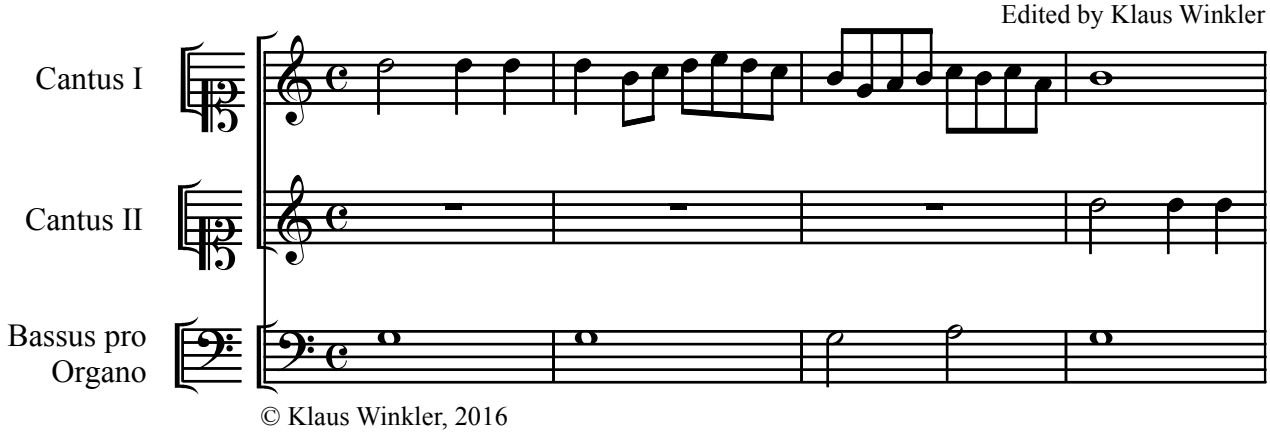
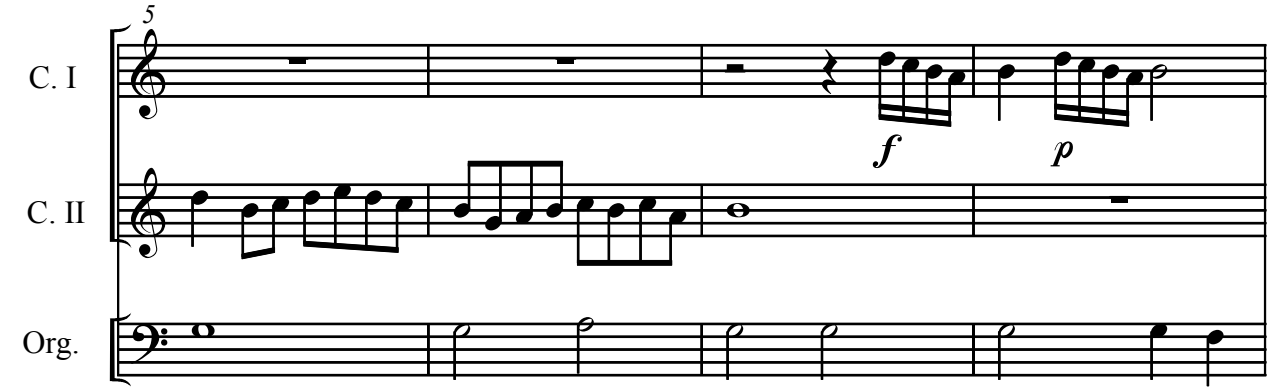
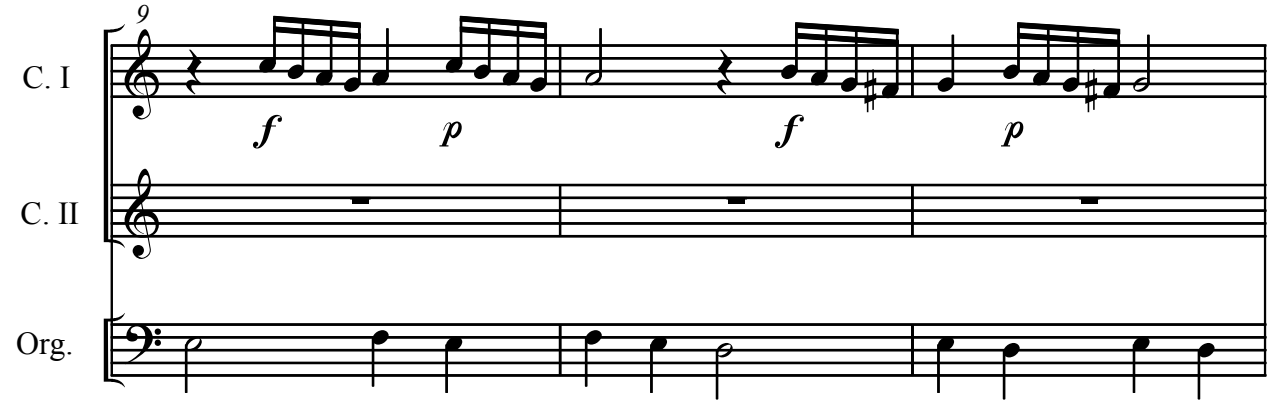
Canzon francese a due canti
"La Lampugnana"

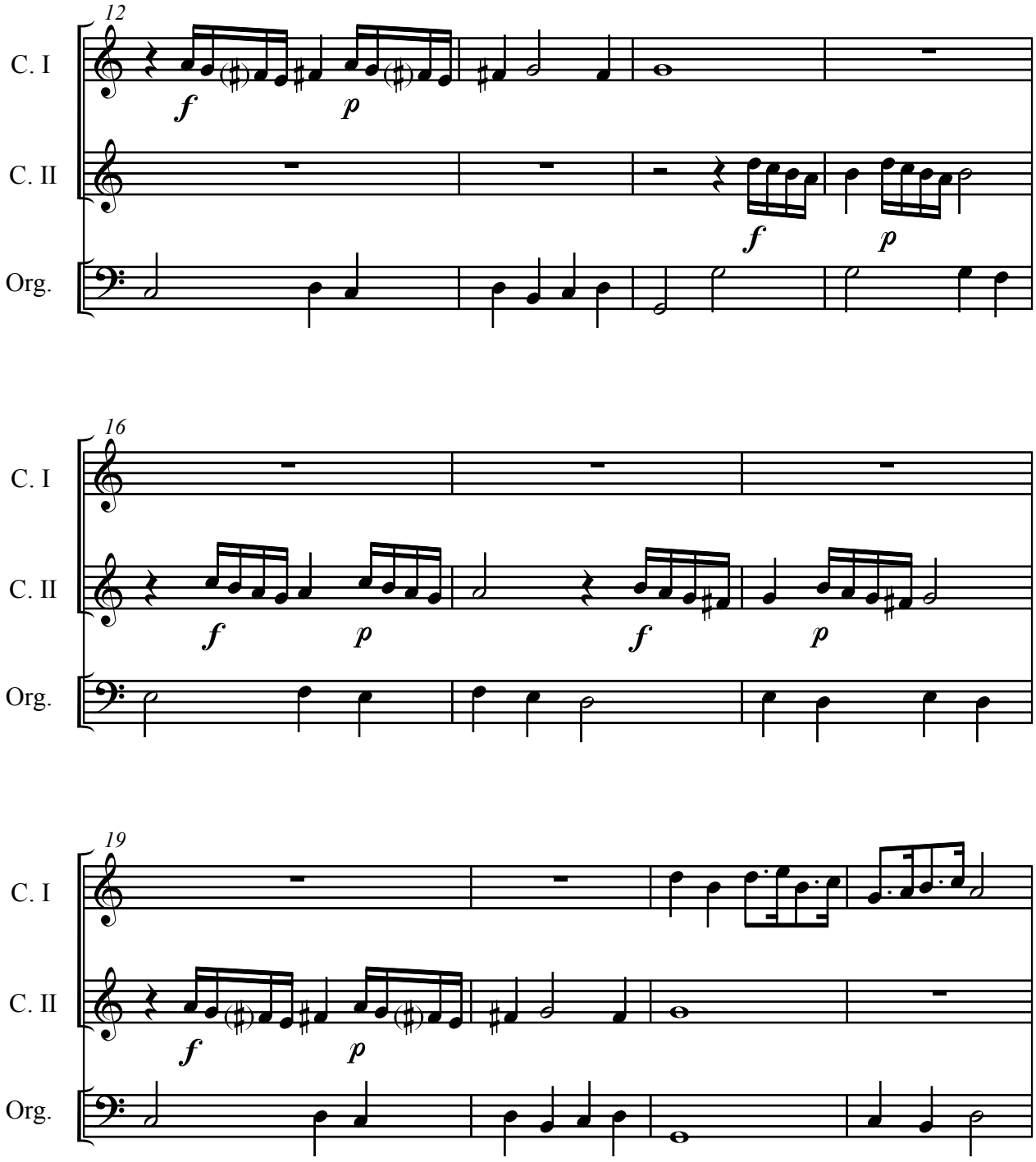
Serafino Patta
Edited by Klaus Winkler

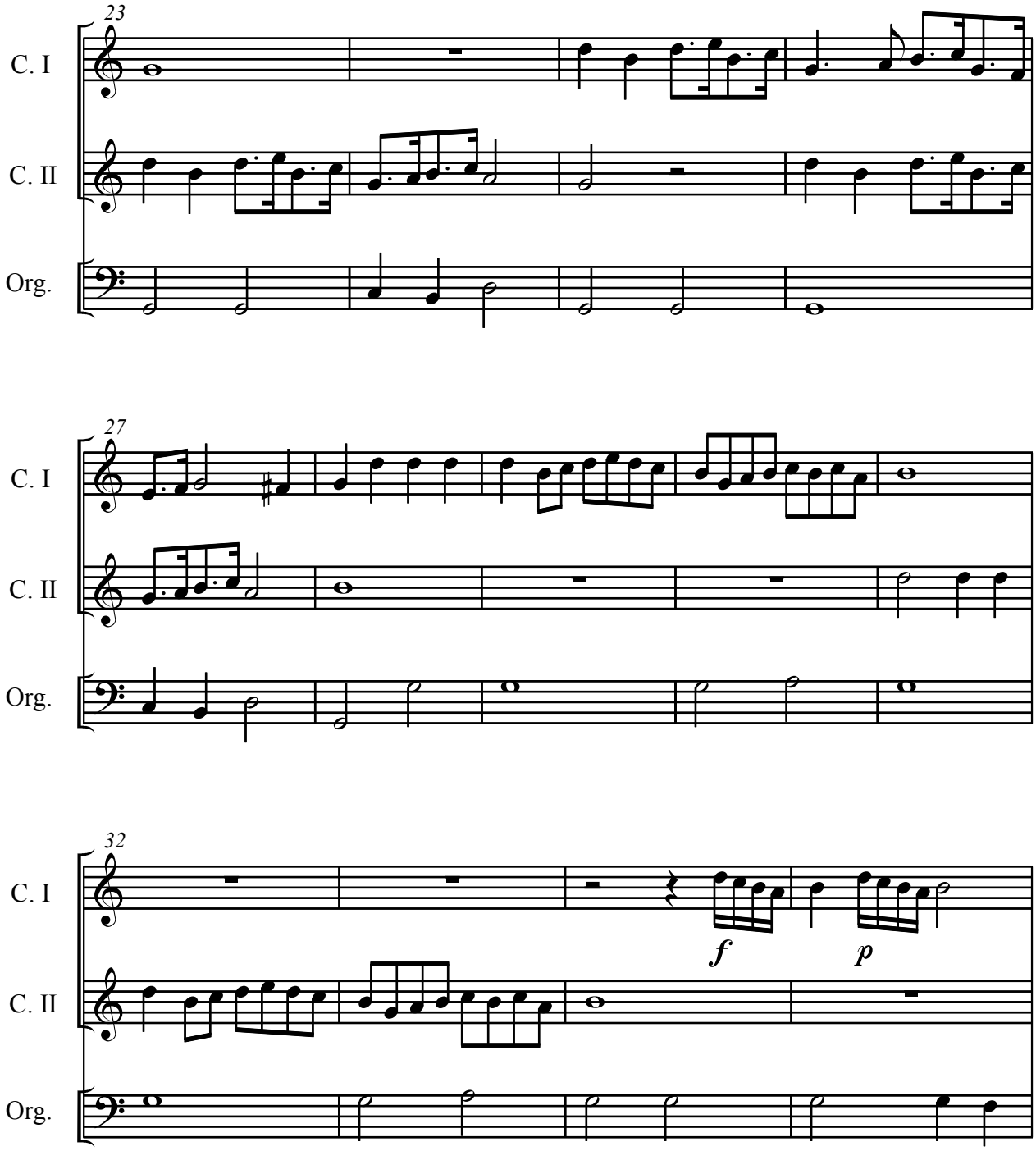


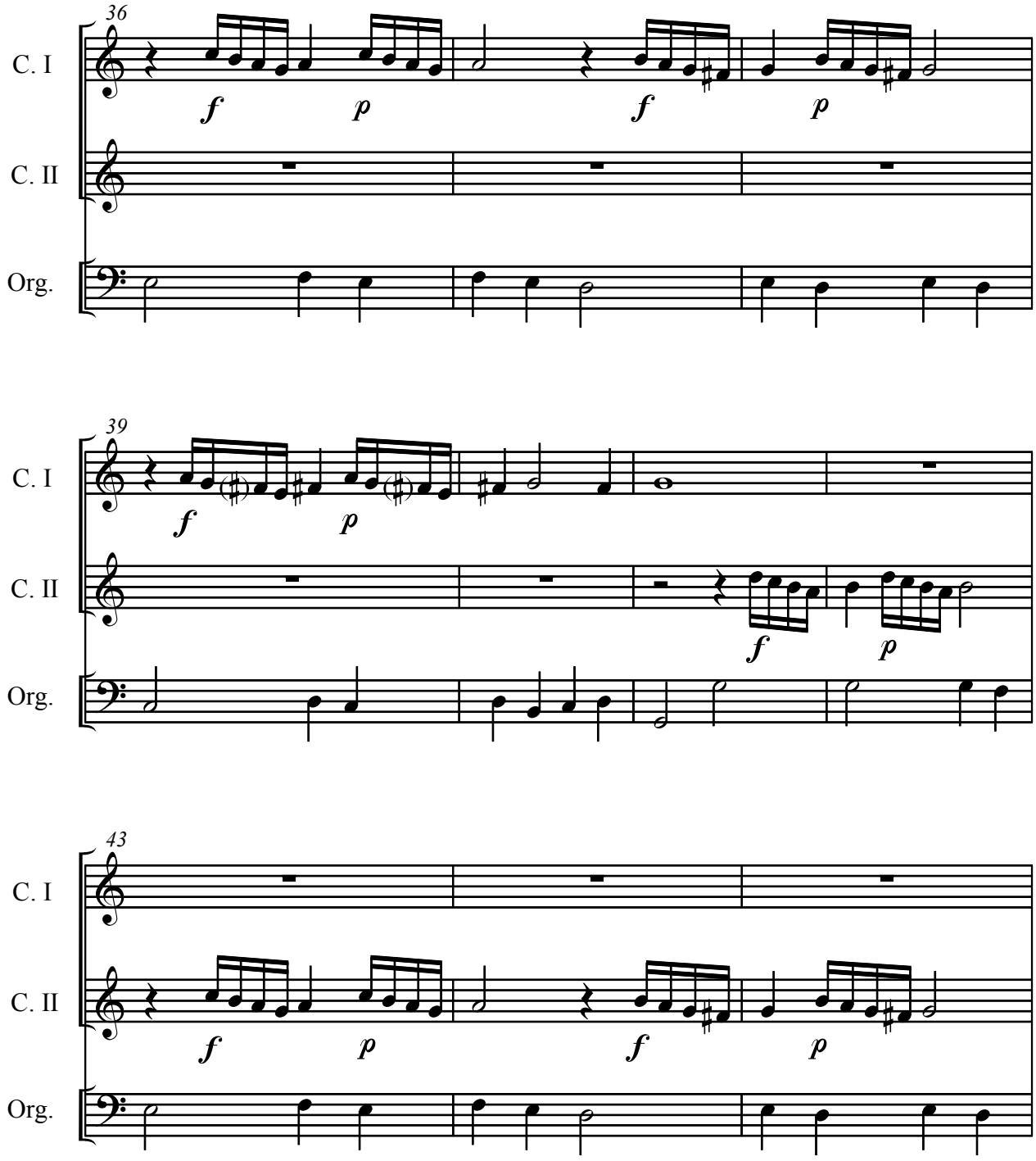
© Klaus Winkler, 2016

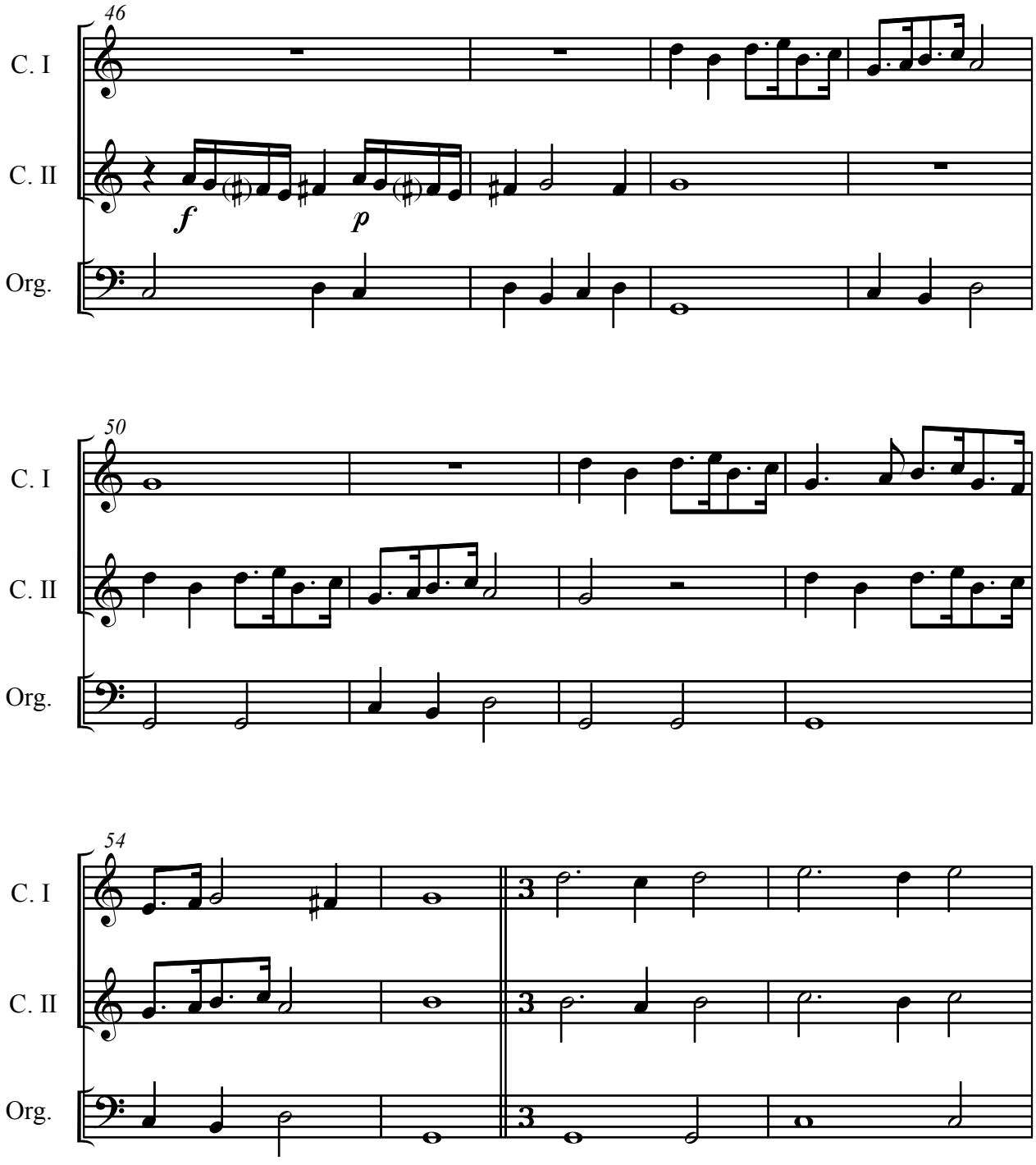


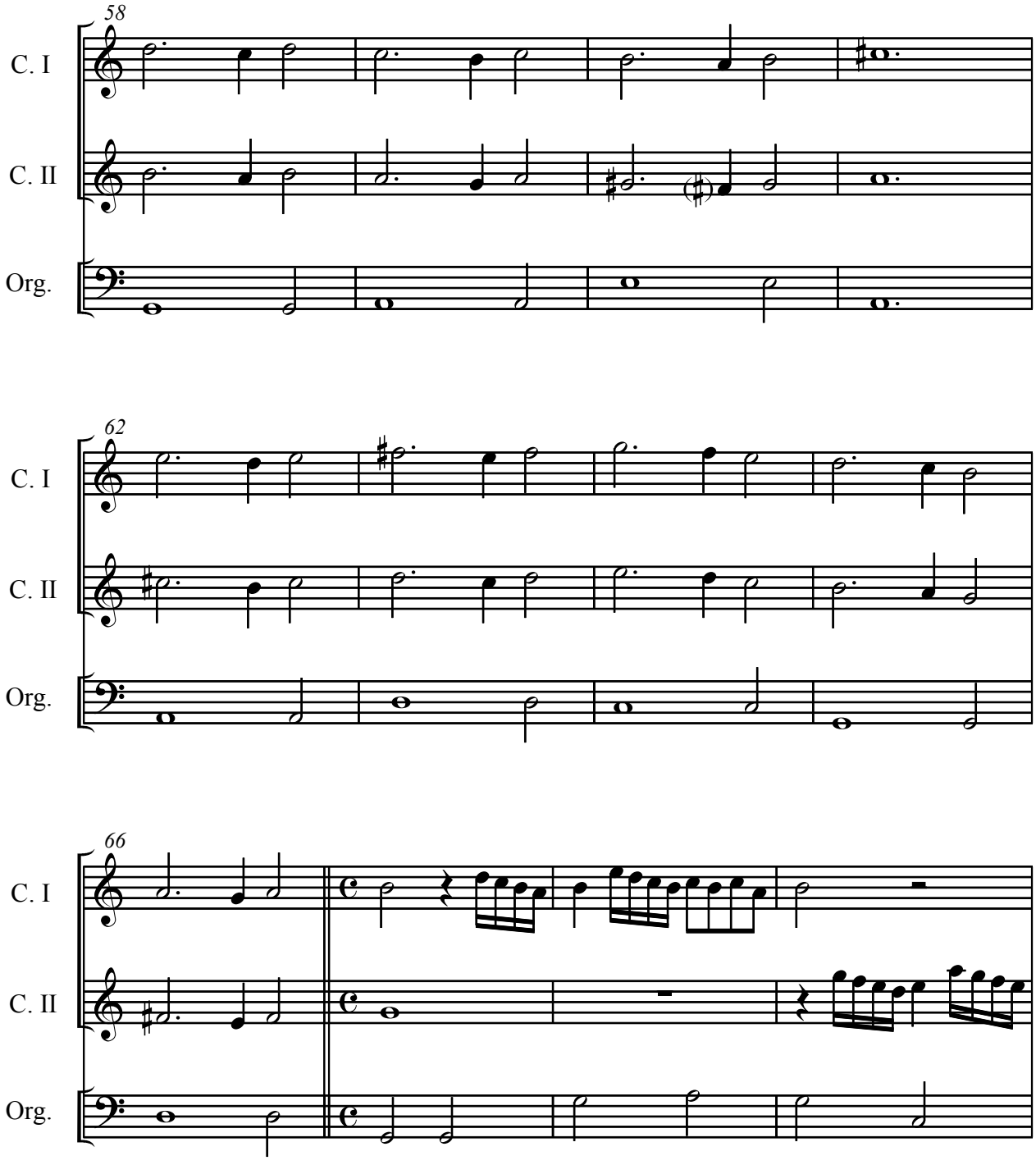


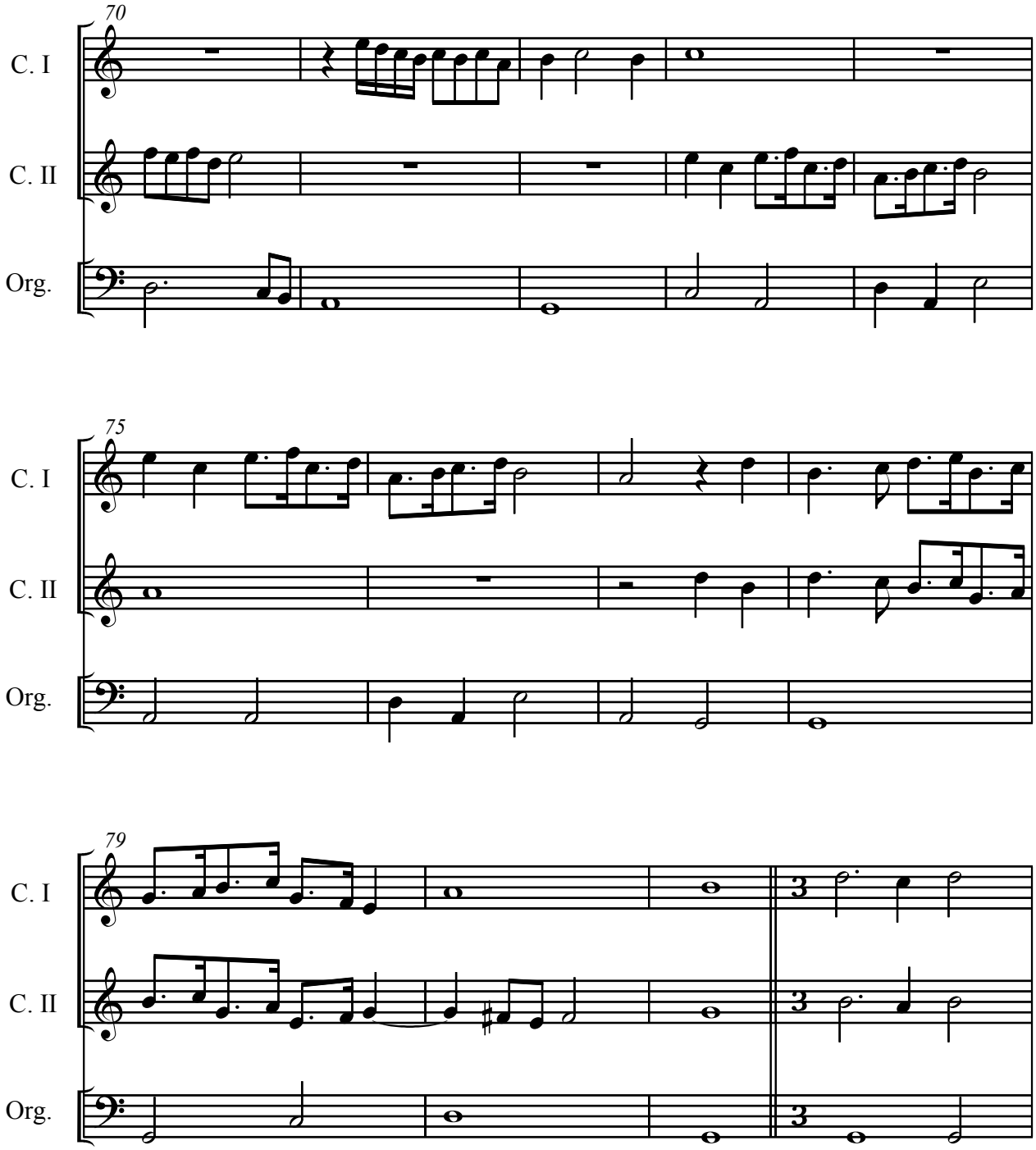

12
C. I
C. II
Org.
f
p
f
p
16
C. I
C. II
Org.
f
p
f
p
19
C. I
C. II
Org.
f
p

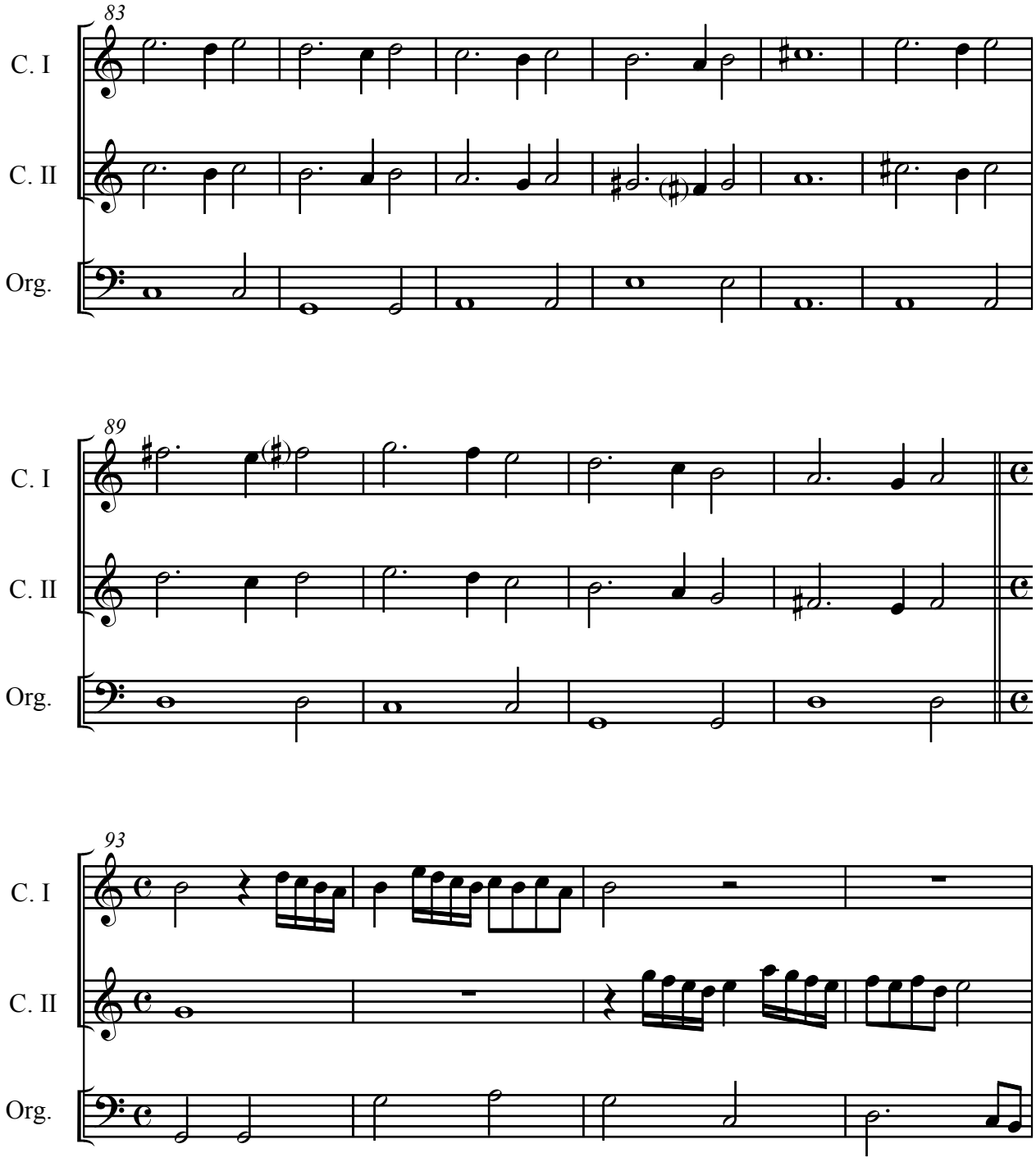

23
C. I
C. II
Org.
27
C. I
C. II
Org.
32
C. I
f
p
C. II
Org.

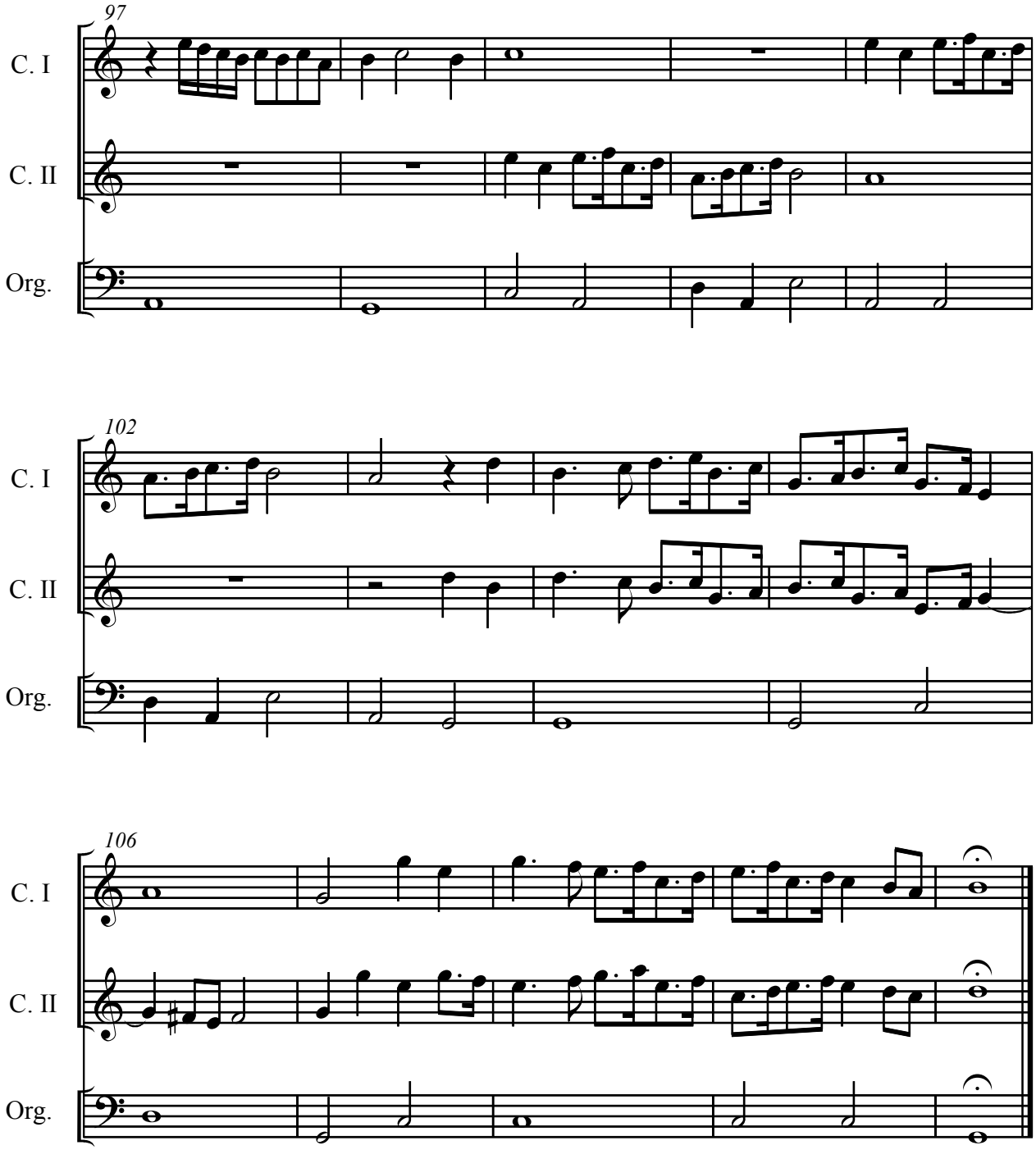

36
C. I
C. II
Org.
f
p
f
p
39
C. I
C. II
Org.
f
p
f
p
43
C. I
C. II
Org.
f
p
f
p


46
C. I
C. II
Org.
f
p
50
C. I
C. II
Org.
54
C. I
C. II
Org.
3
3
3


58
C. I
C. II
Org.
62
C. I
C. II
Org.
66
C. I
C. II
Org.


70
C. I
C. II
Org.
75
C. I
C. II
Org.
79
C. I
C. II
Org.
3
3
3


83
C. I
C. II
Org.
89
C. I
C. II
Org.
93
C. I
C. II
Org.


97
C. I
C. II
Org.
102
C. I
C. II
Org.
106
C. I
C. II
Org.

EDITORIAL REPORT

Sources

[Cantus/Altus/Tenor/Quintus/Bassus/Bassus pro Organo] Sacrorum canticorum[1] *una, duabus, tribus, quatuor, et quinque vocibus, D. Seraphini Pattae, mediolanensis monachi cassinensis, et in ecclesia Sancti Salvatoris Papiae organistae. Liber secundus cui inseruntur cantiones quaedam instrumentis tantum accommodatae, cum parte infima pro organo. Nunc primum in luce aeditum. Venetiis apud Iacobum Vincentium.* 1613.
6 partbooks: Cantus, Altus, Tenor, Quintus, Bassus, Bassus pro Organo.
I-Bc (compl.), *I-SPd* (incompl).
RISM A/I P 1038, Sartori II 1613h.

The only complete exemplar, now in the holdings of the Museo internazionale e biblioteca della musica di Bologna (*I-Bc*), is the source for this edition.

Editorial Remarks

Half notes, quarter notes and smaller note values are predominant in the duple-meter sections, whole notes and half notes predominate in the triple-meter sections. Barlines in the source are present in the continuo partbook only. Here the barring in the duple-meter sections is almost consistently by double-whole-note in the source; however, the two identical triple-meter sections (mm. 56–66 and mm. 82–92), notated with the mensuration 3 in the source, have no corresponding consistency of barring. Rather, they mostly alternate between a single (perfect) double-whole-note and two- (perfect) double-whole-notes.

Performance Notes (*Jeffrey Kurtzman*)

The proportional relationship between the sections in duple and triple meter is in this edition interpreted as a *sesquialtera* relationship according to the paired grouping of three half notes in the triple-meter sections. This means that three half notes in the triple-meter sections are equal to two half notes in the duple-meter sections. This interpretation is reflected in the editorial barring, so that one measure in the duple-meter sections is mathematically equal to one measure in the triple-meter sections, allowing for a simple, proportional tempo relationship between the duple-meter and triple-meter sections. However, there is no requirement in theoretical writings of the period that such linear tempo proportions should be maintained, though it is quite natural to many musicians to do so.

The source offers no guidance about instruments to be used in the five canzonas except for the organ as continuo. In all of Patta's five three-part instrumental pieces the Cantus does not exceed the range *d´–a´´*, while the compass of the Bassus is *D–c´*. In keeping with widespread Italian instrumental *ad libitum*-practice at the beginning of the century the performers may choose

1. The title on the front pages of the partbooks is in the genitive case, *Sacrorum canticorum*, because it is attached to the designations of the different partbooks, *Cantus, Altus, Tenor, Quintus, Bassus, Bassus pro Organo.*

between several alternative wind and string instruments for the upper parts; pairing of like melody instruments is typical, though a mixed ensemble is also possible.[2] Although the continuo part is designated *Bassus pro Organo*, and the suggestions below on continuo realization are based on a keyboard, the organ is not the only potential continuo instrument. The nomenclature of the organ partbook results from the fact that these canzonas appear at the end of a large book of sacred motets, where the organ is the appropriate continuo instrument. If these canzonas were performed in a liturgical service or an oratory, then the organ would indeed be the most suitable instrument, though theorbos were also commonly used in such surroundings to play the continuo, especially in works like these for a small number of parts. But these canzonas could also be performed in secular environments where a theorbo, lute, harp, harpsichord, cittern, or guitar were all potential continuo instruments. Each instrument, of course, has to make its own idiomatic adjustments to playing the underlying harmonies.

Patta provides no figures for the basso continuo and few accidentals in the upper instrumental parts. To omit accidentals that composers expected performers to supply is common in this period, and indeed, contemporaneous performance practice requires certain accidentals and suggests the possibility of others. All cadences in which the final note in the bass is reached by a leap of an ascending fourth or descending fifth should have a major third in the harmony above the penultimate bass note. In many cases, such as measures 13–14, 20–21, 27–28, 40–41, 47–48, 54–55, 60–61, 62–63, 66–67, 80–81, 86–87, 88–89, 92–93, and 106–107, the major third is indicated by an accidental in one of the upper parts. However, there are other instances where there is no accidental in an upper part, yet the proper harmony still requires a major third. This can be seen in measures 22–23, 24–25, 49–50, 50–51, 74–75, 100–101, 102–103.

Not only do penultimate cadential harmonies require a major third, this was typically the case with the final harmony of cadences as well. Such final harmonies are notated with sharps in an upper part in measures 61, 63, 87, and 89, but not in measures 77 and 103, where performers should apply a basso continuo sharp figure. In measures 74–75 and 100–101, the uninflected *c´´* in the upper part suggest that the passing cadence in the middle of the phrase should conclude with the minor third, but it would also be appropriate to perform a *c´´-sharp* in the upper part throughout measures 75–76 and 101–102, especially in so harmonically oriented a composition.

The passages in measures 10–12, repeated frequently throughout the piece, have sharps in the upper part and require major harmonies over the *d* in the basso continuo part. The cadential motions in the upper parts in measures 13, 20, 40, and 47, as well as the cadential motions in the middle parts in measures 60, 62, 66, 80, 86, 87, 92, and 106 all have both leading tones sharped, but in the upper part of measures 27 and 54 only the last leading tone is sharped. The penultimate leading tones in these two cadences have different harmonic underpinning than the others. Common cadential practices of the period suggest that they too should be sharped, but the non-dominant harmony may also suggest leaving them uninflected. Performers may likewise choose

2. See Sandra Mangsen, "*Ad libitum* Procedures in Instrumental Duos and Trios", *Early Music*, Vol. 19, No. 1 (Febr. 1991), 28-40, and Peter Allsop, *The Italian 'Trio' Sonata. From its Origins Until Corelli* (Oxford: Clarendon Press, 1992), 24-46.

whether or not to provide sharp for the *f´* at the end of measures 26, 53, 79 and 105 and for the *c´´* in the middle part of measures 63 and 89.

CRITICAL NOTES

Cantus I: Cantus p. 46: Canzon Francese. La Lampugnana.
Cantus II: Altus p. 27: Canto Sec. Canzon Francese a 2. La Lampugnana.
Bassus pro Organo: Bassus pro Organo p. 43: Canzon Francese a due Canti. La Lampugnana.
M. 89, C. I, n. 3: A sharp is missing in the source, editorially added by analogy with m. 63.