

## Source and Principles of the Edition

Only a single manuscript score of *Genio di Partenope, Gloria del Sebeto, Piacere di Mergellina*<sup>1</sup> has survived. Before the publication of Giovanni Insom's catalog,<sup>2</sup> it was identified as volume 126-D-5, folios 1r-107r, in the musical archive of the Abbey of Montecassino. The remainder of the volume, folios 108r-137, preserves the anonymous *Dialogo: Mergellina e Zefiro* edited by Marie-Louise Catsalis.<sup>3</sup> In Insom's catalog these two works, Scarlatti's serenata and the anonymous *Dialogo*, are identified by the call numbers 5-F-15a and 5-F-15b, respectively. A companion volume at Montecassino<sup>4</sup> contains a score of Scarlatti's other serenata heard that summer in 1696, *Venere, Adone e Amore*, along with a manuscript score of Severo de Luca's serenata *Aglauze e Corebo*. Both volumes are bound in red Moroccan leather with the Colonna coat of arms stamped in gold on the outside covers. The title as found on folio 1r of the manuscript score for *Il Genio* is transcribed on the upper half of the first page of this edition.

The manuscript score of *Il Genio* was clearly produced as a souvenir or presentation copy for the Colonna family. This is indicated by the binding and by the fact that all repeated sections of music were copied out in full, except for the repeated A section of *da capo* Aria 18, *Venticelli lenti, lenti*. This is not the case with scores meant for use in performance. Typically they make use of as many repeat or abbreviation markings as possible. The duplicate music in 5-F-15a resulted in a thicker, more impressive volume than would have been found in a performance score. It also provided more income for the copyist than might otherwise have been the case.

With this edition I have tried to provide a faithful representation of the manuscript score at Montecassino, with only those few alterations expected by a modern musician. To this end I have followed the same scheme as seen in the source, employing the *Da Capo* direction only in the one aria where it appears in the manuscript. The opening *sinfonia* as transcribed in this edition, however, is an exception to this rule. In the manuscript four complete sections of music were duplicated in their entirety. Here I have introduced repeat signs with the hope that this will make the structure of the *sinfonia* easier to grasp.

Key signatures seen in the manuscript, often lacking one sharp or flat according to modern practice, have been retained in the edition. Many passages in *Il Genio* suggest that Scarlatti's melodic and harmonic procedures might better be understood in the context of late Renaissance or early seventeenth-century modal conventions, rather than in the fully-realized tonal system of the eighteenth century. A discussion of this matter is beyond the scope of the present introduction, but the partial key signatures retained in this edition should serve to remind the reader of this as yet little explored issue.<sup>5</sup>

Accidentals in the edition conform to modern usage. Flats, sharps and natural signs apply to all subsequent notes in the measure. In the manuscript Duet 8 and Aria 16 are notated in C common time with pervasive eighth-note triplets. In this edition the duet and aria are transcribed in 12/8.

<sup>1</sup>Hereafter referred to as *Il Genio*.

<sup>2</sup>Giovanni Insom, *Il fondo musicale dell'Archivio di Montecassino* (Montecassino : Pubblicazioni Cassinesi, 2003).

<sup>3</sup>*Web Library of Seventeenth-Century Music, LSCM No. 10*, <http://aaswebsv.aas.duke.edu/wlscm/Dialogo/Mergellina.e.Zefiro.html>.

<sup>4</sup>5-F-16ab, *olim* 125-D-6.

<sup>5</sup>Alfred Lorenz's under-appreciated dissertation, *Alessandro Scarlatti's Jugendoper: ein Beitrag zur Geschichte der italienischen Oper* (Augsburg: Filsner, 1927), is one of the few works to consider Scarlatti's music in a modal framework.

Tempo indications, dynamic markings and figures in the continuo part are very sparse in the manuscript. Only a few more have been added in this edition, and those added are enclosed in square brackets. Continuo players should add a 43 suspension dissonance at authentic cadences of the modern type corresponding to full stops, or periods, in the text of recitatives. A few wrong notes have been identified in the manuscript by comparing repeated sections of music in closed numbers (arias and duets). These wrong notes have been silently corrected in the edition. I am grateful to Rosalind Halton for reviewing a preliminary version of the edition and pointing out a few passages that required correction.