

# Accompanied Keyboard Music in Portugal: the Case of Francisco Xavier Baptista's *Sonata Prima*

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From the middle of the eighteenth century new musical practices began to develop in Portugal, such as the private balls and concerts promoted by the Assemblies and the private concerts held in domestic salons, giving rise to the composition of a specific repertoire to be performed by professionals and amateurs. A significant example is the balls in the Assembly of Foreign Nations for which Pedro António Avondano (1714?–82) composed at least three collections of minuets intended to be played by two violins and a cello, with the option to replace the violins by flutes in one of them.<sup>1</sup>

The minuet was very popular and occupied an important place in the instrumental repertoire composed in Portugal at the end of the eighteenth century, such as the repertoire of plucked strings, which was sometimes also played on keyboard instruments.<sup>2</sup> Minuets and sonatas were part of the repertoire used at home in keyboard practice as indicated by some musical manuscripts, the titles of which mention a personal use.<sup>3</sup> Furthermore, the domestic repertoire for keyboard includes arrangements and variations based on opera melodies, variations on popular melodies, hymns and works of a military character.<sup>4</sup>

Research has shown that in the Portuguese repertoire originally written for keyboard instruments during the second half of the eighteenth century, the minuet was one of the favoured genres, coming immediately after the sonata in popularity.<sup>5</sup> Therefore it is not surprising that the only keyboard music printed in Portugal at that time was two collections of sonatas, each sonata usually ending with a minuet: the *Sei sonate per cembalo* by Alberto José Gomes da Silva (fl.1758–†93), published during the 1760s or in the first years of the following decade, and the *Dodici sonate, variazioni, minuetti per cembalo* by Francisco Xavier Baptista (1741–97), published between 1765 and 1777.<sup>6</sup> The Portuguese keyboard sonata contains one to three movements, often written in a major key and ending with a minuet. Its greatest proponent is Francisco Xavier Baptista, by whom sixteen sonatas and seven minuets are preserved today.<sup>7</sup> In addition to the solo keyboard sonatas, Baptista composed sacred music and chamber music for domestic salons, including a sonata for

keyboard and violin, which remains one of the few Portuguese accompanied keyboard sonatas.<sup>8</sup>

The accompanied keyboard music genre was probably practised already in the seventeenth century, in France, although the first known printed source dates from 1738, namely *Pièces de clavecin en sonates avec accompagnement de violon* (op. 3) composed by Jean-Joseph Cassanéa de Mondonville (1711–72).<sup>9</sup> Titles for this kind of composition may use the words *ad libitum* or *obligato* to distinguish between an optional and an obligatory accompanying or subsidiary part, usually performed by a violin or a flute.<sup>10</sup> Characterised by a written-out keyboard part with the accompaniment of one or more instruments, this genre was disseminated during the eighteenth century, leading to the emergence of compositions based on different models, such as the harpsichord suite in France or the intersection of the Italian harpsichord sonata and concerto in England.<sup>11</sup>

Accompanied keyboard sonatas by foreign composers circulated at the time in Portugal and a few of them were transcribed for solo keyboard instruments in the context of domestic practice.<sup>12</sup> Besides Francisco Xavier Baptista's sonata, there are also other Portuguese accompanied keyboard works, for example the sonatas opp. 13 and 18 by João Domingos Bomtempo (1775–1842), composed in the early nineteenth century.<sup>13</sup> Despite the existence of such works, the characteristics and the development of this genre in Portugal is still unknown. The present study of the sonata for keyboard and violin by Francisco Xavier Baptista, based on the composer's biography

and musical analysis through the Sonata Theory of Hepokoski and Darcy,<sup>14</sup> will allow for an identification of the date/period of this composition and its characteristics.

### Francisco Xavier Baptista's biography

Recently, a study based on the discovery of new biographical data about Francisco Xavier Baptista revealed that, during his life, he was also known as Francisco Xavier Baxixa or Bachixa (a different spelling of the same name).<sup>15</sup> This discovery allowed me to attribute to him two sonatas preserved in a manuscript of the Bibliothèque nationale de France under the name of Francisco Xavier Bachixa.<sup>16</sup> The updated biography of Francisco Xavier Baptista presented in the above-mentioned study informs us that he was born on 14th July 1741 in Lisbon, the son of João Baptista and Ana Faustina and was baptised a few days later in the parish church of S. José.<sup>17</sup> On 13th April 1761 he married Ana Maria Joaquina Salomé in the parish church of Nossa Senhora das Mercês, also in Lisbon, but the marriage lasted only two years since his wife died on 17th March 1763.<sup>18</sup> On 1st October 1771 he married for the second time, to Luísa Bernarda Rosa de Caria Mascarenhas.<sup>19</sup> He died on 10th October 1797 and was buried in the church of the Basilica of Santa Maria, in Lisbon, where he was the first organist.<sup>20</sup>

Francisco Xavier Baptista soon became a professional musician since on 14th February 1761 he joined the Irmandade de Santa Cecília (Brotherhood of St. Cecilia), the organisation which directed the professional activity of musicians in Lisbon and its suburbs.<sup>21</sup> His professional path is registered in several documents of the brotherhood, both with the surnames Baptista and Baxixa.<sup>22</sup>

Firstly in documents related to the integration of members of the brotherhood into different groups, the respective head of which would be responsible for registering the payment of the annual fee in the book of his *Presidência* (presidency). Francisco Xavier Baptista was included in the books of the *Presidência dos Instrumentistas* (Presidency of Instrumentalists) until 1787, and during 1782–87 he was also registered, by the surname Baxixa, in the books of the *Presidência de Santa Maria Maior (Sé)* (Presidency of Santa Maria Maior (Cathedral)) where he paid the annual fees. Between 1787–97 he continued to be registered as Francisco

Xavier Baxixa, but this time in the books of the *Presidência dos Cantores* (Presidency of Singers).<sup>23</sup>

Secondly in documents referring to the activity of director for which members needed to apply to the brotherhood for a patent. A 1790 document shows that Francisco Xavier Baptista applied for a director patent to be able to direct religious functions in churches and the brotherhood granted it as can be seen from the annotation at the top of the same document:<sup>24</sup>

The patent is granted as requested, the Board, 6<sup>th</sup> December 1790, Secretary Lima

Most Illustrious and Most Excellent Sir and other Brothers

Francisco Xavier Baptista, first organist of the Basilica Patriarchal Santa Maria, says that he, the supplicant, wishes to direct some functions in the churches and how he cannot do this without the board granting him the patent of director. He requests your Excellency and other Brothers that you do him the honour of granting him the patent of director.

He hopes to receive the honour.

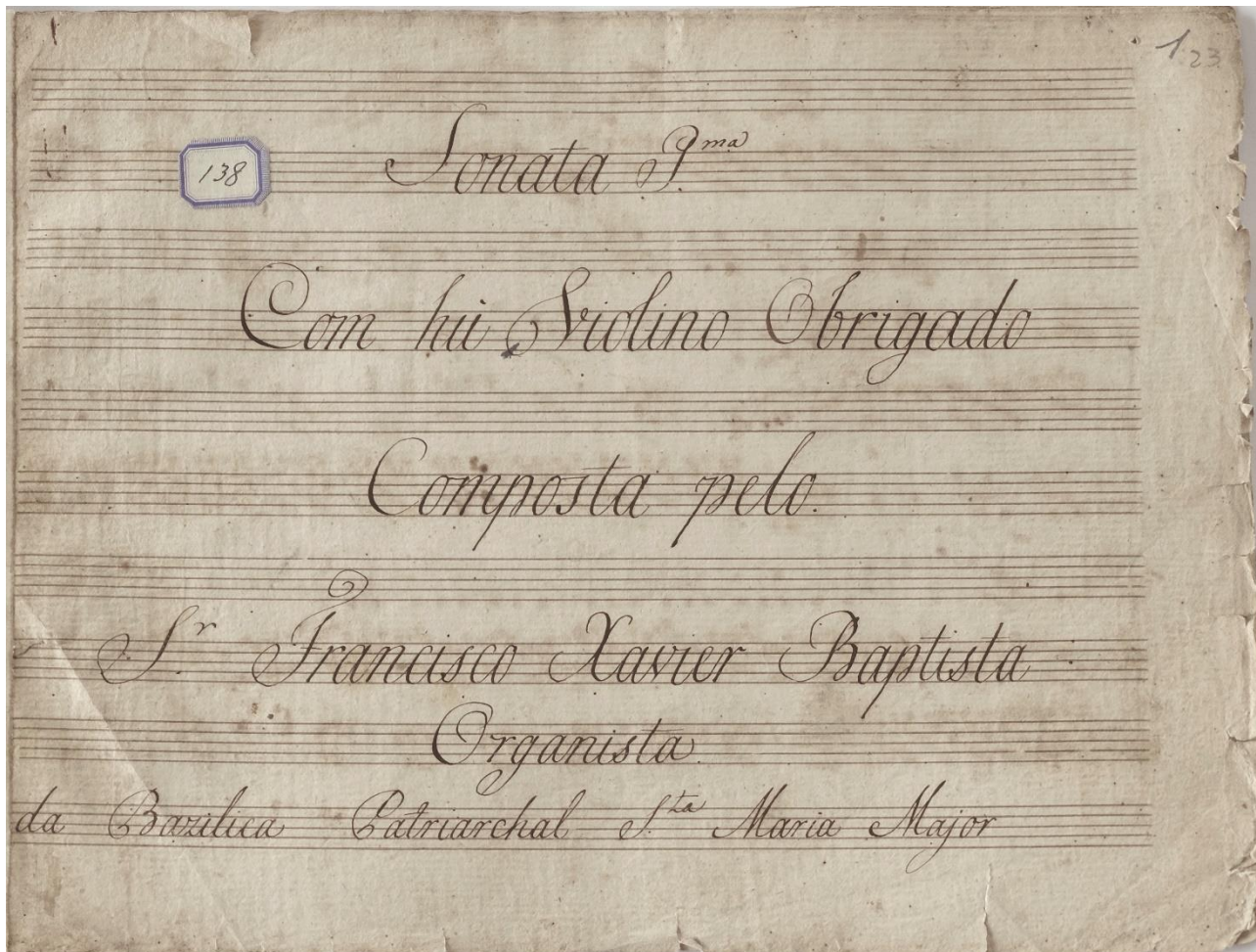
The patent was registered in *Livro 2.º dos Diretores* under the surname Baxixa, as well as the annual renewals that took place successively until the 5th December 1796.<sup>25</sup> Obtaining the patent required the submission of an annual report, usually called *Manifesto*, which contained the functions directed and the names of the musicians (or just the indication of the instruments) who participated, in addition to a certificate proving the payment of the annual fee and *tosões* (a previously established value for each function performed).<sup>26</sup> There are no documents of this type with the name of Francisco Xavier Baxixa; however, there are two *Manifestos* signed by Francisco Xavier Baptista, one undated and the other referring to the year 1792.

Thirdly in documentation indicating the musician's death in 1797. The death is noted in *Livro 2.º dos Diretores* and in the 1797 book of *Presidência dos Cantores* under the name of Francisco Xavier Baxixa. In *Livro de Despesas* (expenses book) of the brotherhood there are records of expenses with the celebration of masses for the suffrage of the deceased brothers in the period from April 21 1797 to April 15 1798, which includes the name of Francisco Xavier Baptista.<sup>27</sup>

According to the records of the Irmandade de Santa Cecília, Francisco Xavier

Baptista was known by the surname Baxixa at least as early as 1782, when he was registered in the books of the *Presidência de Santa Maria Maior (Sé)*. This was the presidency of the musicians belonging to the Basilica of Santa Maria, the former cathedral of Lisbon, into which Francisco Xavier Baptista was integrated after being accepted as organist at the basilica. He

held this position in 1781, succeeding Henrique da Silva Negrão in one of the two organist positions (with different salaries) existing in the basilica.<sup>28</sup> In 1790 he was the first organist of this Patriarchal Basilica, as indicated in the document that refers to the request for a director patent to the Irmandade de Santa Cecília, remaining in that position until his death in 1797.<sup>29</sup>



Illus. Title page of the *Sonata prima* by Francisco Xavier Baptista. Biblioteca Municipal de Elvas, MUS.138.

### **The *Sonata prima* by Francisco Xavier Baptista**

The sonata for keyboard and violin has the title of *Sonata P[ri]ma Com hu Violino Obrigado* and was composed by Francisco Xavier Baptista when he was organist at the Patriarchal Basilica of Santa Maria, as mentioned on the title page of the manuscript (Illus.). Considering that Baptista started working in 1781 as organist for the basilica, and became the first organist in 1790 and, since this date, his identification as an organist always mentions this position, we can conclude that Francisco Xavier Baptista composed this sonata between 1781 and 1790.<sup>30</sup>

Although the word ‘prima’ (first) in the title may suggest that the composer intended to write further accompanied keyboard sonatas, it is not known whether he actually did produce more works in this genre. The sonata has two movements, both written in a fast tempo (*Allegro*) and in G major, intended to be played by a stringed keyboard instrument and a violin, which are indicated on the score by the Italian words ‘cembalo’ and ‘violino’. At that time, the word *cembalo* could refer to a stringed keyboard instrument with plectra (harpsichord) or one with hammers (fortepiano).<sup>31</sup> The writing of this sonata seems appropriate for a fortepiano, or a harpsichord with two manuals

capable of producing a difference in volume, for example, between the melodic line and the Alberti bass that arises in the first movement.

In the first movement the form used is the Type 2 sonata with an exposition, a development and a tonal resolution. The exposition presents two themes, both structured as a sentence and defined by the keyboard part.<sup>32</sup> In the primary theme, the keyboard part displays the melodic contour of the basic idea and uses it

to make a response, thus constructing the presentation phrase of the sentence (bb. 1–4). It begins the continuation phrase of the sentence (bb. 5–8) with the basic idea that also serves for its respective development. The violin reinforces the end of the basic idea in the presentation phrase a tenth below and in the continuation phrase it duplicates the keyboard part's melody a third or sixth below (Ex. 1).

Ex. 1. Francisco Xavier Baptista, first movement of *Sonata prima*, primary theme, bb. 1–8.

A change in texture and a new melody in the keyboard part, answered by the violin, mark the beginning of the transition, which leads to the dominant key. The secondary theme appears after a medial caesura produced by a half-cadence in the dominant key and it can be classified as a ‘contrasting derivation’ of the primary theme since it is motivically related to it.<sup>33</sup> The keyboard part introduces the basic idea, presents its repetition and launches the continuation phrase of the sentence which, as with the primary theme, is developed from the basic idea. In the presentation phrase (bb. 42–5) the violin establishes a dialogue with the keyboard part and, in the continuation phrase (bb. 46–9), it accompanies it with a similar rhythm and a consonant melody. As with the first theme, this secondary theme is repeated but, in this case, the deceptive cadence produced the first time is exchanged for a perfect authentic cadence in the dominant key (Ex. 2).

A closing zone composed of two codetta modules marks the end of the exposition, which must be repeated, as indicated by the repetition signs also existing at the end of the movement. At the beginning of the development, the primary theme appears in the dominant key followed by its repetition in the tonic. The development also includes material from the transition zone of the exposition, slightly modified at the beginning, that moves away from and then approaches the tonic key. The secondary theme reappears later, in the tonic key, marking the beginning of the tonal resolution. All materials of the exposition appear in the second part of the movement (comprising the development and the tonal resolution) in the same order, with the transition modification above-mentioned (Exx. 3a–b). Harmonically, the movement presents a tonic–dominant plan in the first part and the reverse in the second.

Ex. 2. Francisco Xavier Baptista, first movement of *Sonata prima*, secondary theme, bb. 42–57.

Ex. 3a. Francisco Xavier Baptista, first movement of *Sonata prima*, beginning of the exposition transition zone, bb. 16–28.

Ex. 3b. Francisco Xavier Baptista, first movement of *Sonata prima*, material of the transition zone in the development, bb. 85–97.

The second movement is a five-part Rondo (AB-AC-A) characterised by the alternation of the refrain and two episodes, the return of the refrain being indicated by a sign after each episode. Although the original meter is 2/4, the writing fits into the compound-binary signature 6/8. Again, it is the keyboard part that defines the structure of the movement analytically. The keyboard part leads the melody of the themes of the refrain and of both episodes, thus creating the respective structure, as well as the melody of the phrases that follow, some of them with a solo character. The rhythmic movement of the keyboard part is continuous and its deceleration marks the end of each section. On the other hand, the writing for

the violin is based essentially on harmonic filling that highlights the keyboard part.

The refrain (A) consists of a repeated theme structured as a period, followed by modules that emphasise the tonic key, as well as other modules comprising a sequential progression and the reaffirmation of the key of G major (Ex. 4).<sup>34</sup>

The first episode (B) presents a theme that leads to the dominant key and confirms it by a sequential progression and a perfect authentic cadence, defined through the keyboard part (Ex. 5). This new key is reinforced by other modules, including an expanded phrase and reiterations of V-I, whose D major harmony serves to prepare the return of the tonic key.

Ex. 4. Francisco Xavier Baptista, second movement of *Sonata prima*, theme of the refrain, bb. 1–8.

Ex. 5. Francisco Xavier Baptista, second movement of *Sonata prima*, theme of the first episode, bb. 35–48.



The second episode (C) is composed in the tonic minor mode and its theme is structured as a sentence ending with a half cadence in the dominant (Ex. 6).

Subsequent modules confirm the key of G minor and present an expanded phrase that leads to a half cadence in the dominant. This is

emphasised by the alternation of V-i harmonies preparing the final return of the refrain. Similarly, Baptista used reiterations of V-I harmonies, sometimes followed by the repetition of the tonic chord, to finish the refrain and the first episode, as well as the first movement of the sonata (Exx. 7a–c).

Ex. 6. Francisco Xavier Baptista, second movement of *Sonata prima*, theme of the second episode, bb. 73–80.

Ex. 7a. Francisco Xavier Baptista, second movement of *Sonata prima*, end of the refrain, bb. 31–4.

Ex. 7b. Francisco Xavier Baptista, second movement of *Sonata prima*, end of the first episode, bb. 70–2.

Ex. 7c. Francisco Xavier Baptista, first movement of *Sonata prima*, end of the movement, bb. 133–8.

By the time Francisco Xavier Baptista composed the *Sonata prima*, he had already written most of his keyboard sonatas, more specifically, the twelve published sonatas and the two sonatas preserved in Portuguese manuscripts (P-Ln, M.M. 337 and M.M. 338).<sup>35</sup> The aforementioned procedure that Baptista uses frequently in the sonata for keyboard and violin is rarely used in these keyboard sonatas, there being only two exceptions: the first

movement of Sonata X in A major from the collection *Dodeci sonate, variazioni, minuetti per cembalo* and the second movement of the *Tocata per cembalo* in F major (Exx. 8a–b).

However, there is a connection between *Sonata prima* and these sonatas through a passage borrowed from the first movement of Sonata VIII in C minor from the *Dodeci sonate*, which highlights the keyboard part's status as a soloist in the accompanied work (Exx. 9a–b).



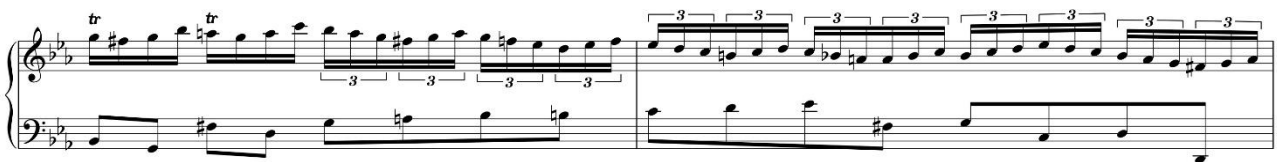
Ex. 8a. Francisco Xavier Baptista, first movement of Sonata X in A major (P-La, 137-I-13), end of the movement, bb. 126–9.



Ex. 8b. Francisco Xavier Baptista, second movement of *Tocata per cembalo* in F major (P-Ln, M.M. 337), end of the movement, bb. 69–73.



Ex. 9a. Francisco Xavier Baptista, second movement of *Sonata prima*, bb. 89–93.



Ex. 9b. Francisco Xavier Baptista, first movement of Sonata VIII in C minor (P-La, 137-I-13), bb. 17–8.



Ex. 10a. Francisco Xavier Baptista, second movement of *Sonata prima*, excerpt of the refrain, bb. 21–7.



Ex. 10b. Francisco Xavier Baptista, second movement of *Sonata prima*, excerpt of the first episode, bb. 43–8.

In the second movement of *Sonata prima*, the keyboard part leads the sequential progressions of the refrain and the first episode, which produce the galant schema *Prinner* (Exx. 10a–b).<sup>36</sup>

The primacy of the keyboard part in *Sonata prima* is demonstrated by the expressiveness and leadership of the melodic

line, by its function in the structural definition of movements and by the subsidiary role given to the violin. The most frequently used accompanying technique in the violin part is the duplication of the keyboard part's melody a third or a sixth below. Other techniques such as imitations, melodic dialogues and harmonic



filling with short or sustained notes, arpeggios and chords are also used.

In the keyboard part of the *Sonata prima*, some musical material related to the Sonata in D major of the manuscript Vm<sup>7</sup> 4874 (F-Pn) can be found. Considering that the author is identified by the surname Bachixa in this manuscript, it can be assumed that the Sonata in D major was

composed in the 1780s or 1790s when Francisco Xavier Baptista was known by that surname, which places both works at a common period of time. Similarities in some passages of both works reinforce the idea that *Sonata prima* may have been inspired by the Sonata in D major, or vice versa (Exx. 11a–b and Exx. 12a–b).



Ex. 11a. Francisco Xavier Baptista, second movement of *Sonata prima*, bb. 58–62.



Ex. 11b. Francisco Xavier Baptista, Sonata in D major (F-Pn, Vm<sup>7</sup> 4874), bb. 81–3.



Ex. 12a. Francisco Xavier Baptista, second movement of *Sonata prima*, bb. 87–90.



Ex. 12b. Francisco Xavier Baptista, Sonata in D major (F-Pn, Vm<sup>7</sup> 4874), bb. 55–7.

## Conclusion

Whether for personal use or for a restricted audience in a concert setting, the keyboard music played in Portuguese domestic salons is comprised of a specific solo and chamber repertoire in which the sonata stands out as a relevant genre. In his accompanied keyboard sonata, Francisco Xavier Baptista uses a major key and writes two movements, as in a typical Portuguese keyboard sonata, the first movement being in sonata form. However, it ends with a rondo instead of a minuet, which suggests the influence of other musical tastes from

Portuguese society besides domestic keyboard practice. Baptista's *Sonata prima* was composed in the period 1781–90. Its accompanied part, even though obligatory, plays a subsidiary role using accompaniment techniques used frequently by contemporary composers.<sup>37</sup> The relationship between this work and Baptista's keyboard sonatas composed previously is limited but it reveals the prominent status of the keyboard, which is confirmed by the similarities with the keyboard Sonata in D major, probably composed in the same period of time or shortly thereafter.

- <sup>1</sup> About these collections see Vanda de Sá, ‘Avondano’s Lisbon Minuets, the Establishment of a Cosmopolitan Model’, *Ad Parnassum: A Journal of Eighteenth- and Nineteenth-Century Instrumental Music*, 8/15 (2010), 79–92. Another source for the music played in these assemblies is manuscript VM<sup>7</sup> 6764 in the Bibliothèque nationale de France (F-Pn) which contains some of the aforementioned minuets; these are available in a modern edition: Pedro António Avondano, *14 Minuetti A due Violini, Trombe e Basso*, ed. Vanda de Sá (Lisbon, 2012).
- <sup>2</sup> For more about the minuet in Portugal and its use between the keyboard and plucked instrument repertoires, see Vanda de Sá, ‘Cultura do Minuete em Portugal: o manuscrito *Minuetti a due Violini, trombe e Basso* (VM<sup>7</sup> 6764 – BnF) de Pedro António Avondano (ca. 1714–1782)’, *Música instrumental no final do Antigo Regime: contextos, circulação e repertórios*, ed. Vanda de Sá and Cristina Fernandes (Lisbon, 2014), 107–34 and Vanda de Sá, ‘Influences of the Viola and Guitar (guitarra) in Local Keyboard Repertoires during the Reign of Queen Maria I (1777–1816): *Modinbas*, Minuets and Dance Rhythms’, *EMP*, 31 (2012), 16–24.
- <sup>3</sup> For example, *Sonatas del Sig.<sup>o</sup> Mathias Vento, Bocquarinni, Hayden, Cordeiro, Mesquita, e outros auctores da prim.<sup>a</sup> classe para uzo de C.<sup>ma</sup> Ildobranda*, Biblioteca Nacional de Portugal (P-Ln) M.M. 4530 and *Minuets para o uzo da Ill.<sup>ma</sup> e Ex.<sup>ma</sup> Sr.<sup>a</sup> D. Maria Anna de Portugal*, P-Ln, M.M. 4504.
- <sup>4</sup> Vanda de Sá, ‘The Transformation of Musical Practices in Lisbon at the End of the “ancien régime”: New Commercial Dynamics, Cosmopolitan Models and Keyboard Repertoires’, *Ad Parnassum: A Journal of Eighteenth- and Nineteenth-Century Instrumental Music*, 13/26 (2015), 45–64.
- <sup>5</sup> See Mafalda Nejmeddine, ‘The Sonata in Portuguese Keyboard Repertory of the Period *circa* 1750 to 1807’, *Nuevas Perspectivas sobre la Música para Tecla de Antonio Soler / New Perspectives on the Keyboard Works of Antonio Soler*, ed. Luisa Morales and Michael Latham (Almería, 2016), 247–59, especially 251.
- <sup>6</sup> The collection *Sei sonate per cembalo* is preserved in two copies, at the Biblioteca Nacional de Portugal (P-Ln, C.I.C. 87 V.) and in the British Library (GB-Lbl, d.8.). A modern edition was likewise published as Alberto José Gomes da Silva, *Sei sonate per cembalo, Lisboa, ca. 1770*, ed. Gerhard Doderer and Mafalda Nejmeddine, *Musica Lusitana*, 2D ([Mollerussa], 2003) and a recording is also available: Alberto José Gomes da Silva, *Sei sonate per cembalo*, Mafalda Nejmeddine - historical harpsichord (s.l., 2018). The only surviving copy of the collection *Dodeci sonate, variazioni, minuetti per cembalo* can be found in the Biblioteca da Ajuda (P-La, 137-I-13). A modern edition is available as Francisco Xavier Baptista, *12 Sonatas para cravo (Lisboa, ca. 1770)*, ed. Gerhard Doderer, *Portugaliae Musica*, 36 (Lisbon, 1981) as well as the recording of most of these sonatas: Francisco Xavier Baptista, *Sonatas*, Cremilde Rosado Fernandes - pianoforte (Lisbon, 1986; Reprint, 1995).
- <sup>7</sup> Mafalda Sofia Amorim da Silva Ferreira Nejmeddine, ‘O género sonata em Portugal: subsídios para o estudo do repertório português para tecla de 1750 a 1807’, PhD thesis, 2 vols. (University of Évora, 2015). <<http://hdl.handle.net/10174/19170>>. See vol. 1, 82–9, 221–3.
- <sup>8</sup> This sonata is preserved in the manuscript MUS.138 of the Biblioteca Municipal de Elvas and is available in modern edition as Francisco Xavier Baptista, *Sonata em sol maior para violino e cravo (piano)*, ed. Ivo Cruz (Lisbon, 1971). Baptista’s sacred music comprised of a motet for four voices and organ, its whereabouts being unknown today (Baptista, *12 Sonatas para cravo*, vii), as well as two masses that seem to have disappeared. The document indicating the composition of these masses is reproduced in Nejmeddine, ‘O género sonata em Portugal’, i, 321, and transcribed in Cristina Isabel Videira Fernandes, ‘O sistema produtivo da música sacra em Portugal no final do Antigo Regime: a Capela Real e a Patriarcal entre 1750 e 1807’, PhD thesis, 2 vols. (University of Évora, 2010), i, 161–2. His chamber music output also includes two *modinbas* for two sopranos with instrumental accompaniment, published in 1793–4 in *Jornal de modinbas com acompanhamento de cravo pelos milbores autores*. See Maria João Durães Albuquerque, *A edição musical em Portugal (1750–1834)* (Lisbon, 2006), 200–1.
- <sup>9</sup> See Mary Cyr, ‘Origins and Performance of Accompanied Keyboard Music in France’, *The Musical Times*, 156/1932 (2015), 7–26.
- <sup>10</sup> William S. Newman, *The Sonata in the Classic Era* (New York, 1983), 98.
- <sup>11</sup> Ronald R. Kidd, ‘The Emergence of Chamber Music with Obligato Keyboard in England’, *Acta Musicologica*, 44/1 (1972), 122–44.
- <sup>12</sup> See João Pedro d’Alvarenga, ‘Sobre a autoria das obras para tecla atribuídas a João de Sousa Carvalho’, *Revista Portuguesa de Musicologia*, 4–5 (1994/95), 115–45.
- <sup>13</sup> These works are available at *Biblioteca Nacional Digital*, <<http://purl.pt/834>> and <<http://purl.pt/836>>, respectively. For more information see the catalogue of the composer’s works at *João Domingos Bomtempo 1775–1842*, ed. João Pedro d’Alvarenga (Lisbon, 1993), 157–8. The op. 18 sonatas are available in a modern edition: João Domingos Bomtempo, *Klaviersonaten op. 18*, ed. Gerhard Doderer (Heidelberg, 1982).
- <sup>14</sup> James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types and Deformations in the Late Eighteenth-Century Sonata* (New York, 2006).
- <sup>15</sup> Mafalda S. Nejmeddine, ‘Francisco Xavier Baptista: New Biographical Data on the Identity of the Portuguese Composer’, *Journal of Science and Technology Lectures*, 1 (2019), <<https://www.academy-on.com/videos/nejmeddine-ms-enim15-1-2019/>>.
- <sup>16</sup> These sonatas are included in manuscript Vm<sup>7</sup> 4874 (ff. 55[54]v–59[58]r) entitled *Sonates pour clavecin de divers auteurs* and are available in a modern edition at *Sonatas para tecla do século XVIII*, ed. Macario Santiago Kastner *et al.*, *Portugaliae Musica*, 38 (Lisbon, 1982).
- <sup>17</sup> Arquivo Nacional Torre do Tombo (P-Lant), Paróquia de S. José, *Livro de Registo de Baptismos B7 – Cx 3 (1740–9)*, f. 30r.
- <sup>18</sup> P-Lant, Paróquia de Mercês, *Livro de Registo de Casamentos C2 – Cx 20 (1697–1761)*, f. 335v. P-Lant, Paróquia de S. José, *Livro de Registo de Óbitos O5 – Cx 23 (1755–64)*, f. 192r.

- <sup>19</sup> P-Lant, Paróquia de Sacramento, *Livro de Registo de Casamentos C7 – Cx 16 (1769–85)*, ff. 12r–12v.
- <sup>20</sup> P-Lant, Paróquia de Sé, *Livro de Registo de Óbitos O10 – Cx 27 (1795–1812)*, f. 17v.
- <sup>21</sup> Arquivo Histórico da Irmandade de Santa Cecília & Montepio Filarmónico – Irmandade de Santa Cecília, *Livro 1.º das entradas dos irmãos (1756–1825)*, f. 37r, PT/LSB20/ISC/15/01.
- <sup>22</sup> In the book of entries of the brotherhood there is no record of Francisco Xavier Baxixa.
- <sup>23</sup> The annual books of each presidency are still preserved in the brotherhood archive. Only a few books are missing.
- <sup>24</sup> Arquivo Histórico da Irmandade de Santa Cecília & Montepio Filarmónico – Irmandade de Santa Cecília, *Expediente Cx 03 – 1790*, PT/LSB20/ISC/24. The contractions in the original text have been expanded. The original text is as follows: “concede se Patente / como pede Meza / 6 de Dezembro de 1790 / o Secretário Lima // Illustrissimo e Excelentissimo Senhor e mais Irmaons // Diz Francisco Xavier Baptista primeiro / organista da Basilica Patriarchal Santa Maria maior que / elle Suplicante pretende dirigir algumas funções nas Igrejas / e como o não pode fazer sem que a meza lhe conceda a / patente de diretor. / Pede a vossa Excelencia e mais Irmaons lhe / faça a graça de lhe concederem a patente / de Diretor. // Espera Receber Mercê”.
- <sup>25</sup> Arquivo Histórico da Irmandade de Santa Cecília & Montepio Filarmónico – Irmandade de Santa Cecília, *Livro 2.º dos Directores (1760–1824)*, f. 104v, PT/LSB20/ISC/20/02.
- <sup>26</sup> P-Lant, *Compromisso da Irmandade da Gloriosa Virgem, e Martyr S.ª Cecilia, sita na Igreja de S. Roque desta Cidade, Confirmado por El Rey Fidelissimo D. Joze I*, PT/TT/MR/NE/06/36 (Lisbon, 1766), 6.
- <sup>27</sup> Arquivo Histórico da Irmandade de Santa Cecília & Montepio Filarmónico – Irmandade de Santa Cecília, *Livro 2.º dos Directores (1760–1824)*, f. 104v, PT/LSB20/ISC/20/02. *Livrinho da Presidência dos Cantores (1797)*, f. 21v, PT/LSB20/ISC/38/04/020. *Livro de Despesas (1794–1806)*, f. 13r, PT/LSB20/ISC/28/02.
- <sup>28</sup> Fernandes, ‘O sistema produtivo’, i, 146–58.
- <sup>29</sup> He is indicated as the first organist of the Basilica of Santa Maria in the register of death inscribed in the cathedral parish (P-Lant, Paróquia de Sé, *Livro de Registo de Óbitos O10 – Cx 27 (1795–1812)*, f. 17v).
- <sup>30</sup> This is also the case with the *modinha* published in 1793, whose score identifies Francisco Xavier Baptista as the first organist of the Patriarchal Basilica of Santa Maria. This *modinha* is available at *Biblioteca Nacional Digital*, <<http://purl.pt/24526>>.
- <sup>31</sup> For more on stringed keyboard instruments and the history of the harpsichord and piano in the eighteenth century, see Michael Latham, ‘Pianos and Harpsichords for Their Majesties’, *Early Music*, 36/3 (2008), 359–96.
- <sup>32</sup> The sentence consists of two parts: the presentation phrase and the continuation phrase. The presentation phrase includes a ‘basic idea’ and its repetition, which can be exact, supported by dominant (or other) harmony or transposed; the continuation phrase has the function of continuing the presentation – it may include a fragmentation of the material, an increase in rhythmic activity, an acceleration of the harmonic rhythm and a harmonic sequence. It also has a cadential function, which is represented by a cadential progression. See William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York, 1998), 35–48.
- <sup>33</sup> See Hepokoski and Darcy, *Elements of Sonata Theory*, 136.
- <sup>34</sup> A period consists of an antecedent phrase and a consequent phrase. The antecedent phrase consists of a basic idea and a contrasting idea, usually of two measures each, the latter ending with a half cadence or an imperfect authentic cadence; the consequent phrase consists of the antecedent phrase repetition (although the contrasting idea may be different), ending usually with a perfect authentic cadence. See Caplin, *Classical Form*, 49–58.
- <sup>35</sup> The two sonatas are as follows: Sonata in F major entitled *Tocata per cembalo* (P-Ln, M.M. 337, ff. 29r–31v), available at *Biblioteca Nacional Digital*, <<http://purl.pt/14380>>, the title of which indicates the year 1765; Sonata in D major entitled *Sonata para cravo* (P-Ln, M.M. 338, ff. 1r–4r), available at <<http://purl.pt/16631>>, datable to the same year according to João Pedro D’Alvarenga, ‘Some Preliminaries in Approaching Carlos Seixas’ Keyboard Sonatas’, *Ad Parnassum: A Journal of Eighteenth- and Nineteenth-Century Instrumental Music*, 7/13 (2009), 95–128, specifically 125–6.
- <sup>36</sup> For more on the *Prinner*, see Robert O. Gjerdingen, *Music in the Galant Style* (Oxford, 2007), 45–60.
- <sup>37</sup> See Newman, *The Sonata*, 104.