

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 3



AMERICAN INSTITUTE OF MUSICOLOGY

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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” = [fòlɔ'nitʃ] (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, 112–34, 163–89, 191–95, 231, 232, 238–42, 287–93, 295–96, 298–307, 309, 311, 314, 317–22, 330, 332, 334, 341, 361–63, 370–73, 396, 402–3, 405–8, 410, 414, 416–17, 419, 421, 423, 455–58, 460, 463, 465–67, and 519.

93

S
T

A
B

96

fol. 139

99

102

105

Tiento de septimo tono. Trasportado por Delasolre. Cabanillas.

293.

System 293, measures 1-6. The music is in G major (one sharp) and common time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

7

fol. 170

System 7, measures 7-11. The right hand has a more active melodic line with sixteenth-note runs. The left hand continues with a simple accompaniment. A page number 'fol. 170' is indicated above the staff.

12

System 12, measures 12-17. The right hand features a melodic line with some grace notes and slurs. The left hand accompaniment remains consistent with the previous systems.

18

System 18, measures 18-22. The right hand has a melodic line with some grace notes and slurs. The left hand accompaniment remains consistent with the previous systems.

23

System 23, measures 23-28. The right hand has a melodic line with some grace notes and slurs. The left hand accompaniment remains consistent with the previous systems.