



*Three Spanish Baroque Composers  
& Four Compositions for Organ*

**Juan Bautista José Cabanilles**  
*Pasacalles de 1º tono*

**Narcís Casanoves i Beltrán**  
*Cantabile & Paso VII*

**José Lidon**  
*Sonata de 1º tono*



Editions for Organ

*Fruhauf Music Publications*

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# Three Spanish Baroque Composers & Four Compositions for Organ

## Notes

**Juan Bautista José Cabanilles** (1644-1712) pursued a musical career as a composer and organist in Valencia. He wrote extensively for organ, but his output also includes numerous sacred vocal works. His *Pasacalles de 1º tono* presents a facet of the compositional genre related to *ostinato* and ground (bass). The title, ‘street steps,’ indicates a dance rhythm as well as a formal structure that came to be known as the *passacaglia* (or the French *passacaille*). As a curious contradiction, the *passacaglia* is more frequently manifested in triple meter, where Cabanilles’ twenty-six variations are written primarily in quadruple meter. His work has been adapted here for performance on a modern instrument, with the addition of a relatively straightforward pedal part. As in all sets of variations, contrasting touches, timbres and dynamic levels will enhance the musical interest and appeal.

**Narcís Casanoves i Beltrán** was born in Sabadell, near Barcelona in 1747; his name reflects the Catalán culture and tradition of his native land. In 1763 he became a monk and took up residence at Montserrat; he died in neighboring Viña Vieja in 1799. Casanoves is noted as a composer of sonatas and fugues for keyboard, as well as of vocal settings of liturgical texts. His expressive ‘*Cantabile*’ in D-Minor is a binary structure, similar to the sonatas of Lidon and Domenico Scarlatti, but it is notable also for its floridly ariose soprano line that calls for an appropriate solo registration. The rhythms and harmonies of its *andante* motion are unique in their evocation of some of the distinctively Iberian and Moorish melodic traditions of an exotic culture. *Paso VII* is in essence an abbreviated — but carefully crafted — fugue, combining chromatic tonalities with traditional imitative textures and rhythms. Ornamentations have been added editorially, along with optional notations for pedal. These two movements could be effectively combined with the Lidon Sonata to provide a larger three movement set of stylistically related but contrasting compositions from the Iberian school.

**José Lidon** was born in 1752 in Bejar, a province of Salamanca, and his career postdates the musical activities of a majority of the other composers represented in this collection. Both his and Casanoves’ compositional styles display manifestations of latter Baroque practices in the musical world of the Iberian Peninsula, and they verge on *rococo*. Lidon was organist of the Chapel Royal (*Capilla Real*) in Madrid, and he referred to himself on a title page that appeared in 1787 as “Master of the Italian Style at the Royal College.” He died in Madrid in 1827. His sonorous *Sonata de 1º tono ‘para órgano con trompeta real’* offers an opportunity to showcase unusual and brilliant horizontal (or other) solo reeds found on various organs.

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# Passacalles de 1º Tono

( 26 Diferencias )

Juan Bautista Cabanilles

(1644-1712)

Edition for Organ

Ennis Fruhauf

[ Andante = ♩ ] \*

The musical score is presented in four systems, each with two staves (treble and bass clef). The first system (measures 1-5) is marked with a first ending bracket (1.) and a second ending bracket (2.). The second system (measures 6-10) is marked with a third ending bracket (3.). The third system (measures 11-15) is marked with a fourth ending bracket (4.). The fourth system (measures 16-20) is marked with a fifth ending bracket (5.) and a sixth ending bracket (6.). The score includes dynamic markings such as *mp* (mezzo-piano) and *poco f* (poco forte). The tempo is indicated as Andante, with a note that the tempo is equal to a quarter note. The key signature is one sharp (F#).

\* See Notes: Afterword  
regarding the tempo indication

Musical score for measures 22-25. The score is written for piano in G major. Measure 22 starts with a circled '1' in the bass clef. Measure 25 contains a boxed '7.'. The music features a complex rhythmic pattern with many ornaments and slurs.

① All ornaments and embellishments  
are editorial suggestions.

Musical score for measures 26-30. Measure 30 contains a boxed '8.'. The music continues with similar rhythmic complexity and editorial ornaments.

Musical score for measures 31-34. Measure 31 starts with a circled '1'. Measure 33 contains a boxed '9.' and the instruction *sempre poco f*. Measure 34 has a *mp* dynamic marking. The music features a mix of eighth and sixteenth notes.

Musical score for measures 35-39. Measure 35 starts with a circled '1'. Measure 38 contains a boxed '10.'. The music continues with similar rhythmic complexity and editorial ornaments.

Musical score for measures 40-43. Measure 40 starts with a circled '1'. Measure 41 contains a boxed '11.' and a *mp* dynamic marking. The music continues with similar rhythmic complexity and editorial ornaments.

12

45

*mf*

*mp*

13.

48

14.

51

*mf*

15.

54

*mp*

15.

57

60 16 *mf*

63 17. *mf*

66 *mf*

69 18 *mp*

72 19.



75 20. *mf*

79 21.

83 *mf* ② [Source score correction]

86 22.

89 [poco ritardando] ♩. = ♩

③ [Source score correction]

23. 24.

92

*f*

*f*

25.

98

*f*

26.

104

*f*

④ [An extended graduated trill is suggested here.]

# [ *Cantabile* ]

Narcís Casanoves  
(1747-1799)

Edition for Organ  
Ennis Fruhauf

[ Andante = ♩ ]

Measures 1-4 of the piece. The right hand starts with a melodic line marked *mf* and a trill. The left hand provides a steady accompaniment marked *mp*. Trills are indicated above measures 3 and 4.

Measures 5-8. Measure 5 begins with a trill. The right hand continues with a melodic line, and the left hand provides accompaniment. Trills are marked above measures 6 and 7.

Measures 9-13. The right hand features a continuous melodic line with eighth-note patterns. The left hand provides a steady accompaniment.

Measures 14-18. The right hand continues with a melodic line, featuring a trill in measure 17. The left hand provides accompaniment, with a sharp sign (#) above measure 15.

Measures 19-22. The right hand features a melodic line with trills in measures 19 and 20. The left hand provides accompaniment, with a sharp sign (#) above measure 19.

8 Narcís Casanoves ~ *Cantabile*

23 *tr* *tr* *tr*

27 *tr* *tr* *mp* *tr* *tr*

31 *mf* *tr* *tr*

36

41 *mp* *tr* *tr*

46

Narcís Casanoves ~ *Cantabile*

52 *mf* *tr* *tr* *tr*

*mp*

56 *tr* *tr* *tr* [#]

60 *tr* *tr* *mp* *tr* *tr*

64 *tr* *mf* *tr*

68

72

76 *tr*

Musical score for measures 76-80. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with several trills marked 'tr'. The lower staff is in bass clef and contains a bass line with chords and single notes.

81 *tr*

Musical score for measures 81-85. The system consists of two staves. The upper staff features a dense texture of chords with a trill marked 'tr' in the second measure. The lower staff continues the bass line with chords and single notes.

86 *mp* *tr*

Musical score for measures 86-90. The system consists of two staves. The upper staff begins with a dynamic marking of *mp* and contains a melodic line with trills marked 'tr'. The lower staff continues the bass line with chords and single notes.

91

Musical score for measures 91-95. The system consists of two staves. The upper staff features a dense texture of chords with a trill marked 'tr' in the third measure. The lower staff continues the bass line with chords and single notes.

96

Musical score for measures 96-100. The system consists of two staves. The upper staff features a melodic line with chords and a trill marked 'tr' in the third measure. The lower staff continues the bass line with chords and single notes. The system concludes with a double bar line and repeat dots.

# Sonata de 1<sup>o</sup> tono

*para clave o para órgano con trompeta real*

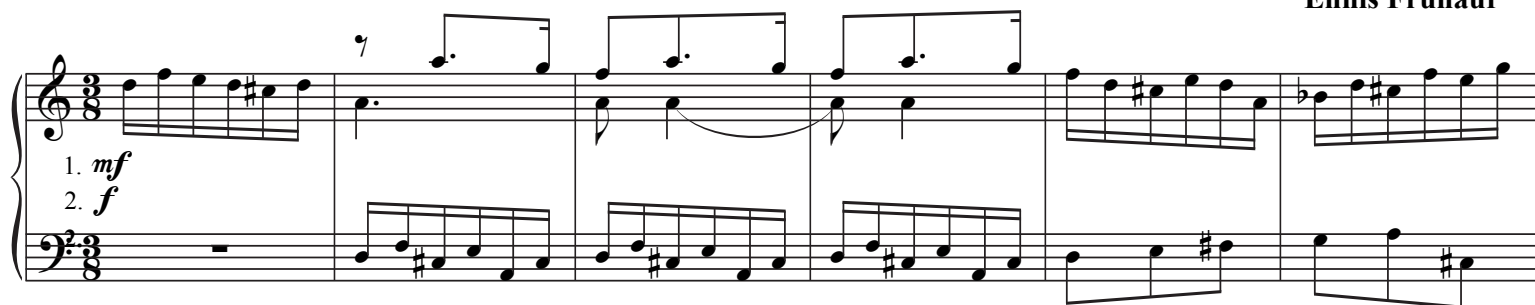
**José Lidon**

(1752-1827)

Edition for Organ

**Ennis Fruhauf**

[ **Poco allegro** =  ]



1. *mf*  
2. *f*

7

Musical score for measures 1-6. The score is in 3/8 time and G major. The first system shows measures 1-6. The right hand starts with a treble clef and a key signature of one sharp (F#). The left hand starts with a bass clef. Dynamics are indicated as *mf* (mezzo-forte) for the first system and *f* (forte) for the second system. A measure rest is shown above measure 1. A fermata is placed over the final note of measure 6.



7

Musical score for measures 7-12. The right hand continues with a treble clef. The left hand continues with a bass clef. A fermata is placed over the final note of measure 12.



13

Musical score for measures 13-18. The right hand continues with a treble clef. The left hand continues with a bass clef. A fermata is placed over the final note of measure 18.



19

Musical score for measures 19-24. The right hand continues with a treble clef. The left hand continues with a bass clef. A fermata is placed over the final note of measure 24.

Lidon ◊ Sonata de 1<sup>o</sup> tono

25

Musical score for measures 25-30. The system consists of a treble and bass staff. Measure 25 starts with a treble staff note on G4 and a bass staff chord of F#4, C#5, and F#5. The melody in the treble staff moves through G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, 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# Lidon ◊ Sonata de 1<sup>o</sup> tono

61

Musical notation for measures 61-66. The system consists of a treble and bass staff. Measure 61 starts with a treble staff containing a dotted quarter note G4, an eighth note A4, and a quarter note B4. The bass staff has a dotted quarter note G3 and an eighth note A3. The key signature changes to one flat (B-flat) in measure 62. The piece concludes with a double bar line and repeat dots at the end of measure 66.

67

Musical notation for measures 67-72. The system consists of a treble and bass staff. Measure 67 features a trill (tr) over a dotted quarter note G4 in the treble staff. The bass staff has a dotted quarter note G3. The key signature changes to two flats (B-flat and E-flat) in measure 68. The piece concludes with a double bar line and repeat dots at the end of measure 72.

73

Musical notation for measures 73-78. The system consists of a treble and bass staff. Measure 73 features a trill (tr) over a dotted quarter note G4 in the treble staff. The bass staff has a dotted quarter note G3. The key signature changes to one flat (B-flat) in measure 74. The piece concludes with a double bar line and repeat dots at the end of measure 78.

79

Musical notation for measures 79-84. The system consists of a treble and bass staff. Measure 79 features a trill (tr) over a dotted quarter note G4 in the treble staff. The bass staff has a dotted quarter note G3. The key signature changes to two flats (B-flat and E-flat) in measure 80. The piece concludes with a double bar line and repeat dots at the end of measure 84.

85

Musical notation for measures 85-90. The system consists of a treble and bass staff. Measure 85 features a trill (tr) over a dotted quarter note G4 in the treble staff. The bass staff has a dotted quarter note G3. The key signature changes to one flat (B-flat) in measure 86. The piece concludes with a double bar line and repeat dots at the end of measure 90.

91

Musical notation for measures 91-96. The system consists of a treble and bass staff. Measure 91 features a trill (tr) over a dotted quarter note G4 in the treble staff. The bass staff has a dotted quarter note G3. The key signature changes to two flats (B-flat and E-flat) in measure 92. The piece concludes with a double bar line and repeat dots at the end of measure 96.



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