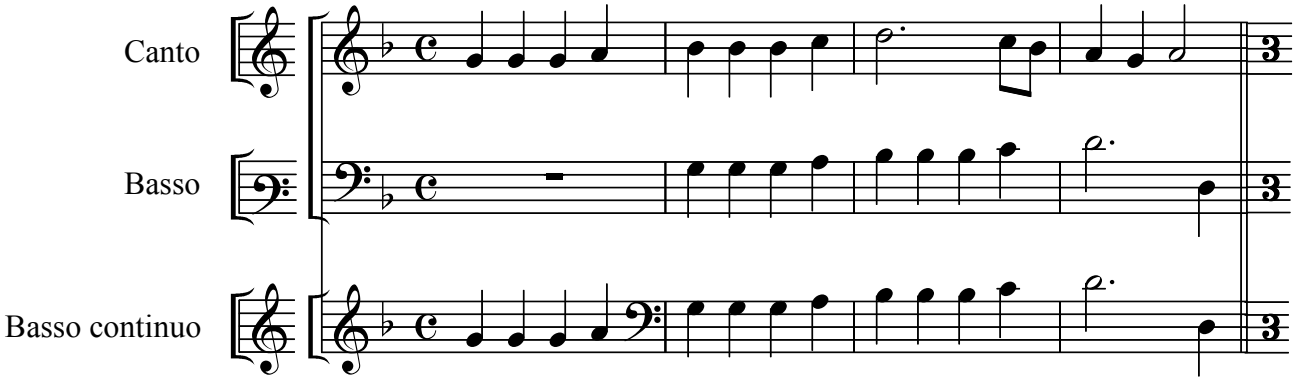
Canzon: Basso e soprano
overo alla quarta bassa: Flautino e basso

Giovanni Battista Riccio
Edited by Niels Martin Jensen



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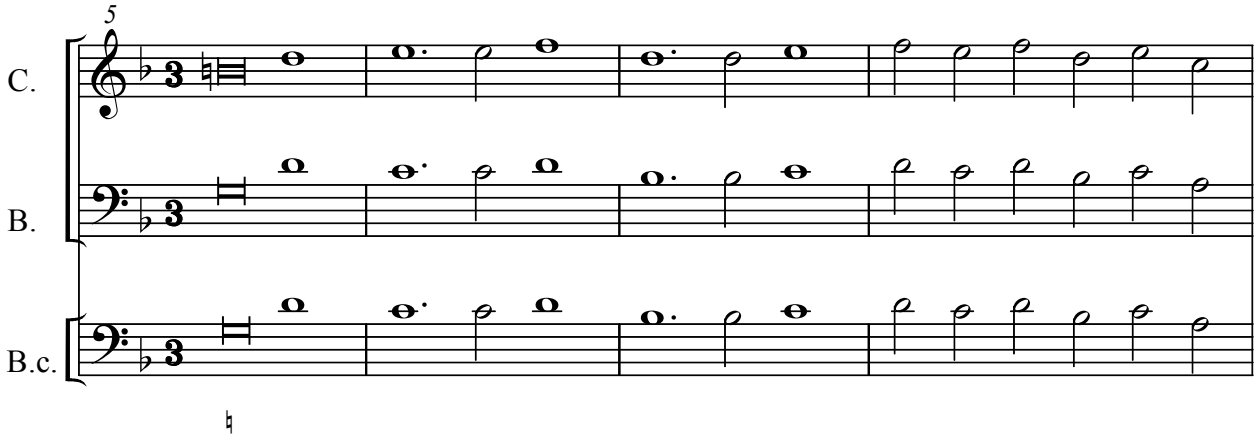
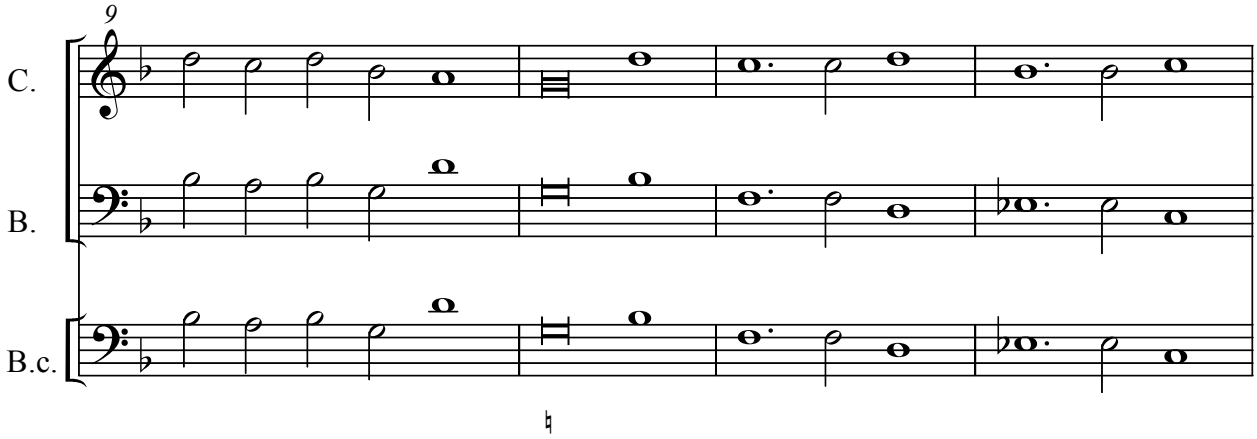
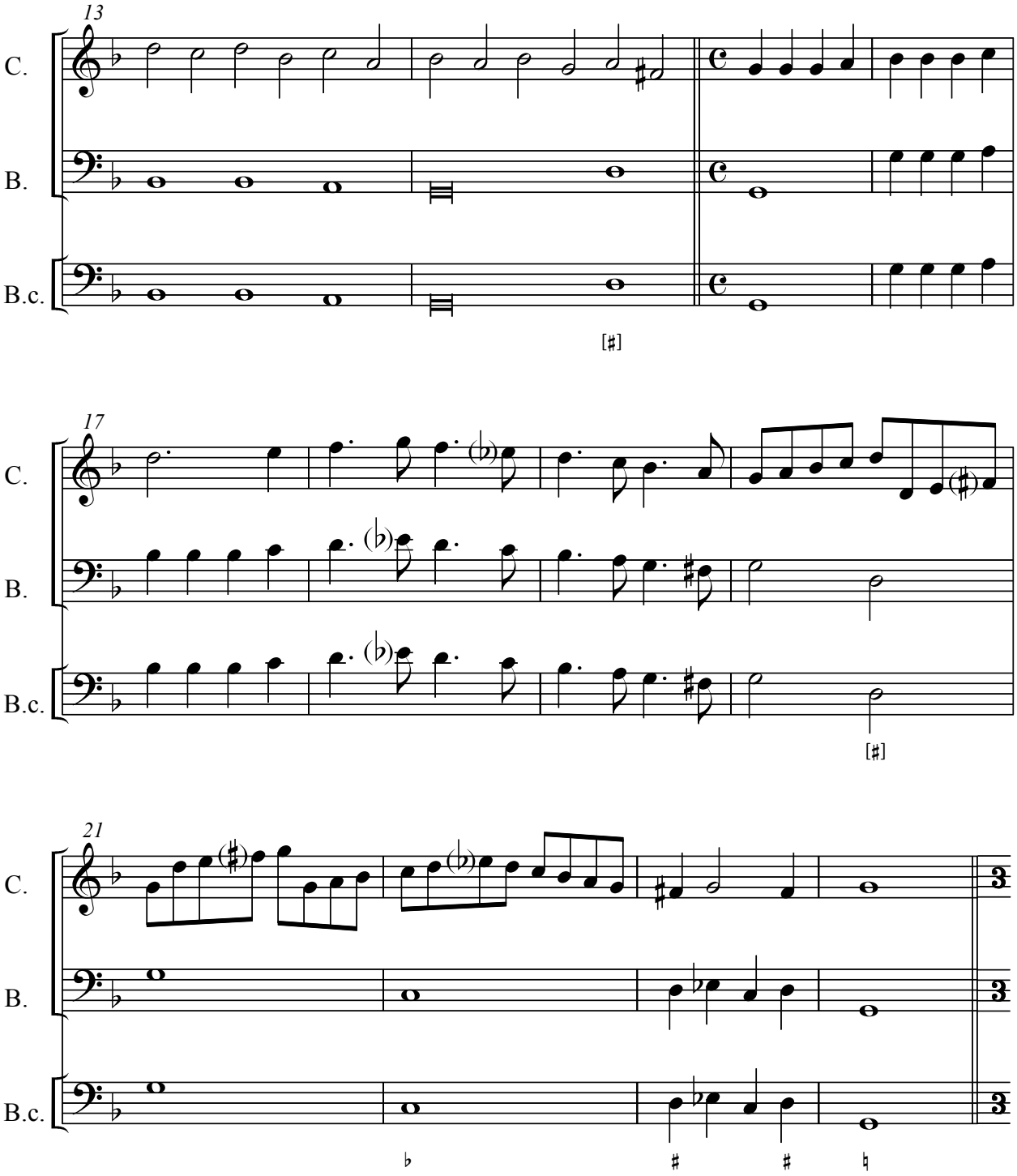
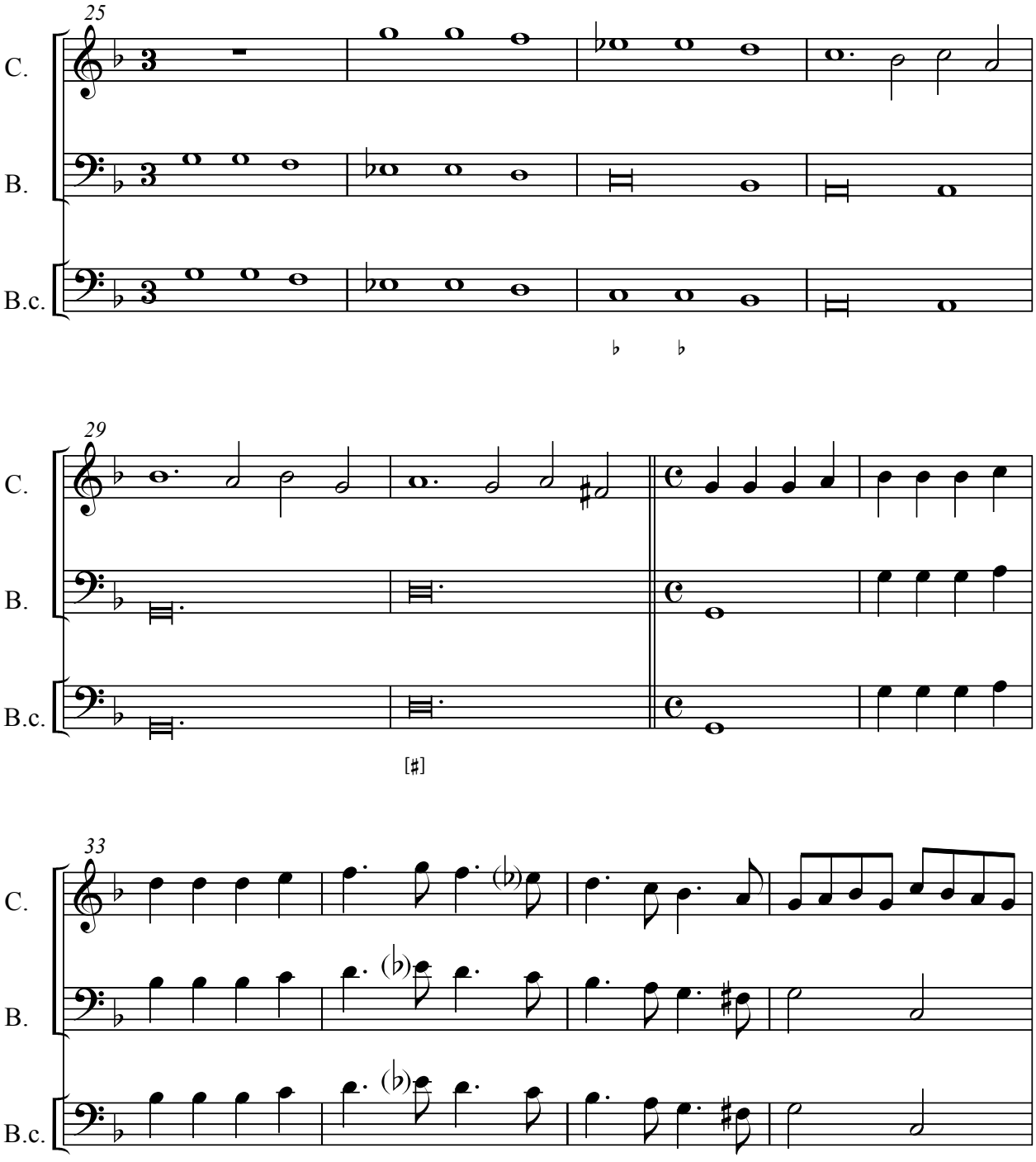
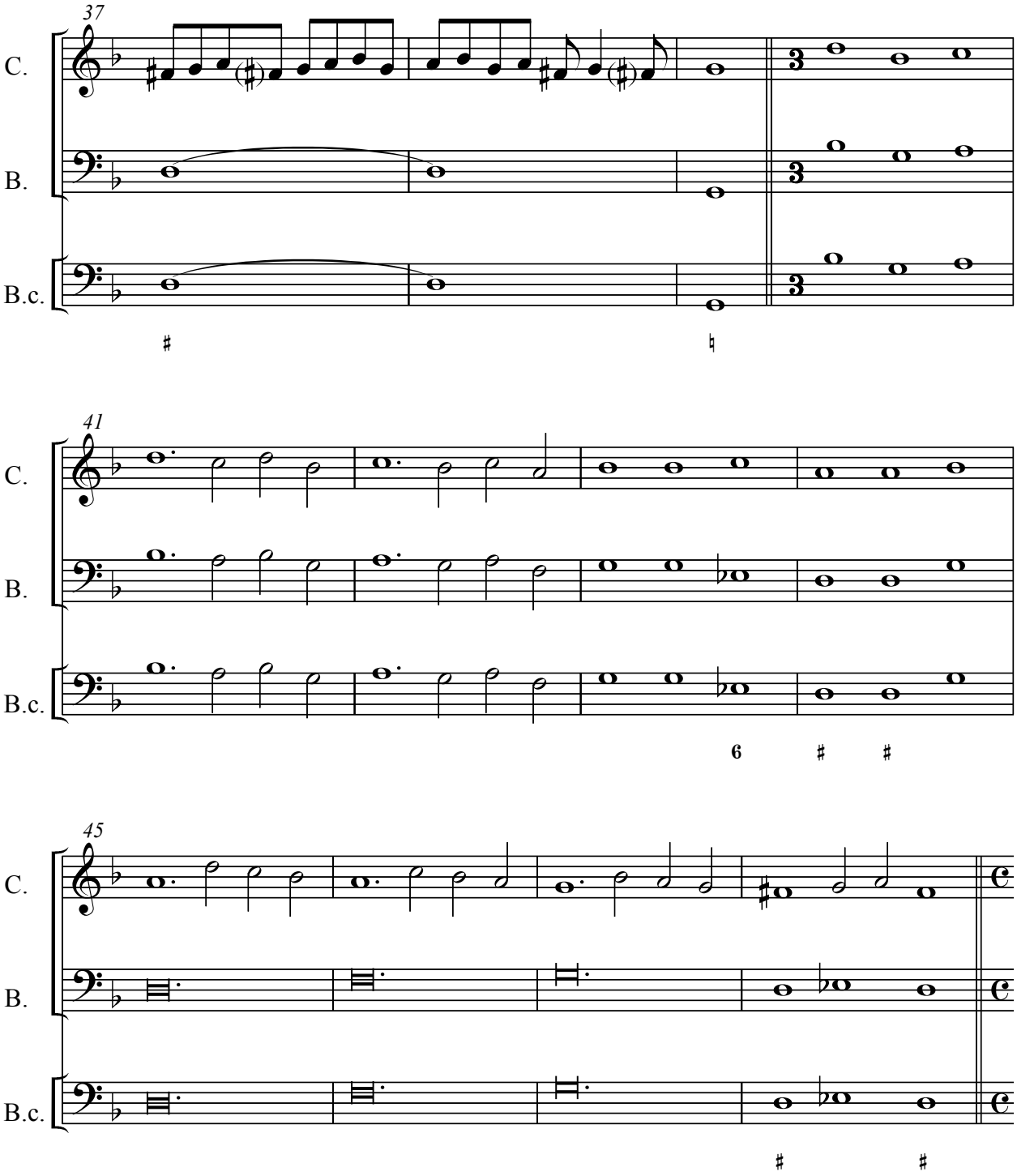
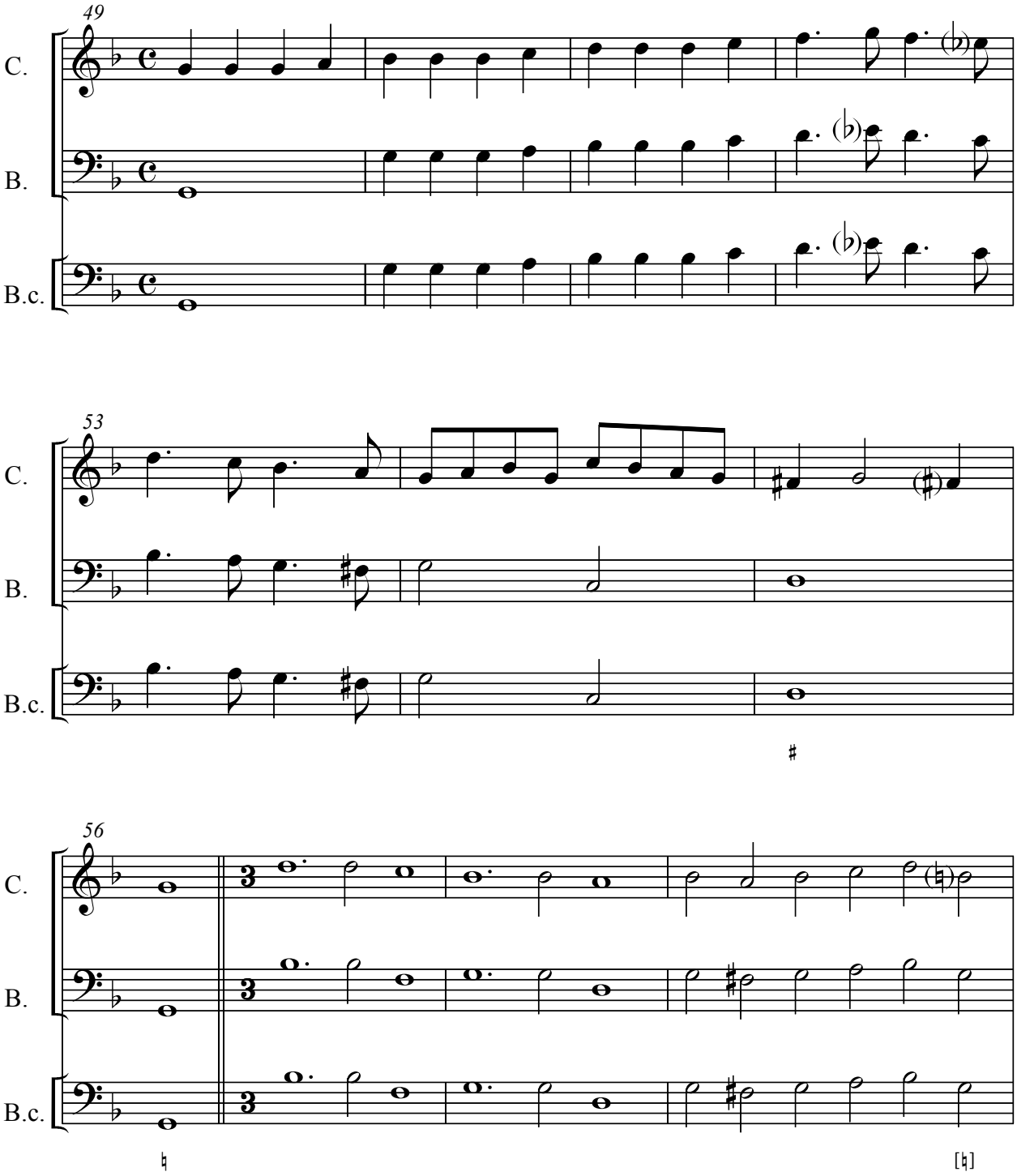


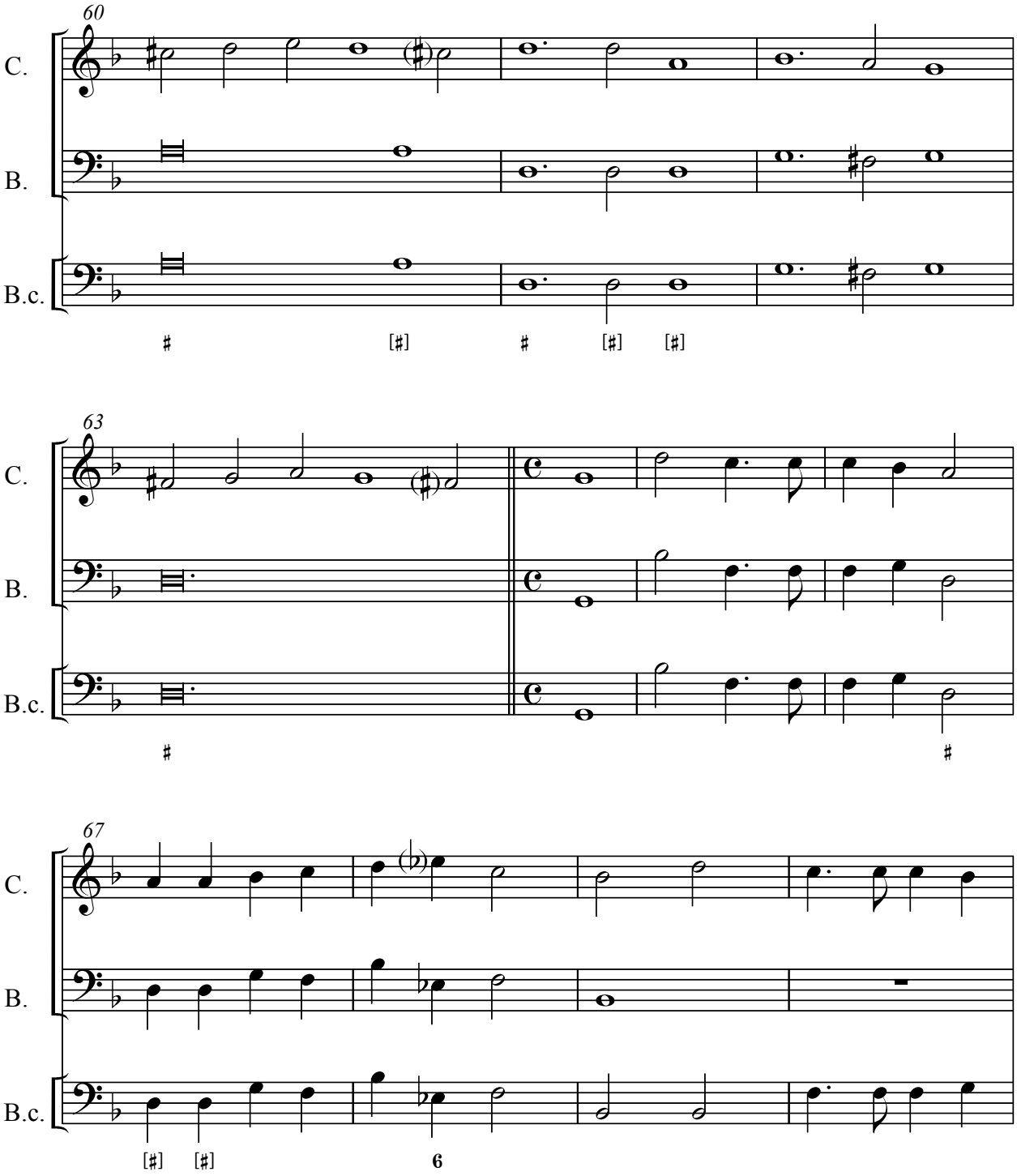


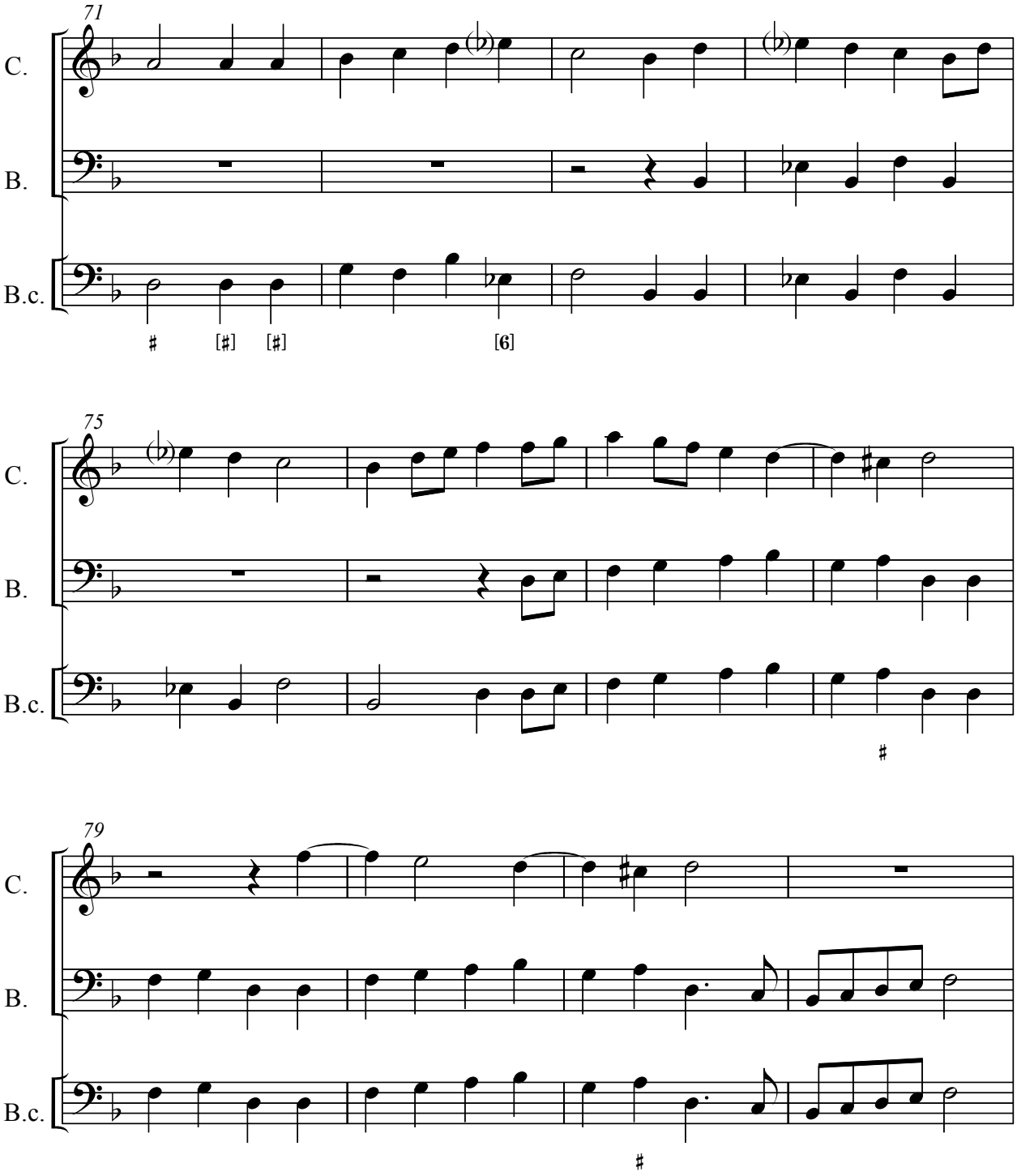

13
C.
B.
B.c.
17
21

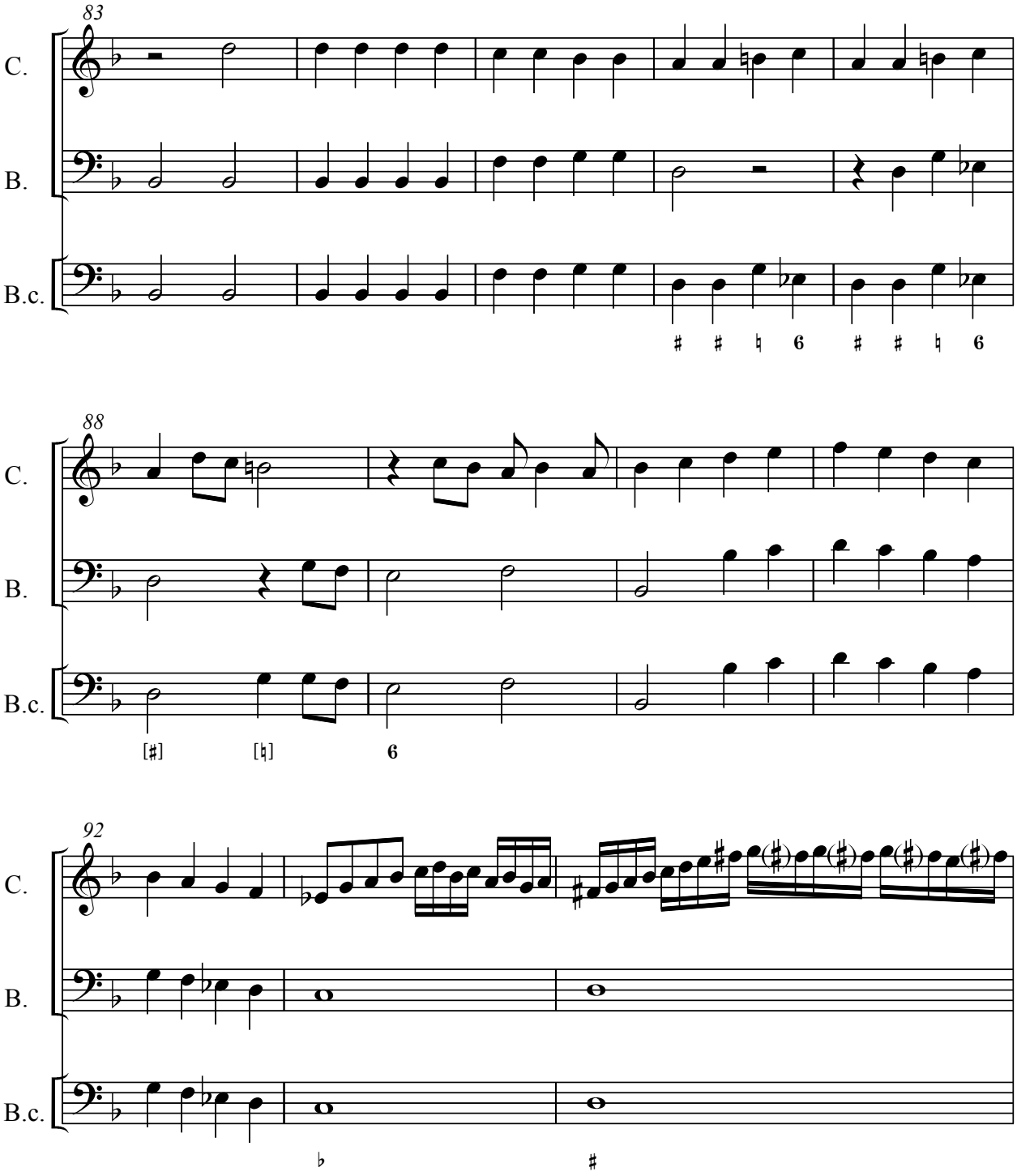

25
C.
B.
B.c.
29
C.
B.
B.c.
[♯]
33
C.
B.
B.c.

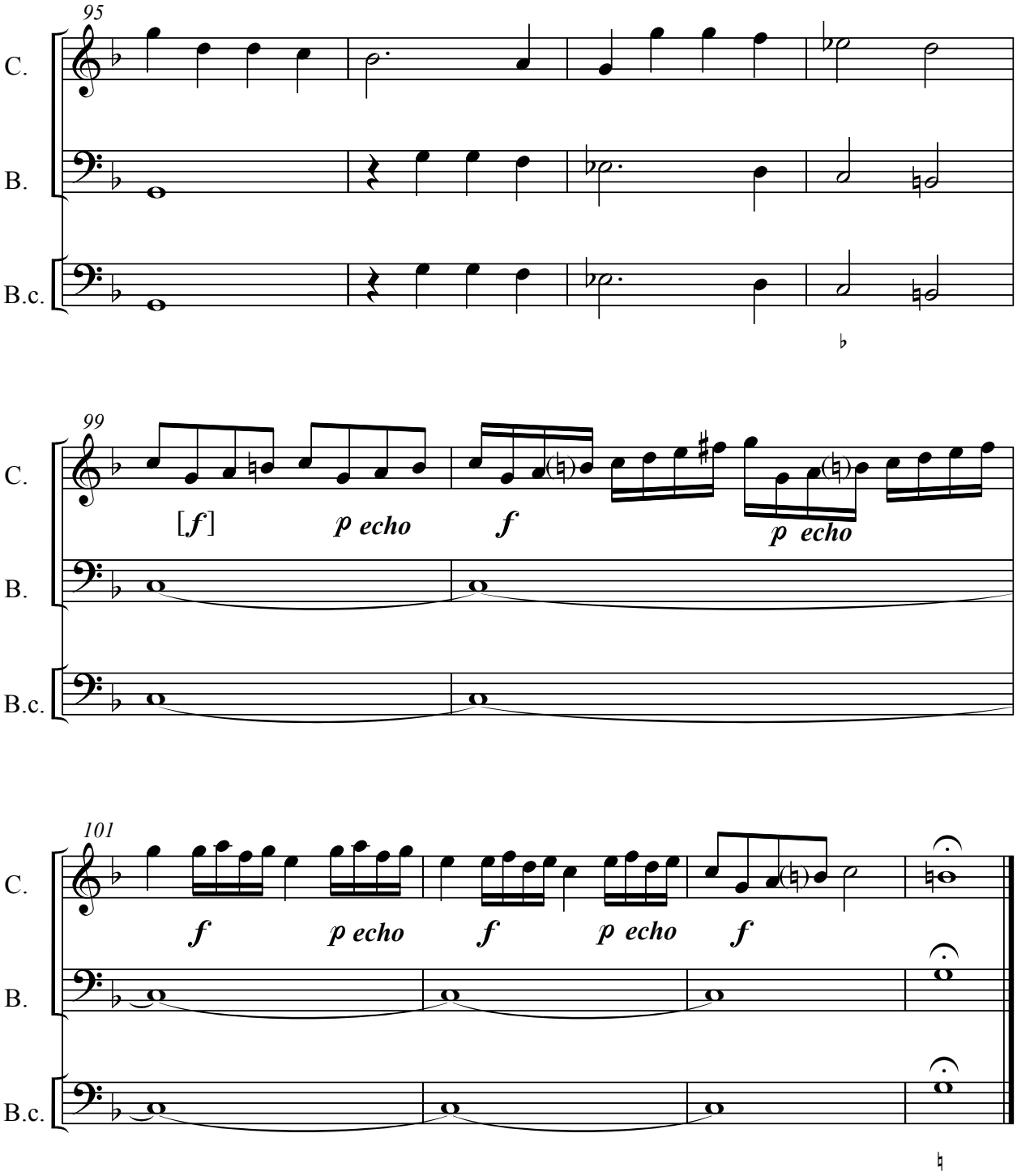

37
C.
B.
B.c.
41
C.
B.
B.c.
6
45
C.
B.
B.c.


49
C.
B.
B.c.
53
C.
B.
B.c.
56
C.
B.
B.c.


60
C.
B.
B.c.
63
67
6


71
C.
B.
B.c.
75
79


83
C.
B.
B.c.
88
92


95
C.
B.
B.c.
99
C.
B.
B.c.
[f]
p echo
f
p echo
101
C.
B.
B.c.
f
p echo
f
p echo
f

EDITORIAL REPORT

Source
Il primo libro delle divine lodi accomodate per cantar nell'organo. A due voci. Con il suo basso continuo. Per Gio. Battista Riccio. Novamente reviste, e ristampate. Con l'aggiunta in questa ultima impressione d'alcuni concenti armonici spirituali à una, doi, & tre voci. Dell'istesso autore. In Venetia appresso Ricciardo Amadino. 1612.[1]
3 partbooks: Canto, Basso, Basso continuo.
I-Ls (compl.).
RISM A / I R 1283, Sartori II 1612g.

Editorial Remarks
Barlines are absent in the source. Regular barlines have been introduced: whole-note barring in the duple meter sections, and three-whole-notes barring in the triple meter sections.

Performance Notes (*Jeffrey Kurtzman*)
In Riccio's time a *flautino* simply meant a recorder and not exclusively a high recorder (*sopranino*), as the meaning of *flautino* became around 1700. For the transposition of this piece a fourth downwards ("alla quarta bassa")[2] a (descant) recorder in G would be suitable.

The consistency of repeated notes in a uniform rhythm suggests a steady beat throughout this piece. The speed of the sixteenth notes near and at the end will determine the overall tempo. Although no seventeenth-century theoretical source states specifically that there must be a proportional tempo relationship between successive passages in duple meter and triple meter, it is a simple matter to establish such a relationship in this piece by shifting from an evenly beat tactus for the duple-meter measures to the same tactus, beat unevenly (2 + 1) for the triple-meter (*tripla*) measures. This produces a quick pacing for the passages in triple meter, but if performers wish to play the triple meter sections at a slower pace, a new, slower tactus can be employed for those, including a tactus that equates the half note in duple time with the whole note in triple time.

Most of the internal cadences should conclude, like the final cadence, with chords with major thirds (examples not already indicated by Riccio are measures 15, 31, 49, 64, 95). Major-third cadences are suggested by Riccio himself by notating the passing cadence chord at the beginning of measure 10 with a major third in the continuo. As always, the chord immediately preceding the final chord of a cadence should also have a major third, required, for example, at the end of measure 9 even though Riccio has not bothered to notate a continuo sharp. He would have expected any continuo player to understand that a major triad is required as the penultimate chord of any cadence without being told. Exceptions to the general principle of cadences concluding on chords with major thirds are those in the middle of measures 78 and 81, which are ambiguous. Because of their position in the middle of a tactus and their immediate continuation requiring an F-natural, they are more likely candidates for chords with minor thirds, or omission of the third of

1. This edition is a reprint of a lost first edition, as might be inferred from the title-pages and the tables of contents of the partbooks, with some added "spiritual concertos" (*alcuni concenti armonici spirituali*). Among the additions are the two instrumental canzonas published as nos. 4 and 5 in this anthology.

2. The complete wording including "bassa" is found only in the partbook for the B.c. (cf. the Critical Notes), in the other partbooks "bassa" is omitted. This has caused the misunderstanding that the piece could be transposed a fourth upwards instead of downwards and then be played by a sopranino recorder (see *e.g. Chamber Music of the seventeenth century.* Vol. 3: *Giovanni Battista Riccio, Two canzonas for recorder, bass instrument and continuo.* Ed. by Eleanor Selfridge-Field (London: Pro Musica Edition, 1975). Notice also the *chiavette* clefs (G2 and F3).

the chord altogether, thereby not requiring the continuo player to make a decision one way or the other.

Players should be advised that a B-flat is required at the end of measure 10, despite the cadence-chord with a B-natural at the beginning of the measure. The transition from measure 59 to measure 60 is rather awkward and would seem to require a B-natural in the final chord of measure 59, but a minor chord at the end of 59, resulting in a melodic augmented second in the canto part is also possible in this period. The strongly harmonic character of this piece suggests a *musica ficta* E-flat in the Canto at the end of measures 18, 34, and 52,

CRITICAL NOTES

Canto p. 34: Canzon. Basso e soprano overo alla quarta flautino & basso; Basso p. 34: Canzon. Basso e soprano overo alla quarta flautino & basso; Basso continuo p. 36: Partitura. Canzon. Basso e soprano overo alla quarta bassa, flautino & basso.
M. 56, B.c.: Source has the natural as a continuo figure attached to B. instead of to B.c.
M. 70, C., n. 3–m. 75, n. 3: Source damaged, reconstructed by the editor.
M. 72, B.c., n. 4: [6] added by analogy with m. 68, n. 2.
M. 95, C., n. 1–m. 97, n. 2: Source damaged, reconstructed by the editor.
M. 99–100, B.c.: Tie added.
M. 101–102, B.: Tie added.