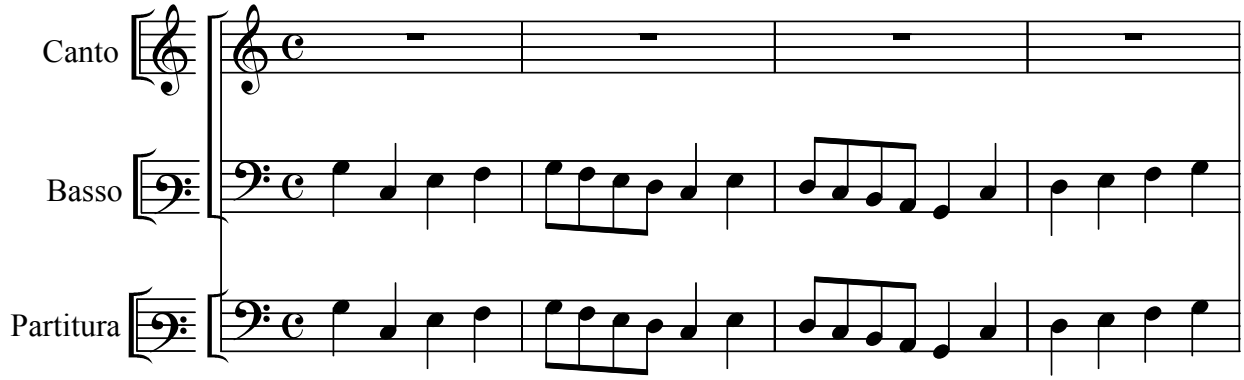
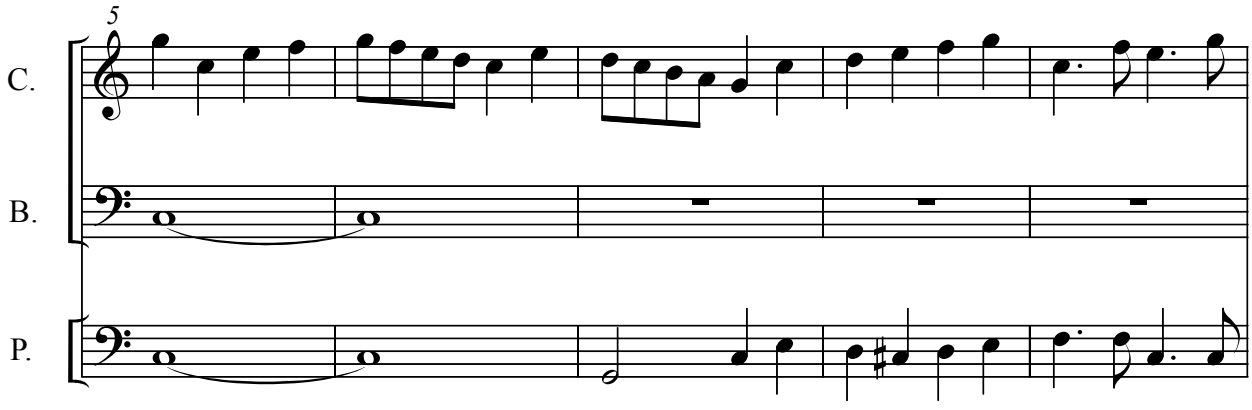
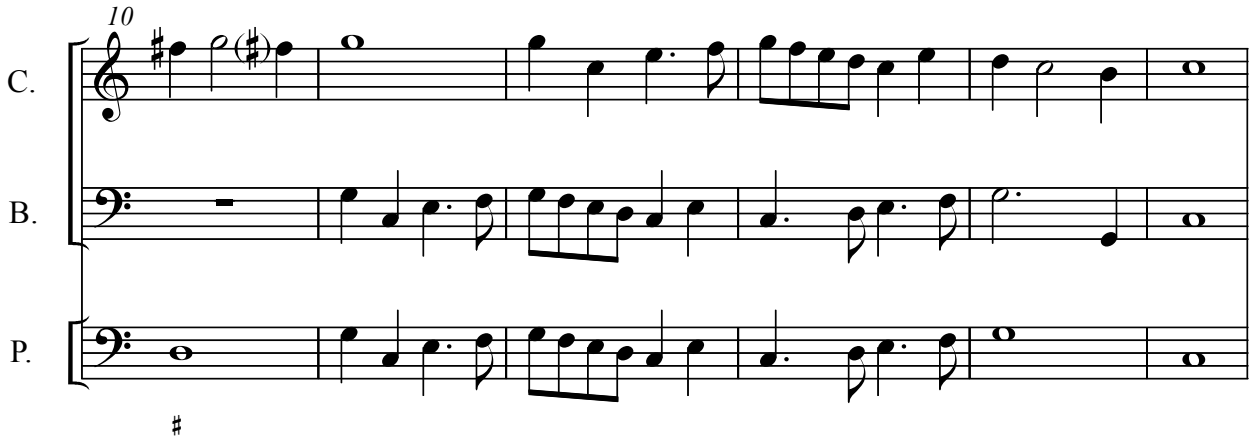
Canzon: Basso e soprano

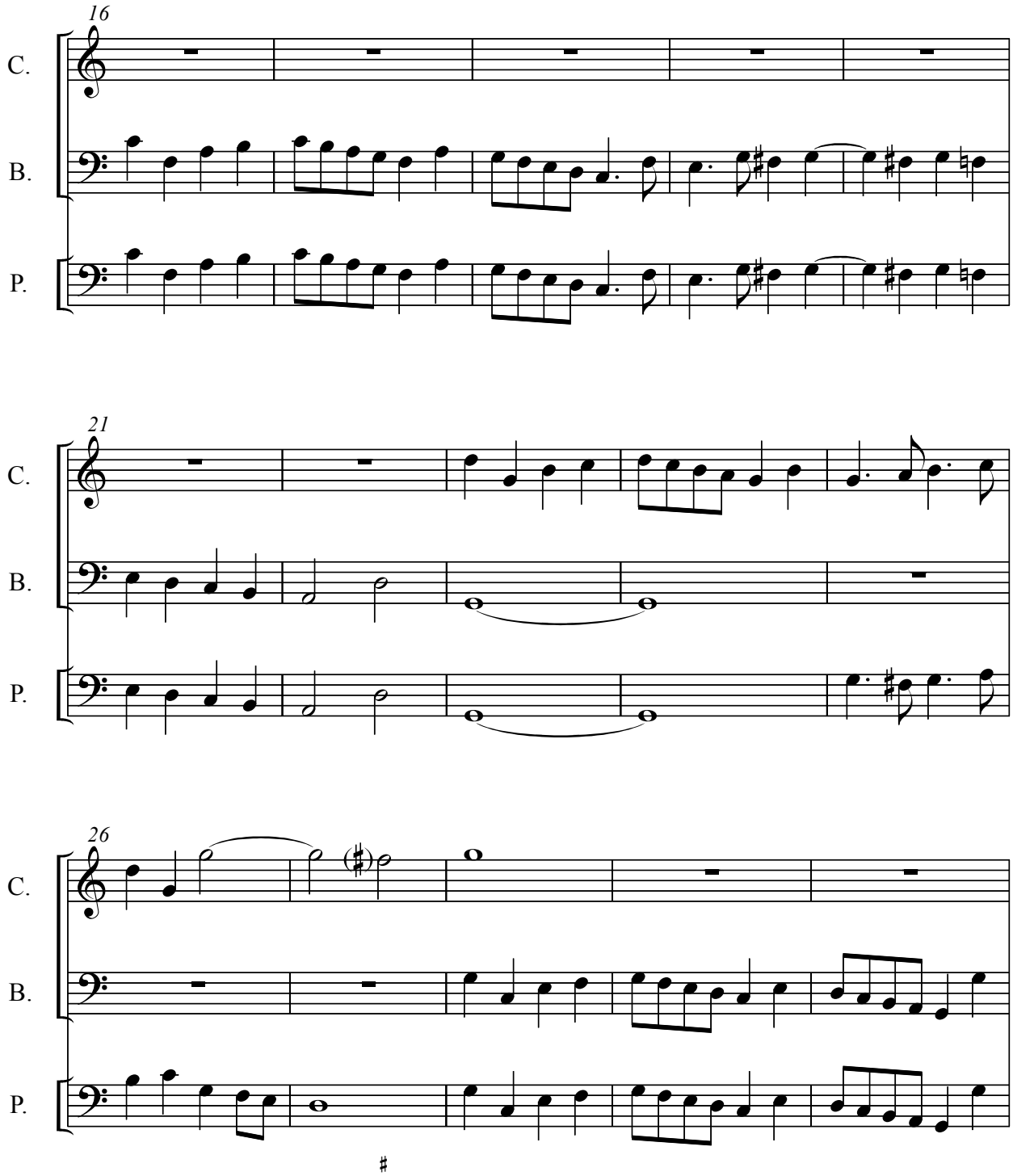
Giovanni Battista Riccio
Edited by Niels Martin Jensen

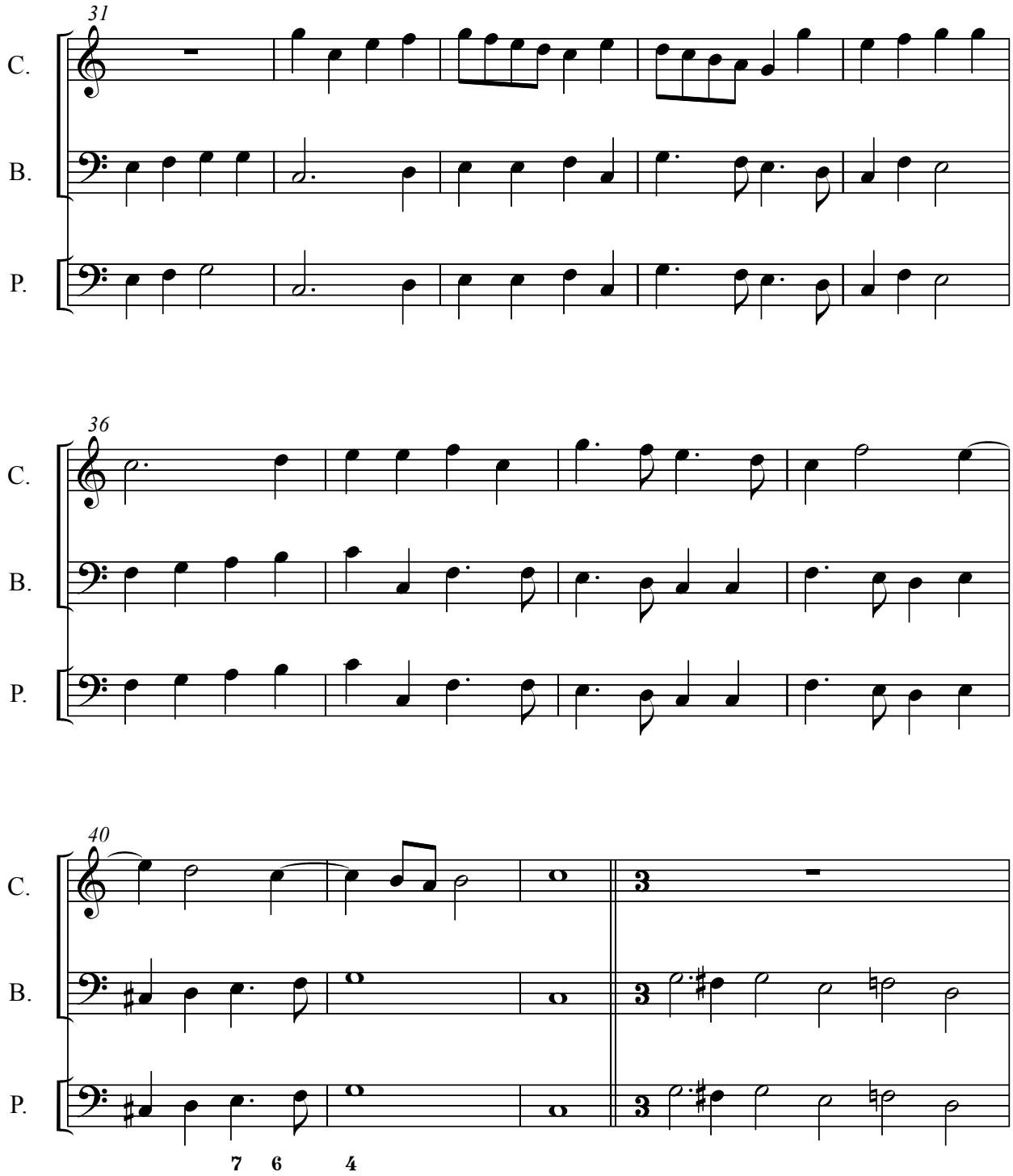


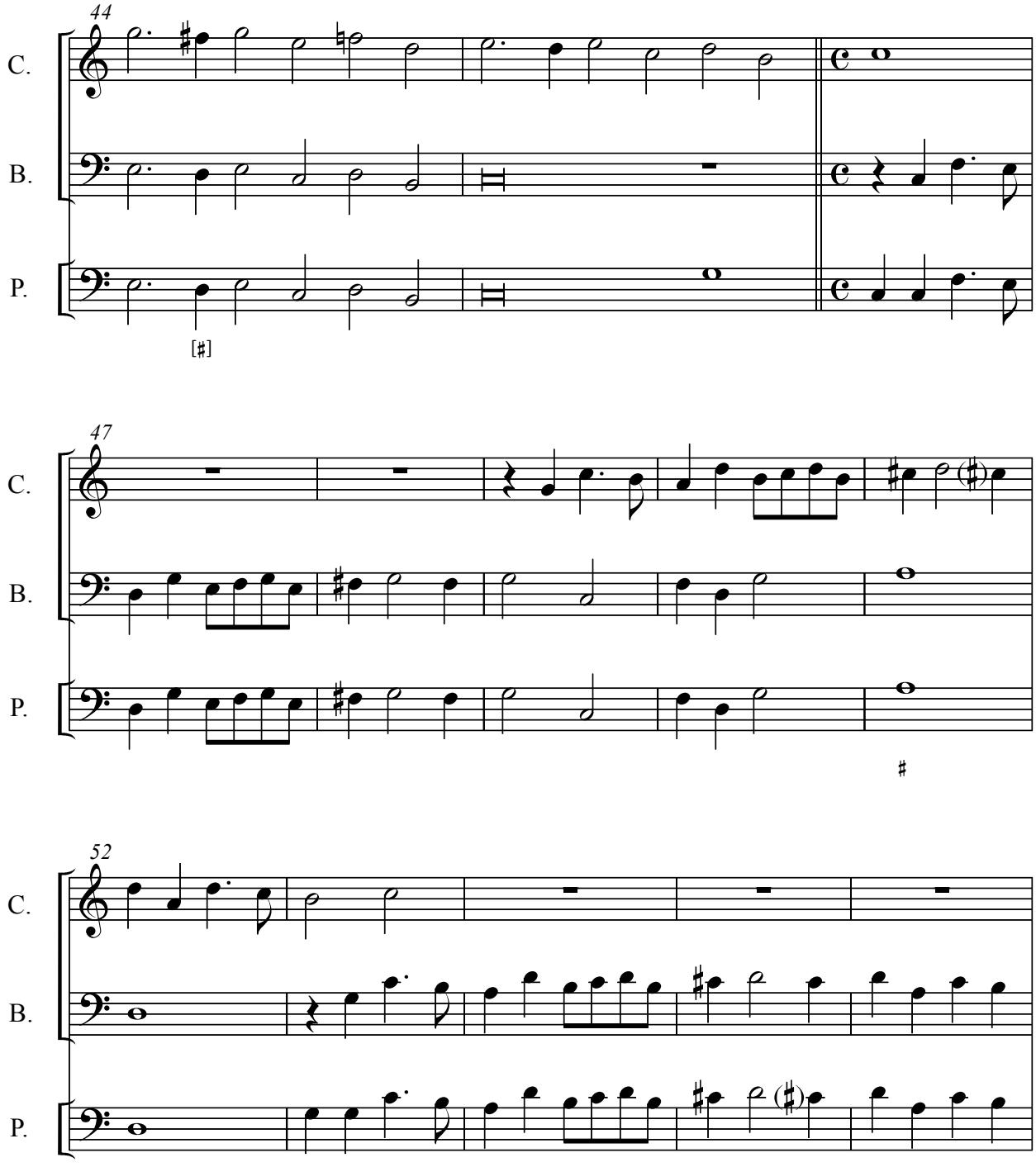
© Niels Martin Jensen, 2015

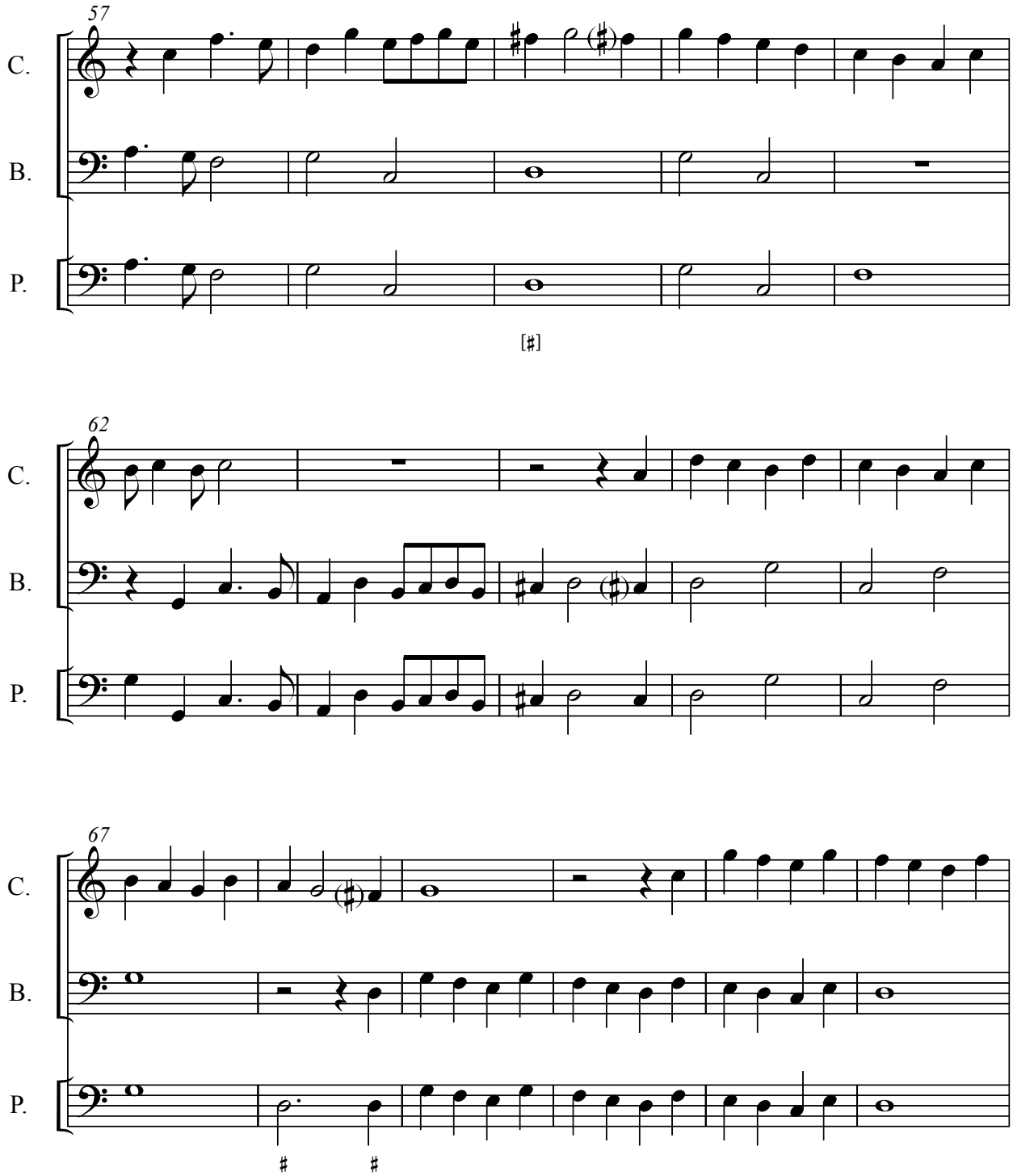


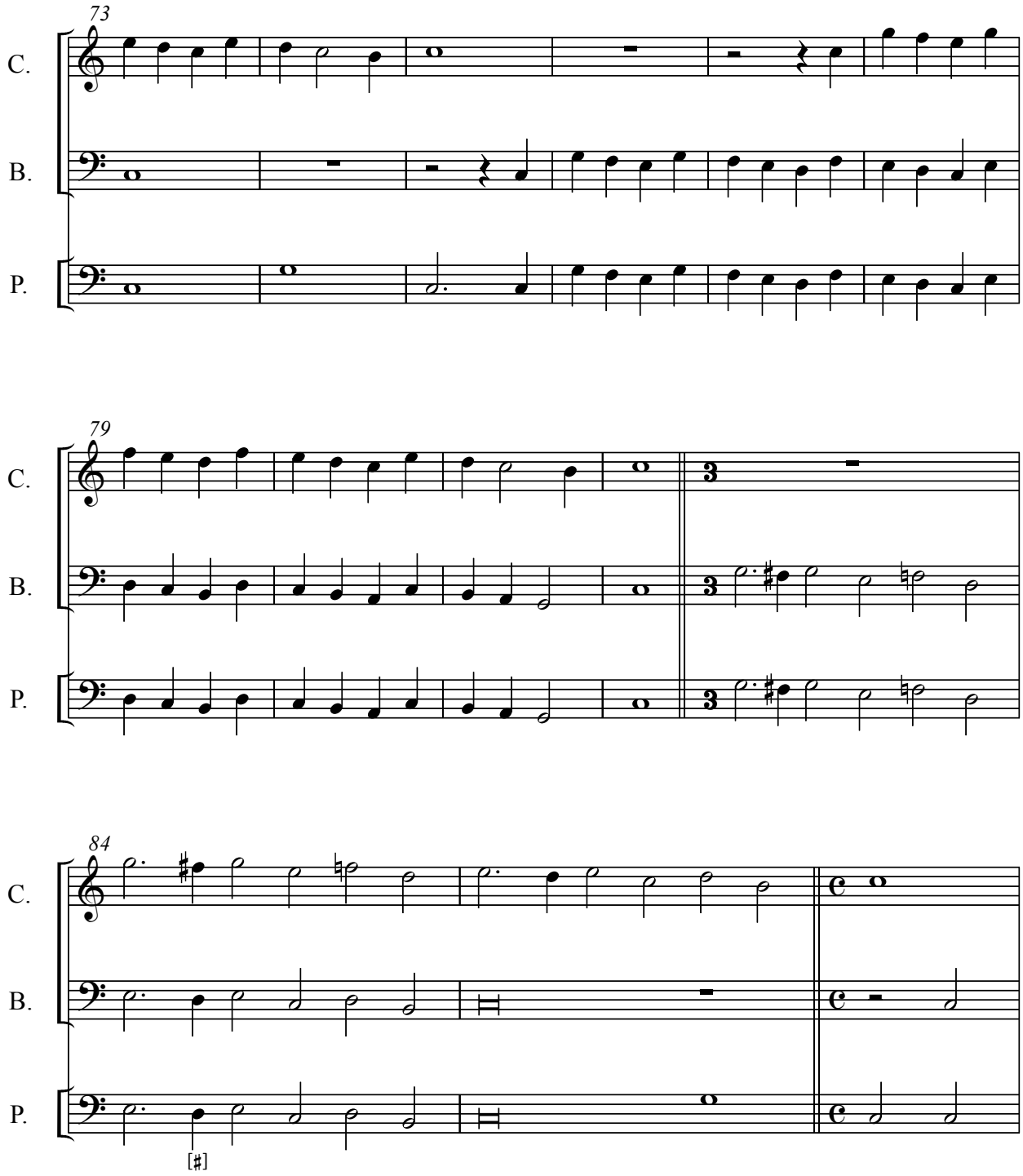


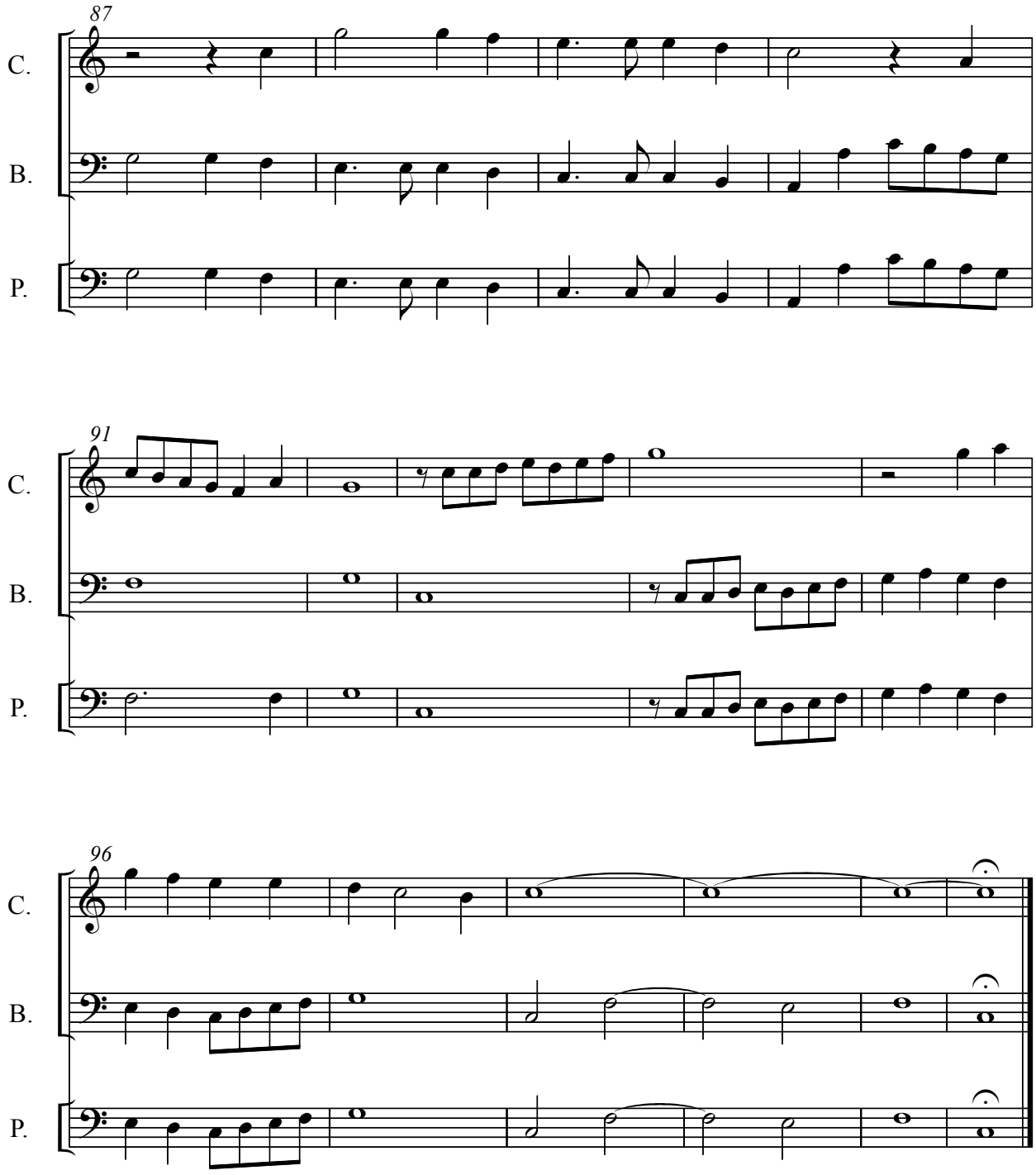

16
C.
B.
P.
21
C.
B.
P.
26
C.
B.
P.


31
C.
B.
P.
36
C.
B.
P.
40
C.
B.
P.
7 6 4


44
C.
B.
P.
[♯]
47
C.
B.
P.
♯
52
C.
B.
P.


57
C.
B.
P.
[♯]
62
C.
B.
P.
67
C.
B.
P.


73
C.
B.
P.
79
C.
B.
P.
84
C.
B.
P.
[♯]


87
C.
B.
P.
91
C.
B.
P.
96
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, 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**.**