

## CRITICAL REPORT

### Editorial Procedures

Original note values have been retained. Regular barring has been introduced; barring is almost entirely absent in the source. In all but the continuo parts editorial additions of accidentals are placed above the notes they affect. Unless cancelled, accidentals hold for the entire measure.

The continuo parts cited below as “reconstructed by the editor” are not to be considered definitive but are provided to give a sense of what the pieces may have been like in complete form. Performers are invited to emend and alter the reconstructed parts. Figuring in the reconstructed continuo parts has been deliberately left sparse, although not as sparse as in those continuo parts that survive from the composer’s early prints. Sharp and flat signs indicate raised and lowered thirds respectively; in accordance with modern usage, however, the natural sign is used in place of the original sharp figure to indicate a raised B. The 3 in the figure 4 3 is to be read as #3.

### Sources

Canto primo (C.I) - Bologna, Civico Museo Bibliografico Musicale (*I-Bc*) AA.236

Canto secondo (C.II) - London, British Library (*GB-Lbl*) Shelf no. C.123.e.

Basso (B.) - Copy 1: Krakow, Jagellonian Library (*PL-Kj*) (from the collection of the former Preussische Staatsbibliothek, Berlin) Mus. Ant. Pract. M 275; Copy 2: Library of the University of California at Berkeley (*US-Bem*) (incomplete, 4 pages only)

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### Critical Notes

# 1. *Le carte in ch'io premier scrissi*

C.I, p. 1. The part bears the heading: A Voce sola In Stile Recitativo TENORE .

Original clef: C4

Continuo part reconstructed by editor.

M. 15, text underlay follows the source, with “lor” stressed.

Mm. 34-42, the meter changes do not appear in the source, but were introduced as an aid to the performer; no tempo change is implied.

M. 40, note 4 is e' in source.

Mm. 42-43, unless the singer's melisma in the source is read as a slightly unmeasured example of *sprezzatura*, it is one *semicroma* (sixteenth note) too short to fill two measures in 4/4 time. Note 14 of measure 41 is a *croma* (eighth note) in the source. It could be lengthened to a dotted *croma*. The editor, however, has opted for an alternate solution, and has added note 4 of measure 40, lengthened note 5 of the same measure from the original *semicroma* to a *croma*, and has done the reverse to note 14 of measure 41. Performers will undoubtedly wish to make their own adjustments, or perhaps none at all.

### # 13. *Chi quella bella bocca*

Canto primo: C. I, p. 14. The part bears the heading: *A 5 Si avverte quando che trovarete la chiave di G Sol re ut lasciate sonar un Violino & dopo entrarete quando vi trovarete la nuova chiave de C sol fa ut* (stop when you come to the G2 clef and let a violin play; enter again when you find the new C1 clef). Original clef: C1 (G2 for measures 14-30).

Canto secondo: C. II, p. 10. The part bears the same heading as the Canto I part.

Original clef: C1 (G2 for measure 14-30).

Alto: C. II, p. 11. Original clef: C3.

Tenore: C. I, p. 15. The part bears the heading: *A 5 Questa Parte Canta con i Violini*. (this part sings with the violins). Original clef: C4

Basso: B., p. 6. Original clef: F4.

Continuo part reconstructed by editor.

As indicated above, the two violin parts in mm. 14-30 are printed in the Canto I and II parts; during those measures the singers performing Canto I and Canto II are silent.

M. 7, Alto, Tenore, Basso, last two notes are *chromas*. Changed by editor to dotted eighth and sixteenth to coincide with Canto I and II.

Mm. 12-13, Alto, text is "lacio" in source.

M.23, Canto I (Violin 1), last note, # to left of note. This may be a misprint, referring instead to note 2 of M. 24.

M. 31, Canto II last note is a *croma*.

M. 32, Canto II, note 1 is a *croma*.

M. 36, Canto I, note 3 added by editor.

M. 39, Canto II, notes 7-8 are c<sup>'''</sup> and b<sup>-flat</sup> in source.

M. 55, Canto I, note 3 is c<sup>''</sup>.

### # 14. *La Rizza*

Violino: C. I, pp. 16-17 Original clef: G2

Cornetto: C. II, p. 12 Original clef: G2

Trombone, C. II, pp. 14-15 (page number on page 14 is misprinted as 13)

Original clef: C4

Fagotto: B., pp. 8-9 (Krakow copy), pp. 10-11 (US-BEm copy) Original clef: F4

Continuo part reconstructed by editor.

M. 21, Trombone, # to left of note 4 in source.

M.38, Trombone, note 2 is printed f but appears to have been changed to an e in source.  
 note 6 is semiminim.  
 M. 43, Trombone, last six notes all cromas.  
 M. 78, Violino, p indication. Trombone, note 2 is e in source.  
 M. 80, Violino, p indication.  
 M. 96, Cornetto, note is semibreve.  
 M. 117, Fagotto, note 1 is B-flat.  
 Mm. 115-119, Violino, extra two measures rest in source.  
 M. 123, Cornetto, last note is croma.  
 Mm. 126-127, Trombone, note is semibreve.

### # 15. *La Cominciola*

Source headings: C. I and II: *La Cominciola Ballo e Simfonia A 3*  
 B.: *La Cominciola A 3 Symfonia o Balletto*

Canto primo: C. I, p. 18 Original clef: G2  
 Canto secondo: (C. II), pp. 18-19 (printer's error, should be pp. 16-17; the following two pages are also numbered as 18 and 19). Original clef: G2  
 Basso: B., page number appears to be a 7, but the piece is listed in the *tavola* of the Krakow copy as appearing on p. 9, p. 9 (Berkeley copy).  
 Continuo part reconstructed by editor.

M. 15, measure added by editor. There is no first ending in the source.  
 M. 16, minim rest in all parts added by editor to conform with m. 1.  
 M. 26, measure added by editor.  
 M. 56, rests added by editor.  
 M. 62, C. I, note 8 has #, C. II, notes 6 and 10 have # .

### # 20. *La Malipiera*

Canto: C.I, pp. 24-25 Original clef: G2. Although no instrument is specified for this piece in the source, double stops in mm. 44-45 call for performance on the violin.  
 Trombone: B., pp. 12-13 Original clef: F4  
 Continuo part reconstructed by editor.

M. 31, Trombone, note 3, the actual note is missing in the source. There is a sharp sign immediately followed by a flat and then a c'.  
 M. 37, Canto, notes 9-10 are semicromas.  
 M. 42, Canto, note 13 is a" in source.  
 M. 43, Canto, proportional sign 3 appears in front of notes 1 and 7.  
 M. 45, Canto, g' in notes 8-9 is a semiminim in source.  
 M. 55, Trombone, note 3 is d.

# 21. *La Grilla*

Canto: C. I, pp. 26-27, the latter page misnumbered as 28. Original clef: G2  
Basso: B., pp. 14-15, the latter page misnumbered as 18. Original clef: F4  
Continuo part reconstructed by editor.

M. 63, Basso, note 2 has flat.

M. 67, Basso, note 1 has cautionary natural.

M. 68, Basso, last note is minim.