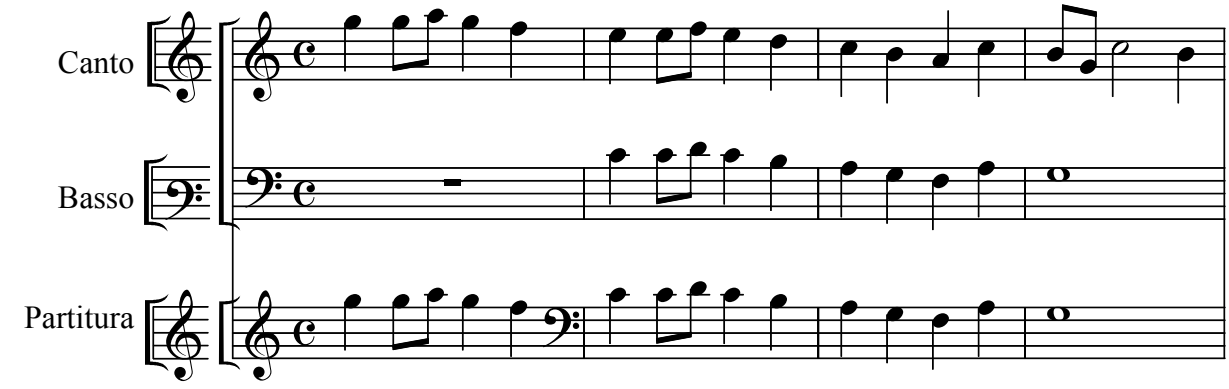
Canzon: Basso e soprano

Giovanni Battista Riccio
Edited by Niels Martin Jensen



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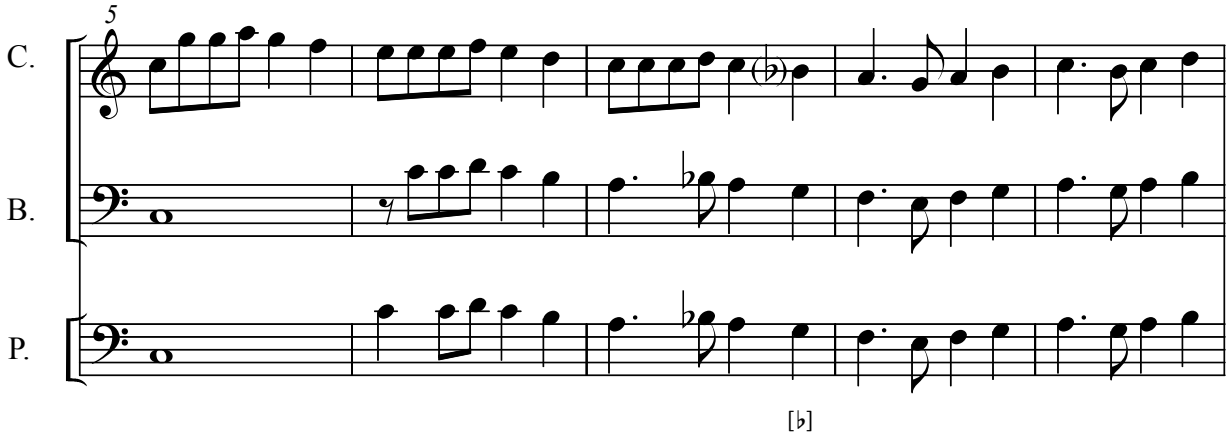
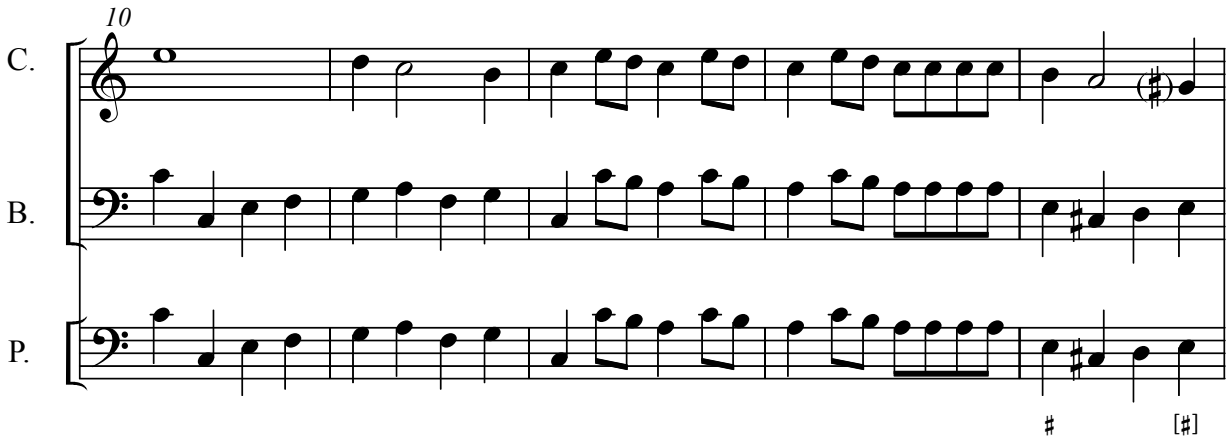
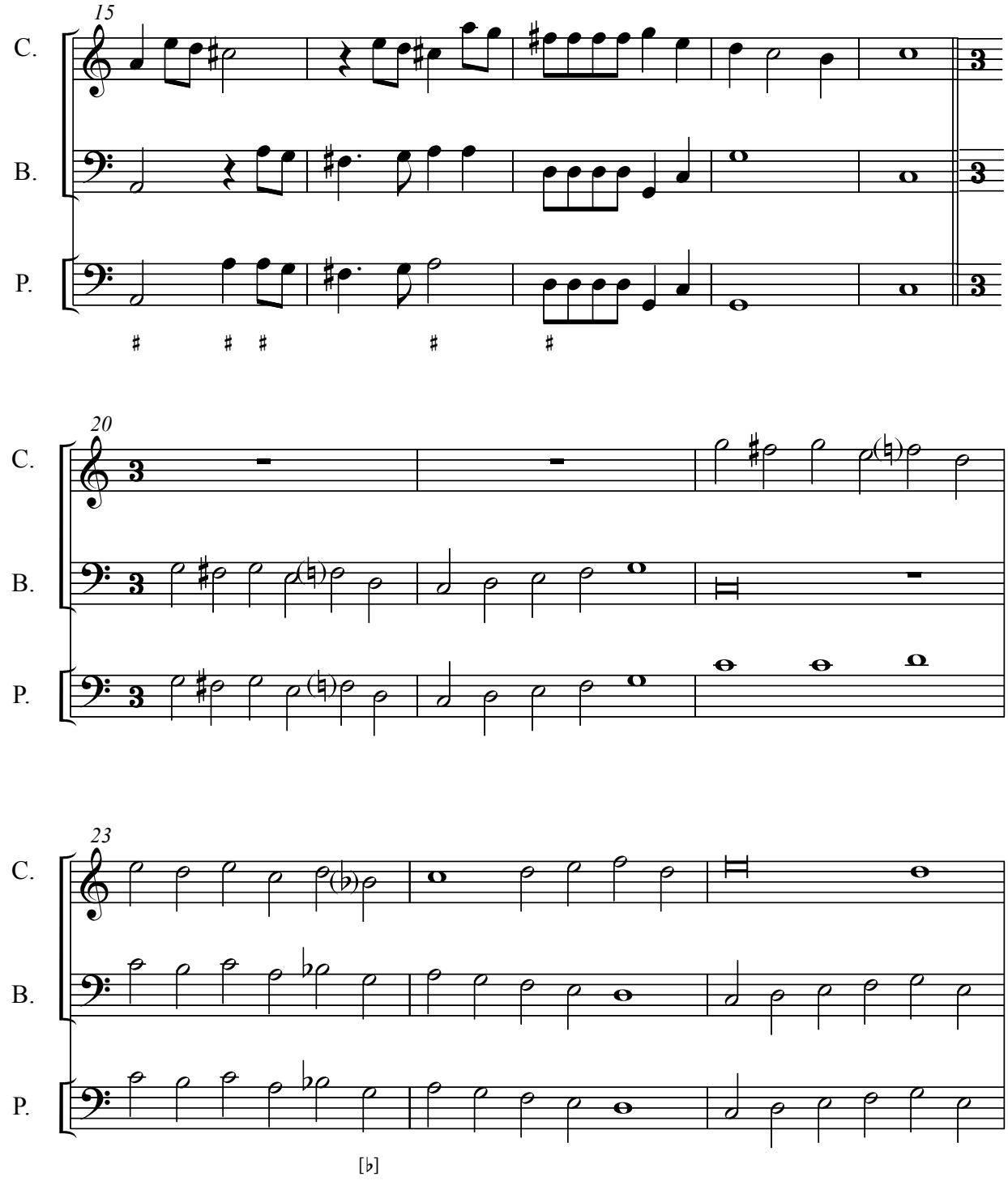
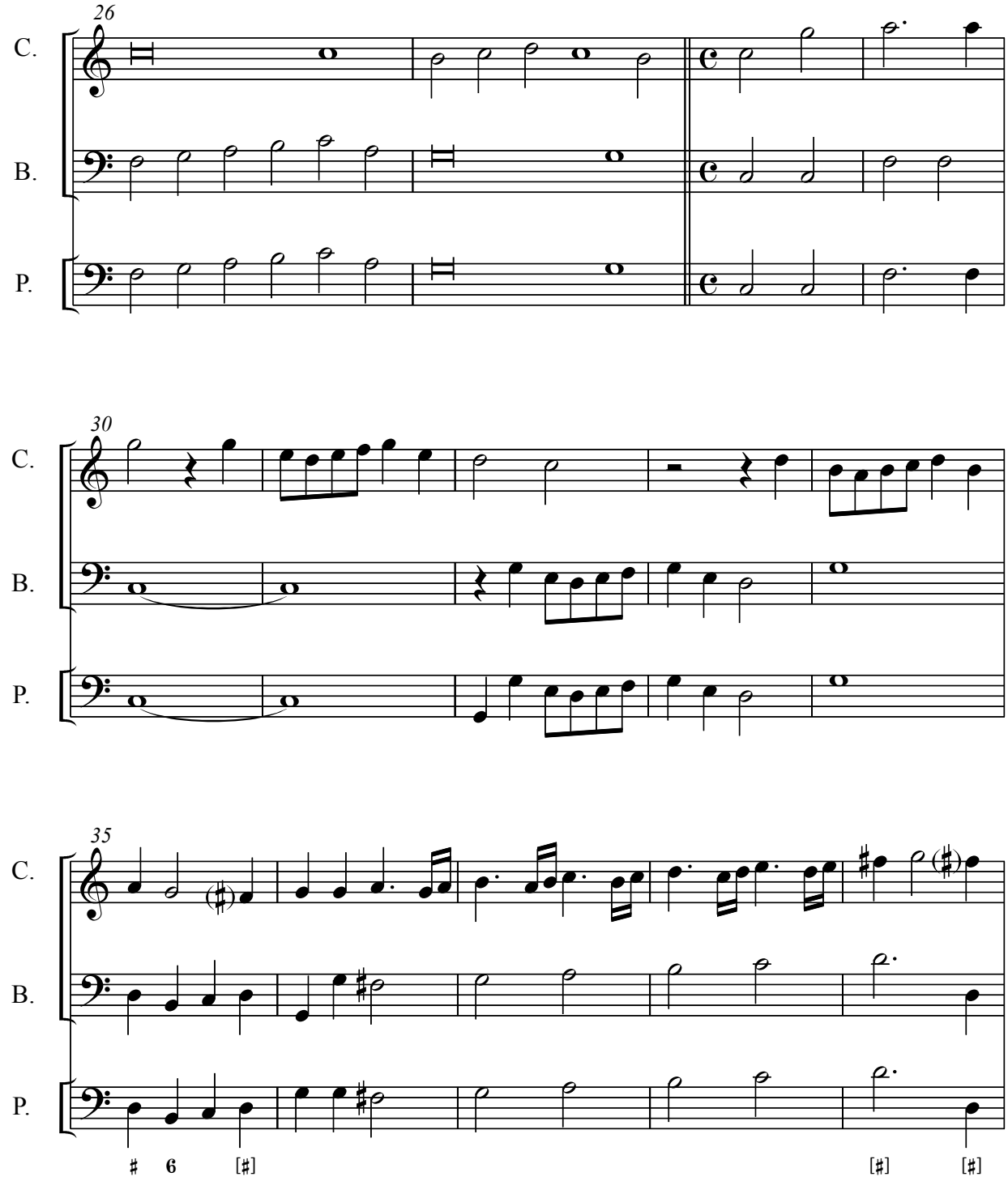
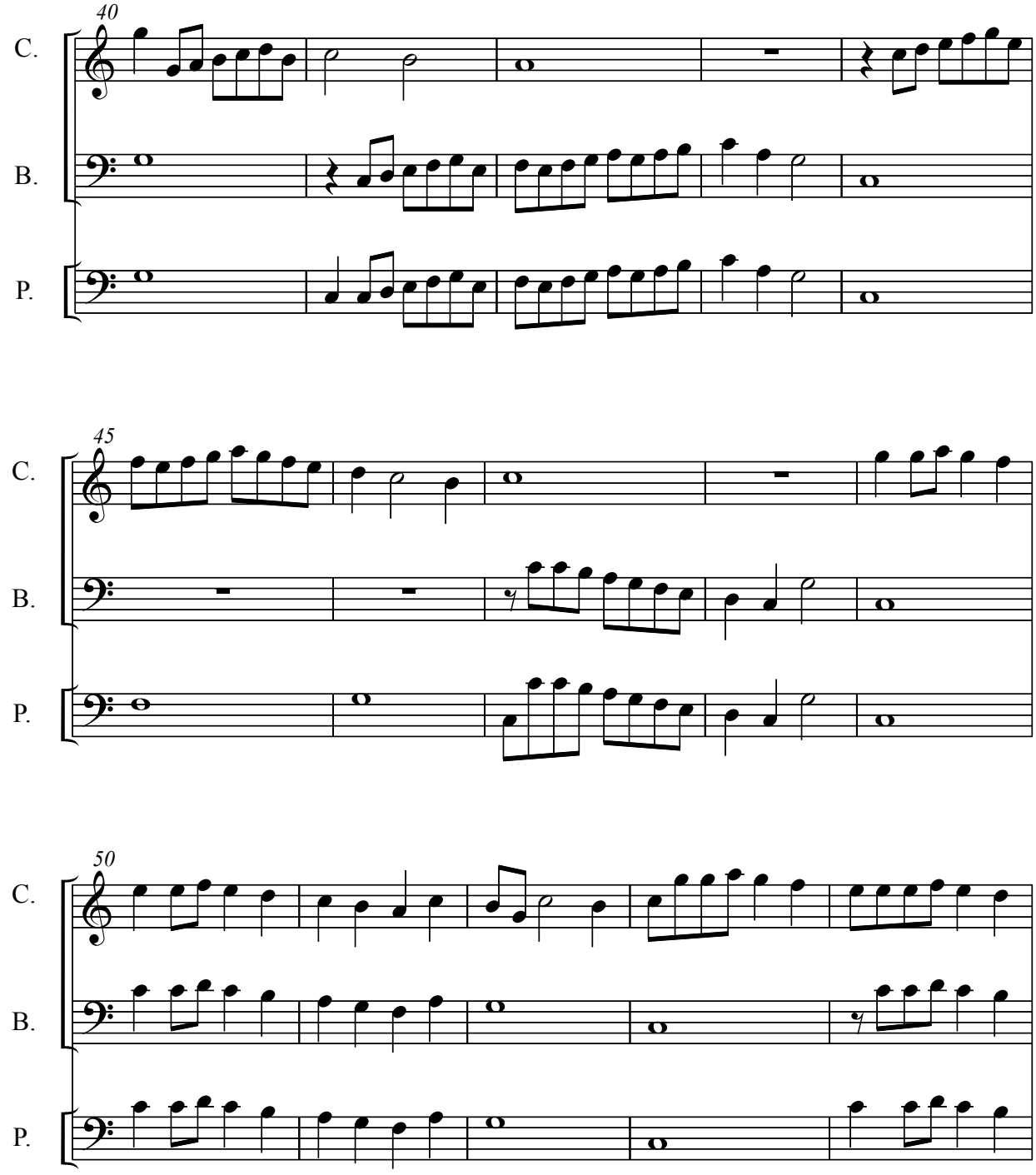
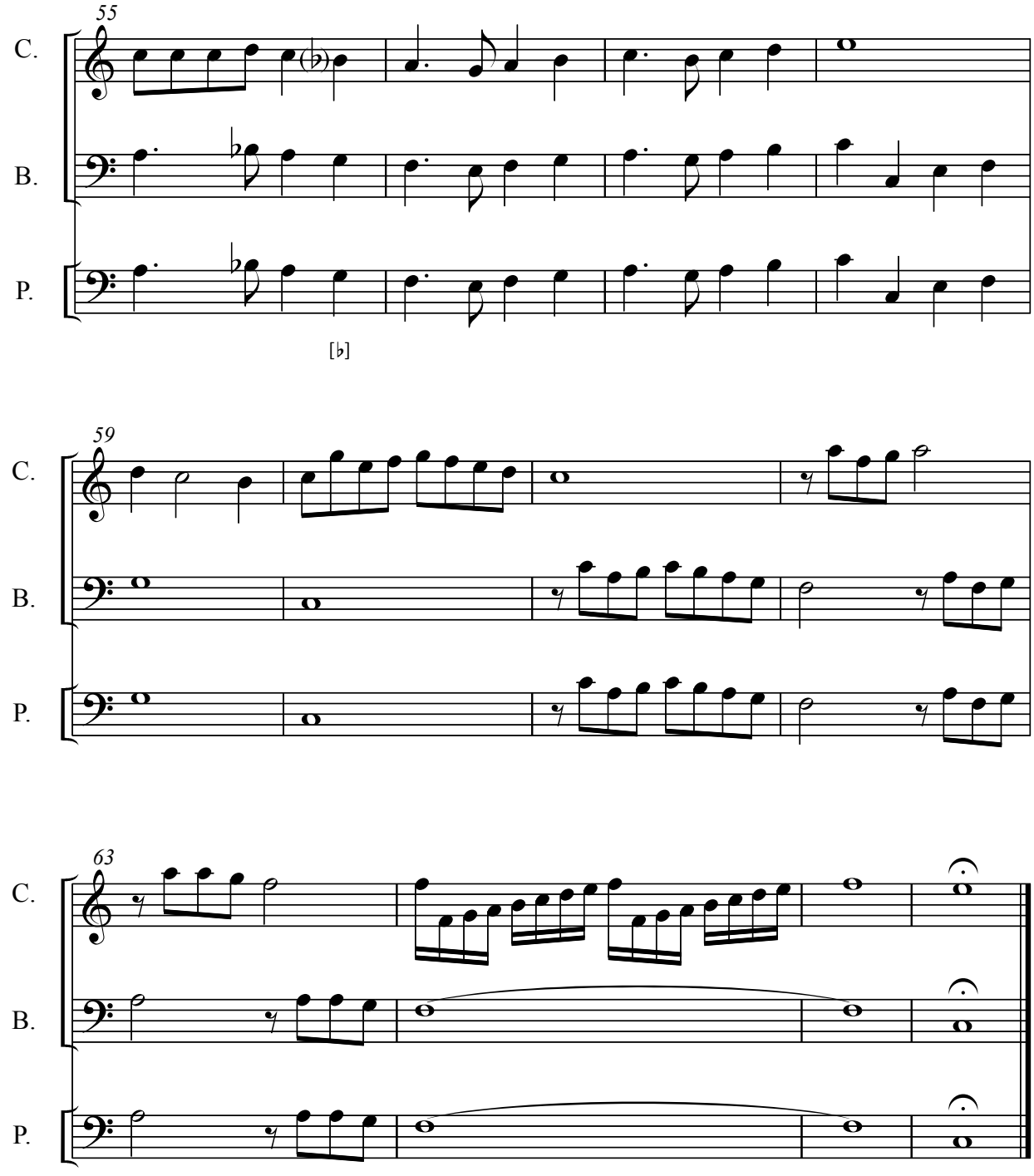





15
C.
B.
P.
20
C.
B.
P.
23
C.
B.
P.


26
C.
B.
P.
30
C.
B.
P.
35
C.
B.
P.
6 [#]
[#] [#]


40
C.
B.
P.
45
C.
B.
P.
50
C.
B.
P.


55
C.
B.
P.
[♭]
59
C.
B.
P.
63
C.
B.
P.

EDITORIAL REPORT

Source

Di Gio. Battista Riccio: Il secondo libro delle divine lodi accommodate per concertare nell'organo. Nelle quali si contiene messa, & Magnificat a due voci, motetti a una, due, tre & quattro, con alcune canzoni da sonare, a duoi & a quattro stromenti. Novamente composte, & date in luce. In Venetia, 1614. *Appresso Ricciardo Amadino.*
4 (5 ?) partbooks: Canto, Alto, (Tenore ?), Basso, Partitura.
I-Bc (C., A., B., P.).
RISM A / I R 1284, Sartori I 1614a.

Editorial Remarks

Barlines are absent in source except for the Partitura, where they occur irregularly in the duple meter sections, but with barlines at the distance of three whole notes in the triple meter section. Regular barlines have been introduced: A whole-note barring in the duple meter sections, and a three-whole-notes barring in the triple meter section.

Performance Notes (*Jeffrey Kurtzman*)

This is a lively piece that should be performed at a brisk 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 maintaining the same evenly beat tactus for the whole note in duple meter and the breve (paired groupings of three half notes) in triple meter. The proportional ratio thus produced is the *tripla* (3:1). The same ratio is produced by beating the full measure in duple time with an even beat and the full measure in triple time with an uneven (2+1) beat.

CRITICAL NOTES

Canto p. 27: Canzon Basso, & Soprano; Basso p. 26: Canzon a 2. Soprano, e Basso; Partitura p. 28: A 2 Basso, & Soprano**.**
M. 15, P., n. 3: Source has erroneous quarter note *a*.