

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

Serafino Patta

Edited by Niels Martin Jensen

Cantus

Bassus

Bassus pro
Organo

© Niels Martin Jensen, 2016

This system contains the first three staves of the musical score. The top staff, labeled 'Cantus', is in treble clef and contains a melody of eighth and sixteenth notes. The middle staff, labeled 'Bassus', is in bass clef and contains a corresponding bass line. The bottom staff, labeled 'Bassus pro Organo', is in treble clef and contains a keyboard accompaniment. The time signature is common time (C). The copyright notice '© Niels Martin Jensen, 2016' is centered below the staves.

C.

B.

Org.

This system contains staves 4, 5, and 6. The top staff (C.) continues the Cantus melody. The middle staff (B.) continues the Bassus line. The bottom staff (Org.) continues the organ accompaniment. The system concludes with two measure rests, each marked with a sharp sign (#).

C.

B.

Org.

This system contains staves 7, 8, and 9. The top staff (C.) continues the Cantus melody. The middle staff (B.) continues the Bassus line. The bottom staff (Org.) continues the organ accompaniment. The system concludes with a final measure rest.

15

C. 

B. 

Org. 

[#]

19

C. 

B. 

Org. 

[#] [#]

24

C. 

B. 

Org. 

29

C. 

B. 

Org. 

[#] [#]

34

C.

B.

Org.

#

39

C.

B.

Org.

[#]

44

C.

B.

Org.

[#] [#] [#]

49

C.

B.

Org.

[#]

54

C.

B.

Org.

59

C.

B.

Org.

[#] [#]

64

C.

B.

Org.

69

C.

B.

Org.

74

C.

B.

Org.

78

C.

B.

Org.

82

C.

B.

Org.

[#]

87

C.

B.

Org.

92

C. 

B. 

Org. 

98

C. 

B. 

Org. 

103

C. 

B. 

Org. 

#

[#]

108

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 Patae, mediolanensis monachi cassinensis, et in ecclesia Sancti Salvatoris Papiæ 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

Half notes, 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. Source 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 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. 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

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*.

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*, 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.

In "La Gironda" Patta provides no continuo figures other than two sharps. Other sharps in the harmony are revealed through sharps in the Cantus part, mostly, but not exclusively, at cadences. Almost all cadences should conclude with a major triad: measures 10, 21, 32, 42, 61, 65, 70, 86, 98, 108, 112. None of these cadences has a figured sharp (measures 60–61 and 64–65 require a major triad as the penultimate chord). Several cadences on A proceed with another half-note A or *a* which could support either repeat of the major triad or a shift to the minor version: 21, 32, 42, 98, 108. The fact that Patta has repeated the bass note instead of notating a whole note may suggest that he anticipated a change in the harmony on the second A. The cadence in measures 20–21 and 41–42 may be performed with a second inversion triad followed by a root position chord, with doubling of the Cantus part, or a sustained open fifth and octave, making a suspension of the *a*' in the Cantus, resolving to the leading tone *g*'-sharp. In measures 101–102, the passing cadence requires a major triad in the second half of measure 101, but the final chord of the cadence at the beginning of measure 102 may remain minor in keeping with the immediate continuation of the phrase in the Cantus.

Patta does not figure any first inversion triads in this piece, but nevertheless, there are many places where first inversion triads are called for. As in the other canzonas of Patta's print, there are a number of bass motions comprising a drop of a third, usually in quarter notes: measures 13, 15, 25, 28, 33, 35, 37, 75, 82, 99, 101, 103 and 109. In these patterns the first quarter note would typically be harmonized with a first inversion triad and the second with the same chord in root position (in measures 103 and 109 with F-sharp through the first half of the measure). Other places where first inversion triads are needed are measures 8 (second half), 17 (second half), 18 (first half), 23 (last quarter note), 43 (second quarter note) 45 (first quarter note), 46 (second quarter note), 47 (first quarter note), 55 (second quarter-note beat, followed possibly by second inversion on third quarter-note beat), 59 (second quarter-note beat), 79 (second inversion on third quarter-note beat), 82 (first beat), 106, 109 (third quarter-note beat). A few places offer the performer an option between a root position and a first inversion chord: 26 (first half note), 49

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.

(first quarter note), 51 (third quarter-note beat), 55 (second quarter-note beat), 59 (second quarter-note beat), 60 (third quarter-note beat), 82 (first quarter note), 92 (last half note).

Several other places in the continuo line feature passing tones on even quarter-note beats that require no harmonization at all: 7, 54, 71, 75, 79, and 82 (depending on the chord chosen for the first beat of the measure). There are also a few places where the continuo and Bassus begin a two-part fugue while the Cantus is silent; typically, such passages remain unharmonized in the continuo part. This is clearly the case in measures 1–2 and 61–64, 70–73, 78–79, and 87–88, but might also be applied to measures 12–13, 17, 28–29 (second half of 28 and first half of 29), 98–99 and 108–109 as well as the non-imitative dialogues in measures 42–53.

The continuo player should be aware that at times, the Bassus part drops well below the continuo (measures 20, 41, 107–108), but this does not affect the continuo player's realization of the harmony.

CRITICAL NOTES

Cantus: Cantus p. 54: A 2. La Gironda; Bassus: Bassus p. 30: A 2. La Gironda; Bassus pro Organo: Bassus pro Organo p. 51: A due. Canto, e Basso. La Gironda.

M. 8, C., n. 4: A sharp editorially added in keeping with m. 19.

M. 24, C., n. 3: The source has erroneous whole note e'' instead of quarter note e'' .

M. 29, C., n. 2–4: The source has erroneous repetition of the eighth notes $c''-b'-a'$.

M. 30, C., n. 4: A sharp editorially added in keeping with m. 19.

M. 74, Org., n. 1: A (precautionary?) sharp as continuo figure is given in the source.