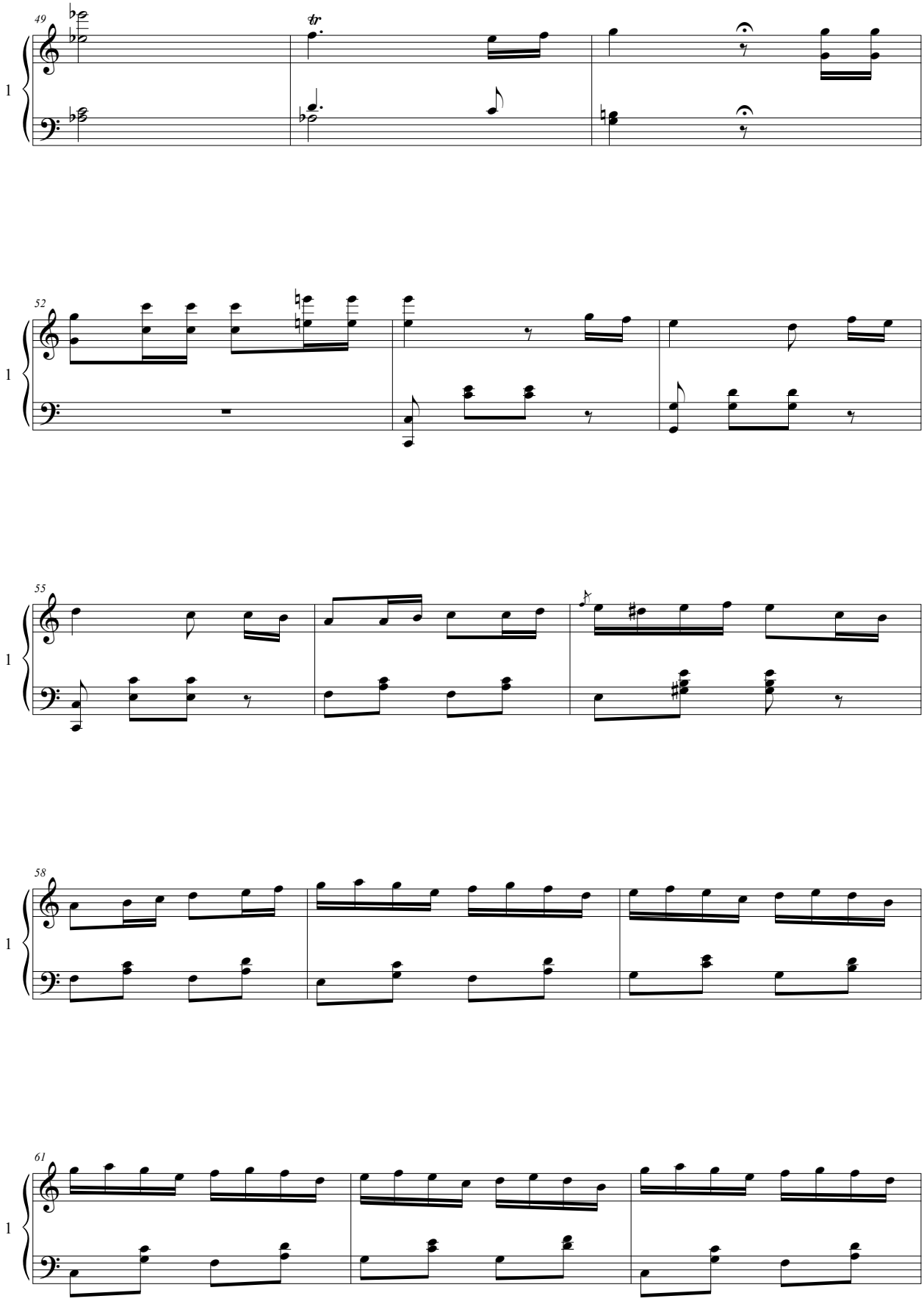
1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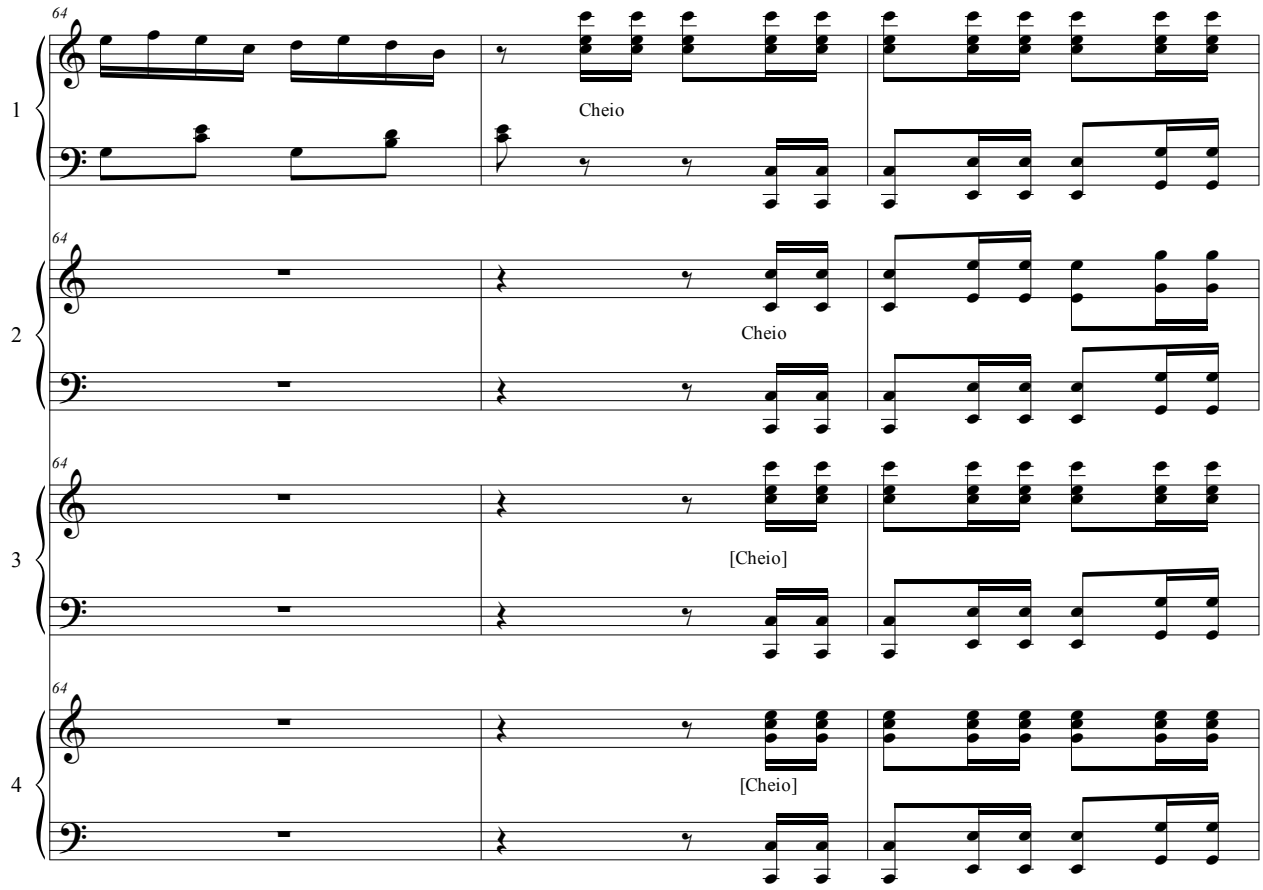
61
1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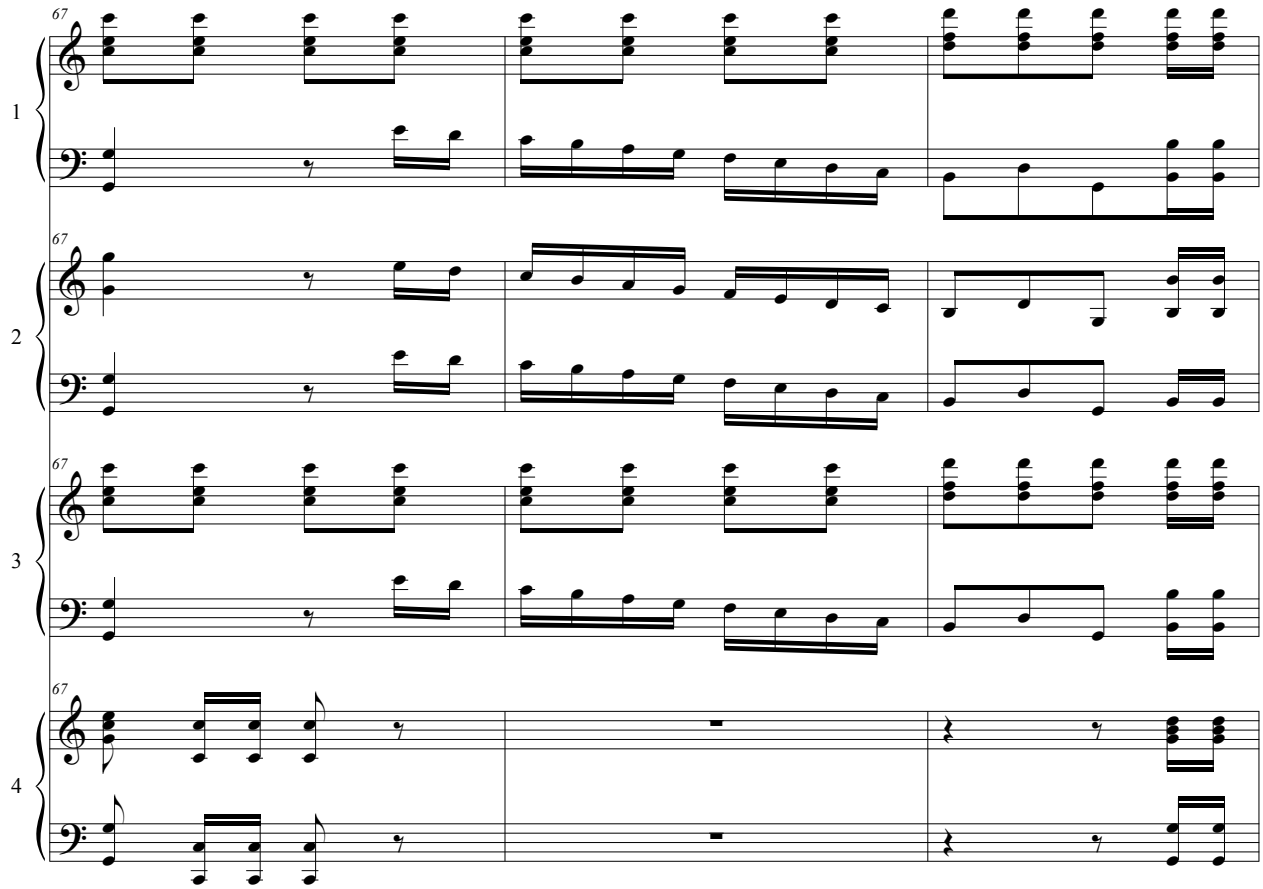
Cheio
64
2
Cheio
64
3
[Cheio]
64
4
[Cheio]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67
3
67
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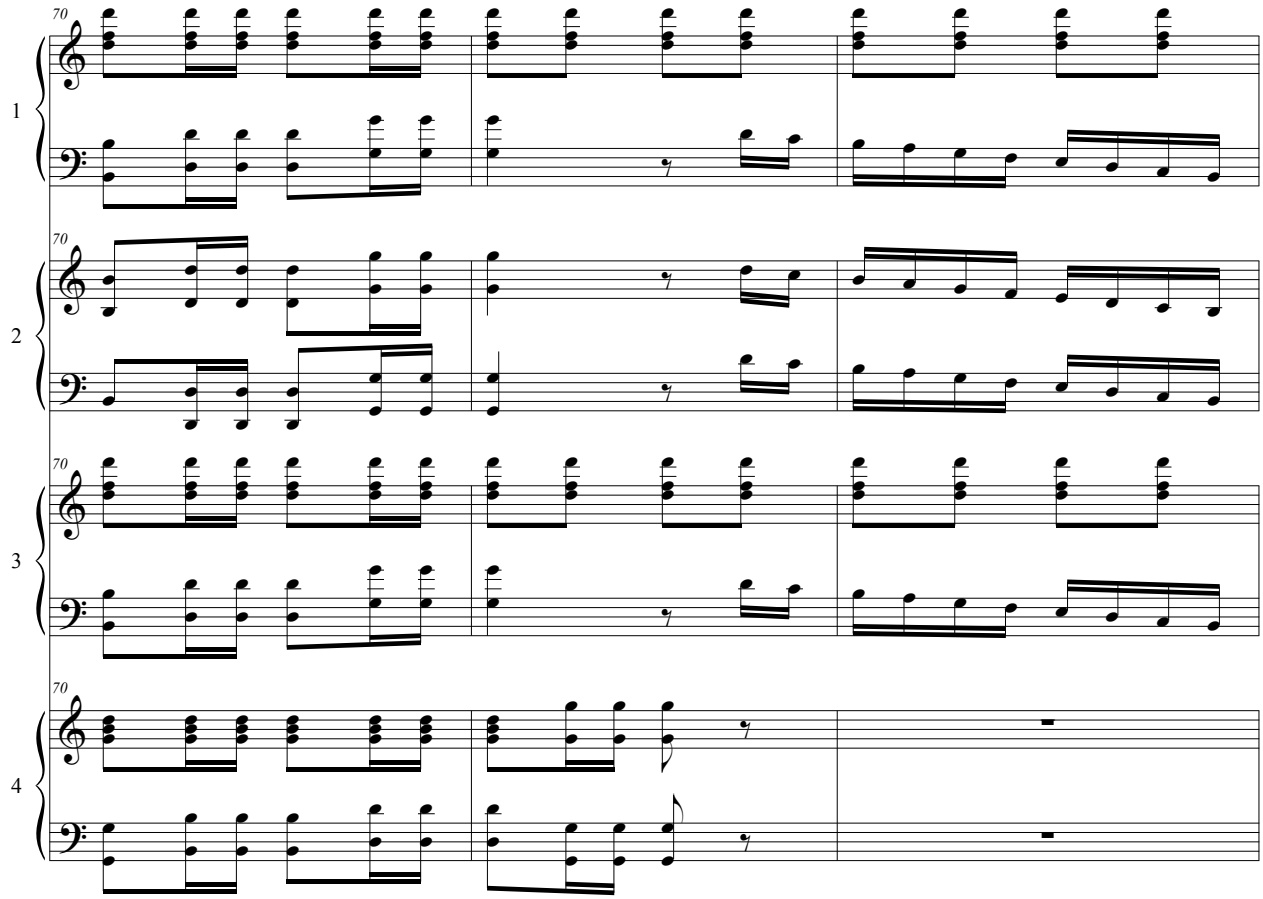
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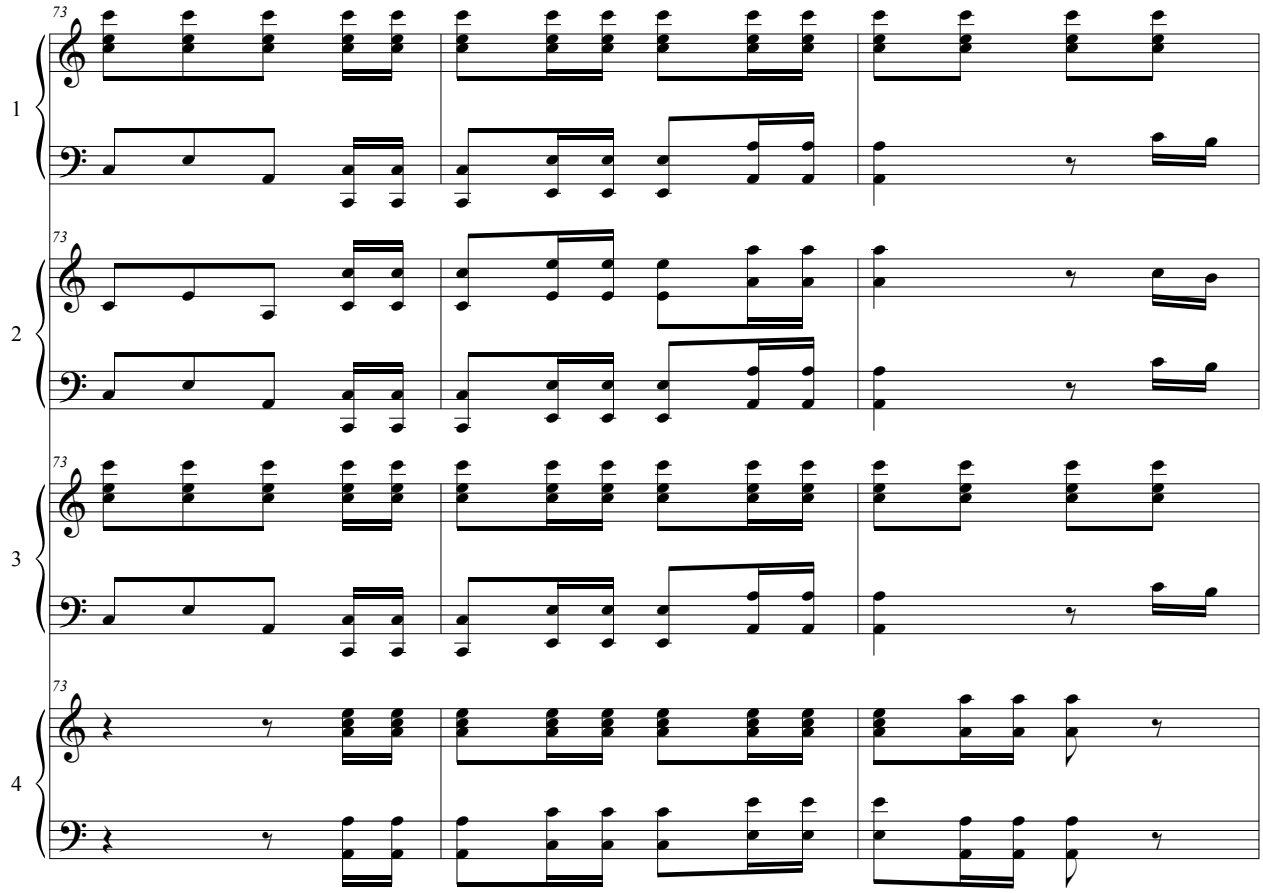
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73
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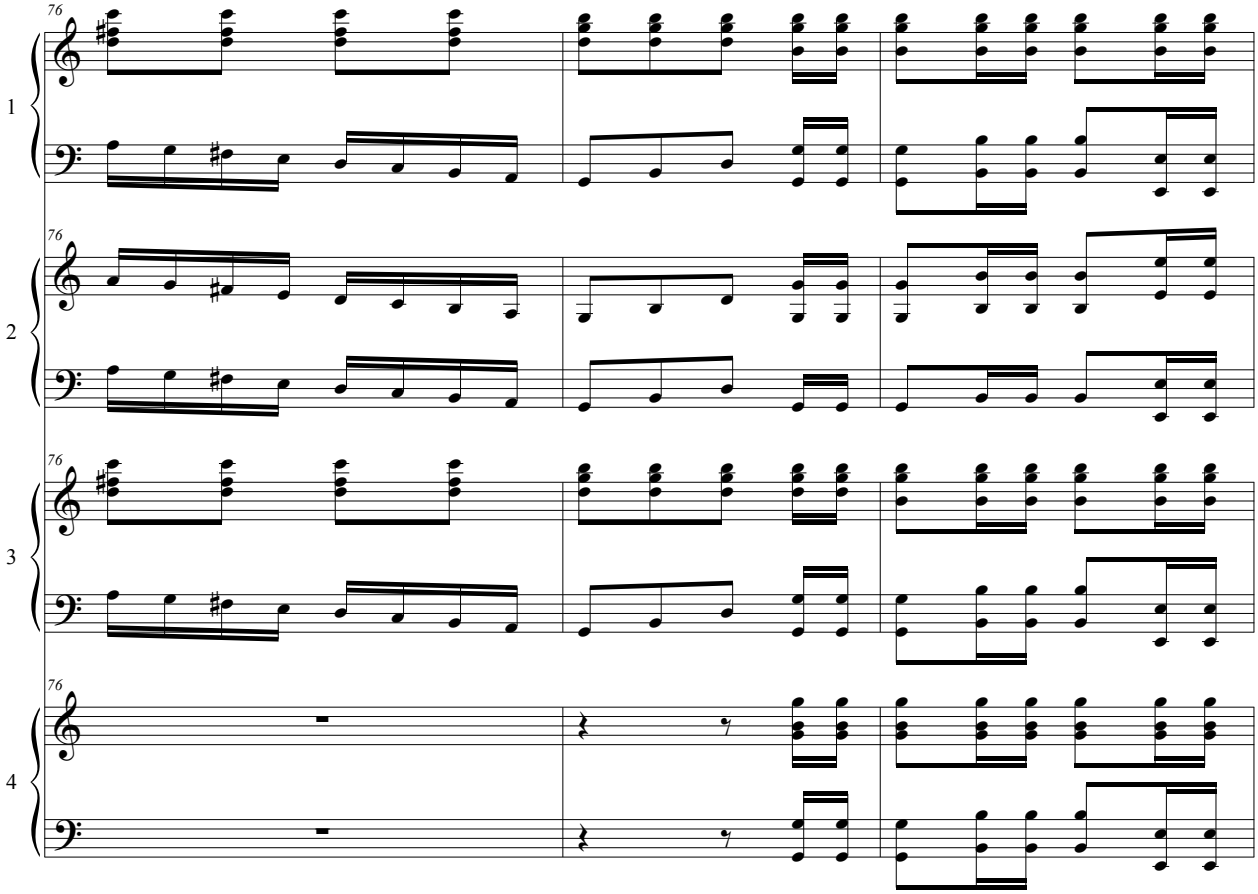
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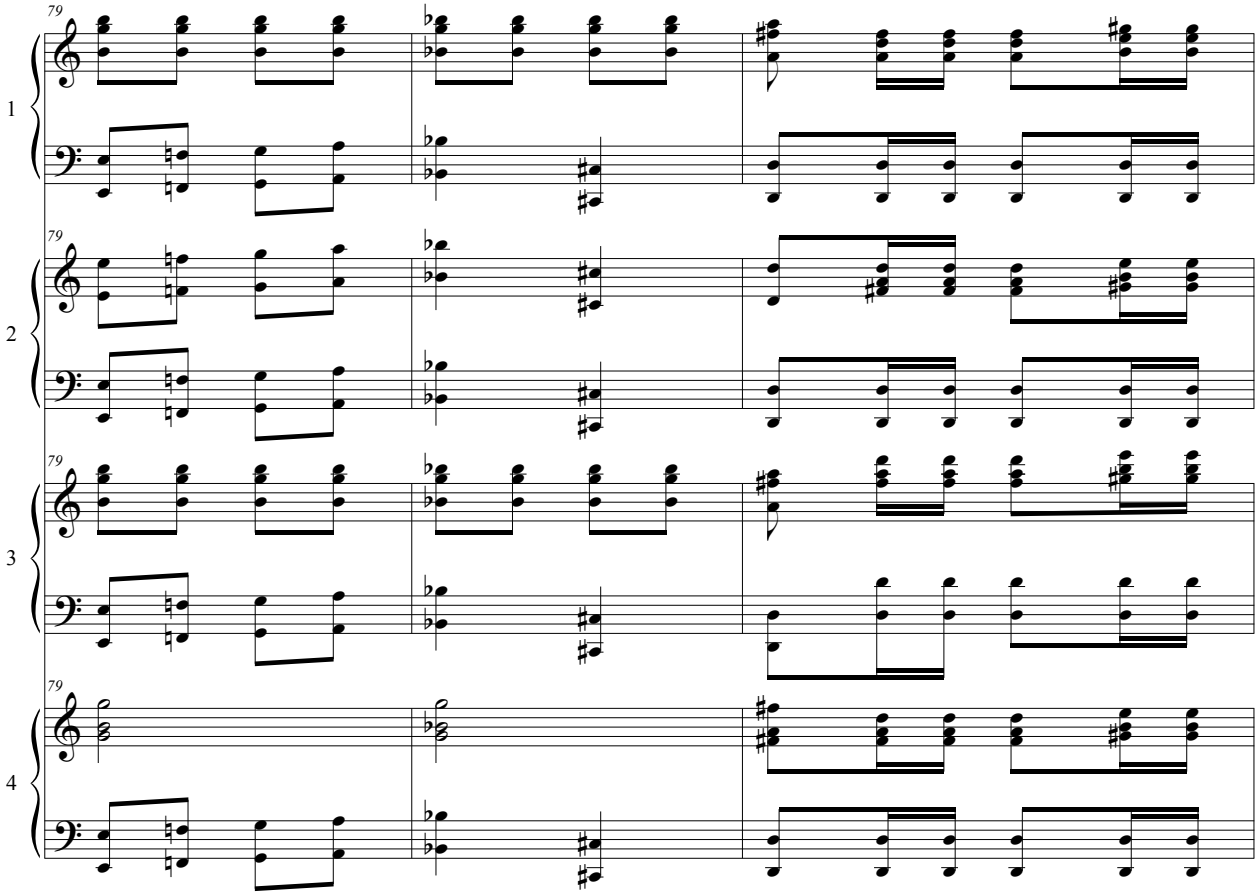
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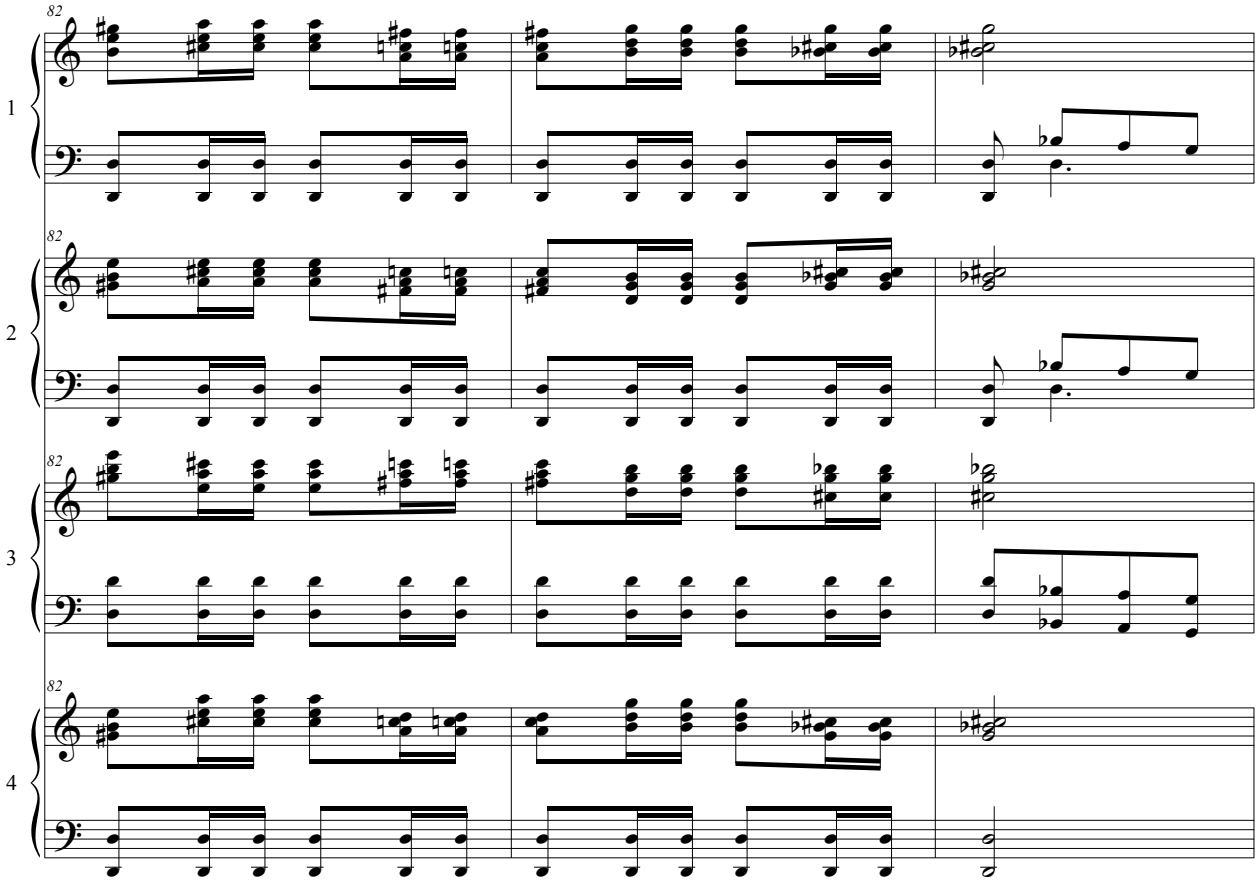
3
4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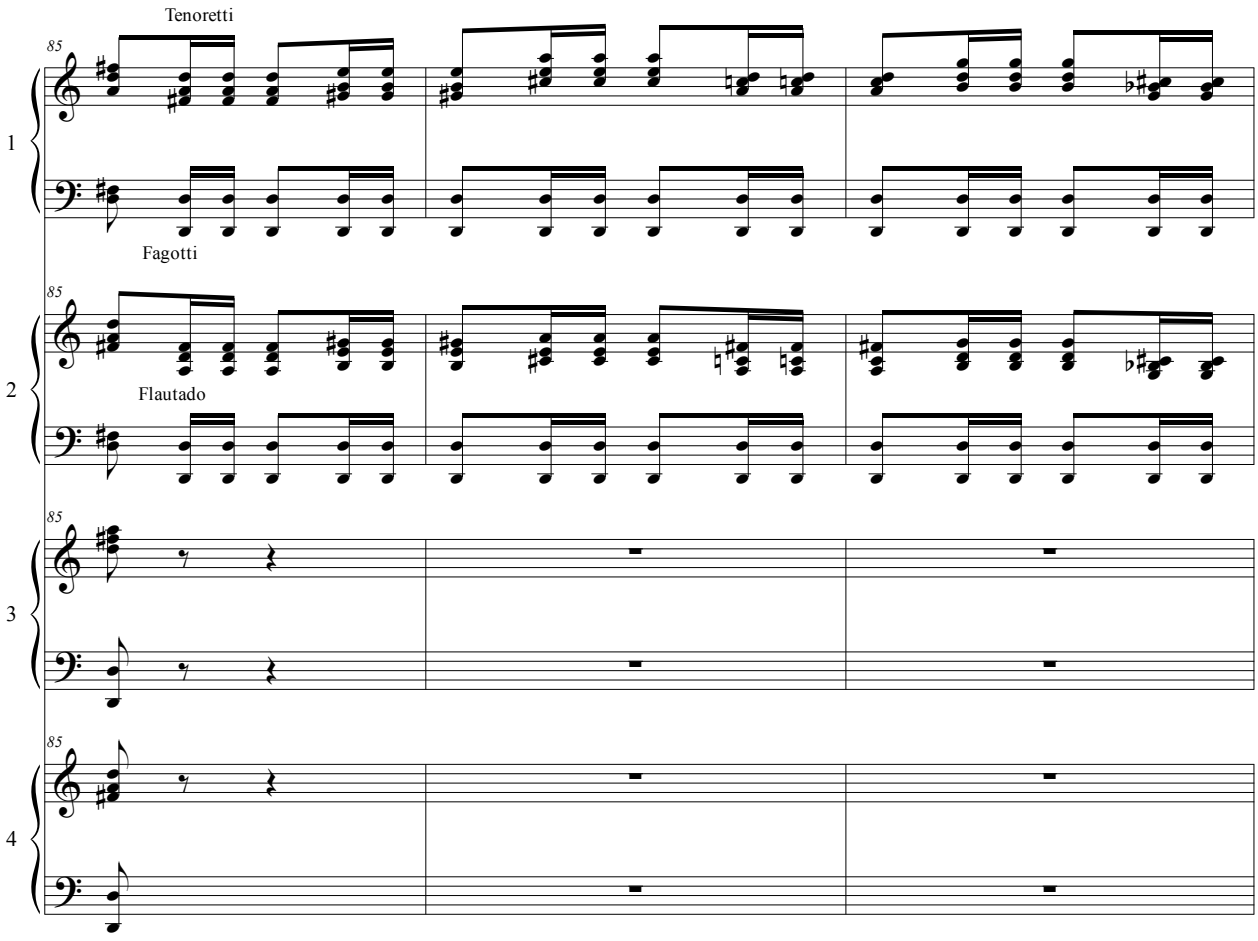
Tenoretti
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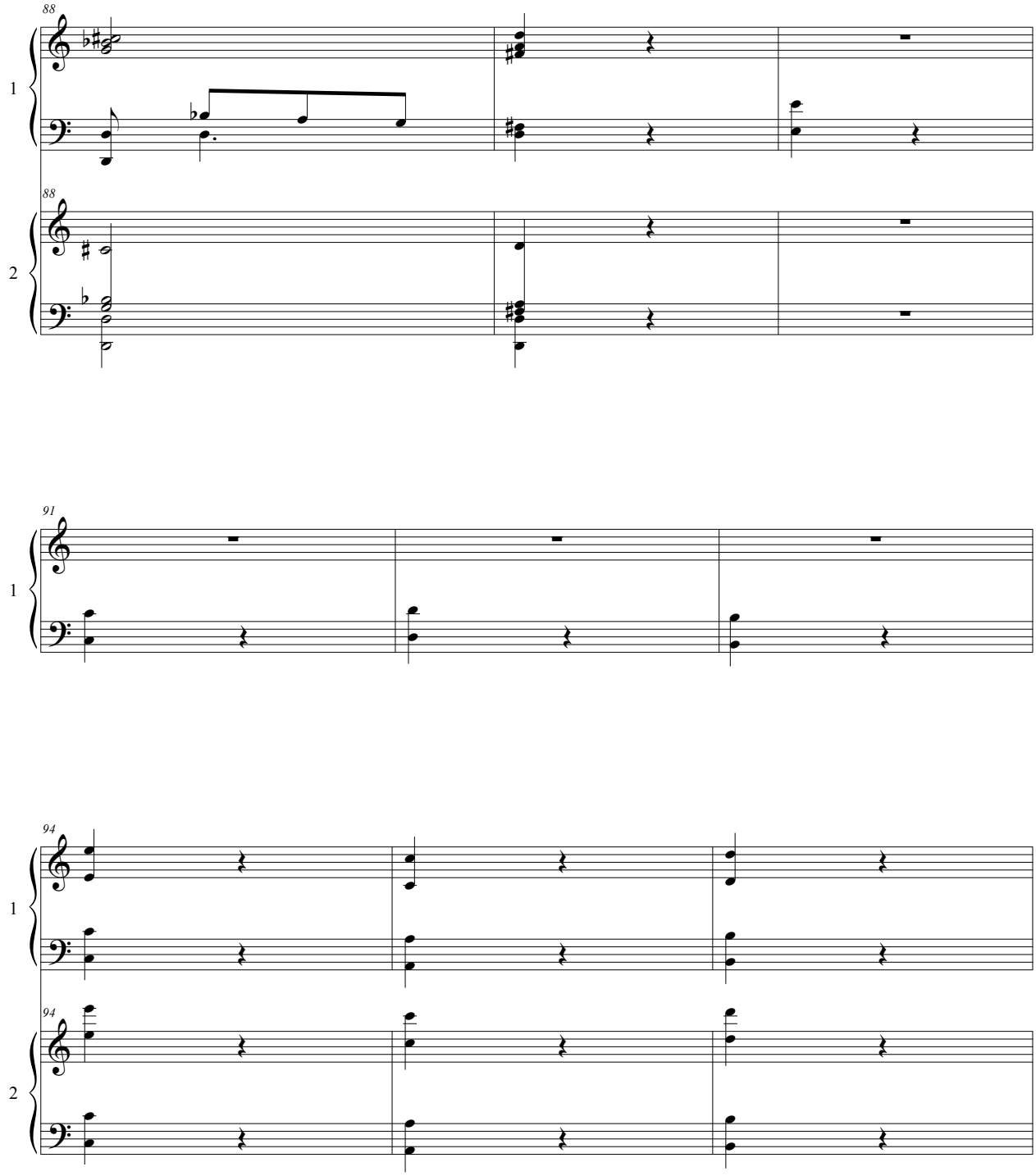
1
Fagotti
2
Flautado
3
4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1
94
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94
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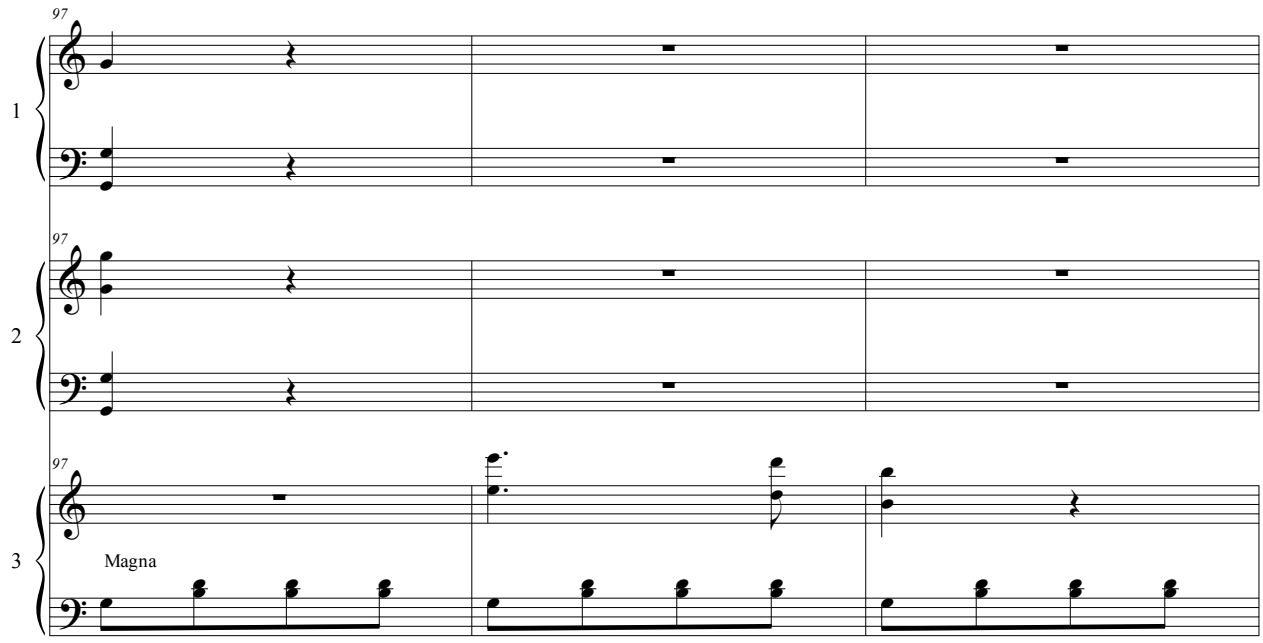
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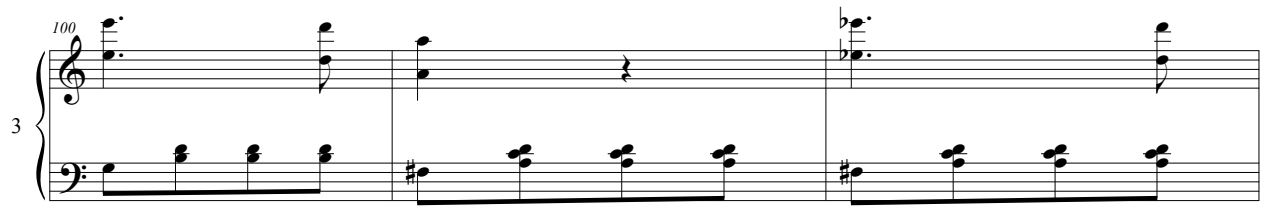
97
2
97
3
Magna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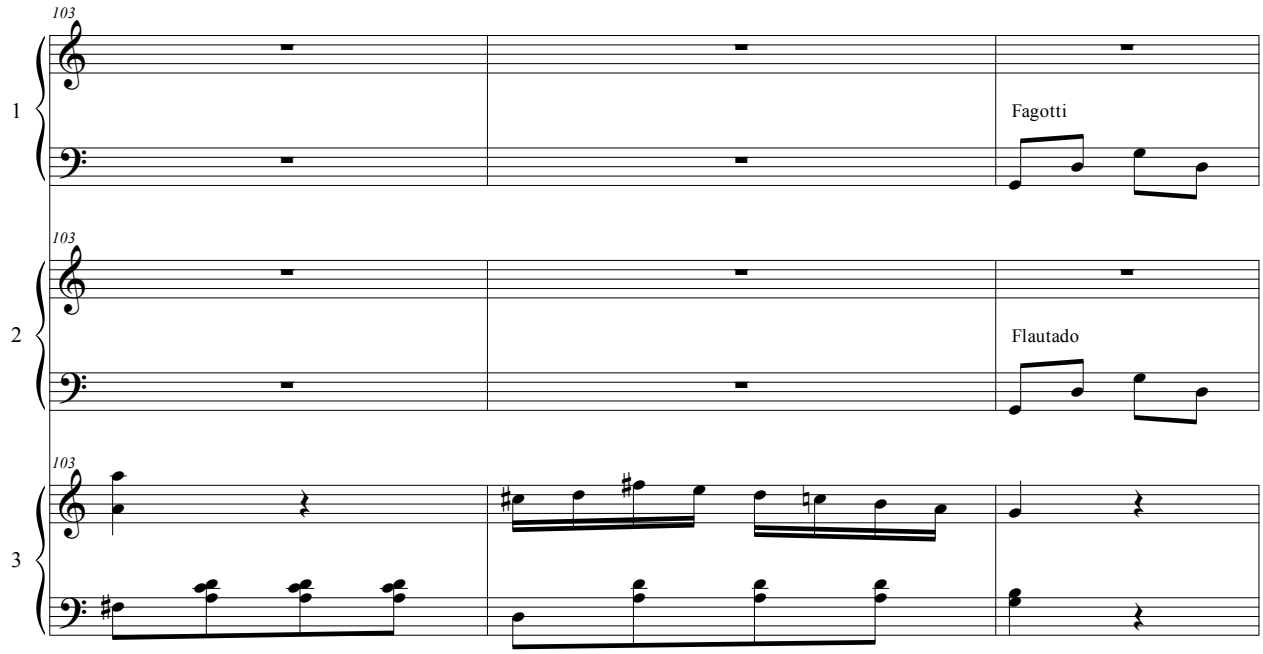
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Fagotti
103
2
Flautado
103
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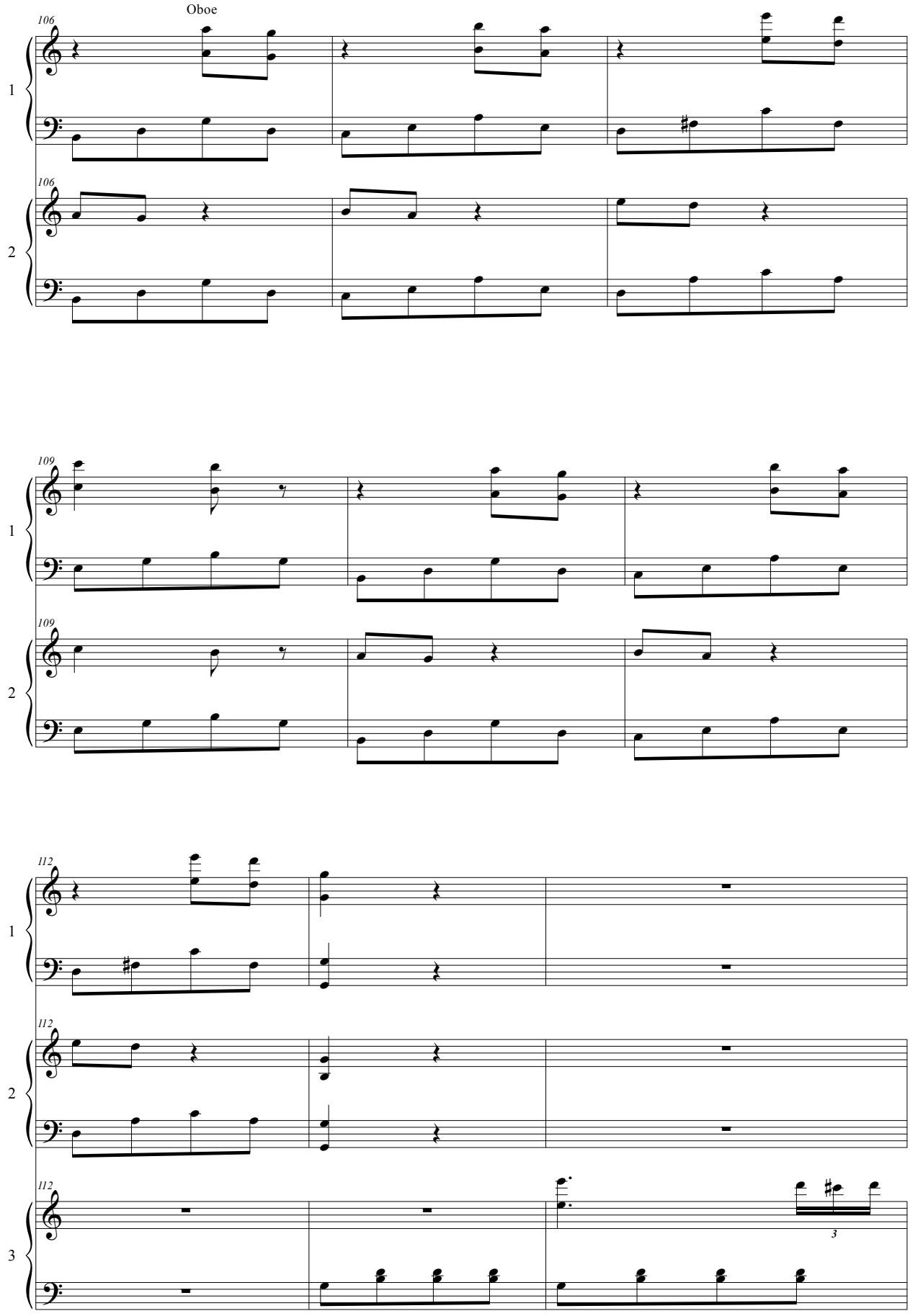
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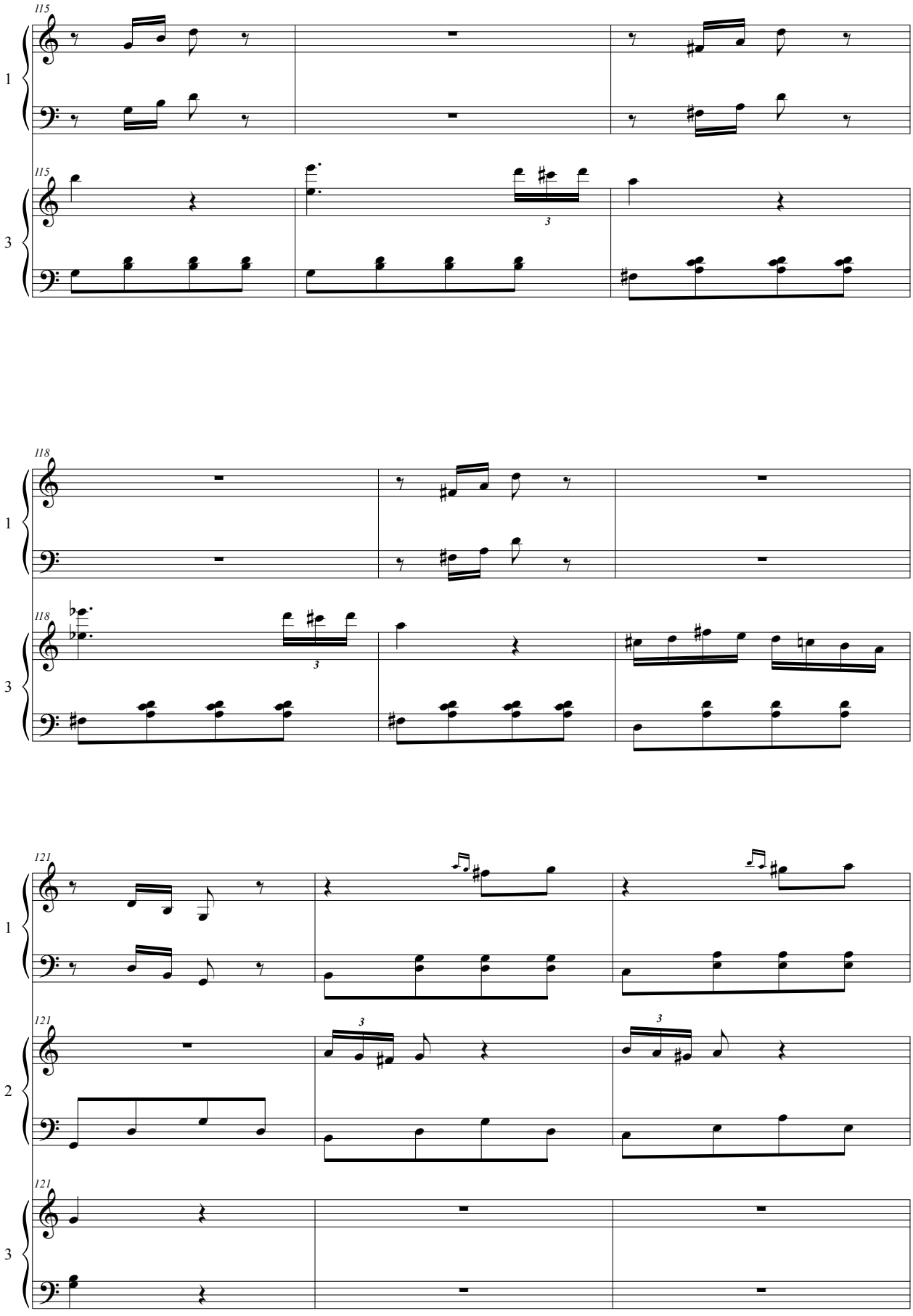
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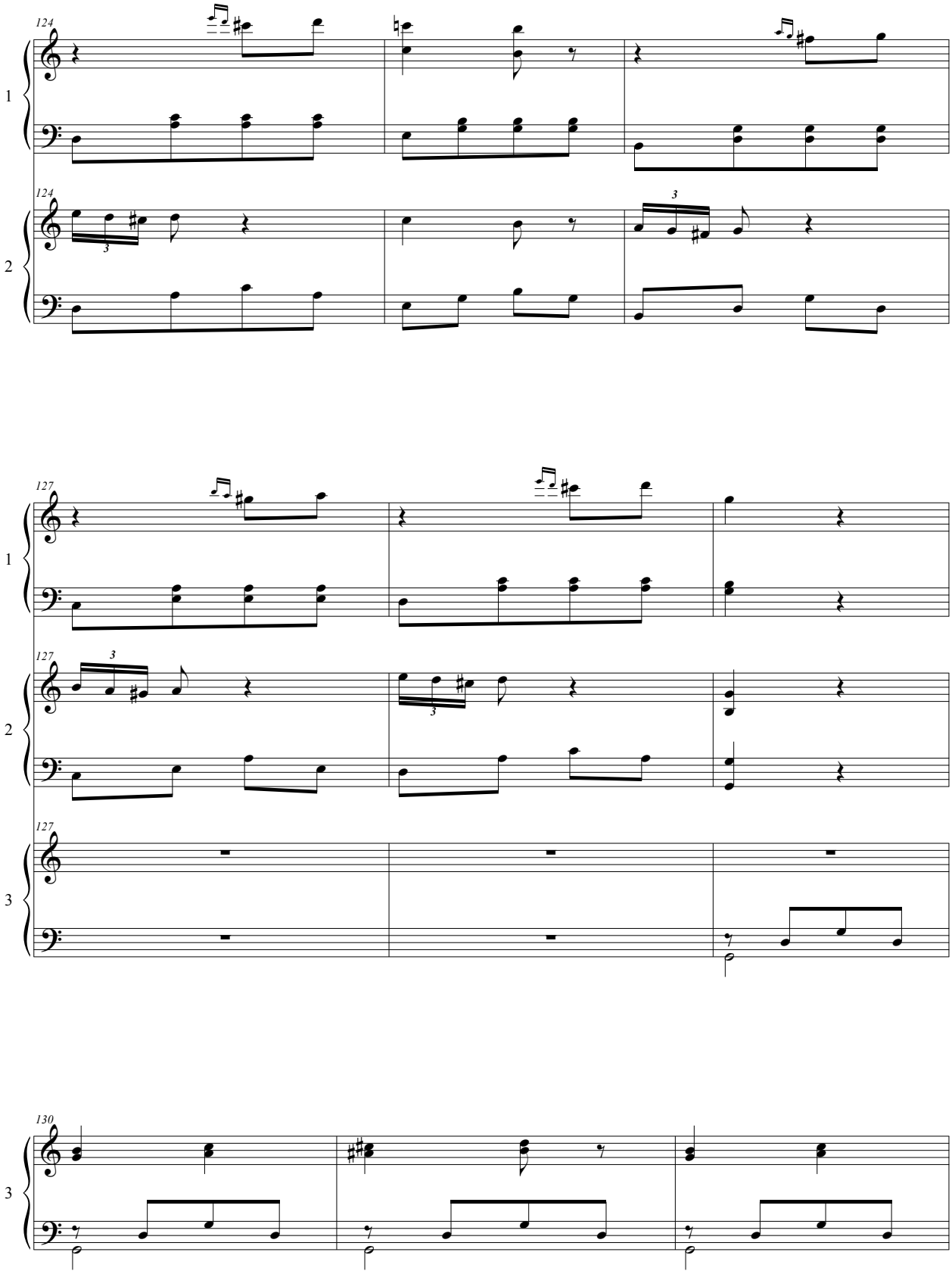
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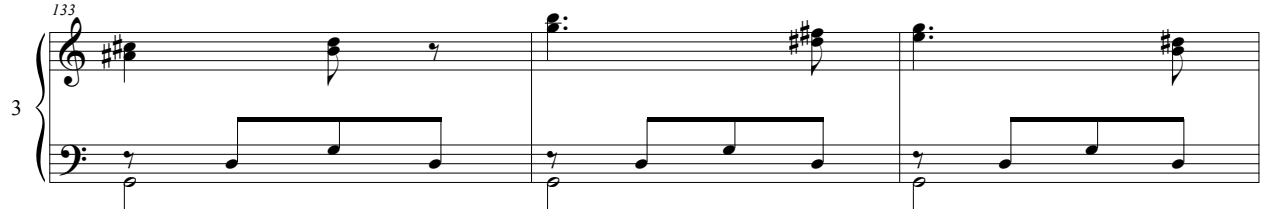
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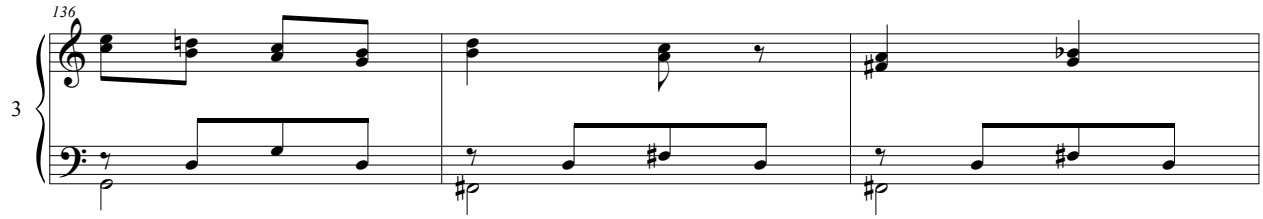
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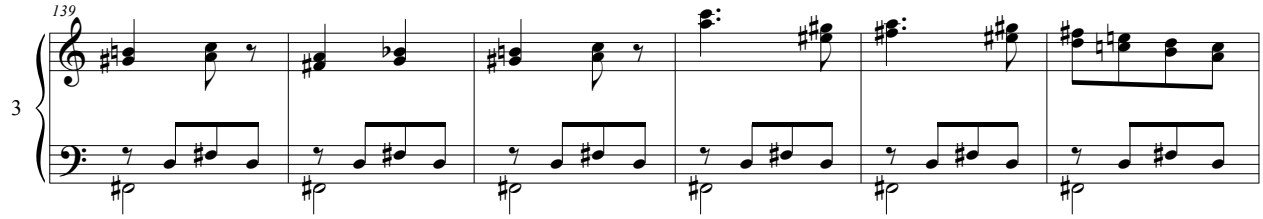
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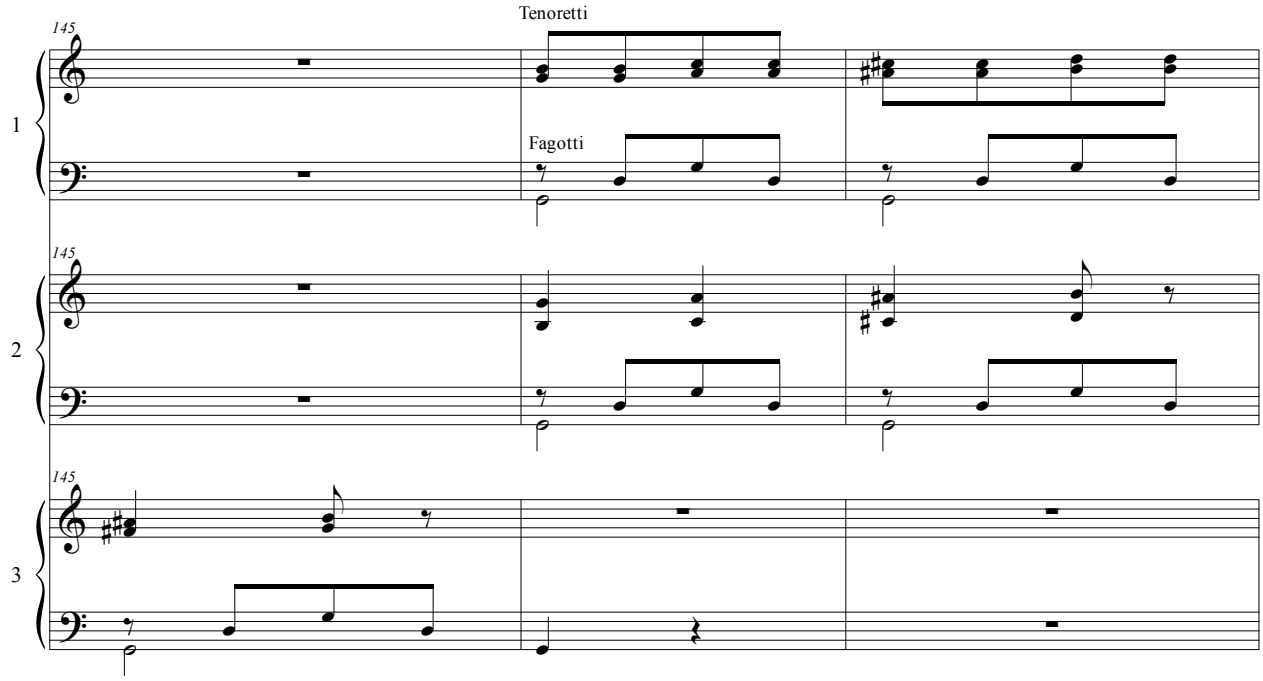
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Fagotti
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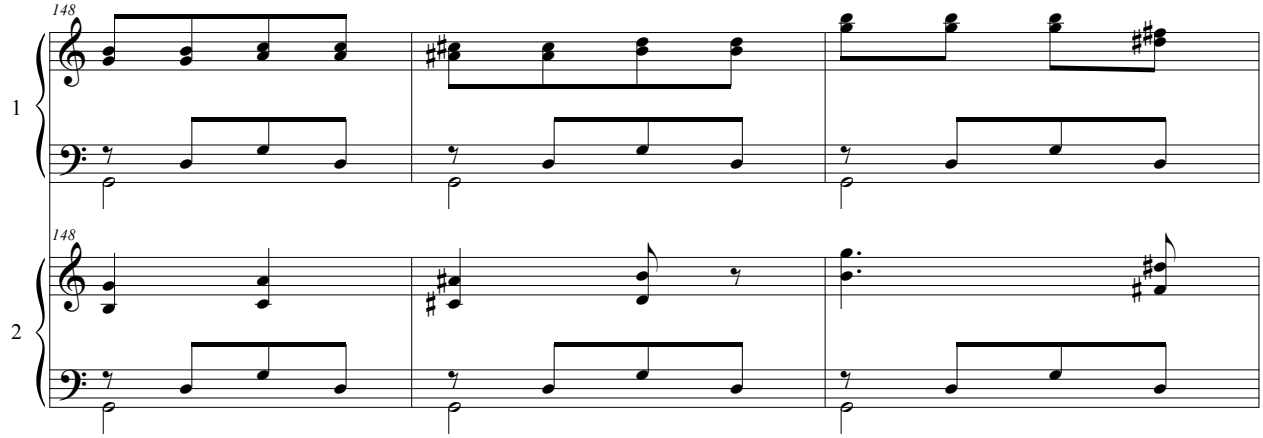
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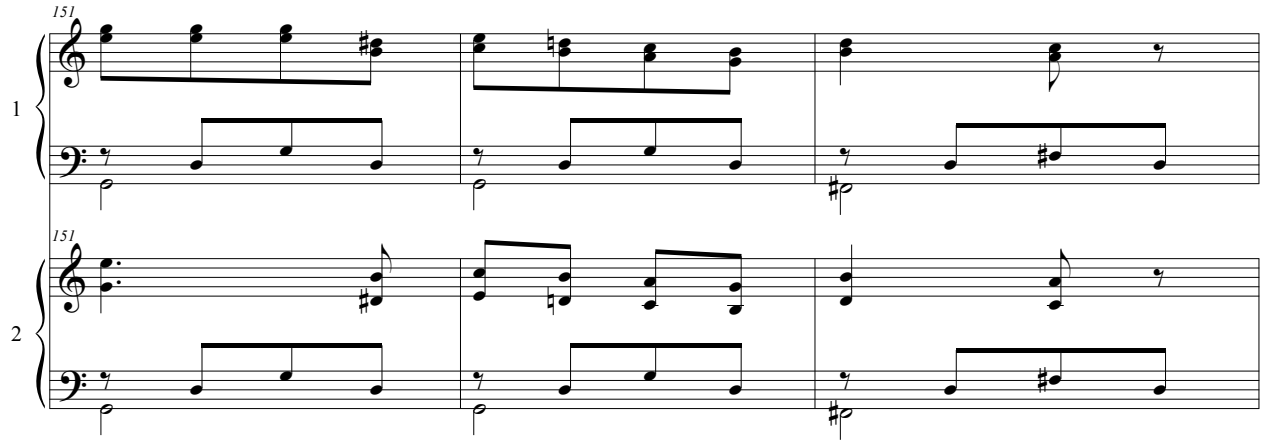
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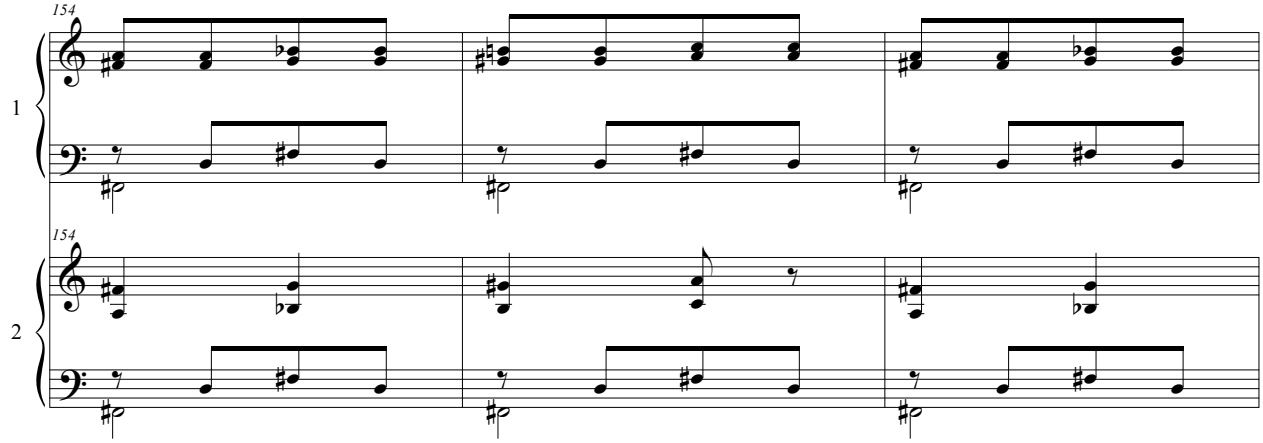
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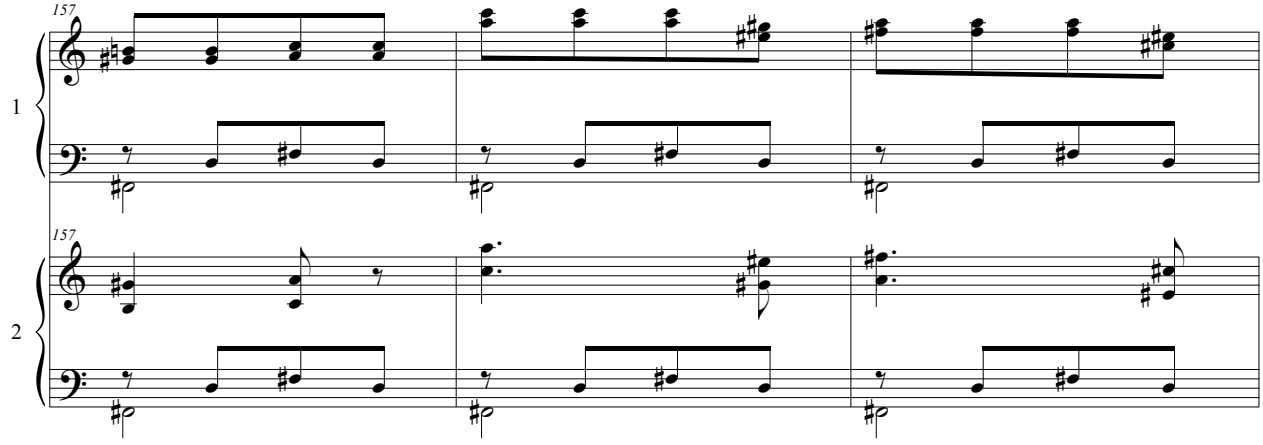
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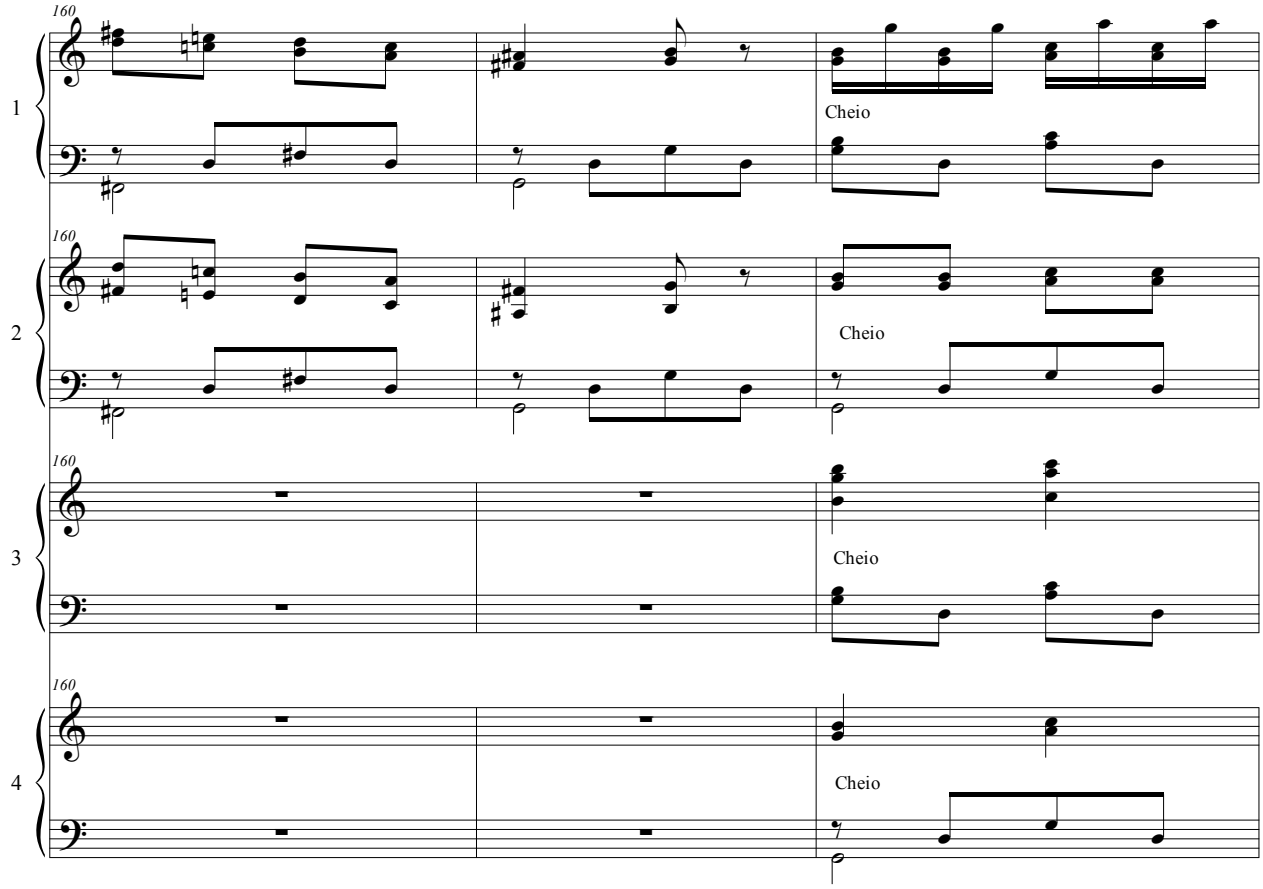
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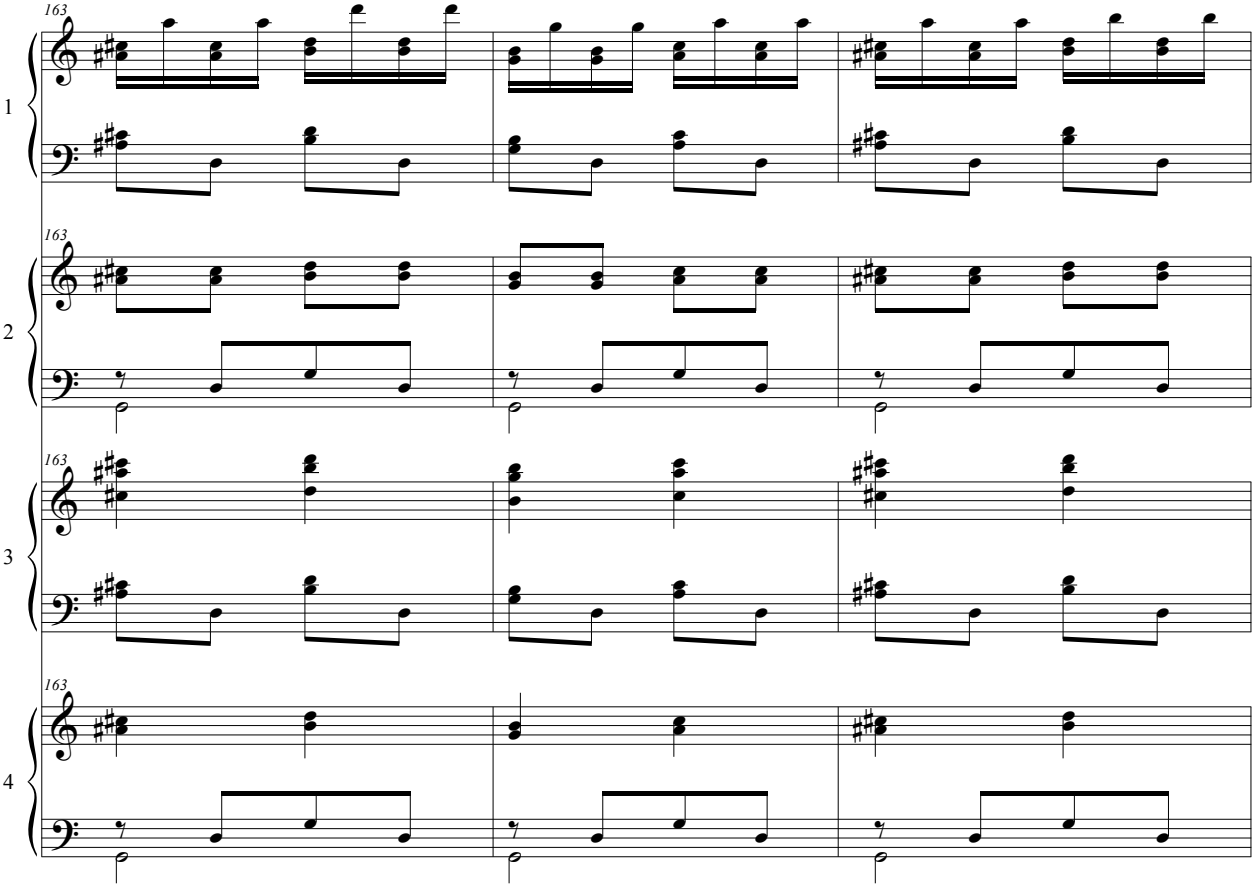
Cheio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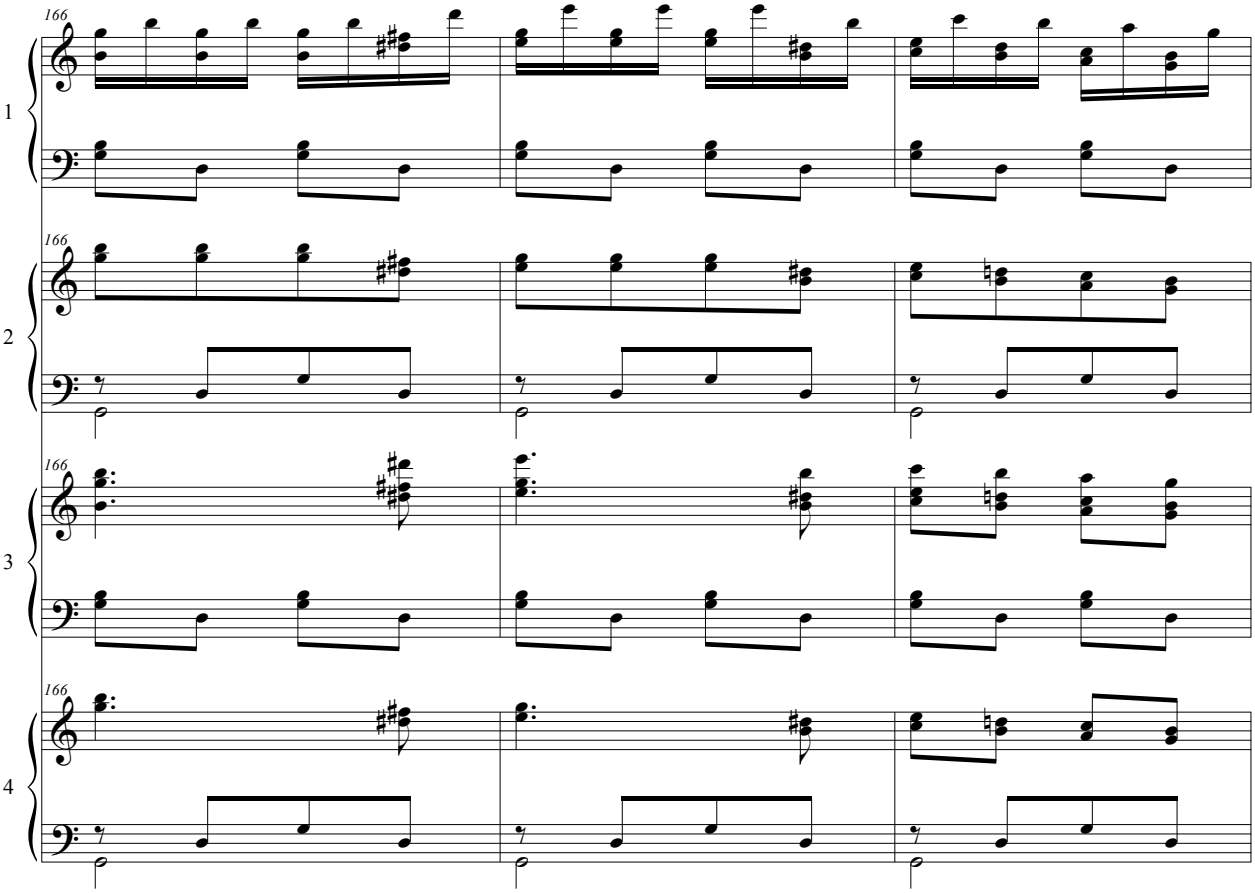
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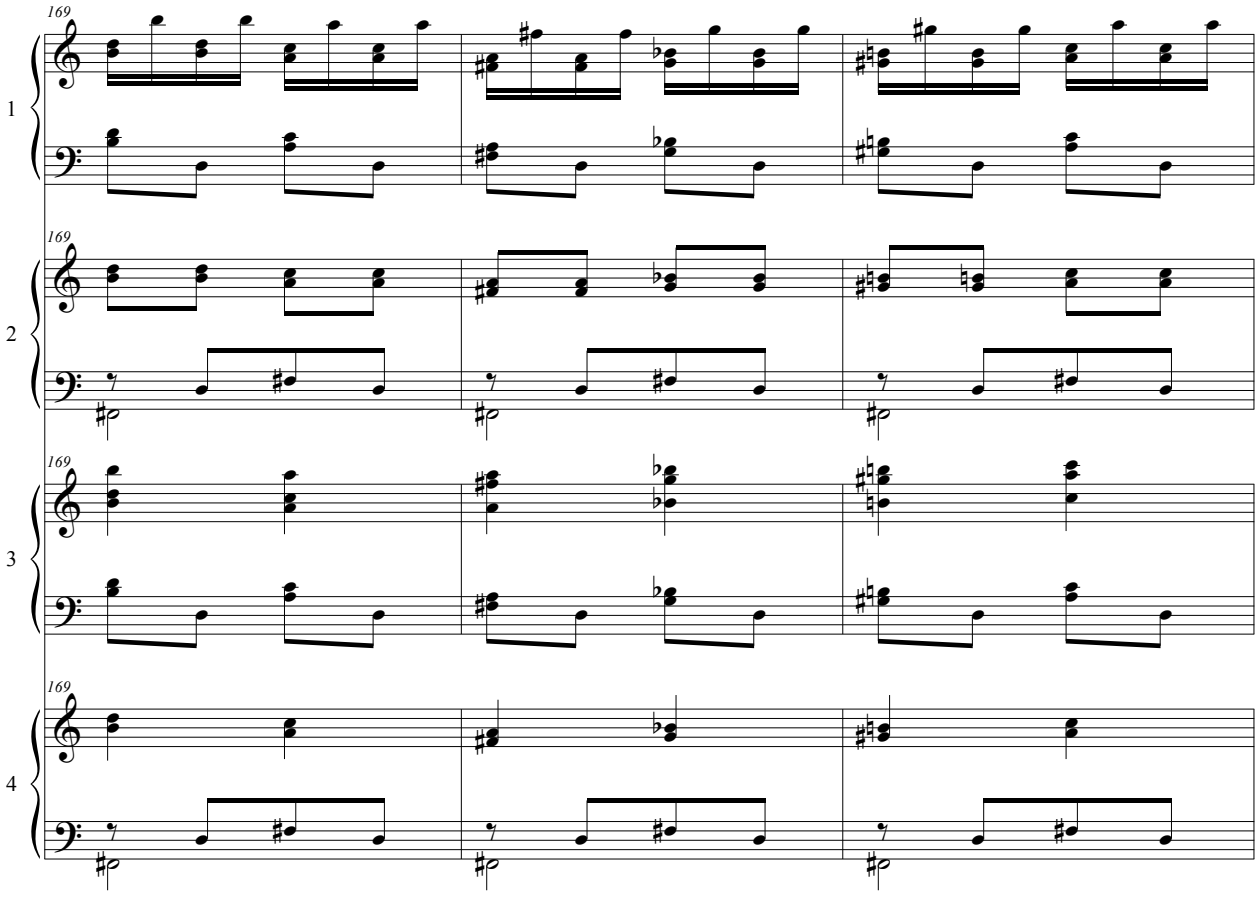
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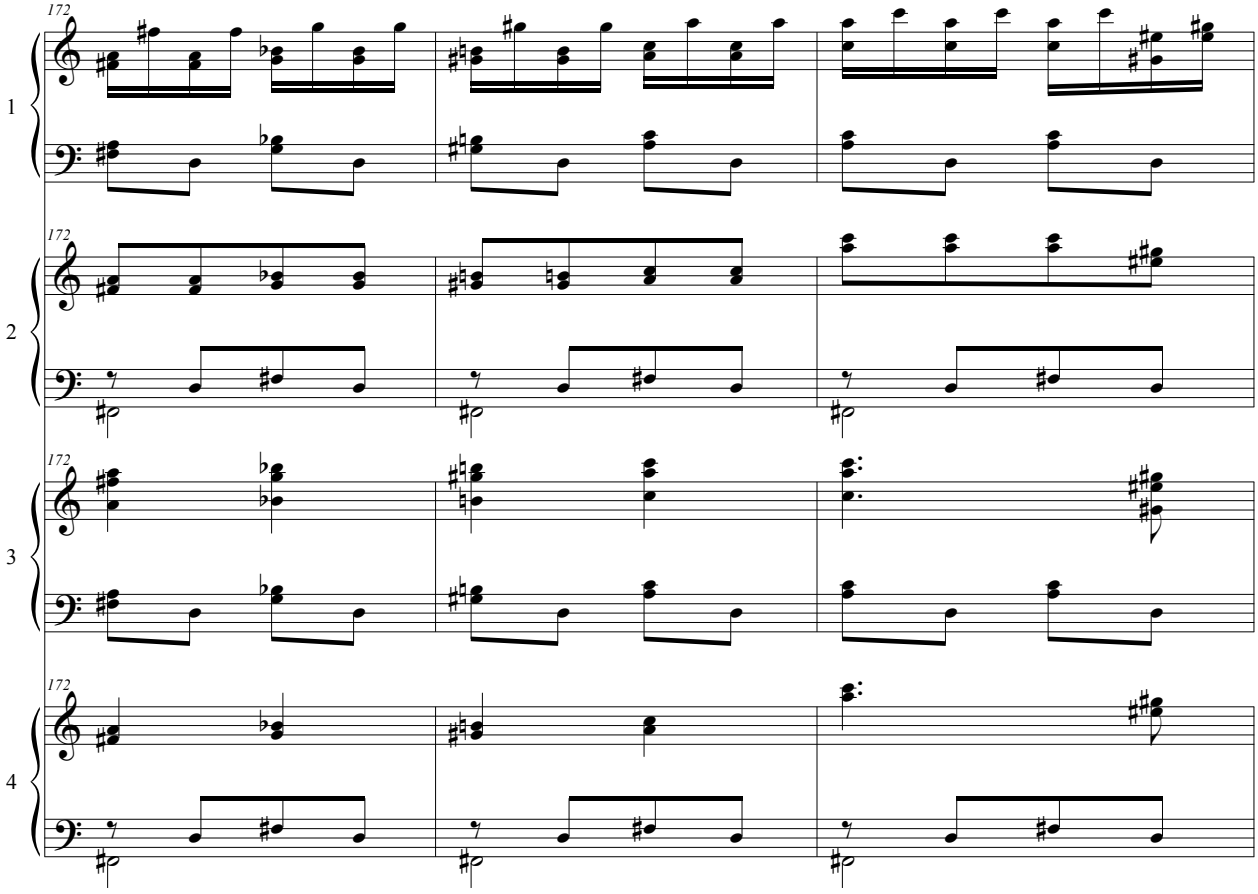
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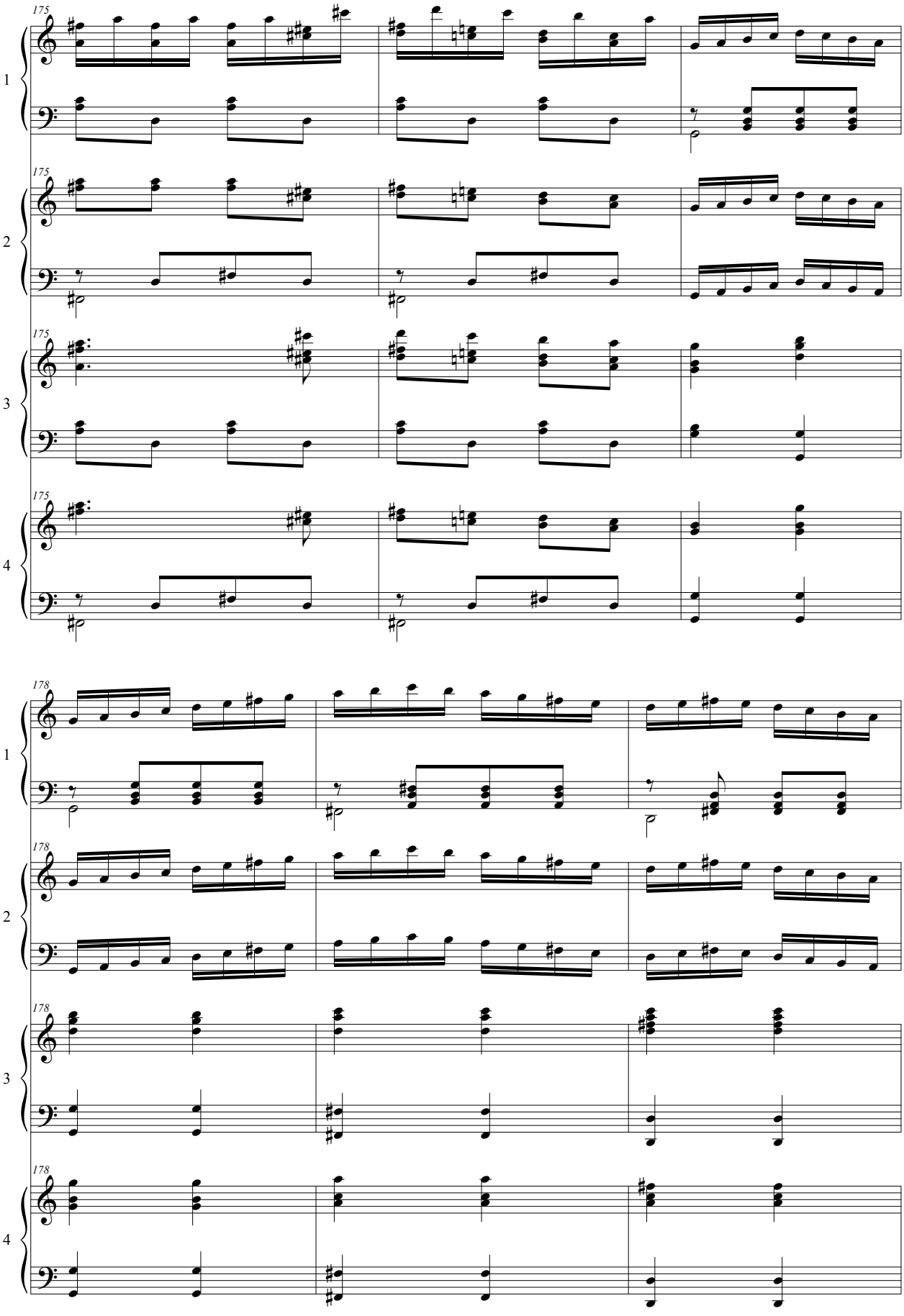
175
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2
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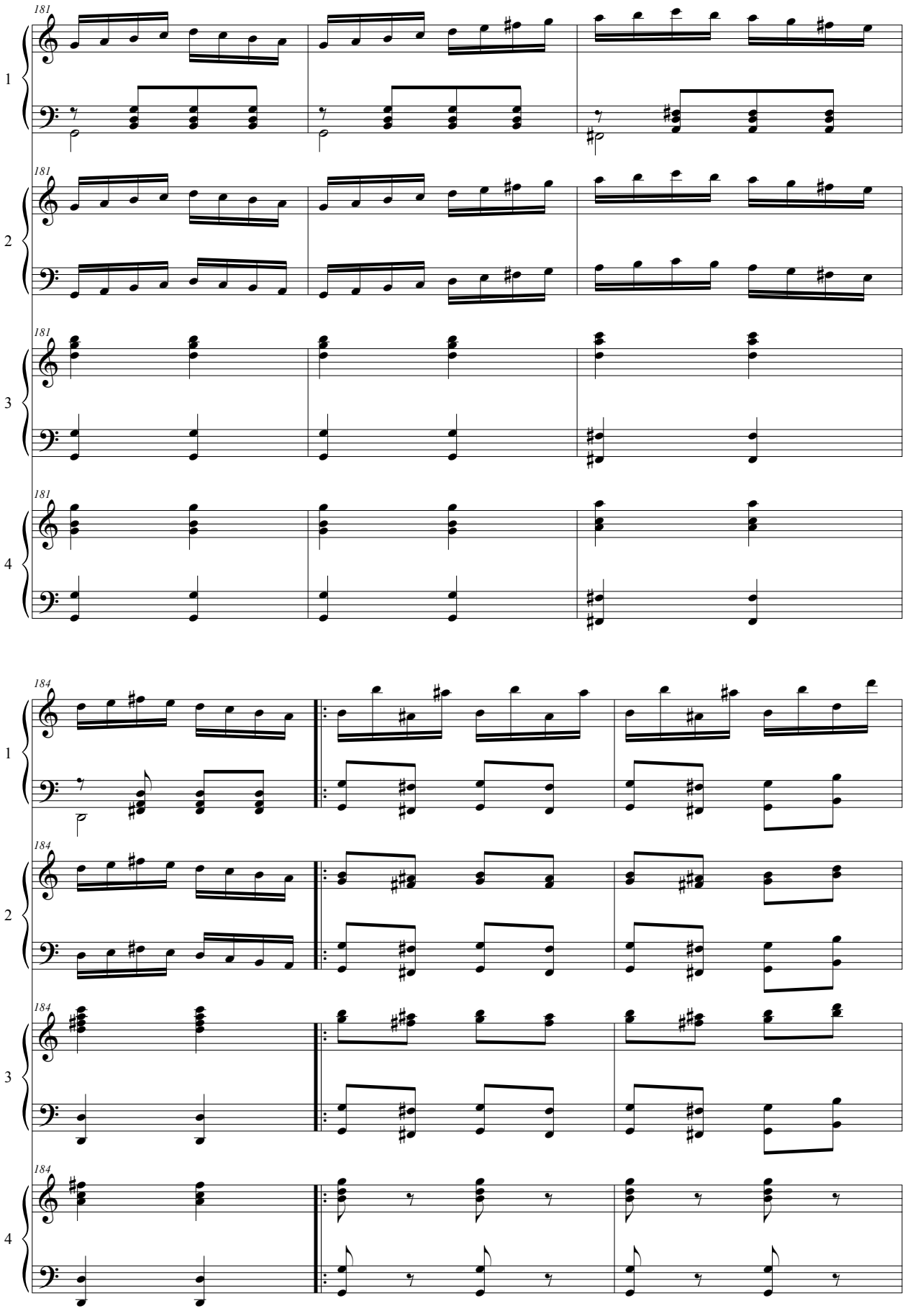
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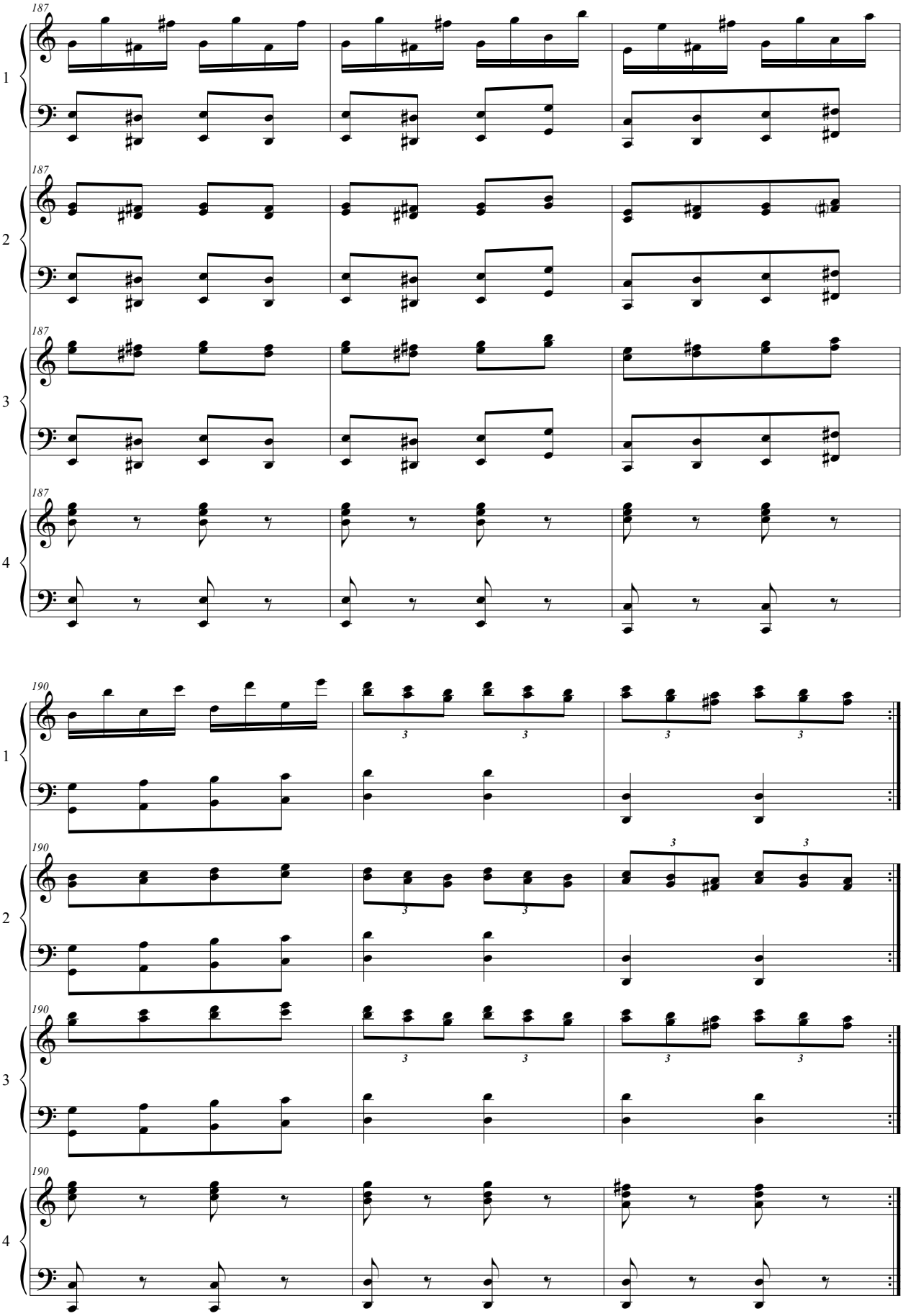
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1
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190
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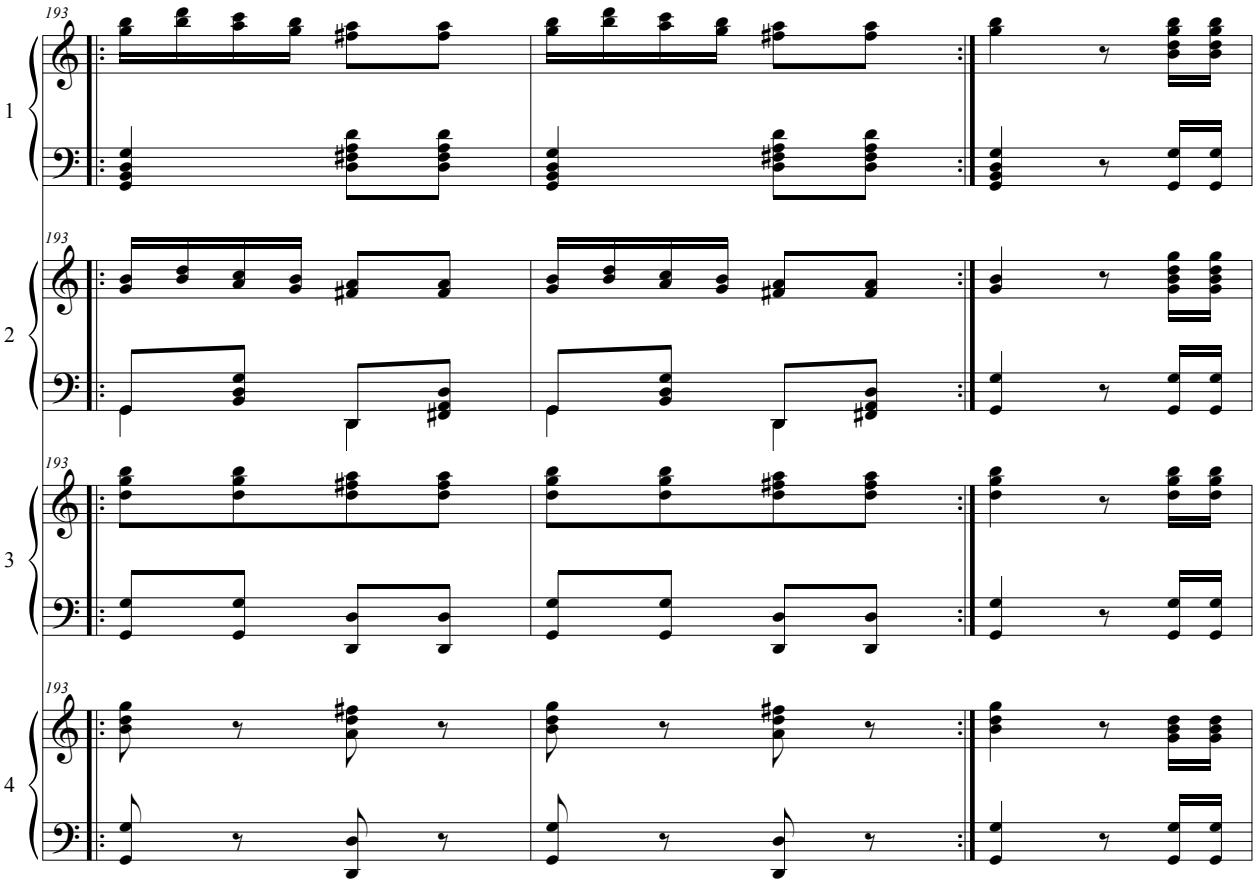
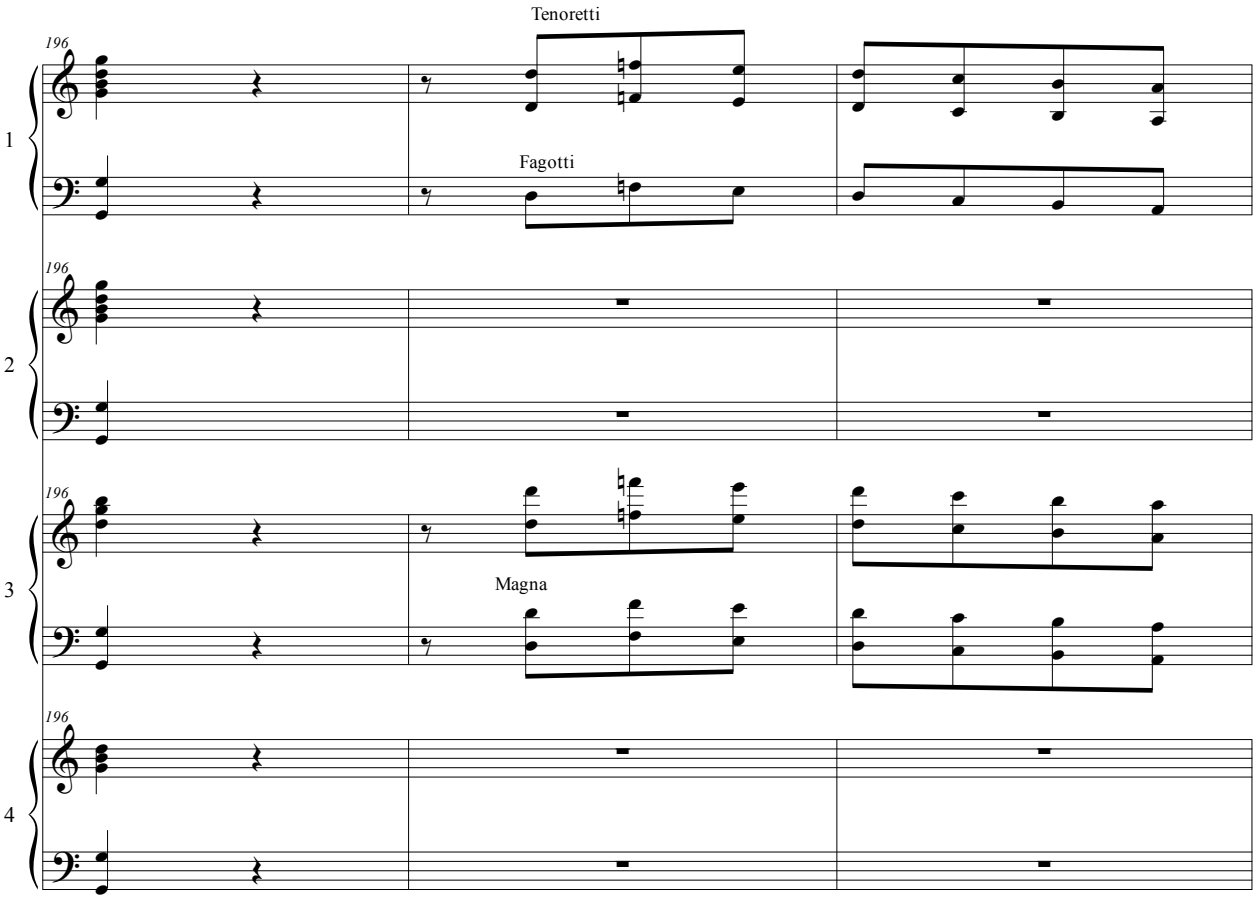
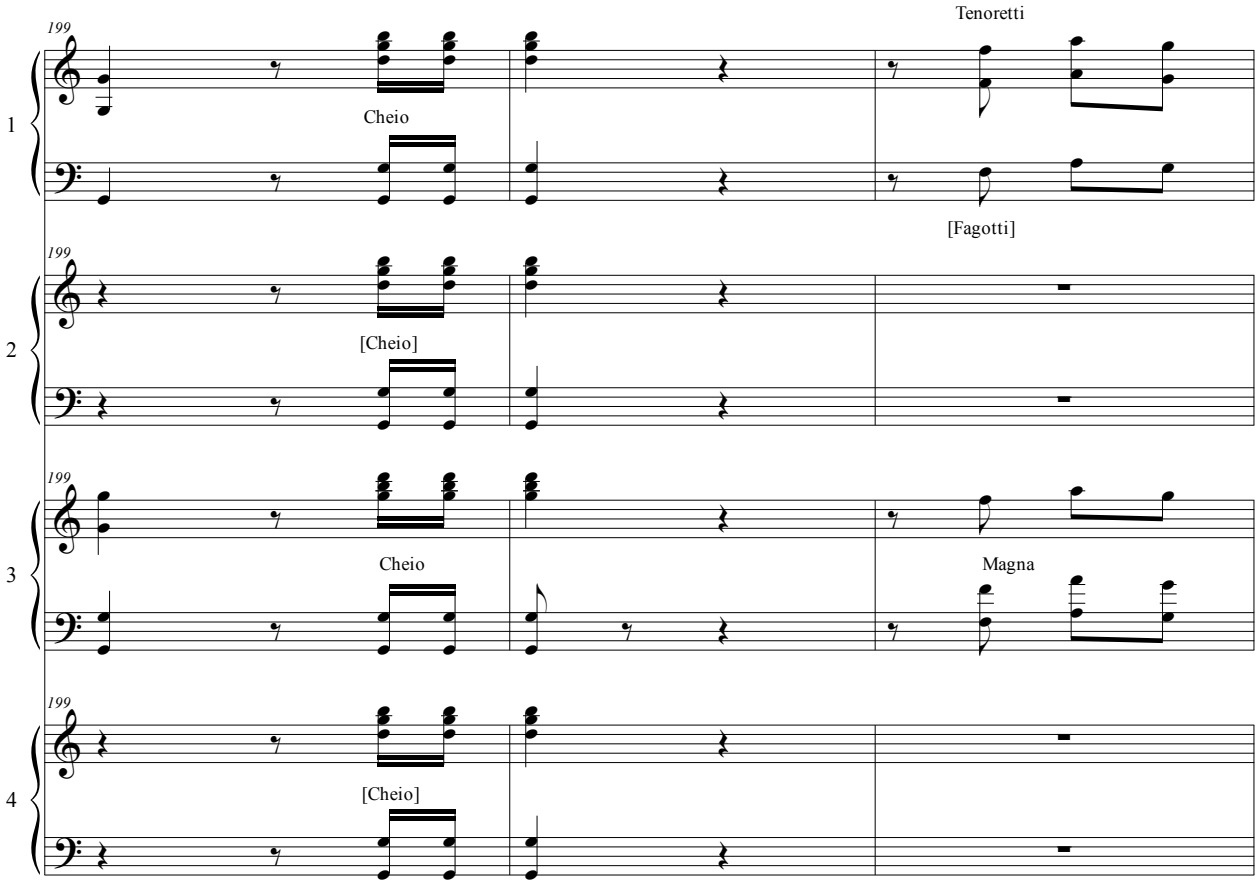

193
1
193
2
193
3
193
4


Tenoretti
Fagotti
Magna
196
1
196
2
196
3
196
4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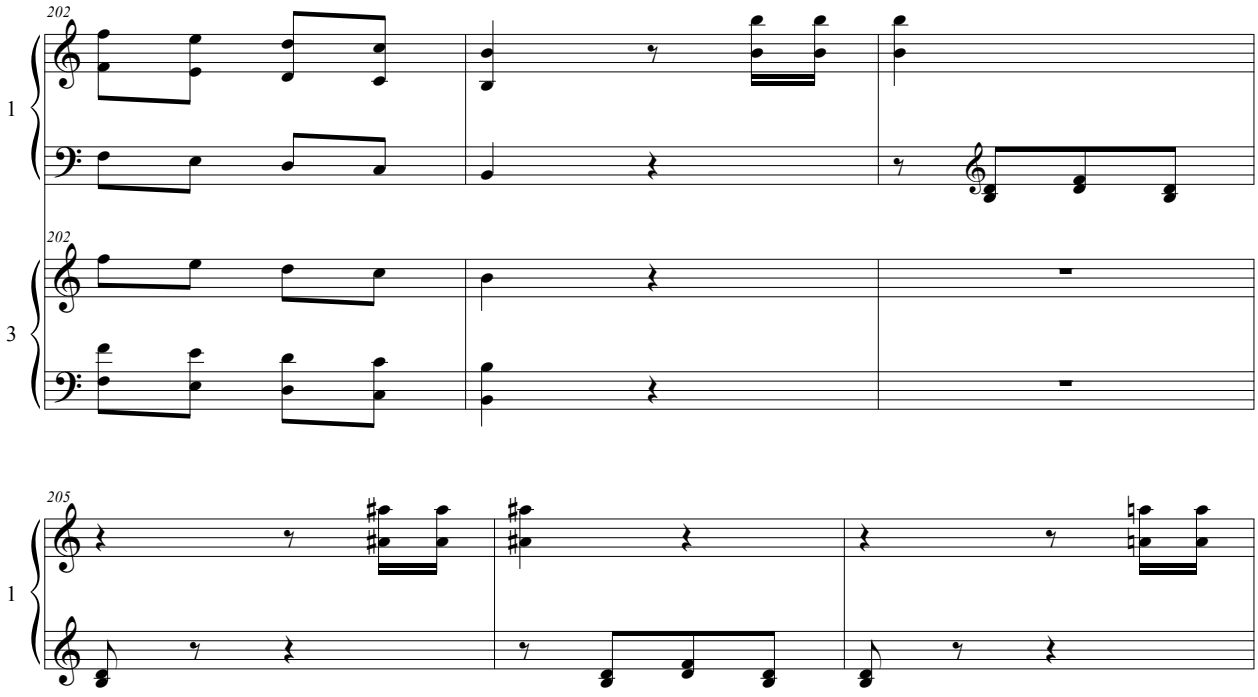
Cheio
1
199
[Fagotti]
[Cheio]
2
199
Cheio
Magna
3
199
[Cheio]
4


202
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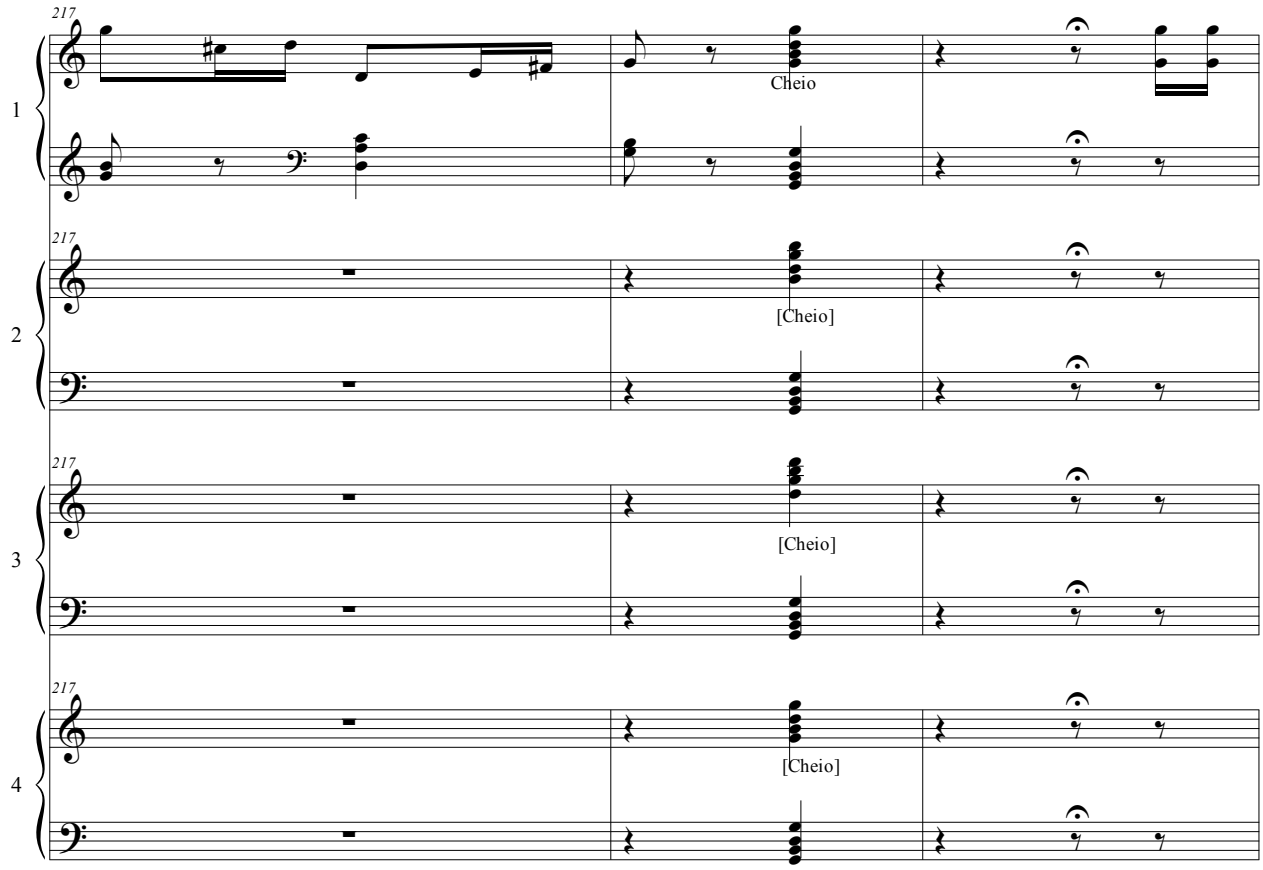
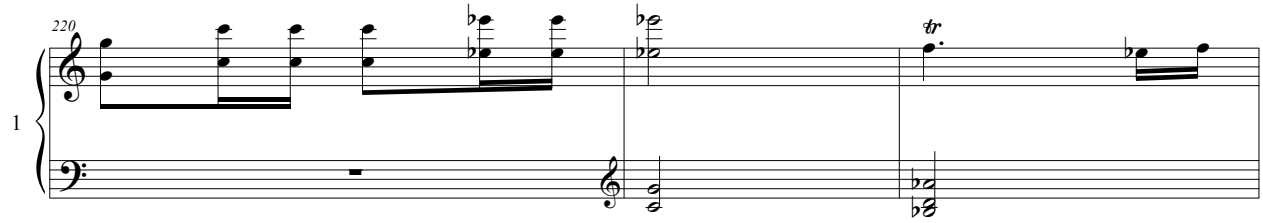
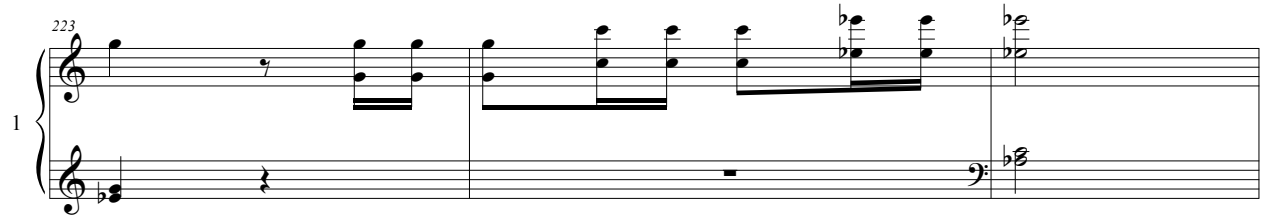
202
3
205
1

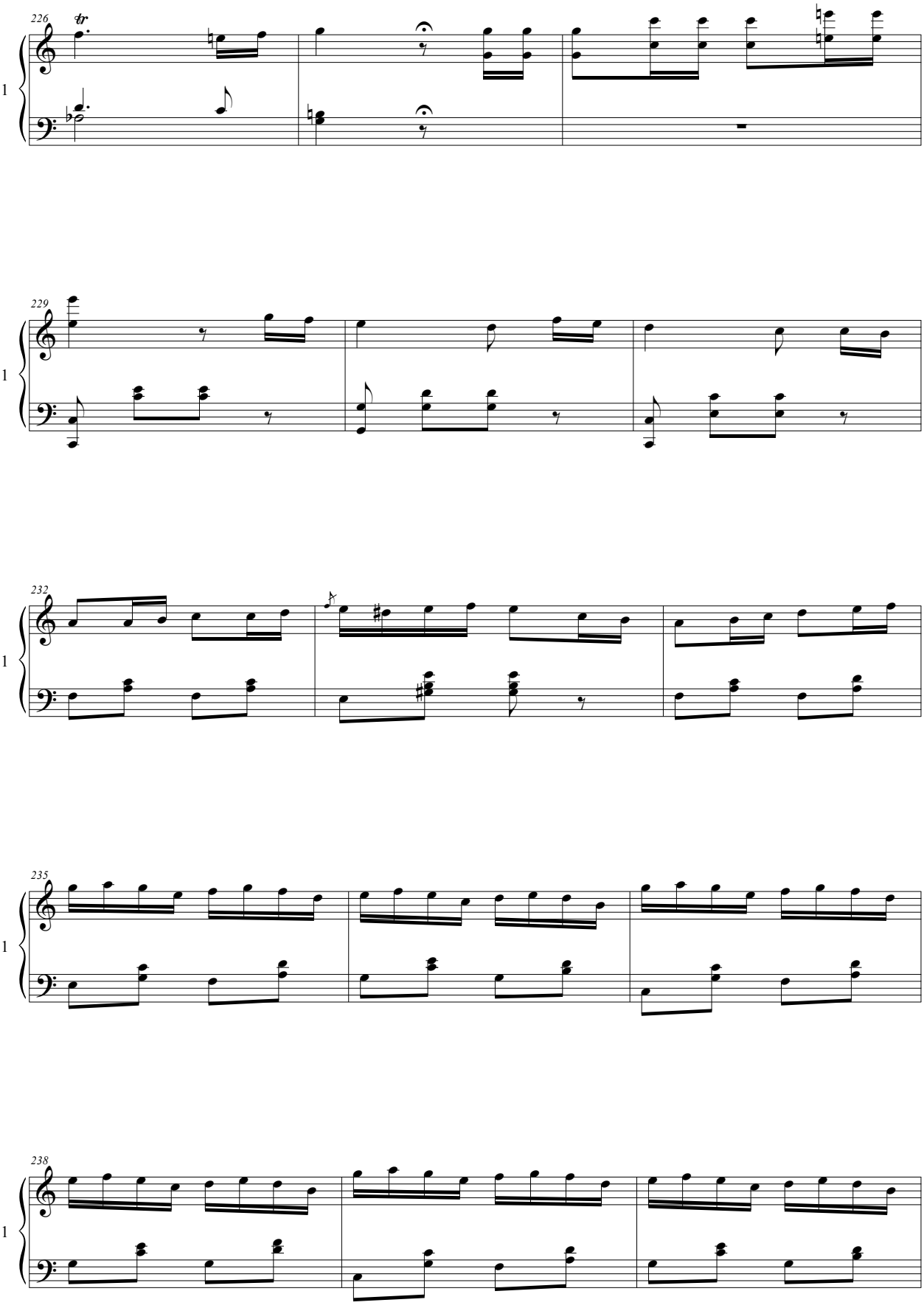
Flautim
208
1
211
1
214
1

Tenoretti





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tr
1
229
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232
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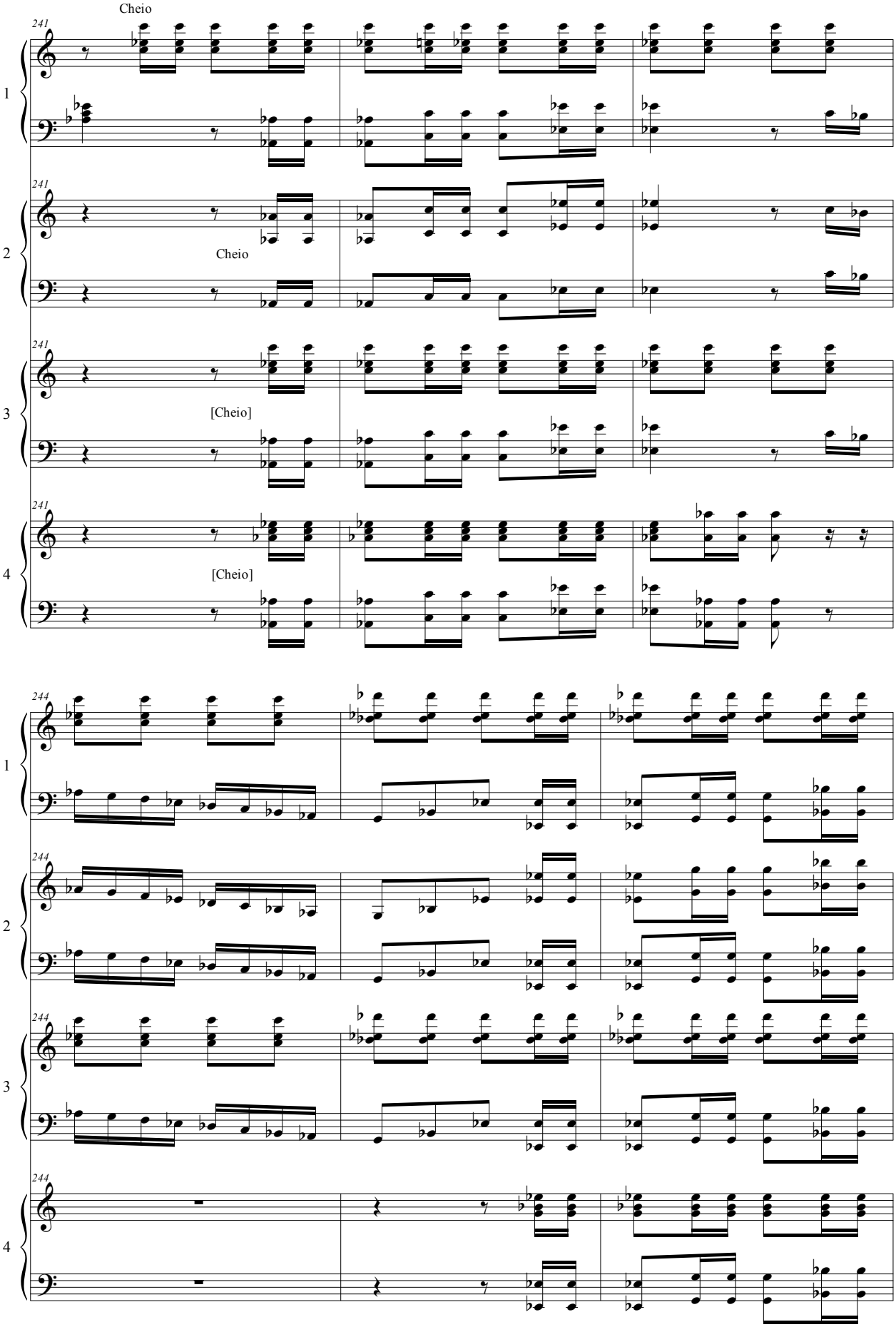
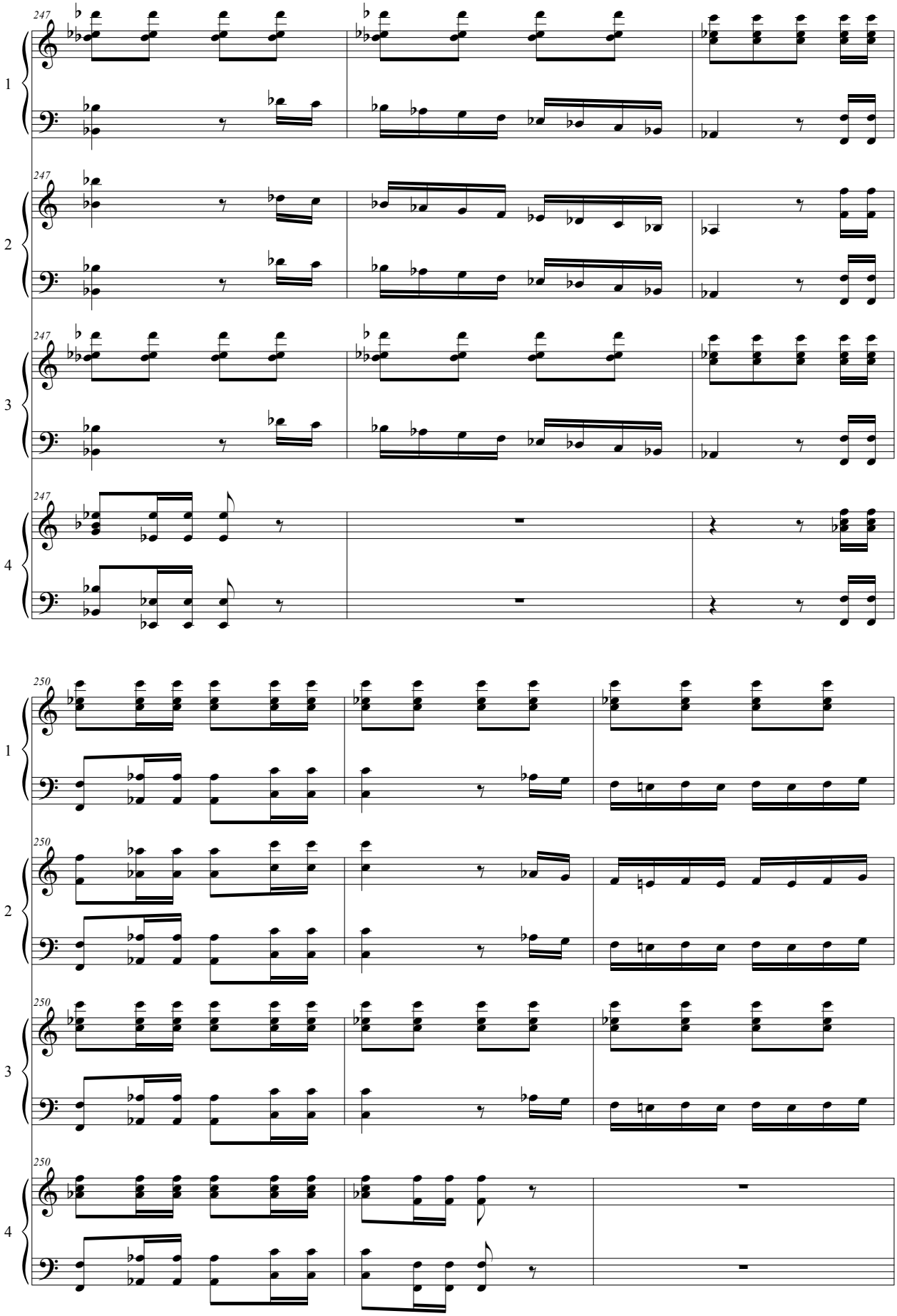
235
1
238
1


Cheio
241
1
2
Cheio
241
3
[Cheio]
241
4
[Cheio]
244
1
244
2
244
3
244
4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2
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3
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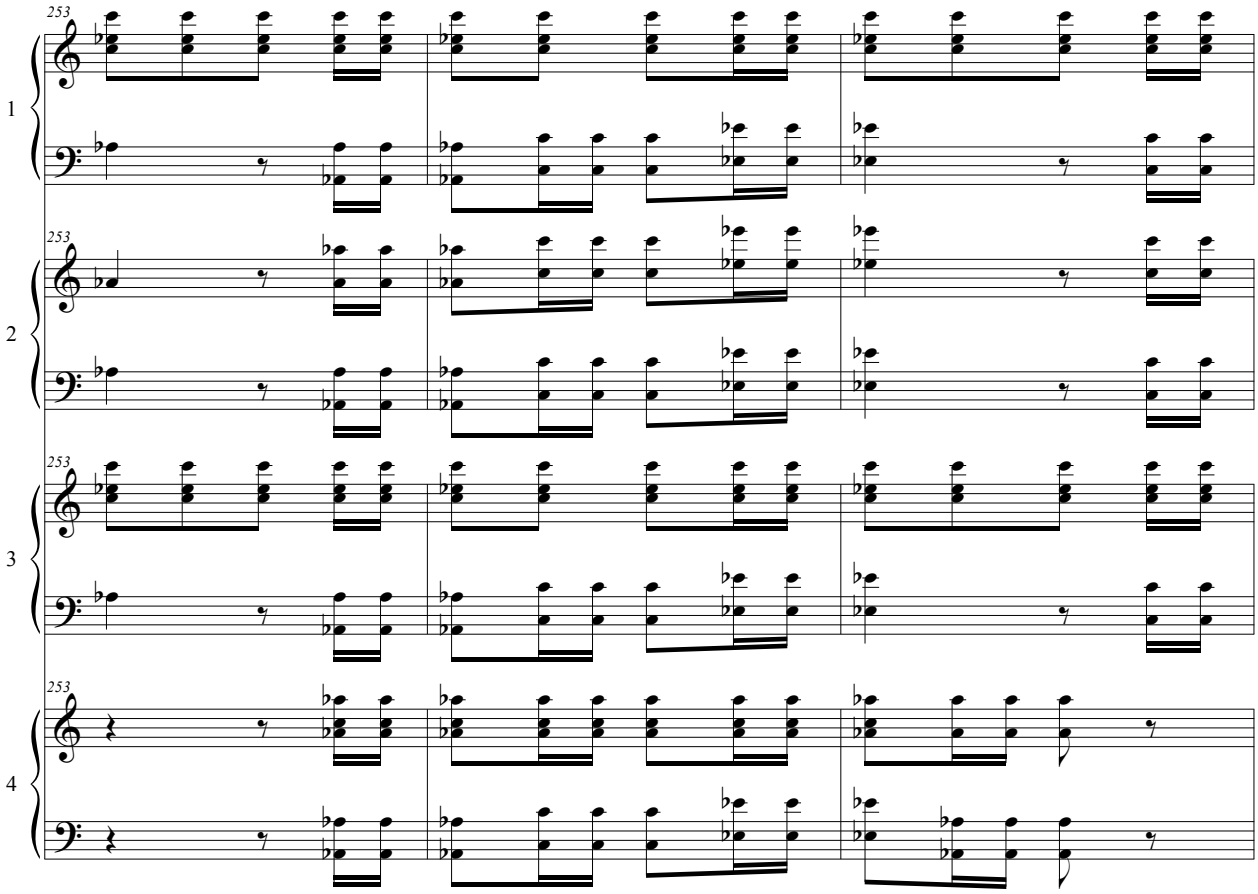
4
250
1
250
2
250
3
250
4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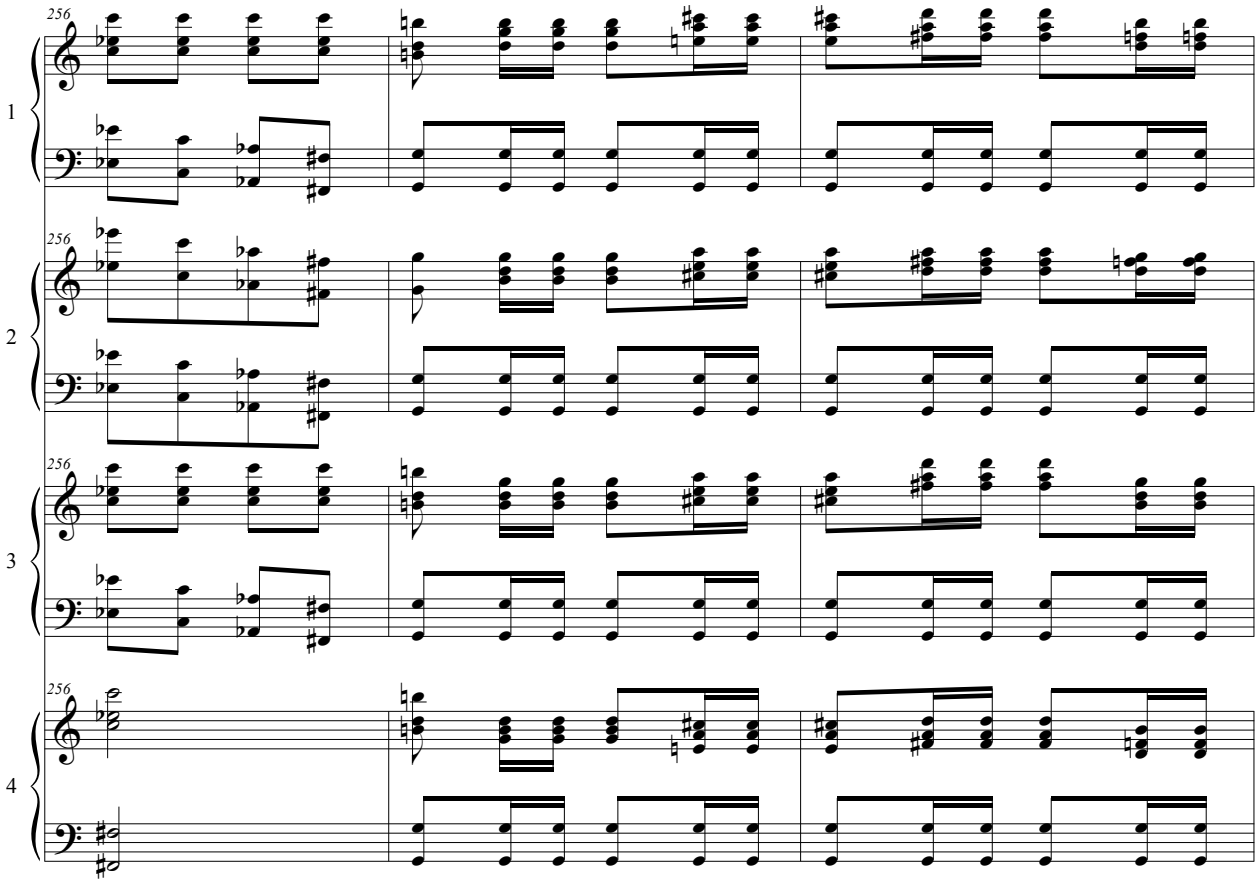
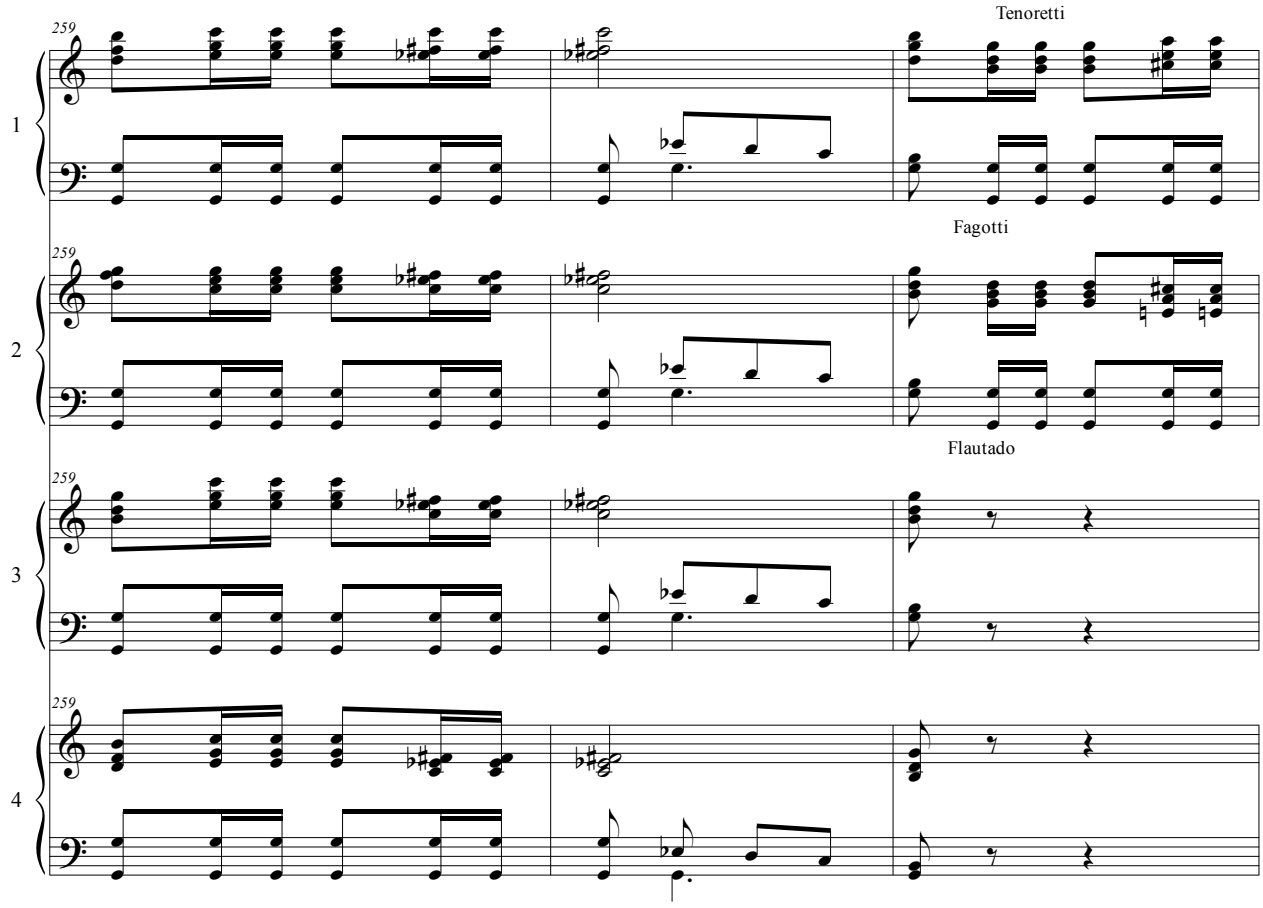
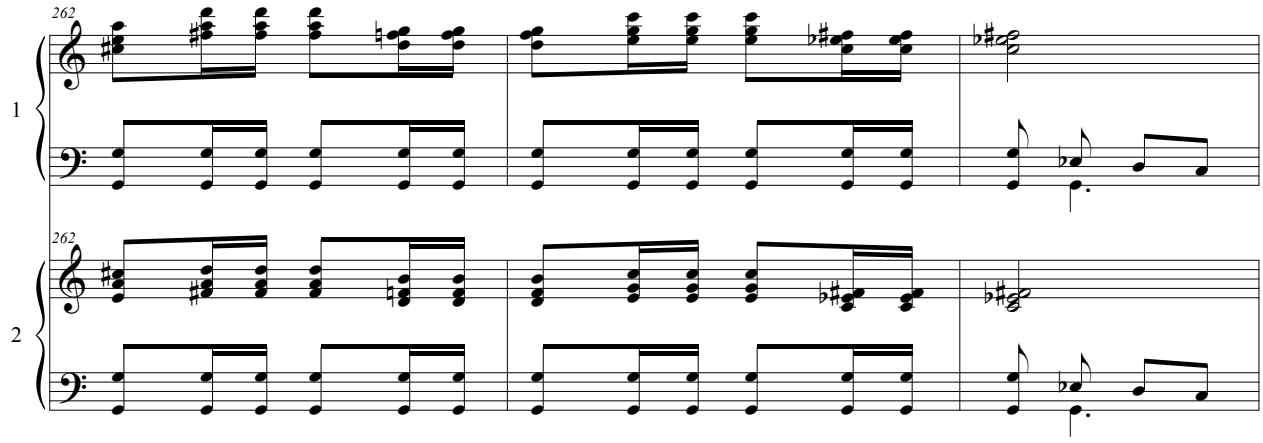
1
253
2
253
3
253
4


256
1
256
2
256
3
256
4


259
Tenoretti
1
259
Fagotti
2
259
Flautado
3
259
4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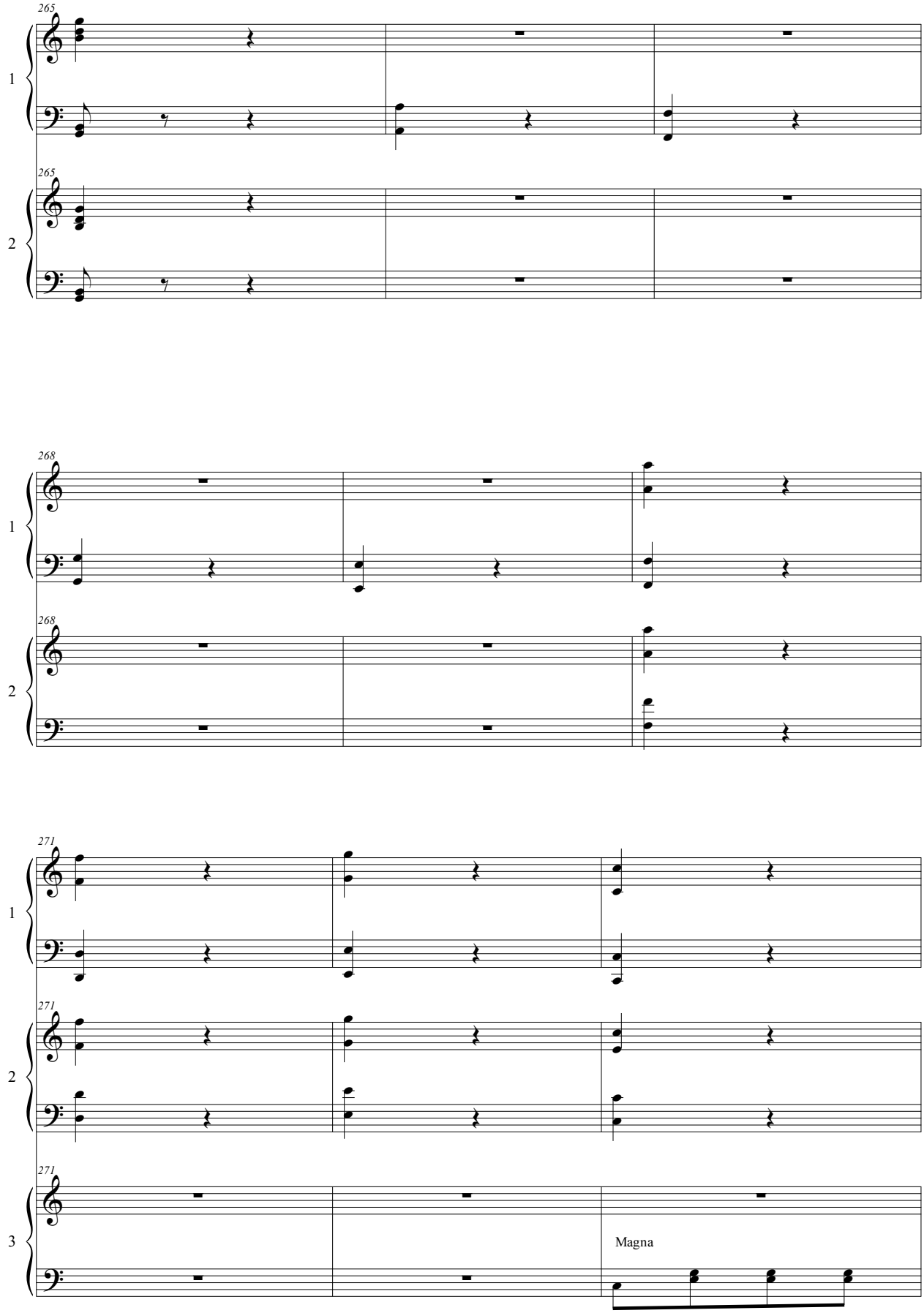
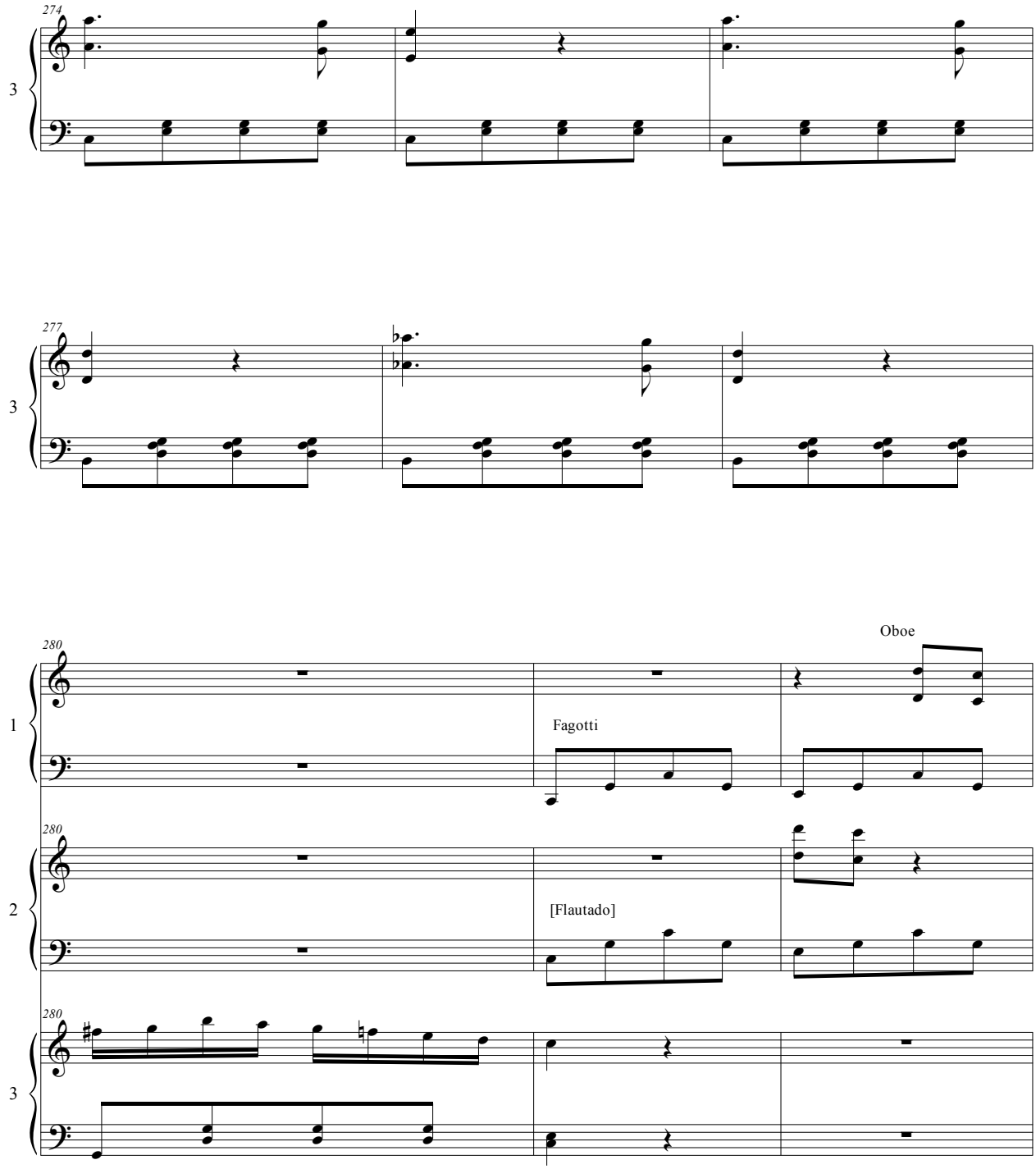
1
262
2


265
1
265
2
268
1
268
2
271
1
271
2
271
3
Magna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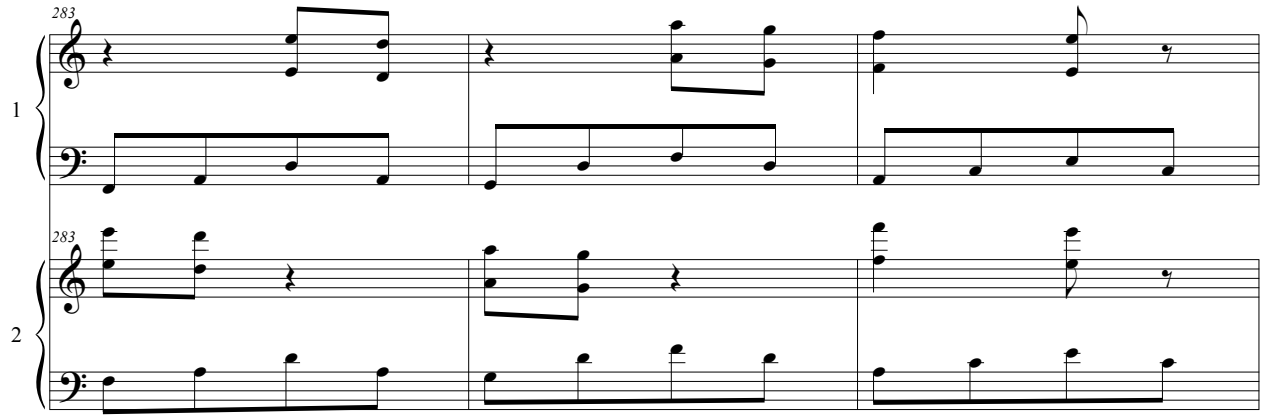
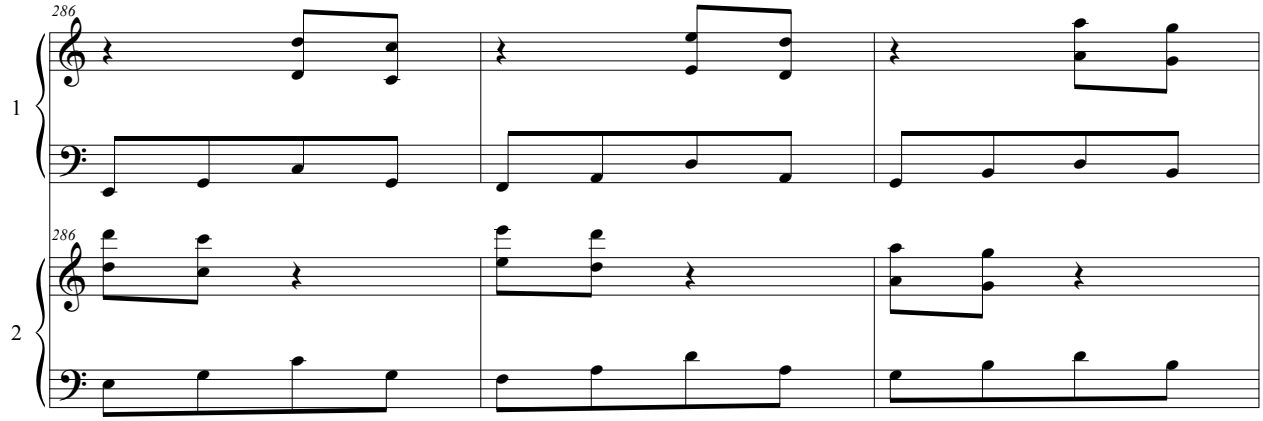
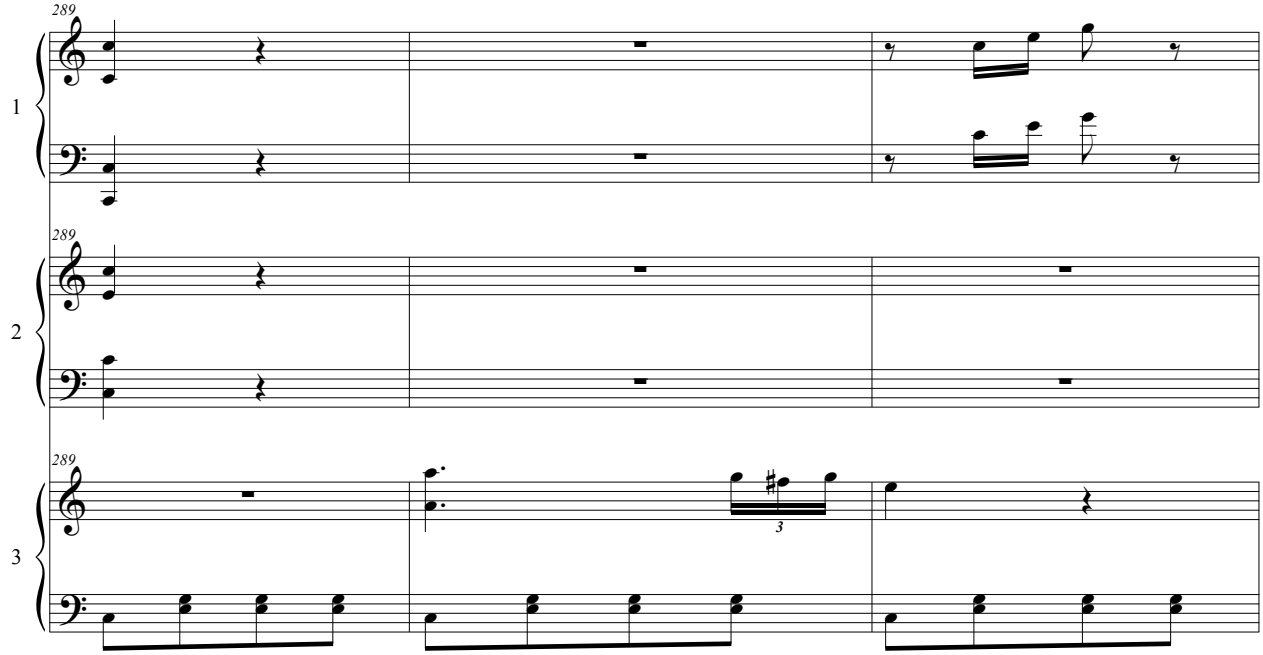
3
277
3
280
Oboe
1
Fagotti
280
2
[Flautado]
280
3


283
1
283
2


286
1
286
2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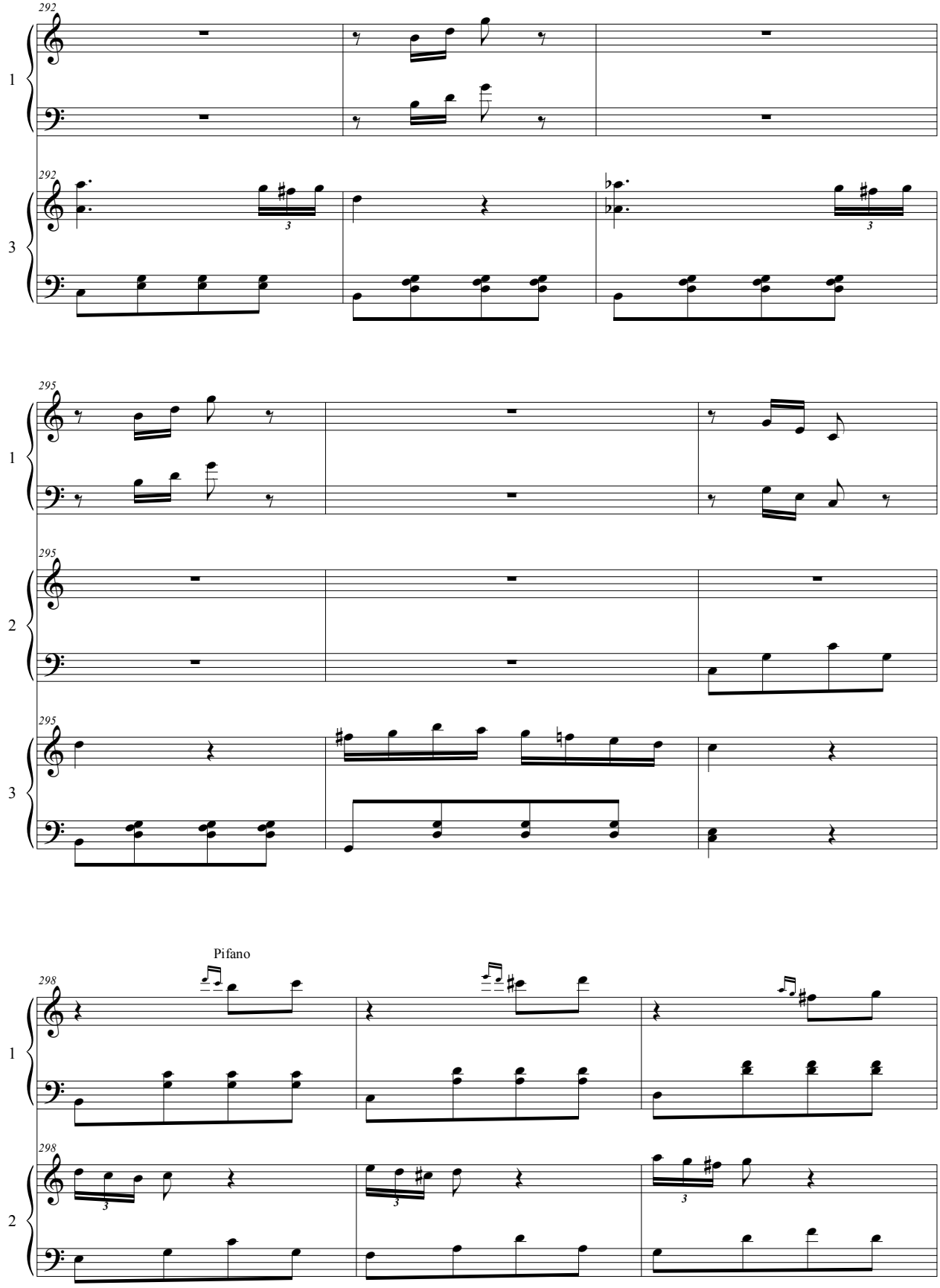
1
289
2
289
3
3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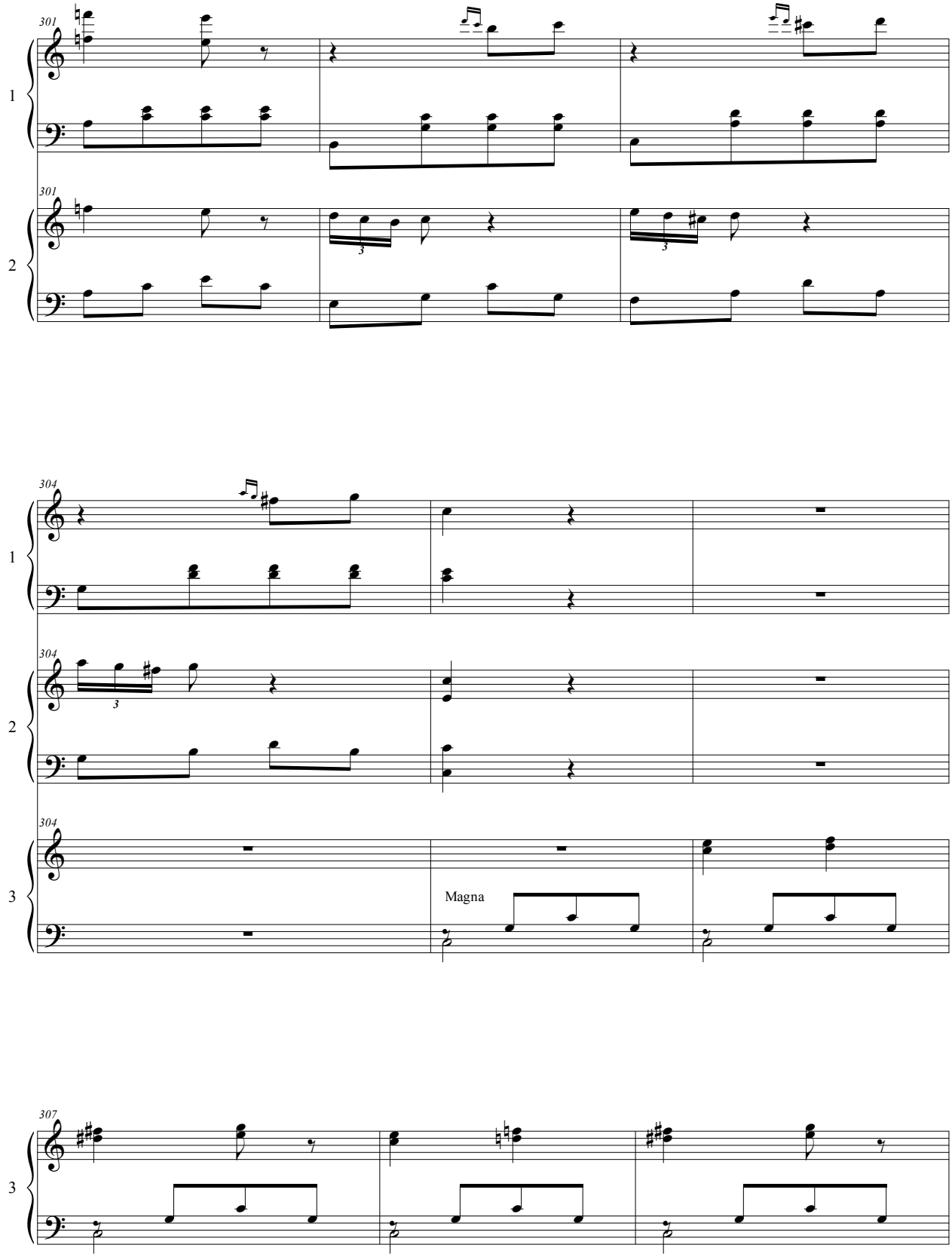
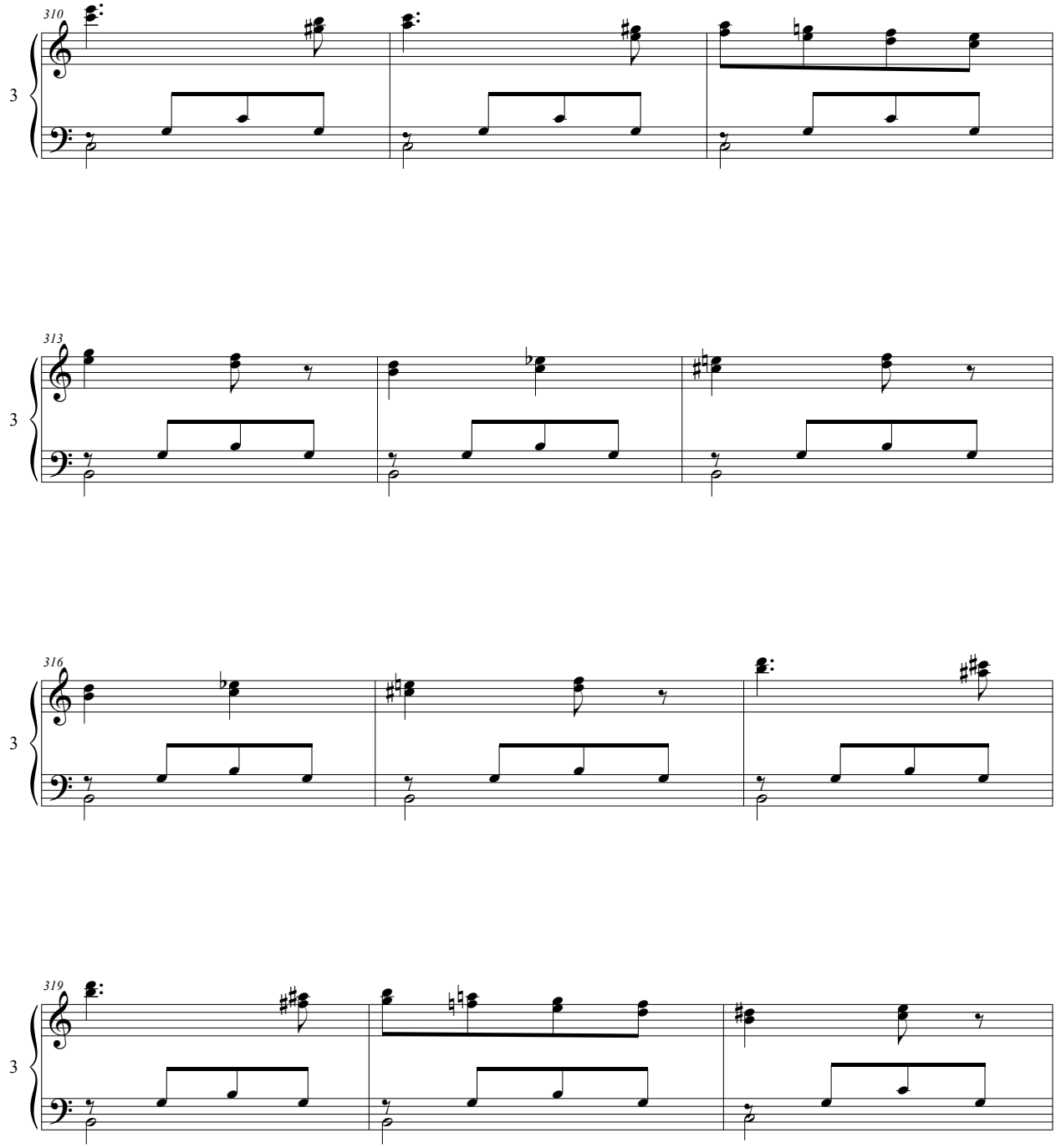
1
292
3
295
1
295
2
295
3
Pifano
298
1
298
2


301
1
301
2
304
1
304
2
304
3
Magna
307
3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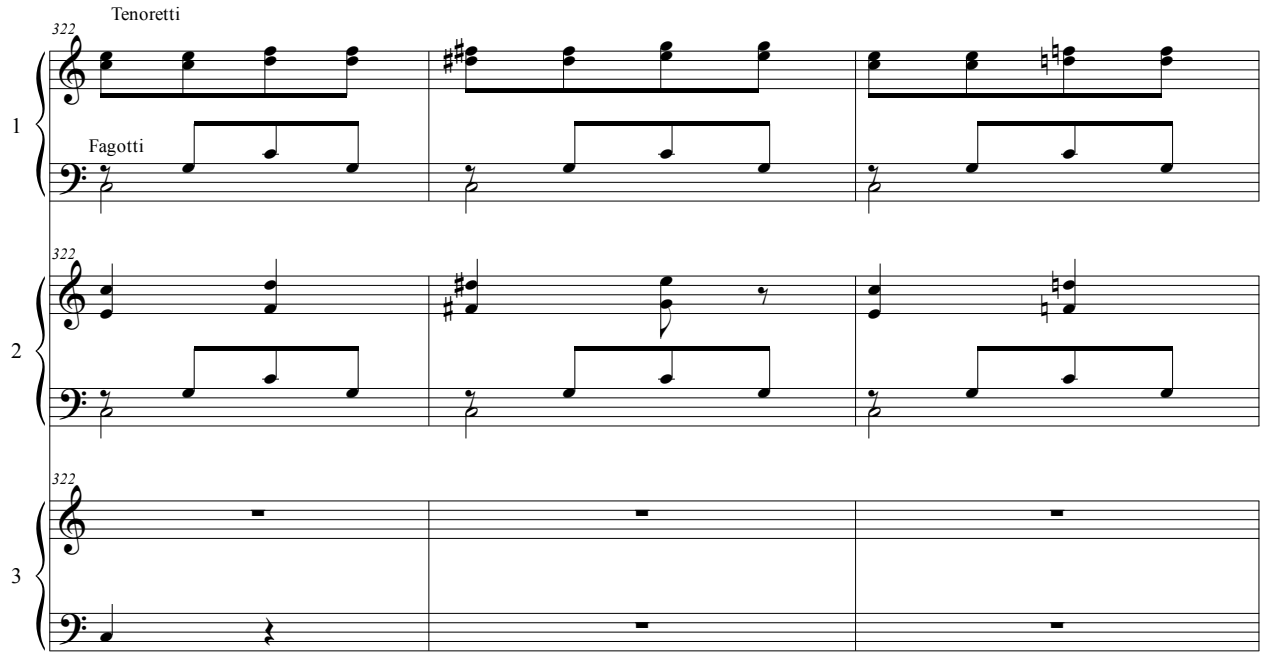
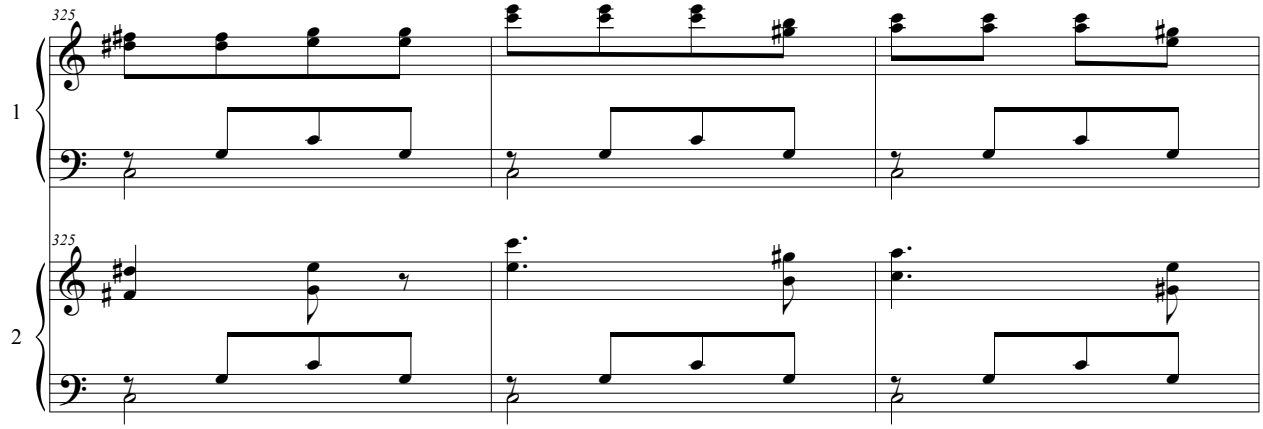
316
319
3


Tenoretti
322
Fagotti
1
322
2
322
3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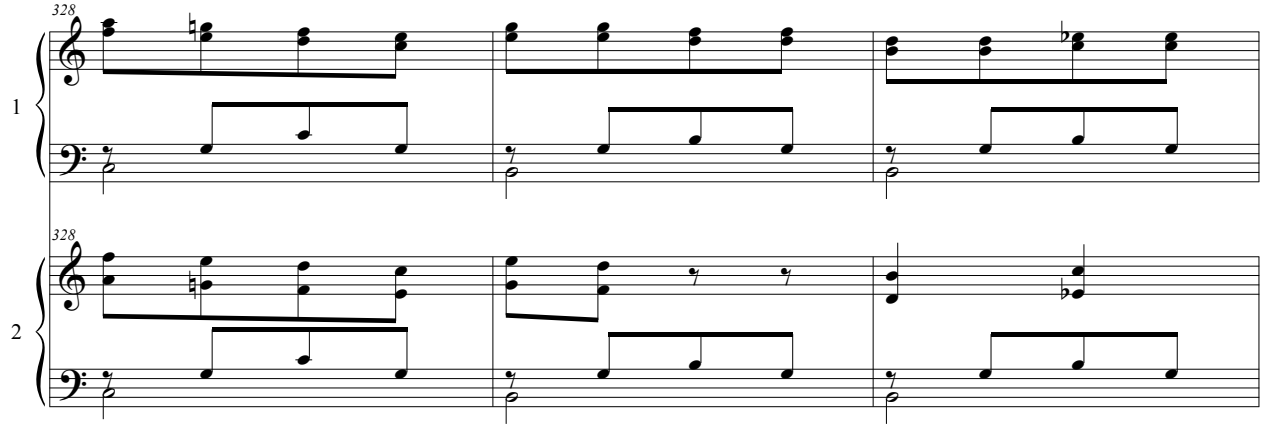
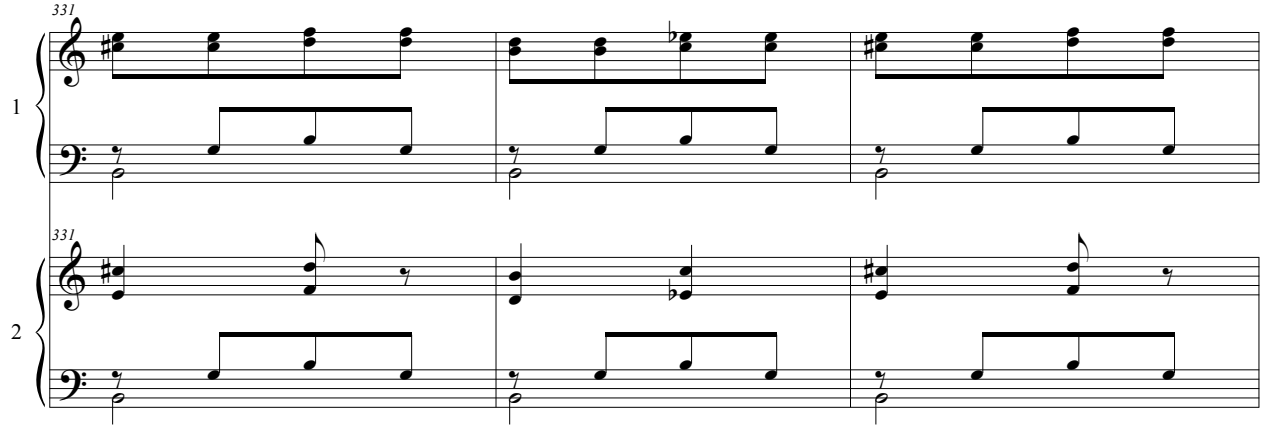
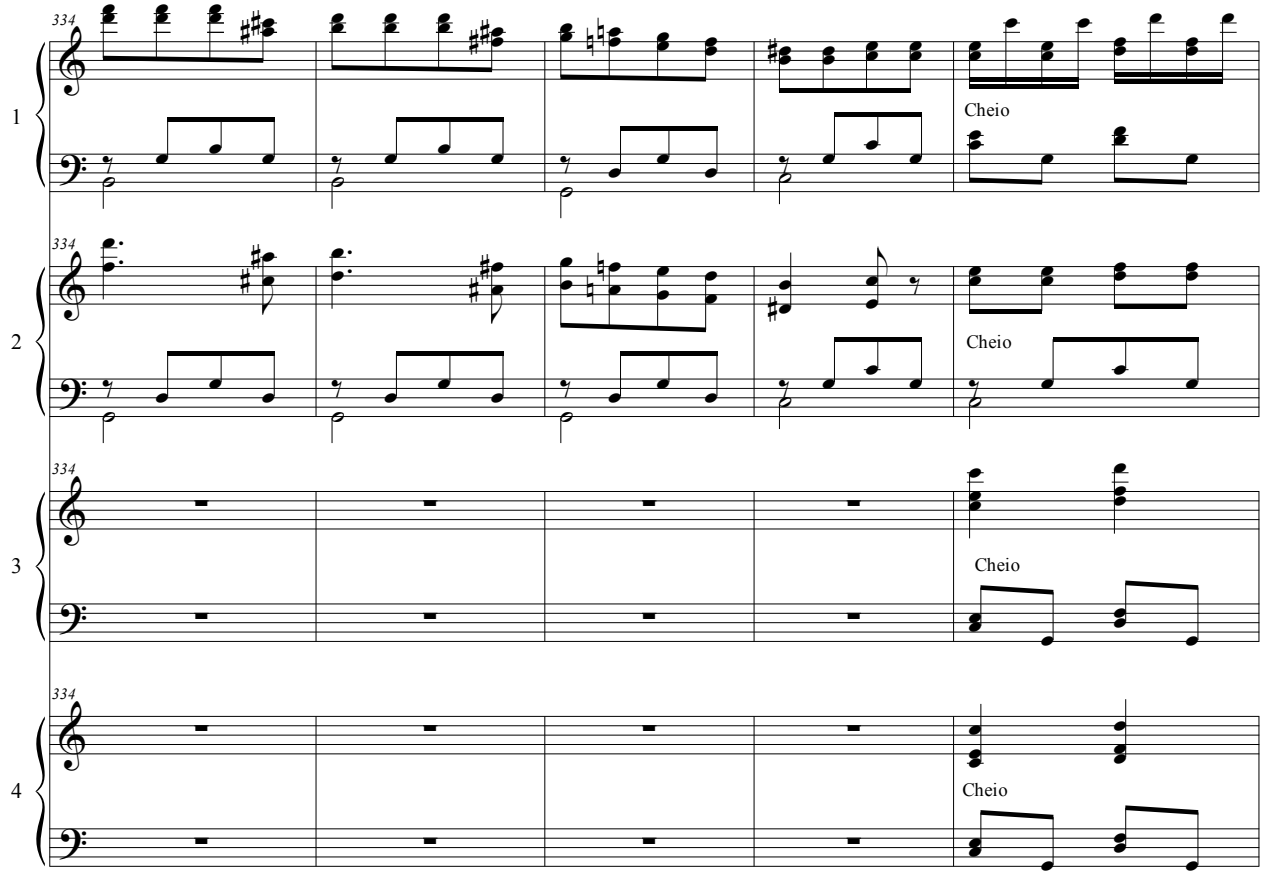
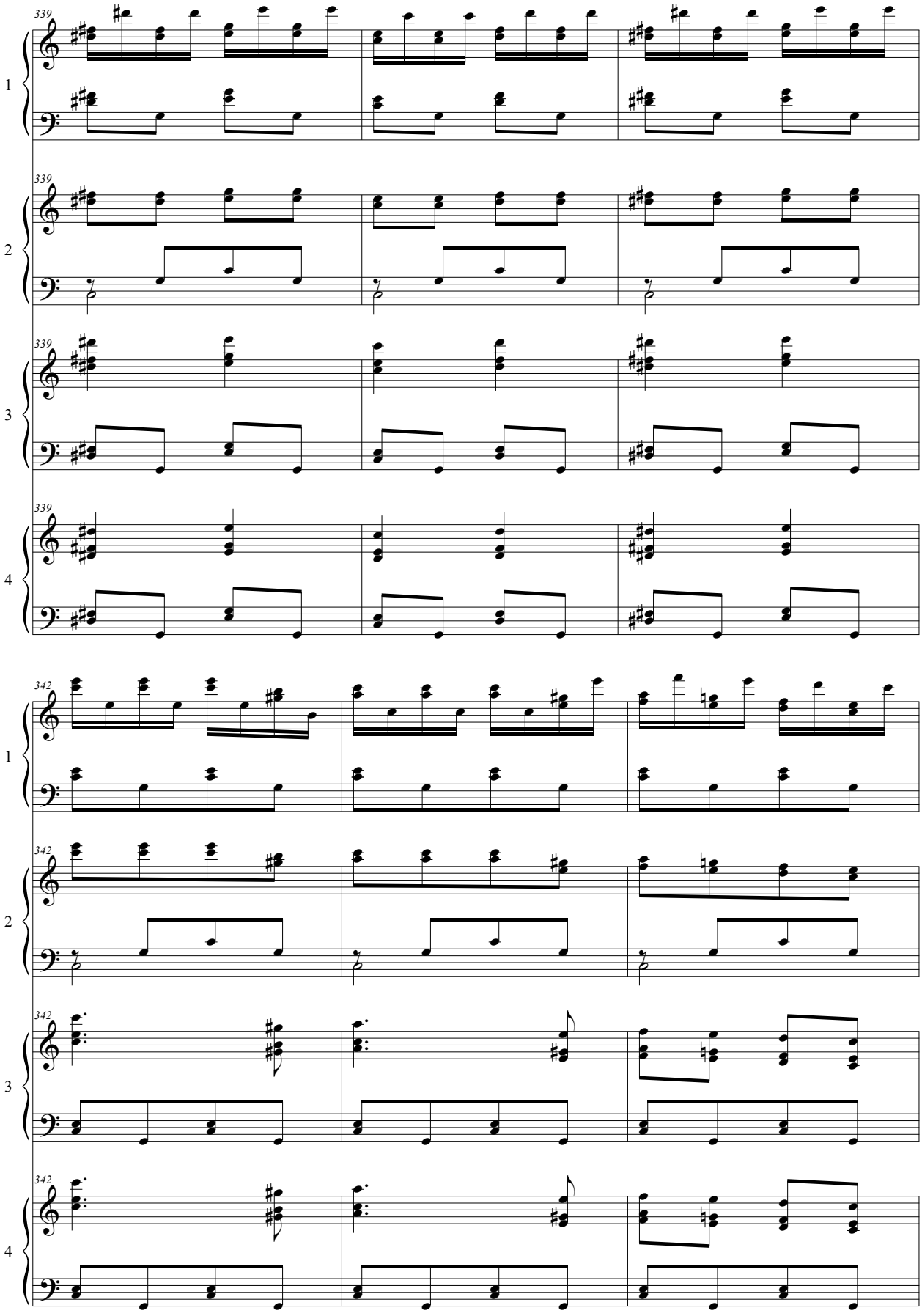
1
325
2


328
1
328
2


331
1
331
2


334
1
Cheio
334
2
Cheio
334
3
Cheio
334
4
Cheio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1
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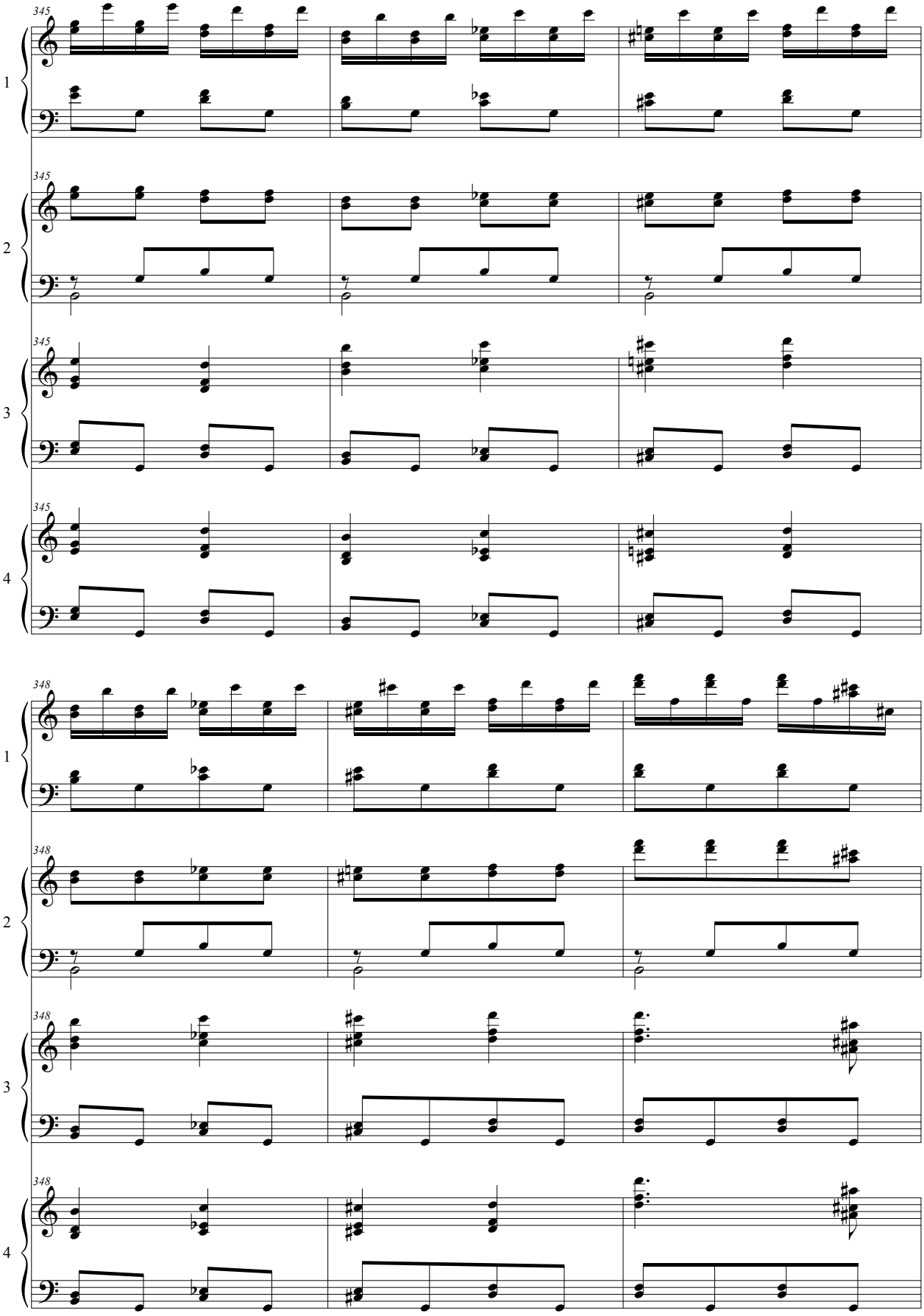
2
339
3
339
4
342
1
342
2
342
3
342
4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3
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4
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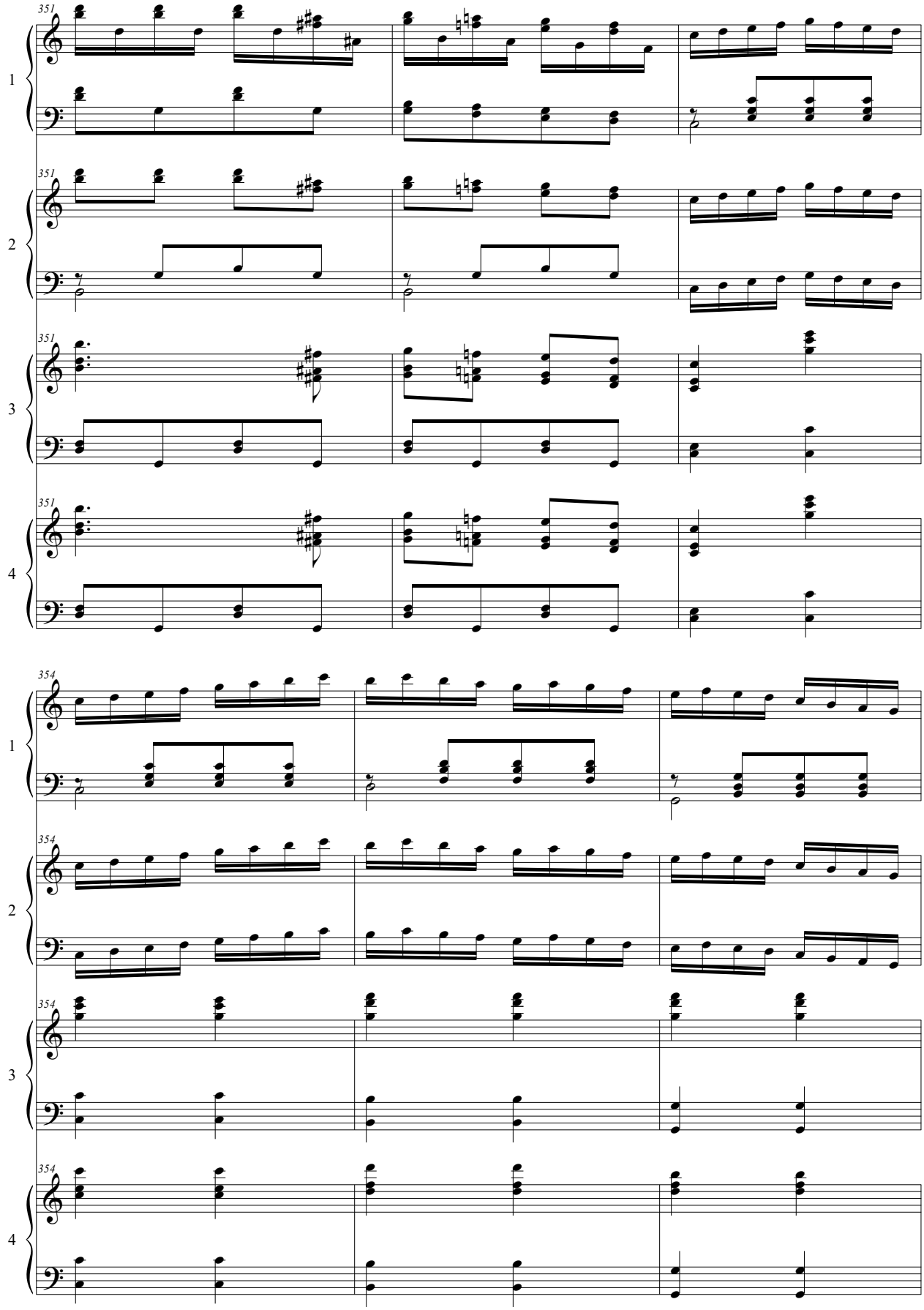
1
348
2
348
3
348
4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354
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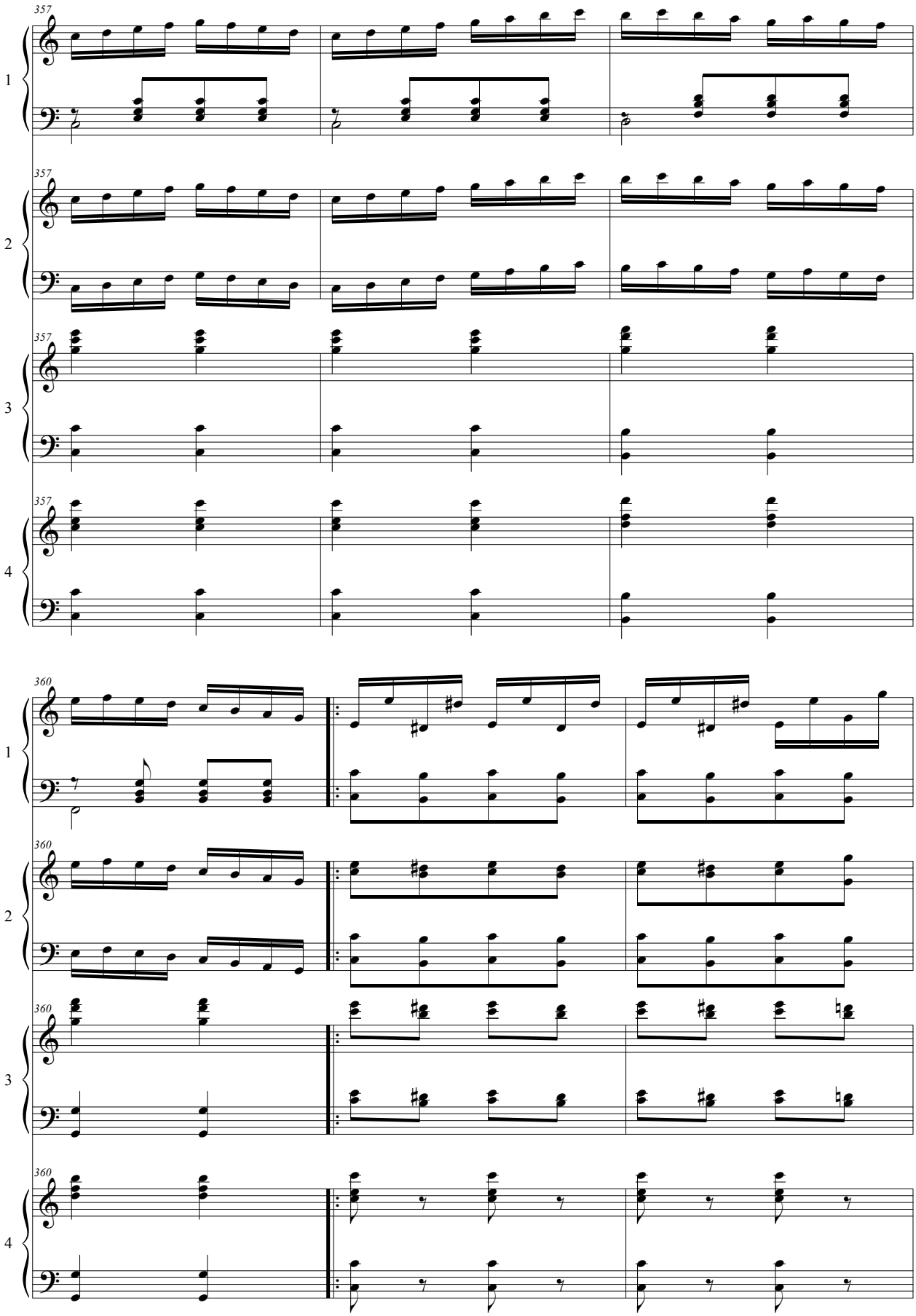
2
3
4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1
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2
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3
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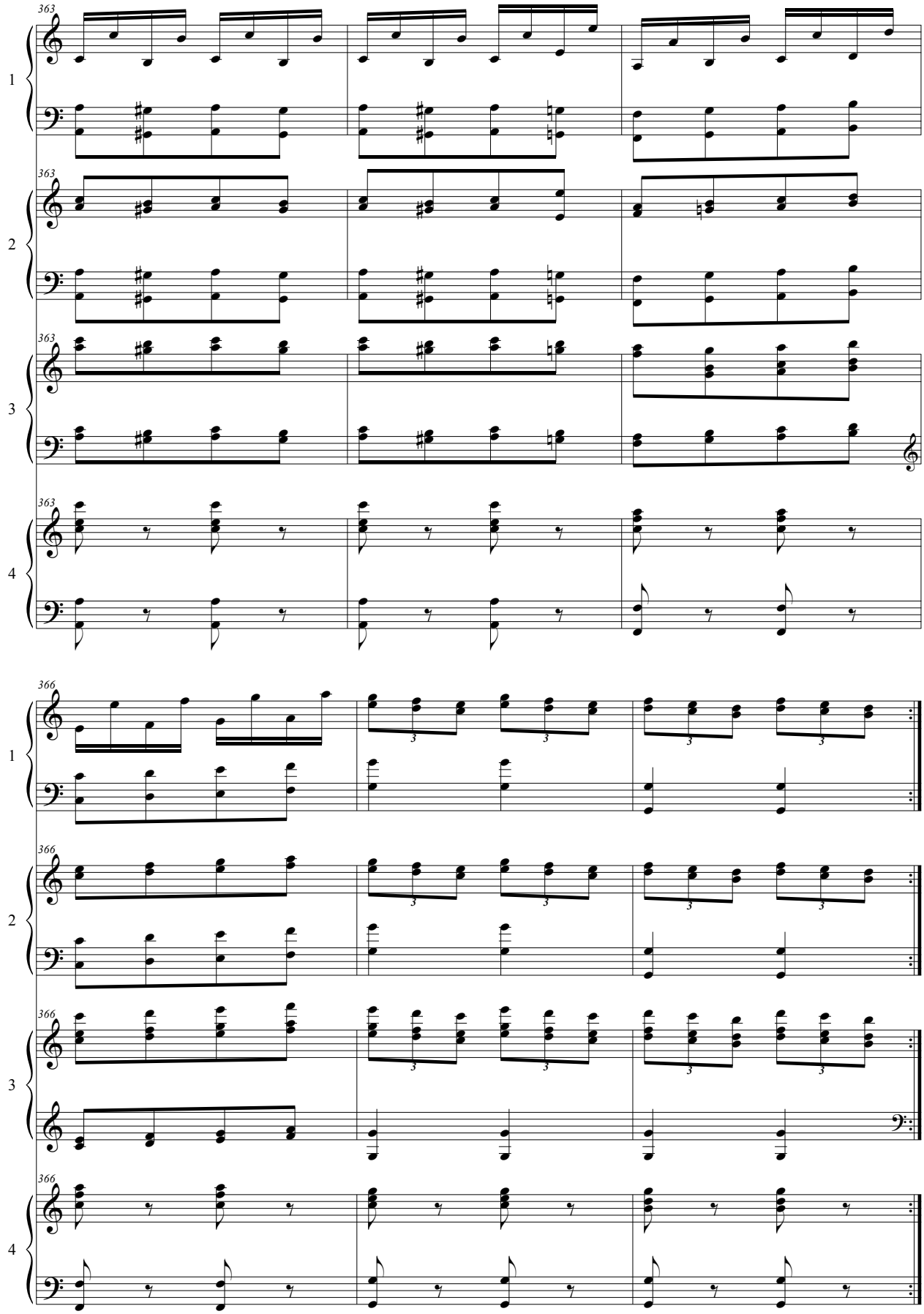
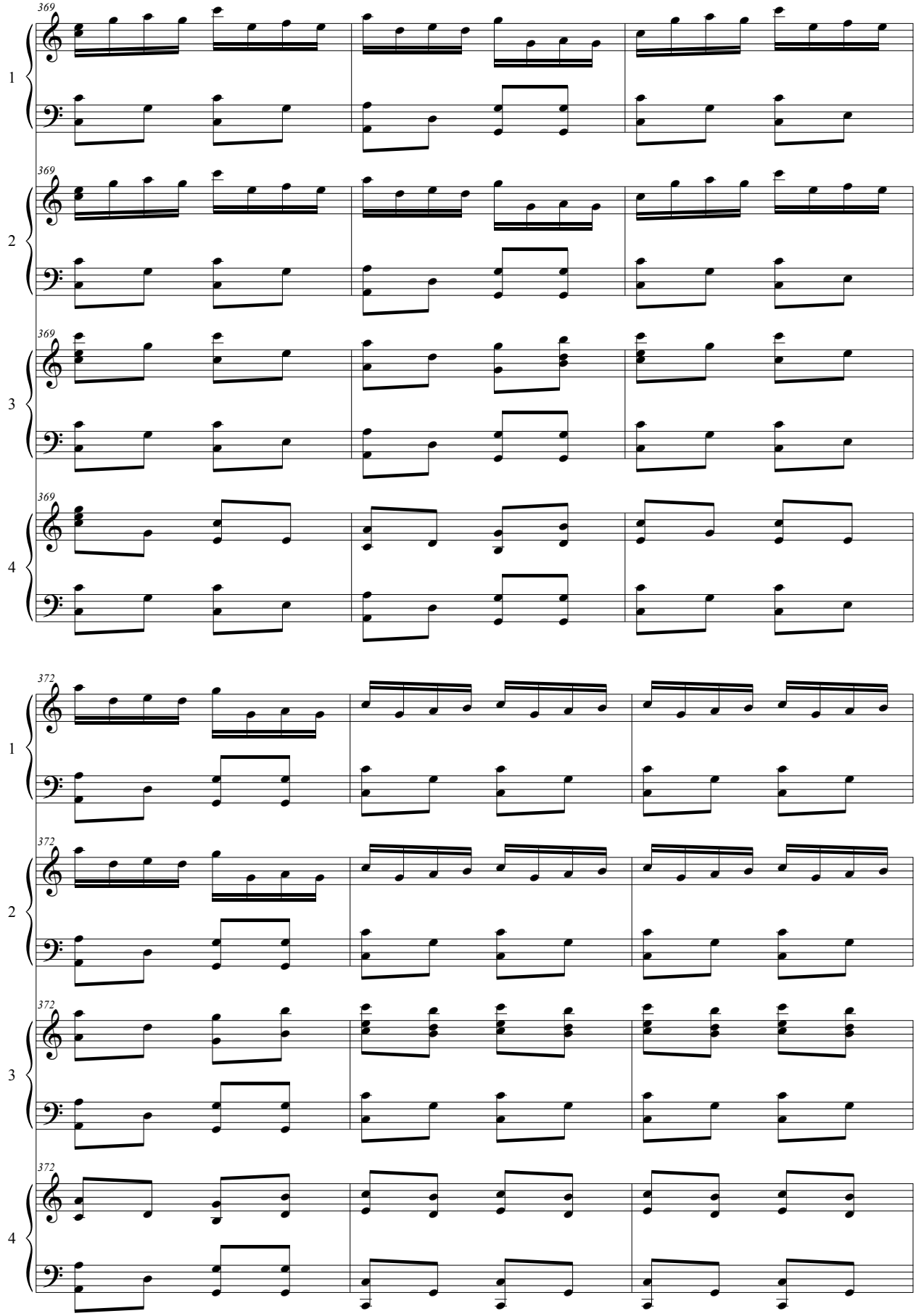
4


363
1
2
3
4
366
1
2
3
4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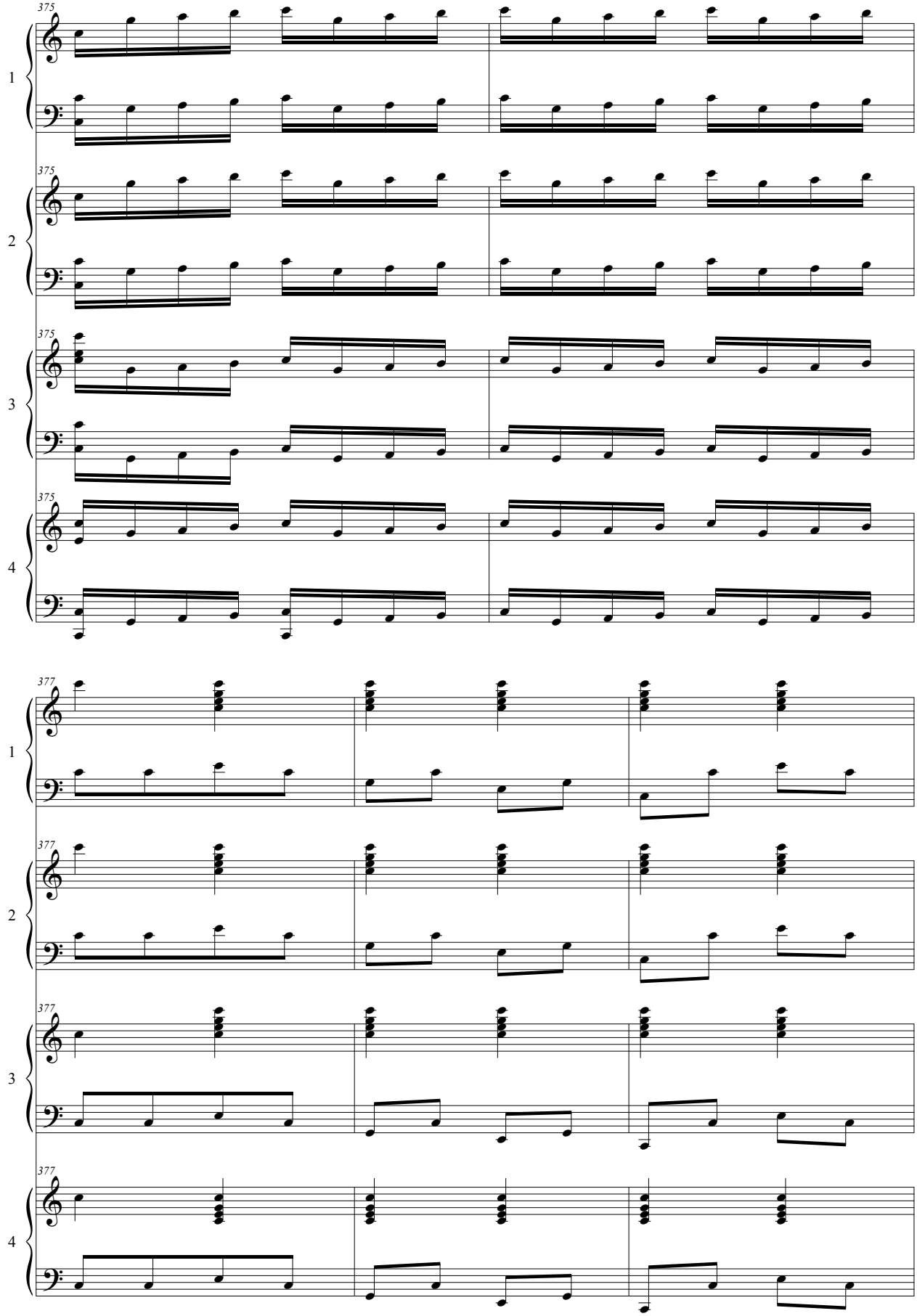
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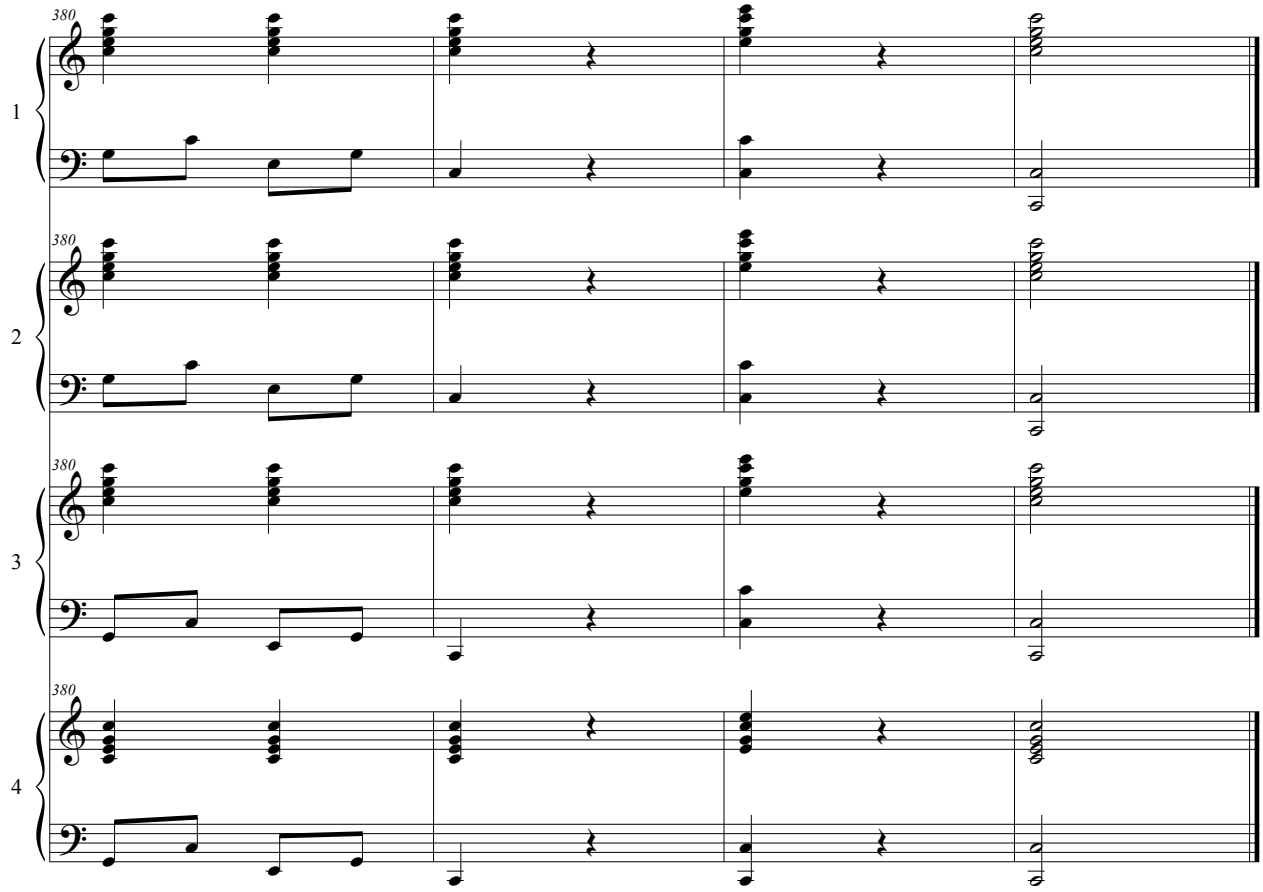
377
2
377
3
377
4


380
1
380
2
380
3
380
4

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 1ª*.

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 1ª*, all four parts contain music written up to f'''. However, only the two organs in the high altar have a compass that reaches f'''. 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 1ª*, 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.ª 4 Órgãos

P-Ln MM 5076//1 (autograph). First page with inscription «Sinfonia p.ª 4 Orgaôs / 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'''.
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'''.
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'''.
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 ♮.

Sinfonia [2ª]

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 Lªopéra Guillaume Tell de Rossini / Arrangées à quatre mains pour le Piano Forte / par Charles Vollneiler.* A correction has been inserted into the 1st 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 1ª*

Table 1: Ensemble Playing, *Sinfonia 1ª*		
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, *Sinfonia 1ª*				
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, *Sinfonia 1ª*		
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, *Sinfonia 1ª*			
Org. 1	Org. 2	Org. 3	Org. 4
242	205	184	160

Appendix 8: Analysis of communications in *Sinfonia [2ª]*

Table 5: Ensemble playing, *Sinfonia [2ª]*	
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, *Sinfonia [2ª]*						
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, *Sinfonia [2ª]*	
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, *Sinfonia [2ª]*			
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 *La Cenerentola*			
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 *La Cenerentola*
Orgs. 3 & 4
mm. 26-29

Table 11: Solo melodic lines, *La Cenerentola*	
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, *La Cenerentola*			
Org. 1	Org. 2	Org. 3	Org. 4
324	233	224	135