A VOI CHE L’ACCENDESTE

Grave e composto

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WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org), WLSCM No. 31
sen. Anzi se le mie penne fossero senza spezze L'anima sul camino Vorrei, vorrei portare almen.

Anzi se le mie penne fossero senza spezze L'anima sul camino, sul camino Vorrei, vorrei portare almen.

Be-gl'occhi, be-gl'occhi, io non mi penso, non mi penso D'ha-vero-fer-to-il
Sen; non mi pen-to, be-gl'o-chi, D'ha-ver-vi, of-ferto, il sen; non mi pen-to, be-

Recit. Largo

-gl'o-chi, D'ha-ver-vi, of-ferto, il sen. Che vo-le-te, che vo-le-te, oc-chi bel-li? Io per voi già mi

mo-ro; Vi pro-vo, vi pro-vo, o-gni mo-men-to I-do-li ful-mi-nan-ti, e

pur, e pur v'a-do---ro. Del Ciel del-la bel-lez-

Si-te in un tem-po,i-stes-so Stel-le fis-se ed er-ran-ti, e po-li, e se-

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Lu-ci mie bel-le Vi sti-ma, il cor,

Vi sti-ma il cor; Vi sti-ma, vi sti-ma,

vi sti-ma il cor, vi sti-ma il cor.

E il sol an-co-ra Quan-do v’a-pri-te Di tan-ta-au-ro-ra, di tan-ta-au-

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Quando v'aprite
di tan-ta-au-ro-ra,
Te-me l’ar-dor.

[Da Capo] Recit.

Te-me, te-me, te-me l’ar-dor.
Che se fuggon le stel-le Al-

-l’ap-pa-rir del gior-no Voi,
Voi col gior-no, ap-pa-ri-te;
Poi ri-tor-na-no quelle Men-tre l’in-do Net-tun-no

Del fu-ma-n-te Pi-ron con-so-la il mor-so,
E fan-no in ciel con nu-me-ro-so co-ro Fu-ne-ra-li d’ar-gen-to a

tom-ba d’o-ro:
Ma voi, ma voi sem-pre splen-de-te,
Voi giam-mai non fug-gi-te; E so-lo vi chiu-de -

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**Aria**

*a tempo giusto allegro*

Tan-ti pre-gi.in voi ravi-so

Tan-ti pre-gi.in voi ravi-so Ch’è im-pos-si-bi-le Ch’io chie-da,ò mie pu-pil-le,ò mie pu-

-pil-le La per-du-ta li-ber-tà. Ch’è im-pos-si-bi-le Ch’è im-pos-

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Alessandro Scarlatti, A voi che l'accendeste, ed. Rosalind Halton, 2017

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fe-de, Con e-ter-no ri-fles-so Tut-ta, tut-ta la mia spe-ran-za in voi si ve-de. Ma per pie-tà, per pie-

Aria con maniera andante ma bizzarra

Se gli spec-chi son e-n-ce-ro, Se gli spec-chi son e-n-ce-ro, Bel-lo, è quel che di lu-me sin-ce-ro Pren-de

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--- lo specchio del cor. 
La ferita, la ferita, la ferita sia l'errore del dar-dodo,
Et il dar-dardo lo specchio del cor.
Et il dar-dardo lo specchio del cor.
EDITORIAL REPORT

Composer: Alessandro Scarlatti, 1660–1725
Vocal range: $d'–a''$

Sources
Source C: D-MÜs Hs.3914 (No.5) RISM A/II (3)
Source E: I-Nc. Cantate 261 [34.5.10] (9); f.41r–56. RISM A/II (2).
Source F: F-Pn Vm. 7.7; ff.50–56v.

Source A
Attribution: Del Sig'Alessandro Scarlatti
Watermark: quadruped in single circle.
Copyist: unidentified. All 5 settings of A voi che l'accendeste in this manuscript are in this hand.
Ornamental capital occupies two staves (vertically). Copyist’s numbering of bifolia, bottom left beginning “28” (p. 223) –“32” (p. 255).

Figure 1: D-Dl, Mus.1-I-2-2: p.220. Reproduced by kind permission of Sächsische Landesbibliothek Staats- und Universitätsbibliothek, Dresden.
**Source B**

Attribution: *Del Sig*': *Scarlatti*

Copyist: Francesco Lanciani

The volume bears the arms of Andreas Adami of Bolsena, dedicatee of Scarlatti’s autograph cantatas 1704–1705. *A voi che l’accendeste* is number 8 of 14 cantatas in the volume.

Ornamental capital: space occupying two systems left for capital.

Watermark: [not examined]

Contents: At least one of the other solo cantatas dates, like *A voi che l’accendeste*, from the early 1690s: *Morirei disperato* (H.443) is dated 1693 in one source, *I-Nc* 33.4.9, described by Salvatore Carchiolo, and is one of the most frequently copied from the 1690s. Source B also contains six duet cantatas, including the soprano-alto duet *E pur vuole*, dated 1706 in *D-MÜs* Hs.3914 – another work with very numerous extant copies.

Tempo markings, dynamic markings, vocal slurs, and bass figures. Concordances predominantly with sources C and D (also Roman copyists). Da Capo arias are written out in full.

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Figure 2: *US-NHub* Osborn Music MS 1 (8): p.165. Image kindly supplied by The James Marshall and Marie-Louise Osborn Collection, Beinecke Rare Book and Manuscript Library, Yale University.

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Source C
Attribution: Cantata del Sig. Alessandro Scarlatti; [end of cantata] Al. S.
Copyist: unidentified
Watermarks: Quadruped in single circle; fleur-de-lis in double circle. Bifolia are numbered by the copyist on left inside of page (recto).
Characteristics: Ornamental capital: “A” occupying two systems; bifolia numbered on inside of recto; cantata occupies 5 bifolia.
Contents: A voi che l’accendeste is the only solo cantata in the manuscript, and the only work in this hand. Includes 6 duet cantatas, including E pur vuole (S, A; “1706 Giu s Pace scriveva”); Lidio e Clori (Dove fuggi?) S.A, 2 vn, b.c; Filli e Clori (Amica hora che aprile, 1692, SS, 2 vn, b.c.)

Figure 3: D-MÜs Hs.3914 (5), reproduced by kind permission of the Santini Sammlung of the Diözesan Bibliothek, Münster.
Source D
Attribution: librarian attribution “A. Scarlatti (Dent)” in pencil
Watermark: fleur-de-lis in double circle
Copyist: Alessandro Ginelli (?) ³
Contents: Consists of fifteen works: solo cantatas attributed mainly to Alessandro Scarlatti (some attributions by the copyist, while others are penciled in the hand of Edward Dent), two attributed to [Giovanni] Bononcini, and one to Francesco Gasparini.

Figure 4: GB-Och Ms.993 (13): pp.167-198. Reproduced by kind permission of the Governing Body of Christ Church College Library, Oxford.

Title on binding: CANTATE DEL ALESSANDRO SCARLATTI. The authorship of at least six of the works, however, is questioned by Hanley. ⁴ It is likely that Ms.993 has been housed in Christ Church


College Library for as long as Ms.992, the Serenata *Venere, Adone, e Amore*, which bears the label “E:L: Richard Goodson” (Heather Professor of Music, Oxford, 1682–1718). Contents: *Dov’è Filli, dov’è?* (H.207); *Lontan dall’idol mio* (H.393) [1699]; *Quando, oh Bella* (Cantata di Bononcini); *D’ogni puro candor* [Bono[ncini]; *Amante che gode la solitudine alpestre: “Balze alpestri”*; *Deh’ per mercè; Eliripo d’Amor; Tutt’acceso d’amo;e Tanto strano è l’amore mio* [1697](H.715); *Ove fra verdi sponde; Alfine, oh Clori* (H.22); *Aure Io son di voi geloso* (H.70); *A voi che l’accendeste* (H.9); *E che farai* (Cantata del S[ ]n Francesco Gasperini [sic]; *Come potesti mai?*

**Source E**

Attribution: *Cantata a voce sola del Sig[ ]n Aless.:o Scarlatti*; [in hand of copyist] Sigr Scarlatti
Watermark: fleur-de-lis in double circle, also quadruped in single circle.
Comments in later hand: “Bello ma non finito”. “manca pagina”, f.56
Contents: *Autori contenuti in questo volume*: Scarlatti Alessandro, pa.1 a 123 Scarlatti, Giuseppe, p.124–173. Includes *Hor che di Febo ascosi, Mitilde Alma mia; Cinque Cantata a voce sola del Cav. Alessandro Scarlatti; Là dove a Mergellina Archivio della Cantata italiana* gives the following entry: “La cantata era parte della collezione di Giuseppe Sigismondo [1739–1826], acquisita dalla biblioteca del Conservatorio nel 1827.” 5

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Figure 5: *I-Nc 34.5.10 (olim Cantate 261) (9)* f.41–56. Reproduced with kind permission of the Conservatorio di Musica San Pietro a Majella di Napoli.

Source F
Attribution: Cantata del Sigre Scarlatti
Copyist: Sébastien de Brossard (1655–1730)6
Title: “Collections de cantates et d’airs italiens de différents auteurs avec et sans simphonie et en partition.”7
Composers represented in the volume (entirely copied by de Brossard), include Sabadini, Della Porta, Cesarini (E perche non sequite, ò pastorelle; Godete ad onta mia selve latine; Già rinascian le chiome a gl’arbuscelli; Venticelli sue correte); Scarlatti (A voi che l’accendeste); Giovanni Bononcini (arias with one or two violins, from his opera I Trionfi di Camilla (1696); and Lulier.

Figure 6: F-Pn Vm.7.7, reproduced by kind permission of the Bibliothèque nationale de France, Paris.

7. http://catalogue.bnf.fr/ark:/12148/cb43363707q
Overview of the six sources
Each of the six sources of Scarlatti’s setting is copied with care and precision, showing a high level of agreement in aspects such as the richly individual tempo and character markings of the arias, and the density of accidentals required to convey the often fast-moving chromatic harmonic language of the cantata.

Two main strands of transmission of the work emerge from comparison of the sources, based on the principal variant readings including pitch, rhythm and performance markings such as slurs and dynamics: 1) “Dresden anthology” manuscript, D-Dl, and the manuscript I-Nc, referred to as sources A and E respectively; and 2) sources B, C, D (of Roman origins) and F (the copy made by French composer and collector Sébastien de Brossard, based on the Roman manuscript readings).

Sources A and E are consistently more sparing with performance markings such as vocal slurs and have more concise forms of the aria markings, or in some cases, none at all (Aria 3 and Aria 4, source E). They also agree on some notable variant readings, e.g. Recit.1, m.21 (b′, not g-sharp); and Recit.2, m.77, sharpened seventh of the scale (note 7); and they use the paired barring of the 3/8 meter in Arias 2 and 4 more consistently than the remaining sources, which give this method of barring mainly at the opening of the arias.

The three manuscripts designated sources B, C, and D have Roman origins; two (B and D) are by recognized copyists closely associated with Scarlatti in the 1690s.

Source B, held in the Beinecke Rare Book Library, Osborn Collection of Yale Music Library (Osborn Music Ms.1) holds particular interest as the copy first owned by Andrea Adami, Cardinal Ottoboni’s favourite castrato and the performer to whom Alessandro Scarlatti dedicated a sequence of autograph cantatas dated December 1704–September 1705.8 A voi che l’accendeste is the eighth item in the volume of fourteen cantatas Osborn Music MS 1: eleven are attributed to Scarlatti, while three are unattributed.

In his discussion of the Yale Scarlatti cantata manuscripts, Reinhard Strohm emphasizes the connection of this volume with Adami, identified by his coat of arms stamped on the binding. Commenting on the four copyists represented in this volume, he proposes [in the case of the A voi copyist] that he is “inclined to identify this scribe with Francesco Antonio Lanciani.”9 Francesco Lanciani was one of the Roman copyists most regularly entrusted with copying major works by Alessandro Scarlatti from the 1690s into the first decade of the eighteenth century. In this work, source B shares some concordant readings with sources A and E, but is overall closely aligned with sources C, D, and F.

Source D is in the elegant calligraphic style of Alessandro Ginelli, also associated with Scarlatti from the 1690s, and according to Giacomo Sciommeri, one of the most important copyists active in Rome from 1690 to ca. 1730.10 His care for the text is shown on the first page of A voi, where he first omits the “r” of “armati,” and inserts it neatly. (See Figure 4)

Source F, the copy by French composer and collector Sébastien de Brossard (1655–1730), follows closely the text of sources B, C, and D. He modified a few notation conventions – for example, barring the ¾ arias (nos.2 and 4) in “short” ¾ measures throughout, whereas the Italian copies all show some degree of adherence to the composer’s characteristic barring of this meter in pairs of measures.

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8. The so-called “cantata diary” (Strohm, 1987, pp.132–9), also held in the Yale University Music Library (US-NHub) as Osborn Music Ms.2.
10. Examples of this hand identified as Alessandro Ginelli are given in Watanabe and Marx (1989), 225 and 229. The database Clori: Archivio della Cantata italiana also identifies Ginelli as the copyist of 3 cantatas by Handel in D-MÜs SANT.1899 (6, 7 and 16) and the cantata “All’hor che il dio di Delo” by [Francesco] Mancini in I-Rc Bibliotea Casanatense, Fondo Baini ms.2248 http://cantataitaliana.it.
Brossard’s precision in copying the poetic text and paying attention to the accidentals and figured bass shows a remarkable understanding of Scarlatti’s style, as well as his care in transcribing the unique tempo indications.

Acknowledgments
It is a pleasure to record my gratitude to the virtuoso singers with whom I have shared the delights of this great work by Alessandro Scarlatti in performances in the U.K. and Australia: Kate Eckersley, Miriam Allan, and the late Susan Falk. I am most grateful to the following library staff for their valued and kind assistance in providing access to reproductions of manuscript sources: Mary Ellen Budney (Beinecke Rare Book and Manuscript Library, Yale University); Bettina Erlenkamp (Sächsische Landesbibliothek - Staats-und Universitätsbibliothek, Dresden); Cesare Corsi (Biblioteca del Conservatorio San Pietro a Majella, Napoli); Gertrud Gaukesbrink (Diözesanbibliothek Münster, Santini-Sammlung); Steven Archer, Alina Nachescu (Christ Church College Library, Oxford).

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CRITICAL NOTES

Abbreviations:
Soprano  S  
Bass       B  
Basso continuo  B.c.

Recit. 1
M. 1, Grave e composto in sources B, C, D, and F.
M. 5, S, notes 4 and 5 eighth notes (source A only); note 5 is e'' (source E only).
M. 7, S, note 3 is d'' (source B only).
M. 12, S, notes 1 and 2: slur in sources A, B, D, and F.
M. 15, S, note 4, sharp marked in sources A and E. Sources B, C, D, F have no sharp. Note 5 is e'' in source B (the appoggiatura is not notated in any other source). Note 7 is d'' in source E.
M. 16, S, notes 3–4 ("vi-ta") slurred in sources C, D and F. Note 7 is d'' in source E.
M. 19, “il mio fato e mia sorte” (as in BAV Rvat.Lat.10204) in sources A and E; “il mio foco” in sources B, C, D, and F.
M. 21, S, note 1 is b' in sources A and E; g'-sharp in sources B, C, D, and F.
M. 22, S, note 4 is e'' in source A.
M. 23, “se tempra” (as in BAV Rvat.Lat.) in sources A, B, and E; “se stempra” in sources C, D, and F.
M. 24, S, beats 3–4, under slur (source D only).
M. 31, quarter note without rests (sources A, B, E); quarter note with rests to complete the measure (sources C, D, F).

Aria 1
M. 39, B.c. figures only in sources A and B.
M. 40, B.c. fully figured in source A, “6” B, note 9 given in D,C, source A.
M. 44, S note 5 is g'-sharp in source E. No sharp in sources A, B, C, and D. Source F is a'.
M. 45, S, slur over notes 2–4 (“ci-men-to”) and m. 50, slur over notes 6–8 in sources D, E, and F. Source C gives two variants of the slur: over notes 1–3 (m. 45) but 6–7 (m. 50).
M. 59, S, note 5 is e'' in source B (c'' in source E); parallel passage m. 61, e'' in sources C and D. Note 2 is e'' in source F.
M. 63, [length of final measure] quarter note, quarter note rest in sources A and E; quarter note only, source B; quarter note, beats 2–4 rests and fermata, sources C, D, and F.

Recit. 2
M. 66, beat 1 Largo in all sources except E.
M. 67, S, notes 5 and 6 are a'-flat and g'-flat in sources A, B, and E; note 6 is not flattened in sources C and D, and both have a slur, notes 4–6 (source C) and notes 4–5 (source D); source F has no flats to notes 5–6 and a slur to notes 5–7.
M. 69–70, S, e''-flat marked only in source F. Sources A and B without e''-flat. Sources C, D and E have e''-flat from m. 69 note 5 (not 4), and implied continuation m. 70 not marked. All sources give B.c. figure flat-6 m. 69 beat 3.
M. 77, S, note 7 is sharp only in sources A and E.
M. 82, S, note 7, sharp omitted in source D only.
M. 83, S, note 6, sharp omitted in source D only.
M. 86, B, # for B.c. written before (not above) note 1 in sources A, B, and D. (i.e. on the staff)
M. 88–89. “-le” slurred over barline in source B, C, D. Slur m.88, beats 1–4 in source F. No slur in sources A and E.

Aria 2
Aria Alg: con modo francese (source A). allegro e con modo francese (above S staff) plus allo assai below B stave) in sources B, C (Allegro assai) and D; allo assai (below stave, source E); allegro e con modo francese (above S staff, source F).

Time signature \( \frac{1}{4} \) (all sources). All sources except the French copy (F) give the Ritornello barred in pairs of the \( \frac{1}{4} \) measures. The edition follows sources A and B in giving paired barring with few exceptions throughout both A and B sections. Sources C and D give the vocal sections barred as single \( \frac{1}{4} \) units for the most part (i.e. from m. 94). Source E shows the most variable barring of the six sources, appearing to follow the phrase structures (e.g. mm.106–110 are single units, while mm. 111–115 are paired). Source F is barred throughout in single units of \( \frac{1}{4} \).

M. 99, tr in source A only. Tie continuous in other sources mm. 97–102.

Slurs in the A section of the aria vary from very sparing (sources A, B and E) to frequent (sources C, D, F). However, all sources have a slur S, mm. 113 and 114, notes 3–4. The additional slurs in sources C, D, and F show the consistent underlay pattern of the aria, from the vocal entry at m. 94 ff., in which the final syllable of each line is set to 2 sixteenth notes and an eighth note (“stelle,” “bel-le” etc.). In source C, the 2 sixteenths are slurred in all cases of this rhythmic/syllable pattern; in sources D and F the slur is over the three notes each time, e.g. m. 94, notes 5–7. In Source E the slur over the three notes is shown on the first occurrence only of each section, m. 94 and m. 122.

M. 121. The D.C. is written out in full in all sources, but ending at two different points.
The Ritornello mm. 118–121 is written out in source A and E, but in sources B, C, D, and F the aria finishes at m. 117 (voice, not ritornello).

M. 126, beat 1 and m. 133 beat 2, S, edition follows sources A, B, C, E and F for beaming (1 + 5 notes).
Only source D gives a single group of 16ths with a slur over the 6 notes, omitting any indication for the two syllables (“-ro-ra”). Sources E and F have a slur over notes 2–6 m. 126, and source F only m. 133.

M. 130, B, rhythm, note 1 is dotted, note 2 sixteenth, in sources B, C, D, and F. Even eighth notes in sources A and E.
M. 133, B.c. note 1, sources A and E give #, the other sources give no figure.

Recit. 3
M. 145 “fulminante” in source E (“fumante” in all others).
M. 152, beat 4, a tempo in sources B, C, D, and F.
M. 162, S, beats 1–2, slur in source F.
M. 167, B.c. beat 4 figure is 6 in sources A, B, and E; 6 in sources C, D, and F. No source gives a-sharp in S, on beat 4.
M. 178, S, note 1 is a tied half note in source A, with untied half note beat 3 suggesting the placement of “-te” (not given). Source E gives “-te” on m. 177, beat 1, tied to m.179. All other sources place “-te” on m. 178 beat 1 (despite the tie from mm. 178–9 in source C).
M. 184, B, final note is one quarter note in sources A, B, E; whole note in sources C, D, and F.
Aria 3
No tempo marking in sources A and E; \textit{a tempo giusto allegro} over treble stave in sources B, C, D, and F. An additional “\textit{allegro}” in the Bass staff in source B.
Sources B and E give the opening passage barred in pairs of $\frac{3}{4}$ measures; in source B the long measures are restricted to the opening ritornello (mm. 185–190), while source E gives mm. 185–196 in paired measures and is thereafter barred in single $\frac{3}{4}$ measures.
M. 187, B, note 3, sharp marked over the note in source A.
M. 194, S, note 2 is $d''$ in source B (D.C. reading is $e''$).
M. 197, S, beat 3, the 3 notes under a slur in source D.
Mm. 208–210, 215, 225–8, 238–241: triplets are notated in all sources as triplet sixteenths (as regularly notated by Alessandro Scarlatti), but transcribed as triplet eighth notes when a full group; the two note groups (e.g. m. 208, S, notes 2–3) are given as sixteenth notes, to be performed as the second and third as a triplet group.
M. 208, B, note 5 is an eighth note in source B (but note 4 is not dotted).
M. 213, B, beat 3 maintains the patterns of the pairs of dotted eighths, sixteenths in sources C and D. Repetition of the section gives even eighth notes as in other sources.
M. 223, S, note 4 is $e''$ in source B.
M. 239, S, note 4 is $b'$ in sources B, C, D and F (adopted in edition); $c''$-sharp in sources A and E.
All sources have the D.C. written in full, ending m. 217, beat 1. Source A gives the final measure as a quarter note, without rests. In all other sources the measure is completed by two quarter rests.

Recit. 4
M. 244, S, note 7, sharp in all sources except source A.
M. 246, “istesso” in sources C and E; “inteso” in all other sources.
M. 250, S, beats 1–2, slurs in sources B, C, D, and F.
M. 259, “si vedete” in source C (“si vede” Paglia and all other sources).

Aria 4
\textit{Andante, e bizzarra} (source A); \textit{aria con maniera andante ma bizzarra} (Source B, C, D); \textit{con maniera andante ma bizzarra} (source F); no marking (Source E).
Barring: Scarlatti’s characteristic barring of the meter $\frac{3}{4}$ shows a preference for barring pairs of beats (i.e. effectively $\frac{3}{2}$), but with some single $\frac{3}{4}$ bar units. Sources B and F give this aria barred entirely in $\frac{3}{4}$ units. The four other sources begin with paired barring, and all change to $\frac{3}{4}$ units at m. 289 at the line “Bello è quel che di lume sincero.” All vary in barring from that point, with source E giving most emphasis to paired barring. The edition adopts single $\frac{3}{4}$ barring throughout, in view of the lack of consistency between sources in this aria.
In Source E the end of the work is missing from m. 347 (“manca pagina”).
Slurs: all sources give the slurs in m. 293 and 322 (source A, m. 322 only). The edition also adopts the paired slurs mm. 278, 291, etc., given consistently in sources B, C, D, and F.
M. 277, S, $p$ in source A.
M. 287 (repeat of previous phrase), $p$ in sources C, D, and E.
M. 293, S, note 3, no sharp in source A but gives $\frac{6}{6}$ as continuo figure
M. 317, S, rhythm is dotted eighth note, 3 sixteenth notes in sources A and E; \textit{tr} on note 1, source E only. Edition follows sources B, C, D, and E.
M. 327, $p$ in sources A and E.
M. 328, B, \( \rho \) in source E.
M. 353, B, note 3, no sharp in source C.
M. 355 and 357, S, rhythm is dotted eighth note, two thirty-seconds, sixteenth note in source A only, effectively a more accentual form of the LSSL rhythm given in source B.
Sources C, D, and F give two versions of the rhythm: eighth note, two sixteenth notes, eighth note in m. 355; but in m. 357, two sixteenth notes, followed by two eighth notes (in parallel tenths with the Bass). The slur over notes 2 and 3 is from source C. The passage is part of the final missing folio from source E.