

## Canzon francese a due: Canto e basso "L'Oлива"

Serafino Patta

Edited by Niels Martin Jensen

Cantus

Bassus

Bassus pro Organo

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The first system of the musical score consists of three staves. The top staff is labeled 'Cantus' and uses a treble clef. The middle staff is labeled 'Bassus' and uses a bass clef. The bottom staff is labeled 'Bassus pro Organo' and uses a treble clef. The music is in common time (C) and begins with a series of eighth and sixteenth notes in the Cantus part, followed by a similar rhythmic pattern in the Bassus and Bassus pro Organo parts.

C.

B.

Org.

The second system of the musical score consists of three staves. The top staff is labeled 'C.' and uses a treble clef. The middle staff is labeled 'B.' and uses a bass clef. The bottom staff is labeled 'Org.' and uses a bass clef. The music continues with a series of eighth and sixteenth notes in the C. part, followed by a similar rhythmic pattern in the B. and Org. parts.

C.

B.

Org.

The third system of the musical score consists of three staves. The top staff is labeled 'C.' and uses a treble clef. The middle staff is labeled 'B.' and uses a bass clef. The bottom staff is labeled 'Org.' and uses a bass clef. The music continues with a series of eighth and sixteenth notes in the C. part, followed by a similar rhythmic pattern in the B. and Org. parts.

15

C.  
B.  
Org.

This system contains measures 15 through 19. The Cantata part (C.) is in treble clef, the Basso continuo part (B.) is in bass clef, and the Organ part (Org.) is in bass clef. The music features a mix of eighth and sixteenth notes, with some rests and a final whole note in each measure.

20

C.  
B.  
Org.

This system contains measures 20 through 24. The Cantata part (C.) is in treble clef, the Basso continuo part (B.) is in bass clef, and the Organ part (Org.) is in bass clef. The Cantata part has a melodic line with some grace notes, while the Basso continuo and Organ parts provide a rhythmic accompaniment.

25

C.  
B.  
Org.

This system contains measures 25 through 29. The Cantata part (C.) is in treble clef, the Basso continuo part (B.) is in bass clef, and the Organ part (Org.) is in bass clef. The Cantata part features a more active melodic line with many sixteenth notes, while the Basso continuo and Organ parts continue their accompaniment.

30

C.  
B.  
Org.

This system contains measures 30 through 34. The C. part (treble clef) begins with a melodic line in D major, featuring eighth-note patterns and a final flourish. The B. part (bass clef) provides a harmonic accompaniment with a mix of quarter and eighth notes. The Org. part (bass clef) follows a similar rhythmic pattern to the B. part, using a lower register.

35

C.  
B.  
Org.

This system contains measures 35 through 39. The C. part continues its melodic development with more eighth-note runs. The B. part maintains its accompaniment role, while the Org. part provides a steady bass line.

40

C.  
B.  
Org.

This system contains measures 40 through 44. The C. part concludes with a final melodic phrase. The B. and Org. parts provide a concluding accompaniment.

45

C.  
B.  
Org.

This system contains measures 45 through 49. The C. staff (treble clef) begins with a melodic line of eighth notes, followed by a whole note rest in measure 46, and then resumes with eighth notes. The B. staff (bass clef) has a whole note rest in measure 45, followed by eighth notes in measures 46-48, and a whole note in measure 49. The Org. staff (bass clef) provides a harmonic accompaniment with a steady eighth-note pattern in measures 45-48, and a whole note in measure 49.

50

C.  
B.  
Org.

This system contains measures 50 through 54. The C. staff (treble clef) has a melodic line of eighth notes in measure 50, a whole note rest in measure 51, and then resumes with eighth notes in measures 52-54. The B. staff (bass clef) has a whole note rest in measure 50, followed by eighth notes in measures 51-53, and a whole note in measure 54. The Org. staff (bass clef) provides a harmonic accompaniment with a steady eighth-note pattern in measures 50-53, and a whole note in measure 54.

55

C.  
B.  
Org.

This system contains measures 55 through 59. The C. staff (treble clef) has a melodic line of quarter notes in measure 55, followed by whole notes in measures 56-58, and then eighth notes in measure 59. The B. staff (bass clef) has a whole note rest in measure 55, followed by eighth notes in measures 56-58, and a whole note in measure 59. The Org. staff (bass clef) provides a harmonic accompaniment with a steady eighth-note pattern in measures 55-58, and a whole note in measure 59.

60

C.  
B.  
Org.

This system contains measures 60 through 64. The C. part (treble clef) begins with a whole rest, followed by a quarter rest, then a series of eighth and sixteenth notes. The B. part (bass clef) starts with a quarter rest, followed by a series of eighth and sixteenth notes. The Org. part (bass clef) features a steady eighth-note accompaniment.

65

C.  
B.  
Org.

This system contains measures 65 through 69. The C. part (treble clef) starts with a quarter rest, followed by a series of eighth and sixteenth notes. The B. part (bass clef) begins with a whole rest, followed by a series of eighth and sixteenth notes. The Org. part (bass clef) continues with a steady eighth-note accompaniment.

70

C.  
B.  
Org.

This system contains measures 70 through 74. The C. part (treble clef) starts with a quarter rest, followed by a series of eighth and sixteenth notes. The B. part (bass clef) begins with a whole rest, followed by a series of eighth and sixteenth notes. The Org. part (bass clef) continues with a steady eighth-note accompaniment.

75

C. B. Org.

This system contains measures 75 through 80. The C. (Canto) part is in treble clef and features a melodic line with eighth-note runs and rests. The B. (Basso) part is in bass clef and provides a rhythmic accompaniment with eighth-note patterns. The Org. (Organ) part is in bass clef and plays a simple harmonic accompaniment with quarter and eighth notes.

81

C. B. Org.

This system contains measures 81 through 85. The C. part continues its melodic development with eighth-note passages. The B. part maintains its rhythmic accompaniment. The Org. part continues with its harmonic support, featuring some sixteenth-note runs.

86

C. B. Org.

This system contains measures 86 through 90. The C. part concludes with a melodic phrase ending in a half note. The B. part ends with a half note. The Org. part concludes with a half note. The system ends with a double bar line.

## EDITORIAL REPORT

### Sources

[*Cantus/Altus/Tenor/Quintus/Bassus/Bassus pro Organo*] *Sacrorum canticorum*<sup>1</sup> una, duabus, tribus, quatuor, et quinque vocibus, D. Seraphini Pattaë, mediolanensis monachi cassinensis, et in ecclesia Sancti Salvatoris Papiæ organistæ. Liber secundus cui inseruntur cantiones quaedam instrumentis tantum accommodatæ, 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.<sup>2</sup> 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,

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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.