

Canzon Duodecima a doi Tenori (no. 22)

Canzoni, Fantasie et Correnti da suonar ad una, 2, 3, 4, con Basso Continuo (Venetia, 1638)

Bartolomé de Selma y Salaverde (ca.1595 - after 1638)

Tenor Primo

Tenor Secondo

Basso Continuo

(4 3)

T1

T2

BC

(4 #) (#) (#)

T1

T2

BC

b #

T1

T2

BC

(4 #)

21

T1

T2

BC

(#)

25

T1

T2

BC

(4 3)

(4 #)

30

T1

T2

BC

(4 #)

34

T1

T2

BC

37

T1

T2

BC

b

#

42

T1

T2

BC

46

T1

T2

BC

51

T1

T2

BC

55

T1

T2

BC

59

T1

T2

BC

(7 6) ♭ 7 6 5 6 5 6 5 4 3 4 3(♯) 7 6 7 6 6 4 3(♯)

67

T1

T2

BC

forte pian f.

71

T1

T2

BC

p. F. pian f.

75

T1

T2

BC

6

81

T1

T2

BC

(#)

87

T1

T2

BC

(#) (#) ♯ ♯

92

T1

T2

BC

♭ # ♭ # 6 # # ♭ # # #

99

T1

T2

BC

6 # # ♭ # ♭ # ♭ #

106

T1

T2

BC

(#) ♭

114

T1

T2

BC

6 5

121

T1

T2

BC

(4 #)

129

T1

T2

BC

132

T1

T2

BC

(4) #

EDITORIAL NOTES:

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The original tenor clefs are replaced by bass clefs. Key signatures are as in the source. Time signatures are as in the source. Missing barlines in a part that do appear in other parts, are filled.

Note values are as in the source, including blackened notes, which indicate a weak first note and a strong second note, like in hemiolas.

In deviation to the source, notes are altered (corrected) in bar 29 basso continuo last note from d to c, and in bar 131 basso continuo second note from g to a.

Accidentals:

- Flats or sharps in the source that result in a natural sounding note, are replaced by natural symbols. Both at the notes and in the figured bass.
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Beams are modernised.

Suggestions by the editor are placed in brackets or dotted.

Tenor Primo
(+Secondo)

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Tenor Primo

Tenor Secondo

T1

T2

T1

T2

T1

T2

T1

T2

T1

T2

T1

T2

[illegible]

48

T1

T2

54

T1

T2

65

T1

T2

f

p

f.

71

T1

T2

p. F. pian f.

82

T1

T2

88

T1

T2

94

T1

T2

101

T1

T2

109

T1

T2

117

T1

T2

125

T1

T2

131

T1

T2

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Tenor Secondo
(+Primo)

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Tenor Primo

Tenor Secondo

T1

T2

T1

T2

T1

T2

T1

T2

T1

T2

T1

T2

37

T1

T2

42

T1

T2

46

T1

T2

52

T1

T2

57

T1

T2

64

T1

T2

forte

pian

70

T1

T2

f.

p.

F.

pian

74

T1

T2

f.

80

T1

T2

87

T1

T2

93

T1

T2

100

T1

T2

109

T1

T2

117

T1

T2

125

T1

T2

131

T1

T2

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The musical score is written for three parts: Tenor Primo, Tenor Secondo, and Basso Continuo. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into six systems, each starting with a measure number (8, 15, 23, 29, 34). The Tenor Primo part is written in the treble clef, and the Tenor Secondo part is written in the bass clef. The Basso Continuo part is written in the bass clef. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The first system shows the beginning of the piece, with the Tenor Primo part starting on a whole note and the Basso Continuo part starting on a whole note. The second system shows the Tenor Primo part starting on a whole note and the Basso Continuo part starting on a whole note. The third system shows the Tenor Primo part starting on a whole note and the Basso Continuo part starting on a whole note. The fourth system shows the Tenor Primo part starting on a whole note and the Basso Continuo part starting on a whole note. The fifth system shows the Tenor Primo part starting on a whole note and the Basso Continuo part starting on a whole note. The sixth system shows the Tenor Primo part starting on a whole note and the Basso Continuo part starting on a whole note.

39

T1

T2

BC

44

T1

T2

BC

49

T1

T2

BC

55

T1

T2

BC

61

T1

T2

BC

69

T1

T2

BC

74

T1

T2

BC

81

T1

T2

BC

(#) (#)

88

T1

T2

BC

(#) # # # # 6 #

95

T1

T2

BC

6 # #

103

T1

T2

BC

(#)

112

T1

T2

BC

6 5

122

T1

T2

BC

(4 #)

130

T1

T2

BC

(4 #)

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