

Canzon: Basso e soprano

Giovanni Battista Riccio

Edited by Niels Martin Jensen

The first system of the musical score consists of three staves. The top staff is labeled 'Canto' and contains a treble clef with a whole rest. The middle staff is labeled 'Basso' and contains a bass clef with a melodic line. The bottom staff is labeled 'Partitura' and contains a bass clef with a melodic line that is identical to the 'Basso' staff. The time signature is common time (C).

© Niels Martin Jensen, 2015

The second system of the musical score consists of three staves. The top staff is labeled 'C.' and contains a treble clef with a melodic line starting at measure 5. The middle staff is labeled 'B.' and contains a bass clef with a whole rest. The bottom staff is labeled 'P.' and contains a bass clef with a melodic line. The time signature is common time (C). Measure numbers 5 and 6 are indicated at the beginning and end of the system respectively.

The third system of the musical score consists of three staves. The top staff is labeled 'C.' and contains a treble clef with a melodic line starting at measure 10, including a key signature change to one sharp (F#). The middle staff is labeled 'B.' and contains a bass clef with a melodic line. The bottom staff is labeled 'P.' and contains a bass clef with a melodic line. The time signature is common time (C). Measure number 10 is indicated at the beginning of the system. A sharp symbol (#) is placed below the first measure of the bottom staff.

16

C.
B.
P.

21

C.
B.
P.

26

C.
B.
P.

#

31

C.
B.
P.

This system contains measures 31 through 35. The Soprano (C.) part begins with a whole rest in measure 31, followed by a melodic line of eighth and sixteenth notes. The Bass (B.) and Piano (P.) parts provide a harmonic accompaniment with a steady eighth-note bass line and dotted rhythms.

36

C.
B.
P.

This system contains measures 36 through 39. The Soprano (C.) part continues with a melodic line of eighth and sixteenth notes. The Bass (B.) and Piano (P.) parts continue with their accompaniment, featuring dotted rhythms and eighth-note patterns.

40

C.
B.
P.

7 6 4

This system contains measures 40 through 42. Measure 40 shows the continuation of the melodic and accompaniment parts. Measure 41 features a 3/4 time signature change and a whole rest for the Soprano (C.) part. Measure 42 continues the accompaniment in the new time signature. Below the system, the numbers 7, 6, and 4 are printed, likely indicating fingerings for the Bass or Piano parts.

44

C. Soprano part, measures 44-46. The melody begins with a half note G4, followed by quarter notes A4, B4, A4, G4, F4, E4, D4, C4. Measure 45 continues with D4, E4, F4, G4, A4, B4, A4, G4. Measure 46 has a whole note G4. A sharp sign (#) is placed below the first measure.

B. Bass part, measures 44-46. The bass line begins with a half note G3, followed by quarter notes A3, B3, A3, G3, F3, E3, D3, C3. Measure 45 continues with D3, E3, F3, G3, A3, B3, A3, G3. Measure 46 has a whole note G3.

P. Bass part, measures 44-46. The bass line begins with a half note G3, followed by quarter notes A3, B3, A3, G3, F3, E3, D3, C3. Measure 45 continues with D3, E3, F3, G3, A3, B3, A3, G3. Measure 46 has a whole note G3.

[#]

47

C. Soprano part, measures 47-51. Measure 47 has a whole rest. Measure 48 has a whole rest. Measure 49 begins with a quarter note G4, followed by quarter notes A4, B4, A4, G4, F4, E4, D4, C4. Measure 50 continues with D4, E4, F4, G4, A4, B4, A4, G4. Measure 51 has a whole note G4 with a sharp sign (#) above it.

B. Bass part, measures 47-51. The bass line begins with a half note G3, followed by quarter notes A3, B3, A3, G3, F3, E3, D3, C3. Measure 48 continues with D3, E3, F3, G3, A3, B3, A3, G3. Measure 49 has a whole note G3. Measure 50 continues with A3, B3, A3, G3, F3, E3, D3, C3. Measure 51 has a whole note G3.

P. Bass part, measures 47-51. The bass line begins with a half note G3, followed by quarter notes A3, B3, A3, G3, F3, E3, D3, C3. Measure 48 continues with D3, E3, F3, G3, A3, B3, A3, G3. Measure 49 has a whole note G3. Measure 50 continues with A3, B3, A3, G3, F3, E3, D3, C3. Measure 51 has a whole note G3.

#

52

C. Soprano part, measures 52-56. Measure 52 begins with a quarter note G4, followed by quarter notes A4, B4, A4, G4, F4, E4, D4, C4. Measure 53 continues with D4, E4, F4, G4, A4, B4, A4, G4. Measure 54 has a whole rest. Measure 55 has a whole rest. Measure 56 has a whole rest.

B. Bass part, measures 52-56. The bass line begins with a half note G3, followed by quarter notes A3, B3, A3, G3, F3, E3, D3, C3. Measure 53 continues with D3, E3, F3, G3, A3, B3, A3, G3. Measure 54 has a whole note G3. Measure 55 continues with A3, B3, A3, G3, F3, E3, D3, C3. Measure 56 has a whole note G3.

P. Bass part, measures 52-56. The bass line begins with a half note G3, followed by quarter notes A3, B3, A3, G3, F3, E3, D3, C3. Measure 53 continues with D3, E3, F3, G3, A3, B3, A3, G3. Measure 54 has a whole note G3. Measure 55 continues with A3, B3, A3, G3, F3, E3, D3, C3. Measure 56 has a whole note G3.

57

C.
B.
P.

[#]

62

C.
B.
P.

67

C.
B.
P.

#

73

C. Soprano part, measures 73-78. The melody consists of eighth and quarter notes, with a whole rest in measure 75.

B. Bass part, measures 73-78. The bass line follows a similar rhythmic pattern to the soprano, with a whole rest in measure 75.

P. Bass part, measures 73-78. The bass line is more active, featuring a dotted quarter note in measure 73 and eighth notes throughout.

79

C. Soprano part, measures 79-83. Measure 80 contains a triplet of eighth notes. Measure 81 has a whole rest. Measure 82 has a whole note. Measure 83 has a whole note.

B. Bass part, measures 79-83. Measure 80 contains a triplet of eighth notes. Measure 81 has a whole note. Measure 82 has a whole note. Measure 83 has a whole note.

P. Bass part, measures 79-83. Measure 80 contains a triplet of eighth notes. Measure 81 has a whole note. Measure 82 has a whole note. Measure 83 has a whole note.

84

C. Soprano part, measures 84-86. Measure 84 has a sharp sign above the first note. Measure 85 has a sharp sign above the second note. Measure 86 has a whole note.

B. Bass part, measures 84-86. Measure 84 has a sharp sign below the first note. Measure 85 has a sharp sign below the second note. Measure 86 has a whole note.

P. Bass part, measures 84-86. Measure 84 has a sharp sign below the first note. Measure 85 has a sharp sign below the second note. Measure 86 has a whole note.

[#]

87

C.
B.
P.

This system of music covers measures 87 to 90. The Soprano (C.) part begins with a whole rest in measure 87, followed by a melodic line of quarter and eighth notes. The Bass (B.) and Piano (P.) parts provide a steady accompaniment with a mix of quarter and eighth notes.

91

C.
B.
P.

This system of music covers measures 91 to 94. The Soprano (C.) part features a more active melodic line with eighth and sixteenth notes. The Bass (B.) and Piano (P.) parts continue with their accompaniment, showing some rhythmic variation.

96

C.
B.
P.

This system of music covers measures 96 to 100. The Soprano (C.) part has a long, flowing melodic line with a fermata at the end. The Bass (B.) and Piano (P.) parts provide a harmonic foundation with sustained notes and some rhythmic movement.

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, mostly as measures of two whole notes in the duple meter sections and a (perfect) breve in the short triple meter sections. Regular barlines have been introduced: Measures of one whole note in the duple meter sections, and of three whole notes in the triple meter sections.

Performance Notes (*Jeffrey Kurtzman*)

This is a lively piece with a strong rhythmic and melodic profile, suggesting a moderately quick 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.

The internal cadence in measures 22–23 requires a chord with a major third on D in measure 22 as the penultimate chord of the cadence. Cadences were typical points that performers embellished with improvised ornamentation in the seventeenth century, such as measures 10–11, 14–15, 22–23, 27–28, 41–42, 51–52, 92–93 and the elongated final cadence, 97–101, which invites extensive and elaborate embellishment.

CRITICAL NOTES

Canto p. 30: Canzon Basso, & Soprano; Basso p. 30: Canzon Basso, & Soprano; Partitura p. 31: Basso, & Soprano.