

Canzon francese a due: Canto e basso "La Castiona"

Serafino Patta

Edited by Niels Martin Jensen

Cantus

Bassus

Bassus pro Organo

[#] [#] 6

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5

C.

B.

Org.

6 5

10

C.

B.

Org.

[#] # [#] 6 [6]

15

C.
B.
Org.

6 [6] 6 [#] [6] [#] # 6 [6] [#] # [#]

20

C.
B.
Org.

6 [6] # 6 #

25

C.
B.
Org.

5 6 [5] [4] [#]

30

C.
B.
Org.

[#] [#] 6

35

C.
B.
Org.

6 5

40

C.
B.
Org.

[#] 6 [6] 6 [6]

45

C.
B.
Org.

6 [#] [6] [#] # 6 [6] [#] # [#] 6 [6]

50

C.
B.
Org.

6

55

C.
B.
Org.

5 6 [5] [4] [#]

75

C.
B.
Org.

[5] [6] [5] [4] [#]

80

C.
B.
Org.

85

C.
B.
Org.

90

C. B. Org.

4 [#]3 # 6

This system contains measures 90 through 94. It features three staves: C (Cantata), B (Basso continuo), and Org. (Organ). The C staff has a treble clef and a key signature of one sharp (F#). The B and Org staves have bass clefs. The organ part includes figured bass notation: 4 [#]3 # and 6. The music consists of eighth and sixteenth notes with various rests and phrasing slurs.

95

C. B. Org.

This system contains measures 95 through 98. It features three staves: C (Cantata), B (Basso continuo), and Org. (Organ). The C staff has a treble clef and a key signature of one sharp (F#). The B and Org staves have bass clefs. The music consists of eighth and sixteenth notes with various rests and phrasing slurs.

99

C. B. Org.

5 6 5 [4] [#] [#]

This system contains measures 99 through 102. It features three staves: C (Cantata), B (Basso continuo), and Org. (Organ). The C staff has a treble clef and a key signature of one sharp (F#). The B and Org staves have bass clefs. The organ part includes figured bass notation: 5 6 5 [4] [#] [#]. The music consists of eighth and sixteenth notes with various rests and phrasing slurs.

EDITORIAL REPORT

Sources

[*Cantus/Altus/Tenor/Quintus/Bassus/Bassus pro Organo*] *Sacrorum canticorum*¹ *una, duabus, tribus, quatuor, et quinque vocibus, D. Seraphini Patae, mediolanensis monachi cassinensis, et in ecclesia Sancti Salvatoris Papias 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 gives no information about instruments to be used in the five canzonas except for the organ as continuo instrument. In all of the five instrumental pieces the Cantus does not exceed the range $d'-a''$, and the compass of the Bassus is $D-c'$. In keeping with widespread Italian instrumental *ad libitum* procedure in the beginning of the century the performers may choose between several alternative wind and string instruments as melody instruments: a grouping of like melody instruments or a mixed ensemble of woodwind, brass, and string instruments.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.

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.

"La Castiona" has more detailed figuring of the continuo part than many others in the early seventeenth century. Continuo figures are to be understood in two different ways: 1) as instructions to the organist as to what harmonic notes to perform (a prescriptive function); and 2) as an indication to the organist of contrapuntal movement in one or more upper voices to assist in making informed decisions as to what to play or not play (a descriptive function). As an example of the latter, a continuo player may choose to avoid doubling a cadential leading tone in an upper part, of which he/she is warned by the figures.

Most of the continuo figures in this piece are prescriptive, but several cadence figures may be taken as descriptive, as discussed below. At the very beginning of the piece Patta establishes the major form of A, and in the second half of measure 2, a dissonant 6/3 harmony against the ornamental figuration in the Cantus. The sixth above the bass, however, provides a leading tone to the C major triad at the beginning of measure 3. Both figures give us hints about Patta's principally harmonic, rather than contrapuntal, orientation in this piece as well as his emphasis on the major form of the A tonality.

Despite the quantity of figures, there are many instances where figures are missing from the continuo. In some cases the harmony to be played is obvious, but in others it is ambiguous and the performer will have to decide. The cadences in measures 6–7, 12–13, 35–36 include obvious unfigured harmonies where the upper parts don't assist in making the harmony explicit. In all three cases both the penultimate and final chords of the cadences must be major (in measure 13 the cadence chord does have a sharp figure in the source, and so have the penultimate and final chords in measures 41–42). Other unfigured cadences, however, offer choices. The cadences in measures 28–30, 57–59, 78–80, 99–101 are all virtually identical, though their differing continuations present the possibility of different ways of playing them. In measures 28–30, the leading tone in the Cantus part indicates the major penultimate chord and the final chord at the beginning of measure 30 has a figured sharp. The same cadence in measures 99–101 does not have a figured sharp for the final chord at the beginning of measure 101, but it is obvious that one should be supplied. On the other hand, the cadences in measures 57–59 and 78–80 do not have a figured sharp on their final chord and continue in the second half of their final measures with a *c''-natural* in the Cantus part. In these cadences the player could choose either to conclude the cadence with an A minor triad instead of the usual A major triad, or could play an A major triad, then change to A minor for the second half of the measure. I am inclined to prefer an A minor triad for the cadence chord since the Cantus part starts its continuing figure rising to *c''-natural* at the very beginning of the measure.

The first two measures in all four of these cadences have no sharp figures (other than the one in brackets added by the editor) but it is more likely than not that Patta would have anticipated the continuo player employing a G-sharp at the beginning of each cadence. However, playing a G-sharp at the beginning of the second measure in each cadence not only causes a clash with the *a'* in the Cantus but also anticipates, and makes less effective, the Cantus' own resolution of the dissonant *a'* to the *g'-sharp* leading tone. The most plausible solutions are 1) for the continuo player to let go of the G-sharp of the first measure and sustain only the bass note in the second measure while doubling the Cantus line in the same register (full triads are not always required in

seventeenth-century continuo realizations); 2) for the continuo player to sustain an open *e-b* fifth throughout the second measure so that the Cantus line's dissonance and resolution to the leading tone can sound clearly and independently; or 3) to play a full triad with major third at the beginning of the second measure, a second-inversion triad with the Cantus' *a'*, and resolve back to the E major triad with the leading tone. The last version provides both full harmony and doubling of the Cantus line by the continuo.

A similar, but slightly varied cadence occurs in measures 69–71 and 90–92. Here the sustained *e* in the continuo is replaced by a *d* at the beginning of measures 70 and 91, before the bass returns to the *e* in the second half of the measure. A root position D minor triad at the beginning of the measure, anticipating the resolution of the suspended *a'* to *g'-sharp* in the Cantus, is unsuitable. Instead, a first inversion chord is appropriate at the beginning of measures 70 and 91 and the same two solutions suggested for the other similar cadences are applicable from the second half of the measure through the end of the cadence. The figures supplied in measures 70 and 91 by Patta may be viewed as either prescriptive (if the continuo doubles the Cantus line), or descriptive if the continuo player sustains a *b'* in the upper part. The final cadence of the piece is a variant of a type found in liturgical music of the period in the A mode where the authentic cadence to the tonic occurs before the end (here in measures 100–101), followed by a plagal cadence. In A mode pieces the conclusion is usually on the fifth degree, but here it returns to the tonic, preceded by a chord on the fourth degree (middle of measure 101) rather than the fifth. The *c-sharp's* in the bass in measure 102 are far more likely to support first inversion chords than diminished triads.

There are a number of other passages in the piece where the harmony is ambiguous. In measures 7 and 36, after the A major cadential chord at the beginning of the measure, the continuo's *a* an octave higher could be harmonized as either a major or minor triad. However, given the strong A major opening of the canzona, a major triad in the second half of measures 7 and 36 seems more likely. In measure 8, the continuo *e* on the second quarter note could support either a root position or first inversion triad. Typically, bass notes solmized as *mi* would support a first inversion chord, but there are other places in the piece where Patta, by means of a *b'* in the Cantus part, specifically calls for an E minor triad (see, for example, measure 90). In measure 9, the continuo *f* on the third quarter-note beat could support either a root position or first inversion triad. I am inclined to think a first inversion triad is more suitable because of the continuo's drop of a third to *d* on the last beat of the measure. Bass motion involving the drop of a third to a root position triad occurs several more times throughout the piece (measures 11, 37, 38, 40). It is my estimation that the two notes of the pattern are appropriately viewed as part of the same chord, i.e., a first inversion triad before moving to the root position. Under this scenario the first chord in measures 8 and 37 would be a first inversion E minor triad, and the first chord in measure 40 would be a C major triad. Slightly different are the drops of a third in measures 73–74 and 94–95, which take place at the rhythmic level of the half note rather than the quarter note. It seems preferable to have the change of triad from C major to E minor to C major in these measures rather than continue an uninterrupted C major harmony for two full measures. Another ambiguous harmony occurs in the second half of measures 76 and 97. In these instances either an E minor triad or a first inversion C major chord seems acceptable.

The continuo player should be aware that at times, the Bassus part drops below the continuo (for example, measures 14, 16, 20, 47), but this does not affect the continuo player's realization of the harmony.

CRITICAL NOTES

Cantus: Cantus p. 50: A 2. La Castiona; Bassus: Bassus p. 26: A 2. La Castiona; Bassus pro Organo: Bassus pro Organo p. 47: A Due. Canto, e Basso. La Castiona.

M. 12, Org., n. 3: In the source the continuo figure 6 is given, which has been editorially corrected to a sharp in keeping with the figuration in m. 41, n. 3.

M. 69, C., b. 1: Quarter rest editorially added in keeping with m. 90.

M. 78, Org.: Continuo figures editorially added in keeping with m. 99.

M. 83, C., n. 3: The source has erroneous eighth note; editorially corrected to quarter note in keeping with m. 62.