

Canzon: Basso e soprano

Giovanni Battista Riccio

Edited by Niels Martin Jensen

The musical score consists of three staves: Canto (soprano) in treble clef, Basso (bass) in bass clef, and Partitura (full score) which shows both staves together. The key signature is common time (C). The music features eighth-note patterns and some sixteenth-note figures. The Basso staff has several rests at the beginning of the piece.

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Continuation of the musical score from measure 5. The Canto (soprano) staff begins with a series of eighth-note pairs. The Basso (bass) and Partitura (full score) staves follow, showing the bass line and harmonic progression. The bass line includes notes with stems pointing up and down. Measure 5 ends with a fermata over the bass line. Measure 6 begins with a bass note followed by a series of eighth-note pairs. The bass line continues with eighth-note pairs throughout the section.

[b]

Continuation of the musical score from measure 10. The Canto (soprano) staff begins with a single note followed by a series of eighth-note pairs. The Basso (bass) and Partitura (full score) staves follow. The bass line includes notes with stems pointing up and down. Measure 10 ends with a fermata over the bass line. Measure 11 begins with a bass note followed by a series of eighth-note pairs. The bass line continues with eighth-note pairs throughout the section. Measure 12 begins with a bass note followed by a series of eighth-note pairs. The bass line continues with eighth-note pairs throughout the section.

[#]

C. 15

B.

P.

C. 20

B.

P.

C. 23

B.

P.

[b]

C. 26

B.

P.

C. 30

B.

P.

C. 35

B.

P.

6 [#]

[#] [#]

The musical score consists of three staves: Soprano (C), Basso (B), and Piano (P). The notation is a form of tablature where vertical stems represent pitch and horizontal dashes represent duration. Measure numbers 40, 45, and 50 are marked above the staves.

Measure 40:

- C:** Treble clef, G clef. Notes: eighth note, sixteenth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note.
- B:** Bass clef, F clef. Notes: eighth note, sixteenth note, eighth note.
- P:** Bass clef, F clef. Notes: eighth note, sixteenth note, eighth note.

Measure 45:

- C:** Treble clef, G clef. Notes: eighth note, eighth note.
- B:** Bass clef, F clef. Notes: eighth note, eighth note.
- P:** Bass clef, F clef. Notes: eighth note, sixteenth note, eighth note.

Measure 50:

- C:** Treble clef, G clef. Notes: eighth note, eighth note.
- B:** Bass clef, F clef. Notes: eighth note, eighth note.
- P:** Bass clef, F clef. Notes: eighth note, eighth note.

C. 55

B.

P.

[b]

C. 59

B.

P.

C. 63

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 / IR 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*.