

Martino Pesenti (c.1600–c.1648)

Corrente à 3, detta la Priula

Source: Martino Pesenti, *Il secondo libro delle correnti alla francese per sonar nel clavicembalo, et altri stromenti, con alcune correnti spezzate a tre*. (Venice: Vincenti, 1630).

Edited by Jamie Savan for *Venice 1629*, a recording by the Gonzaga Band, March 2018.

Editorial method for the *Venice 1629* project:

- Original note values and mensuration/time signatures are retained throughout.
- Final note longs are indicated by breve or semibreve with fermata.
- Clefs are modernised; original clefs and stave signatures are indicated in a prefatory stave.
- Beaming in vocal parts is modernised; beams are broken at change of syllable.
- Accidentals in the edition follow the modern convention of remaining in force throughout a bar unless cancelled.
- Redundant accidentals are tacitly omitted.
- Consequential accidentals are indicated in small type on the stave.
- Editorial accidentals are indicated in small type above the stave.
- Cautionary accidentals are indicated in round brackets.
- Figuring follows the format given in the source: # for major, b for minor chords.
- Coloration is indicated by corner brackets.
- Ligatures are indicated by horizontal brackets.
- Punctuation and other orthographical aspects of the Latin texts have been modernised (e.g. v for u; j for i; æ for æ); however, original spellings have been retained where they might materially affect pronunciation. Repeated text (indicated in the original source by *ij*) is italicised.

Critical notes for this edition:

This piece was originally published in three-part, open-score format, and has been reduced to short score for convenience of the modern performer. No further interventions made.



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Prima parte semplice

First system of musical notation for the 'Prima parte semplice' section. It consists of a treble and a bass staff, both in 3/8 time and B-flat major. The treble staff begins with a whole rest, followed by a series of chords and eighth notes. The bass staff begins with a whole rest, followed by a series of eighth notes and chords.

Second system of musical notation for the 'Prima parte semplice' section. It consists of a treble and a bass staff. The treble staff continues with eighth notes and chords, while the bass staff continues with eighth notes and chords.

Third system of musical notation for the 'Prima parte semplice' section. It consists of a treble and a bass staff. The treble staff continues with eighth notes and chords, while the bass staff continues with eighth notes and chords.

Prima parte spezzata se piace

Fourth system of musical notation for the 'Prima parte spezzata se piace' section. It consists of a treble and a bass staff. The treble staff begins with a whole rest, followed by a series of eighth notes and chords. The bass staff begins with a whole rest, followed by a series of eighth notes and chords.

Fifth system of musical notation for the 'Prima parte spezzata se piace' section. It consists of a treble and a bass staff. The treble staff continues with eighth notes and chords, while the bass staff continues with eighth notes and chords.

Sixth system of musical notation for the 'Prima parte spezzata se piace' section. It consists of a treble and a bass staff. The treble staff continues with eighth notes and chords, while the bass staff continues with eighth notes and chords.

Seconda parte semplice

Seventh system of musical notation for the 'Seconda parte semplice' section. It consists of a treble and a bass staff. The treble staff begins with a whole rest, followed by a series of eighth notes and chords. The bass staff begins with a whole rest, followed by a series of eighth notes and chords.

54



63



72

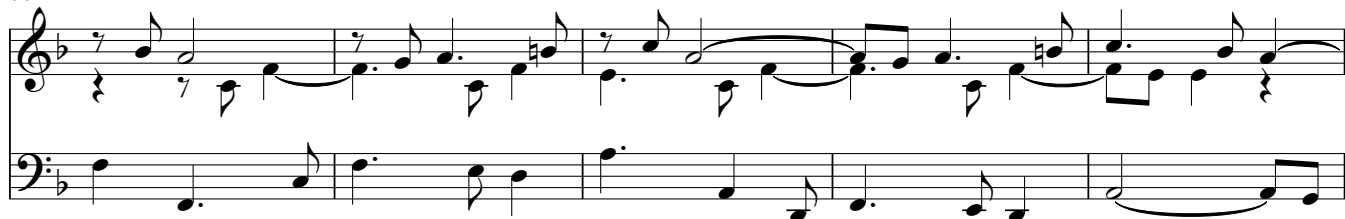
Seconda parte spezzata se piace



79



86



91

