



INVENTA

Oitava Real.

Quinta Real.

Quinta dellima

Dellima treceira

Cheyo 1º

Cheyo 2º

Cheyo 3º

Trombeta Real.
mão esquerda.

Roxinol.

Contrabax
bastardos

MANUEL RODRIGUES COELHO

FLORES DE MVSICA PERA O
INSTRVMENTO DE TECLA,
& HARPA (1620)
Volume 1

Sérgio Silva organ

Manuel Rodrigues Coelho (c.1555–c.1635)

Flores de Musica pera o Instrumento de Tecla, & Harpa (1620), Volume 1

Sérgio Silva, organ

Mariana Moldão, soprano

Maria de Fátima Nunes, mezzo-soprano

Elvas Cathedral, Portugal

Main organ, Pascoal Caetano Oldovino (1762)

Positive Organ, Pascoal Caetano Oldovino (1758)

Manuel Rodrigues Coelho (c.1555–c.1635)

**Flores de Musica pera o Instrumento
de Tecla, & Harpa. 1620**

1. Terceiro Tiento do 8º tom	[8:14]	15. Segundo Verso do 1º tom	[1:14]
2. Primeiro Kyrio do 4º tom por E la mi	[0:50]	16. Terceiro Verso do 1º tom para se cantar	[1:11]
3. Kyrie eleison quarti toni I	[0:16]	17. Terceiro Verso do 1º tom	[1:34]
4. Segundo Kyrio do 4º tom por E la mi	[0:48]	18. Quarto Verso do 1º tom para se cantar	[1:15]
5. Christe eleison quarti toni I	[0:15]	19. Quarto Verso do 1º tom	[1:04]
6. Terceiro Kyrio do 4º tom por E la mi	[0:56]	20. Quinto Verso do 1º tom	[1:05]
7. Christe eleison quarti toni II	[0:16]	21. Magnificat primi toni: Gloria Patri	[0:19]
8. Quarto Kyrio do 4º tom por E la mi	[1:05]	22. Sexto Verso do 1º tom	[1:36]
9. Kyrie eleison quarti toni II	[0:17]	23. Pange lingua (more hispano)	[0:47]
10. Quinto Kyrio do 4º tom por E la mi	[0:56]	24. Pange lingua do tiple	[4:38]
11. Magnificat primi toni: Magnificat	[0:17]	25. Pange lingua do contralto	[3:57]
12. Primeiro Verso do 1º tom para se cantar	[0:51]	26. Pange lingua do tenor	[4:02]
13. Primeiro Verso do 1º tom	[1:19]	27. Pange lingua do contrabaixo	[4:02]
14. Segundo Verso do 1º tom para se cantar	[1:09]	28. Genitori genitoque (more hispano)	[0:56]
		29. Magnificat octavi toni: Magnificat	[0:17]
		30. Primeiro Verso do 8º tom para se cantar	[1:01]
		31. Segundo Verso do 8º tom para se cantar	[1:15]

32. Magnificat octavi toni: Quia fecit mihi magna	[0:20]	47. Quarto Kyrio do 3º tom por E la mi re	[1:13]
33. Terceiro Verso do 8º tom para se cantar	[1:11]	48. Kyrie eleison tertii toni II	[0:09]
34. Primeiro Verso do 8º tom	[1:38]	49. Quinto Kyrio do 3º tom por E la mi re	[1:20]
35. Quarto Verso do 8º tom para se cantar	[1:11]	Total playing time	[63:05]
36. Magnificat octavi toni: Esurientes implevit bonis	[0:20]		
37. Segundo Verso do 8º tom	[1:07]		
38. Terceiro Verso do 8º tom	[1:00]		
39. Magnificat octavi toni: Gloria Patri	[0:18]		
40. Quarto Verso do 8º tom	[0:53]		
41. Primeiro Kyrio do 3º tom por E la mi re	[1:09]		
42. Kyrie eleison tertii toni I	[0:09]		
43. Segundo Kyrio do 3º tom por E la mi re	[1:08]		
44. Christe eleison tertii toni I	[0:10]		
45. Terceiro Kyrio do 3º tom por E la mi re	[1:28]		
46. Christe eleison tertii toni II	[0:11]		

A complete recording of Coelho's Flores de Musica (1620)

Manuel Rodrigues Coelho was born in Elvas, in the South of Portugal, around 1555 and died in Lisbon in 1635. During his life he held positions as an organist in his hometown and in Badajoz (Spain), later being appointed organist of the Royal Chapel in Lisbon. *Flores de Musica para o instrumento de tecla & harpa*, his only known work, was printed in Lisbon in 1620 by Pedro Craesbeeck. Although mentioned in previous writings, the first thorough study of the life and work of Manuel Rodrigues Coelho was made by Macario Santiago Kastner, who was also responsible for the first modern edition of Coelho's music. With more than five hundred pages, including twenty-four *tentos*, one hundred *versets* and four *Susanas* (keyboard versions of Orlando de Lasso's chanson *Susanne un Jour*), Coelho's *Flores de Musica* is one of the largest music works printed in the seventeenth century. Celebrating the 400th anniversary of its original publication, a new edition in three volumes curated by João Vaz is currently being published by Ut Orpheus (Bologna), under the auspices of ECHO – European Cities of Historical Organs. The research undertaken during the preparation of

the new edition led to the idea of a new recording, using all the media prescribed by Coelho – keyboard instruments (organ, harpsichord and clavichord) and harp. Although none of the instruments Coelho may have known survived to the present day, important historic instruments (such as the 1765 Fontanes de Maqueira organ in the Church of São Vicente de Fora in Lisbon, or the 1758 Antunes harpsichord, and significant locations (such as the Cathedral of Elvas) were used. For the preparation of this first complete recording of Coelho's work, the new edition was used by all performers. The original titles of the pieces (preserved in the new edition) were simplified here in order to meet the needs of a practical phonographic edition.

The correspondence between the tracks in this album and the numbering of the pieces in the new score edition is the following: 1-[24], 2-[109], 4-[110], 6-[111], 8-[112], 10-[113], 12-[42], 13-[65], 14-[43], 15-[66], 16-[44], 17-[67], 18-[45], 19-[68], 20-[69], 22-[70], 24-[29], 25-[30], 26-[31], 27-[32], 30-[61], 31-[62], 33-[63], 34-[95], 35-[64], 37-[96], 38-[97], 40-[98], 41-[124], 43-[125], 45-[126], 47-[127], 49-[128].



Flores de Musica at Elvas Cathedral

The first premise for this recording was that it should be made in Elvas Cathedral, where Manuel Rodrigues Coelho started his musical studies and worked as an organist. The other premise – being the organ par excellence the instrument of the Catholic Church – was that the recorded repertoire should include mainly liturgical works and, at least, one *tento* from *Flores de Musica*.

Terceiro Tento do 8º tom is the last of the twenty-four *tentos* in *Flores de Musica* (there are three *tentos* for each of the eight ecclesiastical modes). Written in the eighth tone, it is a remarkable example of Coelho's style and of the development that genre achieved by the end of the sixteenth century and beginning of the seventeenth in Portugal. Its structure relies on two major sections, being the first in quadruple meter and the second in triple meter – a feature often found in Coelho's *tentos*. Starting with an austere theme of long notes, identical to the *Segunda Fantasia a Quatro de 8º tom* from António Carreira, Coelho develops new motives with smaller figuration, alternating with harmonic sequence episodes, with a variety of rhythmic patterns (binary and ternary), culminating with a dance-like triple-meter section. The resemblance of the theme with Carreira's piece suggests that Coelho probably knew the work of the old master and would have used the same theme, a rather common practice at the

time among composers in Europe.

Most of the organ works for the catholic liturgy in the sixteenth, seventeenth and eighteenth centuries in Latin countries were conceived for *alternatim* practice, in which some verses of sections of the Mass and of the Office could be replaced with solo organ music, as it can be seen, for example, in the works of Titelouze, Frescobaldi, Cabezón and even François Couperin. *Flores de Musica* contains sets of verses from hymns, *Magnificat*, *Benedictus*, *Psalms tones* and *Kyrios* written for this purpose.

For the **Pange lingua**, Coelho composed four pieces, each one having the *cantus firmus* on each voice (*tiplé*, *contralto*, *tenor* and *contrabaixo*), each one corresponding to a full stanza of the hymn. The *cantus firmus* is based on the common *Pange lingua* melody in the Iberian Peninsula at the time, known as more *hispano*. This melody can be found in several choir books of the time written in triple meter. Nevertheless, Coelho arranged the *cantus firmus* in quadruple time, each note being a *breve*, displayed continuously, and each verse separated from the next by a whole rest. In the *Pange lingua* settings for the *tiplé* and the *tenor*, Coelho prepares the entry of the *cantus firmus* with a short imitative episode with motives that subsequently work as countersubjects to the plainchant melody, while in the other two settings, the *cantus firmus* is displayed from the beginning. Coelho introduces in the

beginning of each verse new melodic motives or new rhythmic patterns always giving a light mood to the solemn character of the hymn. As there are four organ pieces and six stanzas of the hymn, it is not clear how the *alternatim* should be executed in *Pange lingua*. Most probably, these pieces weren't supposed to be played as a set while performing the hymn but arranged to fill the needs of the choir. Also, in each setting, Coelho always writes the text of the first stanza under the *cantus firmus*. Is it possible that the organ just played the first stanza? As it remains unclear, it was chosen to have the first and last stanzas with plainchant and the four middle stanzas with Coelho's settings.

In Coelho's *Kyrios*, the *alternatim* practice is clear. In the Tridentine Rite, the *Kyrie* is the first sung prayer of the Ordinary of the Mass and had nine verses (three *Kyrie eleison*, three *Christe eleison* and three *Kyrie eleison*). So, like in Couperin's Masses, Coelho's *Kyrios* would replace the odd verses and the choir would sing the plainchant in the even verses, as reproduced in the recording. Although it seems clear that the set of *Kyrios* of the first tone in *C Sol F4 Ut* is based on the *Kyrie Cunctipotens Genitor Deus* (known as Rex Virginum in the Iberian Peninsula), the *Kyrios* recorded don't suggest a plainchant-based *cantus firmus*, being the theme of each verse created within the spirit of the supposed tone. In the *Kyrios* of the fourth tone, most of the themes have the typical semitone B-C and

always end in the tone's final with an E major chord. In the *Kyrios* of the third tone, with final in A, Coelho often produces the theme with the semitone G#-A, like a sort of tonalization of the mode, showing clearly that the modal theory was evolving into a more tonal harmonic language within his music. Coelho writes these *Kyrios* monothematically, developing each verse renewing constantly the figuration to adorn the counterpoint, with some keyboard virtuosic passagework, such as *tiratas* and diminutions, resulting in a technically demanding writing for the performer.

Flores de Musica stands out within the Iberian keyboard repertoire of the time, as Coelho composed eight sets of sung verses for the *Magnificat* and *Benedictus*, each set for each psalm tone, which constitutes a rare feature. In these verses, written in five parts, the *cantus firmus* is sung with long notes, with rare occasions of embellishments, with the organ accompaniment varying from homophonic to imitative counterpoint filled with a variety of rhythmic patterns, features of Coelho's style. Once again, the *alternatim* practice is not straightforward since most of the verses sometimes correspond to even verses and others to consecutive verses. Some sets contain four verses, while others vary between one and three verses. So, the alternation between these sung verses and plainchant is not evident, which supports the theory that *alternatim* practice was used freely.

Regarding the *alternatim* in Psalm singing, Coelho also wrote eight sets of verses for this purpose. Each set of these verses is dedicated to a different psalm tone, of which the melody is presented in long notes in the contrapuntal texture. For each tone (with the exception of the first tone), Coelho wrote four verses, each one having the *cantus firmus* on a different voice (*tiplé*, *contralto*, *tenor* and *contrabaixo*), like in the *Pange lingua*. In the first tone, there are six verses: two with the *cantus firmus* in the soprano, two in the alto, one in the tenor and one in the bass.

To recreate a *Magnificat*, it was decided that the plainchant would be alternated with the above-mentioned sung verses and with the organ solo verses. The principal idea behind this option was that the verses *Magnificat* and *Gloria Patri* should be plainchant, then the sung verses would be in its proper place according to the *cantus firmus*' written text and the organ solo verses would fill in the other verses. For the *Magnificat octavi toni*, two plainchant verses were included to complete the set.

For the plainchant (not standardised in Coelho's time), several contemporary Portuguese sources were consulted to collect melodies as similar as possible to the ones that Coelho used in his *Flores*. The *Pange lingua* was collected from *Enchiridion Missarum* (1580), the Psalm Tones from Pedro Talésio's *Arte de canto chão com hvma breve instrução* (1618) and the *Kyrie* from a *Kyriale*

(1613) copied for the use of the Colegiada de Nossa Senhora da Oliveira (Guimarães).

Although the organs of Coelho's era have not survived in Portugal today, with the exception of Évora's Cathedral organ (which was modified in the eighteenth century), one can assume how the organs that Coelho played were. Through his music, it is obvious that he didn't dispose of a pedalboard or more than one keyboard, neither did he have divided solo stops – a feature that would emerge later in the Iberian art of organ building. Furthermore, the organs would have stops for the full compass of the keyboard, useful for contrapuntal textures, while later organs in Portugal started to have divided stops for each half of the keyboard, suitable for accompanied-melody textures. Elvas Cathedral, where Coelho worked as an organist, possesses two organs (a cabinet organ near the chancel and a much larger tribune organ over the west door) from the first half of the eighteenth century that were built by the Italian organ builder Pascoal Caetano Oldovini. These organs are mostly composed of undivided stops, being suitable to Coelho's music, despite being built more than a century after his death. The solo works of Coelho were recorded on the larger tribune organ while the sung verses were recorded on the cabinet organ. What a privilege it was to make this recording in the same building where Coelho probably conceived and played some of the works of *Flores de Musica*.



Texts and Translations

Kyrie

(Tracks 2–10, 41–49)

Kyrie eleison
Christe eleison
Kyrie eleison

*Lord, have mercy
Christ, have mercy
Lord, have mercy*

Pange lingua (first and last verses)

(Tracks 23, 28)

Pange, lingua, gloriosi
Corporis mysterium,
Sanguisque pretiosi,
quem in mundi pretium
fructus ventris generosi
Rex effudit Gentium.

*Tell, tongue, the mystery
of the glorious Body
and of the precious Blood,
which, for the price of the world,
the fruit of a noble Womb,
the King of the Nations poured forth.*

Genitori, Genitoque
Laus et jubilatio,
Salus, honor, virtus quoque
Sit et benedictio:
Procedenti ab utroque
Compar sit laudatio.
Amen. Alleluia.

*To the Begetter and the Begotten
be praise and jubilation,
greeting, honour, strength also
and blessing.
To the One who proceeds from Both
be equal praise.
Amen, Alleluia.*

Magnificat

(Tracks 11–22, 29–40)

Magnificat anima mea Dominum;
Et exultavit spiritus meus in Deo salutari meo,

*My soul magnifies the Lord,
And my spirit rejoices in God my Saviour,*

Quia respexit humilitatem ancillae suae;
ecce enim ex hoc beatam me dicent
omnes generationes.

*For He has looked with favor on His humble servant;
from this day all generations will call me blessed.*

Quia fecit mihi magna qui potens est,

The Almighty has done great things for me,



et sanctum nomen ejus,

Et misericordia ejus a progenie in progenies
timentibus eum.

Fecit potentiam in brachio suo;
Dispersit superbos mente cordis sui.

Deposuit potentes de sede, et exaltavit humiles.

Esurientes implevit bonis, et divites dimisit inanes.

Suscepit Israel, puerum suum, recordatus
misericordiae suae,

Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.

Gloria Patri, et Filio, et Spiritui Sancto,
sicut erat in principio, et nunc, et semper:
et in Saecula saeculorum. Amen.

and holy is His Name.

*He has mercy on those who fear Him
in every generation.*

*He has shown the strength of his arm,
He has scattered the proud in their conceit.*

*He has cast down the mighty from their thrones,
and has lifted up the humble.*

*He has filled the hungry with good things,
and the rich He has sent away empty.*

*He has come to the help of His servant Israel for
He has remembered his promise of mercy,*

*The promise He made to our fathers,
to Abraham and his children for ever.*

*Glory to the Father, and to the Son, and to the
Holy Spirit, as it was in the beginning, is now,
and will be for ever.
Amen, Alleluia.*



Organs of Elvas Cathedral, Alentejo, Portugal

**Main Organ by Pascoal Caetano Oldovino, 1762
Pedro Guimarães (restoration), 2015**

I – Manual (C, D, E, F, G, A – d''')

Flautado de 24 [16']

Flautado de 12 [8']

Octava real [4']

Quinta real [2 2/3']

Quinta dessima [2']

Dessima treceira [1 3/5']

Cheio 1° II

Cheio 2° II

Cheio 3° II

Flautado de 6 tapado (C – c) [8']

Flauta da mão direita (c#' – d''') [8']

Voz humana (c#' – d''')

Corneta V (c#' – d''')

Trombeta Real de mão esquerda (C – c) [8']

Trombeta de mão esquerda (C – c) [8']*

Clarim da mão direita (c#' – d''') [8']*

II – Manual (c#' – d''')

Corneta de Ecos VI

Pedal (C, D, E, F, G, A – c)

Contrabaixo bastardos

* – Horizontal reeds

**Positive Organ by Pascoal Caetano Oldovino, 1758
Pedro Guimarães (restoration), 2015**

I – Manual (C, D, E, F, G, A – c''')

Flautado de 12 tapado [8']

Outava Real [4']

Quinzena [2']

Cheio III

Corneta II (c#' – c''')



Registrations

1. Terceiro Tonto do 8º tom:

Flautado de 12, Octava Real, Quinta real;
b. 60: + Quinta dessima, Dessima treceira;
b. 104: - Dessima treceira, + Cheio 1º II;
b. 194: + Flautado de 24, Cheio 2º II

2. Primeiro Kyrio do 4º tom por E la mi:

Flautado de 12, Octava real

4. Segundo Kyrio do 4º tom por E la mi:

Flautado de 12, Voz humana

6. Terceiro Kyrio do 4º tom por E la mi:

Flautade de 12, Octava real, Quinta
dessima, Cheio 1º II

8. Quarto Kyrio do 4º tom por E la mi:

Flautado de 6 tapado, Flauta da mão direita,
Octava real

10. Quinto Kyrio do 4º tom por E la mi:

Flautado de 12, Octava real, Quinta real,
Dessima treceira

12. Primeiro Verso do 1º tom para se cantar:

Flautado de 12 tapado, Outava Real

13. Primeiro Verso do 1º tom:

Flautado de 12, Octava real

14. Segundo Verso do 1º tom para se cantar:

Flautado de 12 tapado

15. Segundo Verso do 1º tom:

Flautado de 12

16. Terceiro Verso do 1º tom para se cantar:

Flautado de 12 tapado, Outava Real

17. Terceiro Verso do 1º tom:

Octava real

18. Quarto Verso do 1º tom para se cantar:

Flautado de 12 tapado, Outava Real, Quinzena

19. Quarto Verso do 1º tom:

Flautado de 12, Octava real, Trombeta de mão
esquerda, Clarim da mão direita

20. Quinto Verso do 1º tom:

Flautado de 12, Octava real, Quinta dessima

22. Sexto Verso do 1º tom:

Flautado de 12, Octava real, Quinta dessima,
Cheio 1º II, Contra baixo bastardos

24. Pange lingua do tiple:

Flautado de 12, Octava real

25. Pange lingua do contralto:

Flautado de 12, Octava real, Quinta real

26. Pange lingua do tenor:

Flautado de 12, Octava real, Trombeta Real de
mão esquerda, Corneta V

27. Pange lingua do contra baixo:

Flautado de 12, Octava real, Quinta real, Quinta
dessima, Dessima treceira

30. Primeiro Verso do 8º tom para se cantar:

Flautado de 12 tapado, Outava Real

31. Segundo Verso do 8º tom para se cantar:

Flautado de 12 tapado, Outava Real

33. Terceiro Verso do 8º tom para se cantar:

Flautado de 12 tapado

34. Primeiro Verso do 8º tom:

Flautado de 24, Flautado de 6 tapado,
Flauta de mão direita

35. Segundo Verso do 8º tom para se cantar:

Flautado de 12 tapado, Outava Real, Quinzena

37. Segundo Verso do 8º tom:

Flautado de 12, Octava real, Quinta real

38. Terceiro Verso do 8º tom:

Flautado de 12, Octava real, Quinta dessima,
Cheio 1º II

40. Quarto Verso do 8º tom:

Flautado de 12, Octava real, Corneta V,
Trombeta de mão esquerda,
Clarim da mão direita

41. Primeiro Kyrio do 3º tom por E la mi re:

Flautado de 24, Flautado de 12, Octava
real, Quinta dessima, Cheio 1º II, Cheio 3º I

43. Segundo Kyrio do 3º tom por E la mi re:

Flautado de 12, Octava real, Quinta real

45. Terceiro Kyrio do 3º tom por E la mi re:

Flautado de 24, Flautado de 12, Octava real

47. Quarto Kyrio do 3º tom por E la mi re:

Flautado de 6 tapado, Flauta de mão direita

49. Quinto Kyrio do 3º tom por E la mi re:

Flautado de 12, Octava real, Quinta real,
Dessima quinta, Cheio 1º II

Sérgio Silva (organ)

Born in Lisbon, Sérgio Silva studied the organ with João Vaz at the Instituto Gregoriano de Lisboa and at the University of Évora. He attended several masterclasses, having worked with José Luiz González Uriol, Luigi Ferdinando Tagliavini, Jan Willem Jansen, Michel Bouvard, Kristian Olesen and Hans-Ola Ericsson. With a particular interest on Portuguese early music, Sérgio Silva holds a Master degree in Music, with a dissertation on authorship and critical edition of Pedro de Araújo's idiomatic works for the Iberian organ.

He is an active performer, both as a soloist and in ensembles, having played in concerts throughout Portugal, Spain, France, England, Germany, Croatia and Macau. Sérgio Silva has also performed as both a soloist and in ensembles in several recordings.

As a researcher, he devotes himself to the study of Portuguese early music, from vocal polyphony to organ music, having prepared several editions for performance and publication. One of the most recent projects of score edition he is working on is the complete critical edition of the collection *Flores de Musica* by Manuel Rodrigues Coelho, published in the ECHOM (ECHO Collection of Historical Organ Music) series, under the direction of João Vaz.

Sérgio Silva is organ teacher at the Instituto Gregoriano de Lisboa and at the Escola de Música Sacra de Lisboa and is also the titular organist of two of the most important historical organs in Lisbon – Basílica da Estrela and Igreja de São Nicolau.





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Producer & Editor: Tiago Manuel da Hora

Engineer: Jorge Simões da Hora

Artistic Director: João Vaz

Executive Producer: Adam Binks

Organ Technicians: Oficina e Escola de Organaria (Pedro Guimarães & Beate von Rohden)

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Cover Image: Detail of the Main Organ Elvas Cathedral, Portugal

