

‘Non hà compagno amor’, in
Se le passioni amoroze si debbano scoprire all’amico
by Giovanni Battista Vitali

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The source

The aria is transcribed from the only known source, a manuscript preserved in the Biblioteca Estense, Modena (*I-MOe*): Mus. E. 245, ff. 23v–27v.

Textual notes

In this transcription, the original key signature, time signature and usage of clefs are retained. The positioning of all signs in the parts (e.g. coronas and accidentals) is replicated, and, wherever possible, beaming and stem direction are kept as in the original. In this repertoire an accidental normally applies only to its note and to any immediate reiterations of the same note, and is cancelled by the next new pitch. However, as this practice is sometimes inconsistent, sharp or flat signs are editorially placed in square brackets over the notes when needed. In the source, sharp or flat signs advise the performer to raise or lower the given note accordingly. They are therefore also used to make a note natural when the key signature prescribes differently. In this transcription, a natural sign is provided in square brackets over these notes. Figured bass symbols, normally placed above the note, are moved below. When a sharp or flat referring to the harmony is placed within the continuo staff, that sharp or flat applies to that particular note in the chord: this notational feature is retained here. The underlaid vocal text follows the manuscript source throughout, except for the editorial addition of syllabication dashes. Suggested punctuation is shown in square brackets. Missing rest signs as well as bar numbers are added.

Bars 11, 14, 27, 36, 39, 42, 54, 57, 70, 82 and 85: the tied quaver is, in the source, notated as a dot following the preceding crotchet.

Bars 20 and 63, violone part: the source’s rhythmic distinction between these two bars (on the third crotchet beat) was perhaps not an intentional one.

Musical score for the first system, featuring a vocal line and piano accompaniment in bass clef with a common time signature. The piano part includes a complex rhythmic pattern in the right hand and a simpler bass line in the left hand. A dynamic marking '(b)' is present above the vocal line.

5

Musical score for the second system, including lyrics: "Non hà com-pa - gno amor non ha com-pa - gno amor e solo è ado - ra". The piano accompaniment continues with similar rhythmic patterns.

9

Musical score for the third system, including lyrics: "- tor e' solo è ado - ra - tor d'un bel sem-bian - - - - te". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamic markings '*' and '(b)' are present.

13

Musical score for the fourth system, including lyrics: "d'un bel sem-bian - - - - te[,]". The piano accompaniment concludes with a final chord. A page number "6" and a measure number "2" are located at the bottom of the page.

17

e' n'in-se - gna l'ar - cier

21

e n'in-se - gna l'Ar - cier so - lo chi và ta - cer è ve - ro a - man -

4 3 7 6

25

-te è ve - ro a - man - te;]

7 6 4 3

29

non hà com-pa - gno Amor non hà com-pa - gno

6

Amor e solo è ado - ra - tor e' solo è ado - ra - tor d'un bel sem-bian

- - - te d'un bel sem-bian

-te d'un bel sem-bian

-te[.]

48

Por - ta ben-dato il crin por - ta ben-dato il crin ne' scopre il Dio bam-

52

- bin ne scopre il Dio bam-bin la sua bel-lez - - - - - za

7 6

56

la sua bel-lez - - - - - za[3]

6 2

60

e si ce - la nel cor

(h) (h)

80

Musical score for measures 80-83. The system consists of three staves: a grand staff (treble and bass clefs) and a vocal line. The key signature has one flat (B-flat). The vocal line contains the lyrics: "za la sua bel-lez". The piano accompaniment features a complex melodic line in the right hand and a more rhythmic bass line in the left hand. A fermata is placed over the vocal line in measure 81. A finger number "6 2" is written below the bass staff in measure 81. An asterisk (*) is placed above the vocal line in measure 81.

84

Musical score for measures 84-86. The system consists of three staves: a grand staff (treble and bass clefs) and a vocal line. The key signature has one flat (B-flat). The vocal line contains the lyrics: "-za la sua bel-lez". The piano accompaniment continues with complex melodic and rhythmic patterns. A fermata is placed over the vocal line in measure 84. An asterisk (*) is placed above the vocal line in measure 84. A sharp sign (#) is placed above the vocal line in measure 85. A finger number "7" is written below the bass staff in measure 85.

87

Musical score for measures 87-90. The system consists of three staves: a grand staff (treble and bass clefs) and a vocal line. The key signature has one flat (B-flat). The vocal line contains the lyrics: "za[.]". The piano accompaniment continues with complex melodic and rhythmic patterns. A fermata is placed over the vocal line in measure 87. A sharp sign (#) is placed above the vocal line in measure 88.