Maurizio Cazzati
(1616-1678)

TRATTENIMENTI per CAMERA

D'Arie, Correnti, e Balletti, à due Violini, e Violone, se piace

con Passacaglio, Ciaccona, & un Capriccio sopra 12 note.

Op. XXII
Bologna, 1660

Edited by
Rodolfo Zitellini

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1 Introduction

MAURIZIO CAZZATI was born in Luzzara, in the duchy of Guastalla (Northern Italy), in 1616. In sprite of being almost unknown today, during his lifetime he served as a successful and extimed music director in many cities near his birthplace: Mantua, Bozzolo, Ferrara and Bergamo. He was so thought that in 1657 he was invited to take the position of *Maestro di Cappella* in S.Petronio in Bologna, without needing to apply for it. Immediately after his appointment he made some radical reforms that won him a general hostility from the musical community and led him to personal conflicts with other members of the *Cappella*. In particular, he was bitterly criticized by Lorenzo Perti and Giulio Cesare Arresti, that questioned on his capability as *Maestro*. Likely, as Cazzati later declared, they where just jealous of his position. In 1671 he was removed from his position and returned to Mantua, where he served the Duchess Isabella as Maestro di Cappella da Camera until his death, in 1678. While being only a small portion of his enormous printed output (66 printed volumes), his instrumental music is the most important and influential part.

2 Notes on the present edition

All the original tempo markings and note values have been retained, except for black whole notes, indicating hemioliæ, which are changed to white ones. The same is done for repeat markings, which are left in the original form and position.
The source never indicates an anacrusis, starting the first measure with rests, and it has been added where necessary (*see* the critical notes).
No attempt is done to correct the author's errors, such as parallel fifths (*see* num. 5, bar 34), only some evident print errors are corrected.

3 Notes on Accidentals

All key signatures have been converted to current use, even when none is given in the source (refer to the critical notes).
As a common practice in the seventeenth century accidentals are specified for all the notes that need to be altered, generally even for consecutive notes, but a lot of exceptions occur, and some interpretation becomes necessary. In this edition no accidental have been added or removed, except some obvious case which is noted in the critical notes. In all the other cases alterations are suggested using small print above notes when it becomes necessary, leaving the interpretation to the performer.

4 Critical Notes

1, Aria
Added two sharp key signature.
m. 46, vl II, 9^{th} note: orig. a.

2, Ballo dell'Aria
Added two sharp key signature.

3, Ballo delle Dame
m. 11, vl I, 7^{th} note: orig. a.

4, Ballo de Cavaglieri
Added one flat key signature.
m. 3, vl II, 3^{d} note: orig. a.
m. 11, vl II, 3^{d} & 4^{th} notes: orig. b, c.

5, Ballo de Contadini
Added two sharp key signature.

6, Ballo de Tedeschi
Added three sharp key signature.
corrente:
m. 40, vl I, 3^{d} note: orig. a.

8, Ballo de Matracini
Added two sharp key signature.
corrente:
m. 27, vl II, 1^{st} note: orig. b.

9, Ballo delle Ombre
Added three sharp key signature.
m. 5, vl I, 2^{nd} note: orig. a.

12, Brando Secondo
Added one sharp key signature.
m. 5, vl II, 2^{nd} note: orig. c.

13, Passacaglio
m. 25, vl I, 6^{th} & 7^{th} notes: orig. a, b;
m. 27, vl I, 1^{st} note: orig. b;
m. 27, vl II, 1^{st} note: orig. e;
m. 62, vl II, 5^{t} & 6^{th} notes: orig. g;
m. 63, vl I, 5^{t} note: orig. is sharp;
m. 76, vl I, 2^{nd} note: orig. e.

15, Capriccio
m. 7, vl I, 2^{nd}-5^{t} notes: orig. d, e, f, d;
m. 10, vl II, 3^{d} note: orig. a;
m. 18, vl I, 1^{st} note: orig. b.

Revision: 1.11, 17/09/2003
Rodolfo W. Zitellini, *rwz@libero.it*

5 Acknowledgments

I wish to thank the Civico Museo Bibliografico of Bologna for te access to the sources and prof. Marcello Candela for his invaluable help during the work for this edition.

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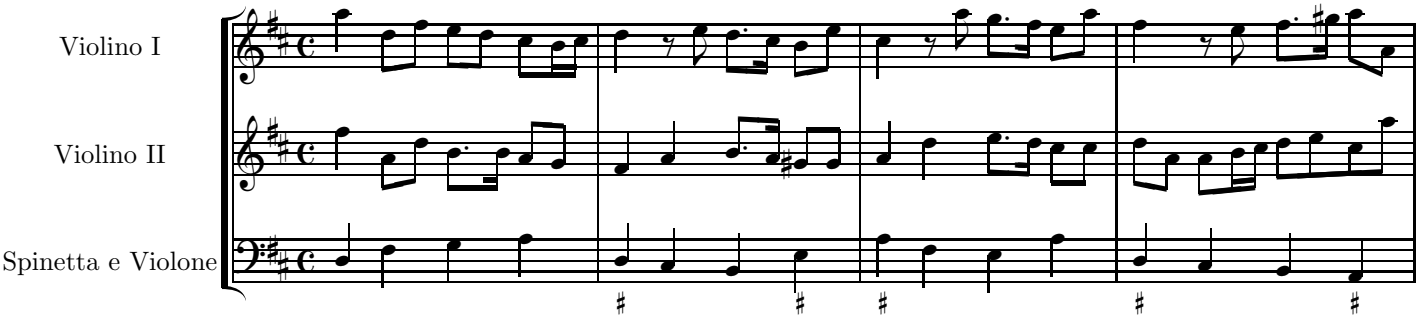
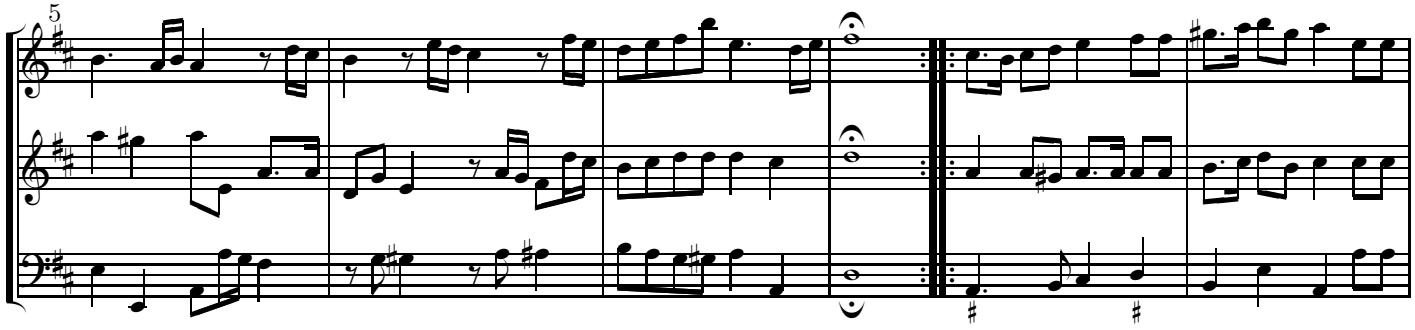
1. ARIA Prima Parte

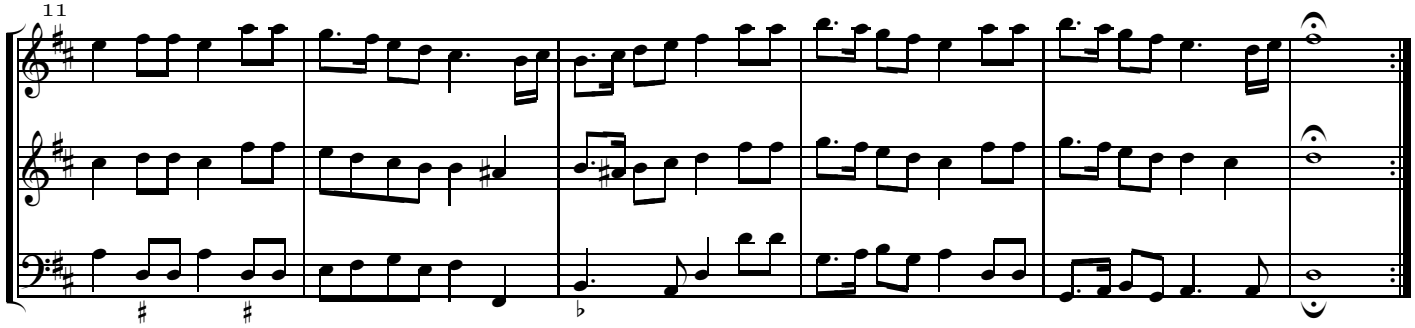
Violino I

Violino II

Spinetta e Violone







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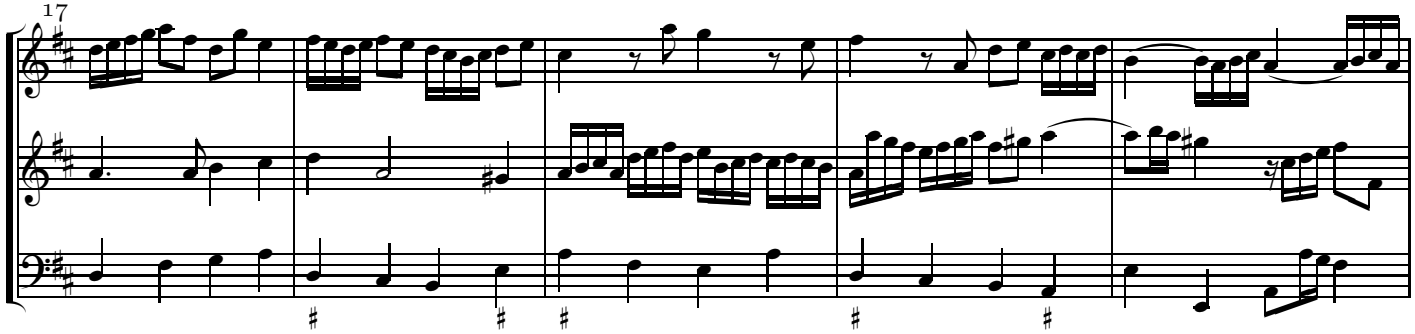

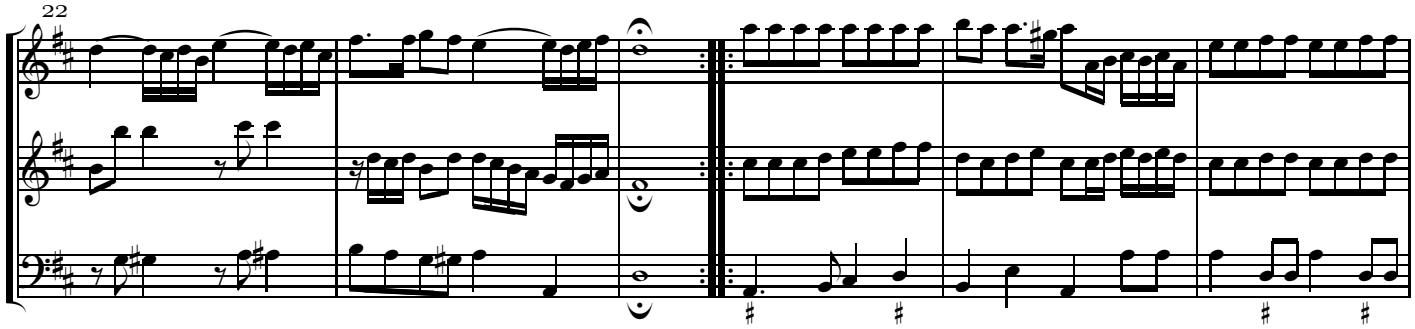

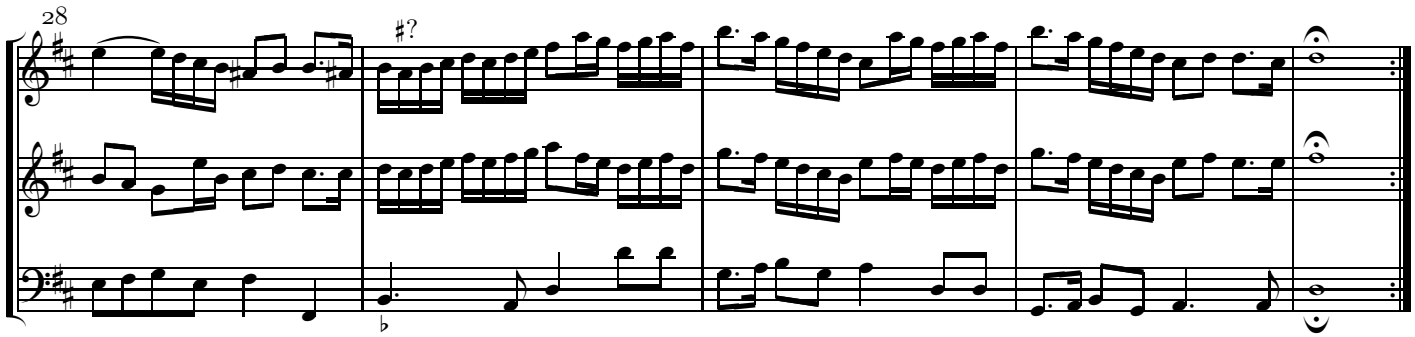

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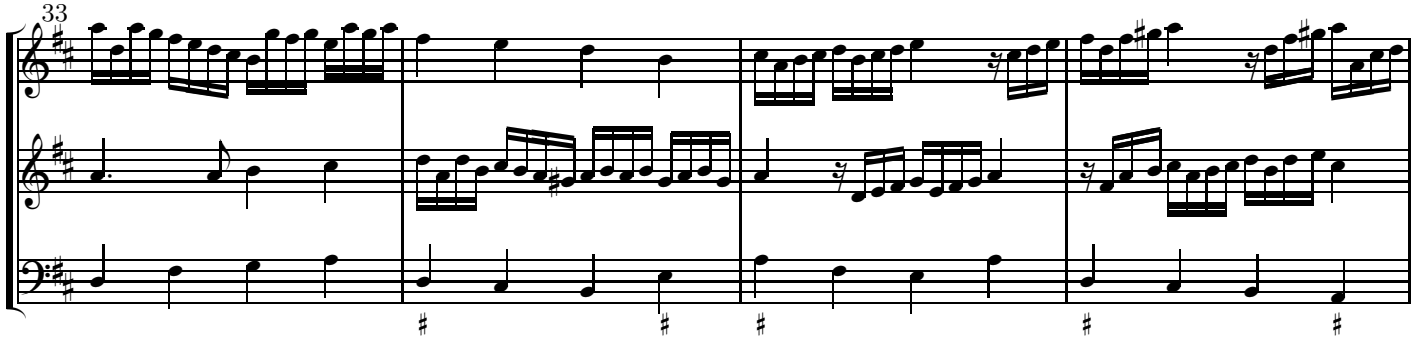
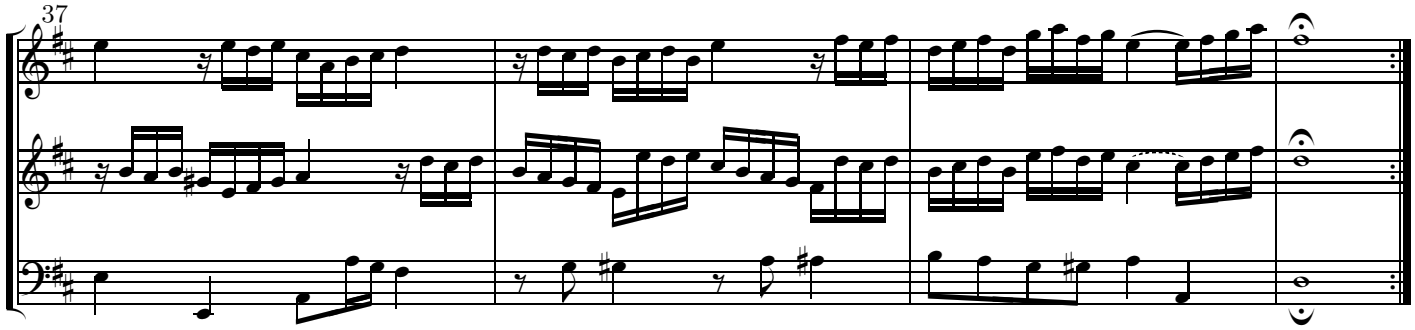
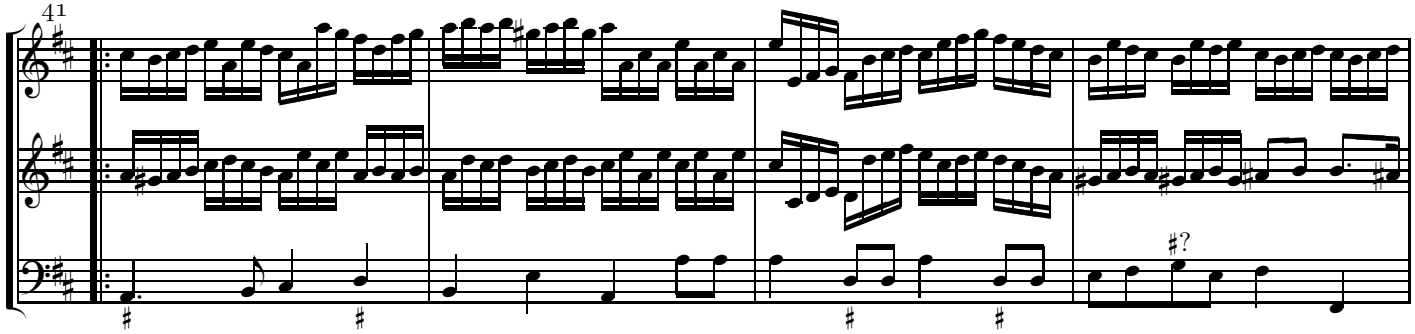
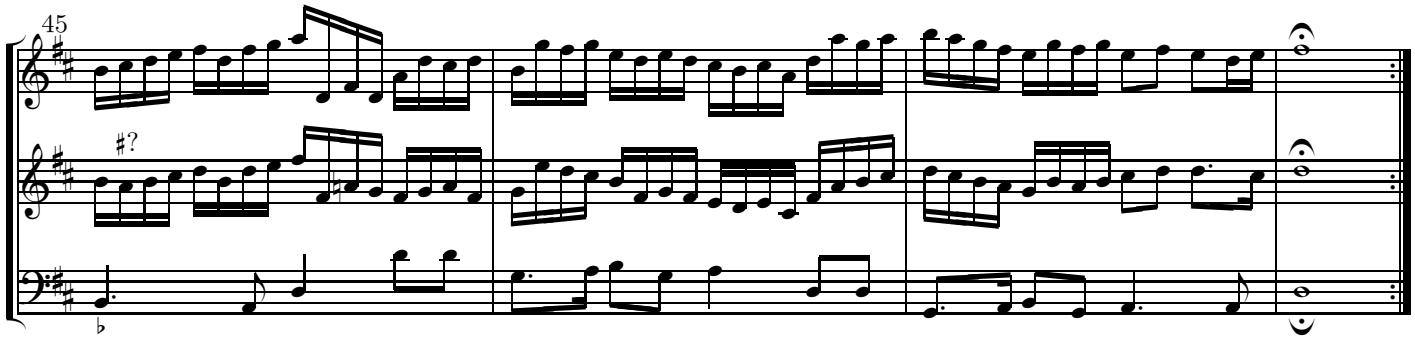
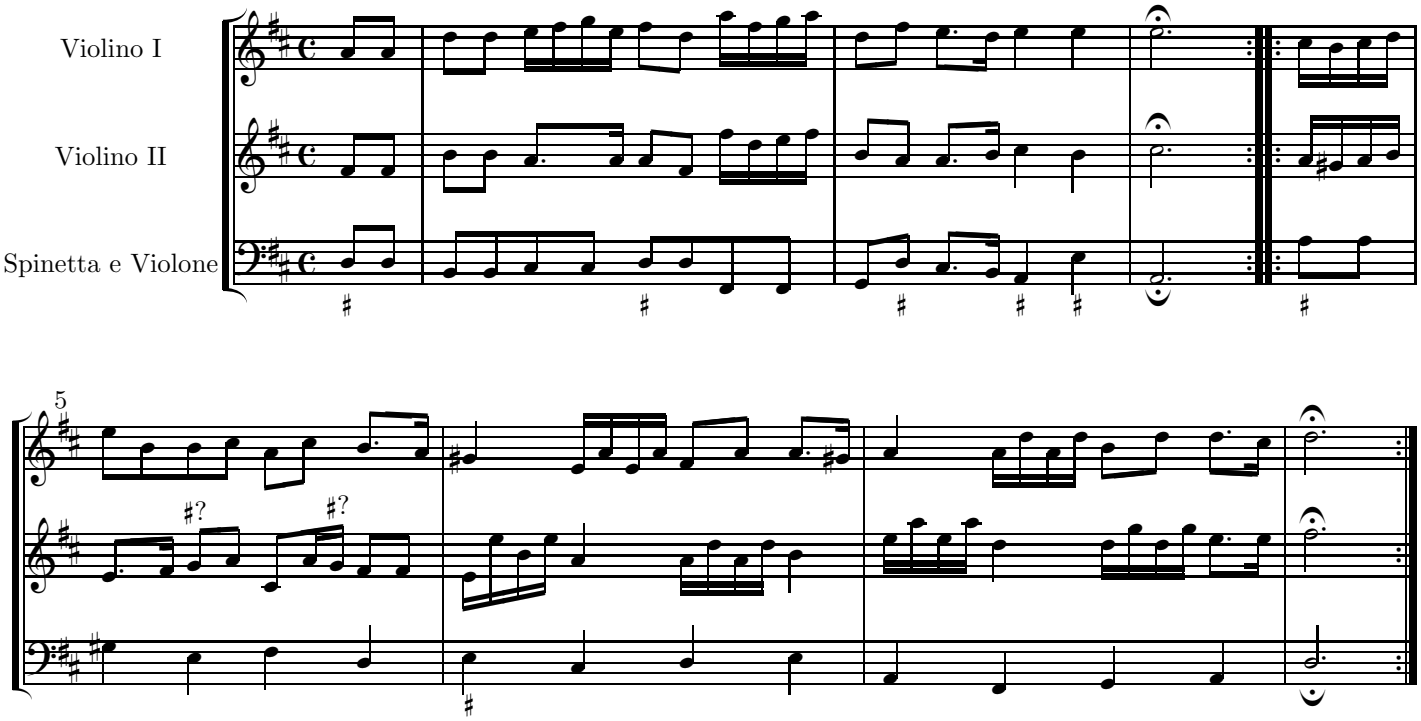




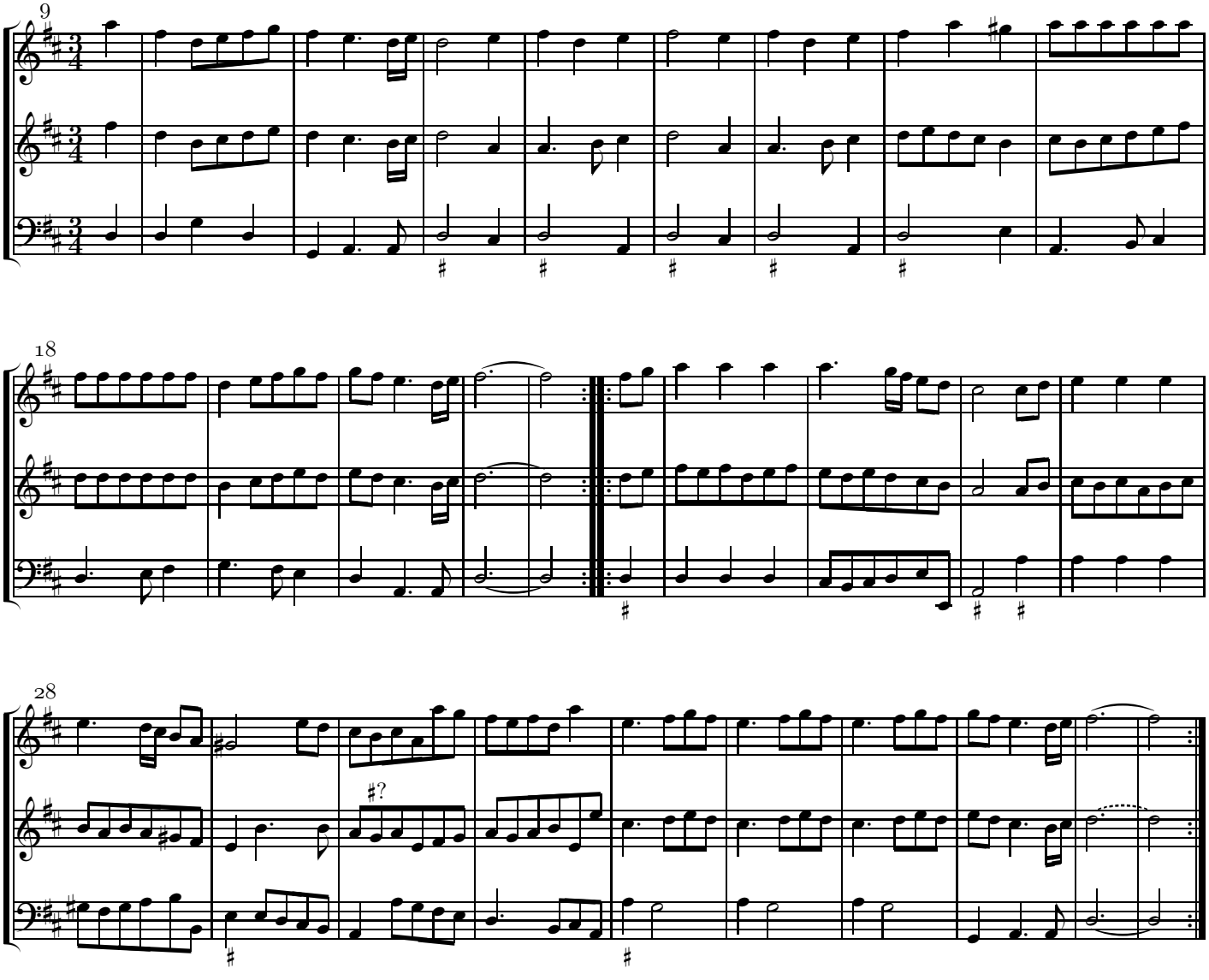




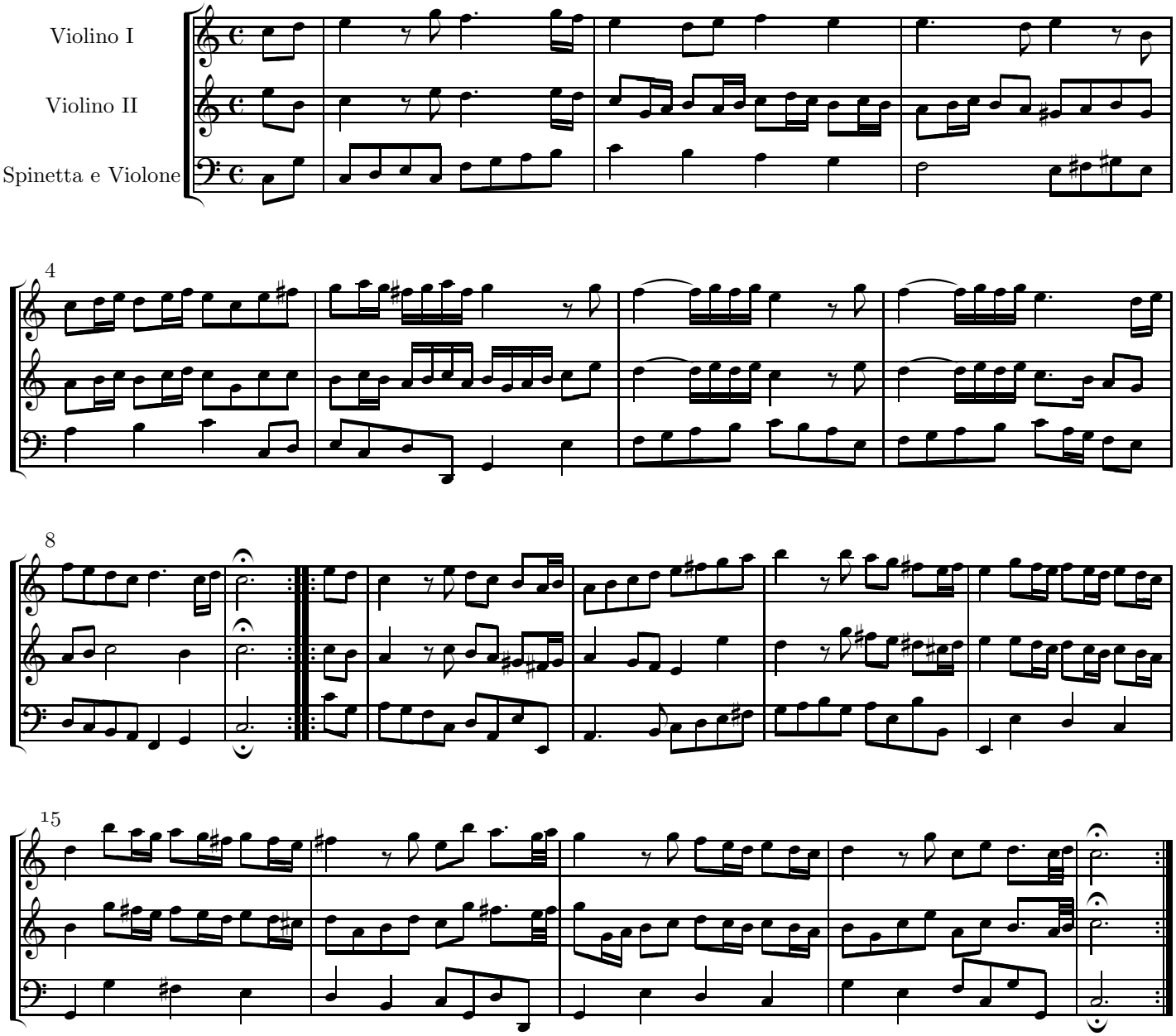
2. BALLO dell'Aria



Sua Corrente



3. BALLO delle Dame



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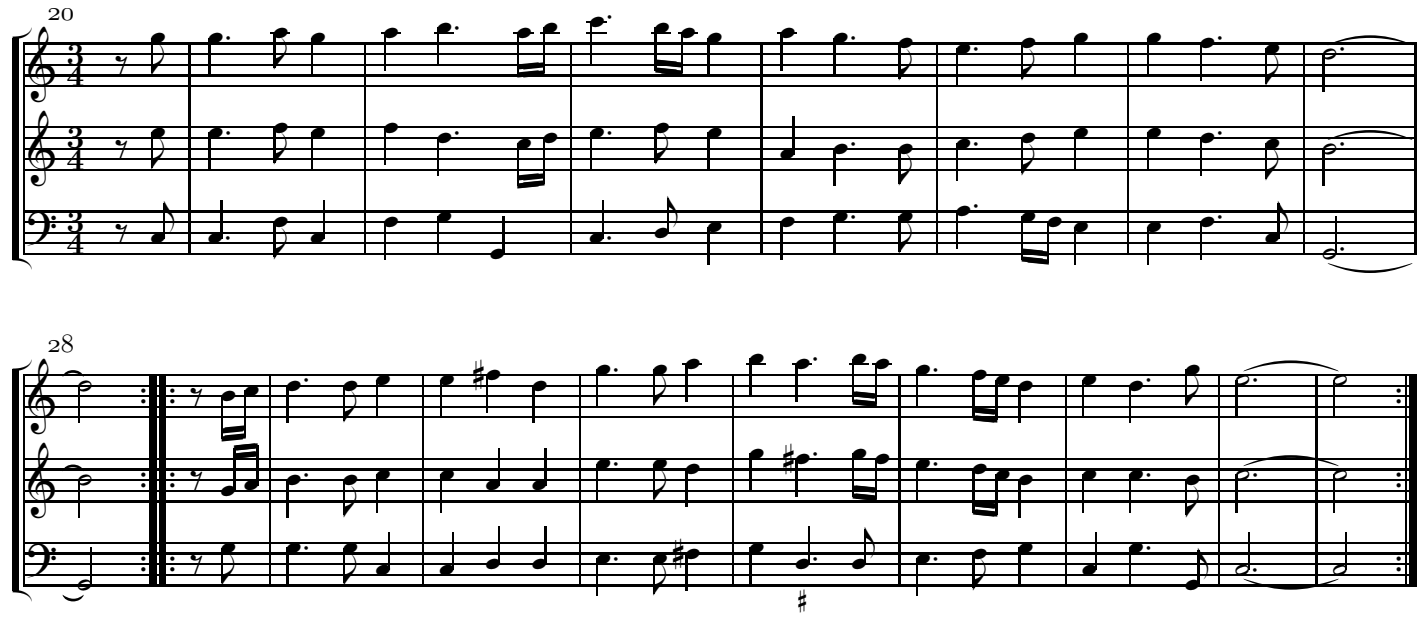
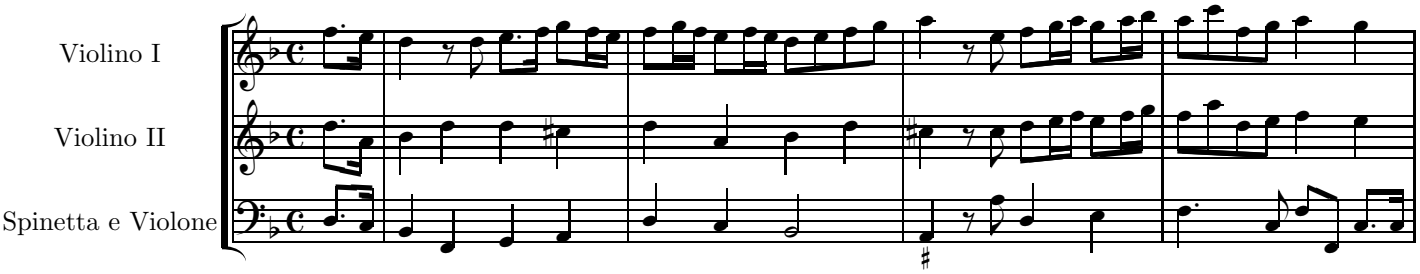


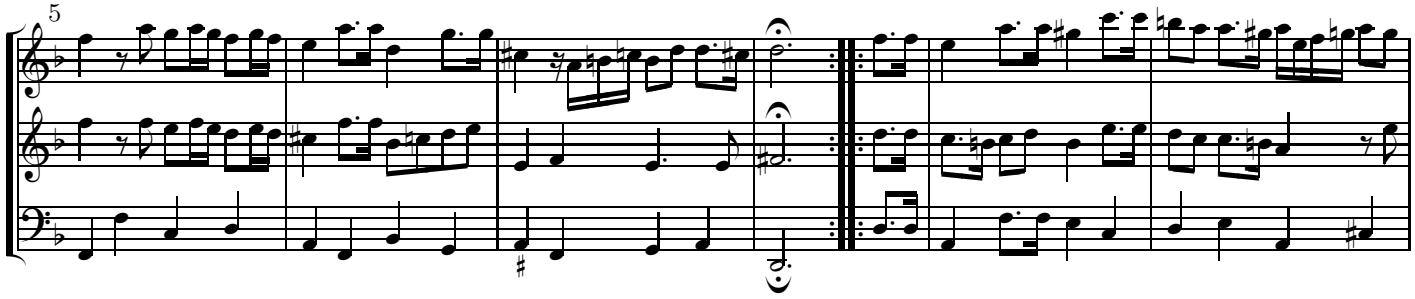
4. BALLO de Cavaglieri

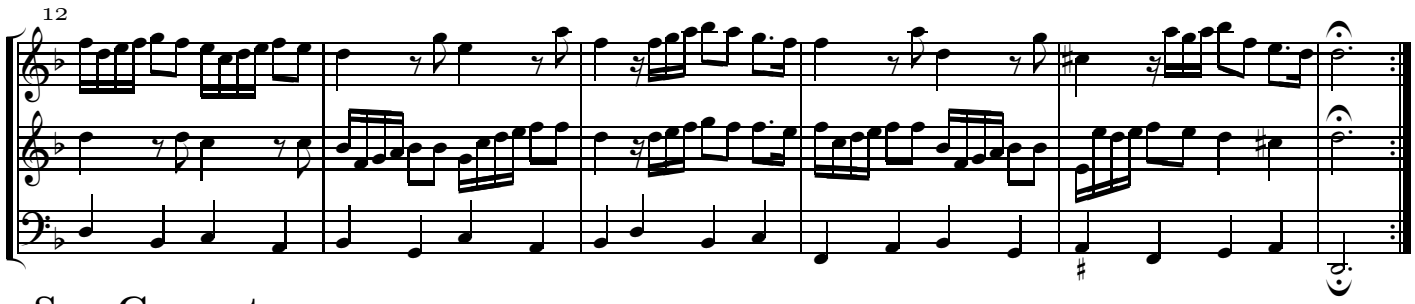
Violino I

Violino II

Spinetta e Violone







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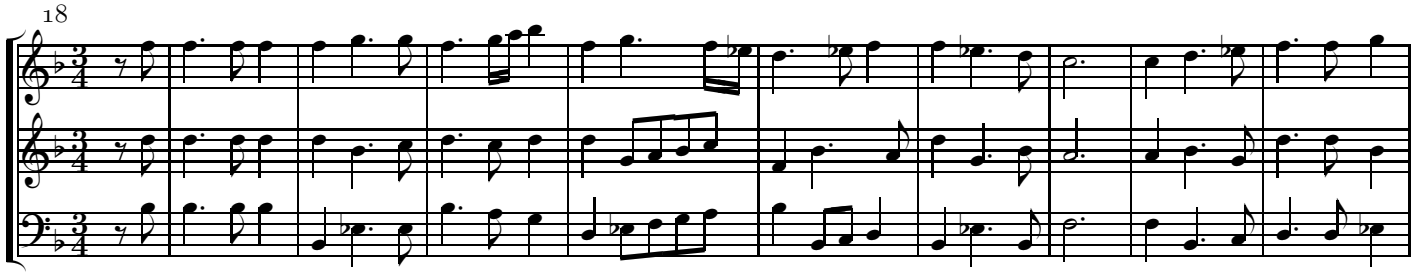

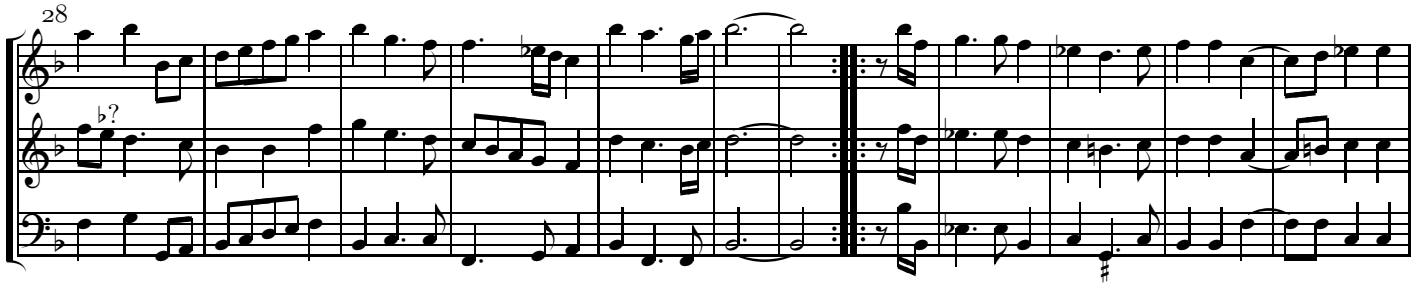

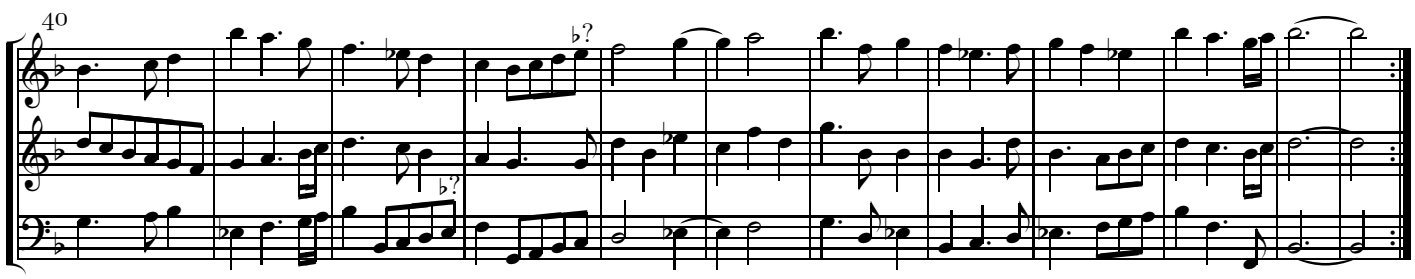

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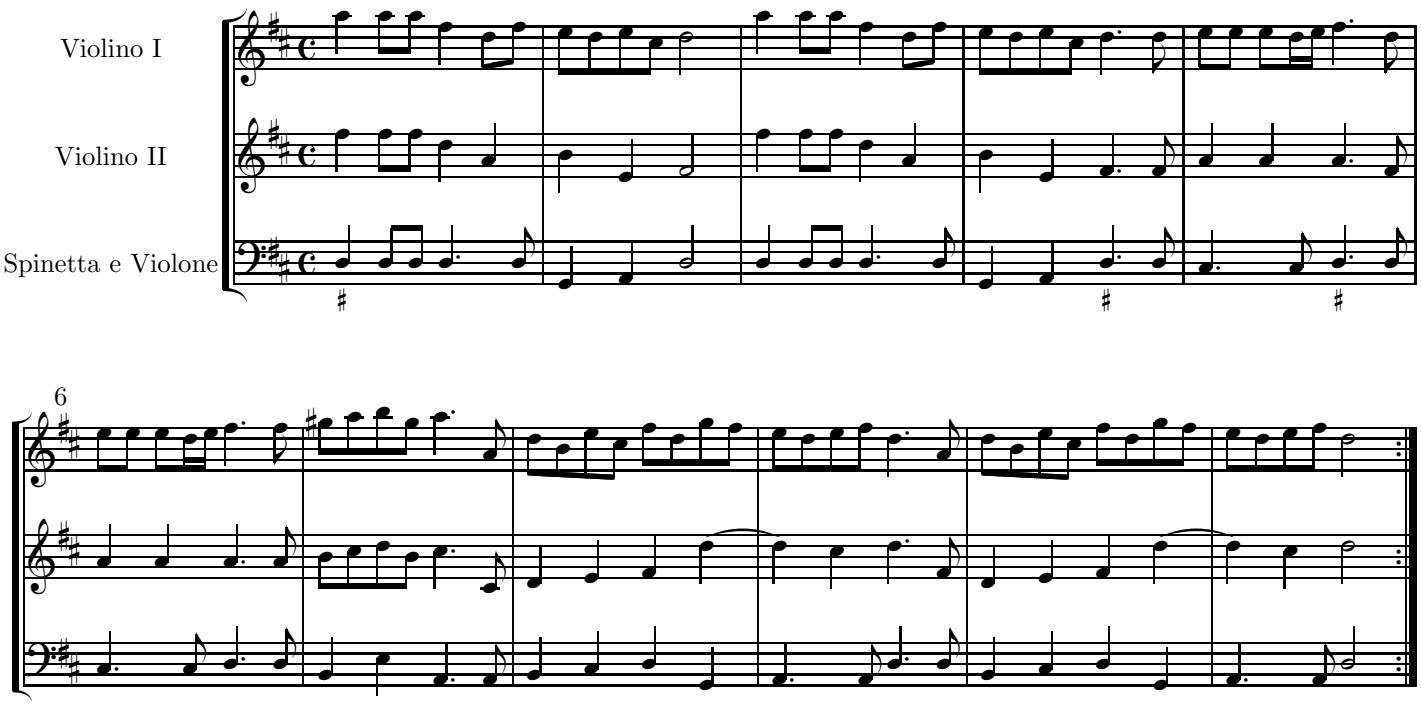

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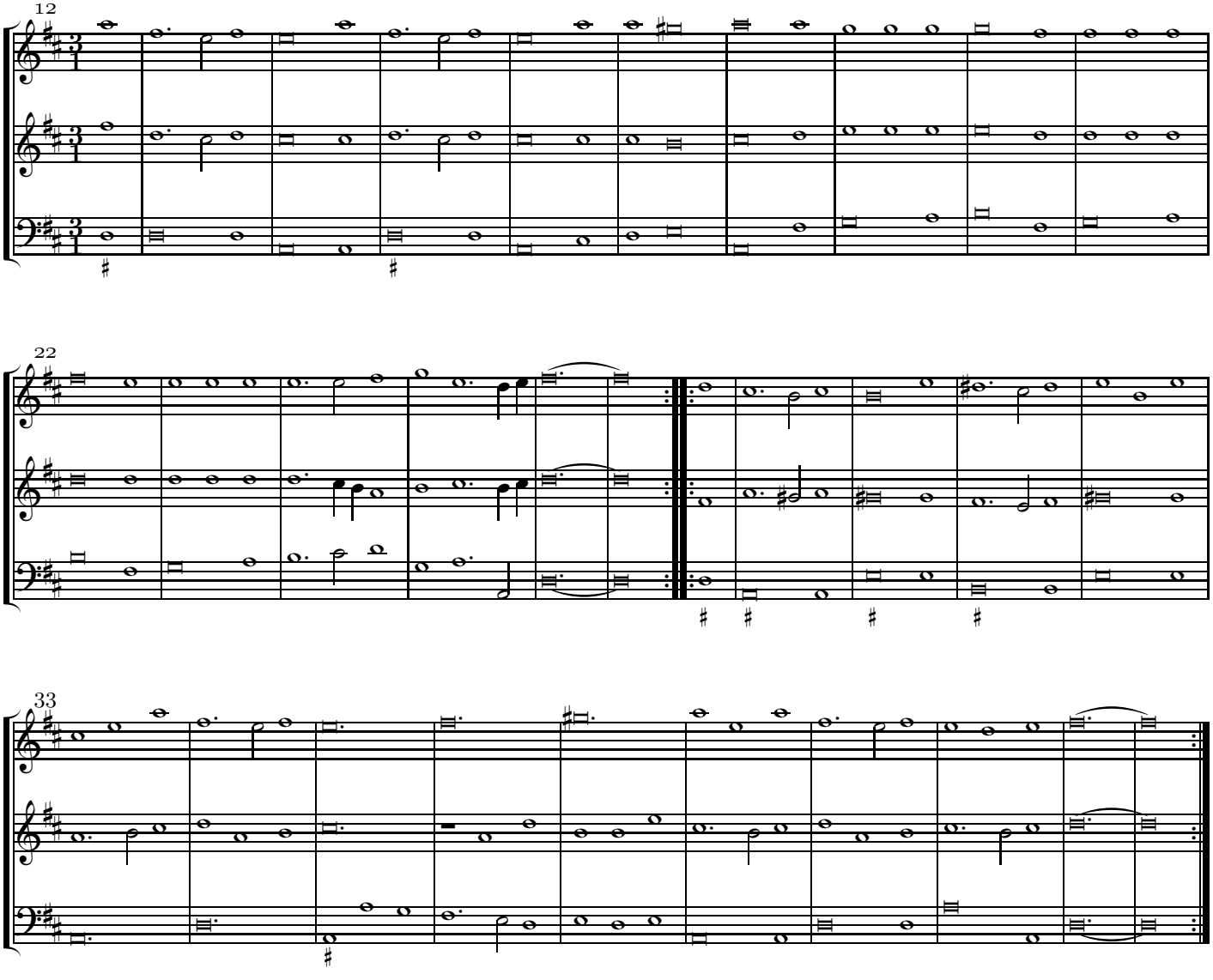

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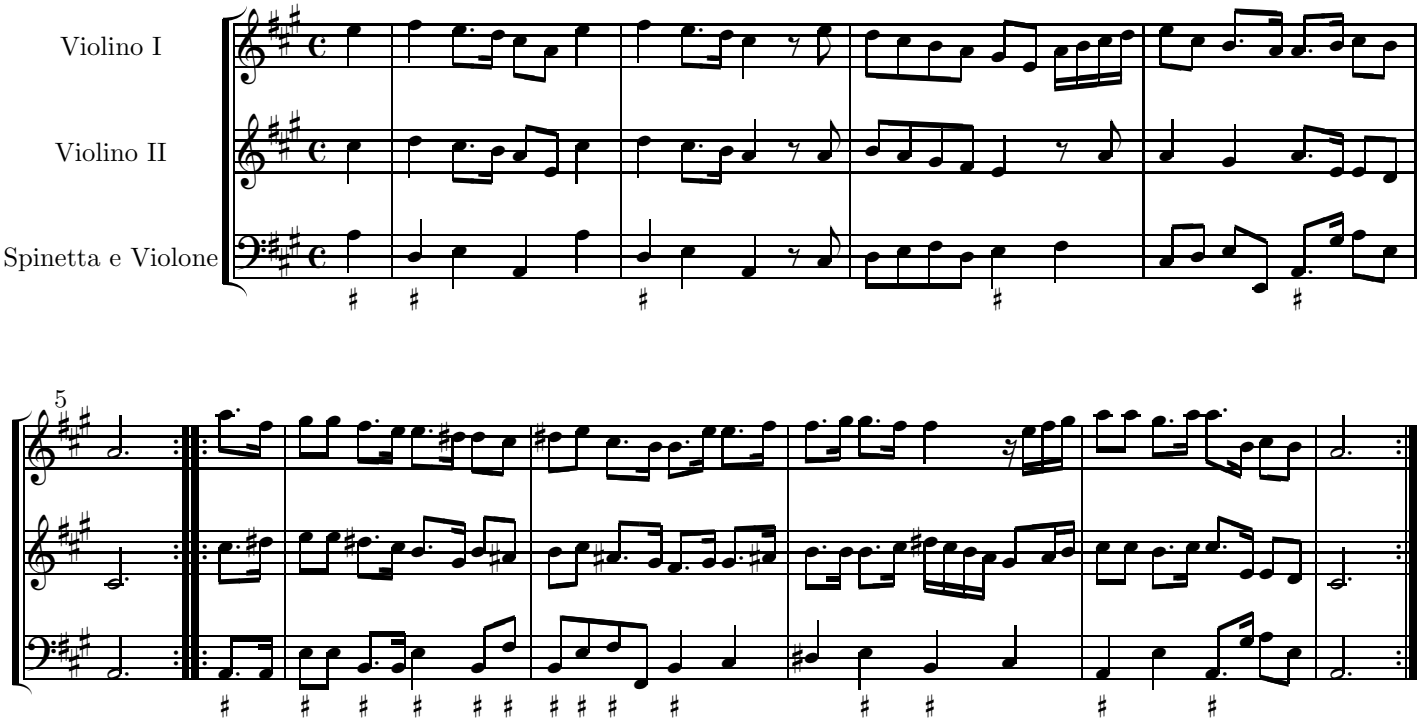

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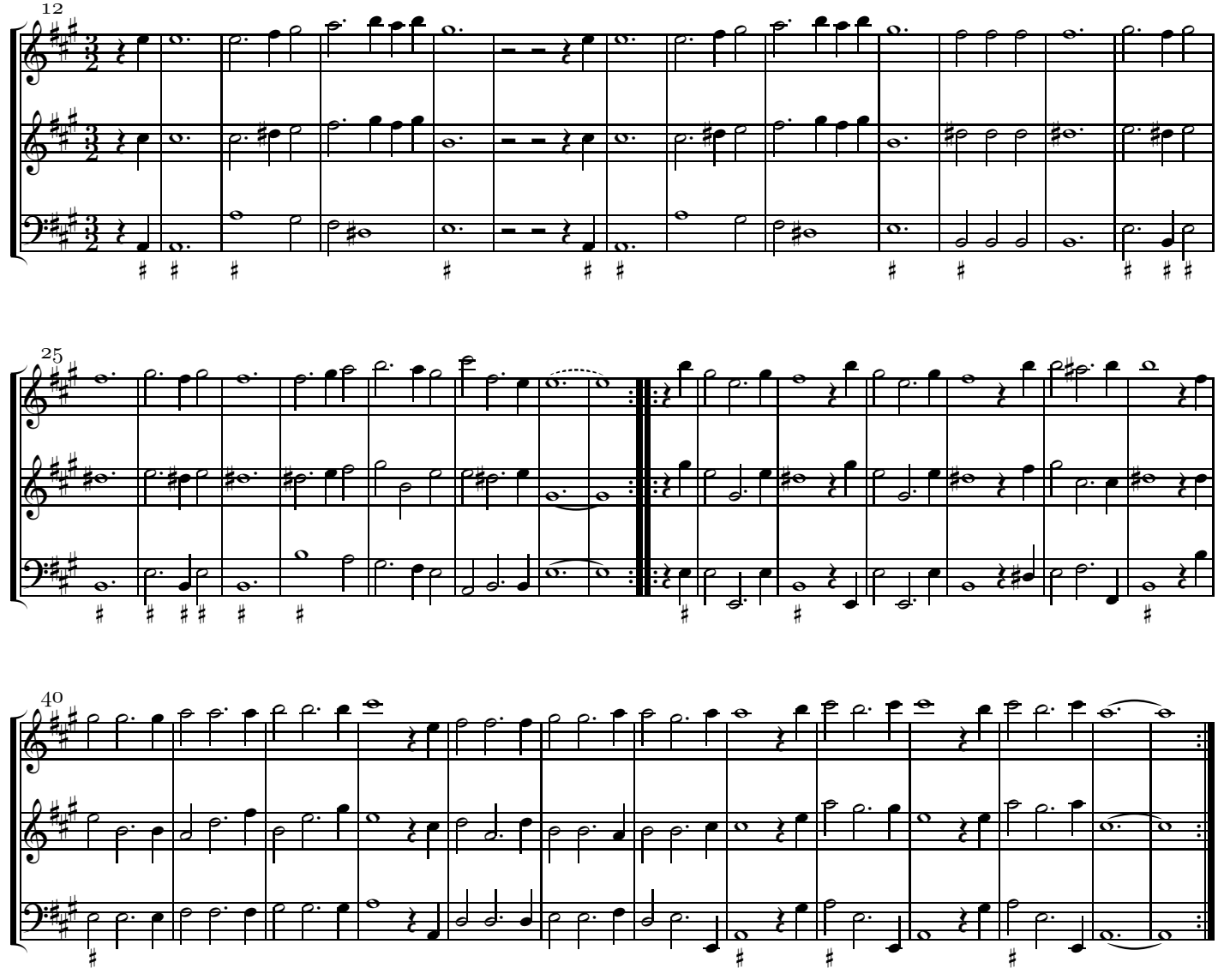

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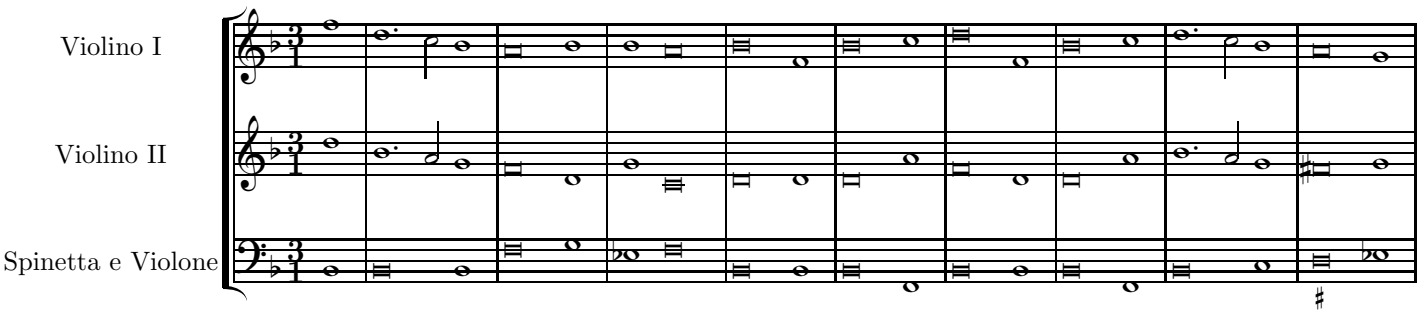
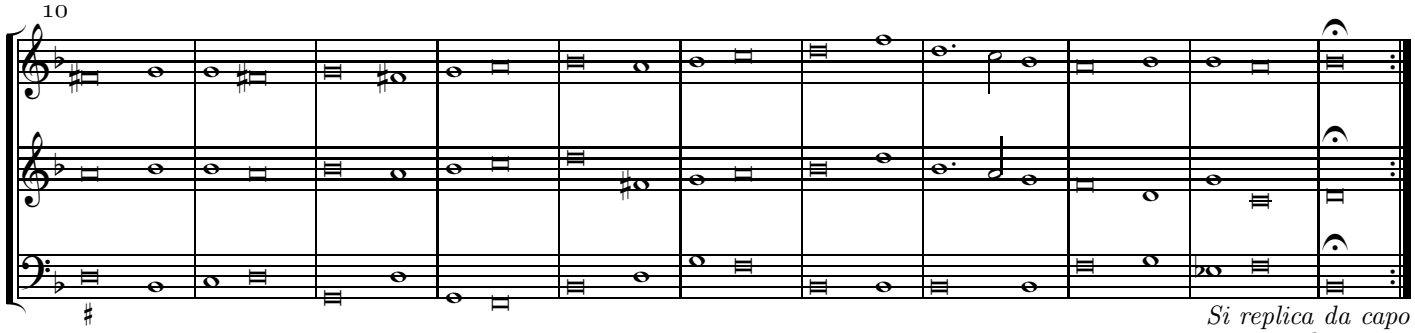
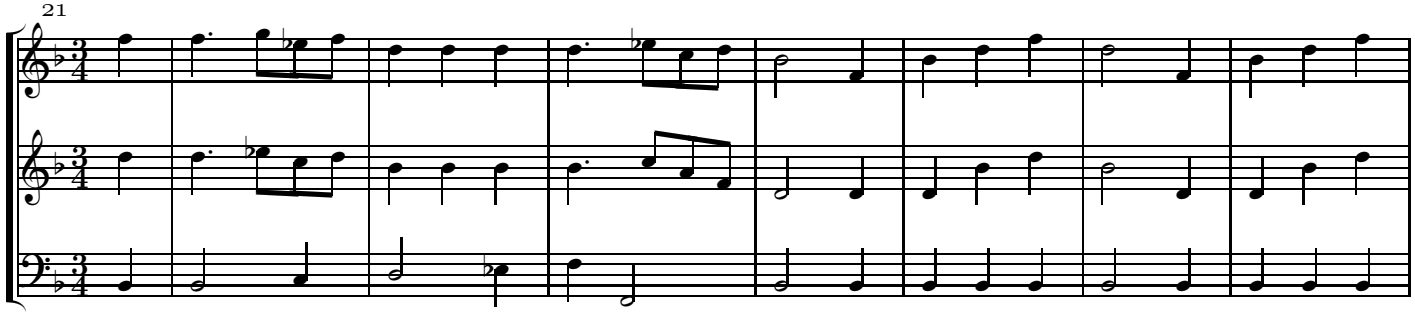
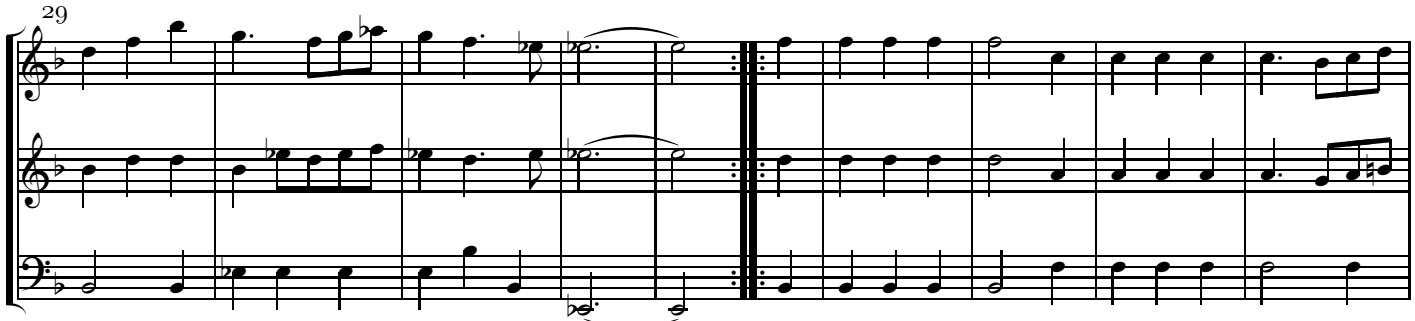


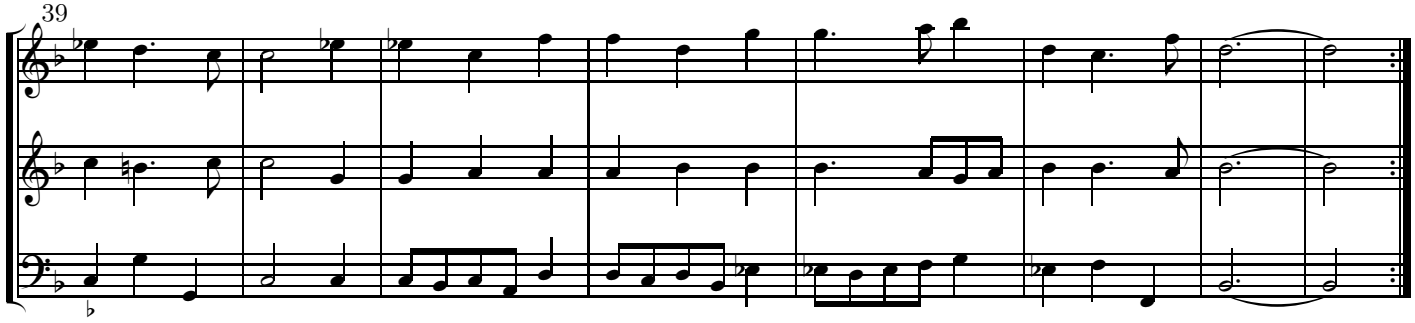


Si replica da capo
sin che piace.

Sua Corrente







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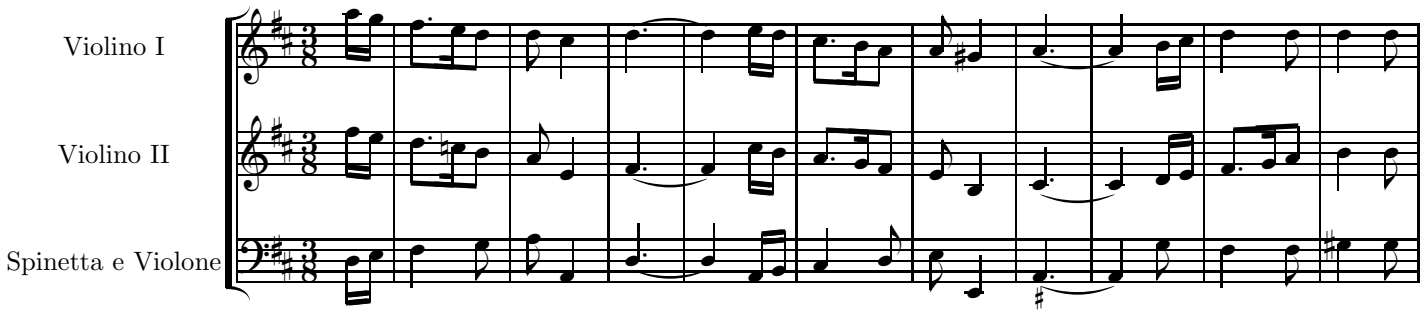

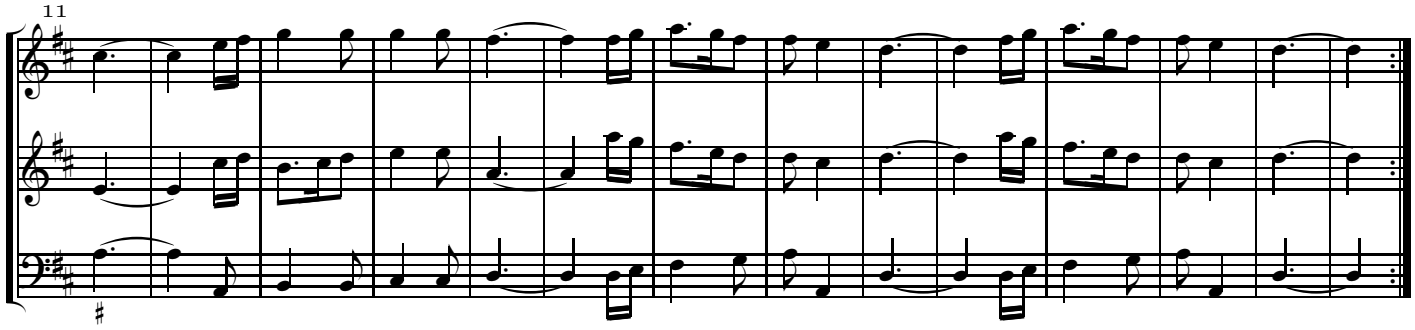

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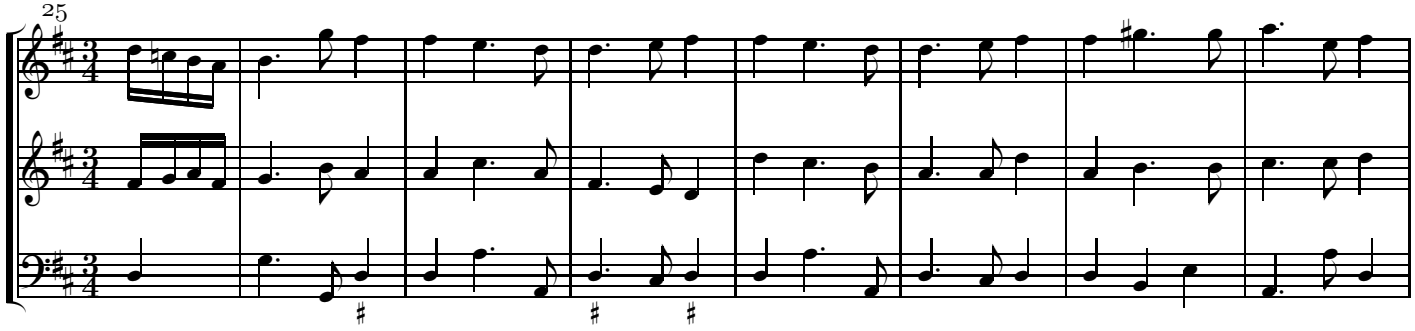
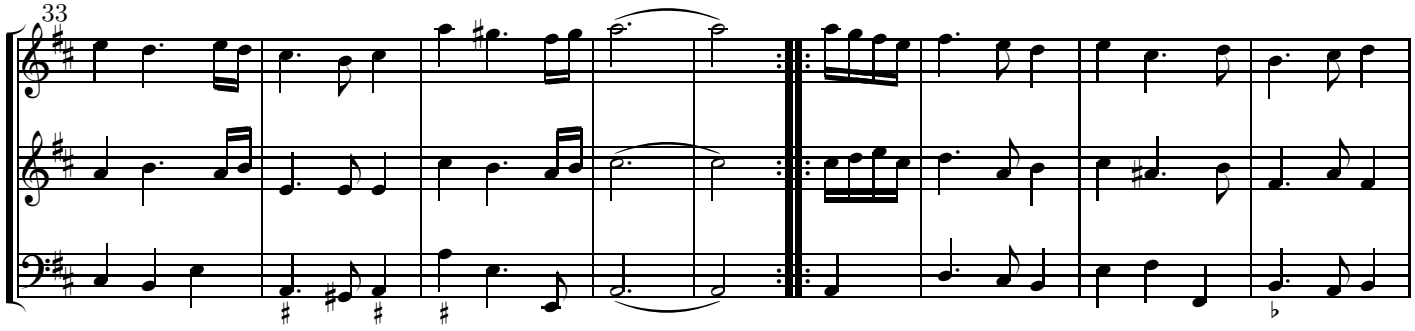
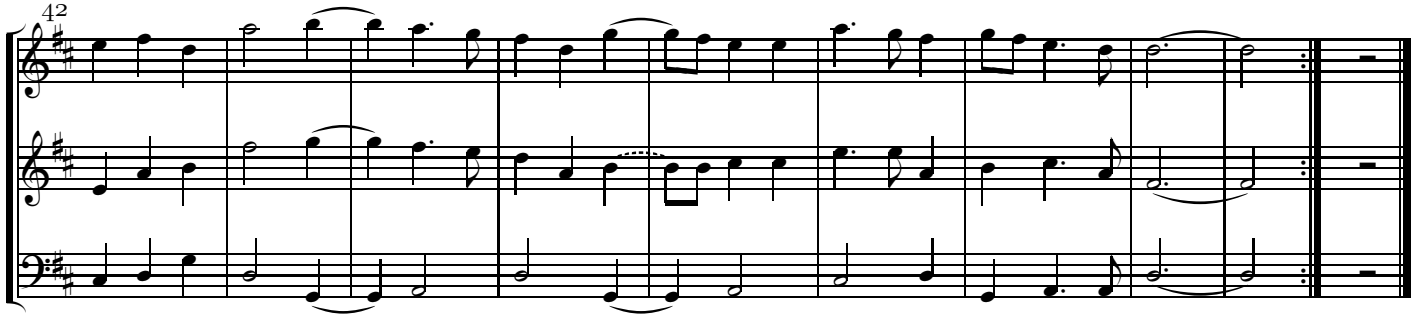






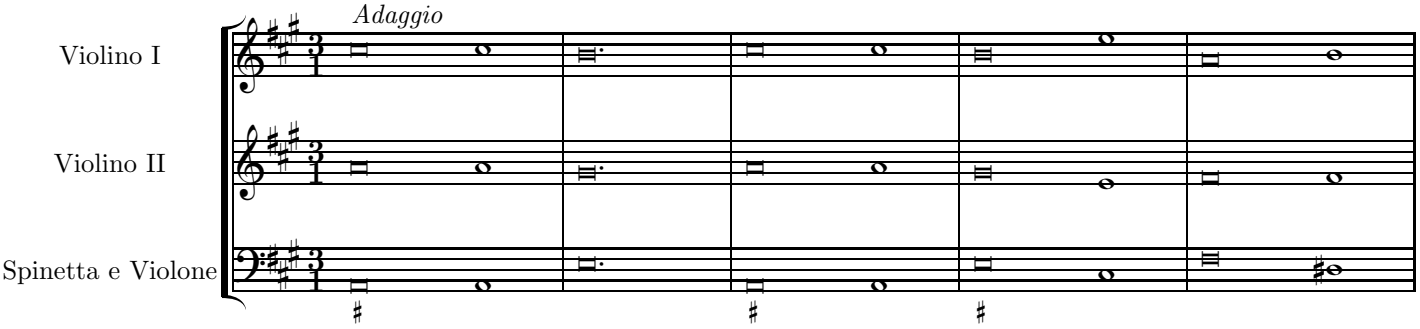
9. BALLO delle Ombre

Adaggio

Violino I

Violino II

Spinetta e Violone



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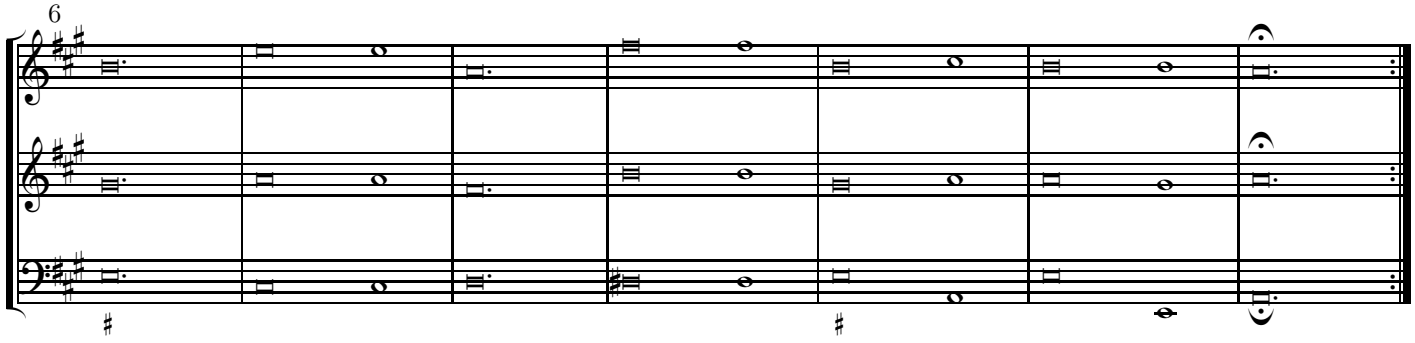
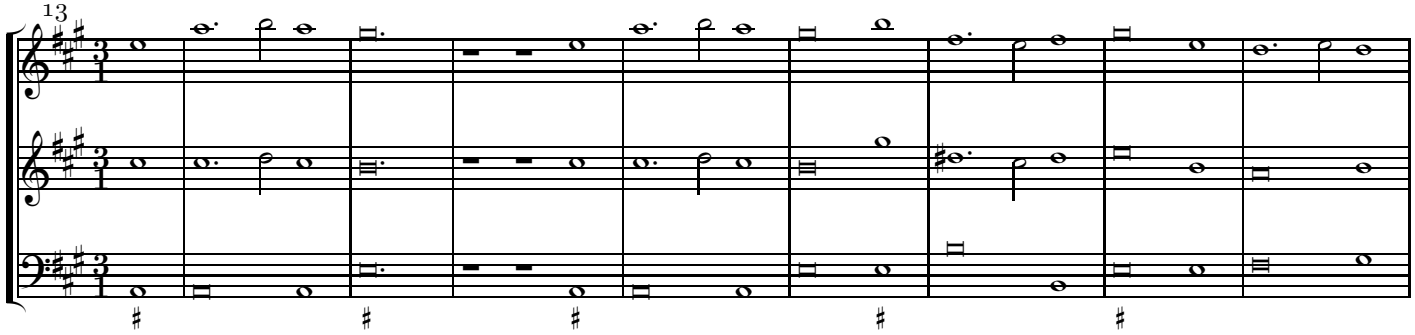


Sua Corrente

13



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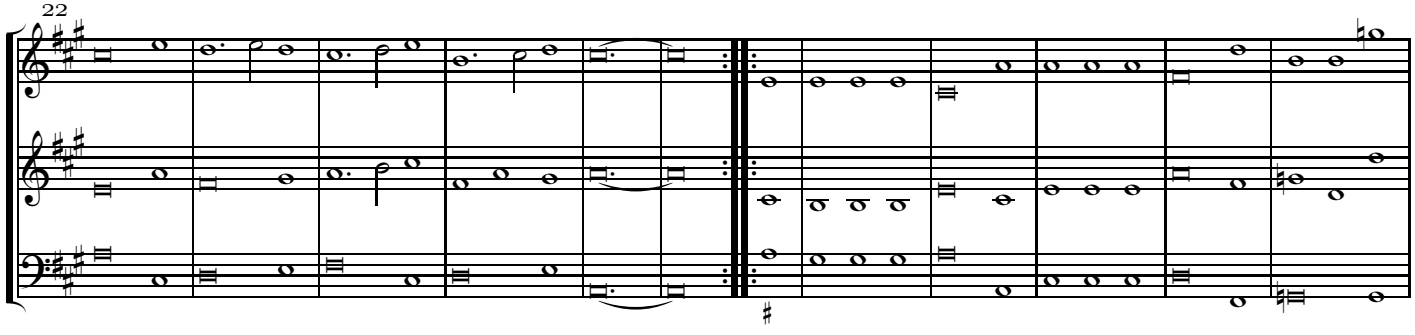

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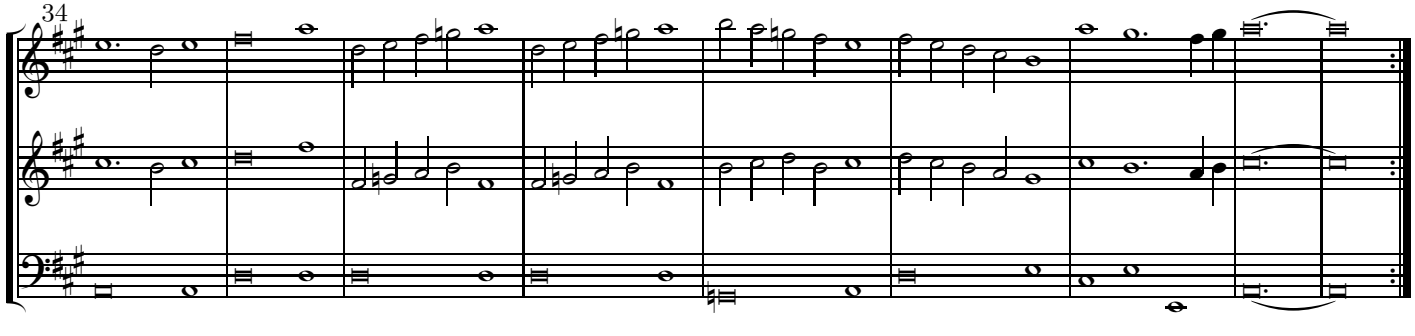

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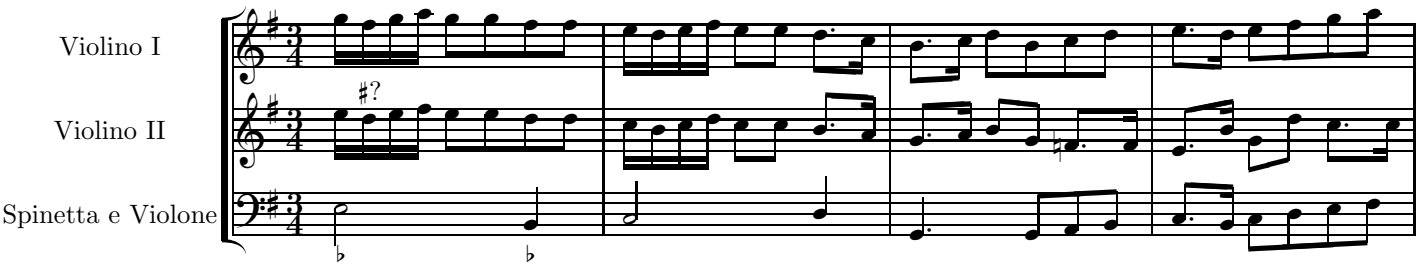
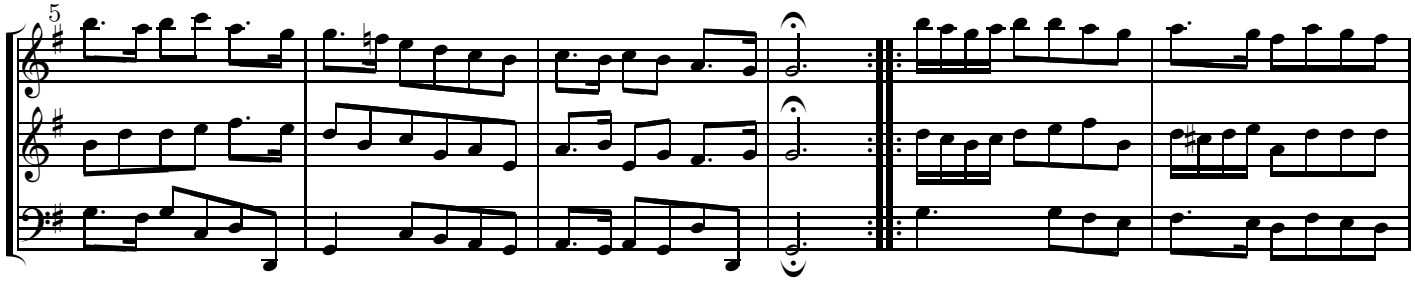
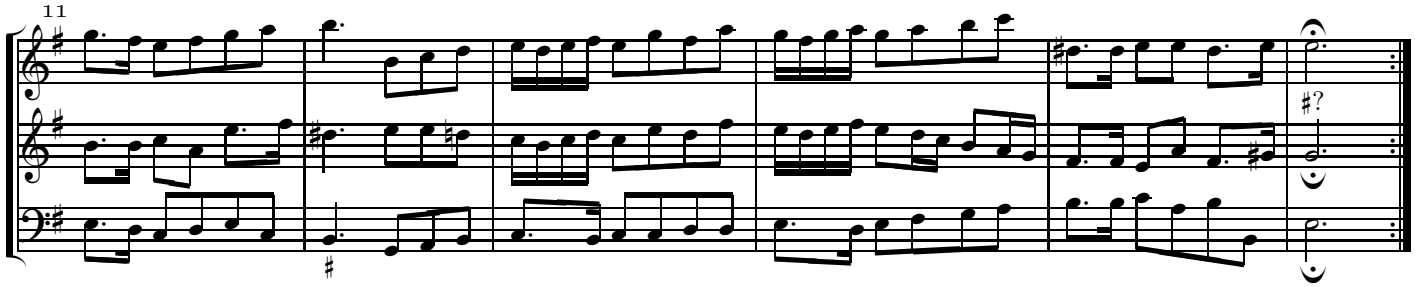
Violino I

Violino II

Spinetta e Violone







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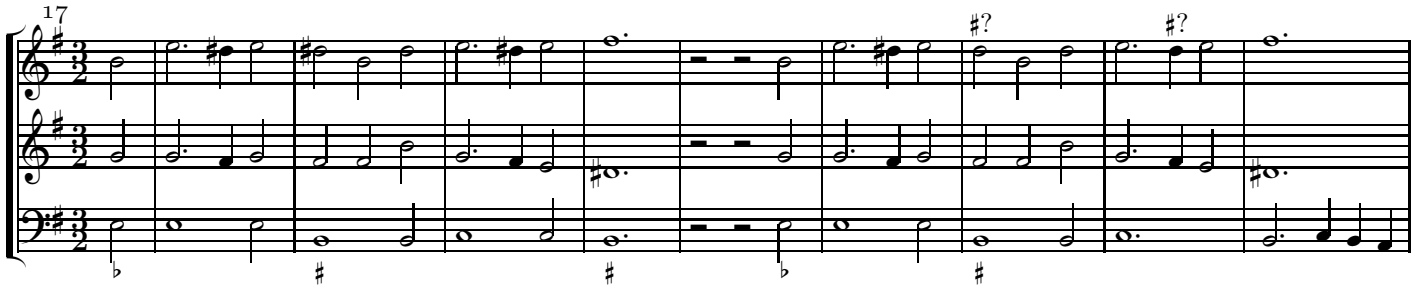
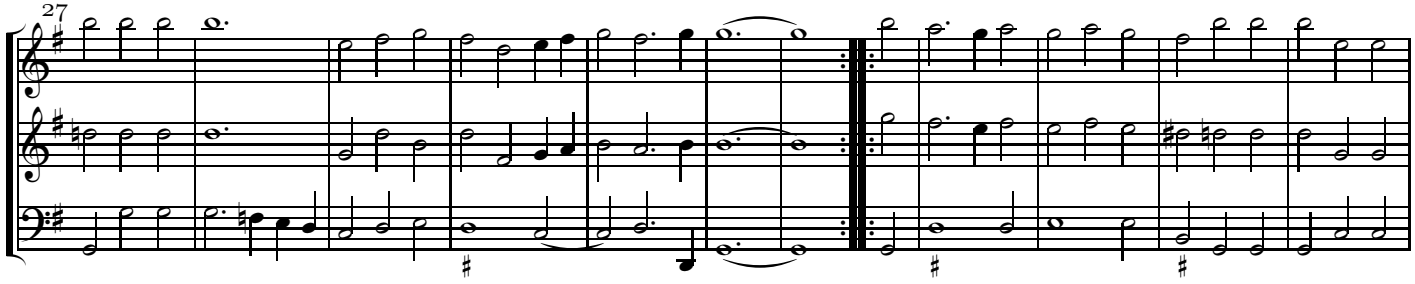
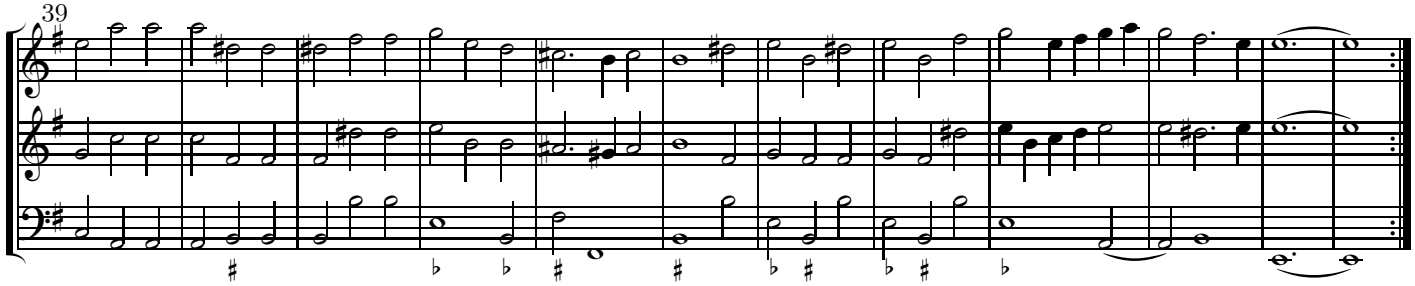
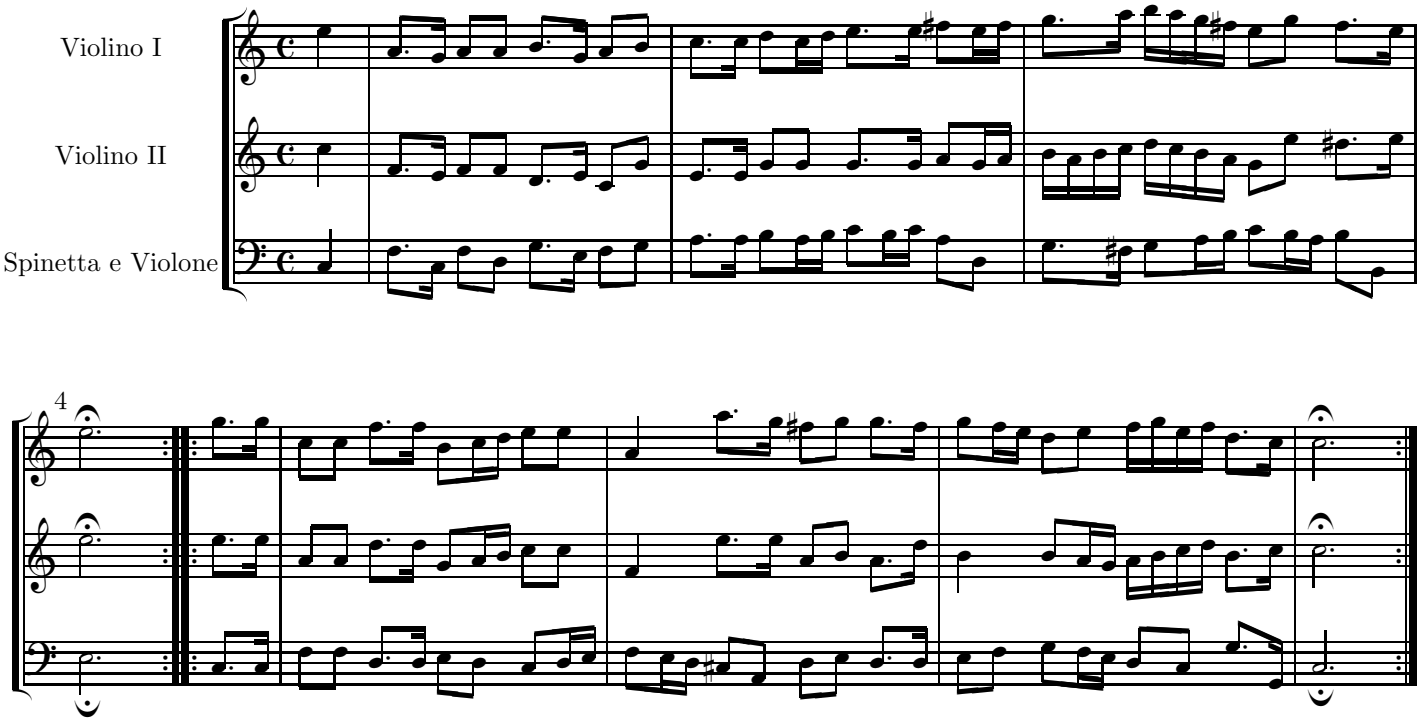


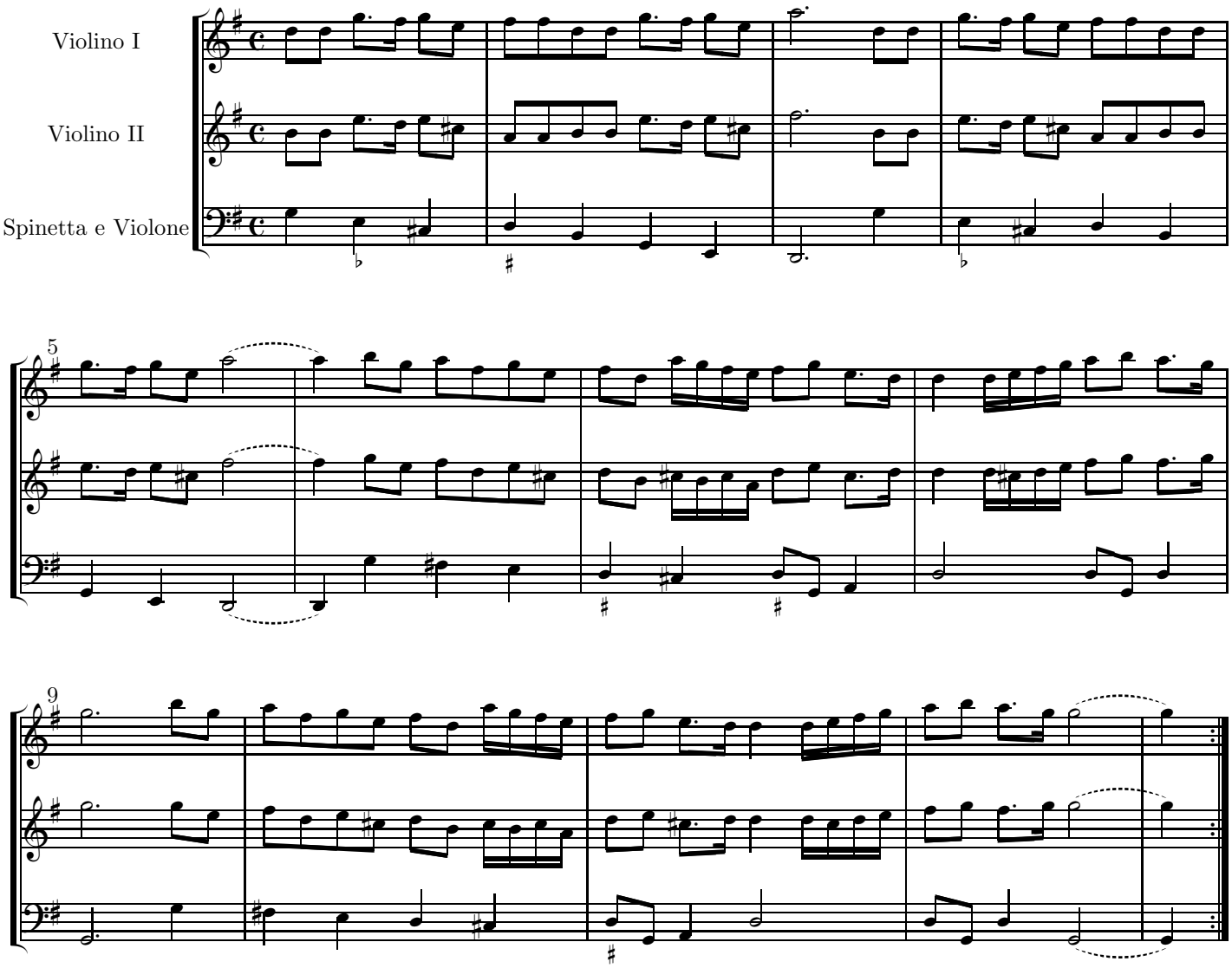




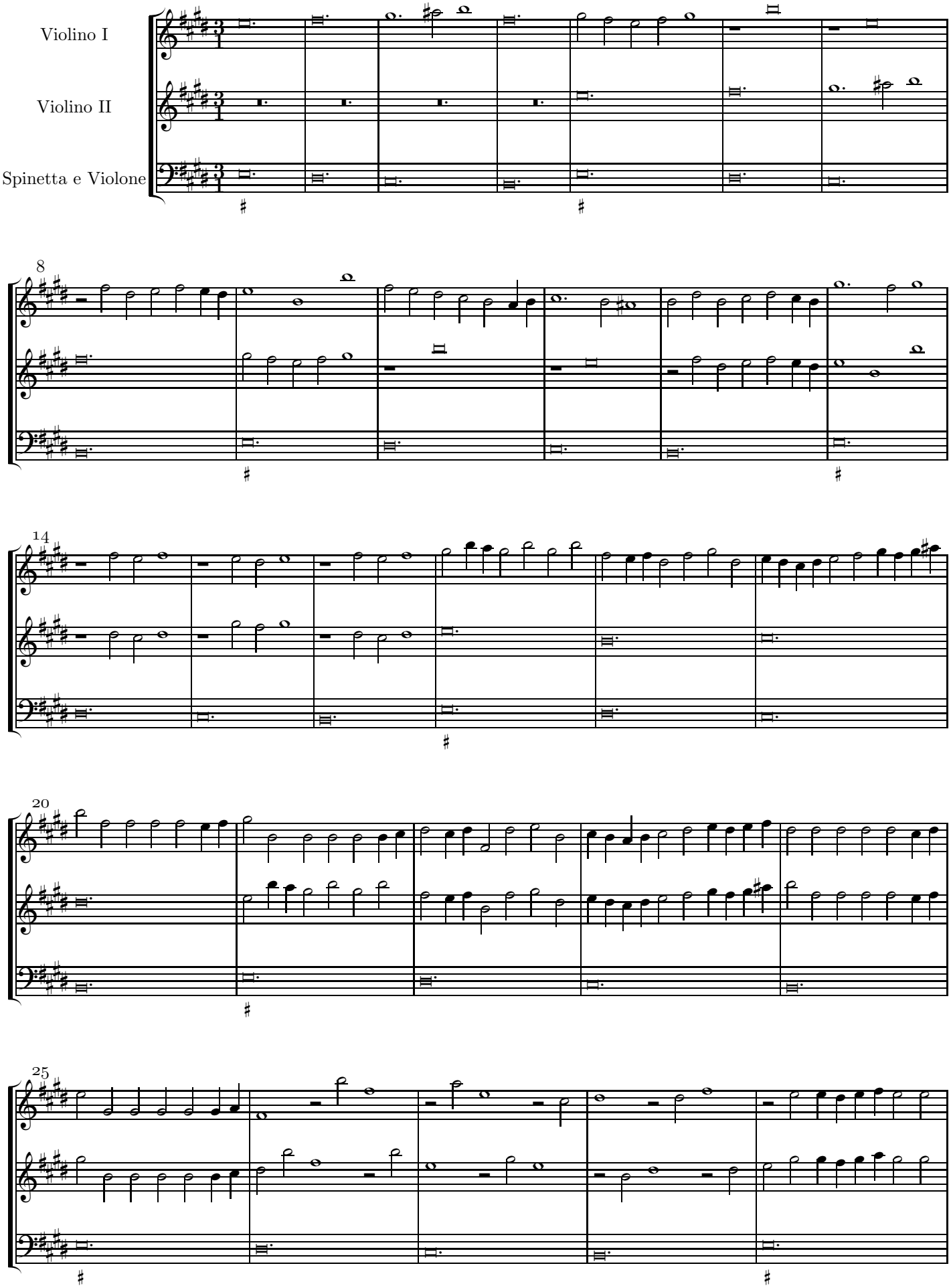
11. BRANDO primo

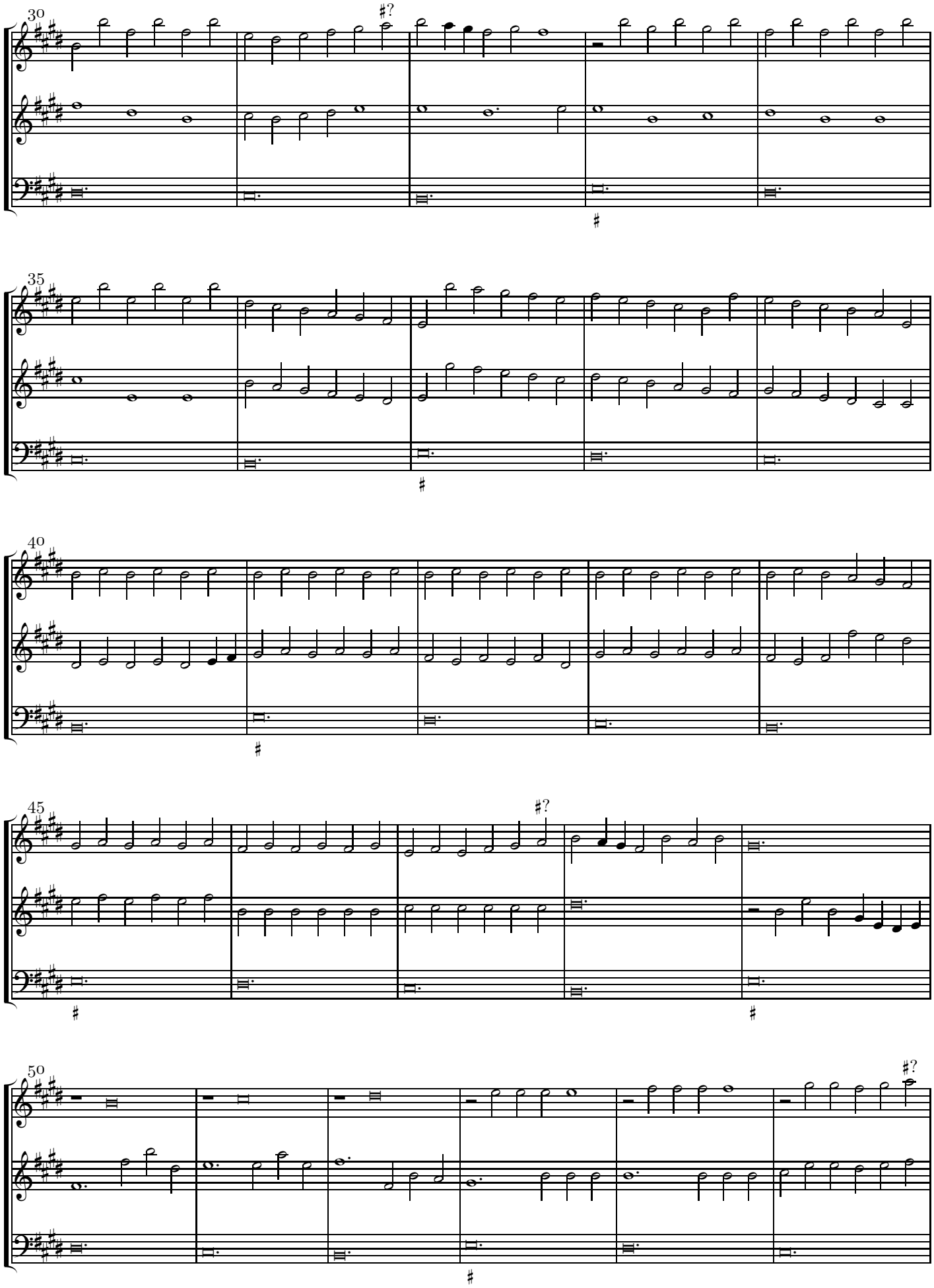


12. BRANDO secondo



13. Passacaglio

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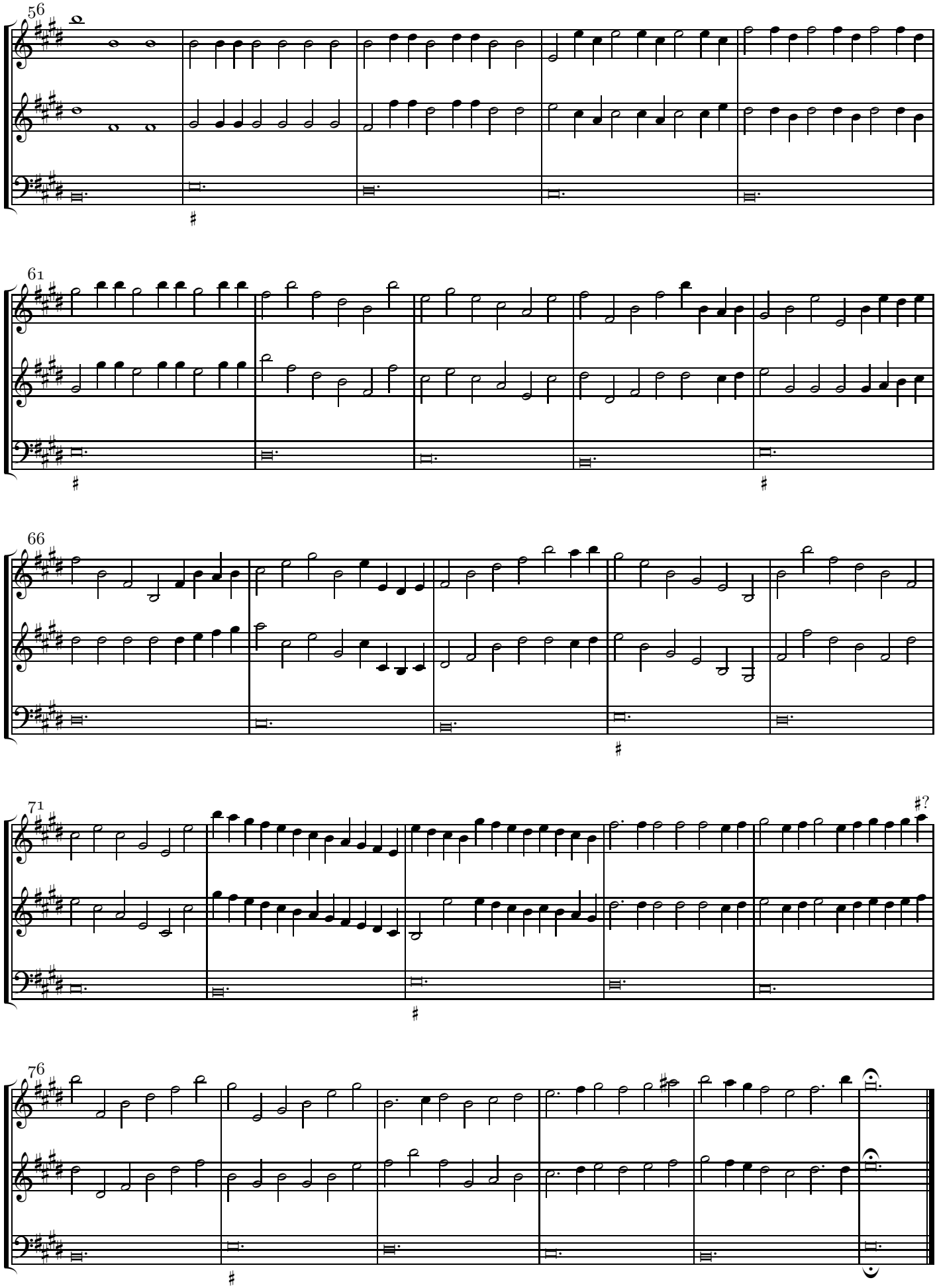
#?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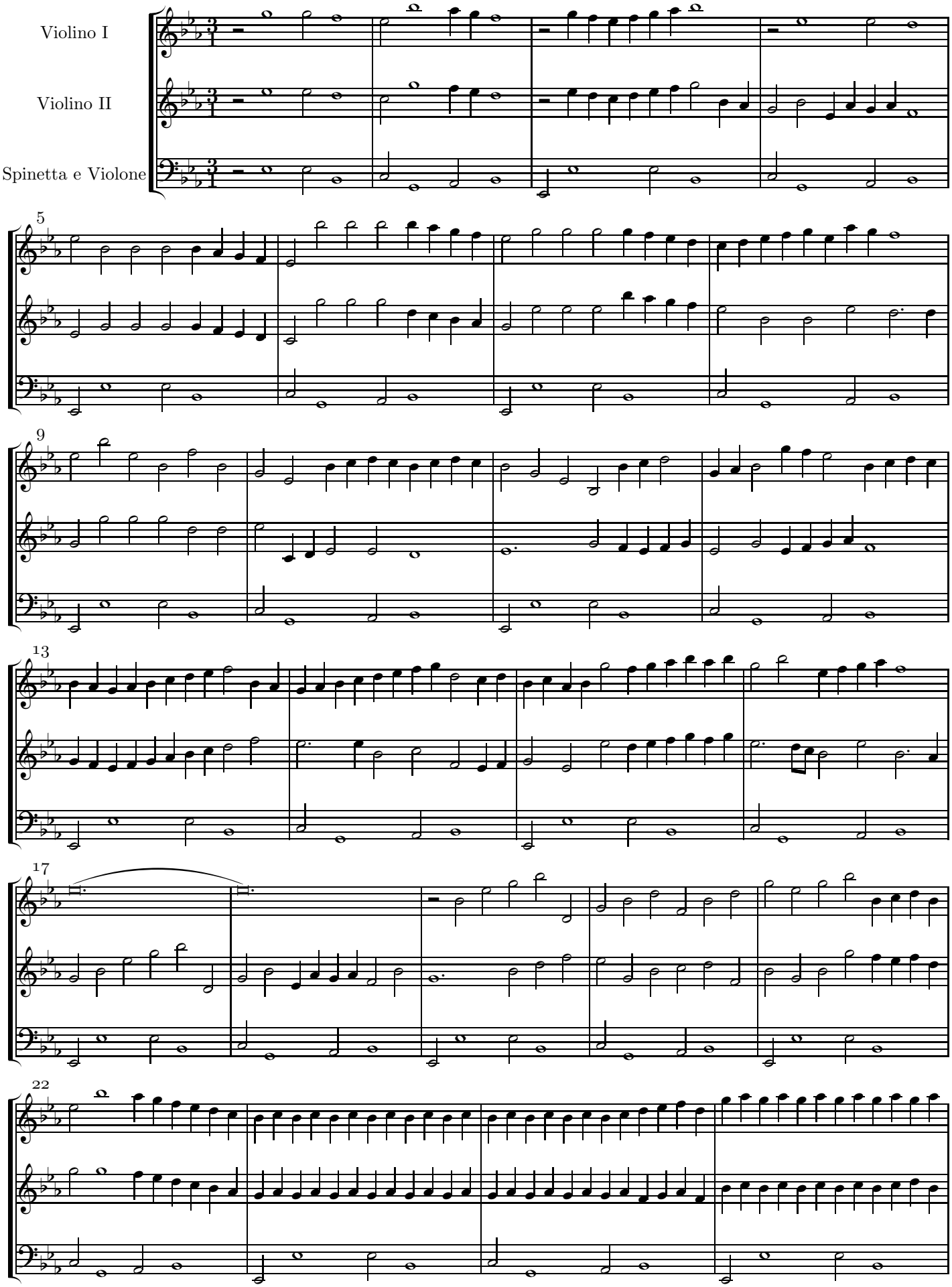
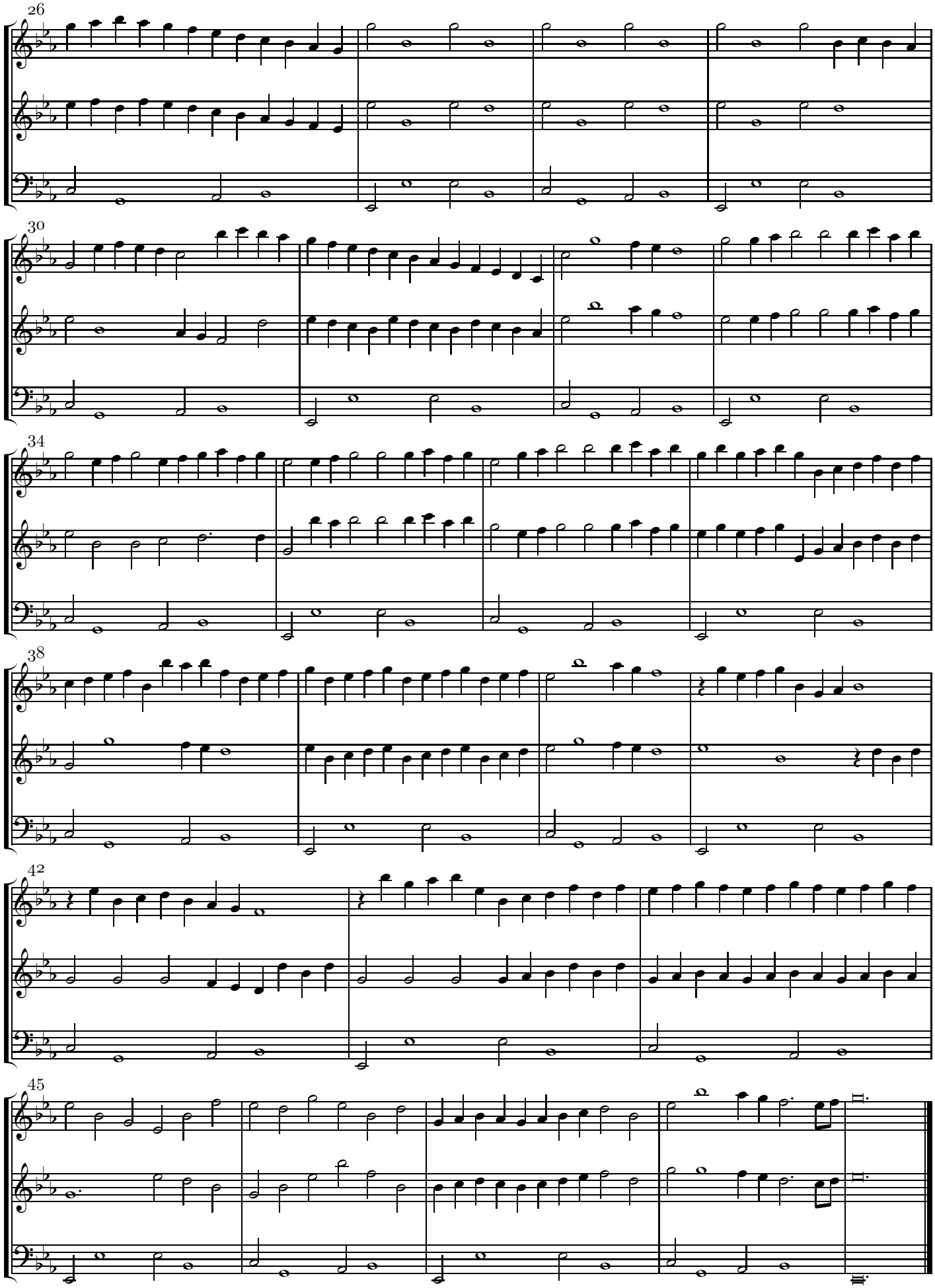
14. Ciaccona

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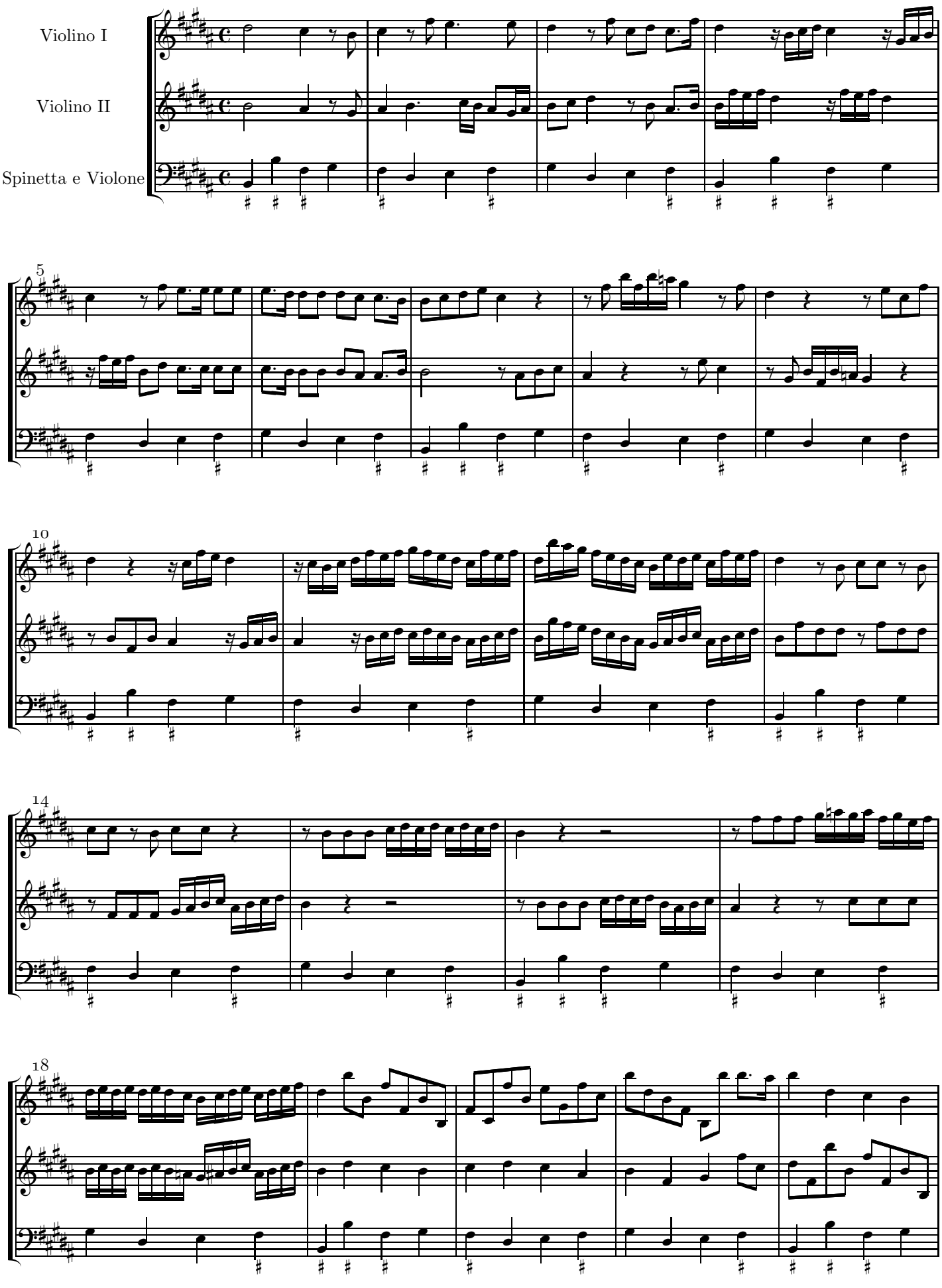
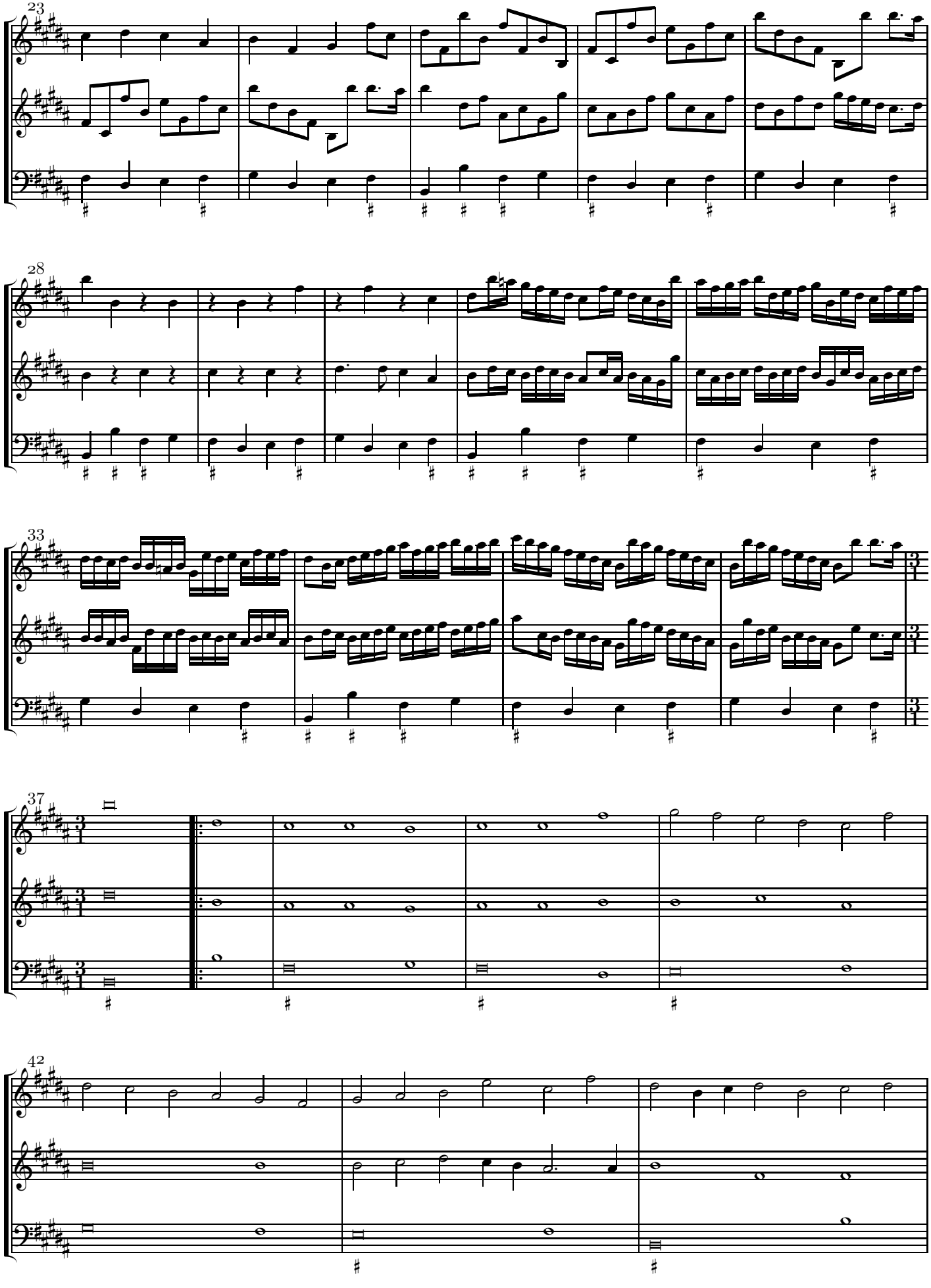
15. CAPRICCIO sopra 12 Notte.

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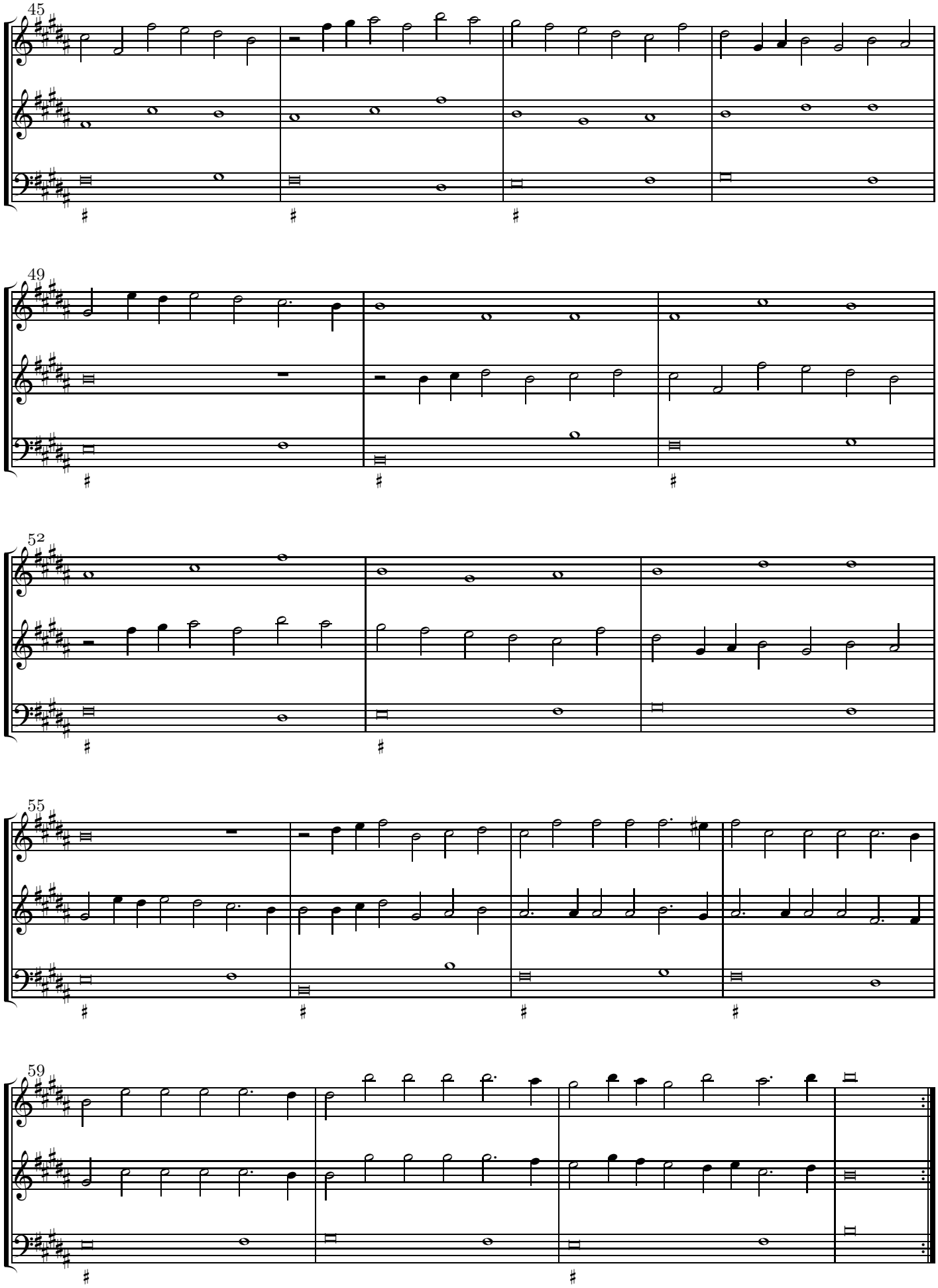
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