Historical Organ-Recitals

Collected, Edited, and Annotated by

JOSEPH BONNET

IN SIX VOLUMES

I. Forerunners of Bach: Hofhaimer to Du Mage

II. Johann Sebastian Bach

III. Masters of the 18th and early 19th Centuries: Handel, Mozart, etc.

IV. Three Composers of the Romantic Period: Schumann, Mendelssohn, and Liszt

V. Modern Composers: Franck to Reger

VI. Old Spanish Masters: Cabezón to Cabanilles

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JOSEPH BONNET

HISTORICAL ORGAN-RECITALS

IN SIX VOLUMES

VOL. VI

Old Spanish Masters

(Anciens Maîtres Espagnols)
(1500–1700)

Eleven Pieces for Organ

Collected, Edited, and Annotated by

JOSEPH BONNET

Organist of St. Eustache, Paris
Président de l'Institut Grégorien
Professeur de la Classe Supérieure d'Orgue
à l'École César-Franck

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A MON TRÈS CHER AMI

LE RÉVÉREND PÈRE NÉMÉSIE OTAÑO

EMINENT APÔTRE DE LA MUSIQUE D'ORGUE

PREFACE

This volume, the sixth in the Historical Organ Recitals, is devoted entirely to the Spanish school from the 16th to the beginning of the 18th century. The compositions that I have here been able to bring together again are of incomparable beauty. Some are grandly and profoundly mystical, or suffused with powerful inspiration and truly romantic ardor; others have thoroughly classical charm and purity or alluring vividness.

One's heart is wrung with sadness and anguish to think of the artistic treasures destroyed along with the libraries in the course of the civil war in Spain. Who will ever be able to say how many music manuscripts may have been reposing in the churches awaiting publication to reveal to the world their glorious and beneficent beauty, and are now—alas—but a heap of ashes?

Father Anglès tells us that "the Spanish cathedrals always took special care of their archives of polyphonic vocal music, which they entrusted to the master of the chapel. There was nothing of the same care, however, expended on their organ music: this they neglected, as it was in the private and personal possession of the organist. Therein lies the secret of the irreparable loss of so much Spanish organ-music of the early period."[1]

Fortunately, beginning in 1895 Felipe Pedrell was able to publish in his collection *Hispaniae Schola Musica Sacra* the works of Antonio de Cabezón. In 1914 Father Villalba, the master of the chapel at the Escorial, edited a small *Antología de Organistas Clásicos.* Lastly, in 1927 Father Anglès began the publication of Cabanilles' complete organ works. One can judge of this music's interest by the three *Tientos* included in the present volume. We hope most sincerely that with God's aid and in better times this eminent musicologist, Father Anglès, can proceed with his project and bring it to a successful conclusion.

[1]Introduction to *Musici Organici Johannis Cabanilles Opera Omnia,* by Hyginii Anglès Pbri. (Vol. I).

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NOTES ON THE COMPOSERS AND THEIR WORKS PUBLISHED IN THIS VOLUME

Antonio de Cabezón, born at Castrillo de Matajudíos (Burgos) in 1510, blind from infancy; died in Madrid in 1566 as organist and cembalist to King Philip II of Spain. Cabezón was regarded as one of the foremost and most illustrious organists of his time. In the vigor of his works, the nobility and austerity of his conceptions, we have a reflection of the Spain of that epoch.

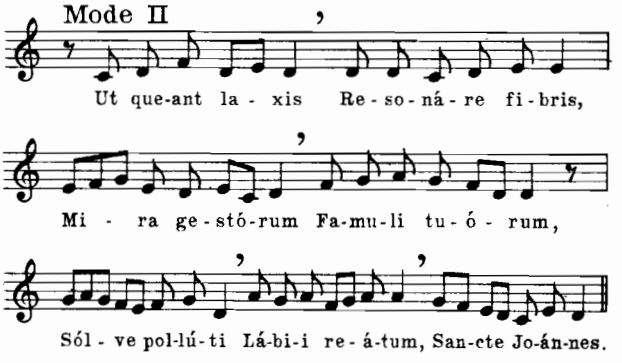
Felipe Pedrell does not say definitely that the **Canción Religiosa** is Cabezón's; but, as it formed a part of the *Libro de Cifra Nueva* collected and published by Venegas de Henestrosa in 1557, and as that collection was in great part made up of works by Philip II's organist, Pedrell does not deny with any greater definiteness that it is Cabezón's. This Christmas carol sings with tenderness and exquisite charm of the descent to earth of Christ, born of the Virgin Mary, for the redemption of mankind.

In the **Differencias sobre la Gallarda Milanesa** we recognize the vigorous and firm style of Cabezón at his best. The emotion that he here attains is of the most powerful order. One can picture the son of Charles V relaxing from the cares of state by listening to pieces such as this played either in his Escorial palace or during his extensive travels, on which he was usually accompanied by his favorite musician.

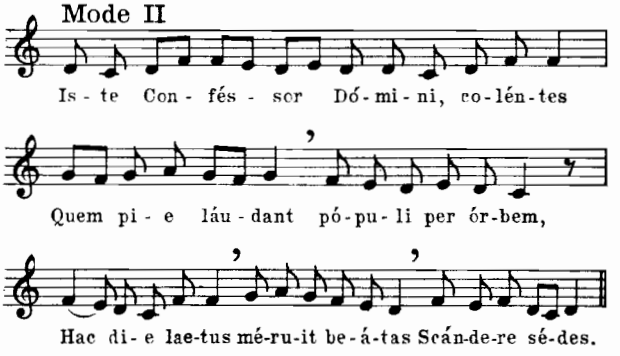
The **Fuga a Cuatro** is in reality a double canon at the fourth below and at the octave—a composition, as André Pirro says, "of extraordinary workmanship". To shed perfect light on all the voices of the polyphony and to avoid confusing the inner ones, we have placed them on the two manuals and pedal with different timbres. Some time after this piece was composed Correa recommended in his *Facultad Orgánica* a similar procedure in the execution of certain of his pieces, and later still Nicolas de Grigny supplied the same kind of registration himself for the five-voiced fugues in his *Livre d'Orgue.*

In the magnificent paraphrase of a Gregorian hymn, **Ut Queant Laxis,** Cabezón shows his kinship with his illustrious contemporaries St. Theresa of Avila, St. John of the Cross, and Tomás de Victoria. Here his music takes on accents of an ardent mysticism to which no listener can remain insensible.

The liturgical melody used in this piece really belongs to the hymn *Iste Confessor.* The hymn *Ut Queant Laxis* was composed in honor of St. John the Baptist by Paul the Deacon, a monk of Monte Cassino and a friend of Charlemagne. In the 11th century the Benedictine monk Guido d'Arezzo observed that the notes sung on the initial syllables of the half-lines formed the sequence of the first six degrees of the scale. He named each degree by the corresponding syllable (*ut, re, mi, fa, sol, la, si*) and thereby greatly facilitated the study of musical intervals.



The music of the *Iste Confessor,* to which the words of the hymn *Ut Queant Laxis* were afterwards adapted, is as follows:



It will be noted that in the treatment of this melody Cabezón, like the other polyphonic composers of his time, frees himself from the limitations of the Gregorian modes. Modern tonality was already far along in its development at this time, and the demands of polyphony made him abandon the old modality. Gregorian chant, moreover, had lost much of its melodic purity in the 16th century, and was then clearly in decline. Only with the appearance of the studies undertaken in the 19th century by the Benedictines of Solesmes—and, since then, steadily pursued by them—could we see the Gregorian melodies restored to their beautiful and true original form.

Fray Tomás de Santa María (15..–1570), a Dominican of Castile, is the author of a keyboard method *Arte de Tañer Fantasía, assí para Tecla como Vihuela*[2] (1565), in which he gives numerous rules of technique: the placement of the hands, attack, touch, fingerings, rhythm, ornaments, etc. His compositions, mostly in the *ricercare* form, are written with great purity of style and are marked by exquisite serenity.

Sebastián Aguilera de Heredia (1570–16..), priest and organist at the cathedral of Saragossa, educated at the cathedral of Huesca... "His compositions are remarkable not only for the mastery they display in the imitative and fugal style, but also for the good taste and elegance of each melody in the polyphonic ensemble."[3]

The **Obra de Octavo Tono Alto,** from the beginning, is distinguished by its air of pride and nobility. The word *Ensalada* ("salad") explains the form of this piece, composed as it is of themes varied in character and rhythm—a sort of harmonious mélange, colorful and savory. The composition proceeds with warm enthusiasm: notice measures 93 ff. Thereafter sections in $\frac{3}{1}$ and $\frac{3}{2}$, calmer and more reflective, afford a highly successful contrast. A powerful and irresistible inspiration animates the last part, from a little before the $\frac{6}{4}$ to the conclusion of the work.

Francisco Correa de Araujo (1581?–1663), a Dominican, was organist of the Collegiate Church of Seville. Some historians say that he subsequently became Bishop of Segovia. Of the piece that is published herewith, Pirro has written as follows:

"A *Tiento* of the fourth tone shows us Correa as a serious composer. The laments therein are profound and limitless, like the laments of the Spanish composers who preceded him. He likes dissonant chords and slow, breathless rhythms. The movement of his measure grows lively only to be broken by a heavier shock. Sometimes the somber harmonies on which he lingers would be suitable accompaniment to the songs of captives, *llenas de dolor y sentimiento* ('full of pain and sorrow'), of which Calderón speaks. It would seem that the musician wishes to remind us that

> Siempre traen paces juradas
> La música y la tristeza[4]

and, looking ahead, we may say that he justifies Taine's remark about the Spanish people: 'What distinguishes them from all others is the need they feel for harsh and poignant sensation. Such is the mood they prefer: other moods seem to them uninteresting.' This melancholy becomes feverish and leads to violence: the peroration of the *Tiento a modo de Canción* is tumultuous and rude."[5]

This composition, calm and mystic at the beginning, ends in feverish romanticism. It seems to leap through time and space, beginning with Victoria and ending with Schumann.

It has not, to our knowledge, ever been published in its entirety since the edition in *cifra* ("tablature") that the composer presented in his *Facultad Orgánica* (1626). Pirro gives a few fragments of it among the musical examples in his *L'Art des Organistes.*

The Spanish masters were the very first to publish treatises on keyboard technique, long before Diruta's *Transilvano* (1597–1609). The following are the titles and dates of their principal works of an instructive nature known to us:

Fray Juan Bermudo (of the Minorite friars): *Declaración de Instrumentos Musicales* (1555)

Fray Tomás de Santa María: *Arte de Tañer Fantasía* (1565)

Hernando de Cabezón: *Obras de Musica para Tecla, Arpa y Vihuela de Antonio de Cabezón* (1578)

Francisco Correa de Araujo: *Facultad Orgánica* (1626)

[2]"The Art of Improvising, both on Keyboard Instruments and on the Guitar".

[3]Eslava, *Apuntes Biográficos* in his *Lira Sacro-Hispana.*

[4]"Music and sorrow are always united in the closest bond."

[5]André Pirro, *L'Art des Organistes* in *Encyclopédie . . . du Conserratoire,* ed. Lavignac, 2e Partie, Vol. 2.

In the preface to the edition of the works of Antonio de Cabezón (*Proemio al Lector en Loor de la Música*[6]), his son Hernando gives some indications "of the order to be followed in ascending and descending the keyboard". Bermudo, Santa María, and Correa discuss at length these questions of technique, and already employ all five fingers on the keyboard. One can scarcely imagine it possible, moreover, to execute the compositions of this period, often written in five or six voices, without the use of all five fingers.

Juan Bautista José Cabanilles (1644–1712) was born at Algesemi, near Valencia. He was a priest and organist at the cathedral of Valencia. Several historians spell his name Cavanillas and Cabanillas, and have claimed that he was also organist of the cathedral church of Urgel. Father Anglès, in the work cited, has restored to him his true name and furnished proof of his constant attendance at the Valencia post from 1665 until his death.

The **Tientos** ("preludes") published in the present volume are numbered II, XVI, and XV in the first volume of the Anglès collection.

The **Tiento** in B♭ is marked **Lleno,** which means "Full" (*Plein-Jeu*, "Mixtures"). It is my duty to point this out so that fellow-organists may conform to the registration prescribed by the composer if they wish. Although it is my custom to remain scrupulously faithful to composers' intentions, I take the liberty of proposing a different registration for this work. In the first place, the registers that I use in this circumstance belong to the traditional classic organ. Also, I believe that the vividness and complete charm of this *Tiento* are thrown into sharper relief and enhanced by this registration. Lastly, in a recital of early Spanish music, the composition thus presented will afford an element of variety and contrast that would otherwise be lacking.

The theme of the **Tiento** in D minor foreshadows that of the Fugue in C♯ minor in Johann Sebastian Bach's *Well-Tempered Clavichord*, Book I, that of Liszt's Fantasy and Fugue in C minor (*Ad nos*), and that of César Franck's symphony. We notice here the exposition of the fugue with its four regular entries: tonic, dominant, tonic, dominant. The development in this work is magnificent, the *falsas* ("dissonances") lending it a sublime and profoundly moving character, as in the concluding **Tiento 5^to^ Tono.** The latter is, however, sharply distinguished from the preceding by its air of pride and energy. Like the stones of the Escorial and of the Toledo cathedral, each chord rises towards heaven. It is the song of the real, enduring Spain. The mark of time disappears from this incomparable work: it is music of eternity.

[6] "Prologue to the Reader in Praise of Music."

Canción religiosa

"De la Virgen que parió y del Niño que nació"
"De la Vierge qui enfanta et de l'Enfant qui naquit"

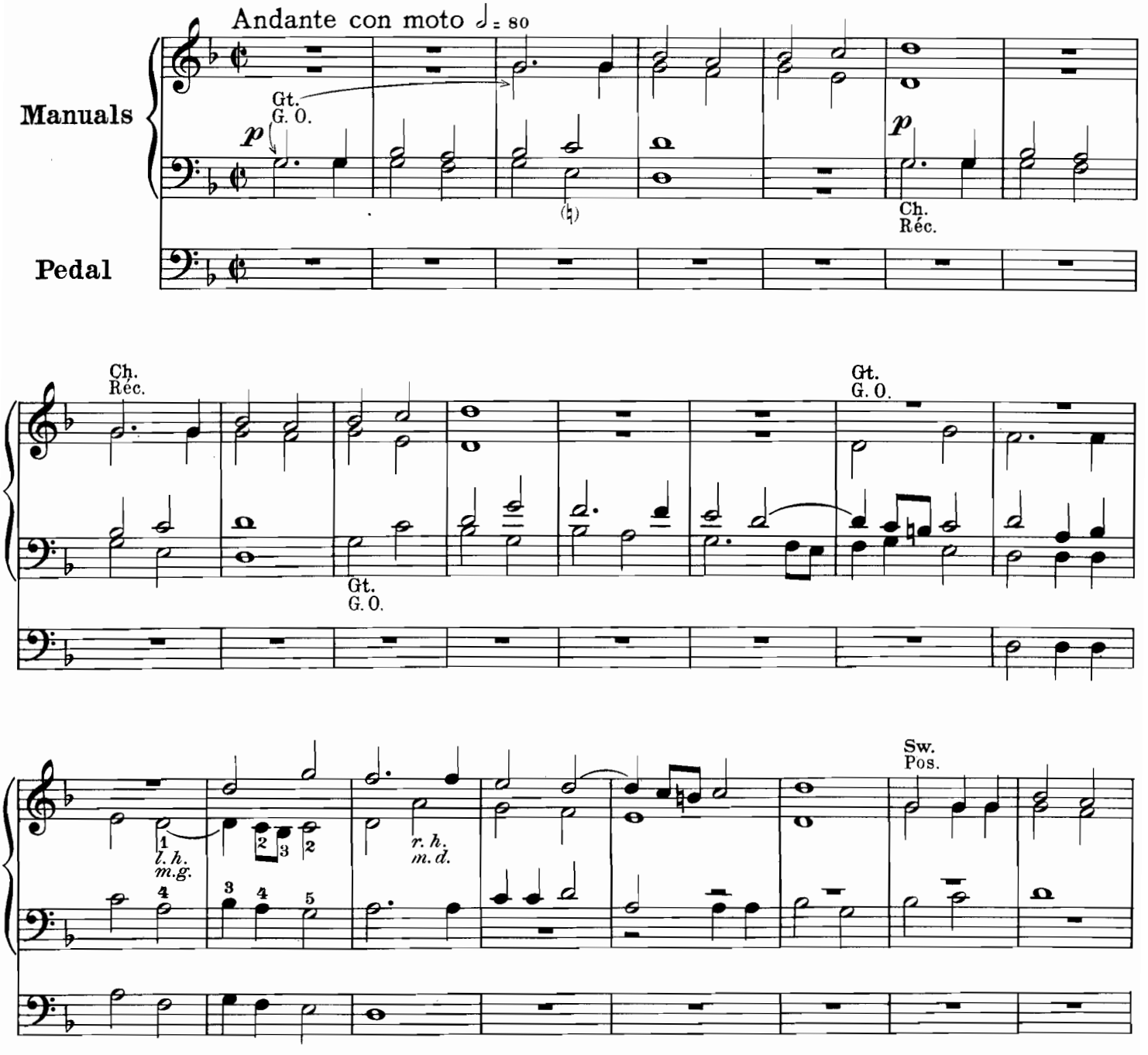
Christmas Carol

Swell: Flutes 8′, 4′
Great: Gedeckt, or soft Flute 8′
Choir: Flutes 8′, 2′
Pedal: No stop, Sw. and Gt. to Ped. only
Sw. to Gt.

Récit. : Bourdon 8, Flageolet 2
Positif : Bourdon 8, Flûtes 8 et 4
Grand Orgue: Bourdon 8
Pédale : Tirasses G. O. et Positif seules
Positif accouplé au G. O.

Edited by Joseph Bonnet

Antonio de Cabezón
(1510-1566)



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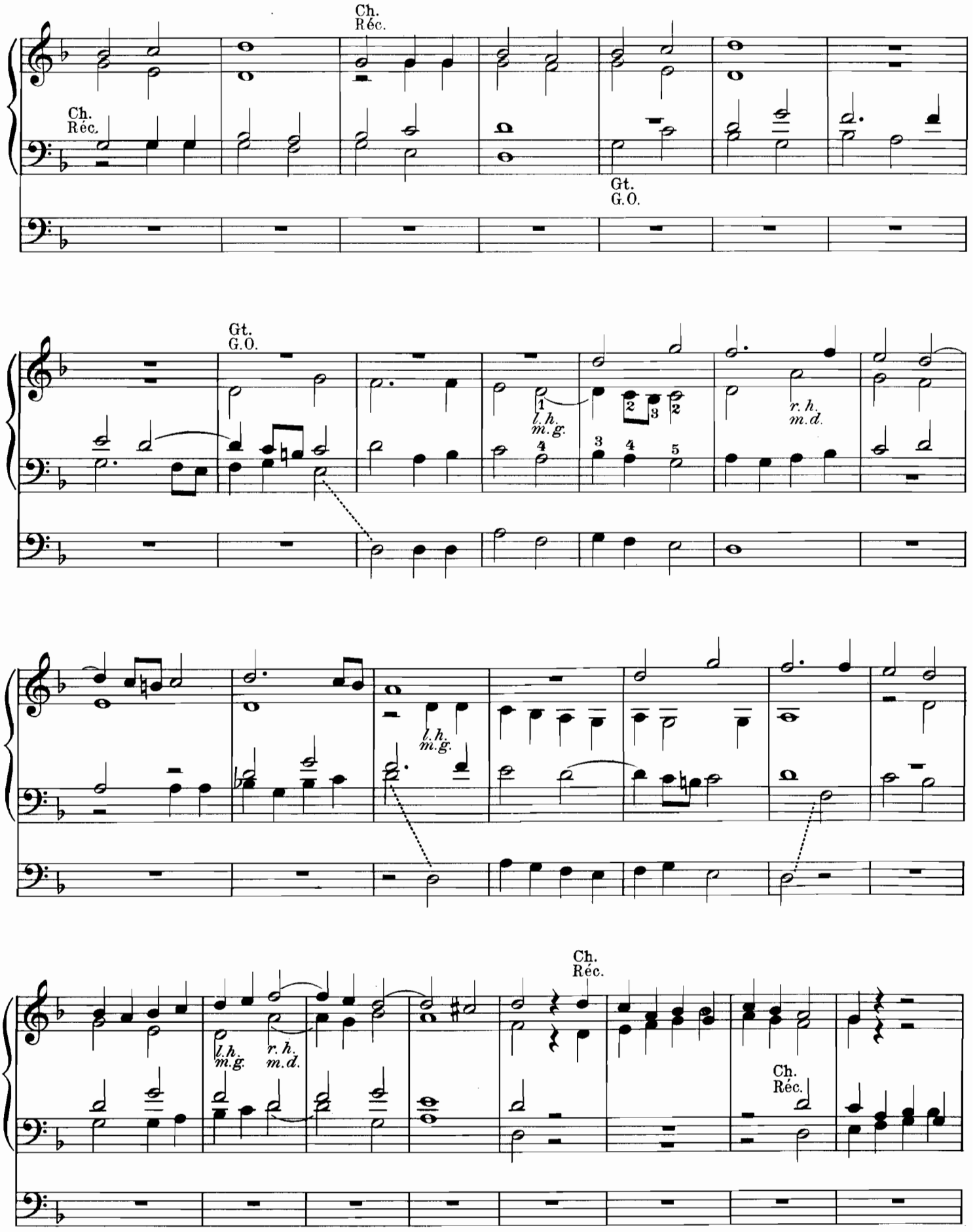
Ch.
Réc.
Ch.
Réc.
Gt.
G.O.
Gt.
G.O.
l.h.
m.g.
r.h.
m.d.
l.h.
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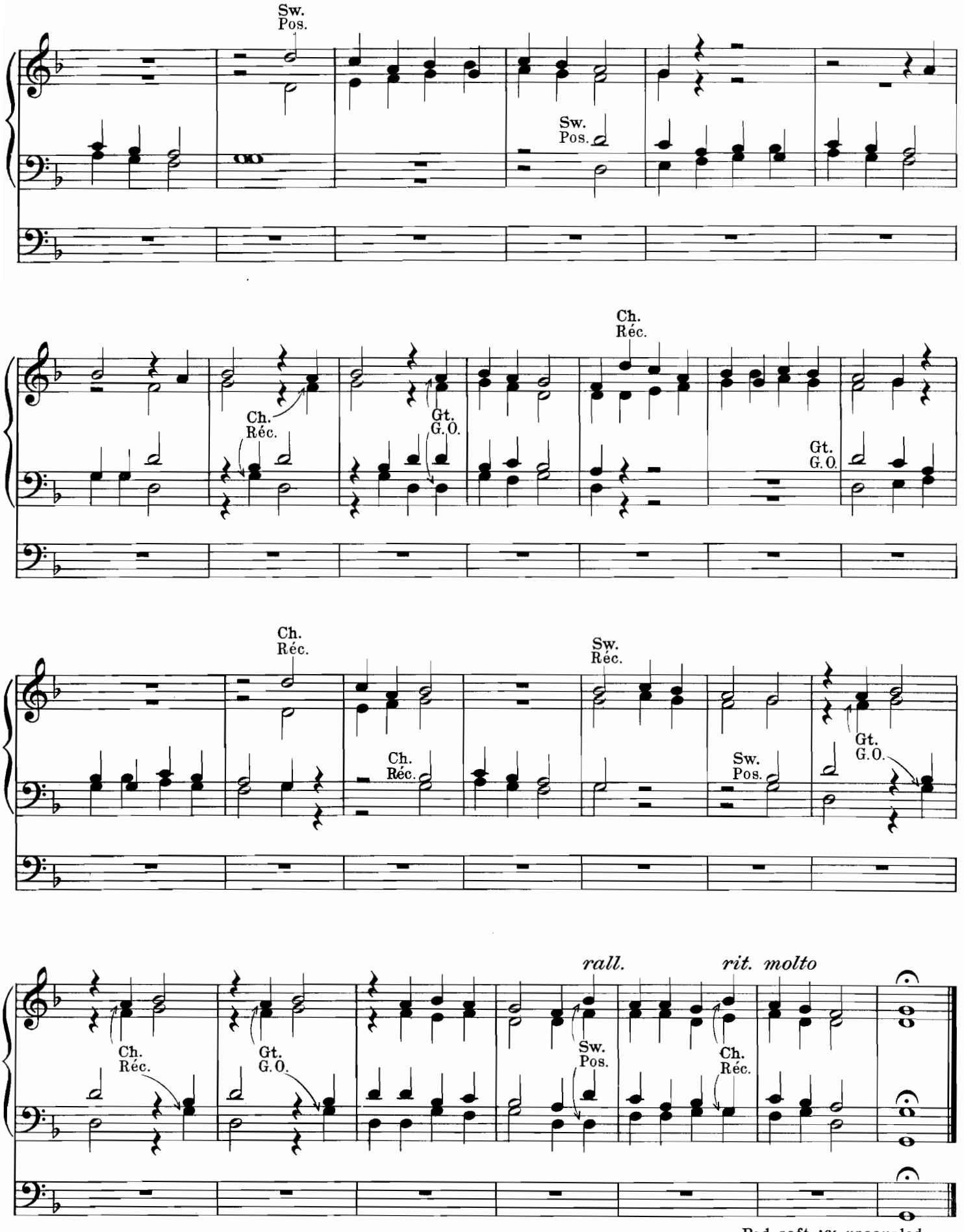
r.h.
m.d.
Ch.
Réc.



Ped. soft 16′, uncoupled
Ped. Soubasse 16, sans tirasses

Diferencias sobre la Gallarda Milanesa

Variations on the Milanese Galliard
Variations sur la Gaillarde Milanaise

Swell: Full, (box closed)
Great: 16′, 8′, 4′, 2′
Choir: 8′, 4′, 2′
Pedal: 32′, 16′, 8′, 4′
Sw., Gt. and Ch. to Ped.
Sw. and Ch. to Gt.

Récit. : Grand Chœur. (Boîte fermée)
Positif : Fonds 8, 4, 2, Nazard 2⅔
Grand Orgue: Fonds 16, 8, 4, 2
Pédale : Fonds 32, 16, 8, 4
Tirasses G. O., Pos. et Réc.
Accouplements Réc. au G. O.
et Pos. au G. O.

Edited by Joseph Bonnet

Antonio de Cabezón
(1510-1566)

Maestoso ♩ = 60

Manuals

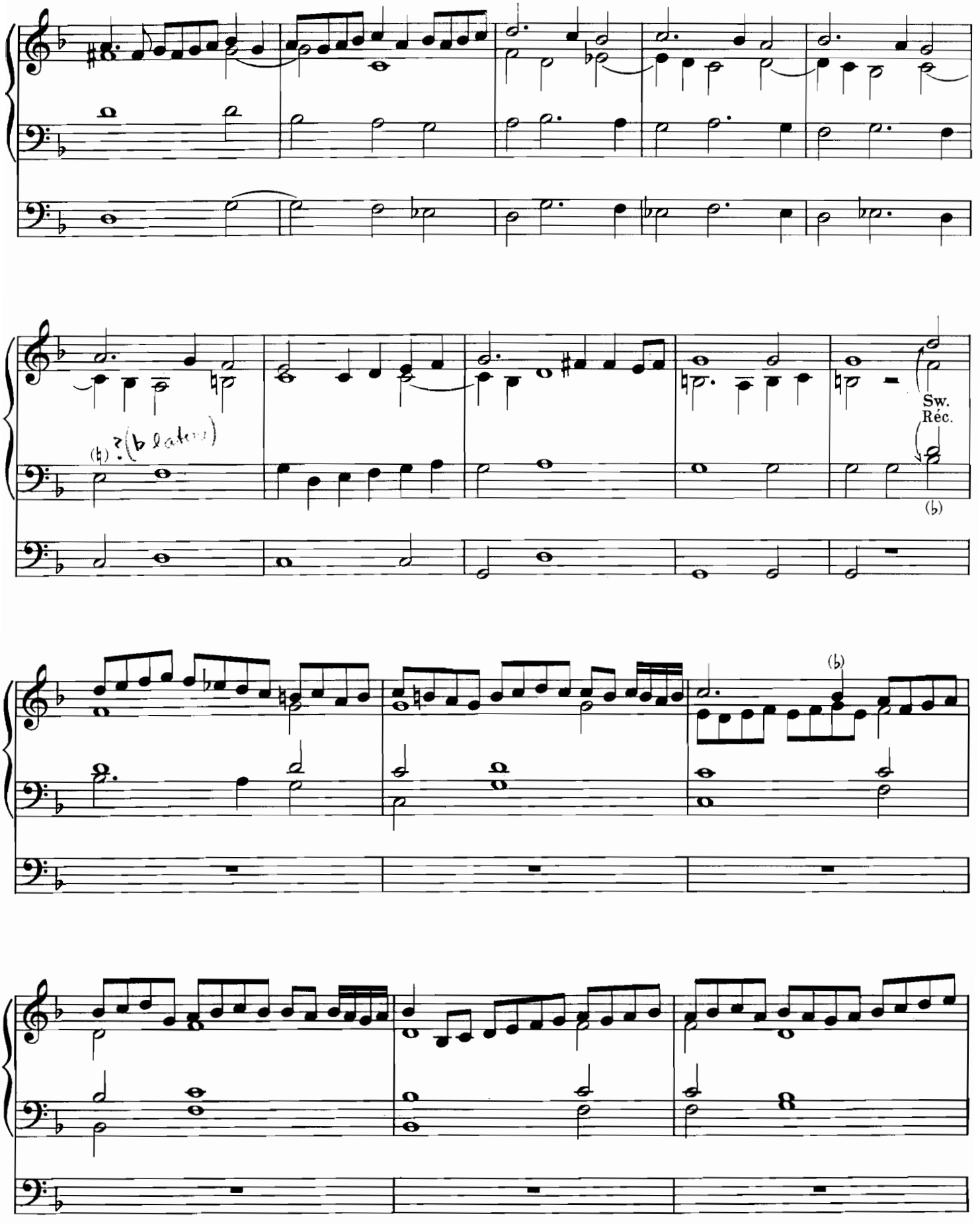
Pedal

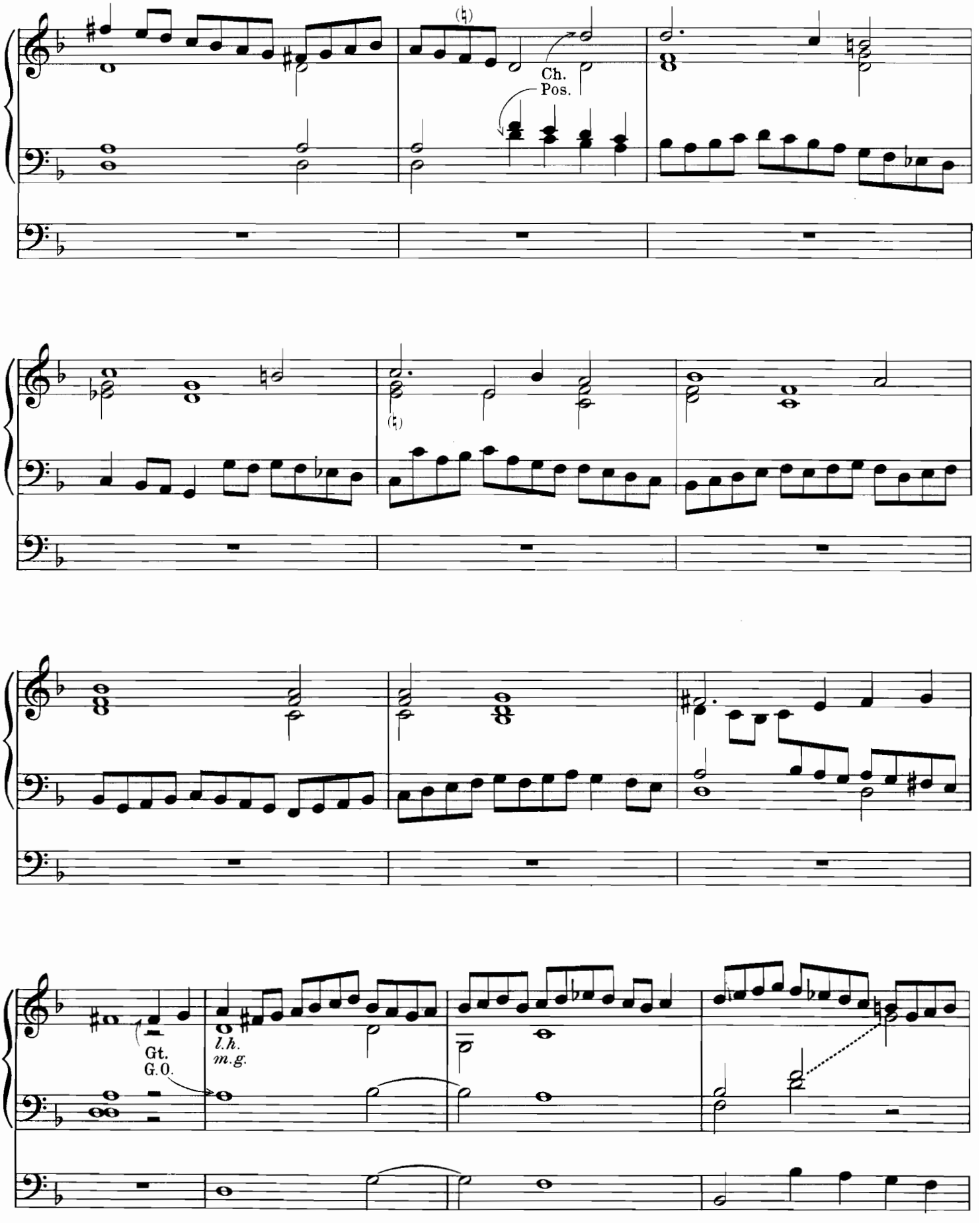
f Gt. (G. O.)

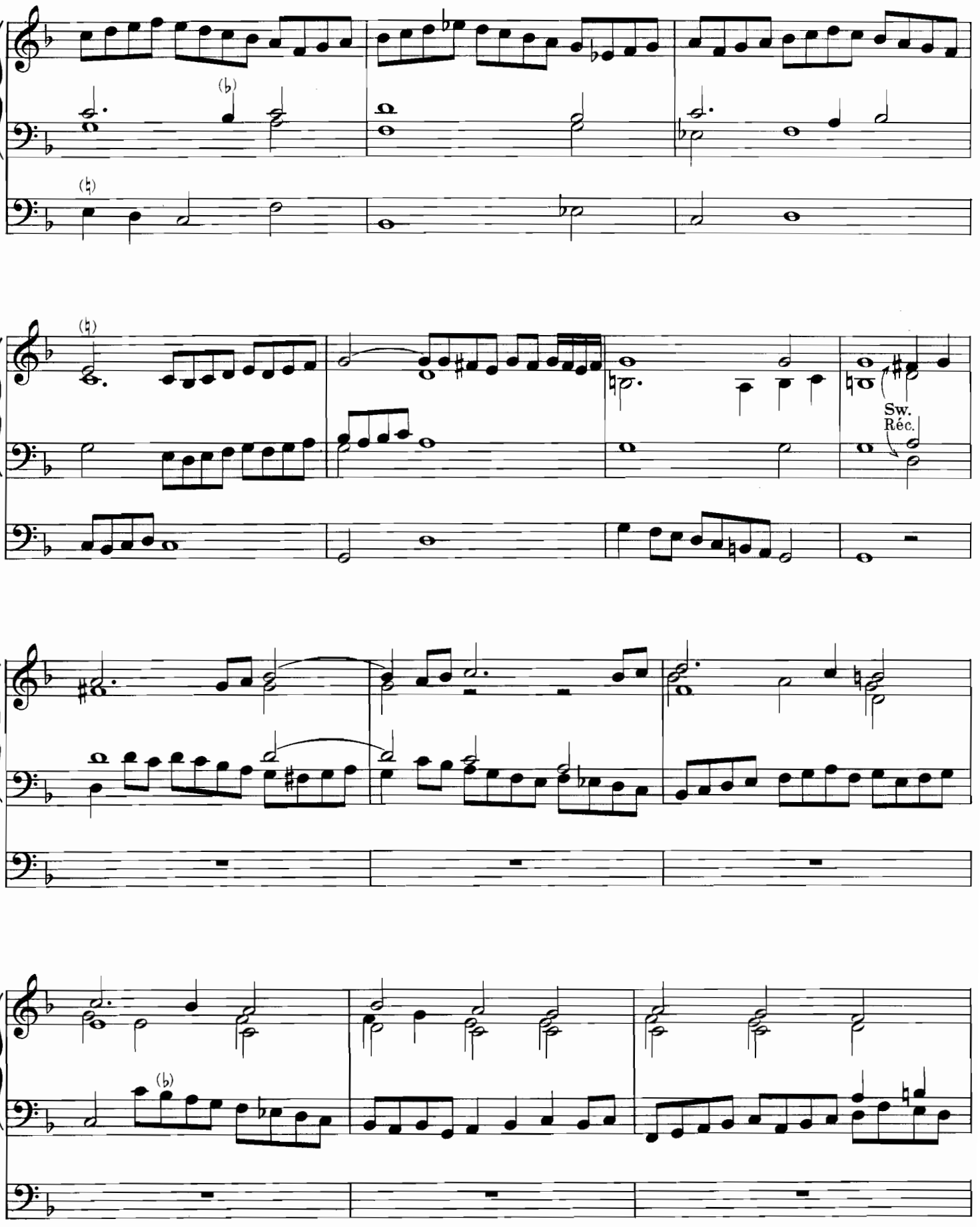
f

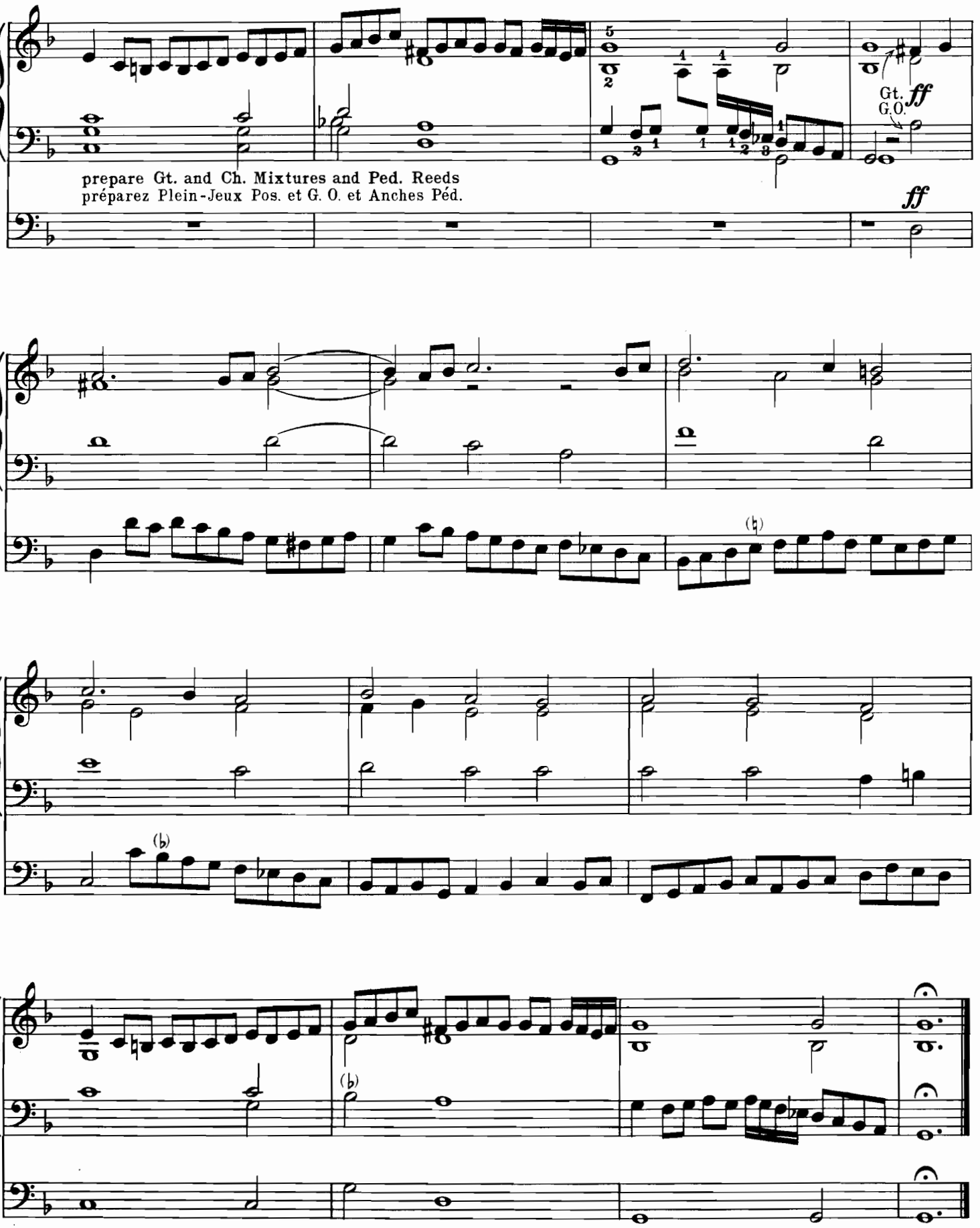
Sw. Réc.

Gt. G. O.


Sw.
Réc.


Ch.
Pos.
Gt.
G.O.
l.h.
m.g.


Sw.
Réc.


Gt.
G.O.
ff
prepare Gt. and Ch. Mixtures and Ped. Reeds
préparez Plein-Jeux Pos. et G. O. et Anches Péd.
ff

Fuga a cuatro

Double Canon

Swell: Soft Trumpet 8′
Great: 8′, 4′ (and Nazard 2⅔′ if available)
Choir: Corno di Bassetto 8′
Pedal: Soft Bourdon 16′, Ch. to Ped.

Récit. : Trompette 8
Positif : Cromorne 8
Grand Orgue: Bourdon 8, Prestant 4, Quinte 2⅔, Doublette 2, Tierce 1⅗
Pédale : Soubasse 16, Tirasse Récit.

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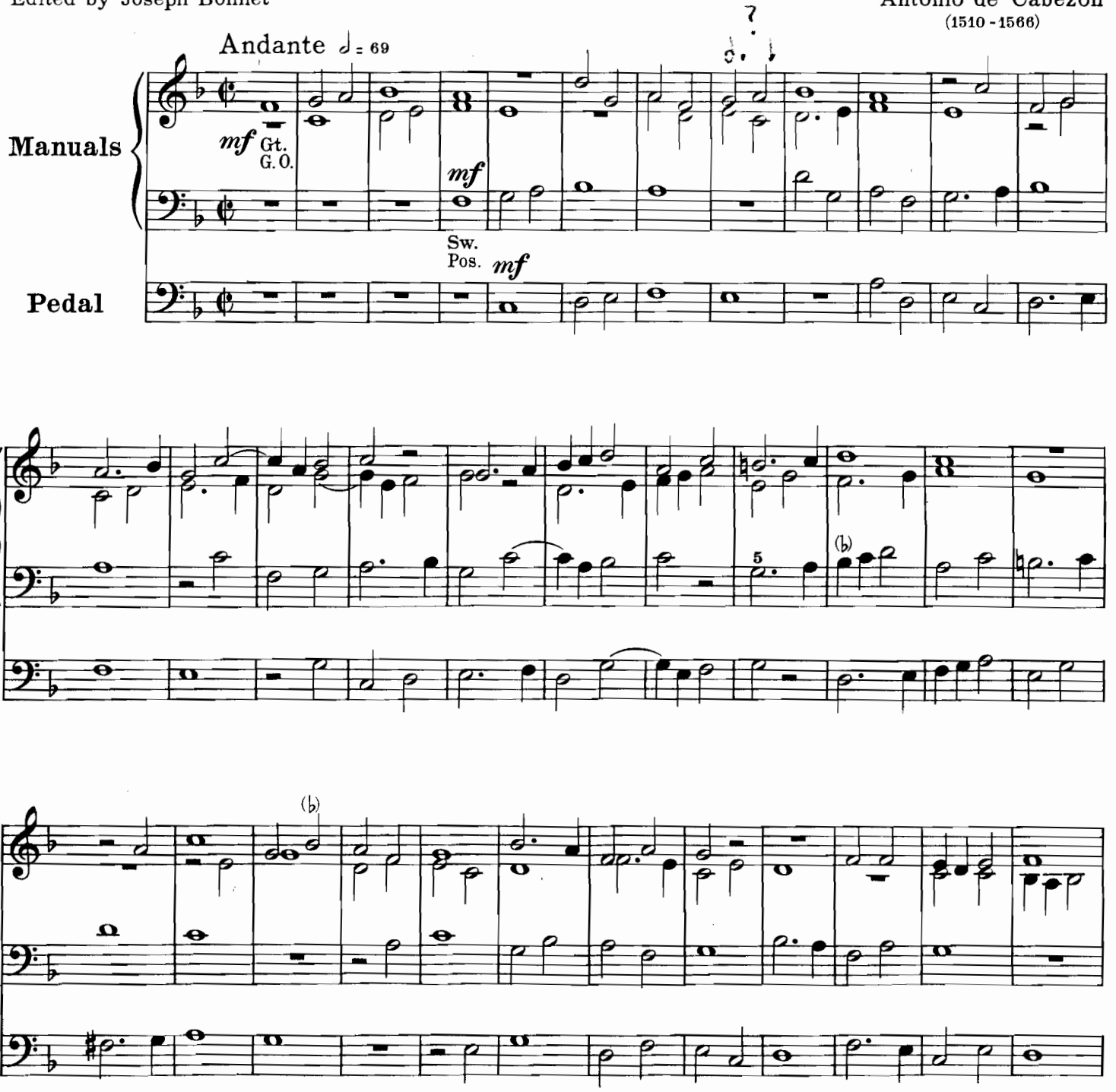
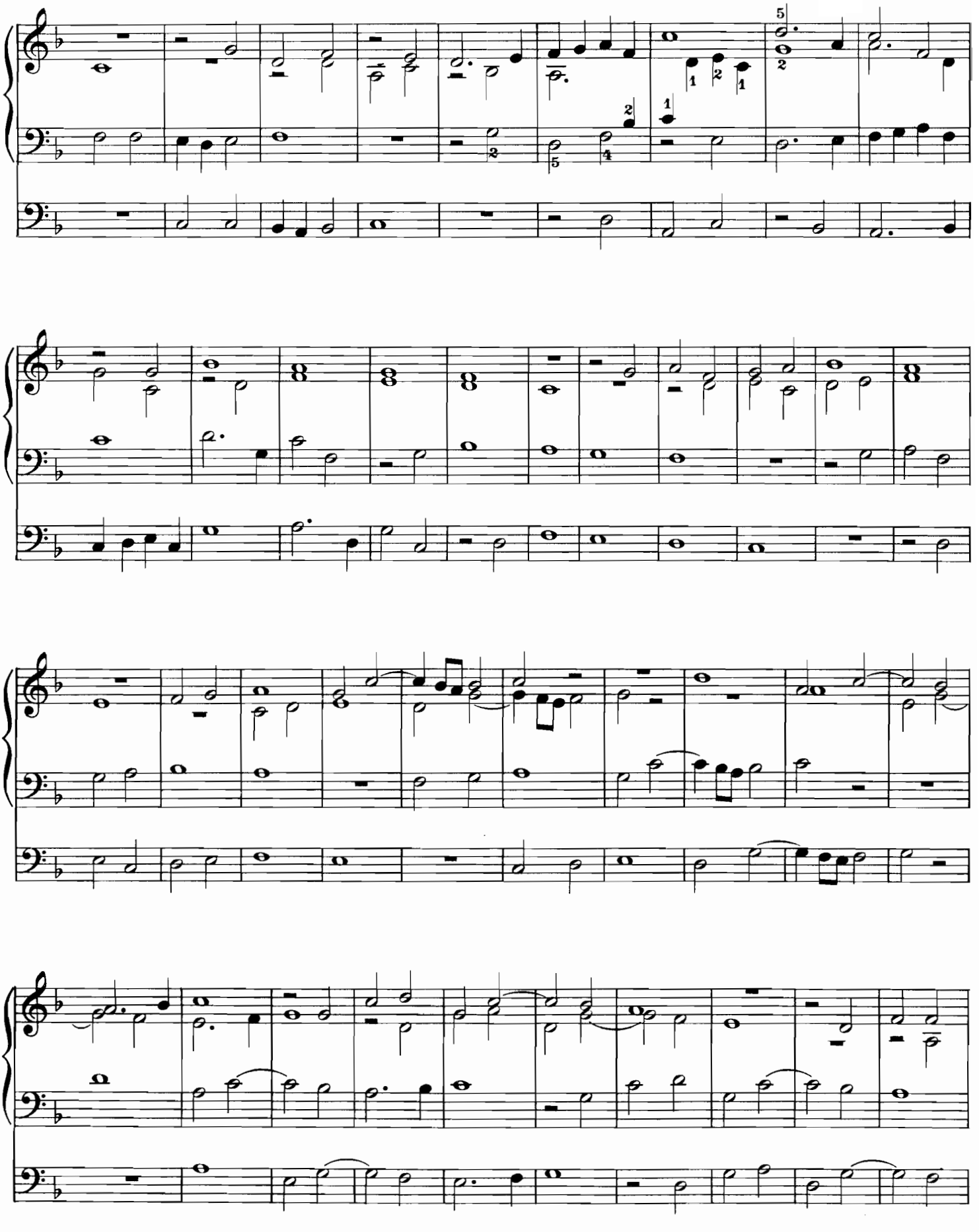
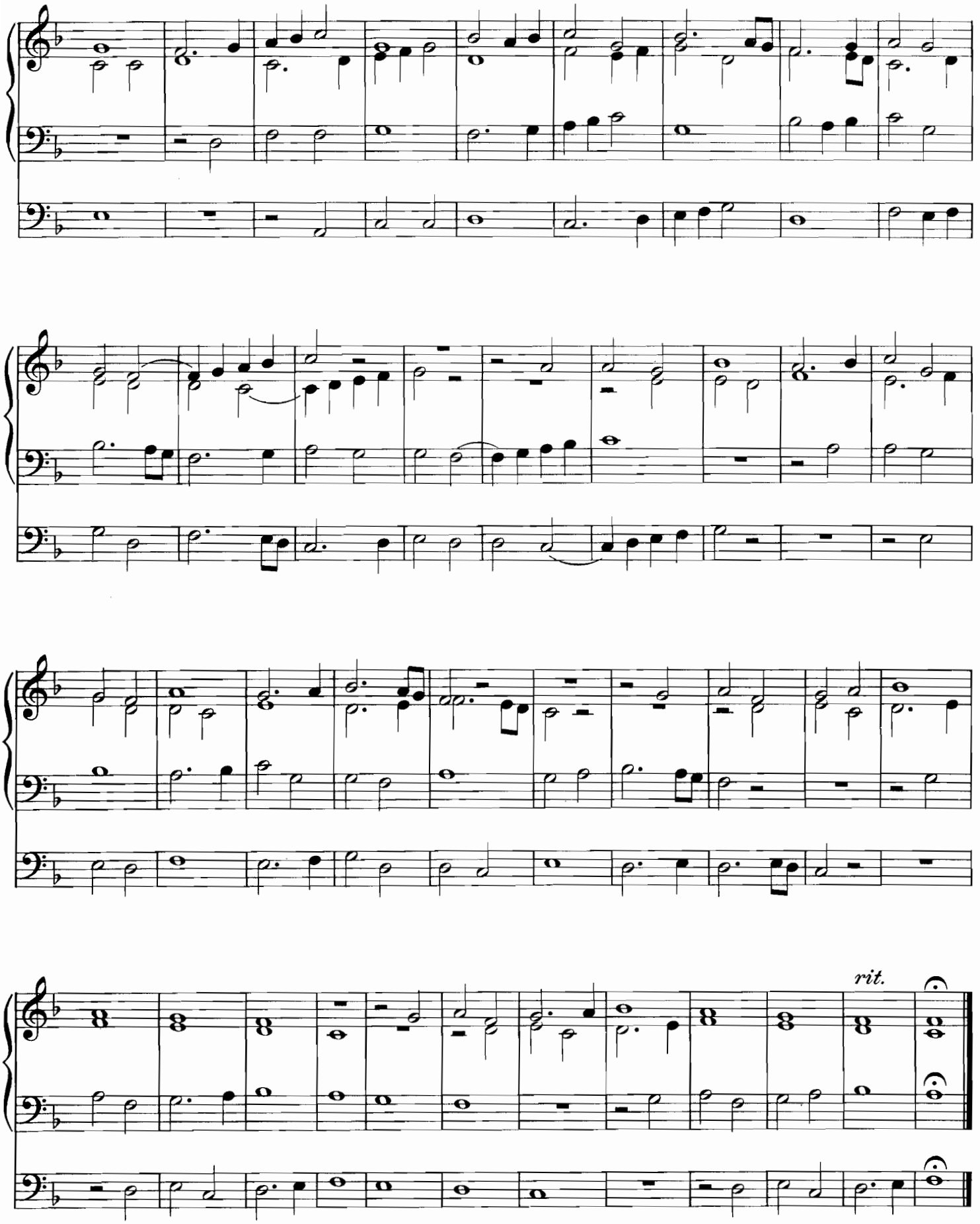
Antonio de Cabezón
(1510 - 1566)






rit.

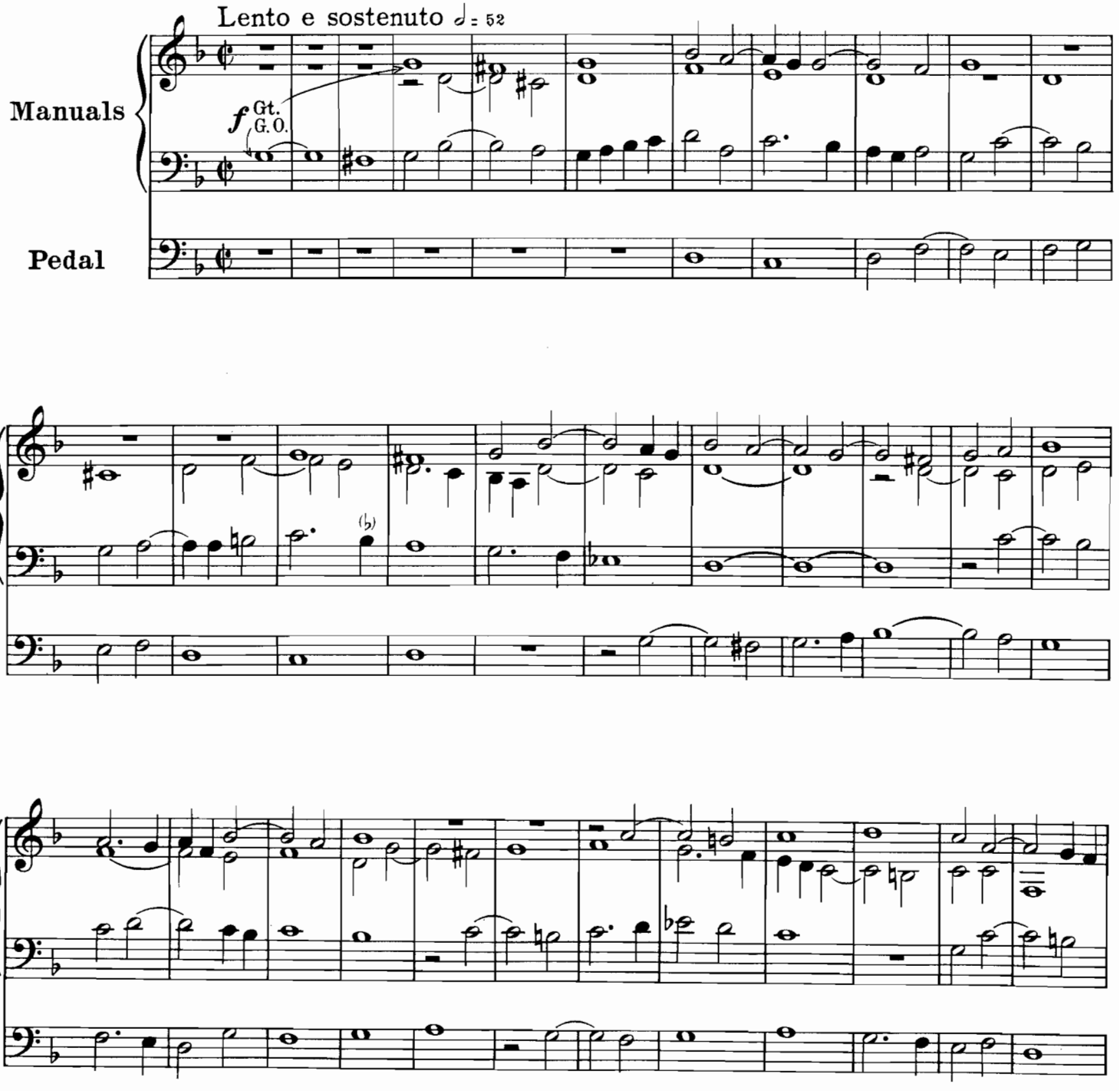
Ut queant laxis

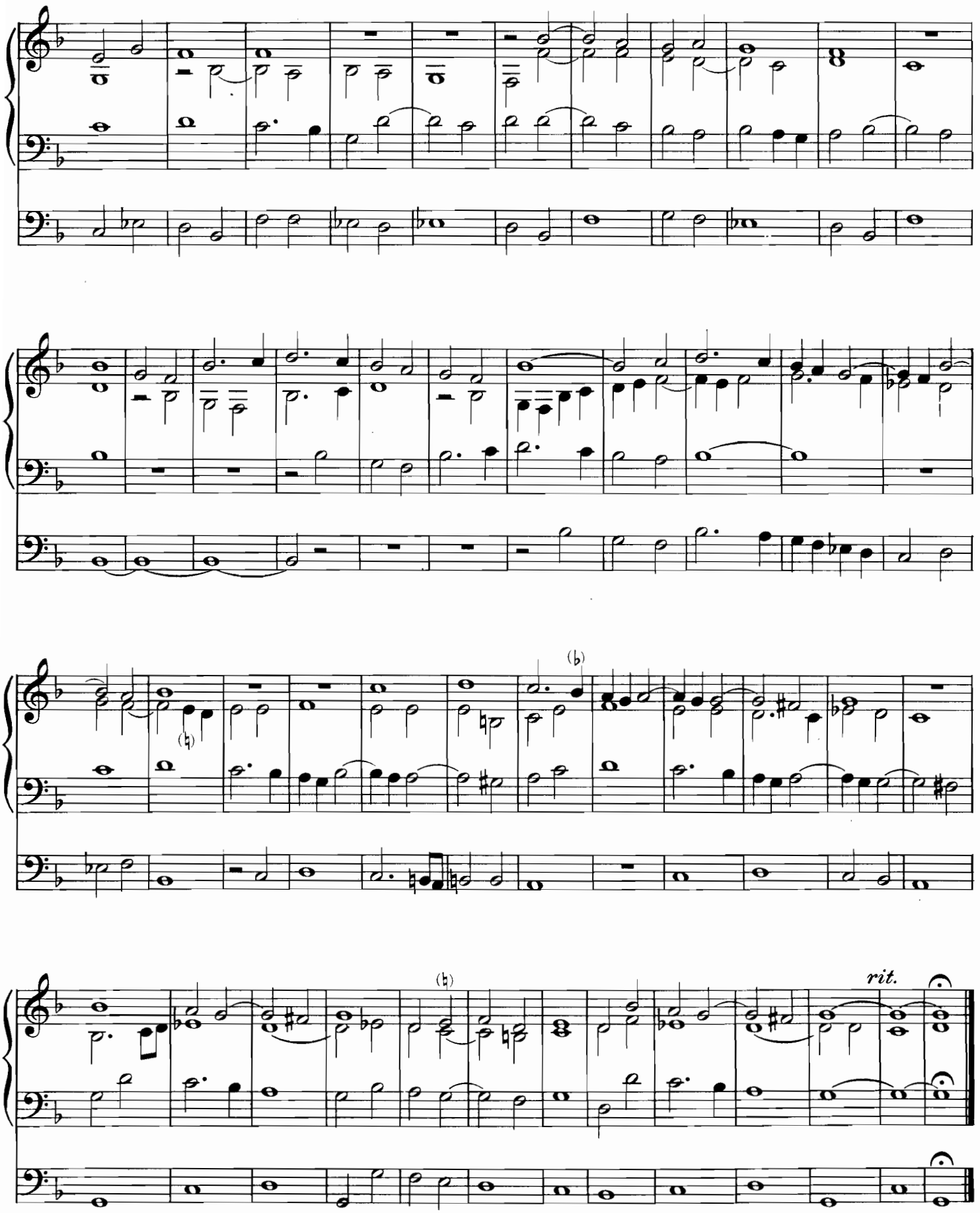
Manuals: Diapasons 16′, 8′, 4′
Pedal : 32′, 16′, 8′, 4′
Sw. and Ch. to Gt.
Sw., Gt. and Ch. to Ped.

Claviers réunis: Fonds 16, 8, 4
Pédale : Fonds 32, 16, 8, 4
Tirasses

Edited by Joseph Bonnet

Antonio de Cabezón
(1510 - 1566)




rit.

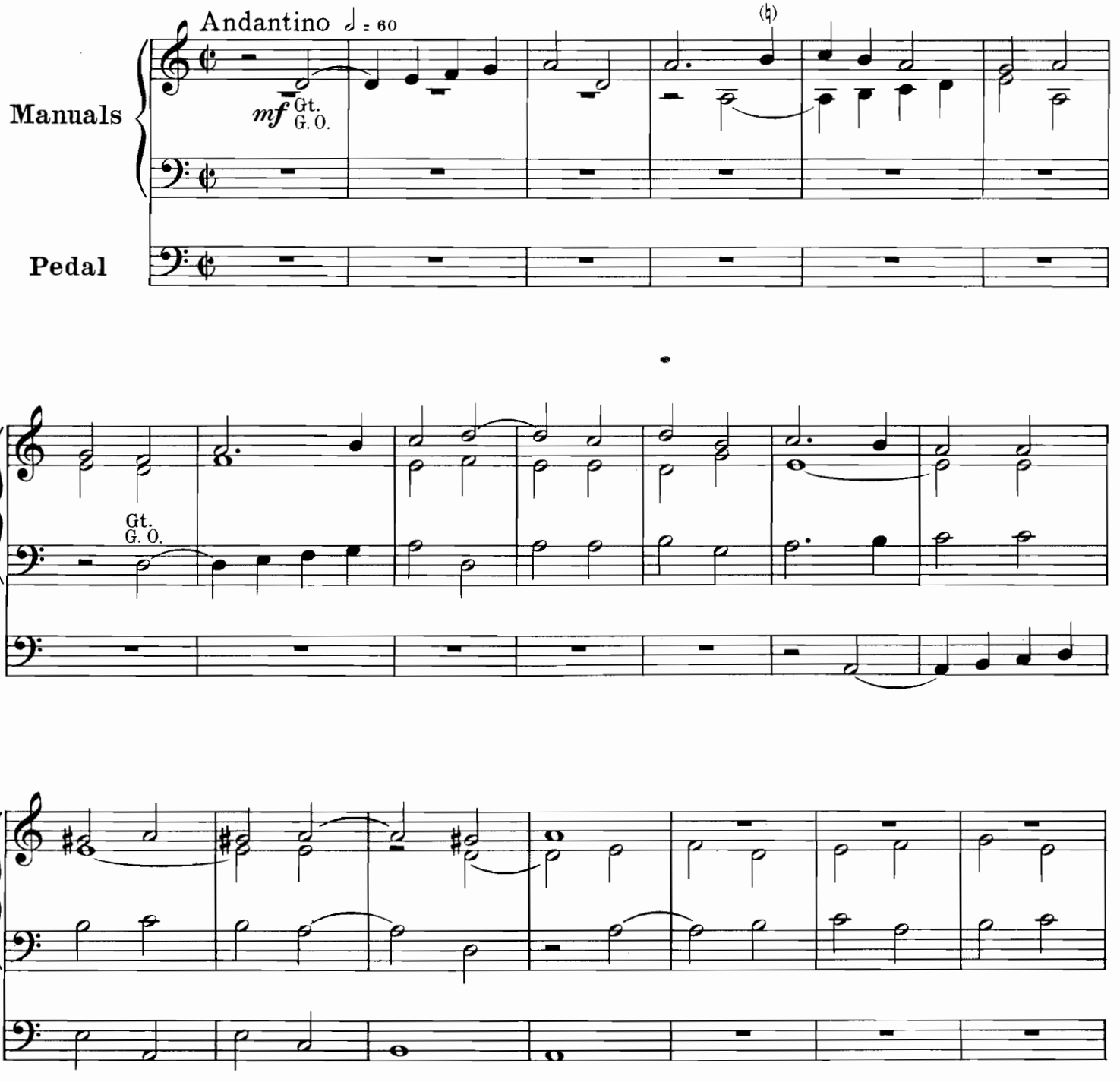
Cláusulas de Iº Tono

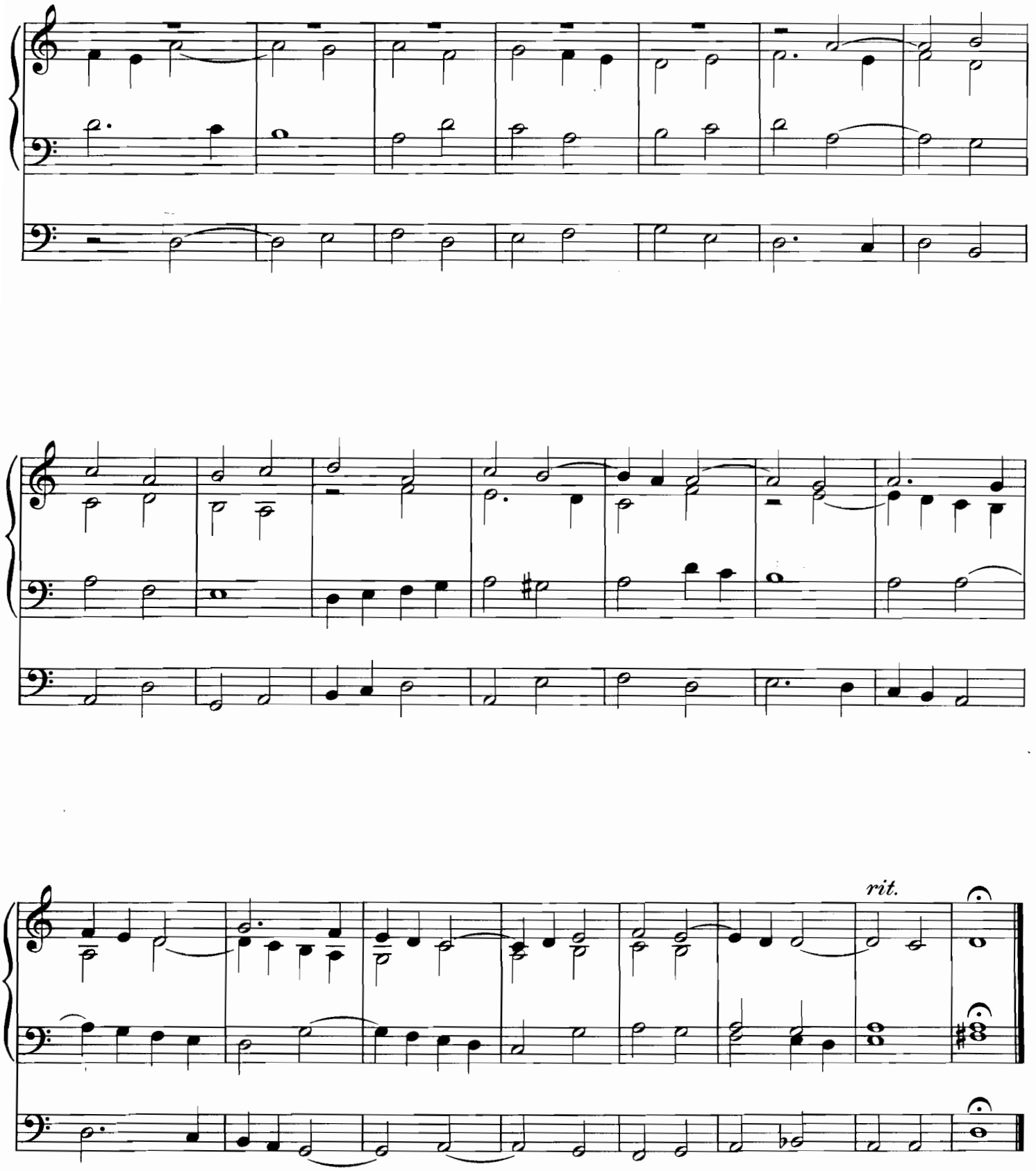
Manuals: Bourdon 8′, Small Open Diapason 8′
Octave or Flute 4′, Nazard 2⅔′
Pedal : Bourdon 16′, Flutes 8′ and 4′

Claviers réunis: Bourdons 8, Montre douce 8,
Prestant 4, Nazard 2⅔
Pédale : Soubasse 16, Flûtes 8 et 4

Edited by Joseph Bonnet

Fray Tomás de Santa María, O. P.
(15..-1570)




rit.

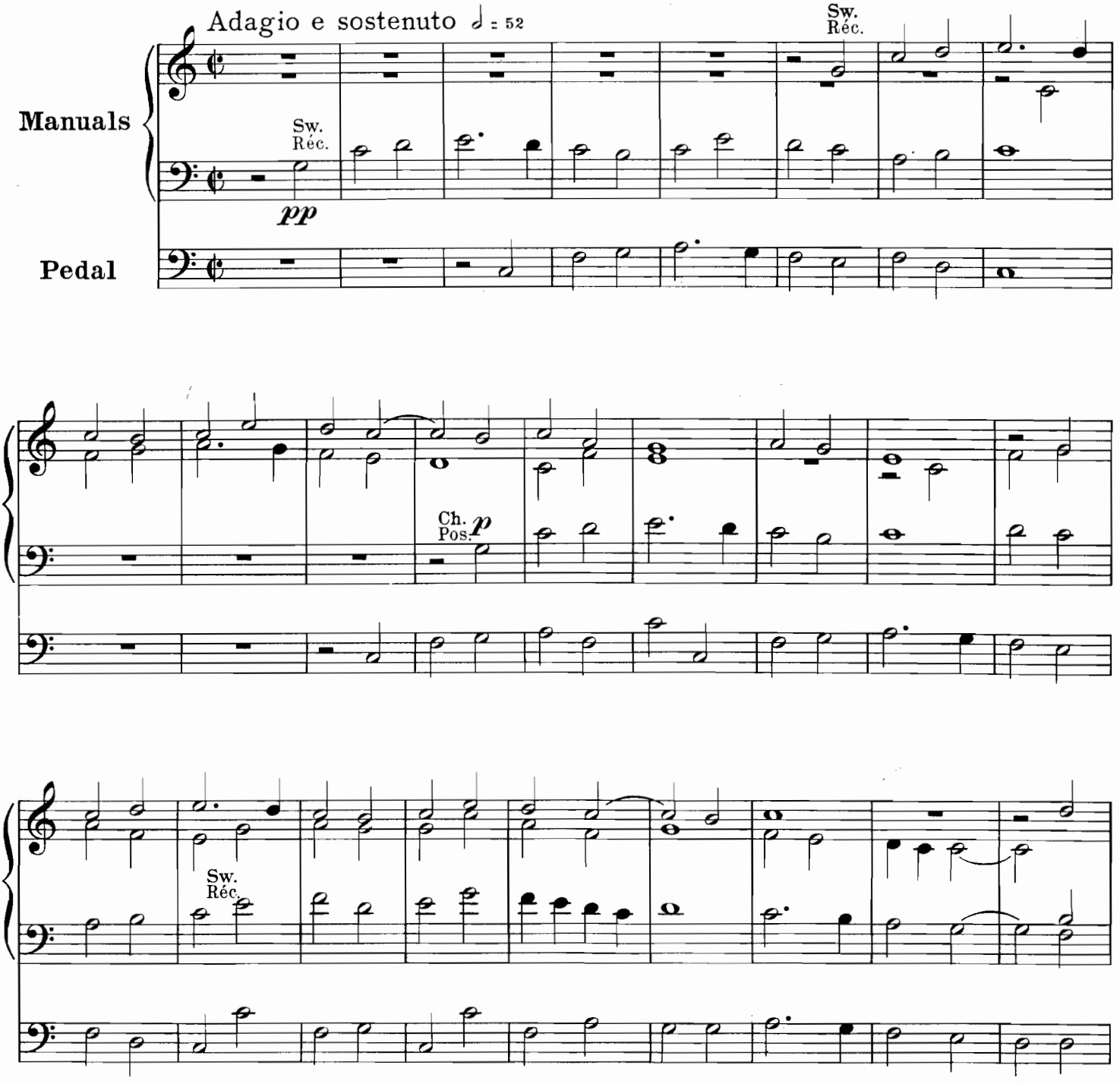
Cláusulas de VIIIº Tono

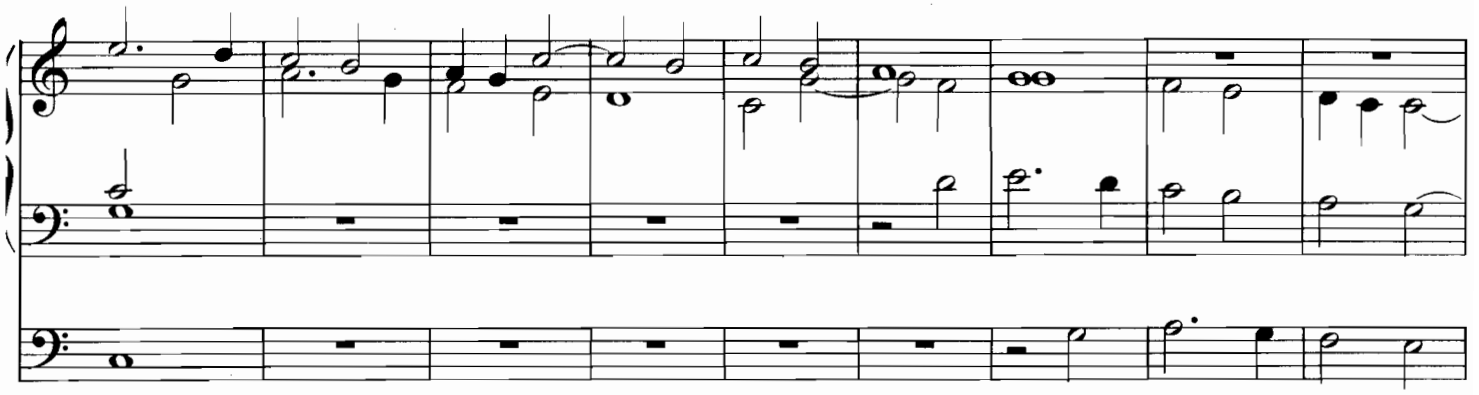
Swell: Vox humana, tremulant
Choir: Dulciana 8′, Flute 8′
Pedal: Soft 16′ and 8′
Sw. to Ped.
Sw. to Ch.

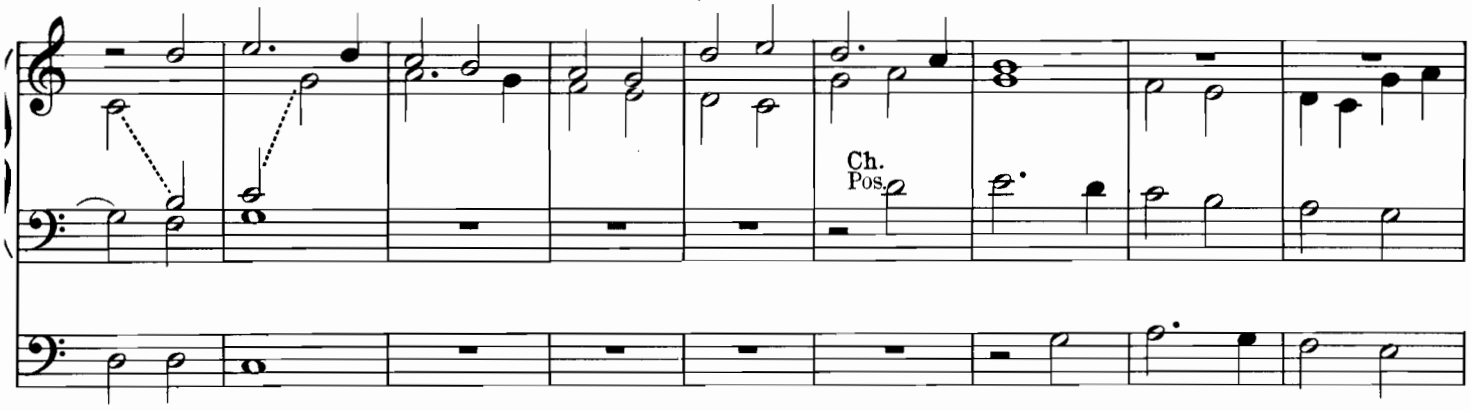
Récit. : Régale 8, ou Voix humaine et Tremblant
Positif: Bourdon 8 et Flûte 8
Pédale: Soubasse 16, Bourdon 8
Réc. et Pos. accouplés
Tirasse Réc.

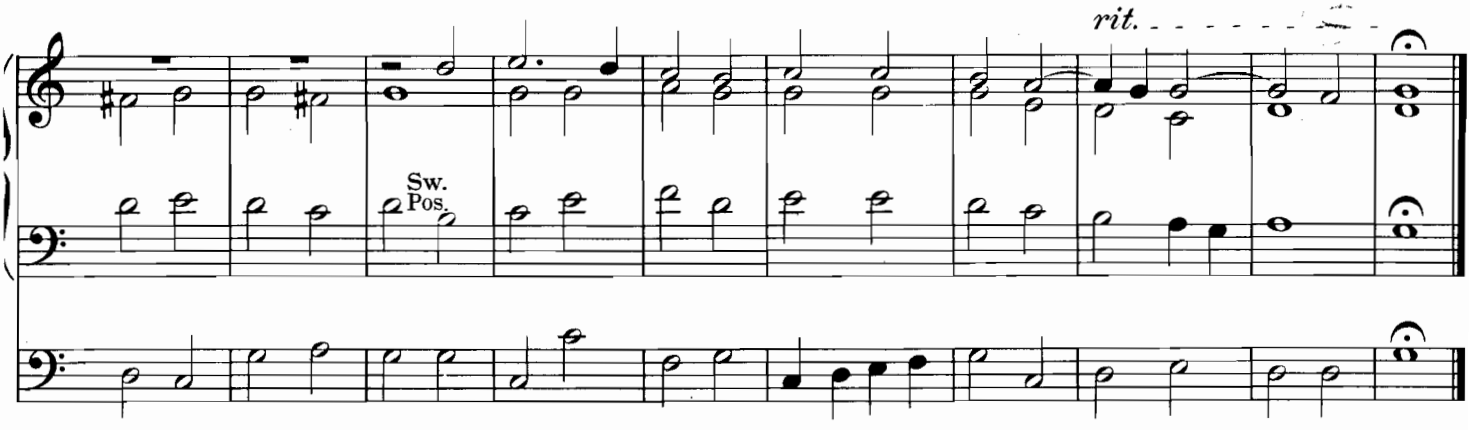
Edited by Joseph Bonnet

Fray Tomás de Santa María, O. P.
(15. . -1570)






Ch.
Pos.


rit.
Sw.
Pos.

Obra de Octavo Tono Alto

Ensalada

Swell: Full without 16′
Great: 16′, 8′, 4′, Mixtures and Reeds 8′, 4′
Choir: Full without 16′
Pedal: 16′, 8′, 4′, Reeds 16′, 8′, 4′
Sw. and Ch. to Gt.
Sw. to Ch.
Sw. Ch. and Gt. to Ped.

Récit. : Grand Chœur sans 16
Positif : Grand Chœur sans 16
Grand Orgue: Fonds 16, 8, 4, 2. Plein-Jeux, Cornets et Anches 8, 4
Pédale : Fonds et Anches 16, 8, 4
Claviers accouplés, Tirasses

Edited by Joseph Bonnet

Sebastián Aguilera de Heredia
(1570-16..)

Allegro risoluto ed energico ♩ = 58

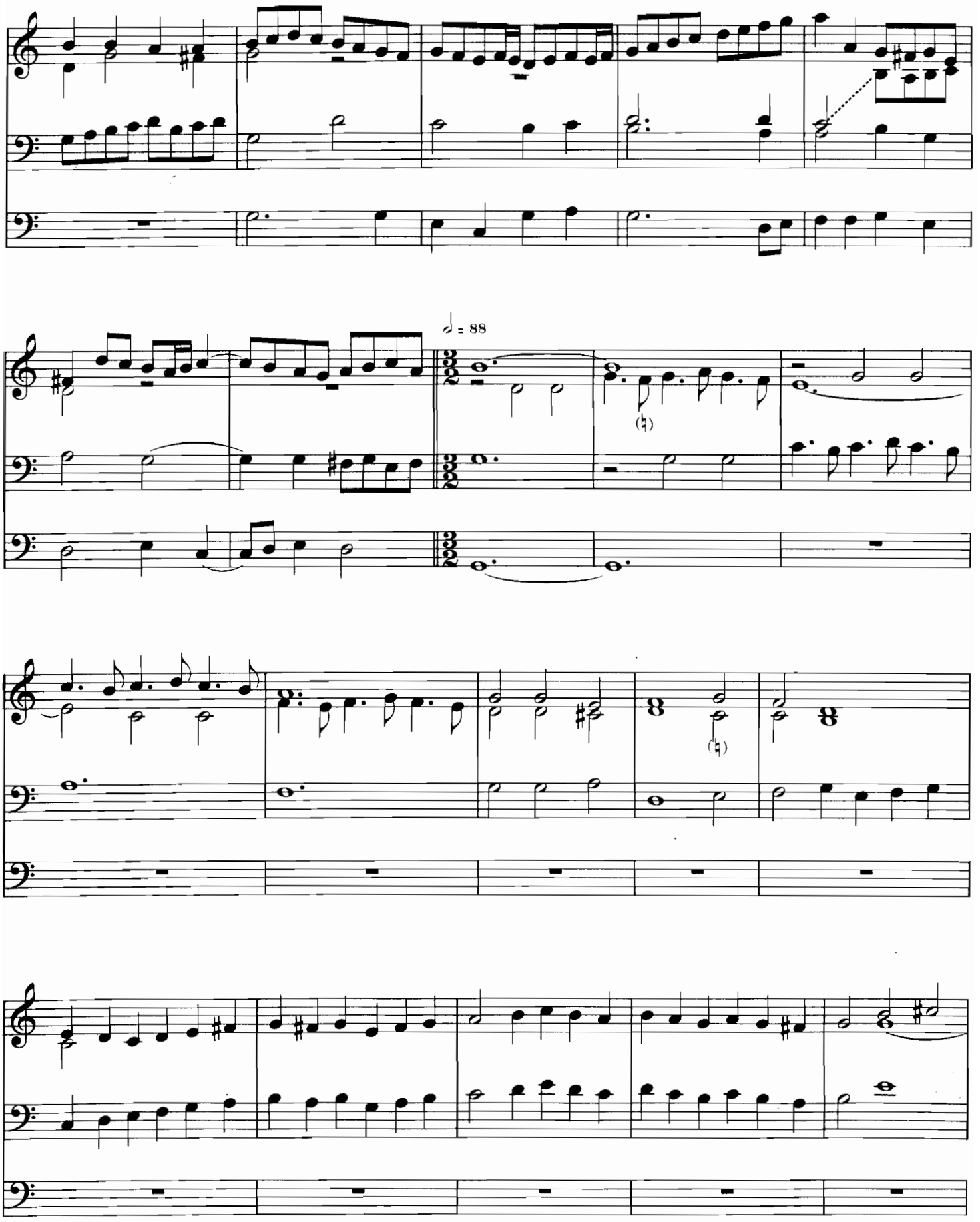
Manuals

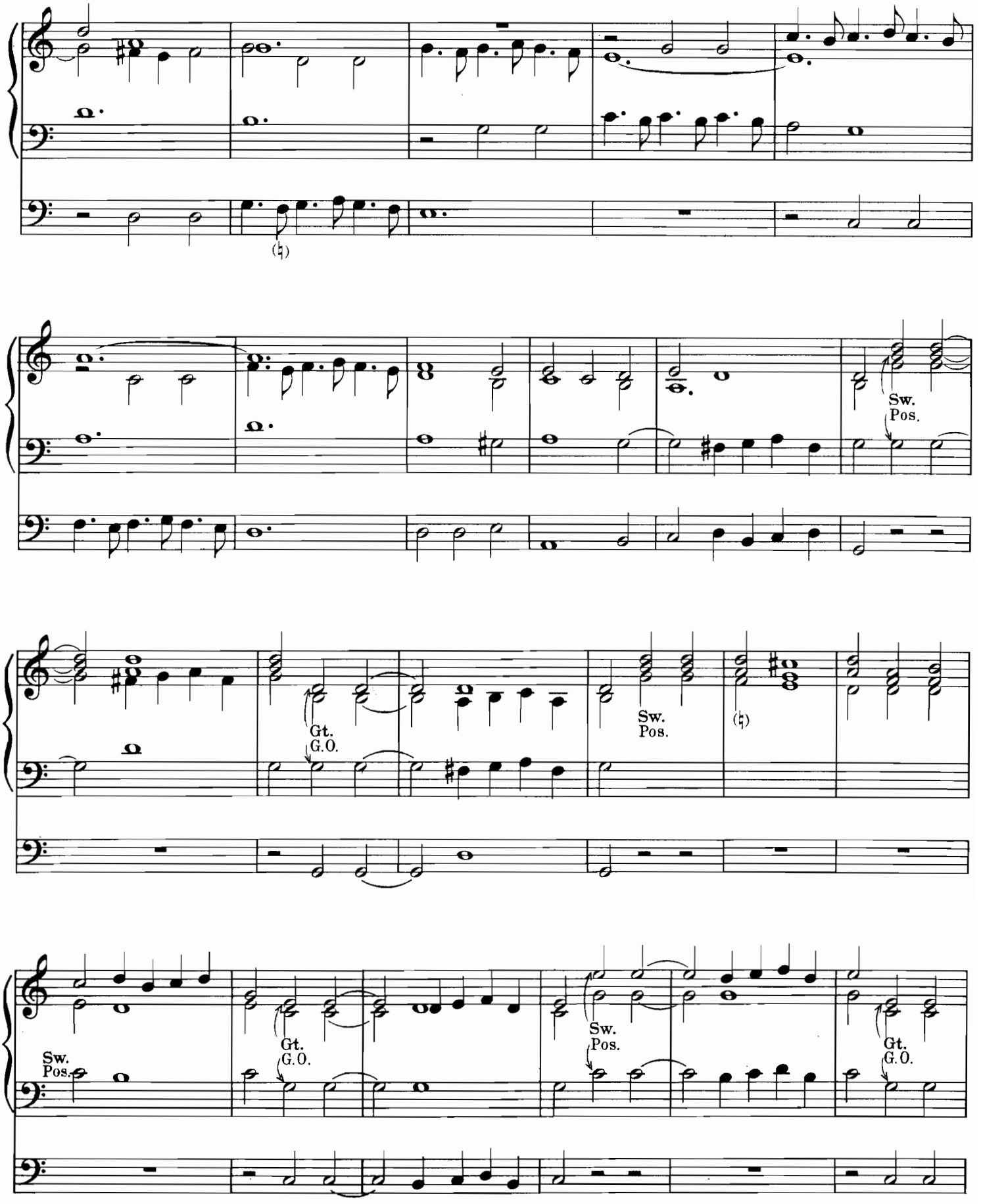
Pedal

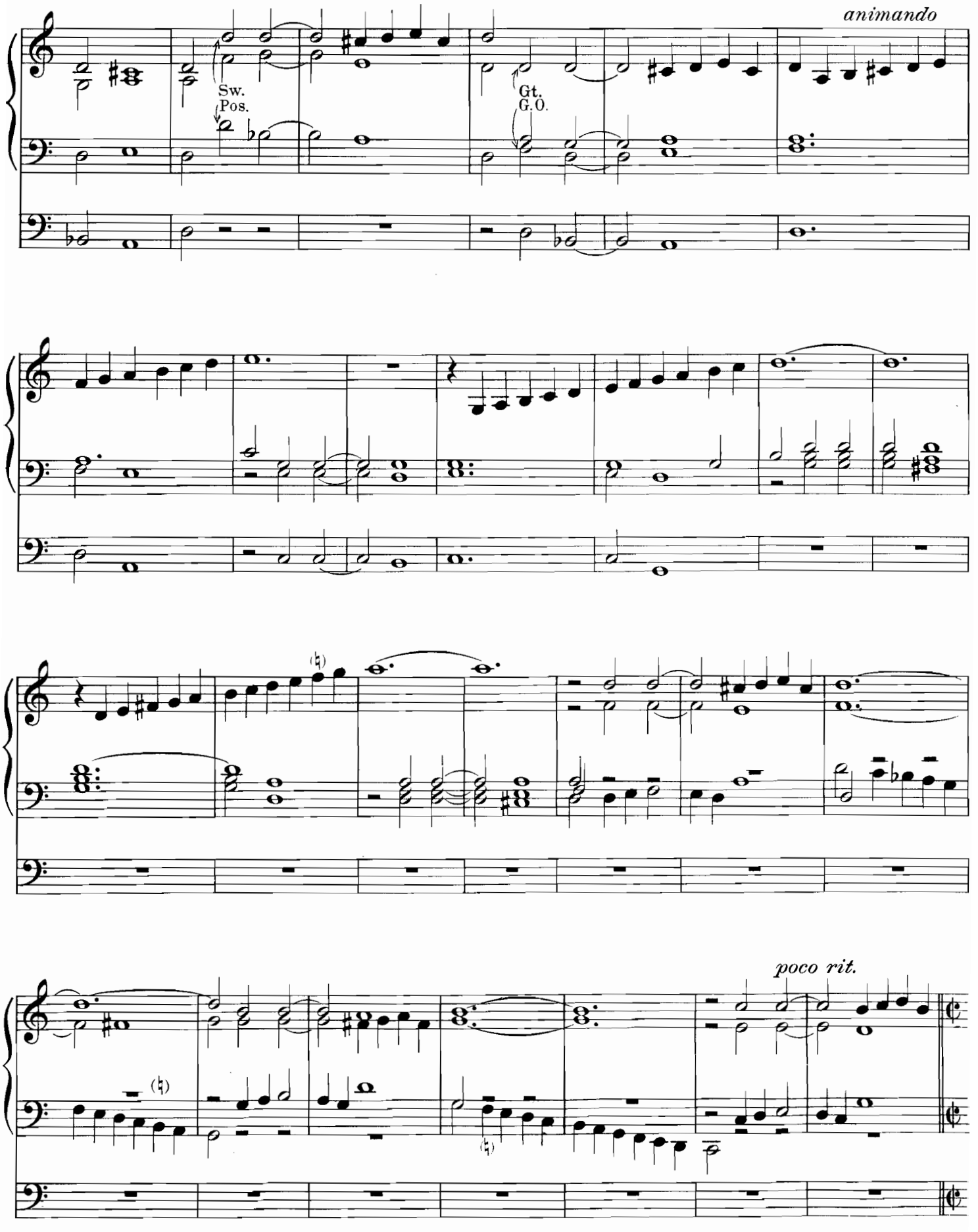
ff Gt. G. O.

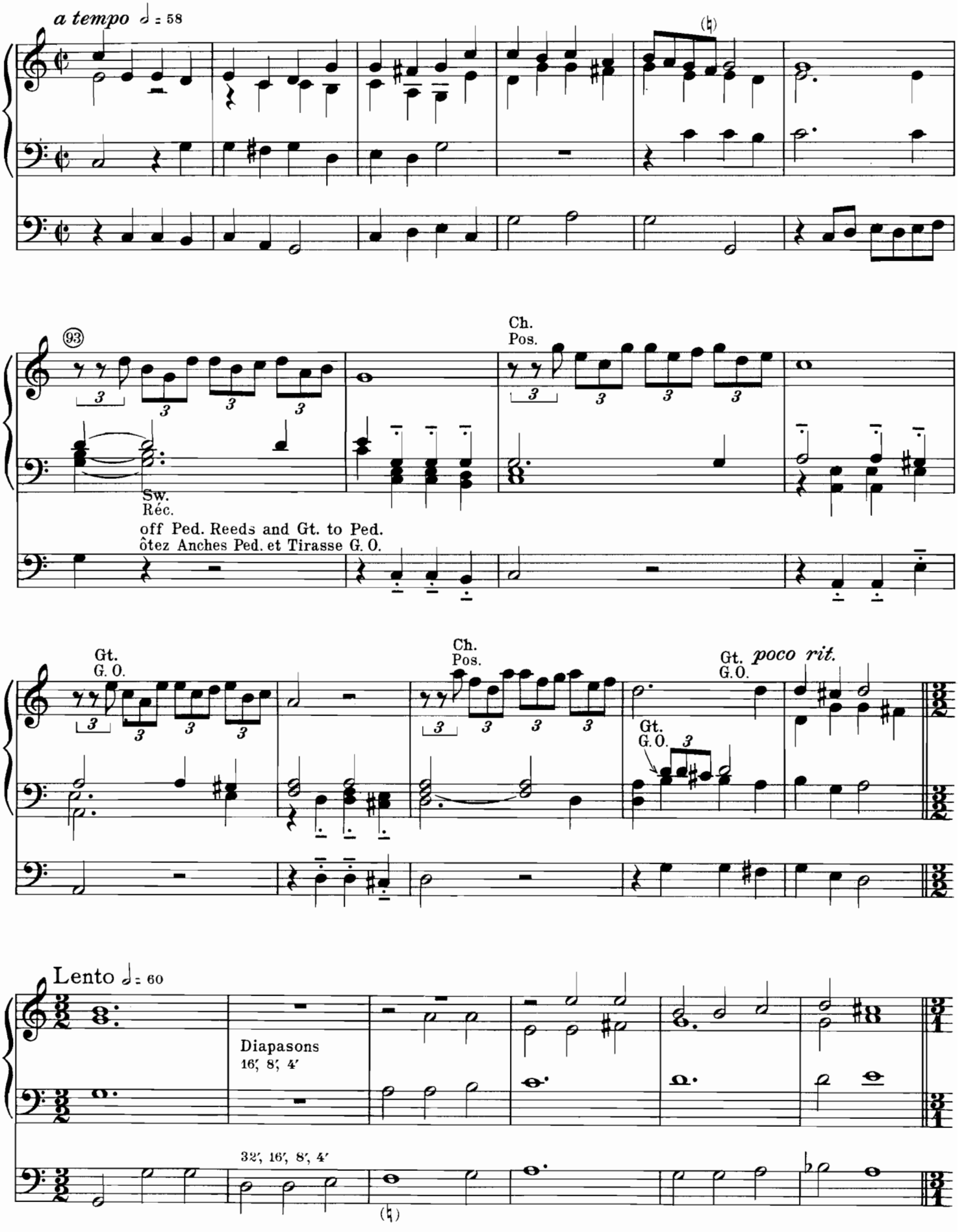
Gt. G. O.

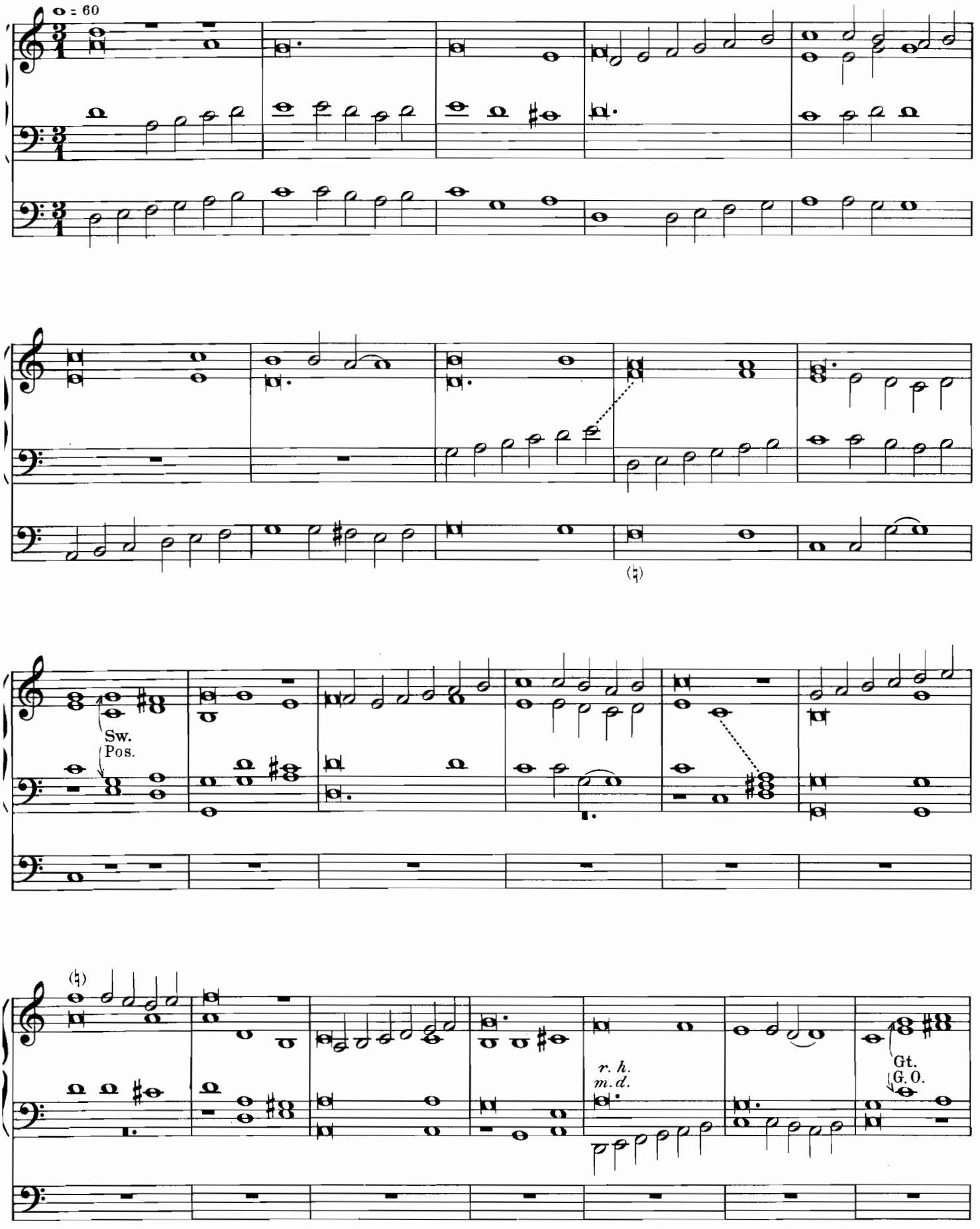
ff

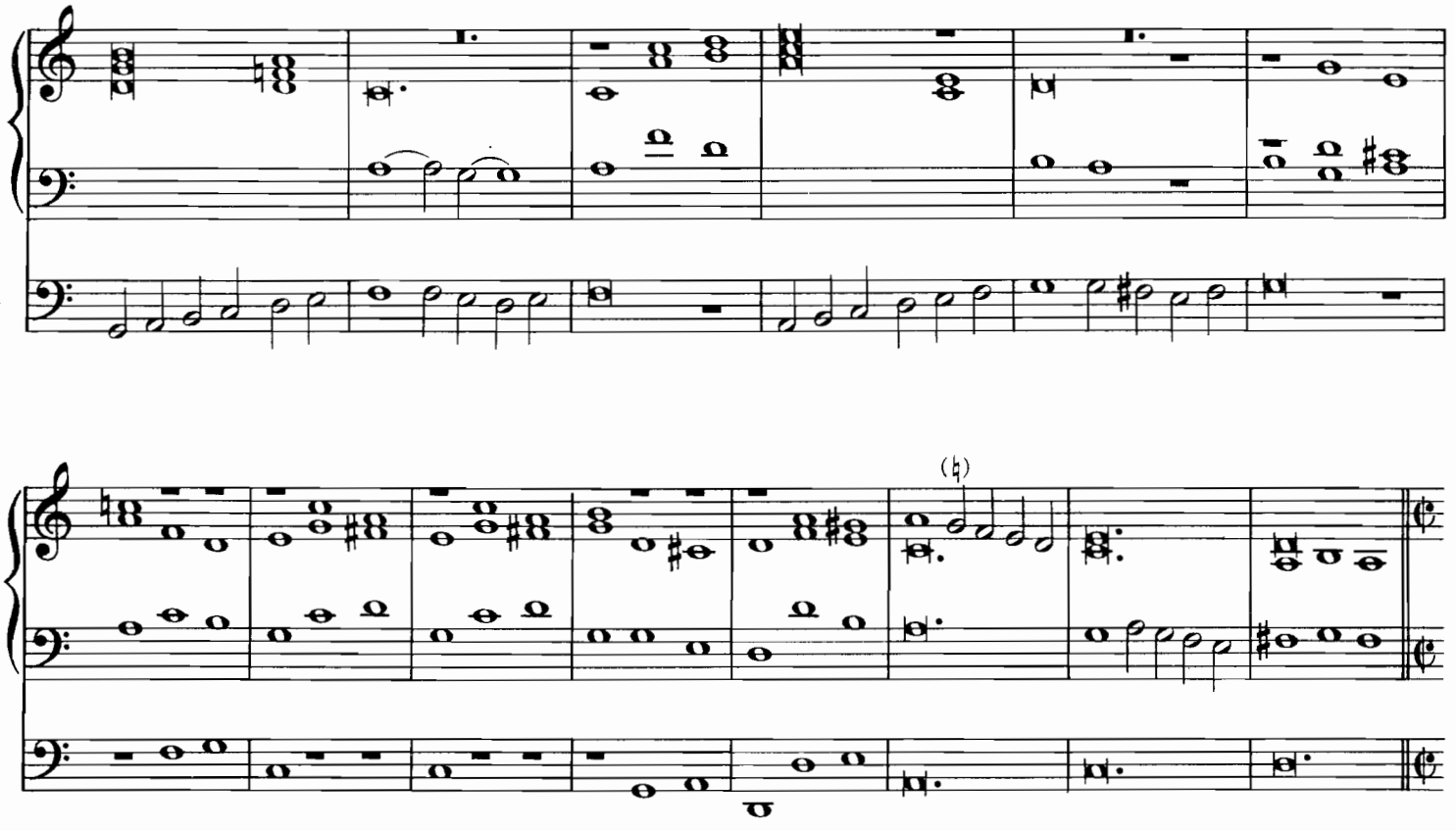

𝅗𝅥 = 88


Sw.
Pos.
Gt.
G.O.
Sw.
Pos.
Sw.
Pos.
Gt.
G.O.
Sw.
Pos.
Gt.
G.O.


animando
Sw.
Pos.
Gt.
G.O.
poco rit.

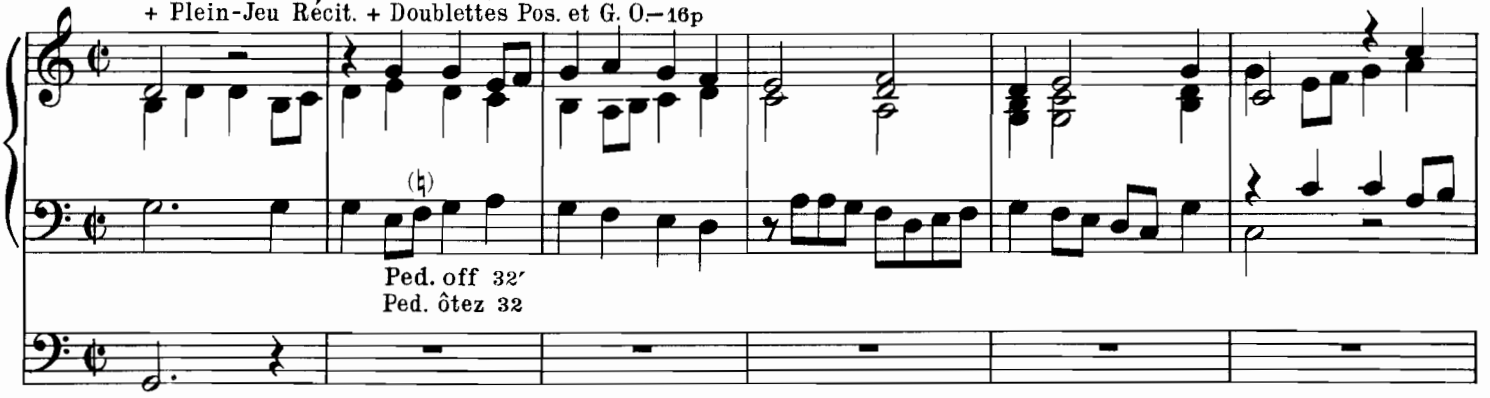

a tempo ♩ = 58
(♮)
93
Ch.
Pos.
Sw.
Réc.
off Ped. Reeds and Gt. to Ped.
ôtez Anches Ped. et Tirasse G. O.
Gt.
G. O.
Ch.
Pos.
Gt.
G. O.
poco rit.
Gt.
G. O.
Lento ♩ = 60
Diapasons
16′, 8′, 4′
32′, 16′, 8′, 4′
(♮)


♩ = 60
Sw.
Pos.
r. h.
m. d.
Gt.
G. O.



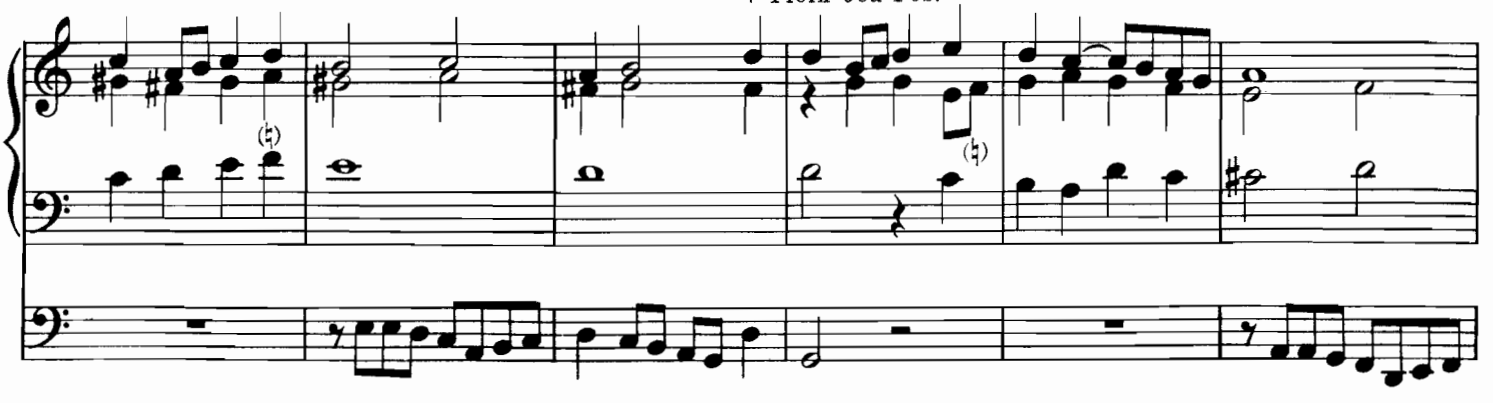
Allegretto ♩ = 56

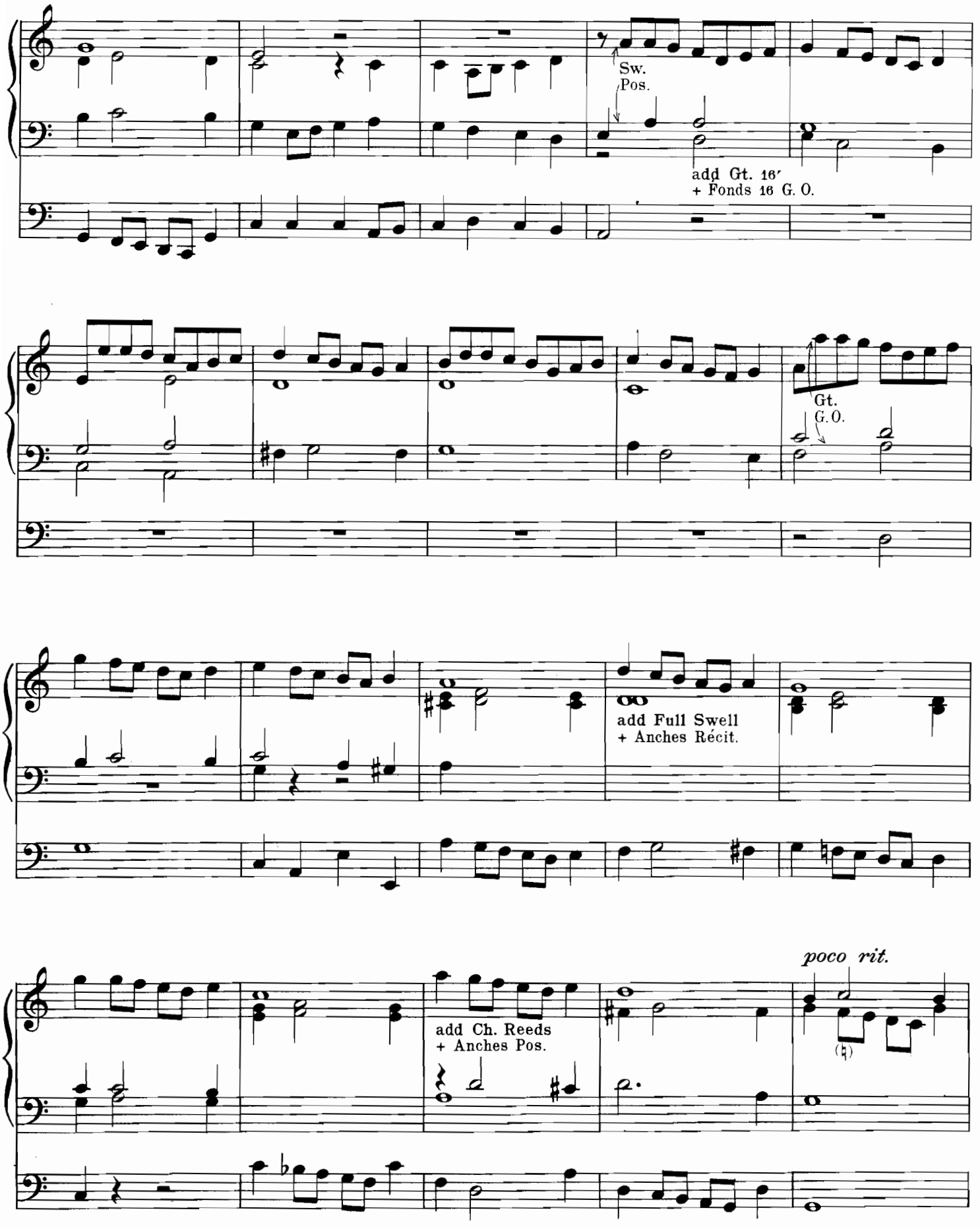
add Sw. Mixtures and Gt. 2′, off 16′
+ Plein-Jeu Récit. + Doublettes Pos. et G. O.—16p



Ped. off 32′
Ped. ôtez 32

add Ch. or Gt. Mixture
+ Plein Jeu Pos.




Sw.
Pos.
add Gt. 16′
+ Fonds 16 G. O.
Gt.
G. O.
add Full Swell
+ Anches Récit.
add Ch. Reeds
+ Anches Pos.
poco rit.

a tempo, Maestoso e marcato ♩ = 50

ff

add Gt. 8′, 4′ and Ped. 16′, 8′, 4′ Reeds
+ Anches 8, 4 G. O.

Anches 16, 8, 4 Ped.

ff

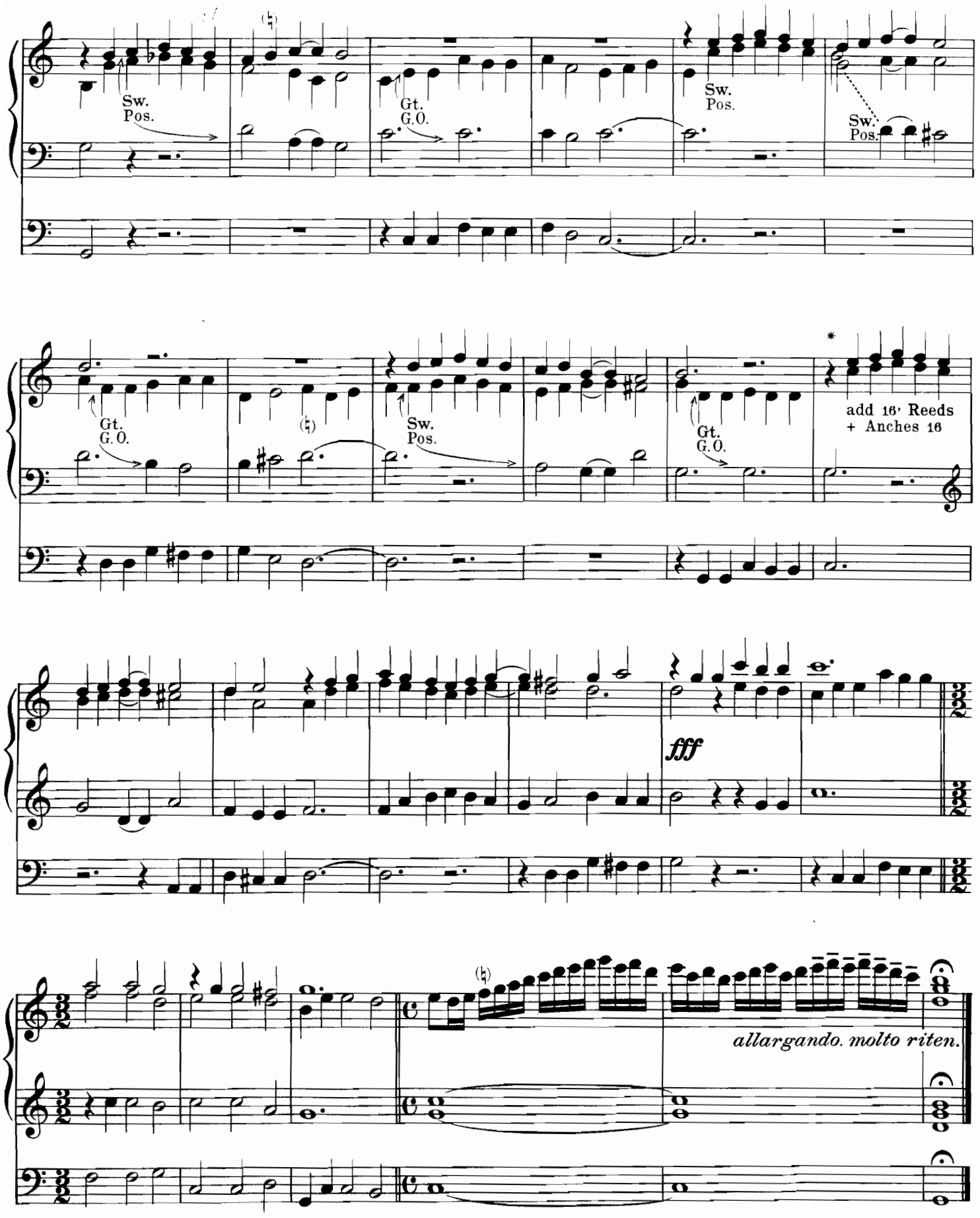
sempre marcato ed energico ♩. = 63

Sw. Pos.

Gt. G. O.

Sw. Pos.

Gt. G. O.



*In the original, from this measure to the end of the composition, the Manual is written an octave lower than it stands here.
*A partir de cette mesure jusqu'à la fin le manual est écrit une octave plus bas dans l'original.

Tiento de quarto tono por E la mi

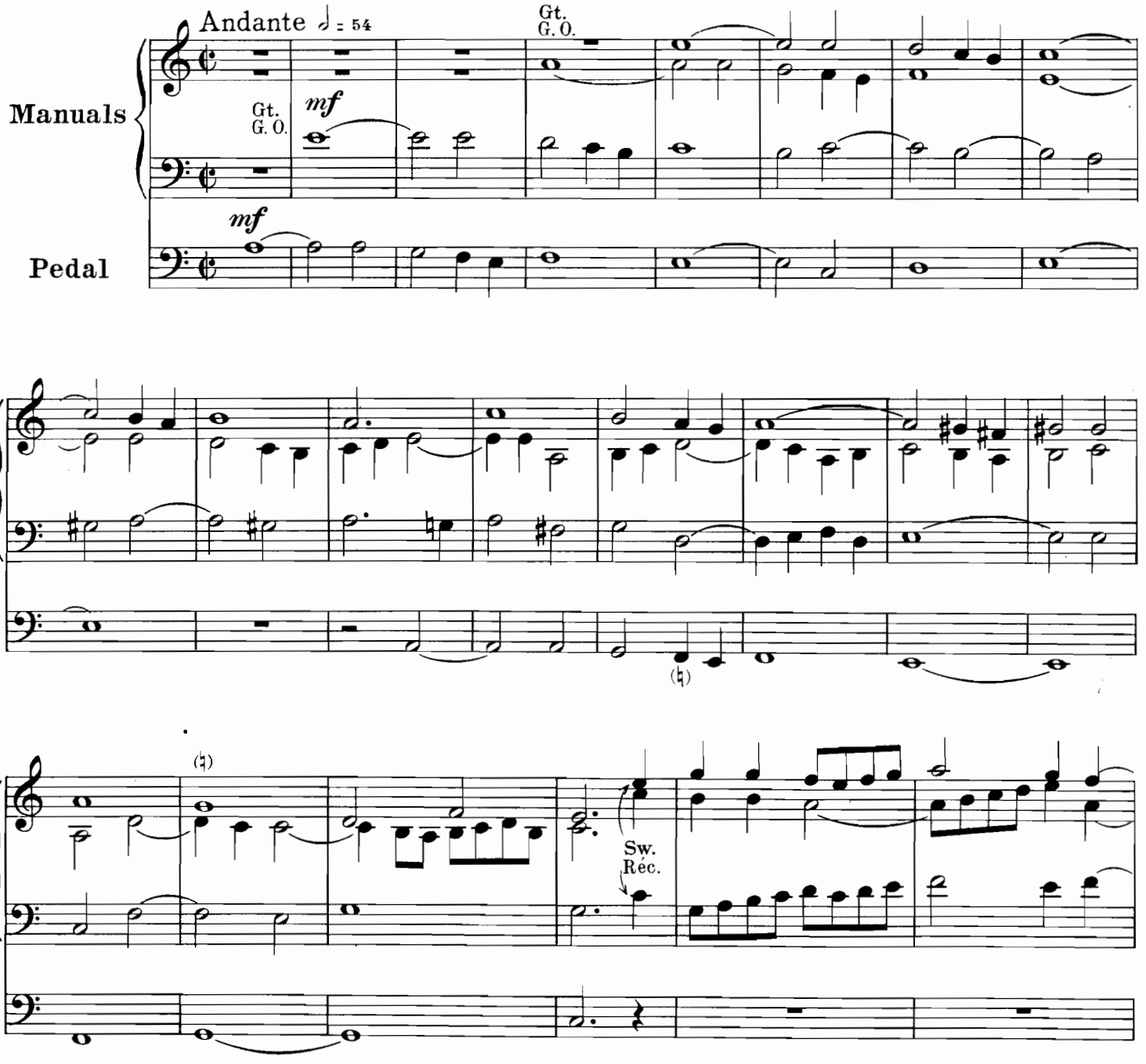
a modo de Canción

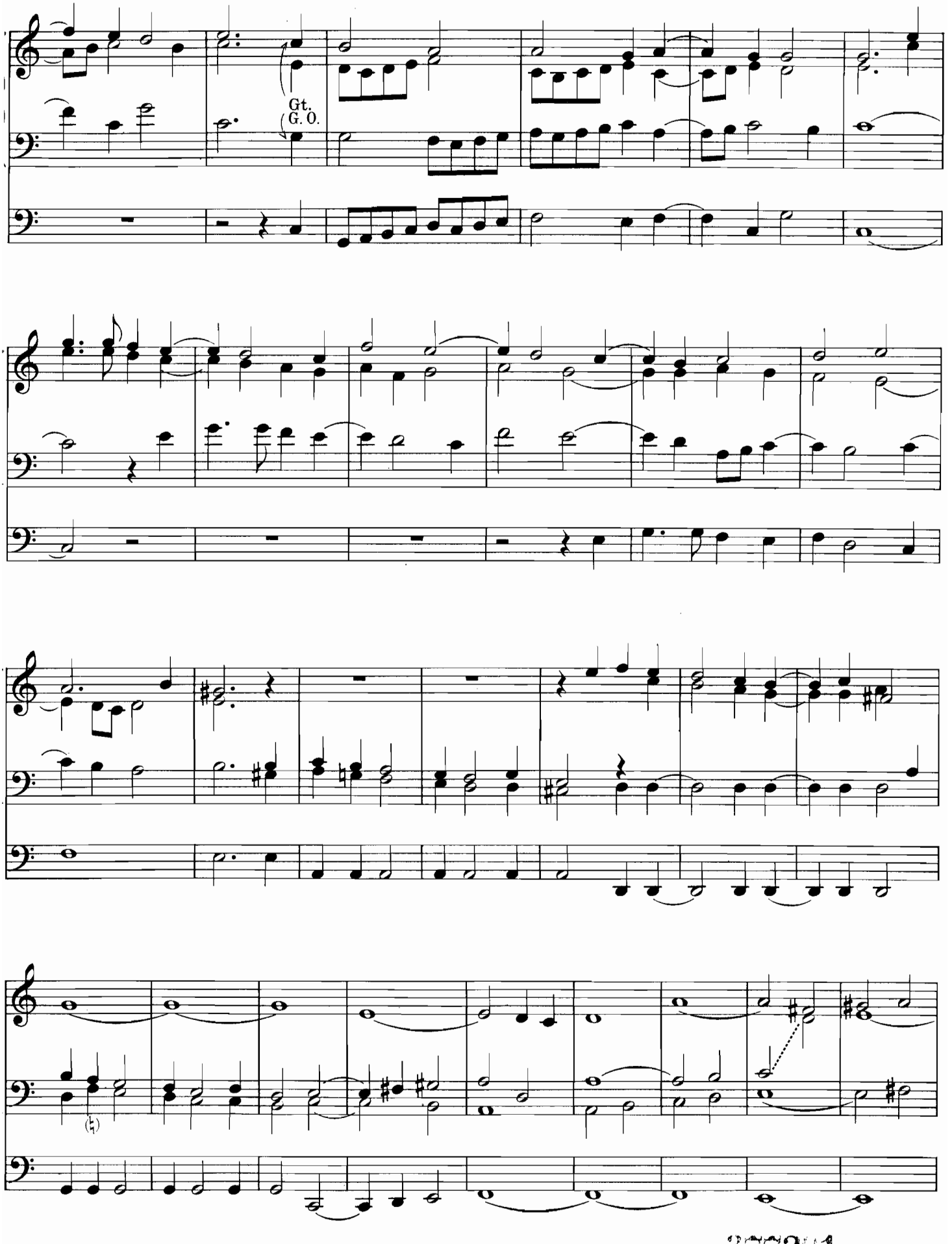
Solo : Corno di Bassetto (or Cor Anglais)
Swell : 8′ and 4′ Diapasons and Flutes
Great : Flutes 8′ and 4′, Open Diapason 8′ (Small or *mf*)
Choir : Gedeckt, Flute 8′, Flute 4′, Nazard $2\frac{2}{3}'$, Flute 2′, Tierce $1\frac{3}{5}'$
Pedal : 16′, 8′ (no Strings)
Sw. to Gt., Sw. and Gt. to Ped.

Solo : Ranquette 8
(ou Cor de Basset 8, ou Cor Anglais 8)
Récit. : Fonds 8 et 4 (sans Gambe)
Positif : Bourdon 8, Flûte 4, Nazard $2\frac{2}{3}$, Quarte de Nazard 2, Tierce $1\frac{3}{5}$
Grand Orgue : Fonds 8, 4 (sans Gambe)
Pédale : Fonds 16, 8 et 4
Tirasses G. O. et Récit.
Récit. accouplé au G. O.

Edited by Joseph Bonnet

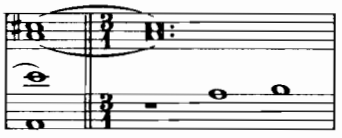
Francisco Correa de Araujo
(1581?-1663)





3772111

original edition



rit.

Maestoso e marcato 𝅗𝅥 = 96

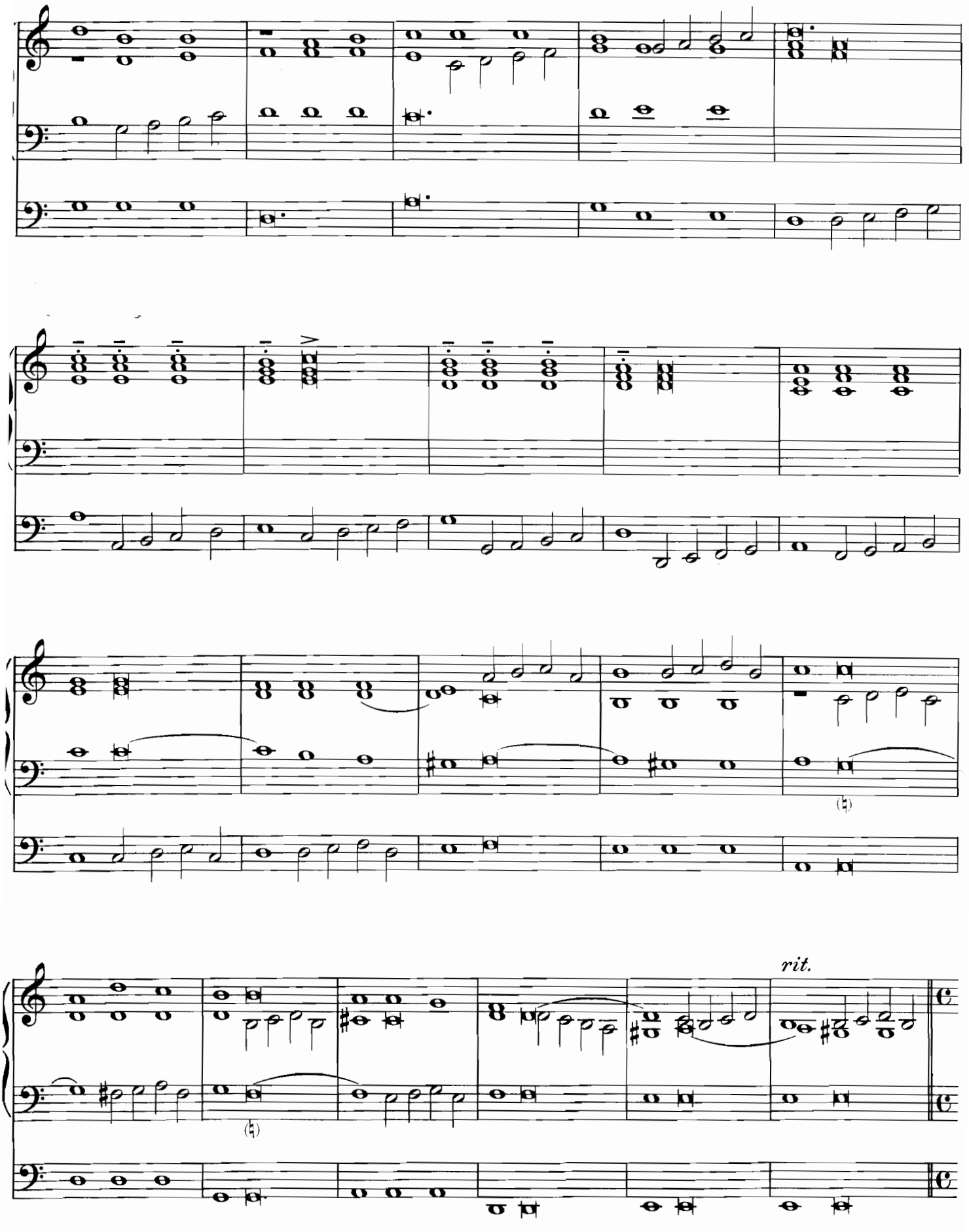
ff

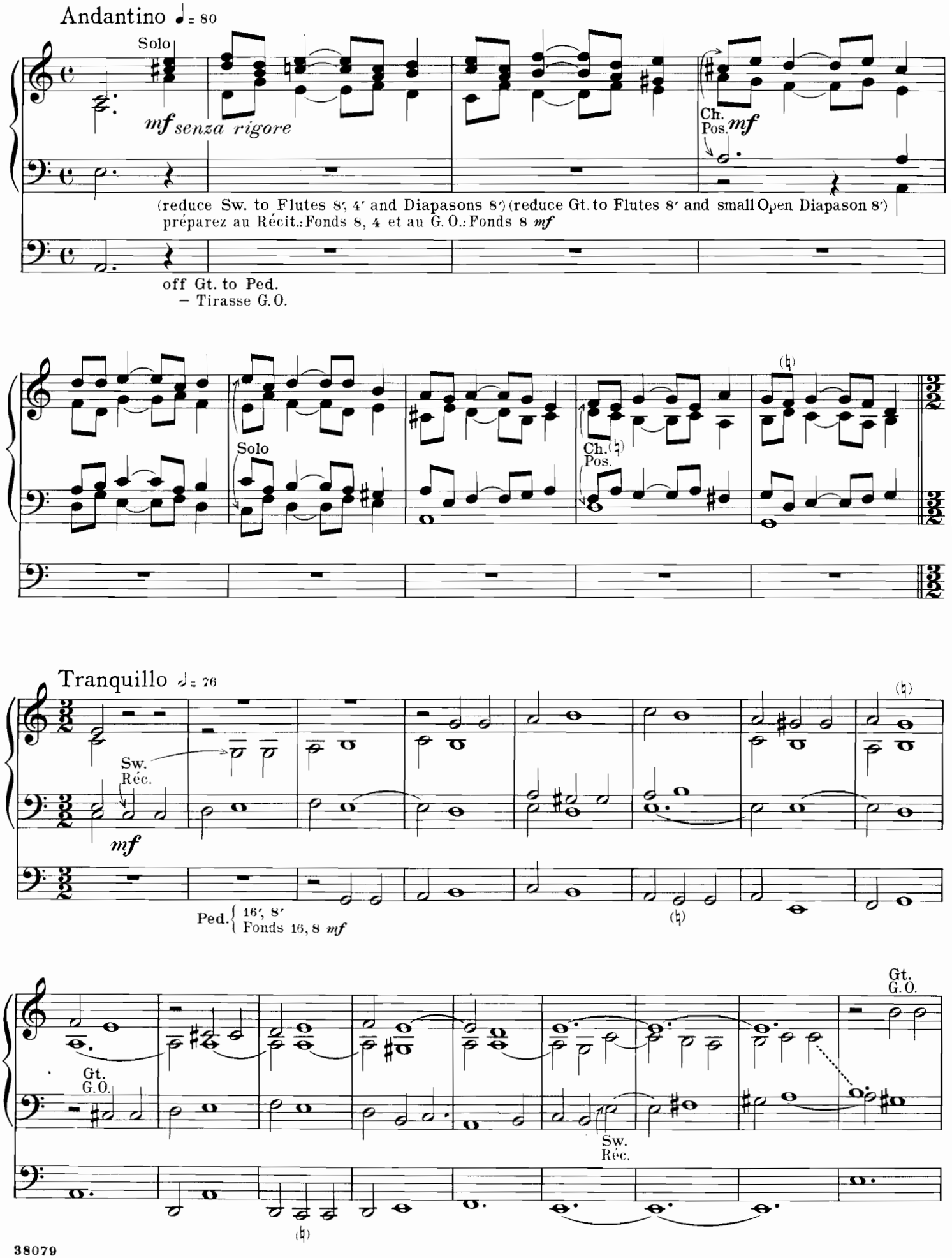
add Full Swell, Gt. 16′, 8′, 4′, 2′ to Mixtures
ajoutez le Grand Chœur du Récit., Fonds 16, 8, 4, 2 et Plein-Jeux du G. O.

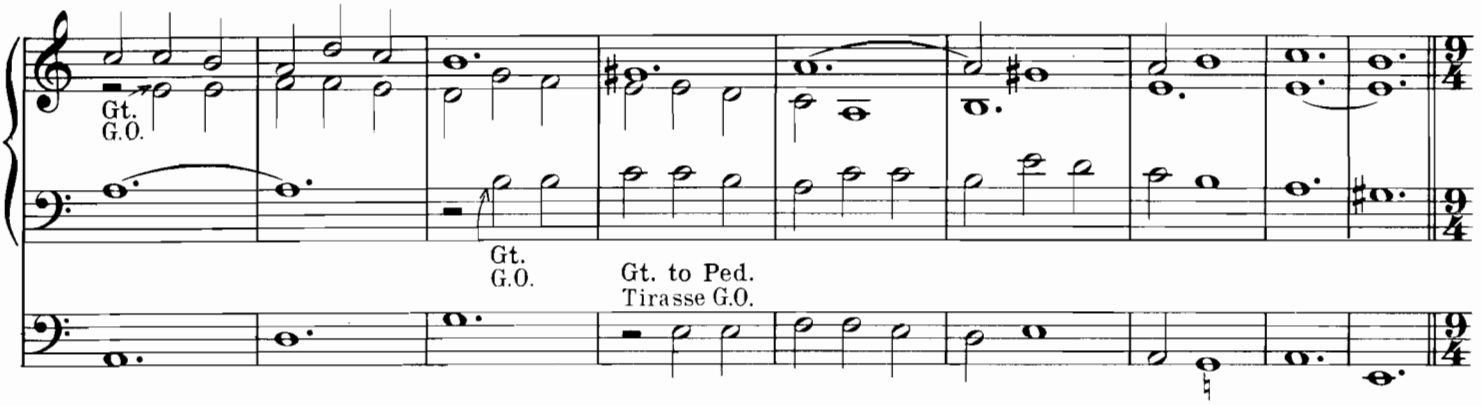
tr

ff

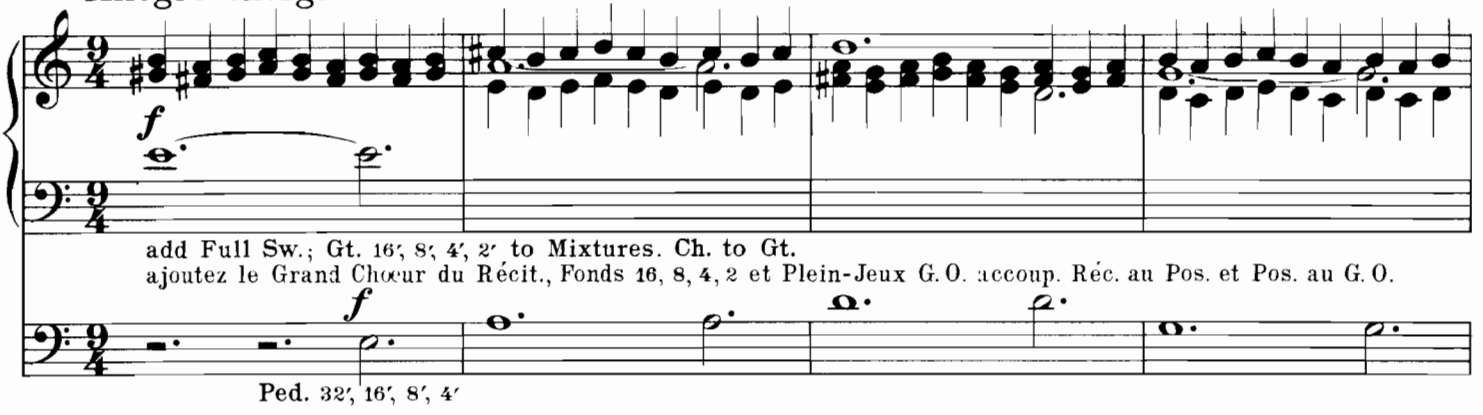
Ped. 32′, 16′, 8′, 4′. Reeds 16′, 8′, 4′
Ped. Fonds 32, 16, 8, 4. Anches 16, 8, 4.

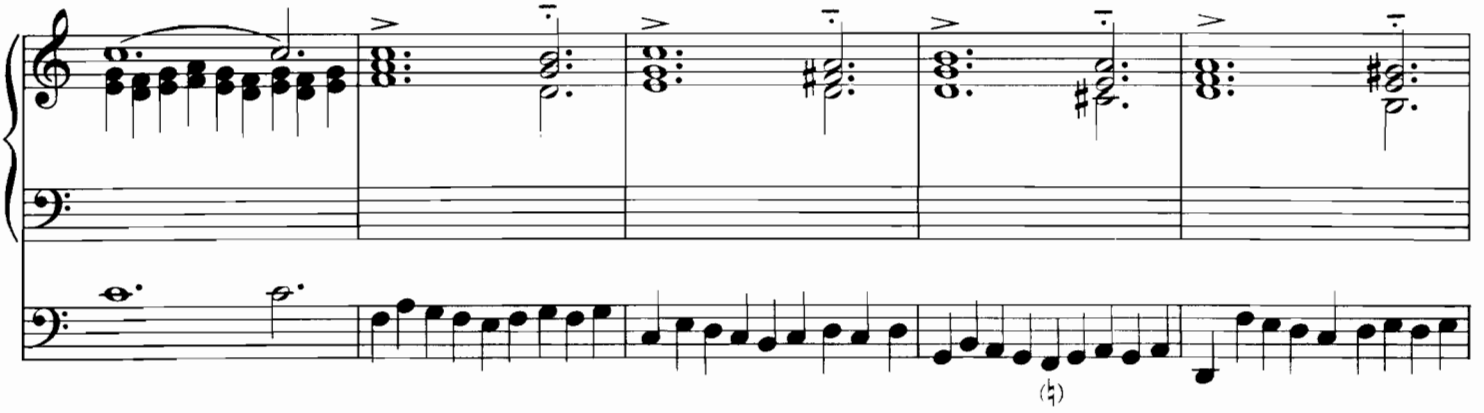

rit.

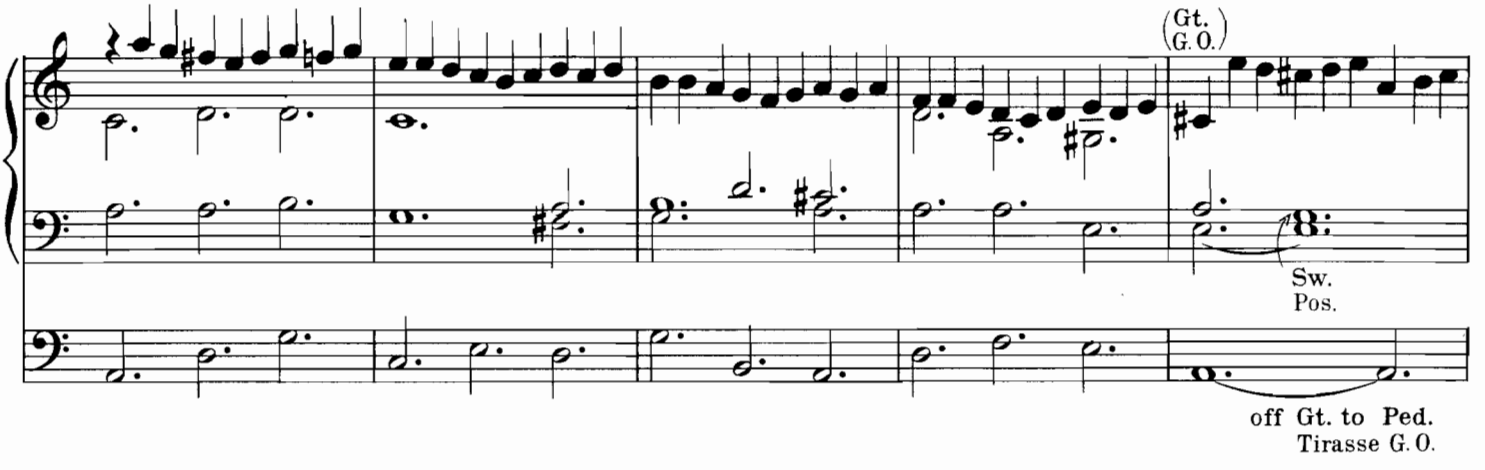

Andantino ♩ = 80
Solo
mf senza rigore
Ch. Pos. mf
(reduce Sw. to Flutes 8′, 4′ and Diapasons 8′) (reduce Gt. to Flutes 8′ and small Open Diapason 8′)
préparez au Récit.: Fonds 8, 4 et au G. O.: Fonds 8 mf
off Gt. to Ped.
– Tirasse G.O.
Solo
Ch. Pos.
Tranquillo ♩ = 76
Sw. Réc.
mf
Ped. 16′, 8′
Fonds 16, 8 mf
Gt. G.O.
Sw. Réc.
Gt. G.O.

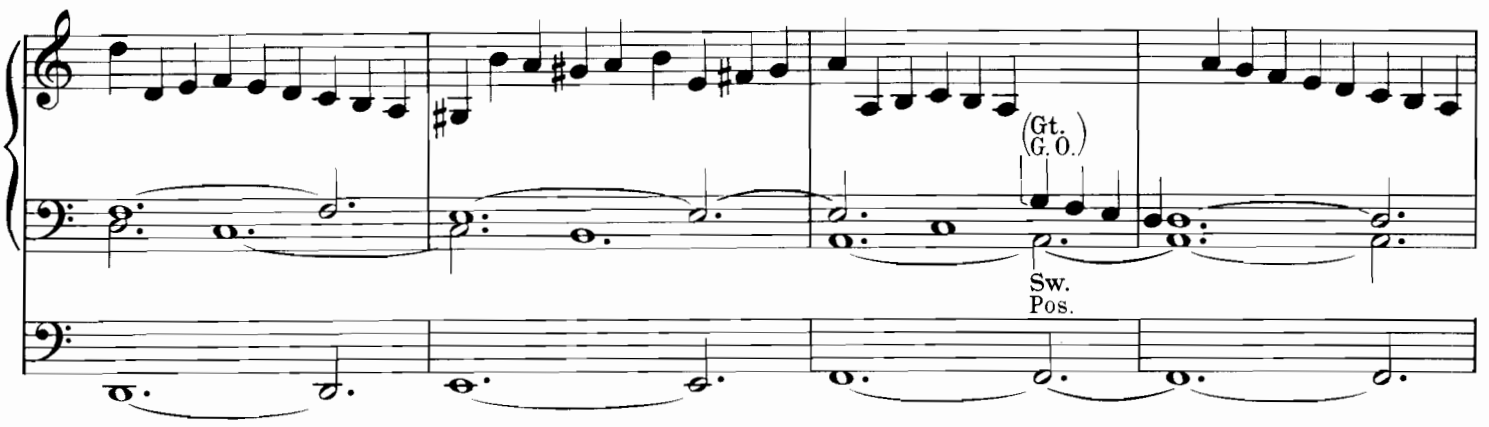


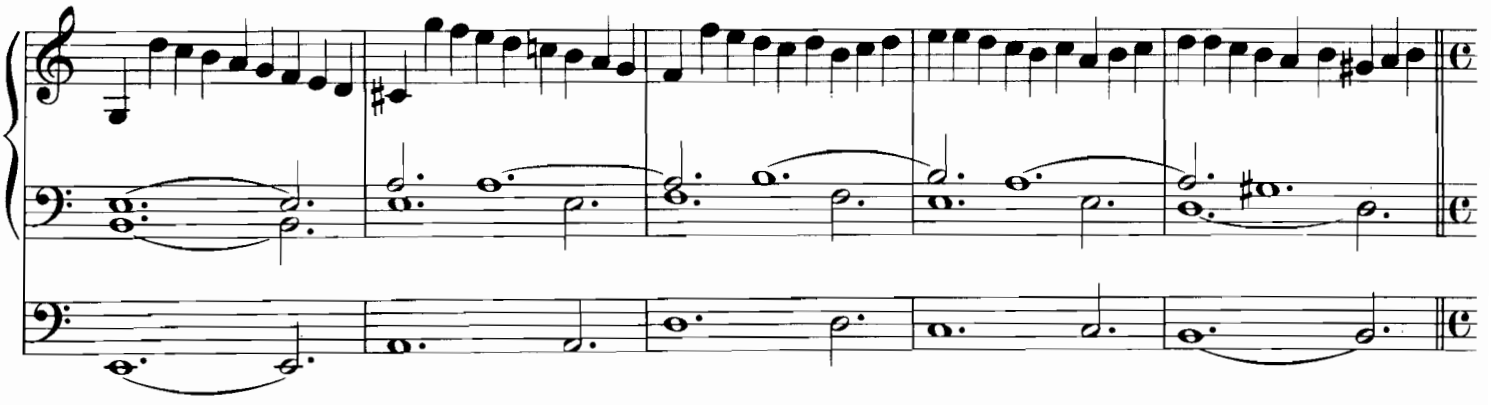
Allegro energico ♩. = 84

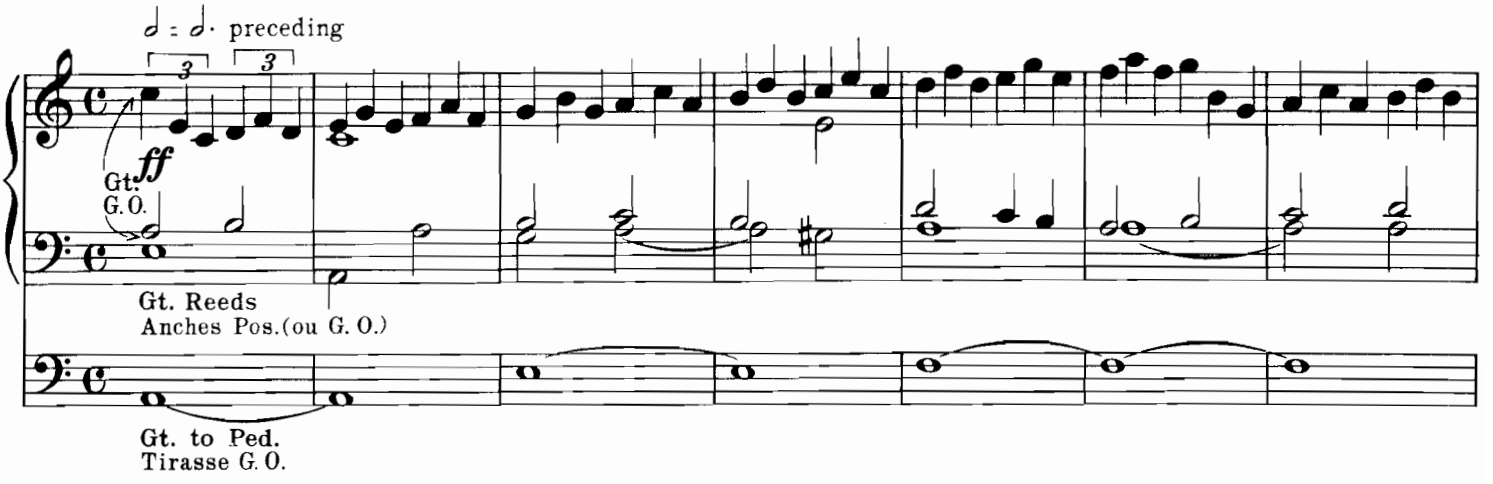


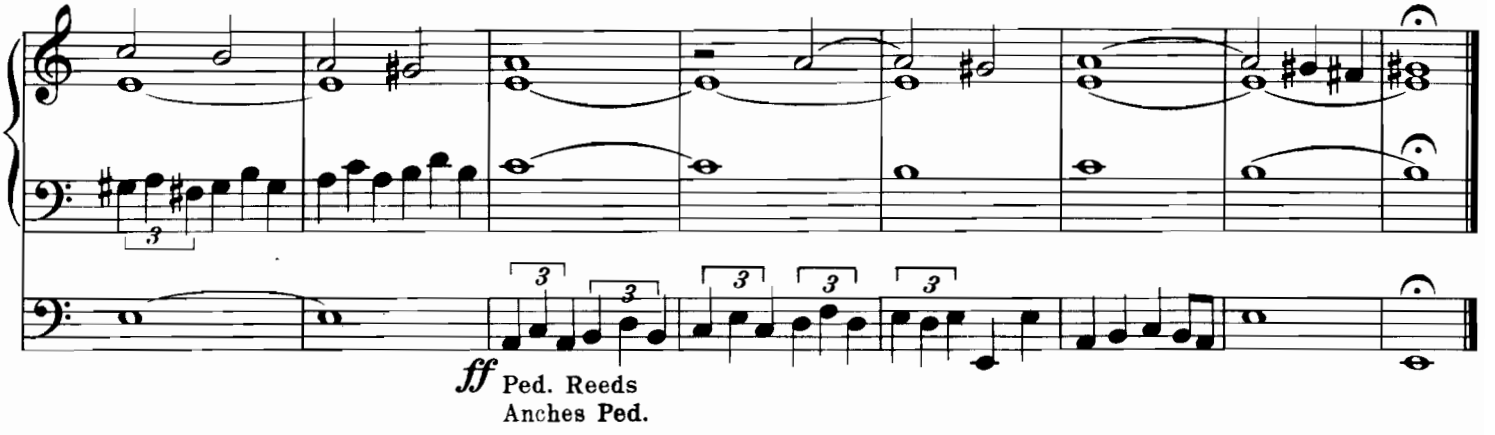





(Gt.
G. O.)
Sw.
Pos.




𝅗𝅥 = 𝅗𝅥· preceding
3
3
ff
Gt.
G. O.
Gt. Reeds
Anches Pos.(ou G. O.)
Gt. to Ped.
Tirasse G. O.


3
3
3
3
3
3
ff
Ped. Reeds
Anches Ped.

Tiento lleno por B cuadrado

One Manual	: Reed (Corno di Bassetto 8′, or Oboe 8′ with Quint $2\frac{2}{3}$′, or Orchestral Oboe)
Another Manual:	Cornet 5 Rks (or Gedeckt 8′, Flute 4′, Nazard $2\frac{2}{3}$′, Flute 2′, Tierce $1\frac{3}{5}$′)
Great	: Gedeckt 8′, Flute 4′, (Nazard $2\frac{2}{3}$′ if available)
Pedal	: Bourdon 16′, soft Flute 8′. No couplers.

Sur un clavier	: Cornet 5 Rgs
Sur un autre clavier:	Cromorne 8, ou Hautbois 8 et Quinte $2\frac{2}{3}$
Grand Orgue	: Bourdon 8, Prestant 4 et Quinte $2\frac{2}{3}$ (ou Nazard)
Pédale	: Soubasse 16, Bourdon 8 Claviers séparés

Edited by Joseph Bonnet

Juan Cabanilles
(1644-1712)

Andantino con moto ♩ = 100

Manuals

f Reed Cromorne

r. h. m. d.

Cornet

Meno mosso ♩ = 69

25

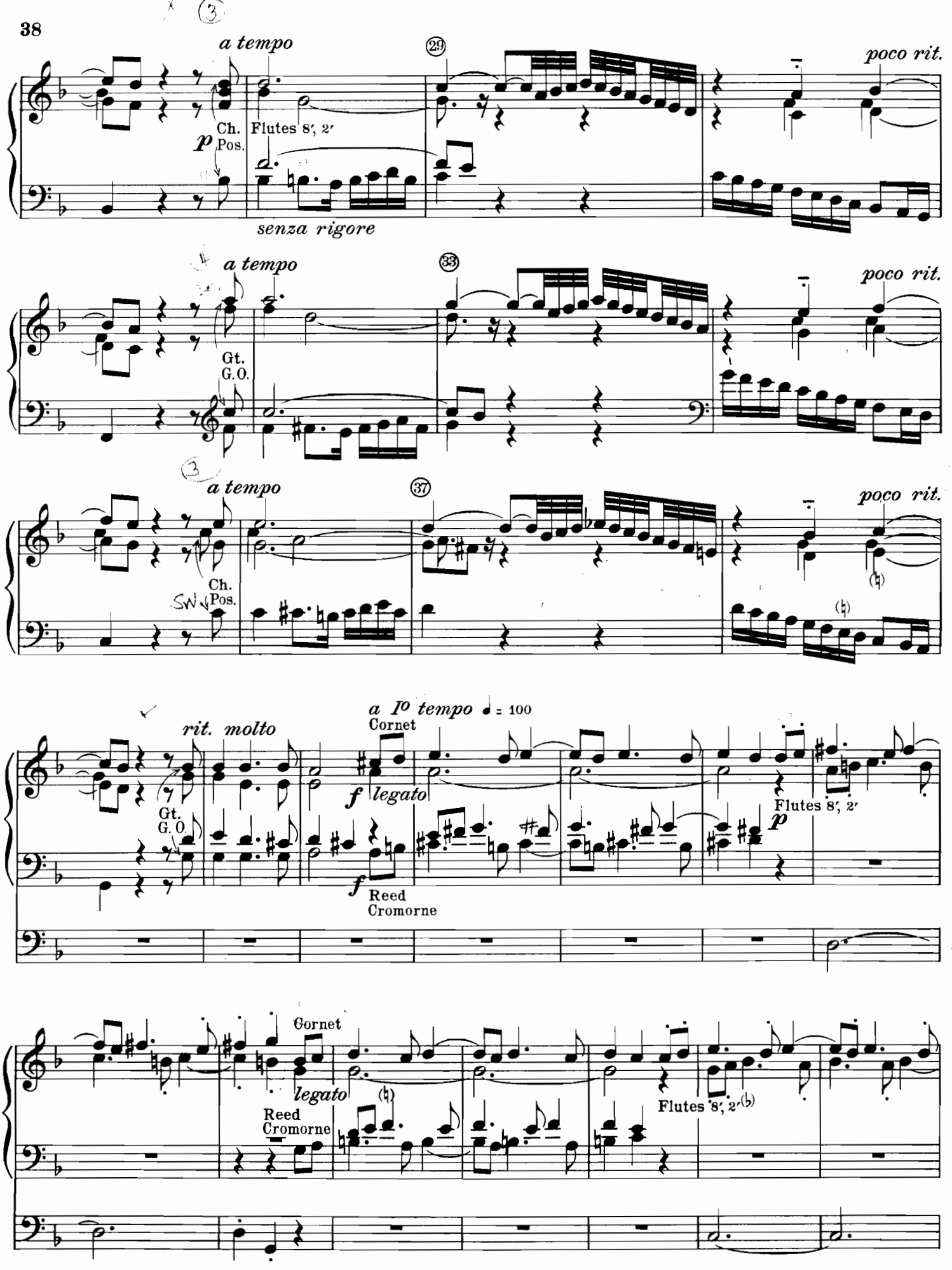
poco rit.

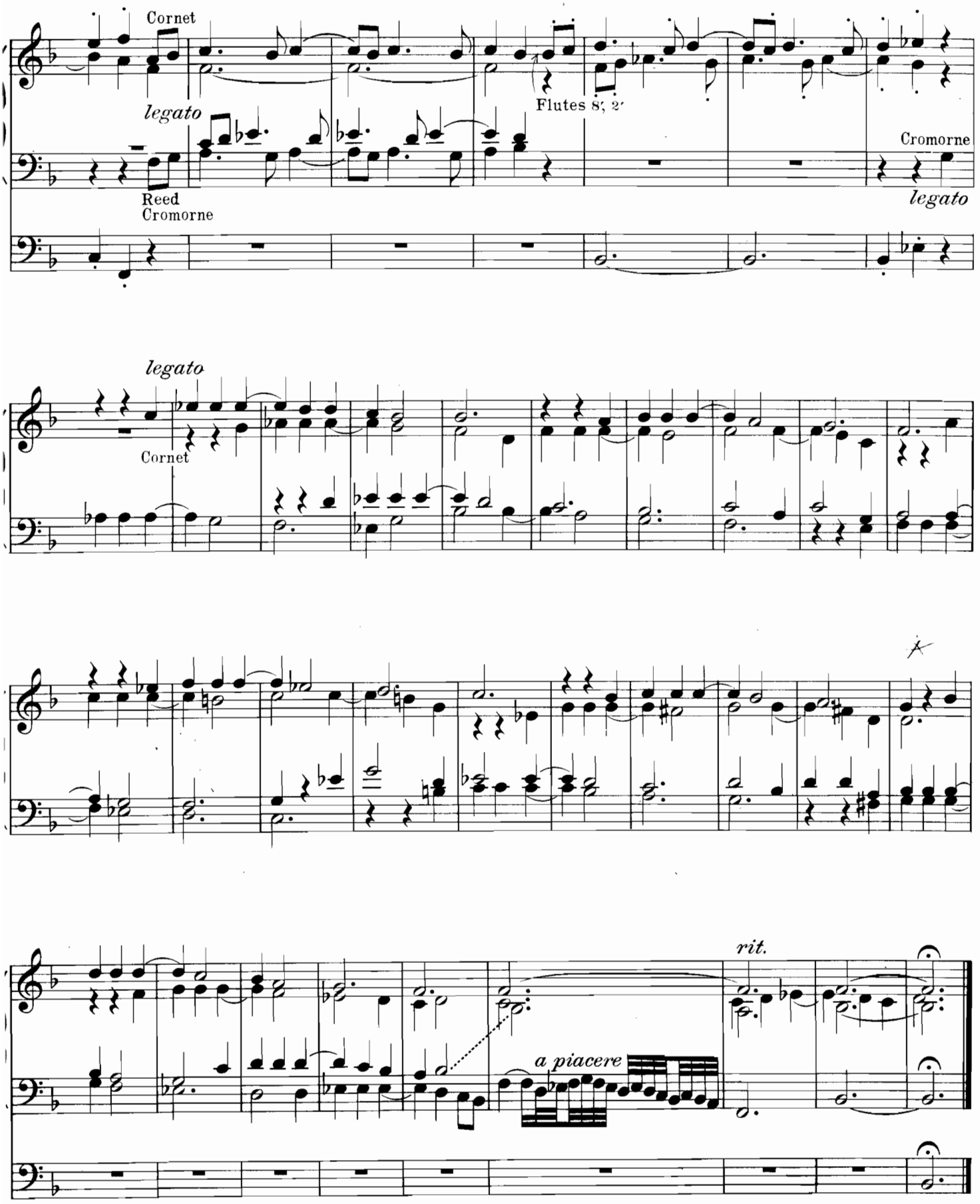
mf Gt. G. O.

senza rigore

* Original version: low notes 𝅗𝅥. instead of ♩ 𝄽 𝄽 (bars 25, 29, 33, 37)

* Version originale: basses 𝅗𝅥. au lieu de ♩ 𝄽 𝄽 (mesures 25, 29, 33, 37)


a tempo
29
poco rit.
Ch. Pos.
Flutes 8′, 2′
p
senza rigore
a tempo
33
poco rit.
Gt. G.O.
a tempo
37
poco rit.
Ch. Pos.
SW
rit. molto
a Io tempo ♩ = 100
Cornet
f legato
Gt. G.O.
Flutes 8′, 2′
p
f
Reed Cromorne
Cornet
legato
Reed Cromorne
Flutes 8′, 2′


Cornet
legato
Flutes 8', 2'
Reed
Cromorne
Cromorne
legato
legato
Cornet
rit.
a piacere

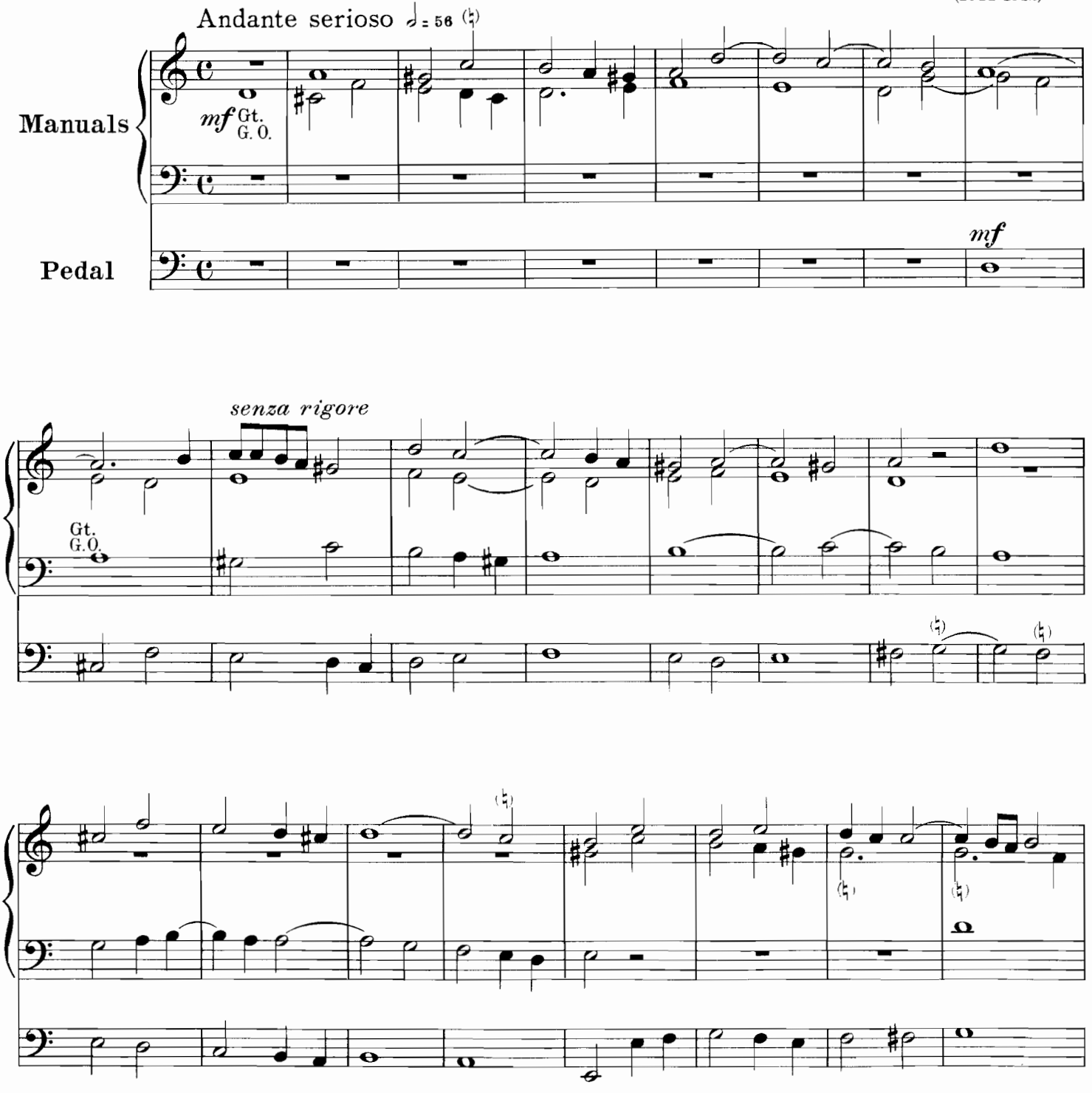
Tiento de falsas

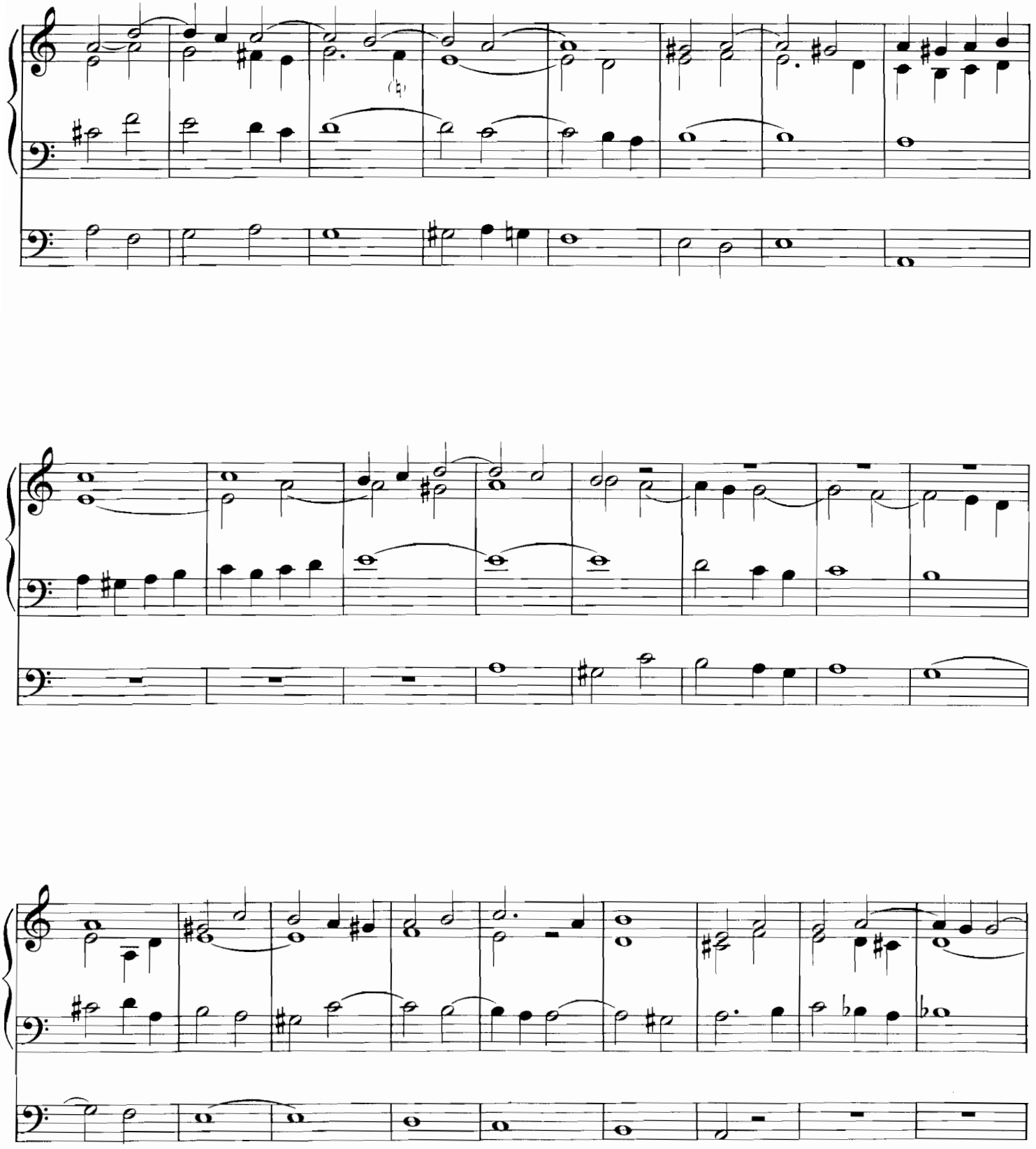
Manuals: Diapasons 8′ and 4′
Pedal : 16′, 8′, 4′

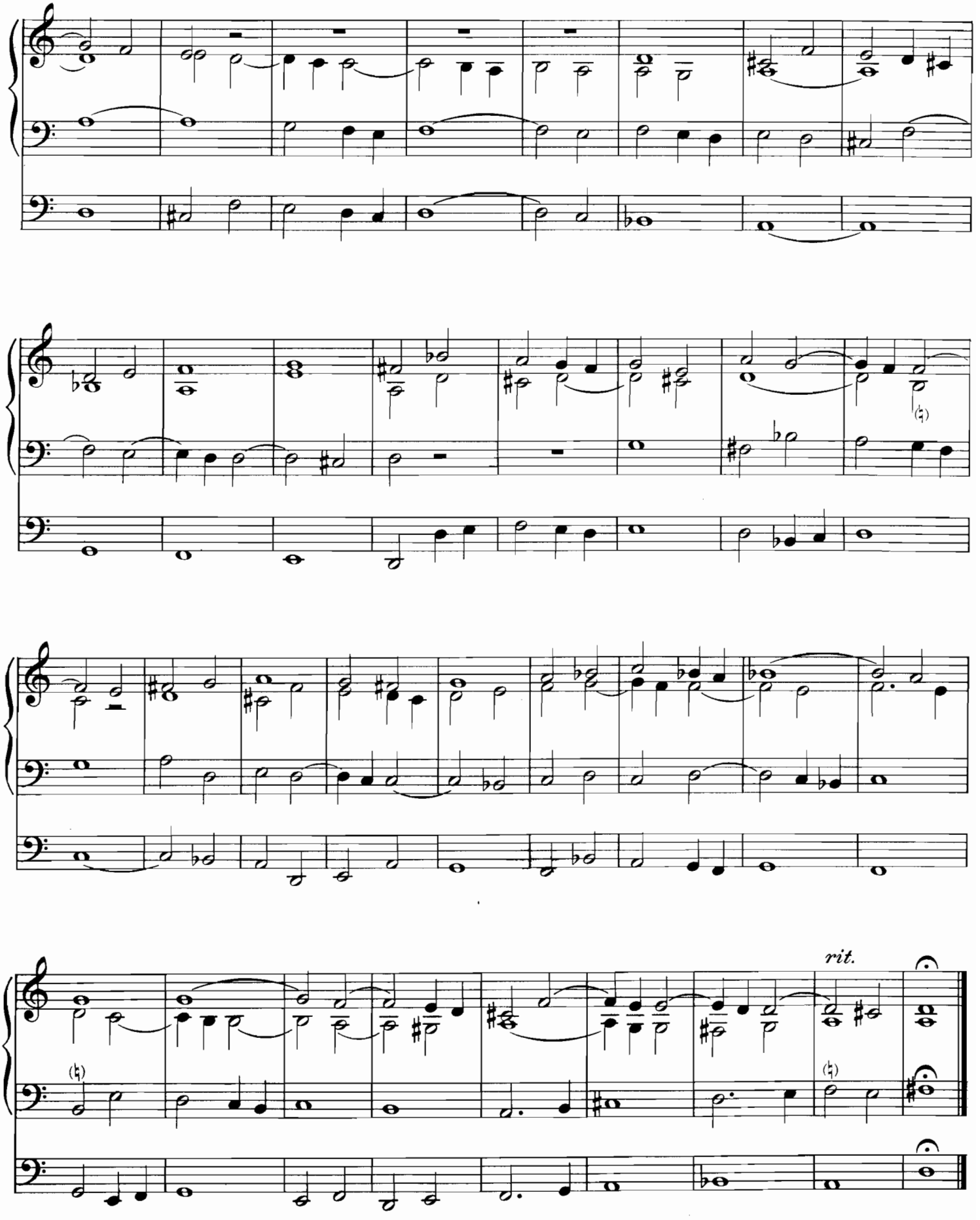
Claviers réunis: Fonds 8 et 4
Pédale : Fonds 16, 8 et 4

Edited by Joseph Bonnet

Juan Cabanilles
(1644-1712)






rit.

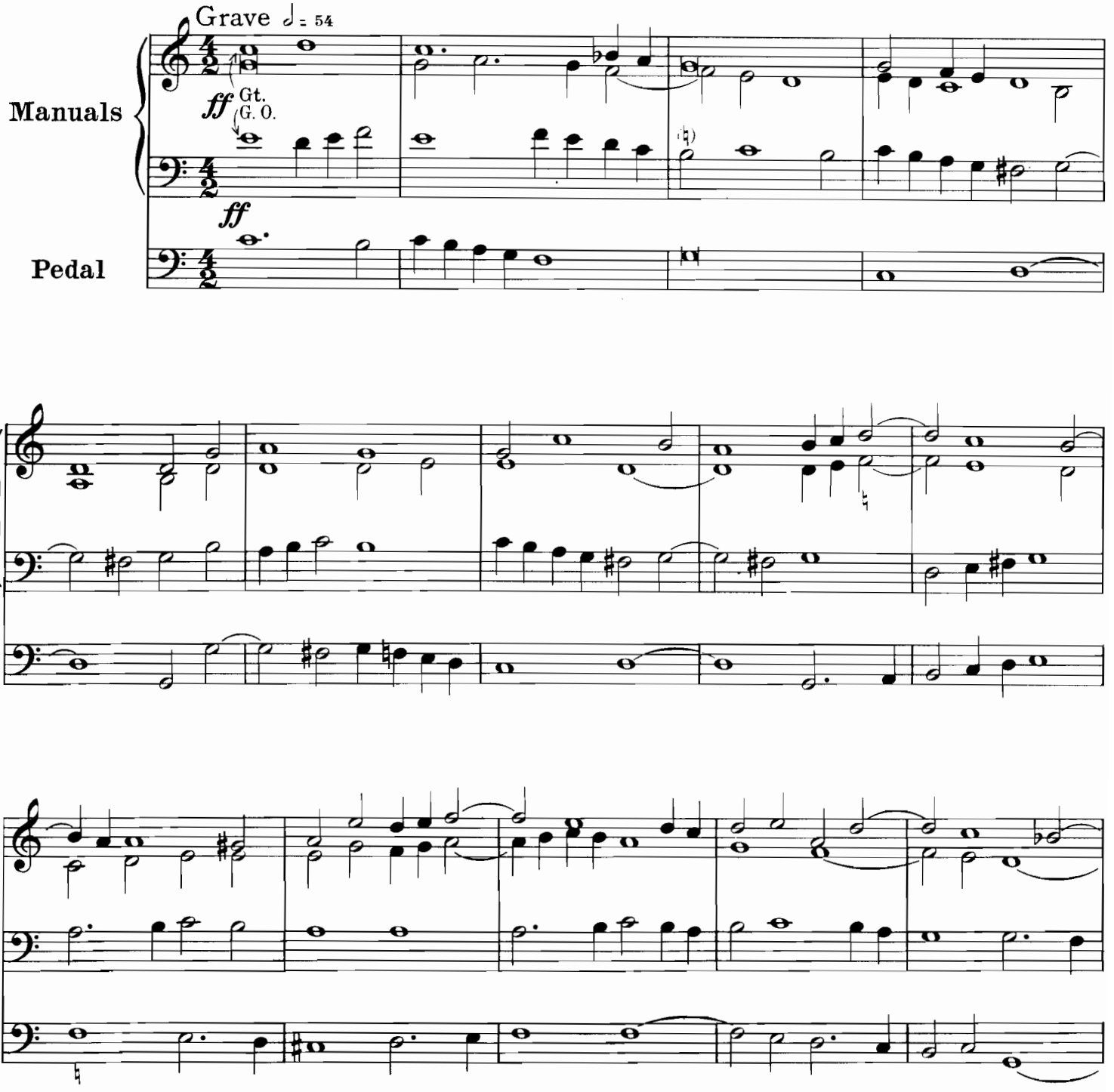
Tiento 5to tono, de falsas

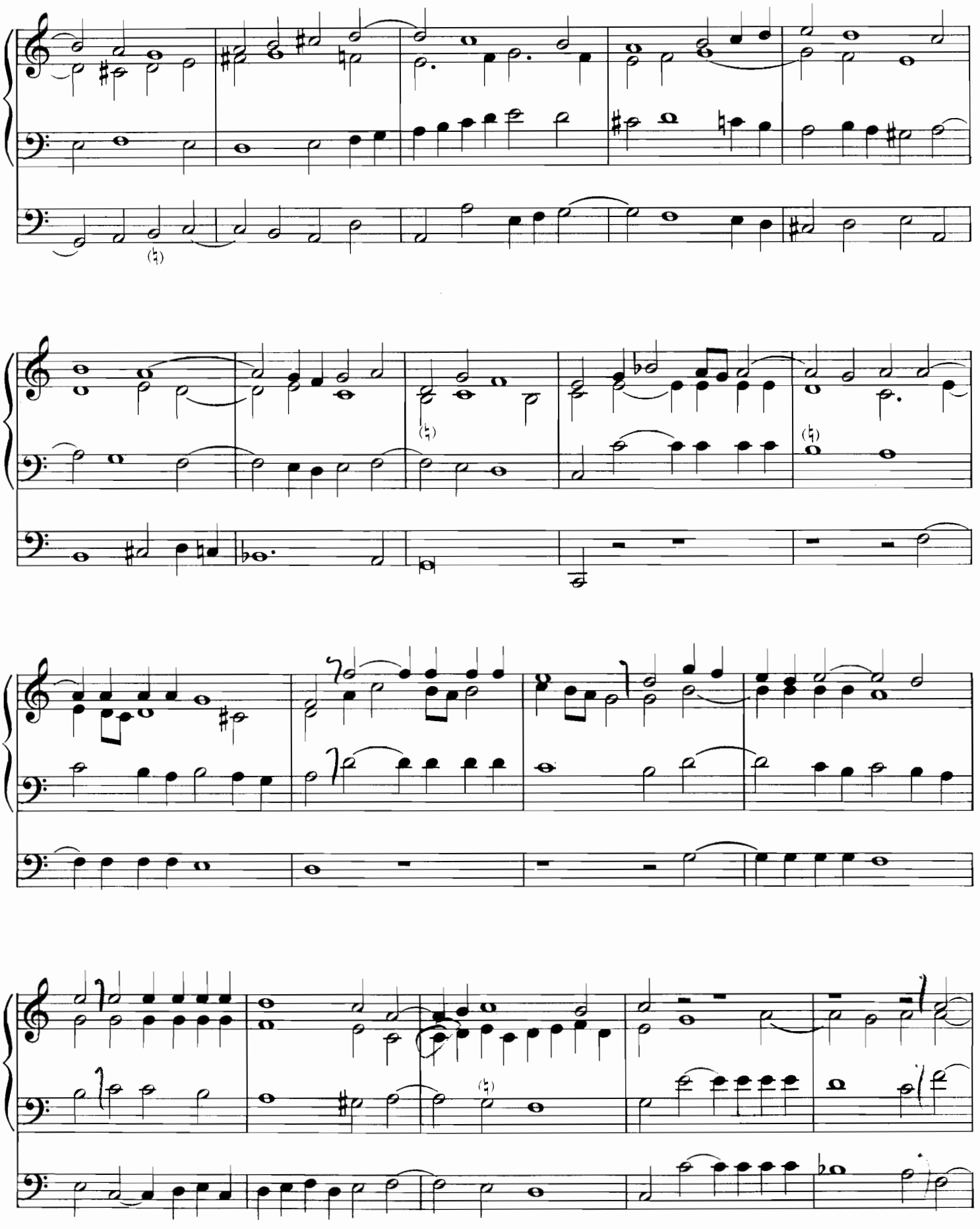
Manuals: 16′, 8′, 4′, 2′, Mixtures
Pedal : 32′, 16′, 8′, 4′, Reeds and Mixtures

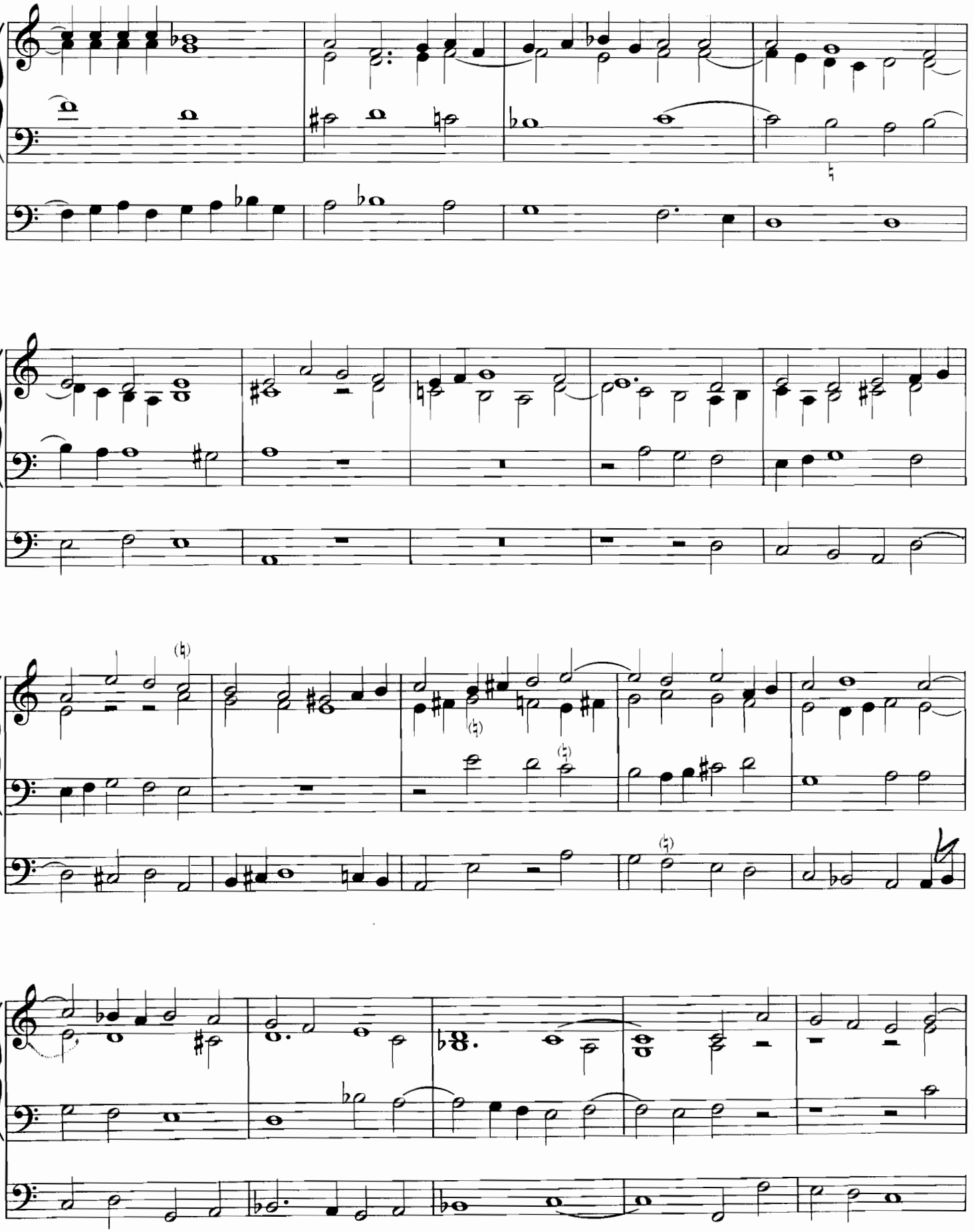
Claviers réunis: Fonds 16, 8, 4, 2.
Plein-Jeux et Cymbales
Pédale : Fonds 32, 16, 8, 4.
Mixtures et Anches 16, 8, 4

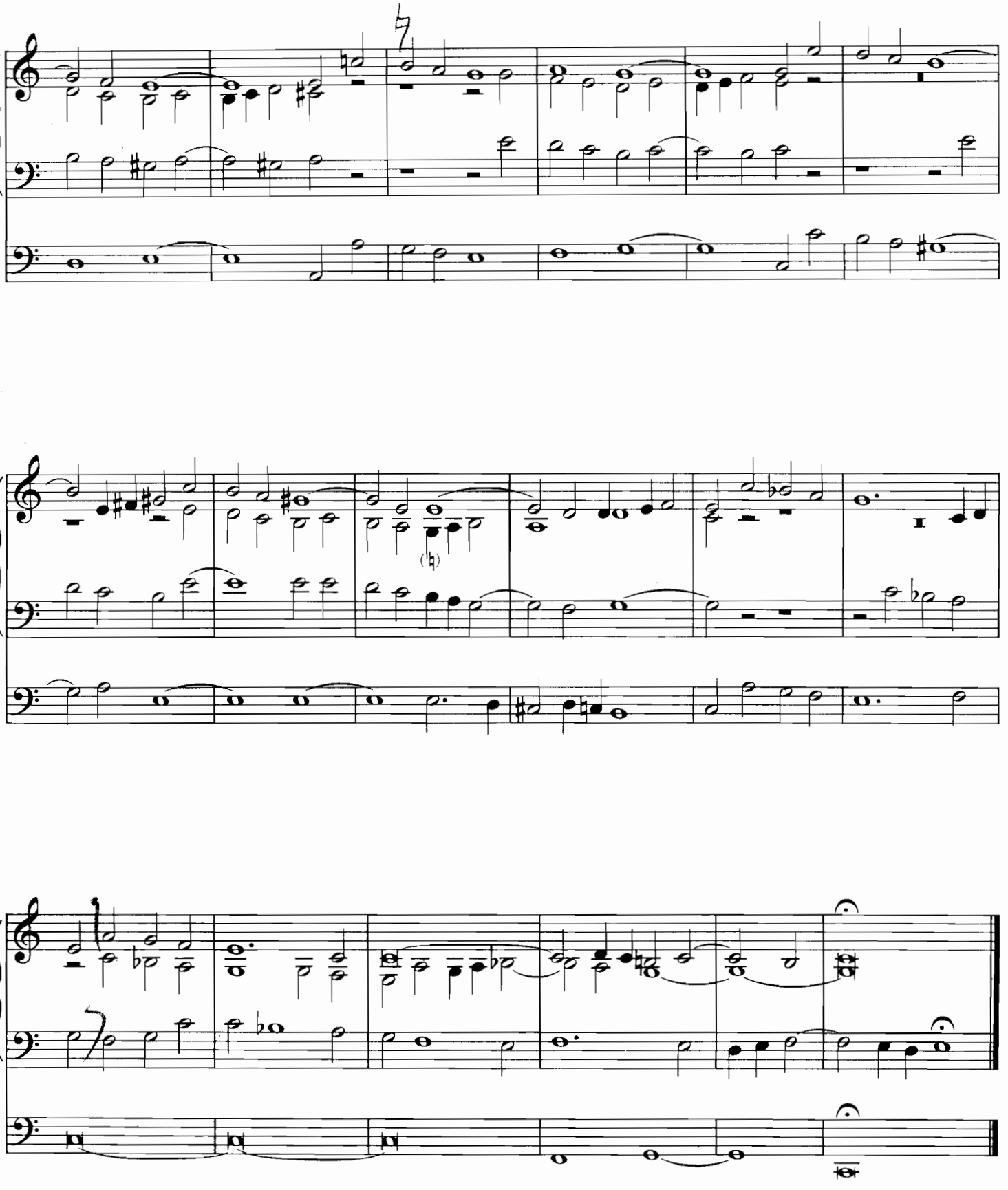
Edited by Joseph Bonnet

Juan Cabanilles
(1644-1712)









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COMPOSITIONS FOR PIPE ORGAN (Continued)

HARKER'S ORGAN COLLECTION (*Continued*)

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