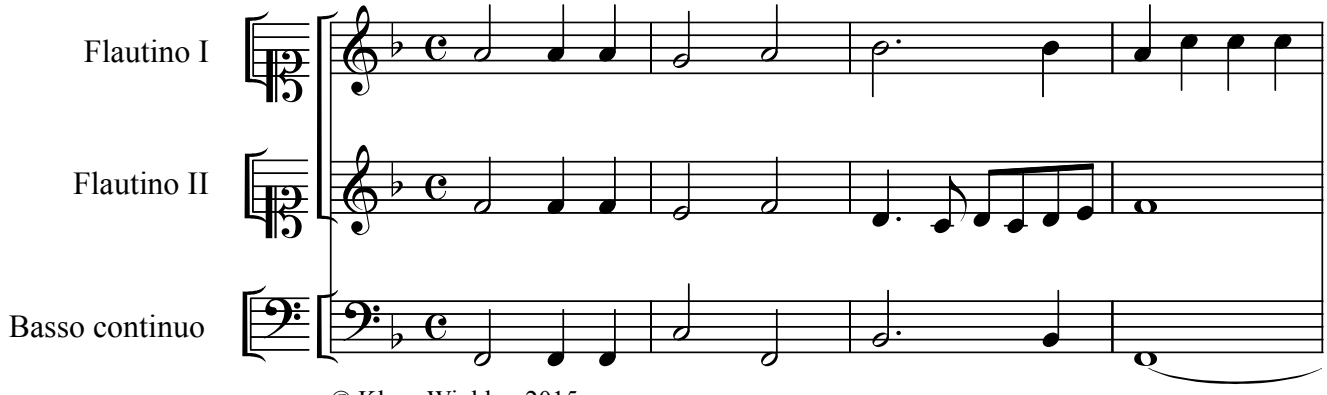
Canzon a doi flautini

Giovanni Battista Riccio
Edited by Klaus Winkler



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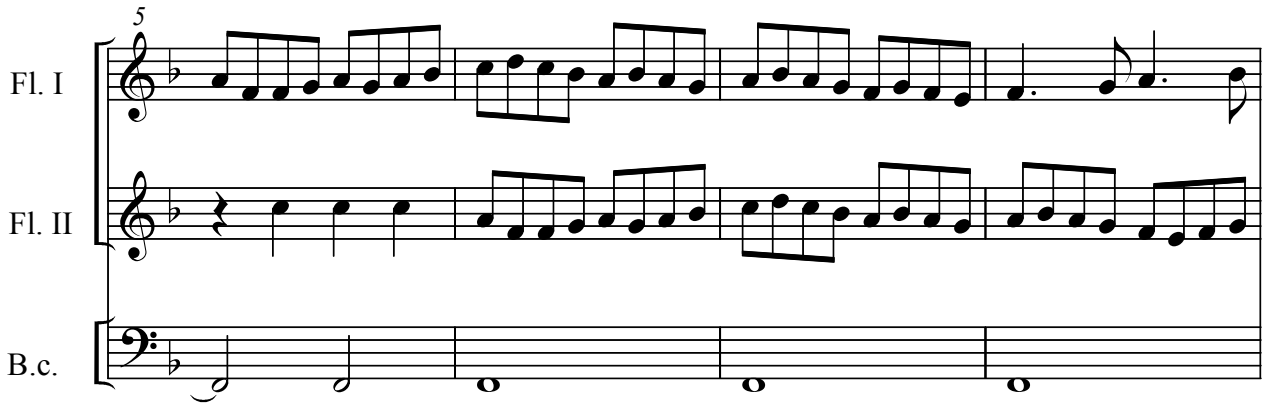
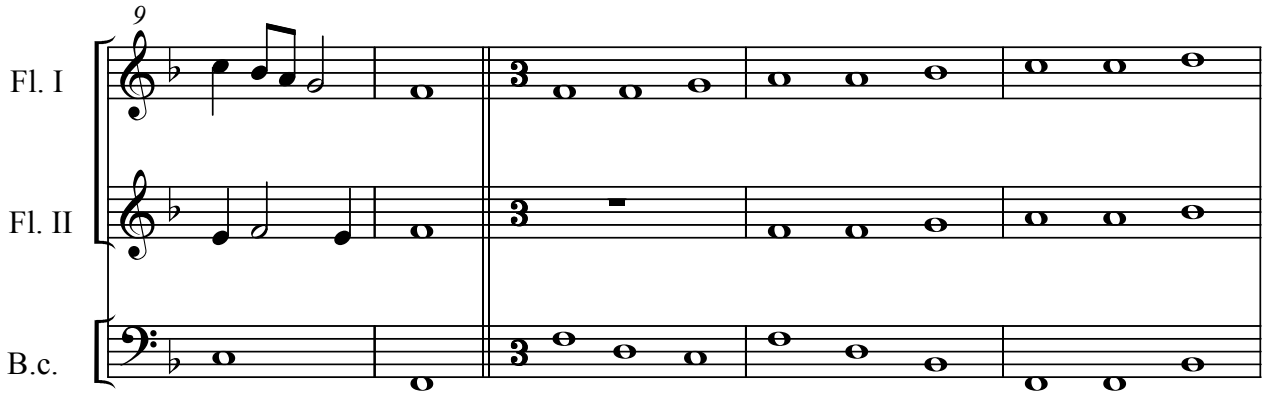
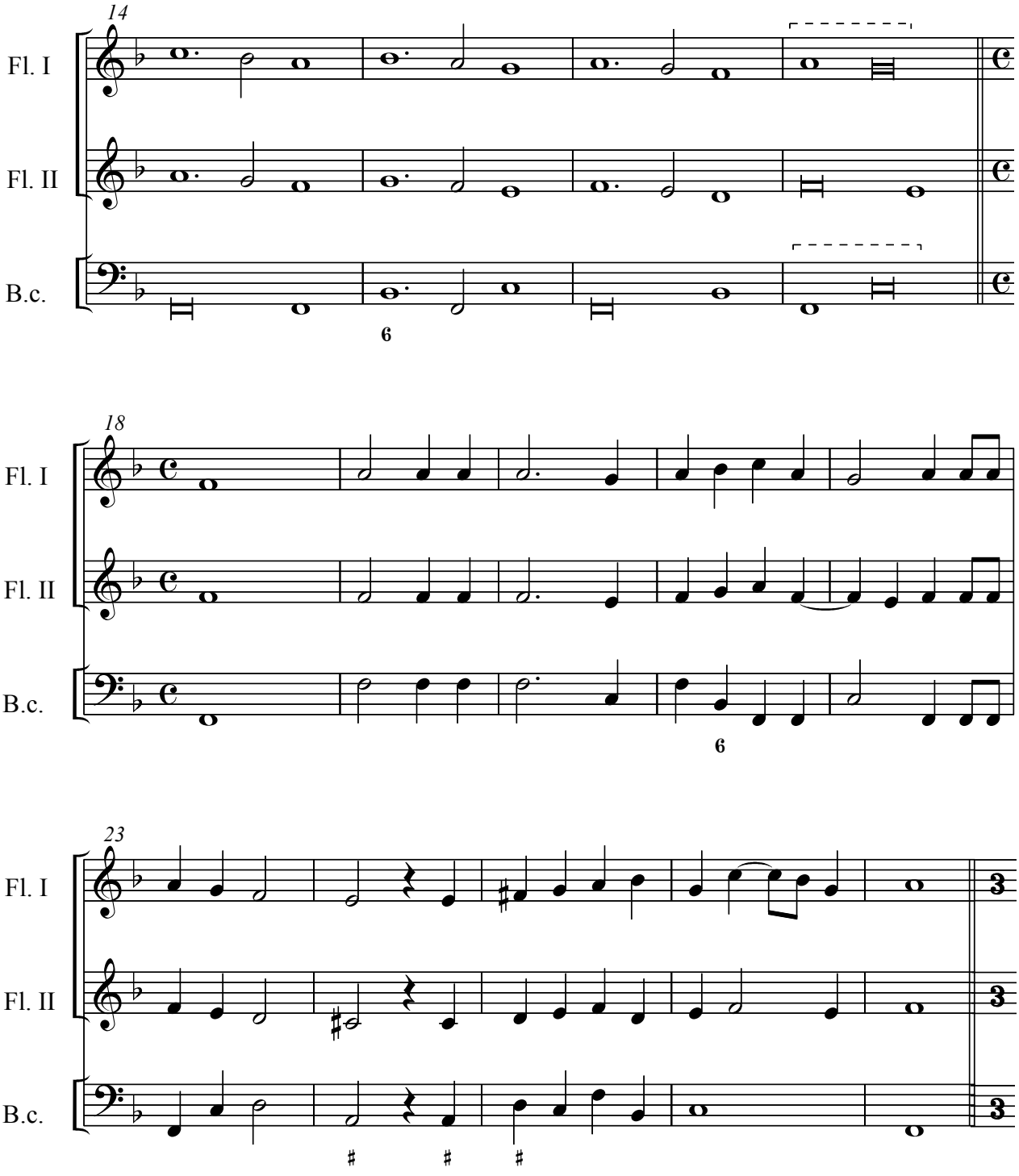
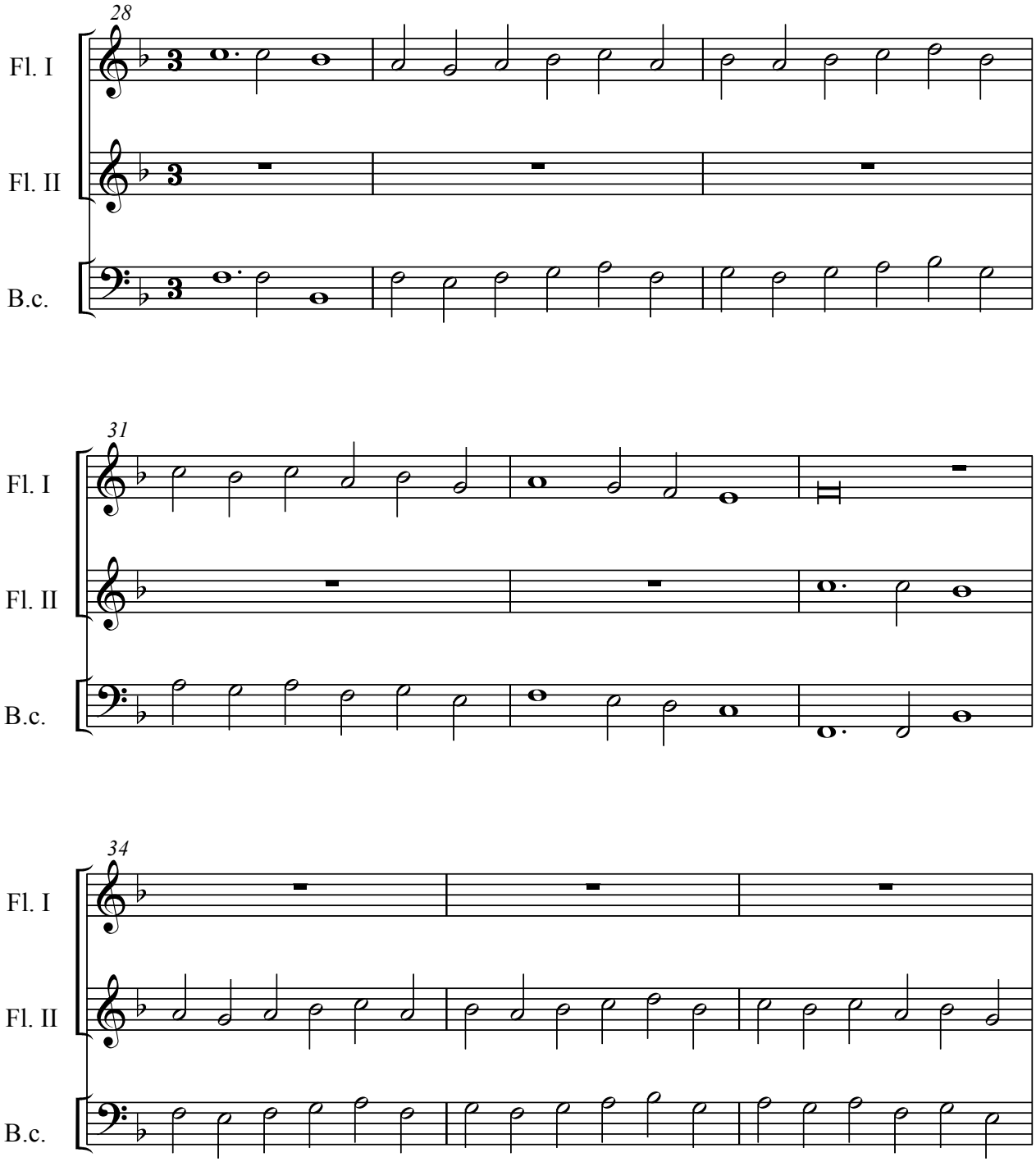
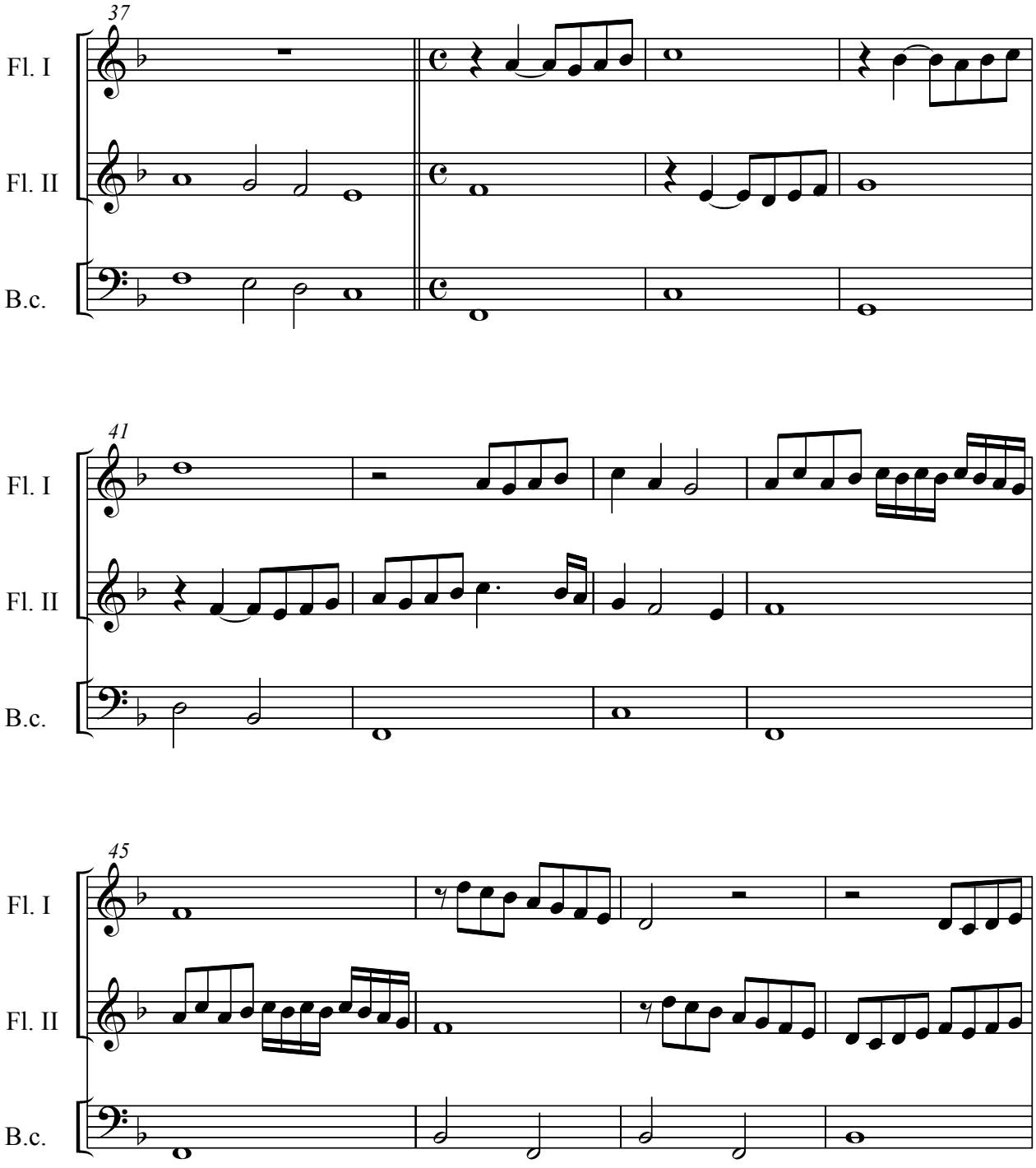
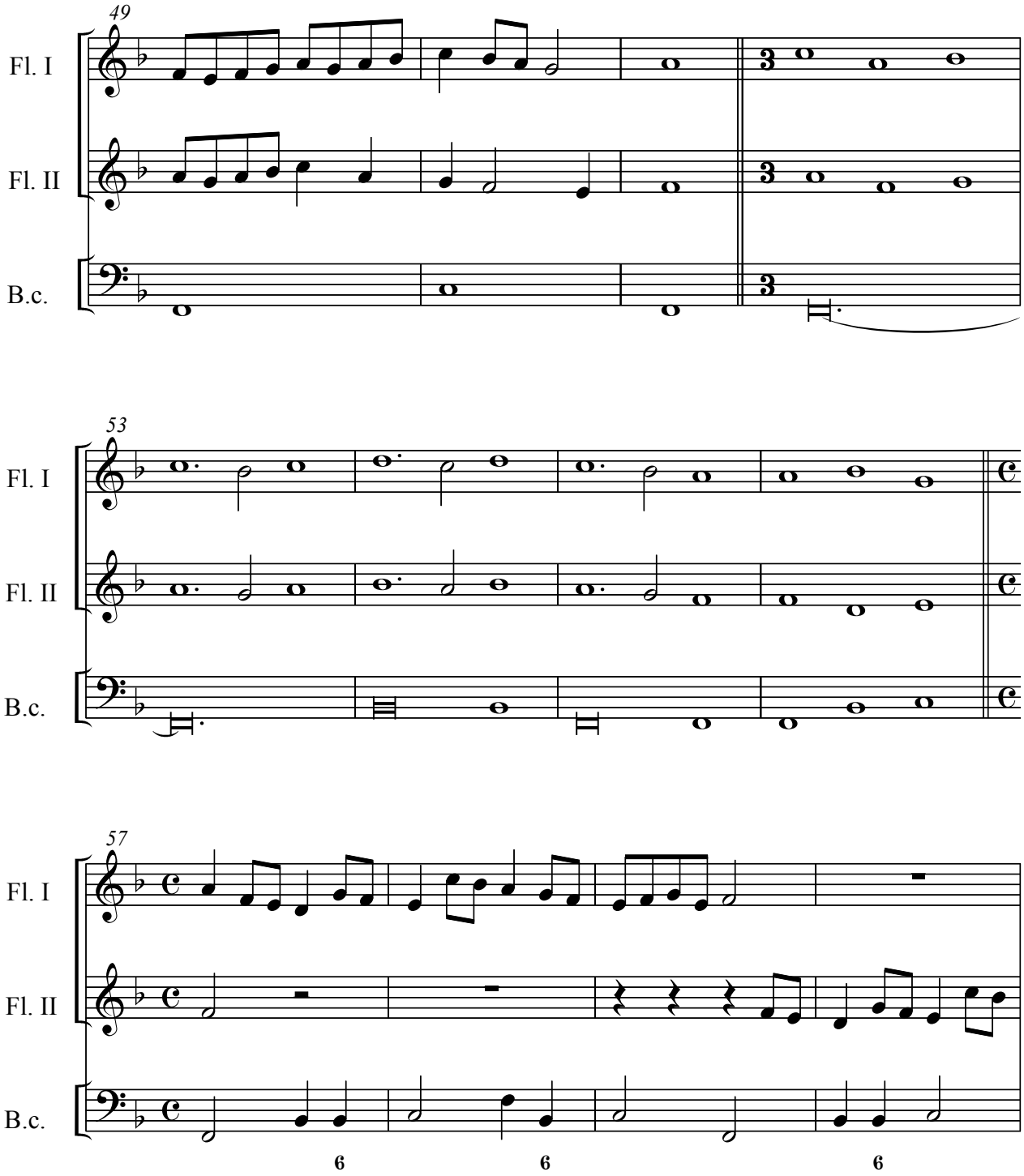


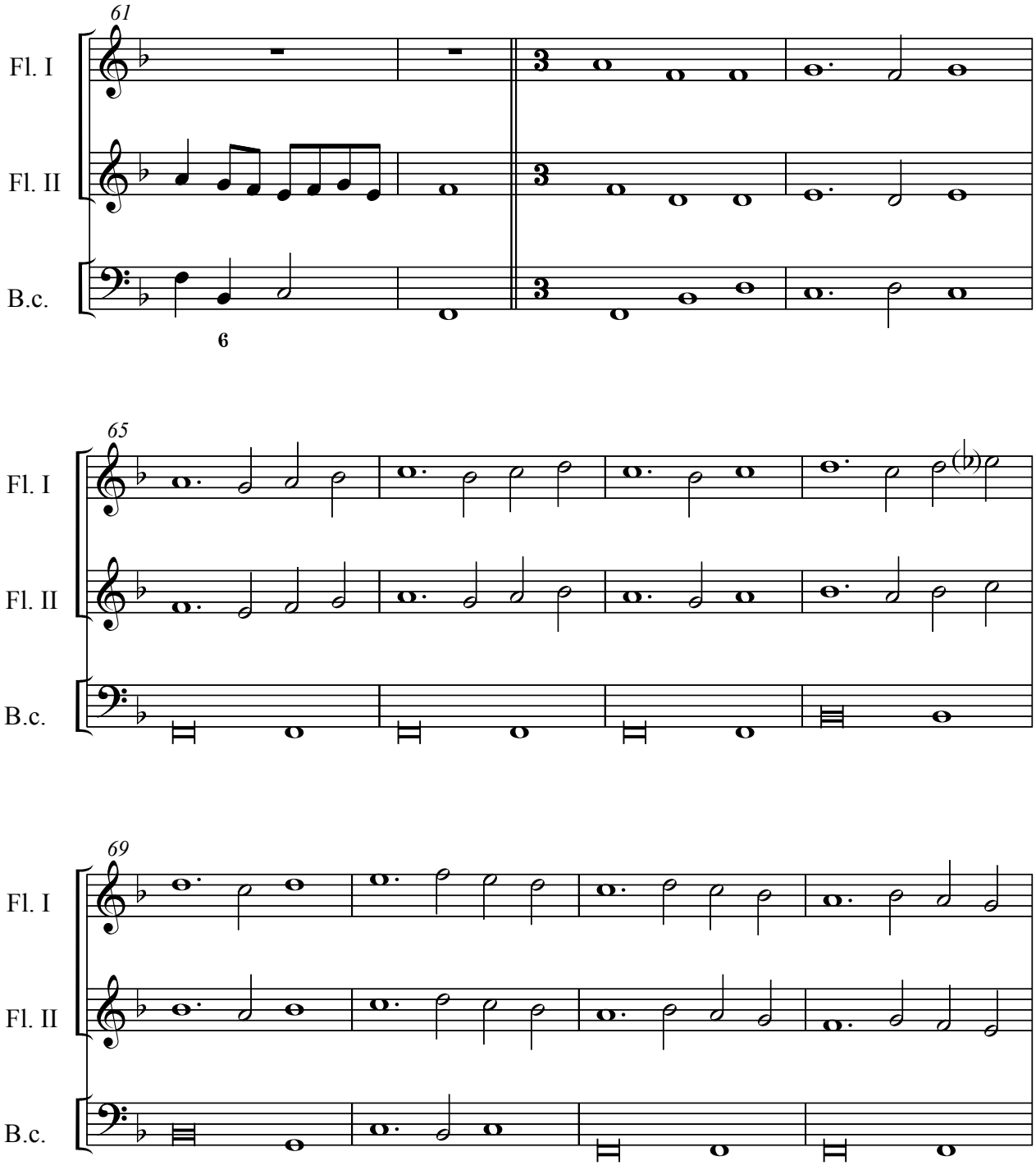


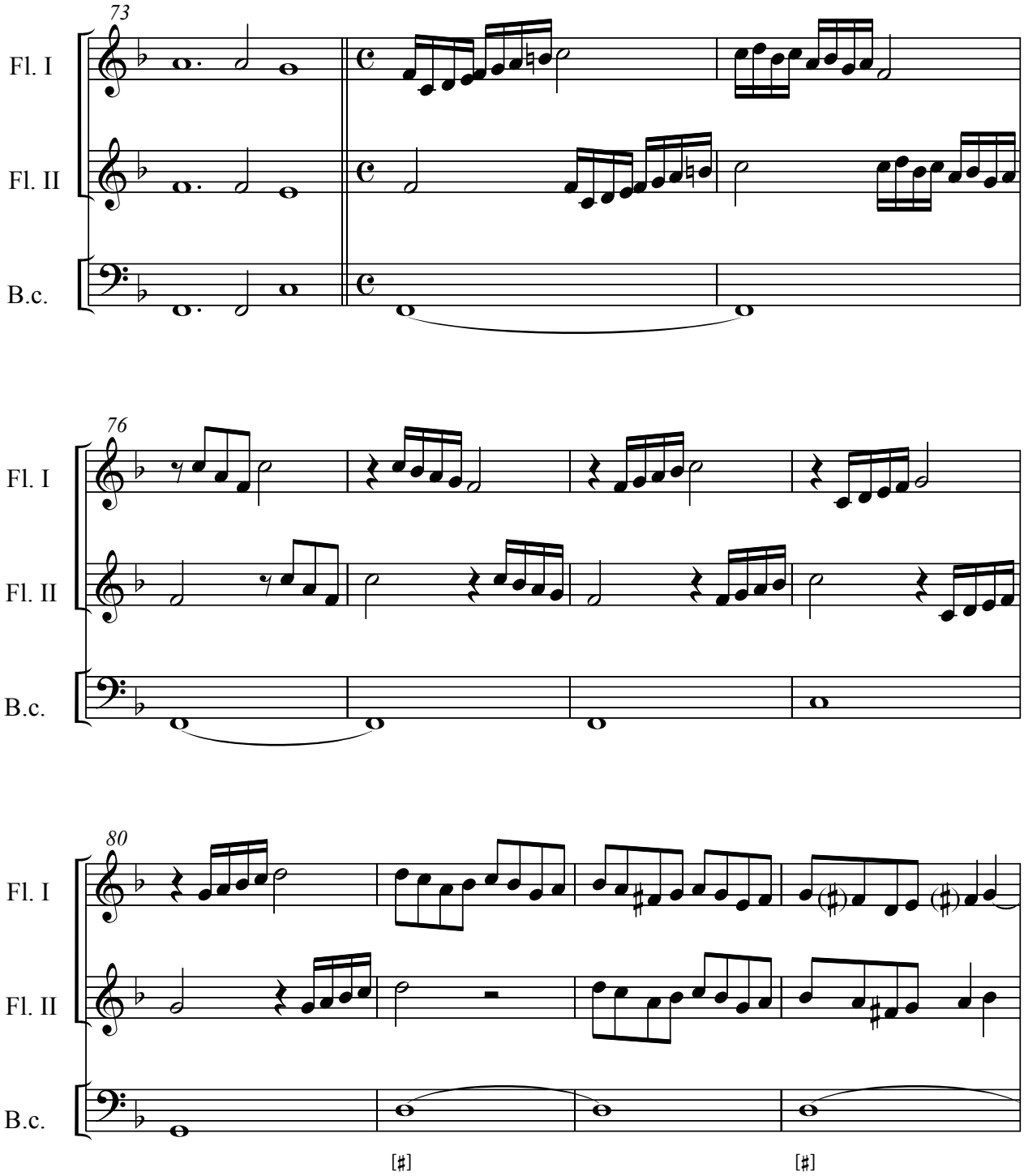

14
Fl. I
Fl. II
B.c.
6
18
Fl. I
Fl. II
B.c.
6
23
Fl. I
Fl. II
B.c.
3
3
3

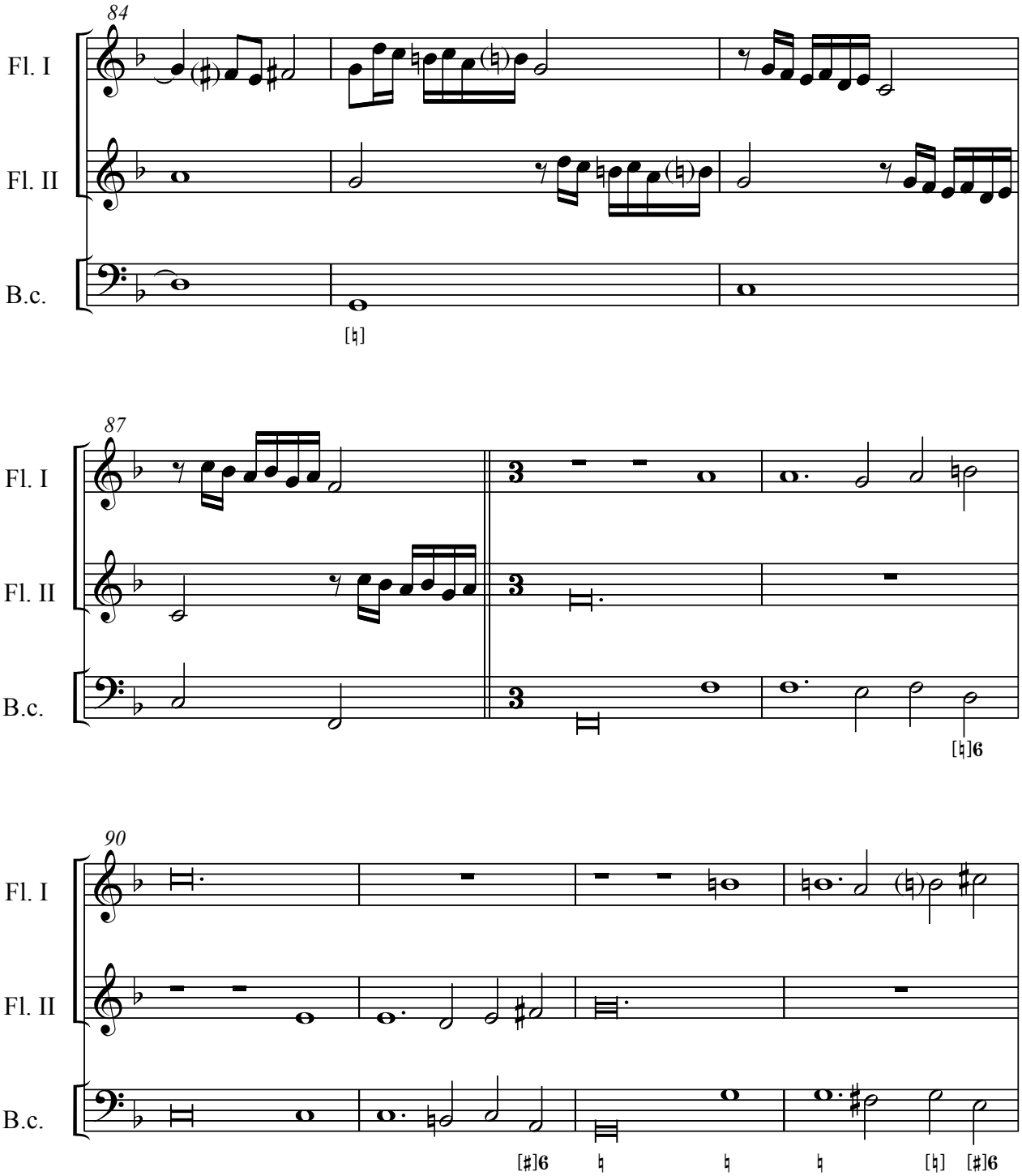

28
Fl. I
Fl. II
B.c.
31
Fl. I
Fl. II
B.c.
34
Fl. I
Fl. II
B.c.

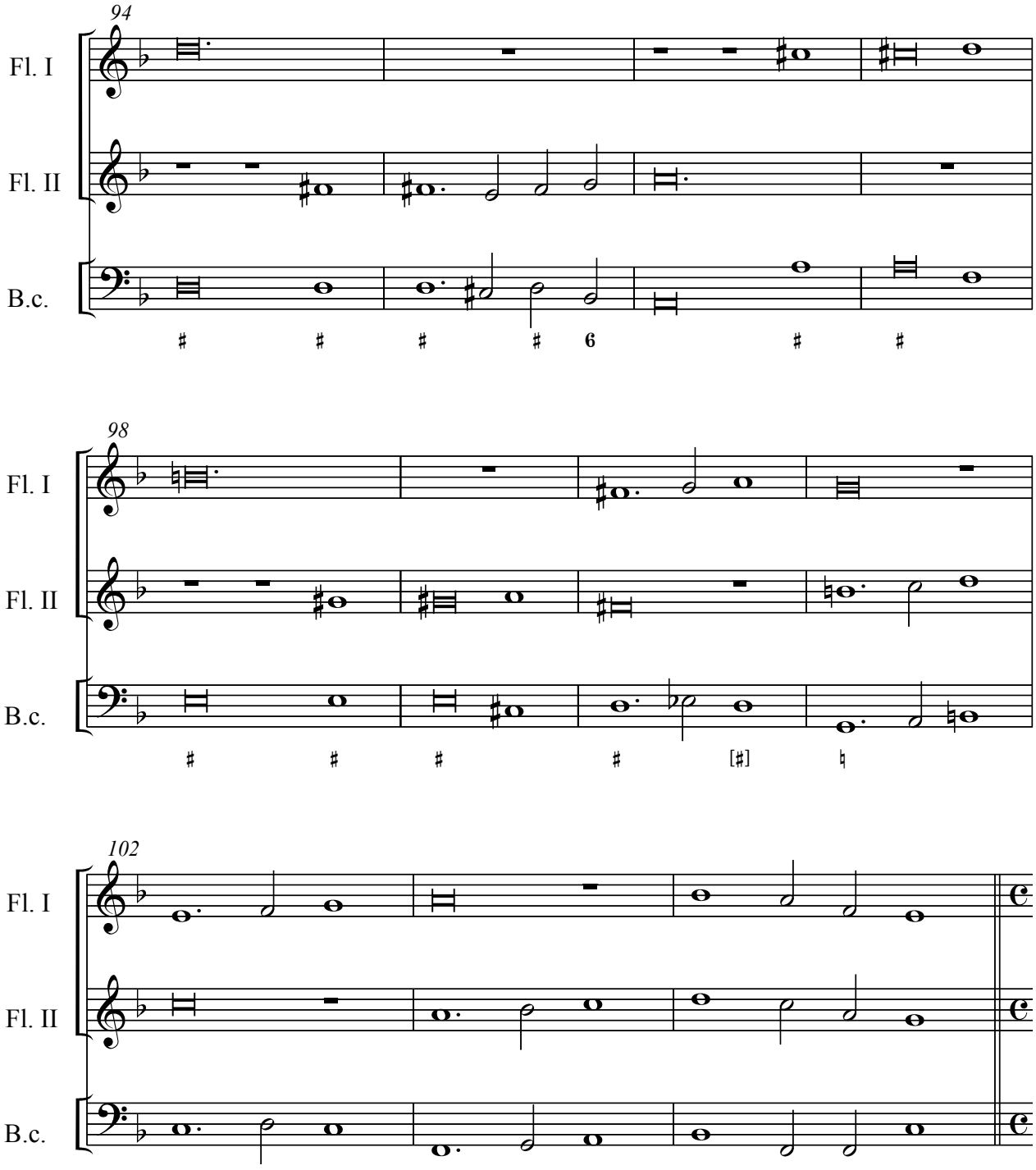

37
Fl. I
Fl. II
B.c.
41
Fl. I
Fl. II
B.c.
45
Fl. I
Fl. II
B.c.

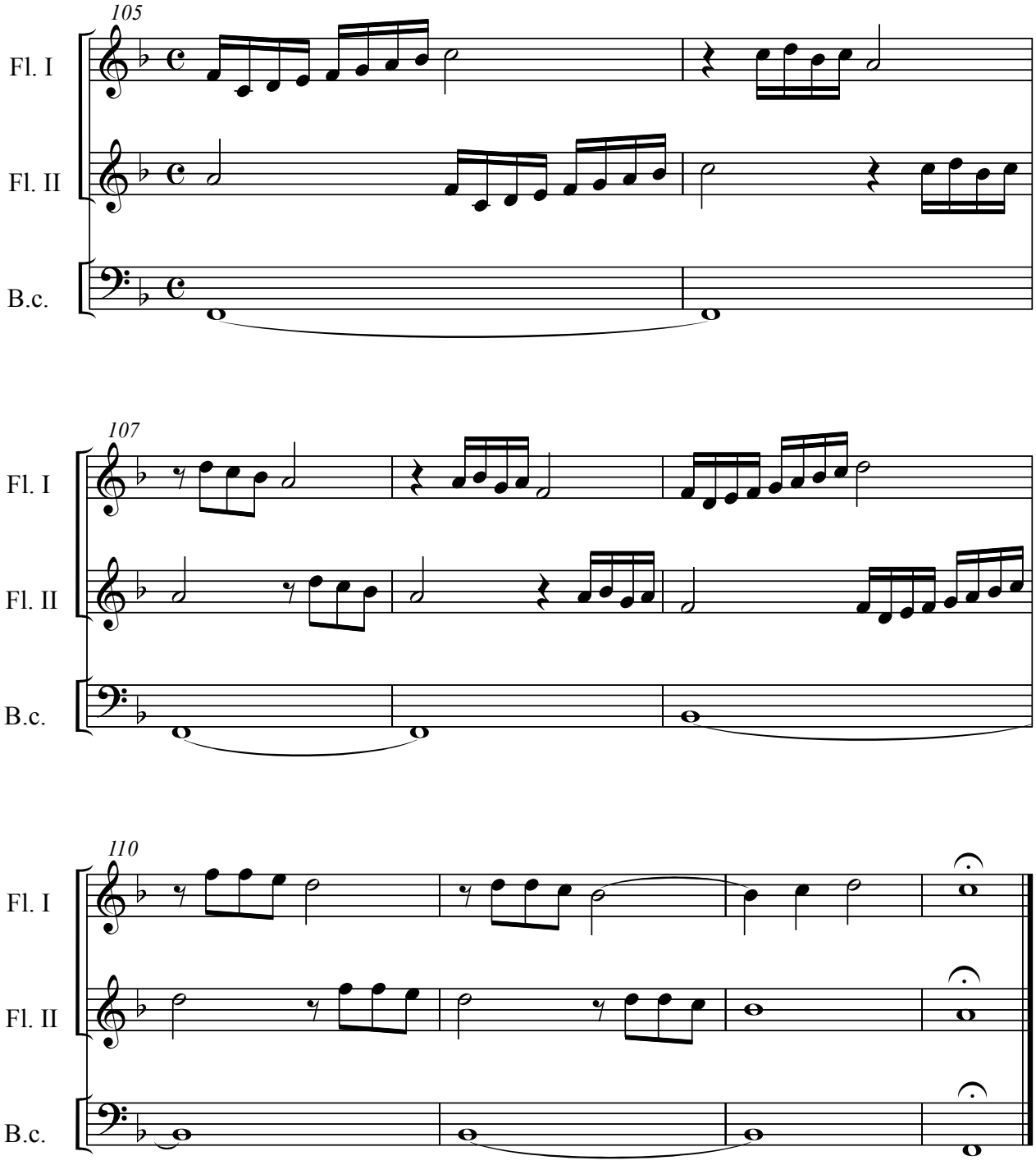

49
Fl. I
Fl. II
B.c.
53
Fl. I
Fl. II
B.c.
57
Fl. I
Fl. II
B.c.
6
6
6


61
Fl. I
Fl. II
B.c.
6
65
Fl. I
Fl. II
B.c.
69
Fl. I
Fl. II
B.c.


73
Fl. I
Fl. II
B.c.
76
Fl. I
Fl. II
B.c.
80
Fl. I
Fl. II
B.c.
[♯]
[♯]


84
Fl. I
Fl. II
B.c.
87
90


94
Fl. I
Fl. II
B.c.
98
Fl. I
Fl. II
B.c.
102
Fl. I
Fl. II
B.c.


105
Fl. I
Fl. II
B.c.
107
Fl. I
Fl. II
B.c.
110
Fl. I
Fl. II
B.c.

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.
3 partbooks: Canto, Basso, Basso continuo.
I-Ls (compl.).
RISM A / I R 1283, Sartori II 1612g.

Editorial Remarks

Barlines are present in the partbook for the B.c. only; they are placed irregularly, mostly at the distance of two or four whole notes in the duple meter sections and three or six whole notes in the triple meter sections. Regular barlines have been introduced: A whole-note barring in the duple meter sections, and a three-whole-notes barring in the triple meter sections.

Performance Notes (*Jeffrey Kurtzman*)

The frequent passages in eighth notes as well as the sixteenth-note exchanges between flutes suggest a moderate 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. An unchanging tactus creates smooth and attractive transitions between the two meters.

Players should note that in measure 25, the direction of the harmonic motion in the bass requires the cross-relation between F-sharp at the beginning of the measure and F-natural in the middle.

CRITICAL NOTES

Canto p. 37: Canzon. A doi flautini; Basso p. 36: Canzon. A doi flautini; Basso continuo p. 38: Partitura. Canzon a doi flautini.
M. 17, Fl. I and B.c.: Source has coloration.
M. 82, Fl. I, n. 5–m. 84, n. 3: Source damaged, reconstructed by the editor.
M. 100, Fl. II, n. 1: Source has breve *b´*, editorially corrected to breve *f´-sharp*