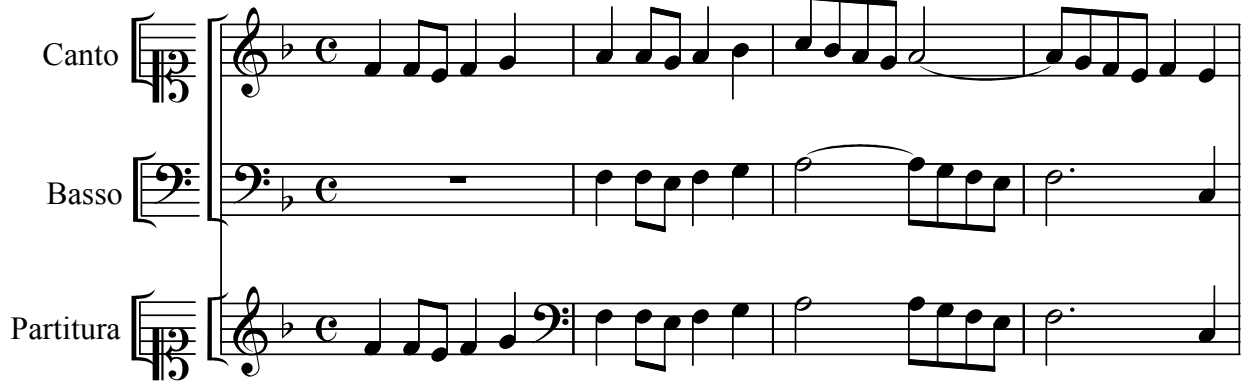
# Canzon: Basso e soprano

**Giovanni Battista Riccio**
Edited by Niels Martin Jensen

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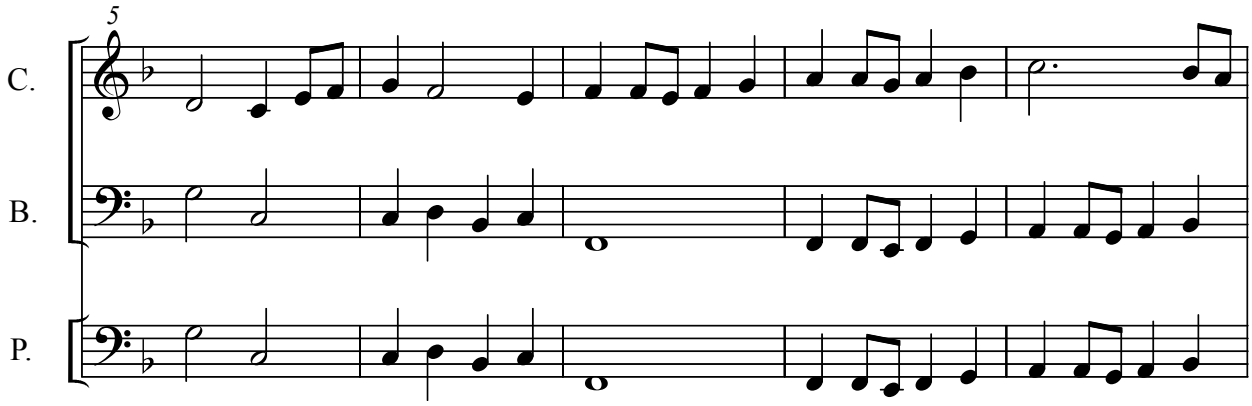
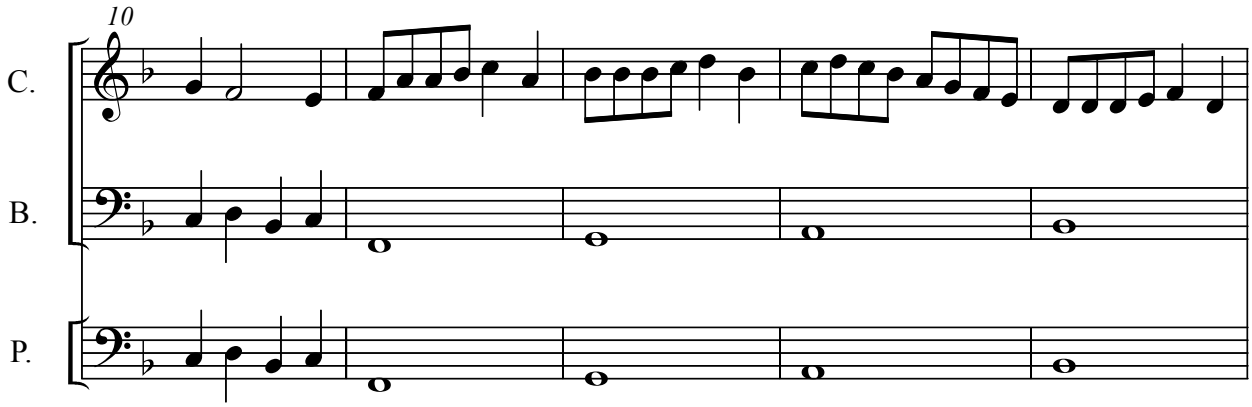
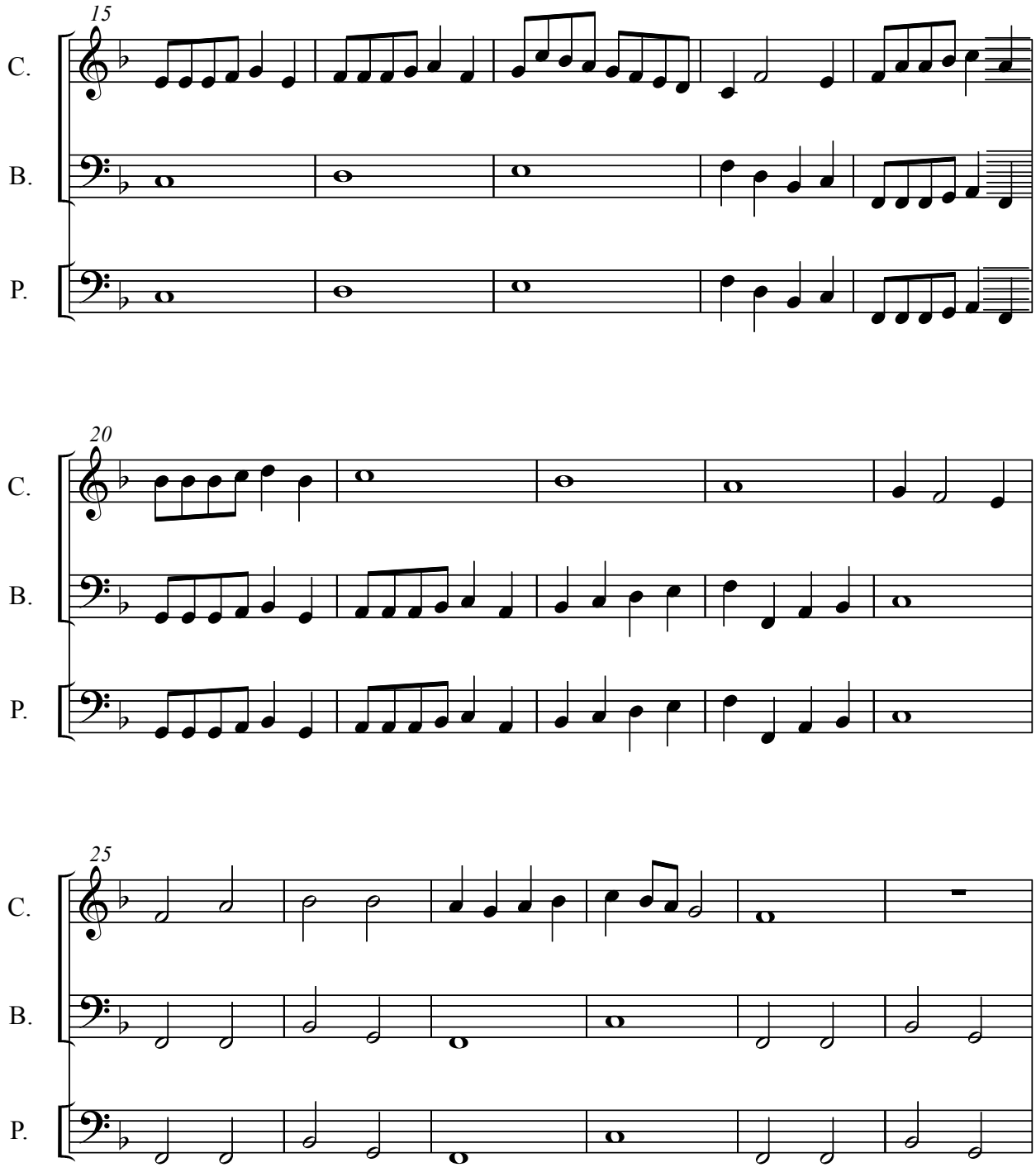
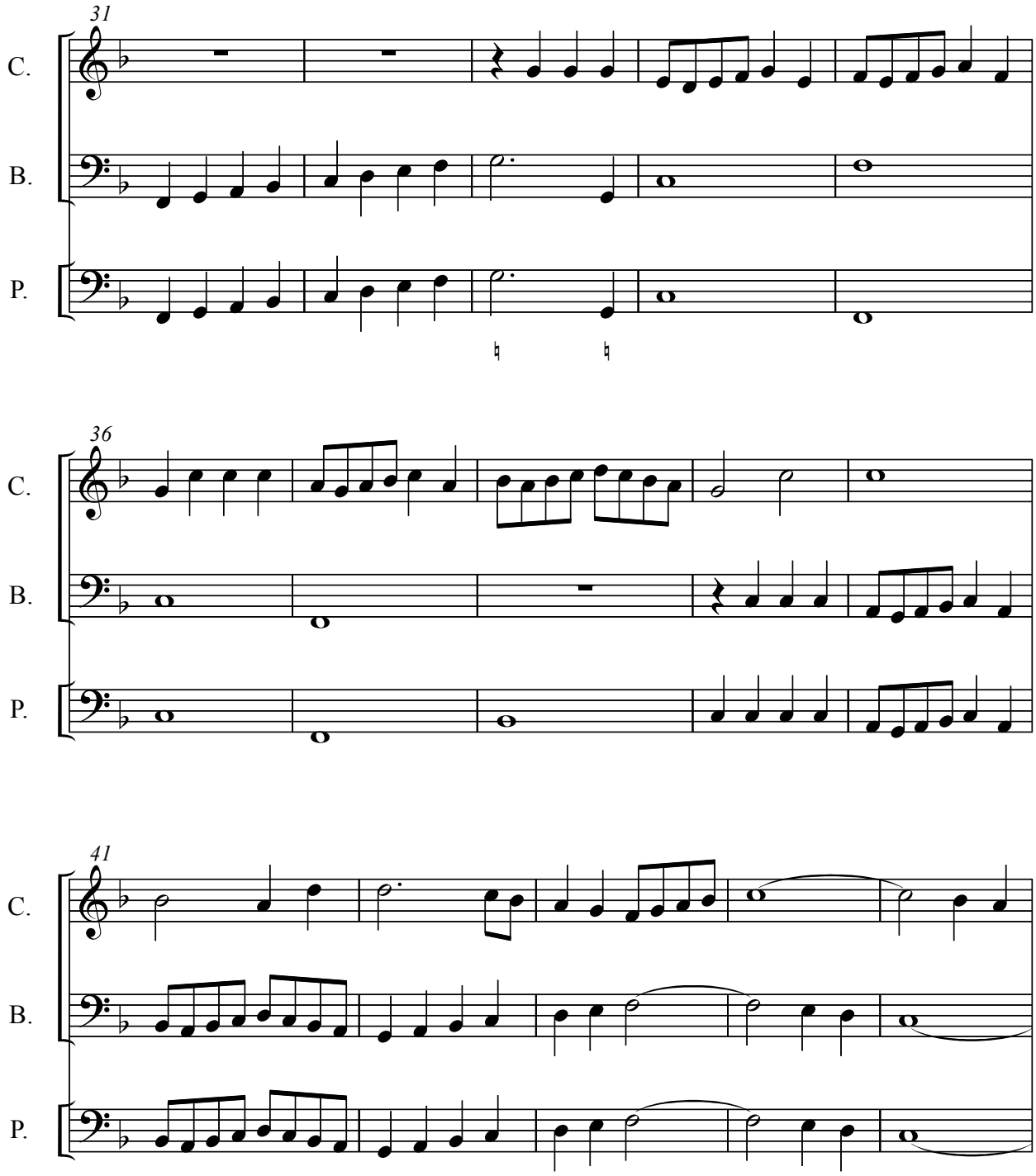
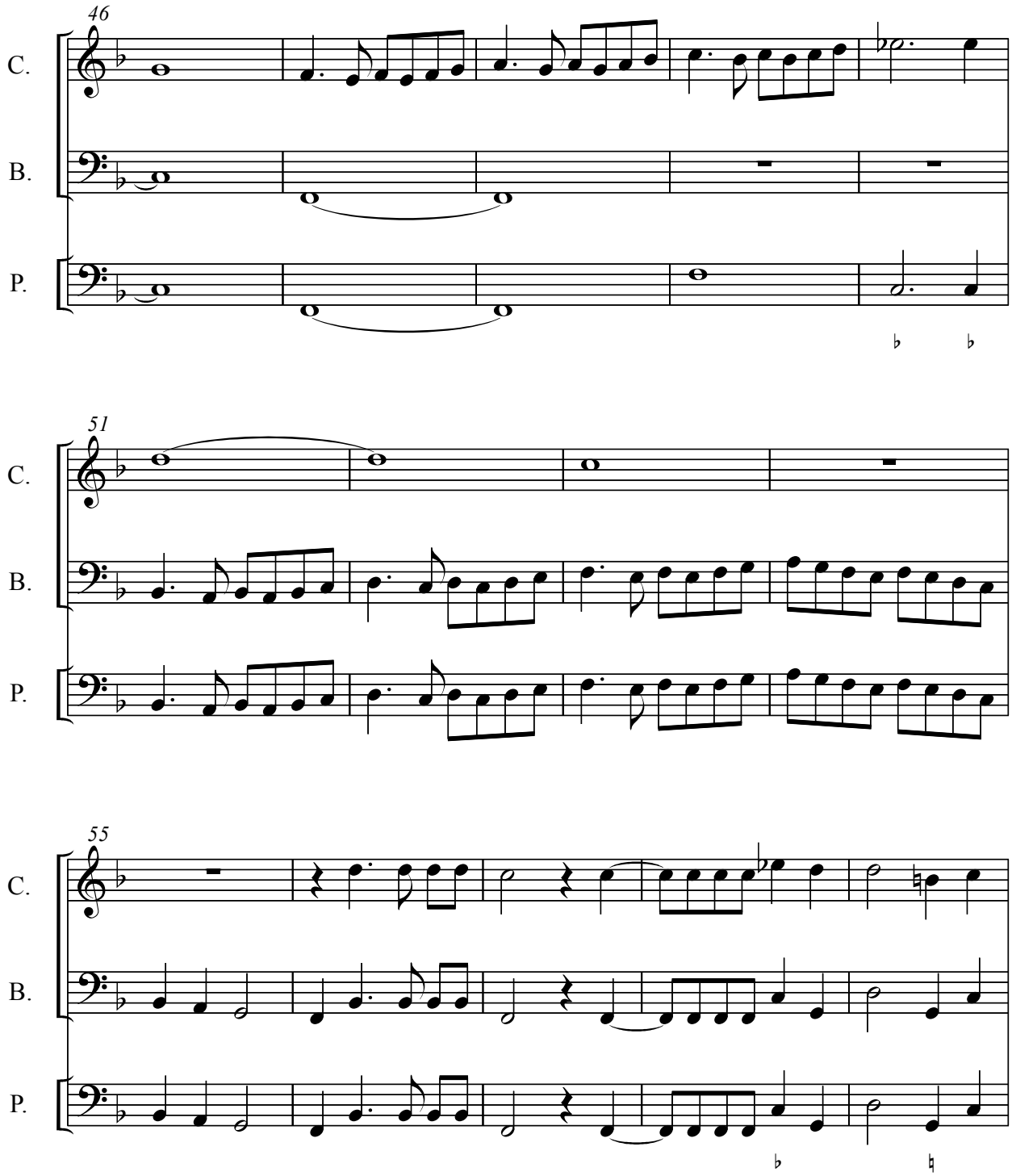
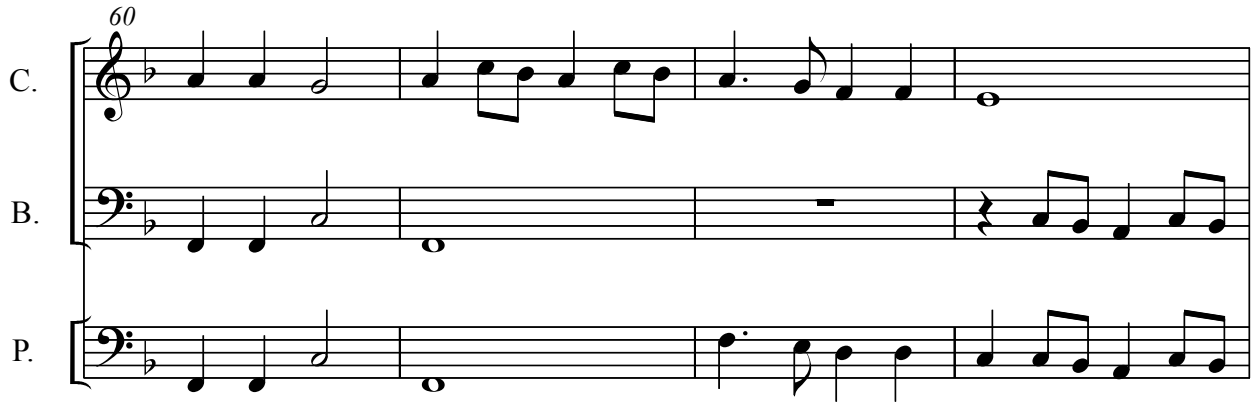


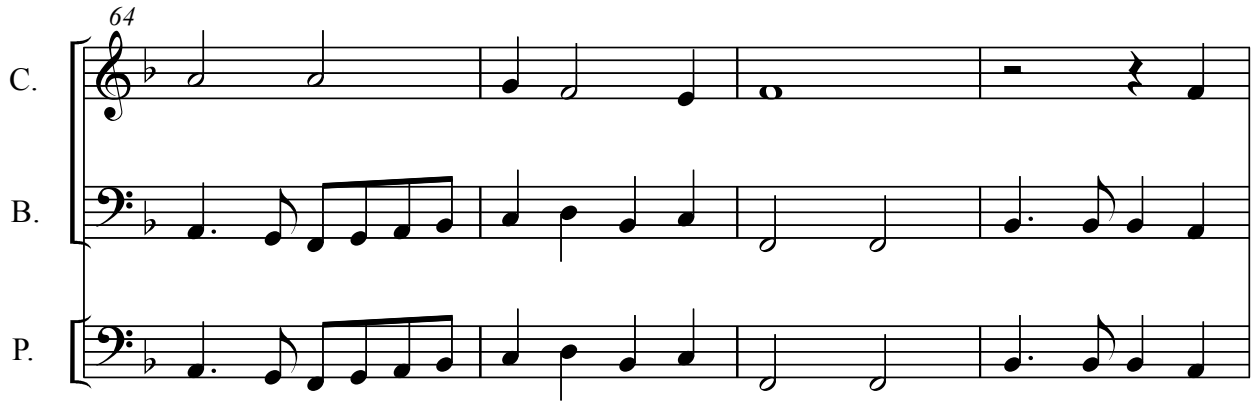



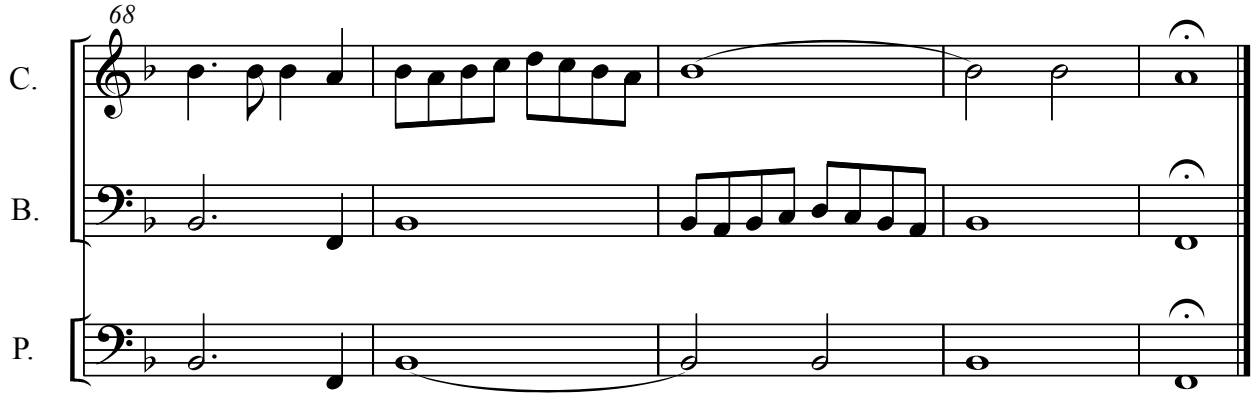

15
C.
B.
P.
20
C.
B.
P.
25
C.
B.
P.


31
C.
B.
P.
36
C.
B.
P.
41
C.
B.
P.


46
C.
B.
P.
51
C.
B.
P.
55
C.
B.
P.


60
C.
B.
P.


64
C.
B.
P.


68
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. 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.