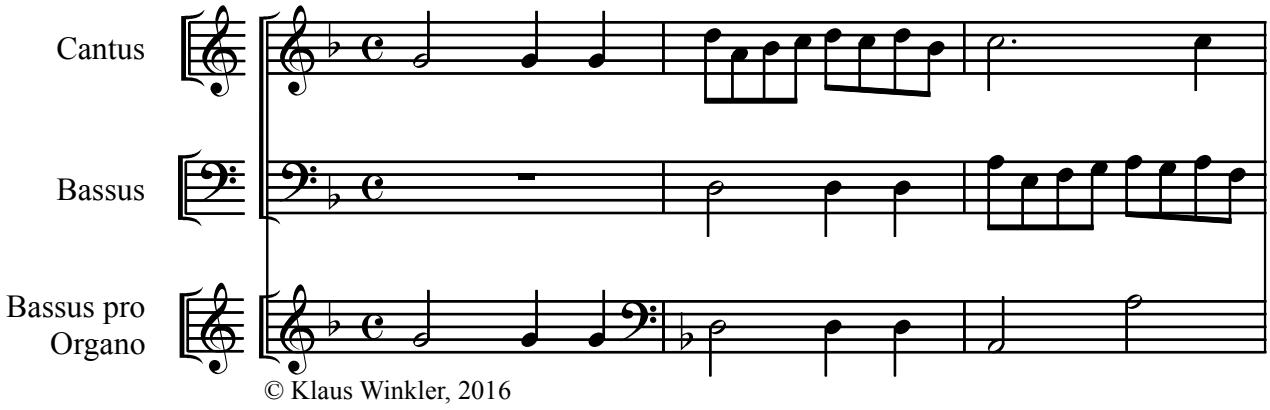
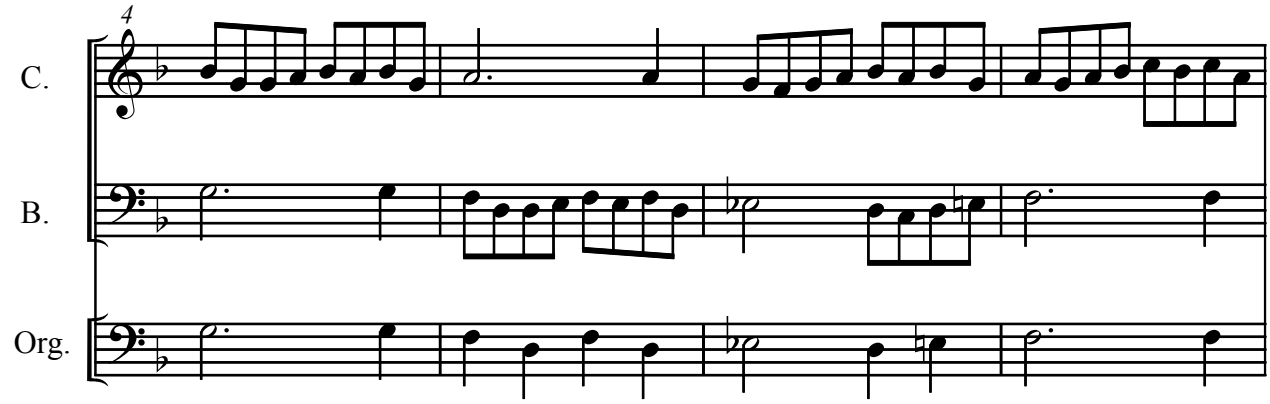
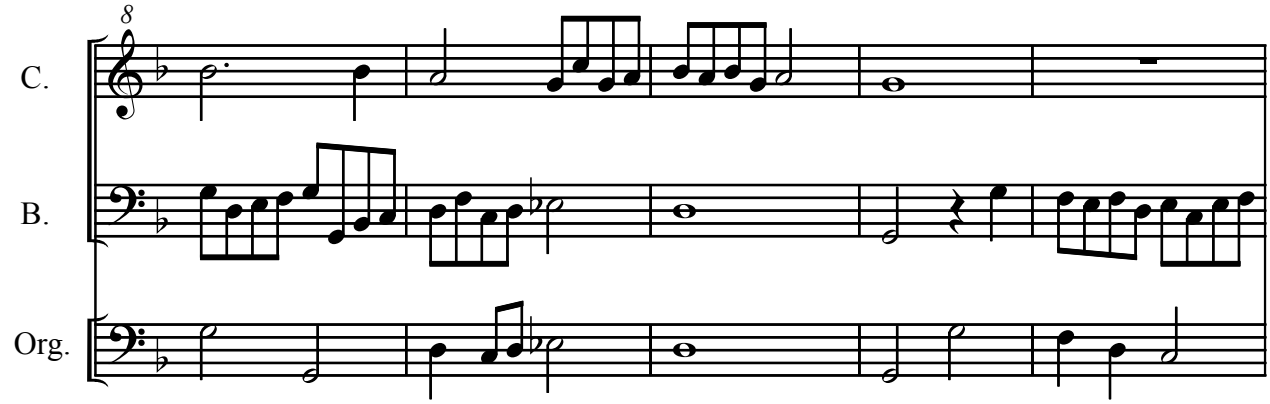
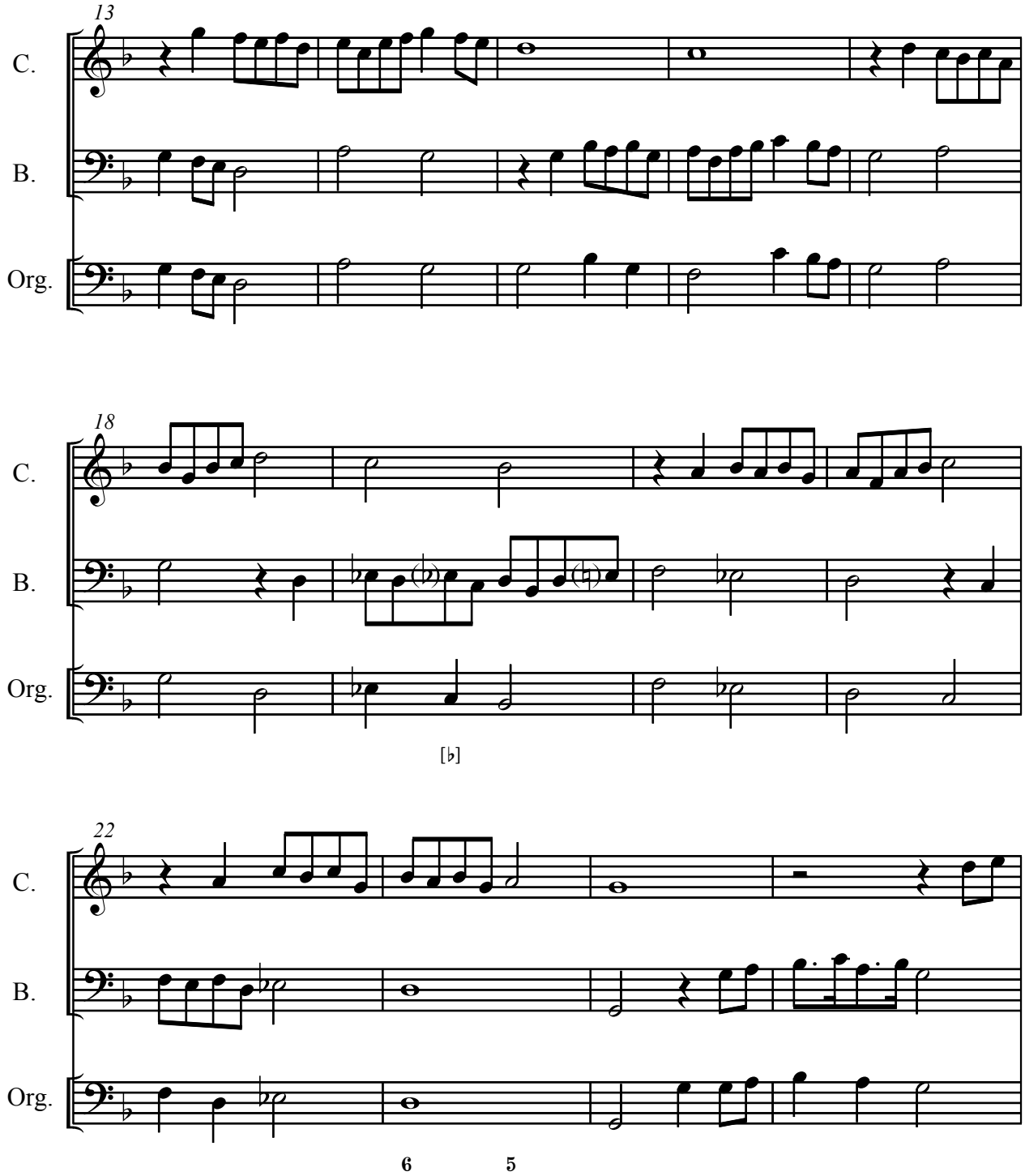
Canzon francese a due: Canto e basso
"La Viustina"

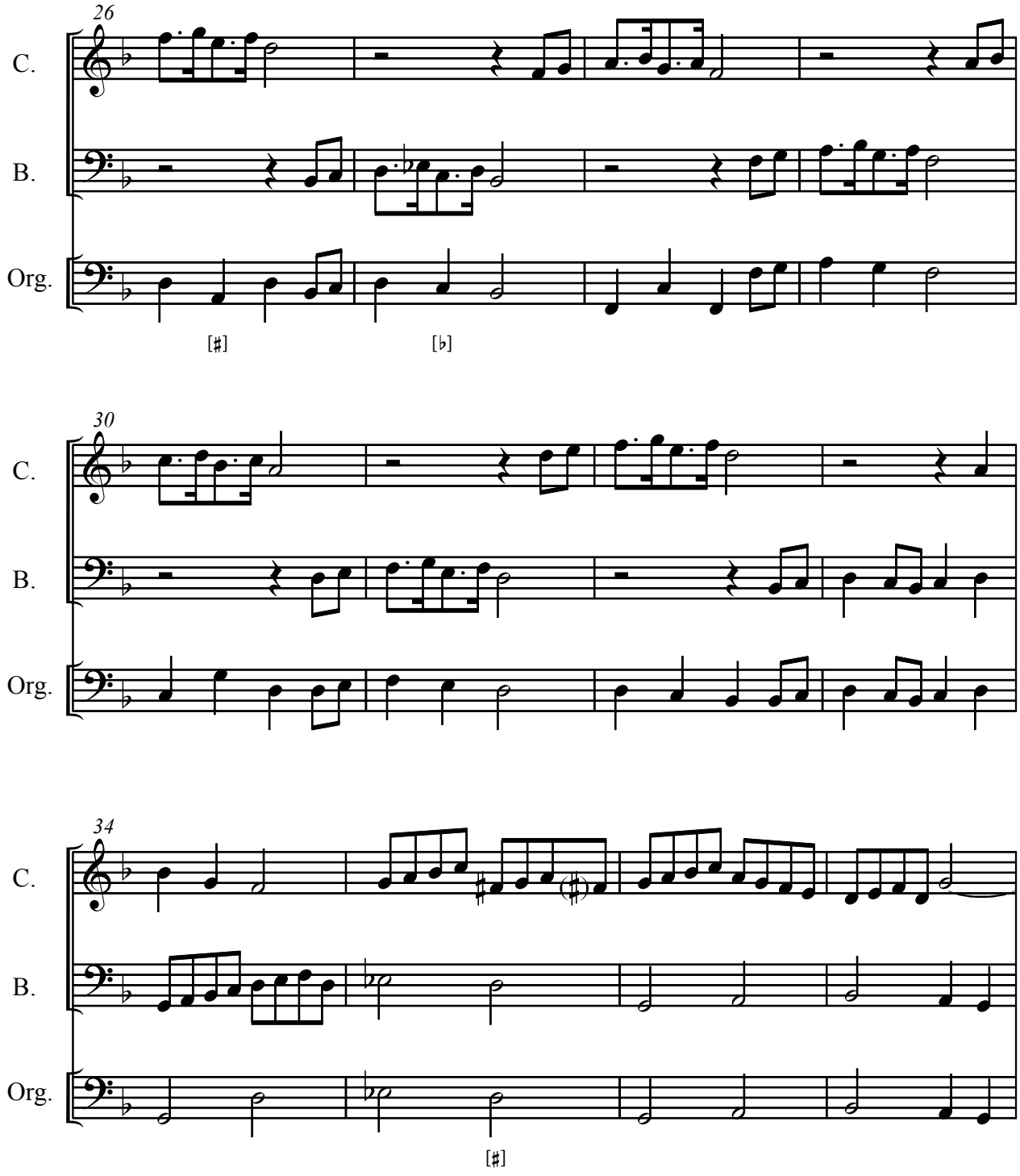
Serafino Patta
Edited by Klaus Winkler

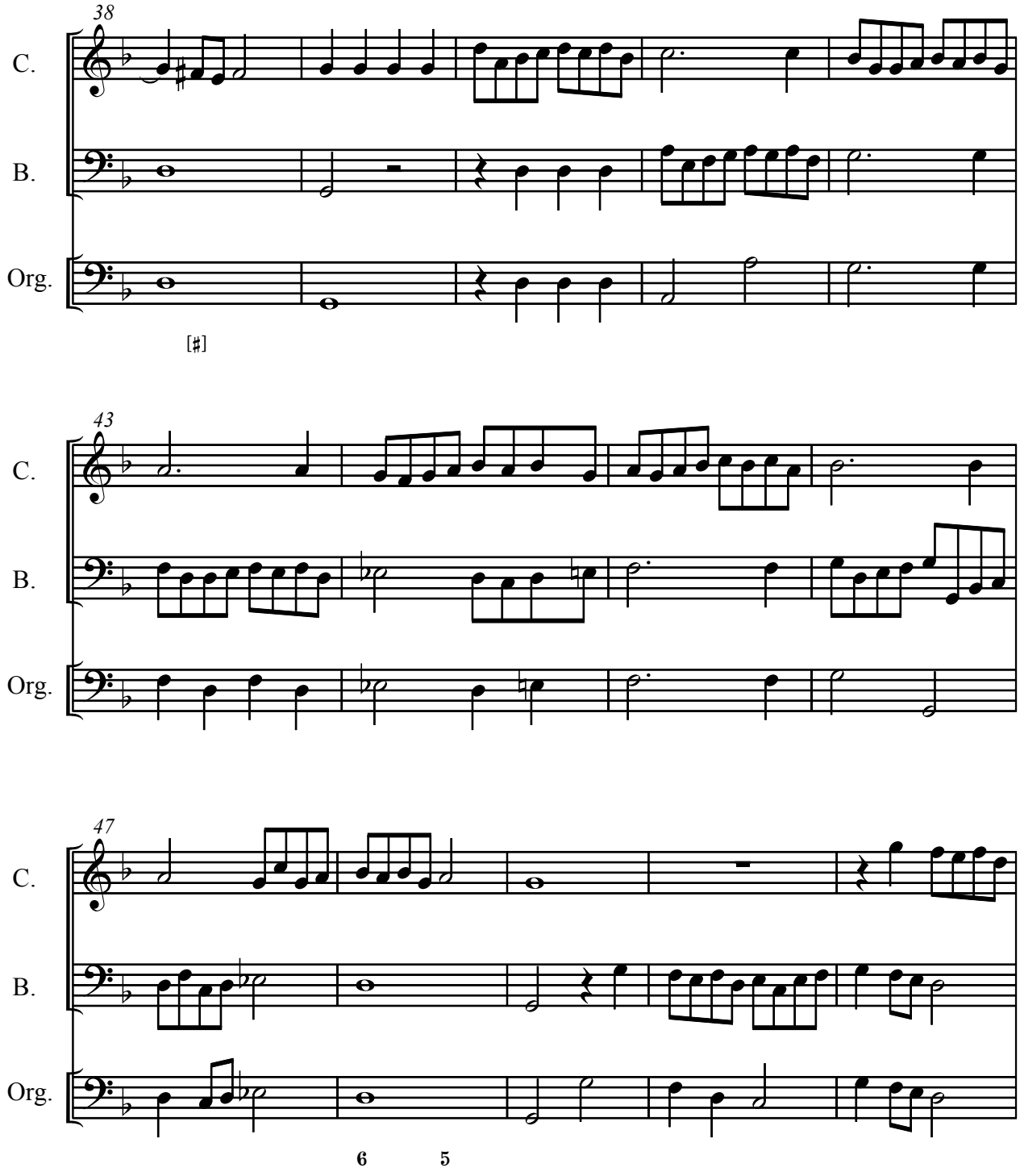


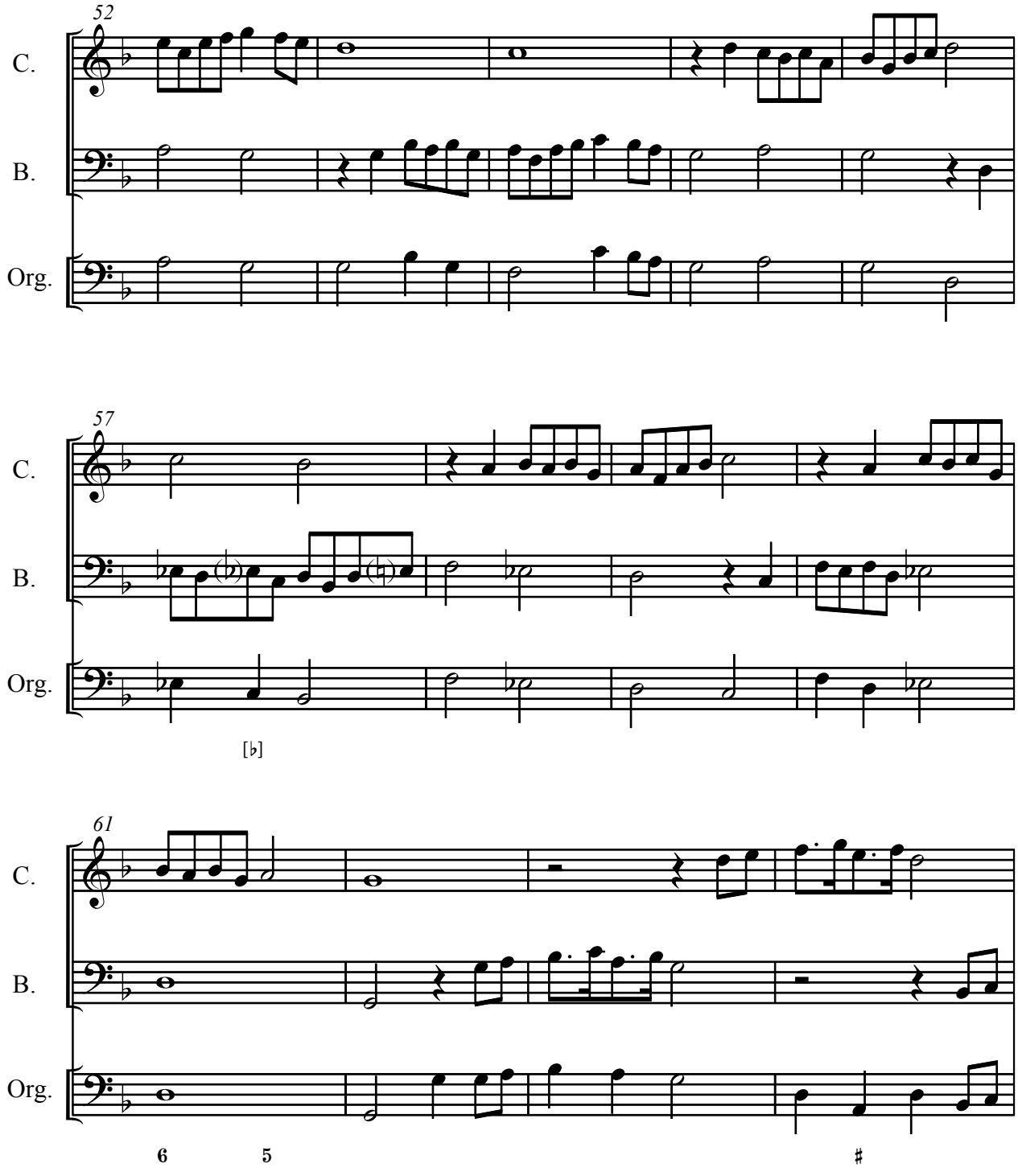


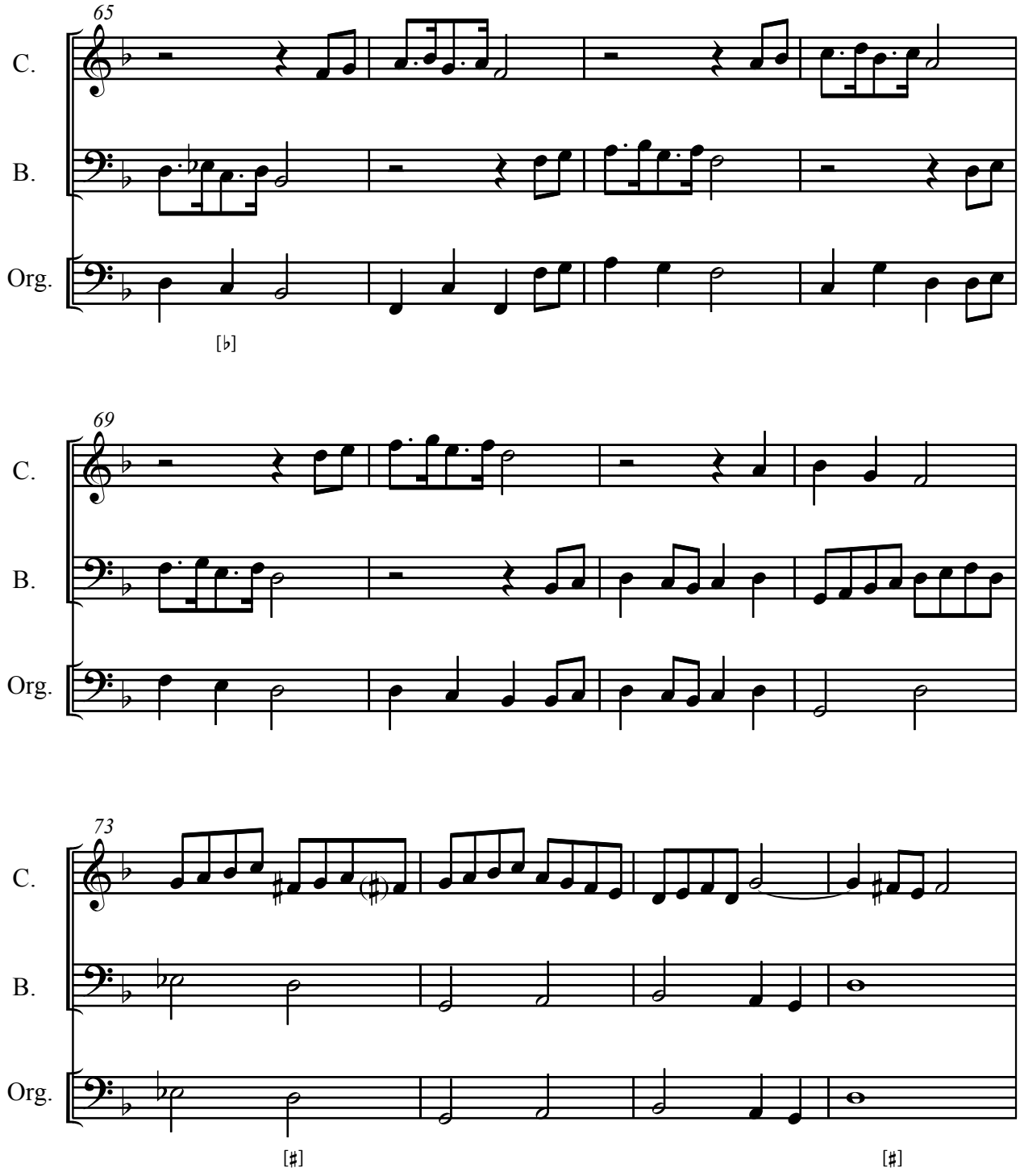


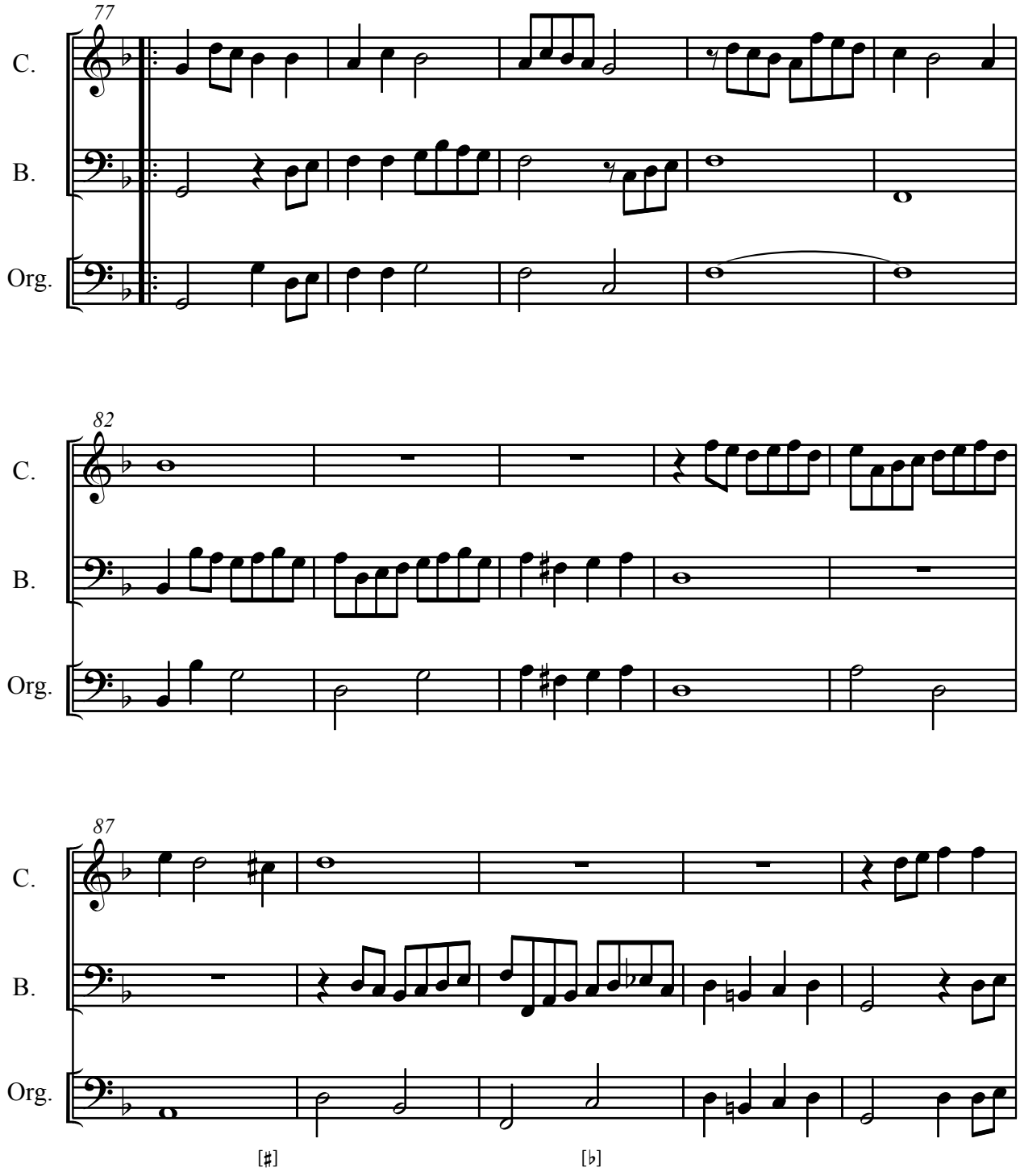

13
C.
B.
Org.
18
C.
B.
Org.
[♭]
22
C.
B.
Org.
6
5

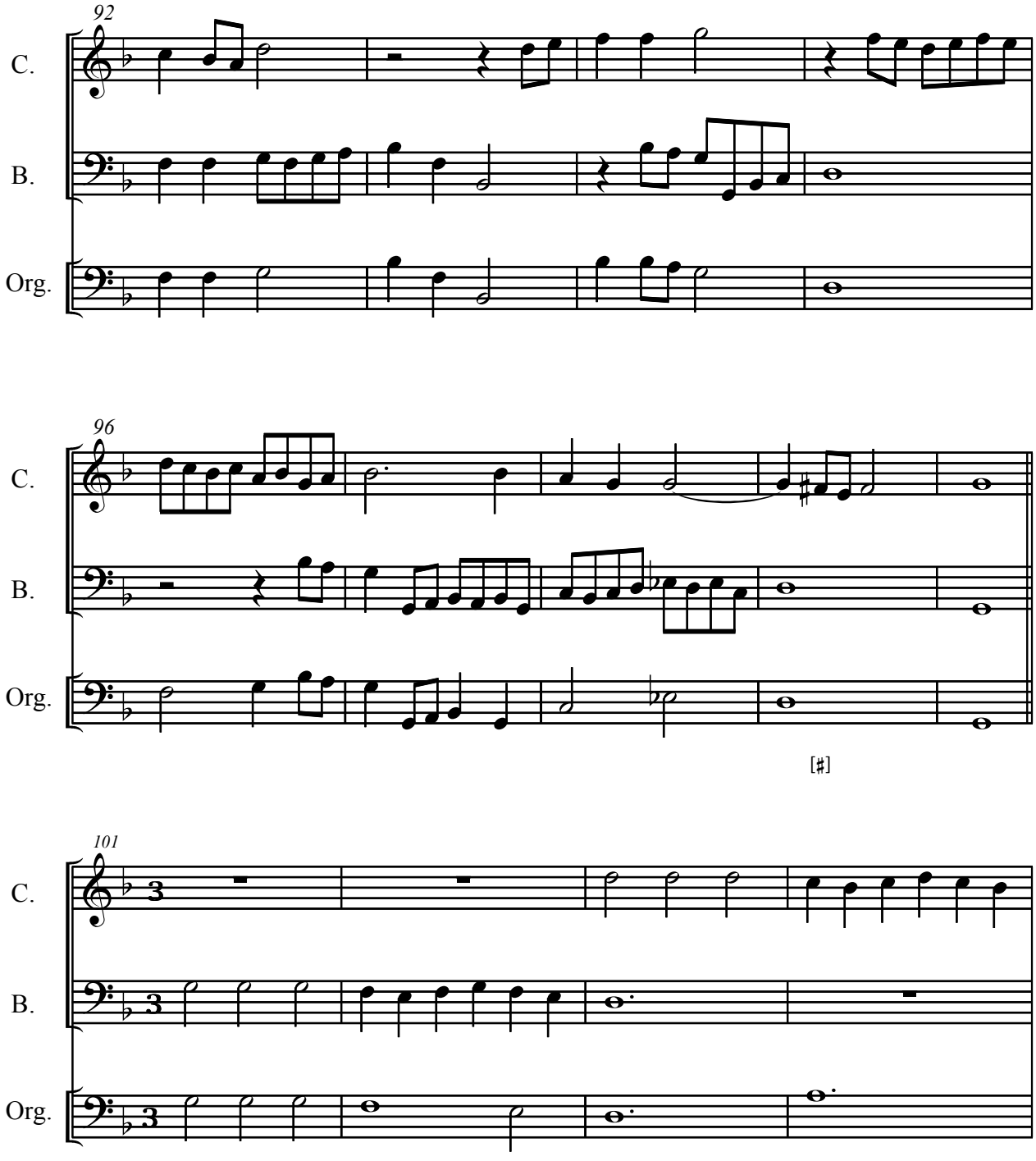

26
C.
B.
Org.
[♯]
[♭]
30
C.
B.
Org.
34
C.
B.
Org.
[♯]

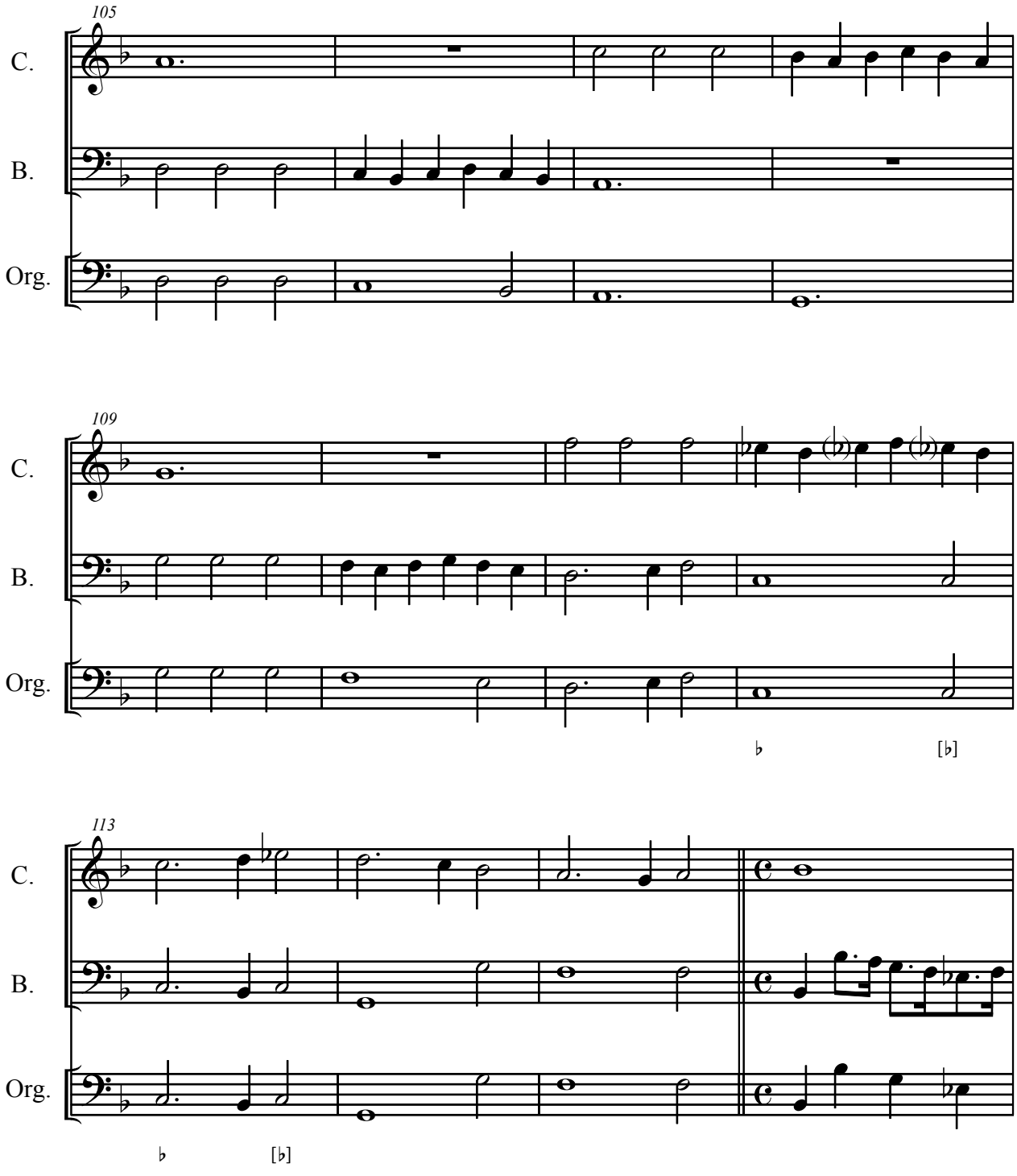

38
C.
B.
Org.
[♯]
43
C.
B.
Org.
47
C.
B.
Org.
6
5

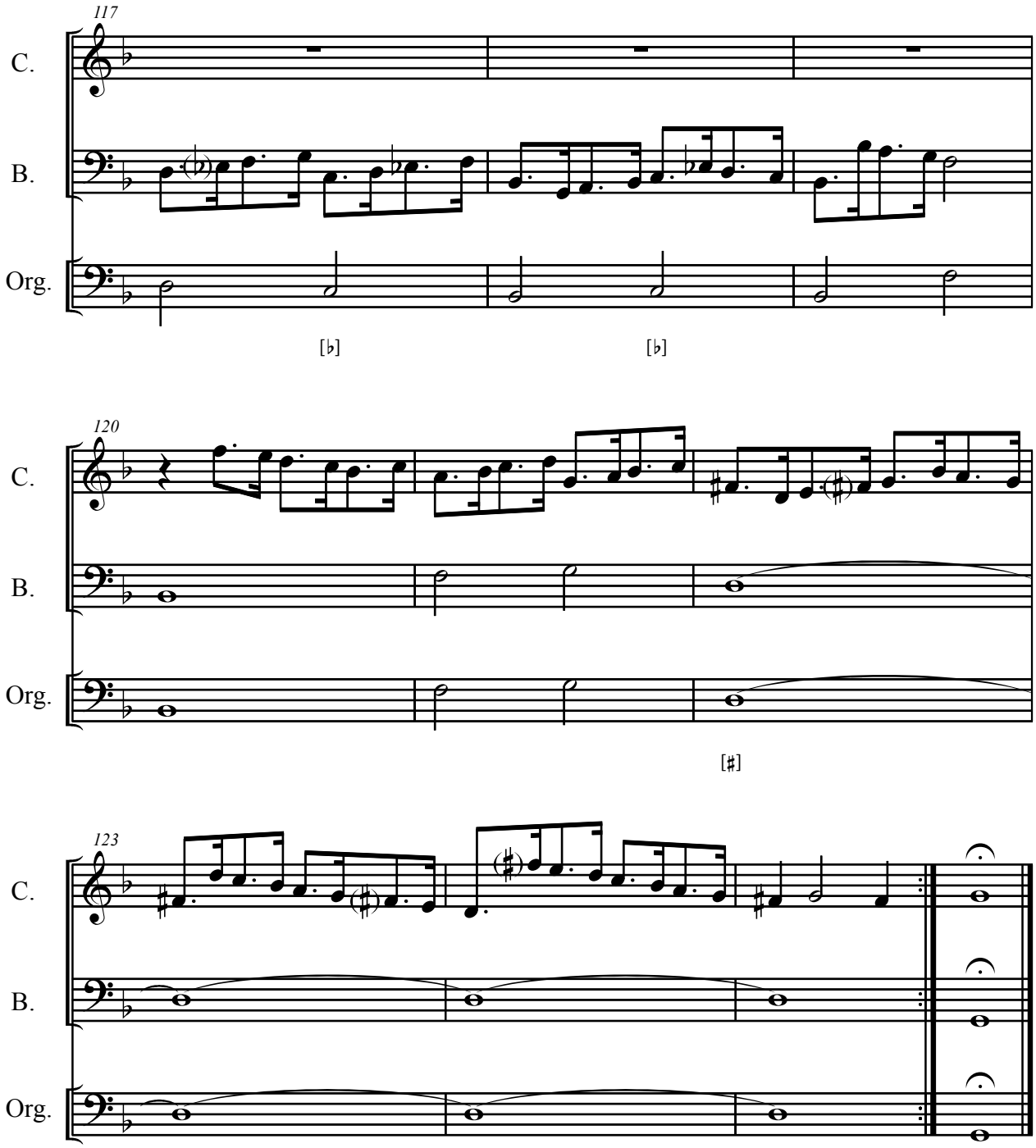

52
C.
B.
Org.
57
C.
B.
Org.
[♭]
61
C.
B.
Org.
6
5
♯


65
C.
B.
Org.
[♭]
69
C.
B.
Org.
73
C.
B.
Org.
[♯]
[♯]


77
C.
B.
Org.
82
C.
B.
Org.
87
C.
B.
Org.
[♯]
[♭]


92
C.
B.
Org.
96
C.
B.
Org.
[♯]
101
C.
B.
Org.


105
C.
B.
Org.
109
C.
B.
Org.
113
C.
B.
Org.


117
C.
B.
Org.
[♭]
[♭]
120
C.
B.
Org.
[♯]
123
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

Quarter notes and eighth notes are predominant in the duple-meter sections; half notes and quarter notes predominate in the triple-meter section. Barlines in the source are present in the continuo partbook only. Here the barring in the duple- meter sections is almost consistently a double-whole-note barring and in the triple-meter section, notated as 3 in the source, a (perfect) double-whole-note barring.

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 section. This means that three half notes in the triple-meter section equal 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 section, 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 instrument. 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

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

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 part-book 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.

The continuo figuration in this piece is sparse, leaving numerous passages ambiguous with regard to the harmony. Patta's other canzonas provide a helpful guide, as do the first several measures of this piece, in which Patta maintains a single harmony throughout (measure 1, as the beginning of a short two-part fugue, should not be harmonized). These measure-long harmonies suggest that the harmony in measure 5 should alternate between first inversion and root position of the same D minor triad. The drop of a third between successive notes occurs several times throughout the piece, as it does in Patta's "La Castiona." Here, as there, a likely harmonization is with a first inversion triad on the first bass note and the same triad in root position on the second note. Other measures where a similar pattern is evident are 12, 15, 19, 22, 43, 50, 53, 57, 60, 82, and 97. In some places, the harmony note in the Cantus part indicates a first inversion triad. Other places where first inversion triads are plausible or even likely realizations (in some of these it is not clear which note in the Cantus is the harmony note) are the last two continuo notes of measure 6, the *e-flat* of measure 9, the *B-flat* of measure 19, the *e-flat* of measure 22, the *e-flat* of measure 35, the *A* of measure 36, the last two notes of measure 44, the *e-flat* of measure 47, the *e-flat* of measure 60, the *e-flat* of measure 73, the first and last beats of measure 96, both organ notes in measure 98 (the first with an E-flat in the chord), and the beginning of measures 102, 106 and 110 (sustained throughout the entire measure, treating the final organ note of each measure as a passing tone). First inversion triads may also be appropriate on the second and fourth beats of measure 116

The continuo realization does not always require a full triad. This is particularly true in the passage from the second half of measure 24 through measure 33 and its repetition in measures 62–71. In these sections brief bass motives alternate with their imitations in the Cantus. It is possible in these passages for the organ to merely double the principal notes of the Bassus as indicated, without adding any harmony at all, or at most parallel thirds. The imitative replies in the Cantus are then fully harmonized, providing a nice contrast in their dialogue. In measures 82–90 the same principle may be applied, although the Bassus in this passage is more readily harmonized with full triads. Similarly, the passage in measures 101–115 is an imitative dialogue between the two

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.

melody instruments, and once again the Bassus might be left unharmonized, but could also be fully harmonized.

There are instances when a quarter-note beat in the continuo should not be considered the basis of a harmony. A case in point is measures 9 and 47, where the D minor triad of the first beat should be sustained until the third beat. The *c* in the bass on the second beat is nothing more than a neighbor tone and not the root of a harmony. Similarly, in measures 13 and 51, the *f* and *e* on the second beat are merely passing tones against a sustained G minor triad. Likewise, in measure 16 the *b-flat* and *a* on the fourth beat are passing tones against a sustained C major chord.

Most cadences in this piece clearly require major triads on the final note, but not all. The cadence in measures 10–11 begins with a second inversion chord resolving to root position with an F-sharp in the second half of the measure, and a major triad at the beginning of measure 11. The cadence is repeated in measures 23–24, 48–49 and 61–62. The second half of measures 11, 24, 49 and 62 constitute a new beginning, and could also be harmonized with a major triad, although a shift back to the minor version is quite appropriate. But in each of these beginnings, it is also possible to leave the first note unharmonized altogether. Another possibility is to conclude a cadence on an open fifth and octave, especially when the harmony could or should turn minor immediately afterward. The passing cadence in measures 71–72 suggests a D major harmony at the end of measure 71, but resolving to a G minor chord at the beginning of measure 72.

Other cadences involve 4–3 suspensions or a 3–4–3 melodic progression with a sharped leading tone in the Cantus part (measures 75–77, 99–100, 125–126). In these cadences, the organist can either sustain an open fifth and octave throughout the penultimate measure of the cadence, or double the Cantus part in its register.

As in “La Castiona” there are instances where the Bassus drops below the organ bass, but without affecting the continuo realization. In measure 94, it drops an entire octave below the organ.

CRITICAL NOTES

Cantus: Cantus p. 52: A 2. La Viustina.
Bassus: Bassus p. 28: A 2. La Viustina.
Bassus pro Organo: Bassus pro Organo p. 49: A due. Canto, e Basso. La Viustina.
M. 26, Org., n. 2: A sharp as continuo figure editorially added in keeping with m. 64.
M. 68, Org., n. 1: The source has erroneous *d* instead of *c*; editorially corrected in keeping with m. 30.
M. 77: In the source a double barline is given. A forward repeat has been editorially added in keeping with the backward repeat m. 125.
M. 102, B., n. 4: The source has *a*; editorially corrected to *g* in keeping with the other statements of the motif.