

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 uses a soprano clef. The middle staff is labeled 'Basso' and uses a bass clef. The bottom staff is labeled 'Partitura' and uses a bass clef. The music is in a common time signature (C) and a key signature of one flat (B-flat). The score shows the vocal lines and the lute accompaniment for the first few measures.

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The second system of the musical score consists of three staves labeled C., B., and P. The top staff (C.) is in soprano clef, the middle (B.) and bottom (P.) are in bass clef. The music continues from the first system, showing the vocal lines and the lute accompaniment for measures 5 through 9.

The third system of the musical score consists of three staves labeled C., B., and P. The top staff (C.) is in soprano clef, the middle (B.) and bottom (P.) are in bass clef. The music continues from the second system, showing the vocal lines and the lute accompaniment for measures 10 through 14.

15

C.
B.
P.

This system contains measures 15 through 19. The Soprano part (C.) is written in a treble clef with a key signature of one flat (B-flat). It features a melodic line with eighth and sixteenth notes, including some beamed sixteenth-note passages. The Bass part (B.) and Piano part (P.) are written in bass clefs. The Bass part provides a harmonic accompaniment with a mix of quarter and eighth notes. The Piano part follows a similar rhythmic pattern, often mirroring the Bass line.

20

C.
B.
P.

This system contains measures 20 through 24. The Soprano part (C.) continues its melodic line, featuring a prominent sixteenth-note run in measure 20. The Bass part (B.) and Piano part (P.) continue their accompaniment, with the Bass part showing more rhythmic variety, including some dotted rhythms.

25

C.
B.
P.

This system contains measures 25 through 29. The Soprano part (C.) has a more spacious texture with longer note values, including a whole note in measure 25. The Bass part (B.) and Piano part (P.) continue with a steady accompaniment, primarily using quarter and eighth notes.

31

C. B. P.

This system of music covers measures 31 to 35. The Soprano (C.) part begins with a whole rest in measure 31, followed by a melodic line starting in measure 32. The Bass (B.) and Piano (P.) parts provide a harmonic accompaniment, with the Bass line featuring a dotted half note in measure 32 and a whole note in measure 33. The Piano part has a similar rhythmic pattern. The system concludes with a double bar line in measure 35.

36

C. B. P.

This system of music covers measures 36 to 40. The Soprano (C.) part has a more active melodic line with eighth and sixteenth notes. The Bass (B.) part has a whole rest in measure 36, followed by a melodic line starting in measure 37. The Piano (P.) part continues the accompaniment with a steady eighth-note pattern. The system concludes with a double bar line in measure 40.

41

C. B. P.

This system of music covers measures 41 to 45. The Soprano (C.) part features a melodic line with a long note in measure 41 and a phrase in measure 42. The Bass (B.) part has a melodic line with a long note in measure 41 and a phrase in measure 42. The Piano (P.) part continues the accompaniment with a steady eighth-note pattern. The system concludes with a double bar line in measure 45.

46

C.
B.
P.

b b

51

C.
B.
P.

55

C.
B.
P.

b b

60

C. Soprano part, measures 60-63. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. It then descends with quarter notes B4, A4, G4, and ends with a half note F4.

B. Bass part, measures 60-63. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3. It then descends with quarter notes B2, A2, G2, and ends with a half note F2.

P. Bass part, measures 60-63. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3. It then descends with quarter notes B2, A2, G2, and ends with a half note F2.

64

C. Soprano part, measures 64-67. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. It then descends with quarter notes B4, A4, G4, and ends with a half note F4.

B. Bass part, measures 64-67. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3. It then descends with quarter notes B2, A2, G2, and ends with a half note F2.

P. Bass part, measures 64-67. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3. It then descends with quarter notes B2, A2, G2, and ends with a half note F2.

68

C. Soprano part, measures 68-71. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. It then descends with quarter notes B4, A4, G4, and ends with a half note F4.

B. Bass part, measures 68-71. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3. It then descends with quarter notes B2, A2, G2, and ends with a half note F2.

P. Bass part, measures 68-71. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3. It then descends with quarter notes B2, A2, G2, and ends with a half note F2.

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. Regular barlines have been introduced as a whole-note barring,

Performance Notes (*Jeffrey Kurtzman*)

This piece is straightforward without the complications performers often encounter in music of this period. The tempo should be quick, and the slower, more static moments, (see measures 25–32, 50), as well as the slower-moving cadences (see measures 5, 24–25, 44–47, 55–56, 59–60, 65–66, 71–72) invite the performers to add their own ornamentation. The first chord in measure 59 could be considered as the penultimate chord with a major third in a passing cadence to G, but could also be treated as a chord with a minor third before the onset of the succession of cadences to C and then F.

CRITICAL NOTES

Canto p. 28: Canzon Basso, & Soprano; Basso p. 27: Canzon Basso, & Soprano; Partitura p. 29: A. 2 Basso, & Soprano. Canzon.