

CORPUS OF EARLY KEYBOARD MUSIC

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KEYBOARD MUSIC FROM THE
FELANITX MANUSCRIPTS

AMERICAN INSTITUTE OF MUSICOLOGY

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CORPUS OF EARLY KEYBOARD MUSIC

48

Juan Cabanilles and His Contemporaries

KEYBOARD MUSIC FROM THE
FELANITX MANUSCRIPTS

Edited by
Nelson Lee

Volume 2



AMERICAN INSTITUTE OF MUSICOLOGY

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1. All 124 pieces are ascribed to Cabanillas except nos. 207, 213–216, and 272–274, which are all by Esteve. In addition, no. 244, while attributed to Cabanillas in the source, is actually a short excerpt from Tiento 16 by F. Correa de Arauxo.

Foreword

The present edition contains 519 pieces¹ taken from the two large, late-seventeenth-century manuscripts of organ music belonging to the Fundació Cosme Bauçà at Felanitx,² Mallorca. The first manuscript, which carries the signature 173 and is the source for nos. 1–305 of this edition, is transcribed in its entirety. From the second manuscript, which in older literature was called “F2” but has since been designated “173bis,”³ only the first 214 pieces have been transcribed, pieces which were copied by the same scribe as MS 173. (The remaining 103 pieces in MS 173bis were copied by different scribes at a later date and are the work of anonymous composers of relatively mediocre abilities.) Of these 519 pieces, 209 have been published previously.⁴

This edition is divided up into five volumes for practical reasons, according to the following plan: vol. 1, nos. 1–162 (mostly versos, tones 1–2); vol. 2, nos. 163–286 (versos, tones 3–4); vol. 3, nos. 287–305 (mostly tientos, tones 1–8); vol. 4, nos. 306–394 (mostly versos, tones 5–6); vol. 5, nos. 395–519 (versos, tones 7–8, and the “Batalla Imperial”). The pieces appear in their original order. The editorial policy and a full critical report are included in each volume.

To the many individuals and institutions who were of help during the initial stages of this edition many years ago I extend my heartfelt gratitude, especially to Fr. Pere Xamena i Fiol, director and curator of the Fundació Bauçà; Dr. Barbara Brewster Hoag, who generously shared with me her time, expertise, and personal library; and Profs. emeriti Beekman Cannon, Manuel Duran, and Charles Krigbaum of Yale

1. To be precise, 516 different pieces plus three duplicates; nos. 149 and 194 are the same as nos. 221 and 228, respectively, and no. 189 is the same as the first part of no. 106.

2. Pronounced “fuh-luh-NEECH” = [fələˈnitʃ] (IPA).

3. Fr. Pere Xamena, “Dos manuscrits del músic J. B.^a Cabanilles a la Fundació C. Bauçà” in *IV Simposium sobre els Orgues Històrics de Mallorca*, 199–225 (Búger: Fundació ACA, 1998) refers to this manuscript as MS 173bis; his usage may be considered definitive, although neither the manuscript nor the holding institution is officially registered with RISM. This article also relates the story of how MS 173bis was temporarily lost in the 1970s, and it presents citations from and copies of letters concerning the manuscripts. Among the letters is one in which Msgr. Anglès expresses to Fr. Bauçà his enthusiasm for the discovery of the manuscripts, and one in which J. M. Llorens attempts to discourage Fr. Xamena from providing copies to foreigners.

4. Nos. 1–56, 79–80, 84–108, 110, 112–134, 163–189, 191–195, 231, 232, 238–242, 287–293, 295–296, 298–307, 309, 311, 314, 317–322, 330, 332, 334, 341, 361–363, 370–373, 396, 402–403, 405–408, 410, 414, 416–417, 419, 421, 423, 455–458, 460, 463, 465–467, and 519.

University. Last but not least, I wish to thank Dr. John Caldwell for his recommendation to the publisher, his invaluable editorial guidance, and his faithful support of a very long-term project.

Nelson Lee
Løten, Norway
Autumn 1998

It is a pleasure for me to complete this edition of the Felanitx manuscripts after a hiatus of some fifteen years due to a surfeit of other duties. The introductory material has been lightly updated to reflect new publications and information that has come to light since the first volume appeared.

Nelson Lee
Løten, Norway
Summer 2016

Primero Juego de Versos de Psalmudia de tercero tono.
Para Salmos. Con sus Mediaciones. Cabanillas.

fol. 79

163

3

8

[Mediacion]

13

18

9

Musical score for Soprano (S) and piano accompaniment, measures 9-12. The key signature has one sharp (F#). The soprano part begins with a whole note chord (F#4, A4, C5) and continues with a melodic line. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

13

fol. 90^v

Musical score for Soprano and piano accompaniment, measures 13-16. The key signature has one sharp (F#). The soprano part continues with a melodic line. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A reference to 'fol. 90^v' is present above the staff.

17

Musical score for Soprano and piano accompaniment, measures 17-20. The key signature has one sharp (F#). The soprano part continues with a melodic line. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The system concludes with a double bar line.

27. Otro de tercero tono. Cabanillas.

189

Musical score for piano accompaniment, measures 189-192. The key signature has one sharp (F#) and the time signature is common time (C). The piece is titled '27. Otro de tercero tono. Cabanillas.' The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

6

Musical score for piano accompaniment, measures 6-9. The key signature has one sharp (F#). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

56

Musical score for measures 56-58. The treble clef part begins with a half rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass clef part consists of a series of chords: G2-B2-D2, G2-B2-D2, G2-B2-D2, G2, B2, D2, and a final measure with a repeat sign.

59

Musical score for measures 59-61. The treble clef part begins with a half rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3. The bass clef part consists of a series of chords: G2-B2-D2, G2-B2-D2, G2-B2-D2, G2, B2, D2, G2, B2, D2, and a final measure with a half note G2.

fol. 106
62

Musical score for measures 62-64. The treble clef part begins with a quarter note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3. The bass clef part consists of a series of chords: G2-B2-D2, G2-B2-D2, G2-B2-D2, G2, B2, D2, G2, B2, D2, and a final measure with a half note G2.

37. Otro de tercero tono. Cabanillas.

227

Musical score for measures 227-229. The treble clef part begins with a half rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass clef part consists of a series of chords: G2-B2-D2, G2-B2-D2, G2-B2-D2, G2, B2, D2, G2, B2, D2, and a final measure with a half note G2.

4

Musical score for measures 230-232. The treble clef part begins with a quarter note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass clef part consists of a series of chords: G2-B2-D2, G2-B2-D2, G2-B2-D2, G2, B2, D2, G2, B2, D2, and a final measure with a half note G2.