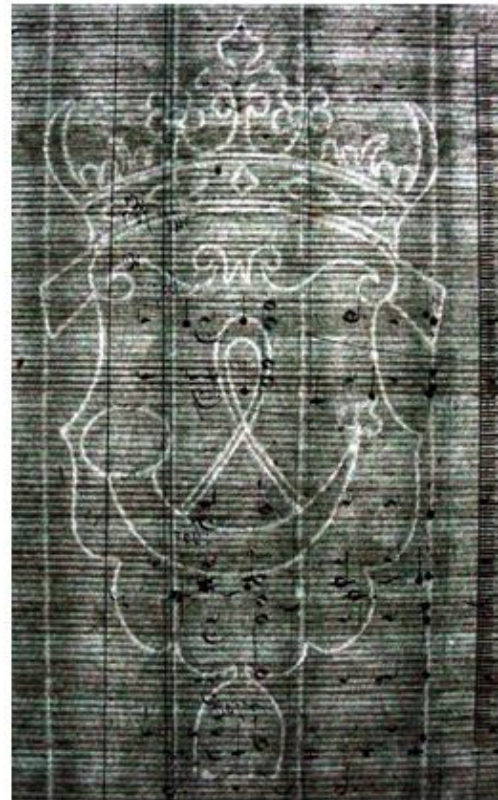
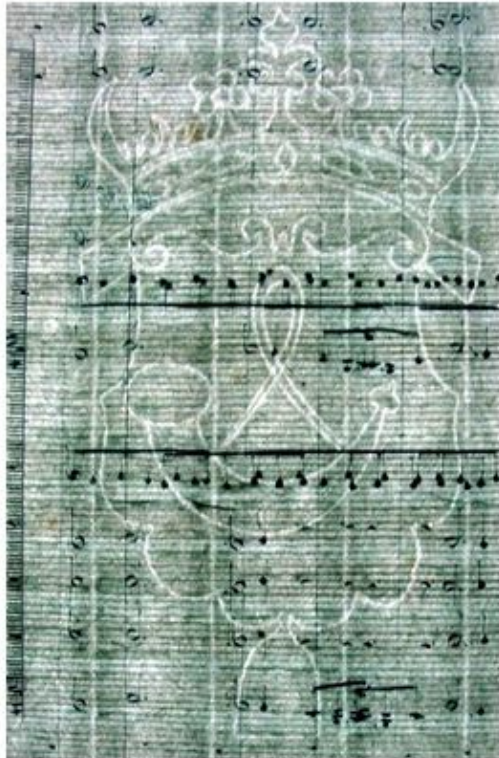


MarcMus: a case study of music paper and handwriting in the collection of the Count of Redondo



**António Jorge Marques
(CESEM – NOVA FCSH)**

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through F.C.T. (Fundação para a
Ciência e a Tecnologia, I.P.),
under the Norma Transitória –
DL 57/2016/CP1453/CT0073

***Bernstein Project:
the Memory of Paper***

**6th International conference on
watermarks in digital collections**



Fondazione Fedrigoni, Fabriano

26 May 2022, 12h

15th Count of Redondo

3rd Marquess of Borba

José Luís Gonzaga de Sousa Coutinho Castelo-Branco e Menezes (1797-1863)

Fernando Luís de Sousa Coutinho (1835-1928)

«Redondo (Count of), José Luiz Gonzaga de Souza Coutinho de Castellobranco e Menezes, 15th Count of Redondo and son of the 2nd Marquess of Borba, was one of the most sincere and dedicated music lovers that there have ever been among us. Representative of one of the most noble and ancient Portuguese families, his taste for music constituted a kind of heredity that he religiously received and transmitted to his son, Mr. Fernando de Sousa Coutinho. The Marquess de Borba, his father, was very fond of artists, not only musicians but also painters.

The great Domingos de Sequeira was an habitual guest of the house, as were Leal Moreira, Marcos Portugal, Baldi and especially Friar José Marques, who in 1834 resided at the Quinta do Bom Jardim. Splendid religious festivities were often held there, and in the Santa Marta Palace, intimate soirees were often held, in which music was the main element.»

Ernesto Vieira, *Diccionario Biographico de Musicos Portuguezes*, 1900, pp. 240-41

Musical Manuscripts in the Collection of the Count of Redondo (BNP)

Composers most represented (number of specimens):

– Marcos Portugal (1762-1830)	118
– Frei José Marques e Silva (1782-1837)	101
– Giuseppe Totti (1751-1832)	79
– Joaquim Casimiro Júnior (1808-1862)	44
– Francisco A. Norberto dos Santos Pinto (1815-1860)	38
– Giovanni Paisiello (1740-1816)	36
– David Perez (171-1778)	29
– João José Baldi (1762-1830)	24
– Domenico Cimarosa (1770-1816)	20
– António Leal Moreira (1758-1819)	18
– Gioachino Rossini (1792-1868)	18

Number of composers:	262
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Number of Portuguese composers:	114
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Anonymous specimens:	228
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Total manuscript specimens:	1332
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[Approximate total number of specimens (manuscript and printed):	2340]
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Dream - Project

Music Paper and Handwriting Study Centre

*Music paper and handwriting studies in
Portugal (18th and 19th centuries): the case
study of the Collection of the Count of Redondo*

(Exploratory project financed by the Fundação para a Ciência e a Tecnologia [FCT] – EXPL/ART-PER/0749/2021)

CATÁLOGOS

BNP
BIBLIOTECA
NACIONAL
DE PORTUGAL

CENTRO DE ESTUDOS DE
SOCIOLOGIA E HISTÓRIA
MODERNA

CIESEIM

A obra religiosa de Marcos António Portugal (1762-1830)

António Jorge Marques



Silva, Joaquim Casimiro da (1767-1860), 18.fi, 19.1m, AU, VER

GB-Lcm, 514 (Parry Library), *L'Oro non compra amore / Opera Buffa / Del Sig.^r Marco Portogallo / Lisbona / Al R. Teatro di S. Carlo / Copiò dall' originale Joaq. Casimiro*; P-Ln, FCR 9//1, *Tratado de Harmonia [...]* Composto por Bonifacio Asioli [...] Tradosido por Joaquim Cazemiro da Silva; P-Ln, FCR 228//29, *Vinte e dois de Fevr.^o / Cantata / Poesia de Joaq.^m Casimiro Senior / Musica extrahida de Varios Authores / para / Piano Forte*;

The image shows a handwritten musical score on aged paper. The score is for a cantata and includes the following parts and markings:

- Tagetti.** (written in large, ornate cursive at the top left)
- Canto.** (written in large, ornate cursive below Tagetti)
- Alto.** (written in large, ornate cursive below Canto)
- Tenore.** (written in large, ornate cursive below Alto)
- Basso.** (written in large, ornate cursive below Tenore)
- Largo.** (written in large, ornate cursive at the bottom left)
- tutti.** (written in cursive above the vocal staves, indicating the start of a tutti section)
- Deum laudamus** (written in cursive across the bottom staves, indicating the lyrics for the final part of the score)

The musical notation consists of five staves, each with a clef (soprano, alto, tenor, and bass clefs) and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and bar lines, all written in cursive. The paper shows signs of age, including discoloration and some wear.

Andrivo tutti f

Tenor 1

Tenor 2

Basso 1

Basso 2

Org. 1

Org. sost.

5

Kyri -

e - e le i son Ky - ri -

e e le i son

028. crown/BA:3 crescents

North Italy; 1800; DJohnson 13 [1800-1]



MARCOSMUS at the Bernstein Project

Databases

WZIS

WILC

WIES

WIGB

WZMA

NIKI

AMA

APM

BITECA

BRIQUET

BR-RELOADED

BÜLLINGEN

CAHIP

CATS

CCF

CCI

CTMV

DGCPRAAC-GENCAT

DMVA

FILACAD

FILGRANA

FIL-CHILE

FIL-CUBA

FIL-DPZ

GRAVELL

GSA

HEITZ

HERIDATE

HOLLIS

INPC

IVC+R

LIKHACHEV

☒ MARCOSMUS

MAZZOLDI

MOSIN

NLI

NLN








PFES

Hits

212 100%

Previous

Next

 <p>MARCOSMUS 1 escudo-<trompa>/GM/ALM (var.2)</p>	 <p>MARCOSMUS 2 pássaro/G F L.3 crescentes [pequenas, pássaro pequeno] 1801</p>	 <p>MARCOSMUS 3 escudo-<trompa>/GM/ALM (var.2) 1809-1810</p>	 <p>MARCOSMUS 4 escudo-<trompa>/GM/ALM (var.3) 1820-</p>	 <p>MARCOSMUS 5 escudo-<trompa>/GM/ALM (var.4) [Inc.] 1807-</p>	 <p>MARCOSMUS 6 sol 1804-1808</p>	 <p>MARCOSMUS 7 EAM [pequenas canto inferior] (var.1) 1801</p>	 <p>MARCOSMUS 8 coroa/OA/C.3 crescentes 1801</p>	 <p>MARCOSMUS 9 coroa/OA/C.3 crescentes 1801</p>	 <p>MARCOSMUS 10 escudo-<trompa>/GM/ALM (var.1)</p>	 <p>MARCOSMUS 11 escudo-<trompa>/GM/ALM (var.1)</p>
 <p>MARCOSMUS 12 roda.3 crescentes [grandes]</p>	 <p>MARCOSMUS 13 sol 1808</p>	 <p>MARCOSMUS 14 mela lua/escudo-<3 estrelas coroa/G F [2*]</p>	 <p>MARCOSMUS 15 escudo-<A M/F C> c.1787</p>	 <p>MARCOSMUS 16 pássaro/G F L.3 crescentes [pequenas, pássaro pequeno] 1800</p>	 <p>MARCOSMUS 17 coroa/C F/A.3 crescentes</p>	 <p>MARCOSMUS 18 flor/C S/c.3 crescentes/REAL</p>	 <p>MARCOSMUS 19 escudo-<trompa>/GM/ALM (var.2)</p>	 <p>MARCOSMUS 20 escudo-<trompa>/GM/ALM (var.1)</p>	 <p>MARCOSMUS 21 mão com espada/W/mela lua</p>	 <p>MARCOSMUS 22 coroa/OA/C.3 crescentes 1800</p>
 <p>MARCOSMUS 23 coroa/B A.3 crescentes 1800</p>	 <p>MARCOSMUS 24 bêta/AM.3 crescentes (var.4) [Inc.]</p>	 <p>MARCOSMUS 25 R 1800</p>	 <p>MARCOSMUS 26 coroa/B V/C.3 crescentes (var.1)</p>	 <p>MARCOSMUS 27 A/H.F.3 crescentes (var.1) 1800</p>	 <p>MARCOSMUS 28 escudo-<leão C & I HONIG</p>	 <p>MARCOSMUS 29 leão coroado com espada/HONIG H & Z</p>	 <p>MARCOSMUS 30 escudo-<trompa>/JB/J BUDGEN/1813</p>	 <p>MARCOSMUS 31 PRADO.15 K [? Inc.] [15 K no canto inferior]</p>	 <p>MARCOSMUS 32 coroa/VB/mela lua (var.1) 1802</p>	 <p>MARCOSMUS 33 estrela/EGA.3 crescentes (var.1) 1802</p>
 <p>MARCOSMUS 34 bêta/AM.3 crescentes</p>	 <p>MARCOSMUS 35 G S [canto inferior] 1807</p>	 <p>MARCOSMUS 36</p>	 <p>MARCOSMUS 37</p>	 <p>MARCOSMUS 38 E G A c.1845-1851</p>	 <p>MARCOSMUS 39 BENTO PICARDO/EF/IGJ 1829-</p>	 <p>MARCOSMUS 40 G F/F A coroa/escudo-<mela lua</p>	 <p>MARCOSMUS 41</p>	 <p>MARCOSMUS 42 S B/P [canto inferior] (var.1) c.1782-1792</p>	 <p>MARCOSMUS 43 S B/P [canto inferior] (var.2) 1795</p>	 <p>MARCOSMUS 44</p>

Music paper and handwriting studies in Portugal (18th and 19th centuries): the case study of the Collection of the Count of Redondo (1 of 6)

- “Watermark evidence [...] is most useful in conjunction with other evidence such as handwriting, type styles and staff rulings. Patterns of change, or indications of date and place, in more than one of these elements have a strong corroborative effect: the imprecision of each is to a large extent negated, and watermarks can then become a most potent research tool.” (BOORMAN, 2001)
- Since the late 1950s, when Alfred DÜRR (1957) thoroughly revised the dating of Bach’s cantatas through a detailed comparison of watermarks, source criticism has all but revolutionised the way in which scholars examine music scores. Other similar studies worth mentioning, greatly contributed to the chronology of both Mozart and Beethoven’s works (TYSON, 1975 and 1987, JOHNSON et al, 1985).
- Matters of authorship and provenance also markedly benefit from the study of paper: “Even an imprecise reproduction of a watermark may lead the researcher to source materials sufficiently similar to furnish vital clues for further research” (LARUE, 1998). If the watermark study is complemented by stave ruling dimensions and the identification of calligraphies, the precision – and therefore the usefulness – of the findings will be greatly enhanced. On a broader scale, the music paper maker and the relationship with its final user – the composer or the copyist – bring to the fore relevant considerations of cultural and commercial exchanges, which will also be valuable to the music historian.

Music paper and handwriting studies in Portugal (18th and 19th centuries): the case study of the Collection of the Count of Redondo (2 of 6)

- Despite being a recognised powerful and unique research tool, **musicological source criticism**, particularly paper and handwriting studies, **is a much-neglected discipline in Portugal**. The alluded to characteristics of the collection of the Count of Redondo make it ideal for a case study of music in Portugal. The expected outcomes will lay the foundations for a Music Paper and Handwriting Study Centre and thus hasten progress, whilst establishing Portuguese source criticism on a par with international standards.
- **The project aims to systematically record and digitally preserve the watermarks and paper types** (the conjunction of the watermark and the number and size of staves drawn by *rastra*) **of the collection's music manuscripts**. It will also record the literary and music handwritings of the copyists and composers involved (preliminary research has shown that the collection possesses a significant number of autographs).
- **The corresponding project site will allow free access to the resulting relational databases (watermarks/paper types and handwritings)**. This correlation will positively identify the paper types used by each specific copyist/composer (and vice-versa). The information will lead, not only to the matching (and reunification) of dismembered works, but also to the composer's identification of hitherto anonymous works (RISM).

Music paper and handwriting studies in Portugal (18th and 19th centuries): the case study of the Collection of the Count of Redondo (3 of 6)

- Traditional methods used by musicologists for imaging watermarks are problematic. Freehand tracing is inherently prone to inaccuracy, the Dylux method is ineffective with music manuscripts (that use thicker paper), beta-radiography and low voltage x-rays are not only time-consuming and prohibitively expensive but also present potential health hazards due to prolonged radiation exposure. On the other hand, **digital photography is not only practical (and not time-consuming) and rigorous but also less invasive as far as paper conservation is concerned.**
- For most music manuscripts a whole sheet of paper was folded and cut on the long axis, and then folded and cut again on the short axis. This resulted in 4 folios, where both watermark (WM) and countermark (CM) have (usually) been cut. Each folio is lit from behind and a digital photograph taken. This means that four photos need to be taken and processed – using Photoshop – so that both halves of the sheet can be reconstructed. This was the basic method employed by the principal investigator of MarcMus (2012), and the gained experience and expertise will be invaluable for the present project, as well as the added expertise brought by the other team members and consultants.
- **The objective will be to greatly improve the process, as well as using English as work language** (and not Portuguese, as before): not only will the material used for recording the images be substantially upgraded, but so will be the post-processing, thus creating high-quality images where WM, CM, respective Twinmarks (whenever possible) and chain-lines are clearly visible and measurable. A problem lies in the writing left by the scribe, as well as by the *rastra* (the staves): they tend to partially obscure both the WM and the CM. However, during the last few years, much progress has been made in methods and software for processing images and, specifically, enhancing the visibility of the WM/CM (DIETZ, 2004; RUIZ et al., 2019; STAALDUINEN et al., 2013).

Music paper and handwriting studies in Portugal (18th and 19th centuries): the case study of the Collection of the Count of Redondo (4 of 6)

- It is beyond the scope of this project to create a critical mass that will sustain what will eventually become the Music Paper and Handwriting Study Centre. However, promising seeds will be planted in a variety of ways: the project itself and the immediately visible and freely accessible outcomes (the website and searchable databases); the added experience and expertise of all the people involved at the end of the project; the training of the research fellow and of the two initiation research students (intensely at the beginning of their contracts, but also throughout); and the kick-off workshops.
- Dissemination in academia and beyond will also contribute to this process: the end-of-project colloquium will coincide with the opening of an exhibition at the participant institution, the National Library of Portugal, to be visited by the general public and children from schools, where, amongst other things, the inherent aesthetic qualities of watermarks and calligraphies will be appreciated. The exhibition will afterwards move to the centre par excellence of Portuguese paper studies: the award-winning Museu do Papel (the Paper Museum in Paços de Brandão, Northern Portugal); like before, it is expected that alongside the general public, it will also be visited by children and teenagers from schools.

Music paper and handwriting studies in Portugal (18th and 19th centuries): the case study of the Collection of the Count of Redondo (5 of 6)

- **Dissemination beyond academia will also be aided by using open-access software**, following CESEM policy of not using platforms requiring a license. With this in mind, the data will be available at the project website with an open-source CMS, Drupal, which uses the internet in a structuring way – it is software designed for creating websites – and integrates content in an organic way.
- **The dissemination will be further enhanced by linking and exporting the complete watermark/paper type database to the largest and most accomplished site devoted to paper studies, *Bernstein Project: the Memory of Paper***, where it will be freely accessible and researchable. Its mastermind, Emanuel Wenger, consultant to this project, will program and oversee this process.
- The international dimension of the project, a crucial strategy towards a levelling of Portuguese source criticism with the highest standards globally available, will be further enhanced by the **clear link with the International Association of Paper Historians (IPH) and the Asociación Hispánica de Historiadores del Papel (AHHP) provided by the three consultants: Maria José Ferreira dos Santos** (Founder of the AHHP and Portuguese delegate; IPH delegate in Portugal), **Maria del Carmen Hidalgo Brinquis** (General Secretary and founder of the AHHP; IPH delegate in Spain) and **Emanuel Wenger** (Council member and webmaster of the IPH).
- It is expected that these ties will endure for the envisaged Music Paper and Handwriting Study Centre (the logical outcome of the present project to be created by a **protocol between the participant institution, the National Library of Portugal (BNP), and the participant research unit, the Centre for the study of sociology and aesthetics of music (CESEM).**

Music paper and handwriting studies in Portugal (18th and 19th centuries): the case study of the Collection of the Count of Redondo (6 of 6)

Team:

- | | |
|---------------------------------------|---|
| • António Jorge Marques | Principal Investigator |
| • Andrew Woolley | Co-Principal Investigator |
| • João Pedro d'Alvarenga | Investigator |
| • Rui Araújo | Investigator |
| • Zuelma Chaves | Investigator |
| • Research fellowship (MA) | Eva Mathilde Ribeiro (16 months) |
| • Studentship (scientific initiation) | Lívia Pombal (10 months) (two grantees at any given time) |
| • Maria José Ferreira dos Santos | Consultant |
| • Maria del Carmen Hidalgo Brinquis | Consultant |
| • Emanuel Wenger | Consultant |
| • Pedro Sousa | Invited IT engineer |

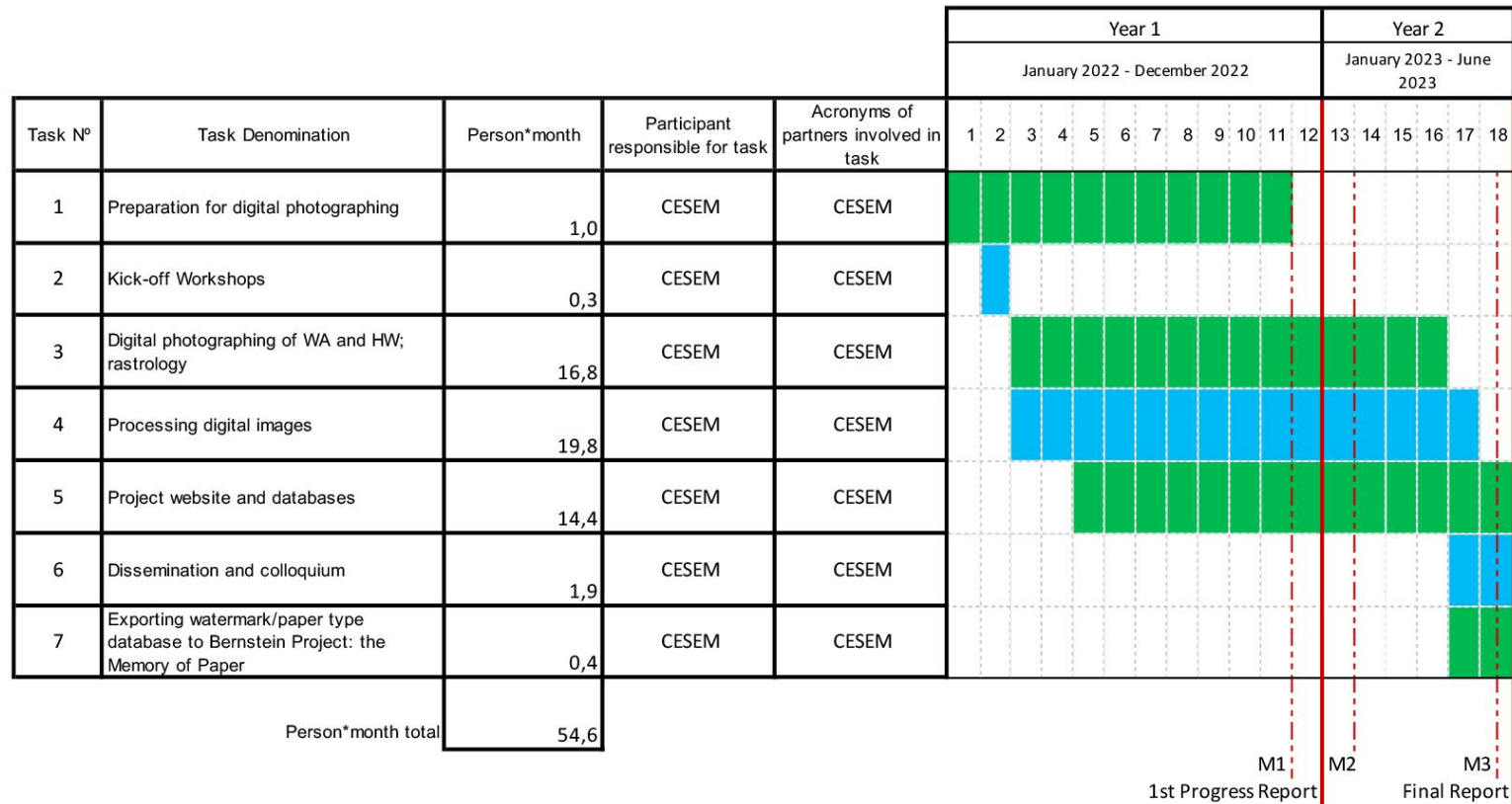
Material:

- PC (+ screen);
- Digital Camera Canon 6D Mark II (+ macro lens, tripod, accessories);
- [Light table];
- Flexible light sheet (PEL) 610 x 610mm;

MarcMus - Timeline

Project reference : EXPL/ART-PER/0749/2021

Project title: Music paper and handwriting studies in Portugal (18th and 19th centuries): the case study of the collection of the Count of Redondo



Milestones

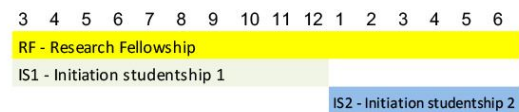
M1 - Description of all the music manuscript specimens

M2 - Launching of the website/databases

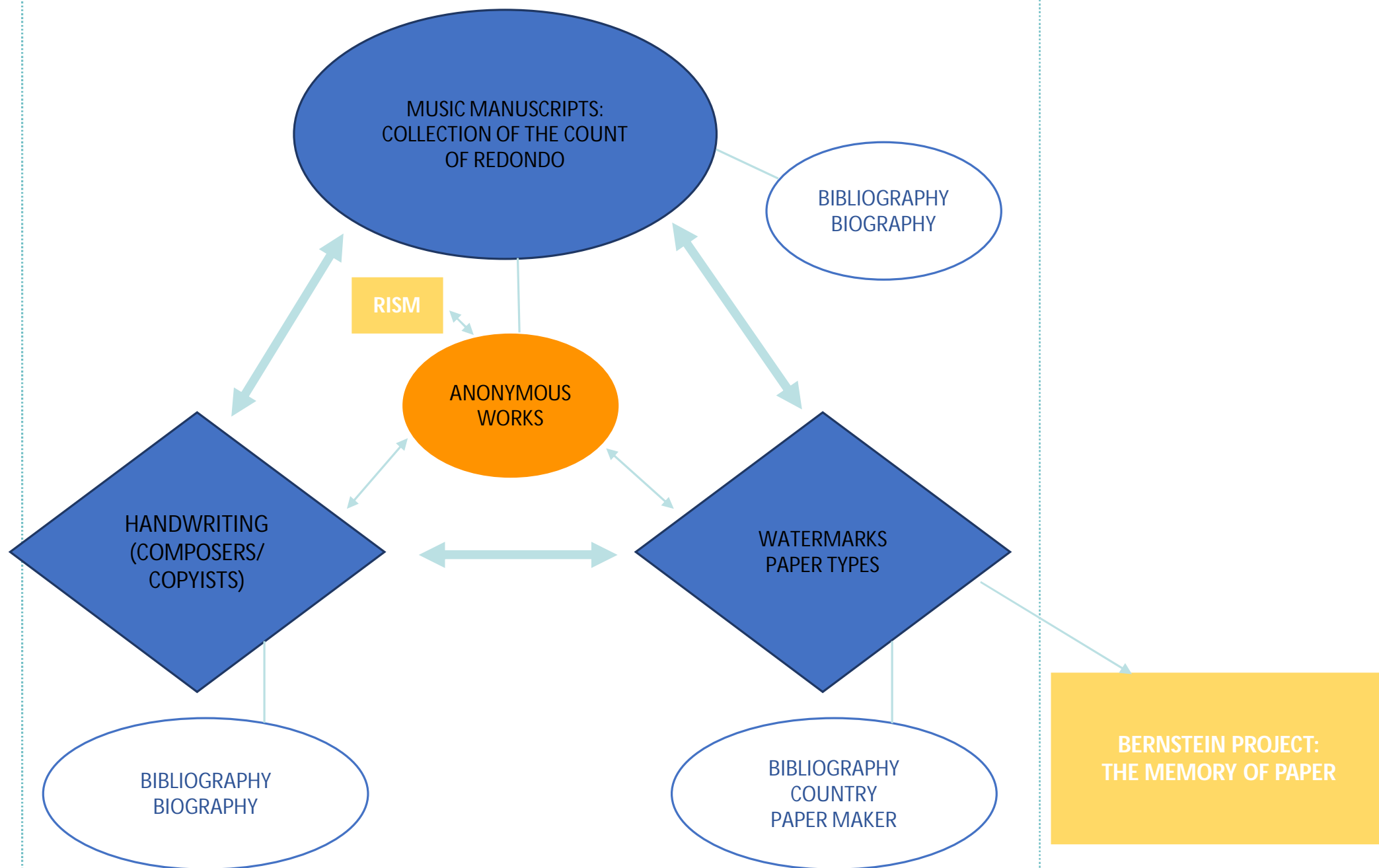
M3 - Colloquium and opening of the exhibition

month

Grants



MUSIC PAPER AND HANDWRITING STUDIES IN PORTUGAL (18TH AND 19TH CENTURIES)



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Thank you! Grazie! Danke! Děkuji! Merci! Þakka þér fyrir! Tack! Obrigado!