

# Bartholemeo Monari [di Bologna]

## *Two Voluntaries*

Edited by Terence Charlston

### **Important:**

These scores are made available to the musical community at large.

The editions are based on my own performing scores.

Although I have tried to keep the scores as accurate as possible, they have not been carefully proof read and will no doubt contain errors. If you find any, do please let me know.

I hope you enjoy getting to know this music.

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# Two Voluntaries

## Voluntary VIII del Bartholomeo Monari

BARTHOLOMEO MONARI  
[da BOLOGNA]  
Edited by Terence Charlston

1

3

1)

1) orig: g'

5

2)

2) orig: g'

8

orig:

11

13

Musical notation for measures 13-14. Treble clef has a melodic line with slurs and a fermata. Bass clef has a rhythmic accompaniment with a fermata in the second measure.

15

Musical notation for measures 15-16. Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment with a fermata in the first measure.

17

Musical notation for measures 17-18. Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment with a fermata in the second measure.

19

Musical notation for measures 19-20. Treble clef has a melodic line with slurs and a fermata. Bass clef has a rhythmic accompaniment with a fermata in the second measure.

21

Musical notation for measures 21-22. Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment with a fermata in the first measure.

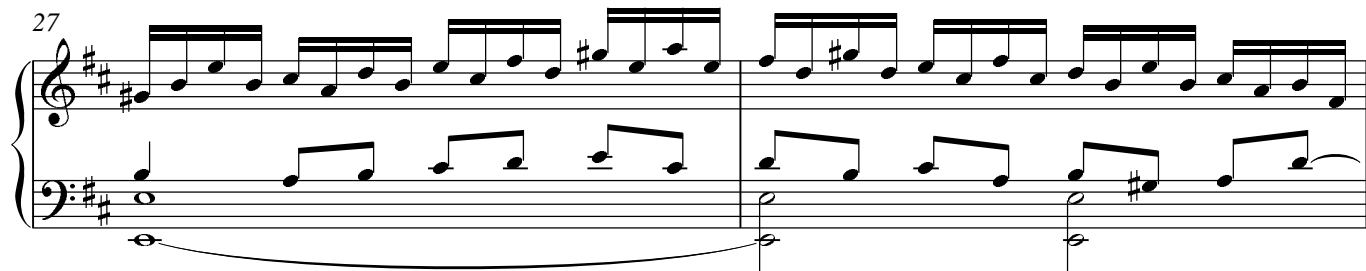
23

Musical notation for measures 23-24. Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment with a fermata in the second measure.

25

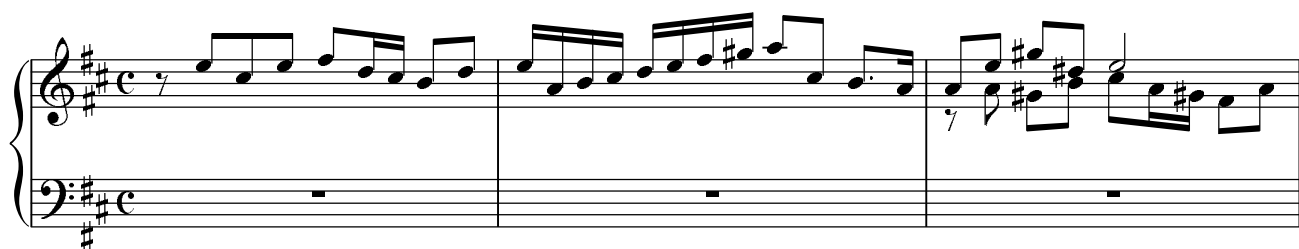
Musical notation for measures 25-26. Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment with a fermata in the first measure.

original: 

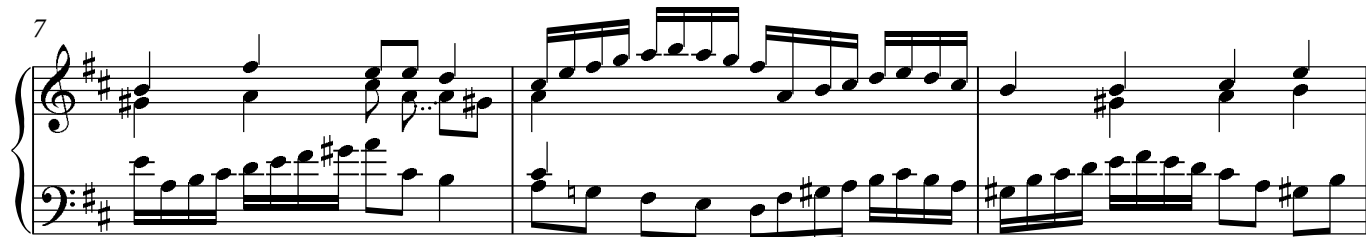
27 

29 

Voluntary IX del Bartholomeo Monari



4 

7 

10 

13

16

19

1) c#'- b#, crotchets.  
Stems missing from engraving

22

25

28

Source: VIII and IX from VOLUNTARYS & FUGUES / Made on purpose for the / ORGAN / or / HARPSICHORD.  
Walsh and Randall (London, n.d.) pp.19-22. Copied from Roger (Amsterdam, ca. 1716).

## Editorial Method

- a) Key signatures have been modernised. The original keysignature is shown at the start of the prelude. The original clefs are G2 and C2.
- b) According to seventeenth century practice, an accidental is valid only for the note to which it is attached. All accidentals in the source are shown in the Performing Edition, even if they would appear to be redundant according to modern usage. Editorial accidentals are shown in small type in front of the note where the editor considers that they were incorrectly omitted in the source and in round brackets in front of the note head to remind modern players unfamiliar with seventeenth century practice.
- c) Old style crotchet rests (a 'backward seven') have been modernised to  $\text{crotchet rest}$ .
- d) Dotted crotchets with the dot placed after a barline have been replaced by a crotchet tied to a quaver in the next bar.
- e)  $\natural$  is used instead of  $\sharp$  or  $\flat$  to cancel sharps and flats respectively.
- f) Dotted crotchets with the dot placed after a barline have been replaced by a crotchet tied to a quaver in the next bar.
- g) Editorial ties and slurs are printed with a dashed line thus:  $\text{---}$ . All other editorial additions are in small type or square brackets.