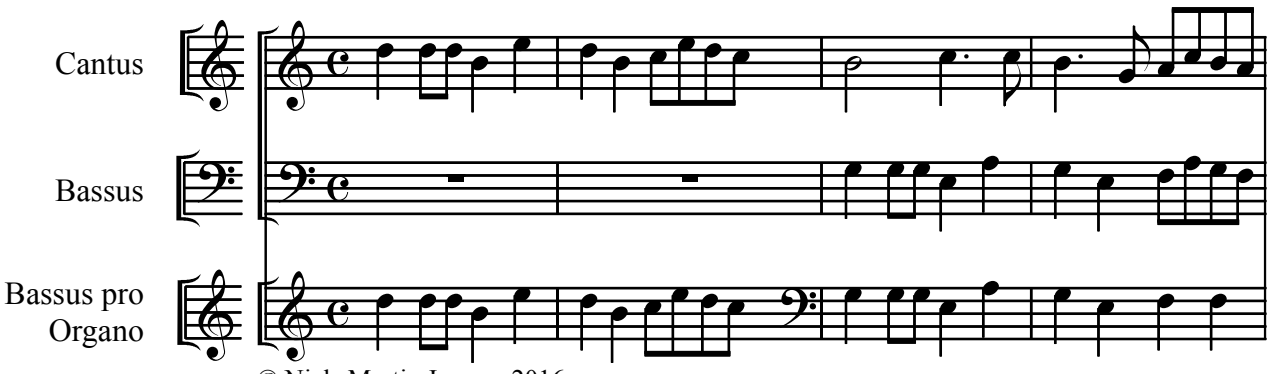
Canzon francese a due: Canto e basso
"L'Oliva"

Serafino Patta
Edited by Niels Martin Jensen



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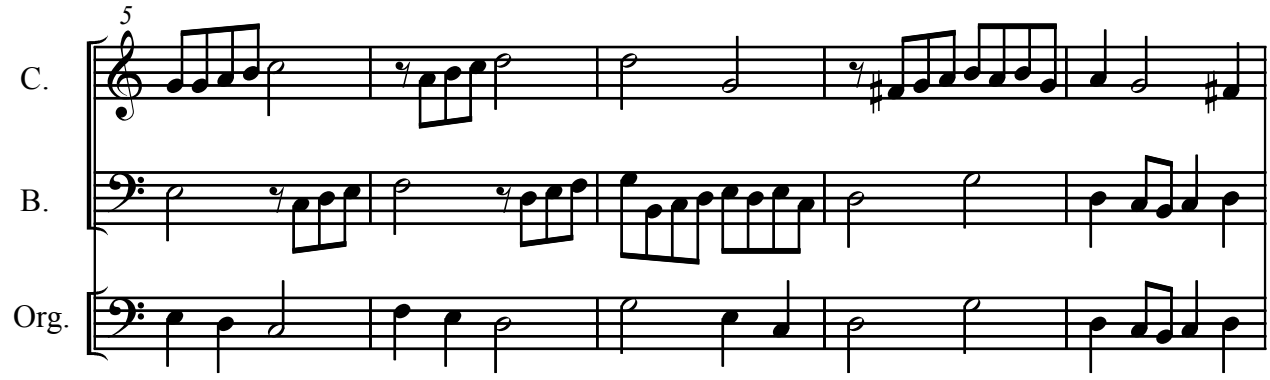
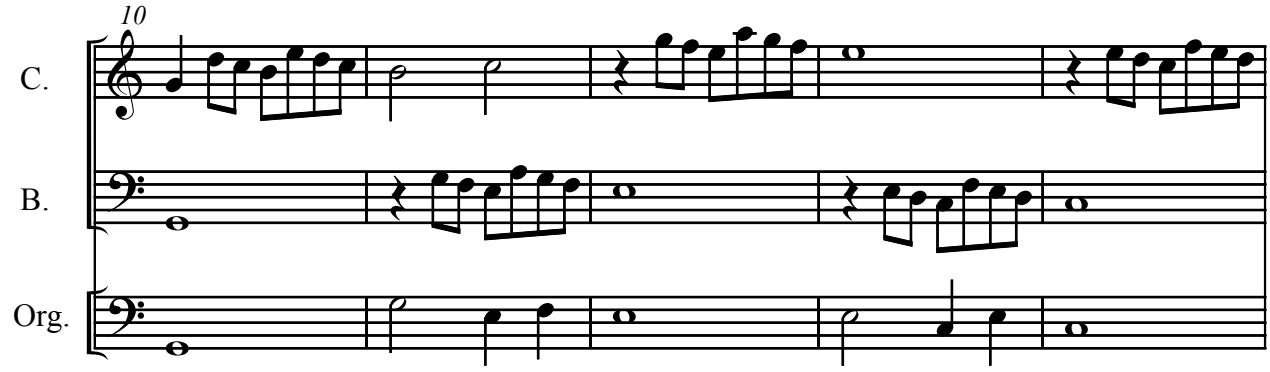
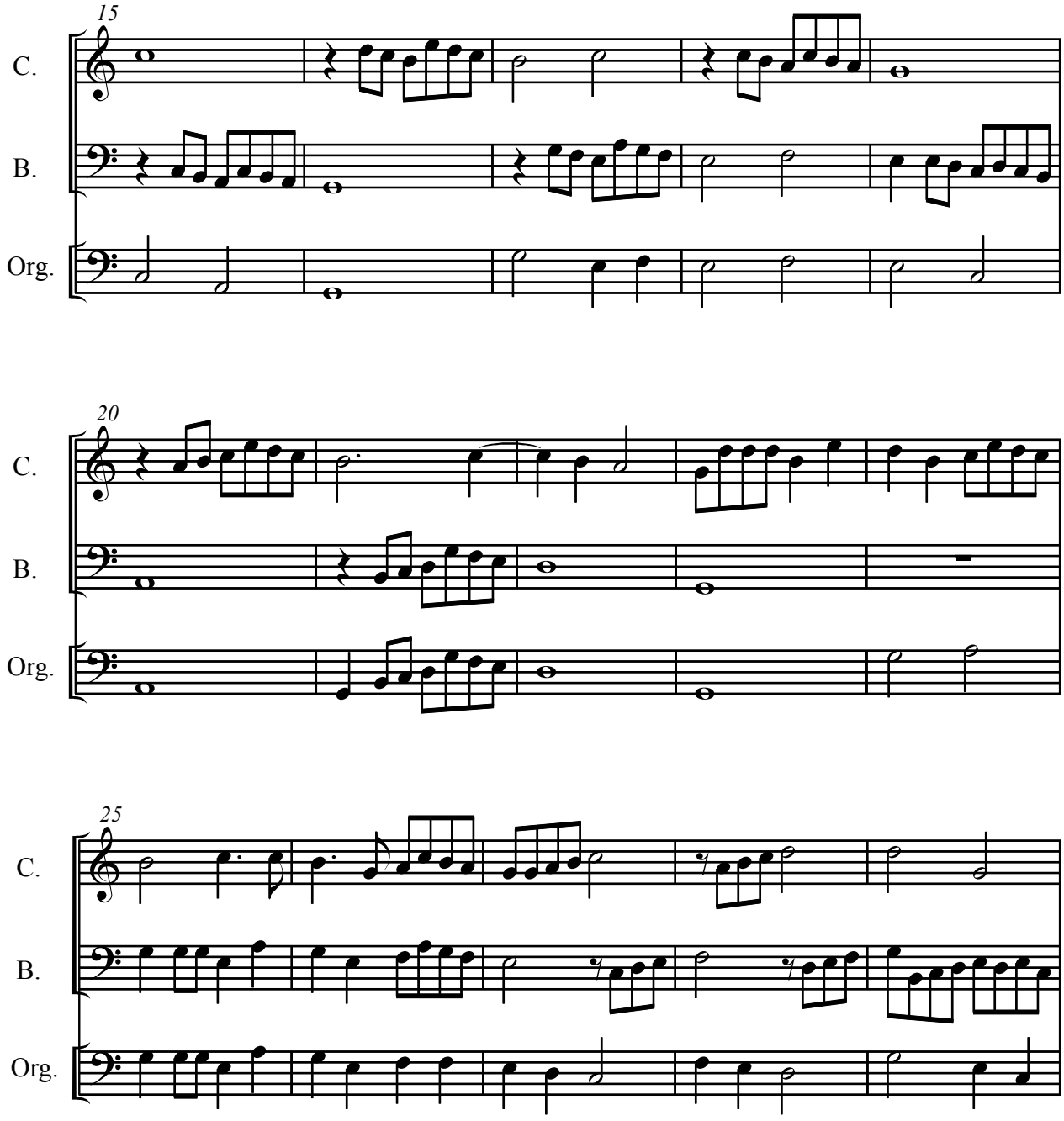
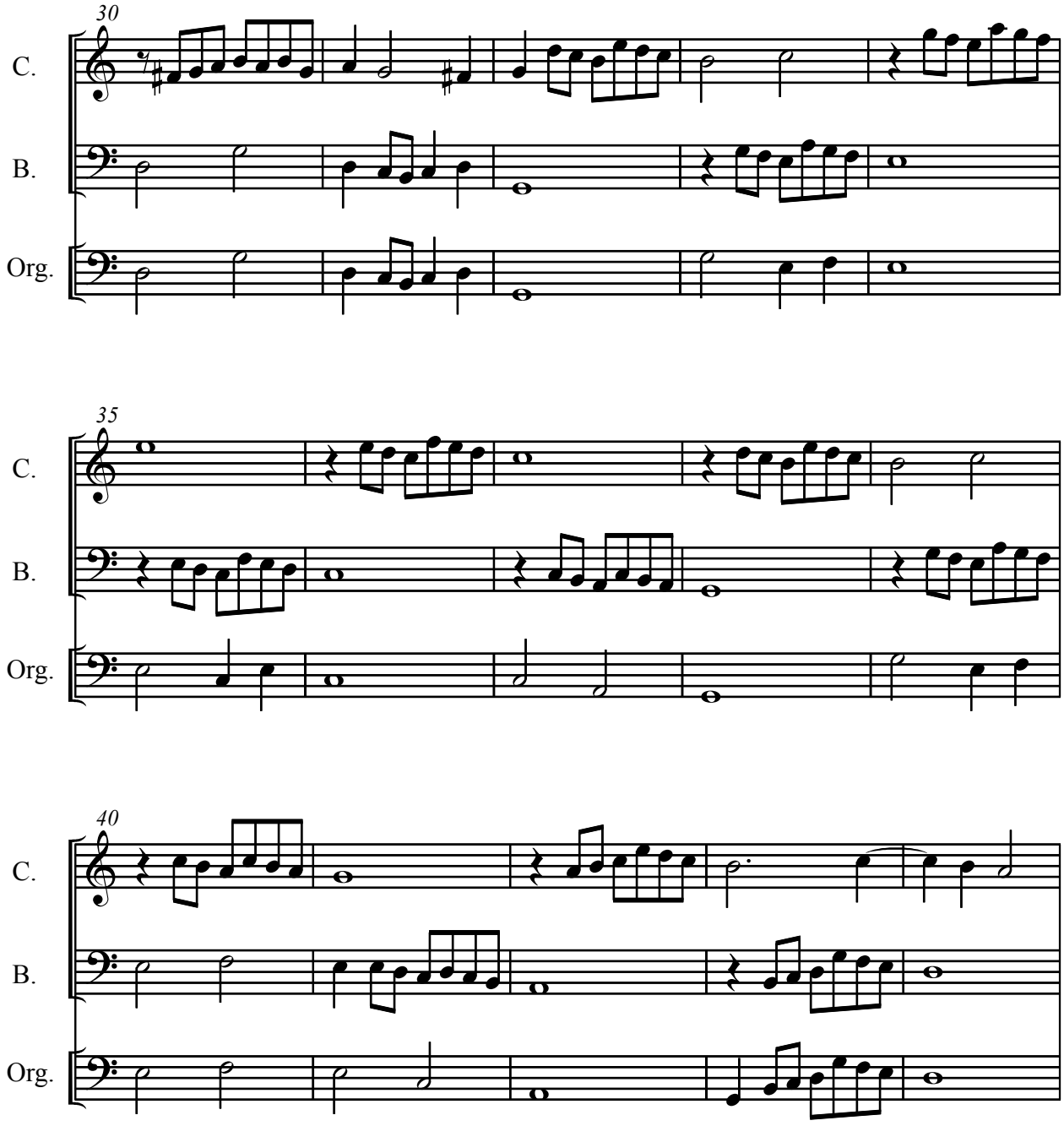





15
C.
B.
Org.
20
C.
B.
Org.
25
C.
B.
Org.


30
C.
B.
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35
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40
C.
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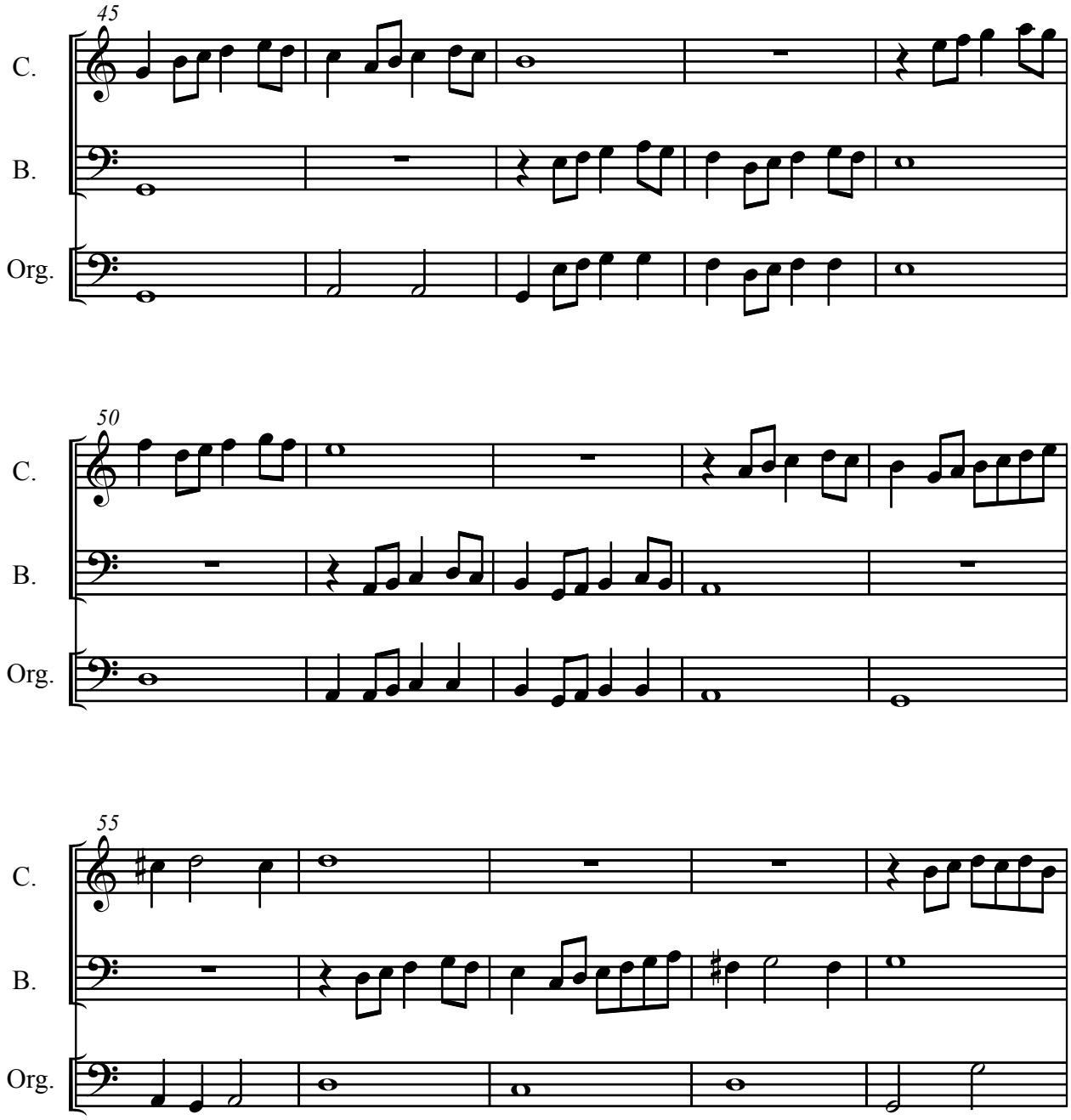
45
C.
B.
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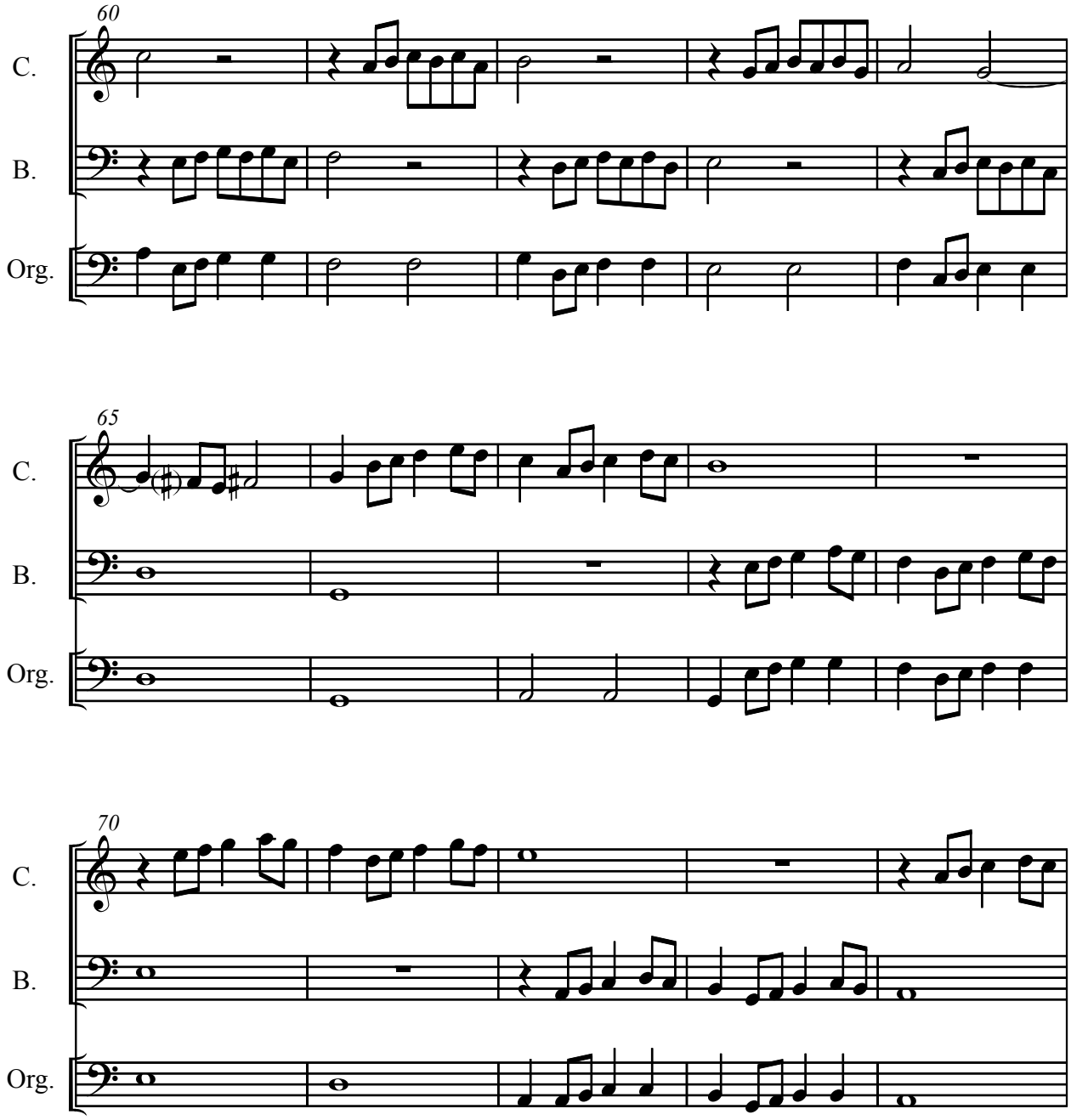
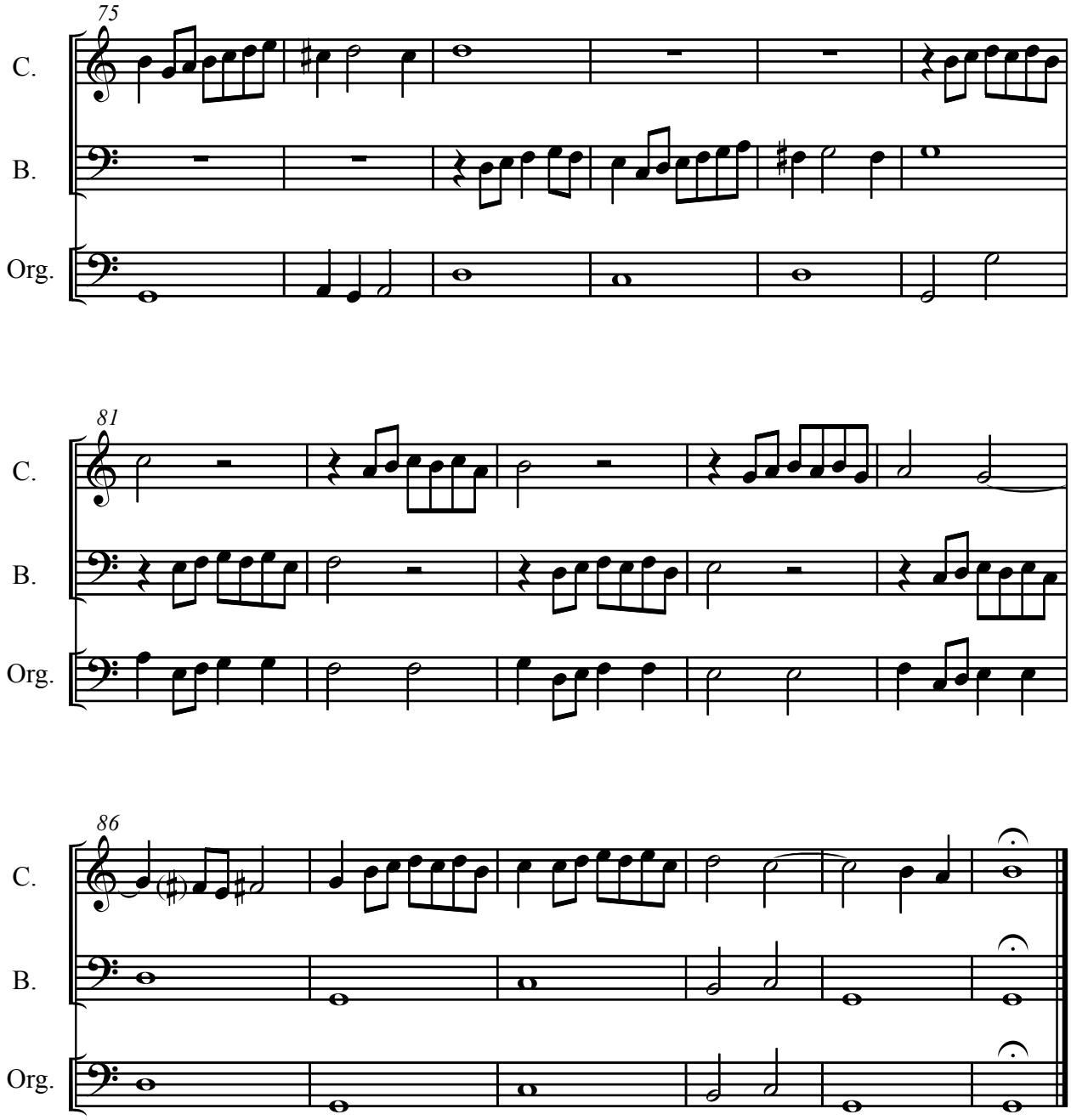
50
C.
B.
Org.
55
C.
B.
Org.


60
C.
B.
Org.
65
C.
B.
Org.
70
C.
B.
Org.


75
C.
B.
Org.
81
C.
B.
Org.
86
C.
B.
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

Barlines in the source are present in the continuo partbook only. Here the barring is almost consistently a double-whole-note barring.

Performance Notes (*Jeffrey Kurtzman*)

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 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*, 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.

"L'Oliva" has no figuring for the continuo. Nevertheless, not all harmonies are necessarily root position triads, and not every quarter-note beat requires a separate harmony. In some cases,

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.*

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.

the harmony, whether a first inversion chord or an unfigured major triad is evident from the Cantus part. The first two bars, introducing a two part fugue, should be left unharmonized altogether. The principle harmonic movement is by half notes, so that intervening passing tones or neighbor tones in the continuo need not be harmonized, as in measures 5, 6, 11, 17, 27, 28, 33, 39, 52, 55, 73, and 76. Likewise, the second beats of measures 60, 62, 64, 68, 69, 81, 83 and 85 do not require a separate harmony. Similarly, half-note beats that are divided into two quarters separated by a third, can maintain the same harmony through both, one a root position chord, the other a first inversion, as in measures 7, 13, 26, 29, 35, 52, and 73. The principle also applies on the level of the full measure in measures 13, 19, 35, 41, 52, and 73. In some cases the continuo player has a choice of either a root position or first inversion triad. In measures 12, 34, and the second half of 85 a first inversion harmony seems called for, although a root position triad is also possible, while the first half of measure 89 requires a first inversion chord to avoid a diminished triad. In the second half of measures 51 and 72, either a root position chord or first inversion are satisfactory. Measures 21 and 43 are unusual in the continuo taking up the same more rapid motion of the Bassus. The G major triad of the beginning of the measure may be sustained until the change of harmony on the third beat.

The cadences in measures 9 and 31 do require a change of harmony on the second beat, while the cadential figures in bars 58 and 79 suggest a sustained open fifth throughout the measure, or a sustained fifth and doubling of the Bassus in its register, or a second inversion triad supporting the Bassus' *g'*. The latter approach, however, doesn't take advantage of the dissonance implied by the Bassus' cadence motive. The cadences in 64–65 and 85–86 suggest a first inversion chord on the last half of measures 64 and 85 and either a sustained fifth throughout 65 and 86 or a 5/4 figure at the beginning of 65 and 86, the doubling the Cantus part in its register. A second inversion triad resolving to a root position is also possible at the beginning of 64 and 86, but it eliminates the typical suspended *g'* dissonance at the beginning of the measure, which is a common cadential motivic figure in this period.

The lively movement of this piece suddenly slows in the last few measures, but only because Patta, like other composers in this period, would have expected performers to improvise embellishments at the final cadence. Likewise, the internal cadences would profit from ornamentation in measures 55, 58, 65, 76, 78, and 86.

CRITICAL NOTES

Cantus: Cantus p. 48. L'Oliva.
Bassus: Bassus p. 25: Canzon Francese a 2. L'Oliva.
Bassus pro Organo: Bassus pro Organo p. 45: A Due. Canto, e Basso. L'Oliva.
M. 66, C., n. 1: The source has erroneous half note *a'* instead of quarter note *g'*, editorially corrected in keeping with m. 87.