

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)

Musical score for measures 1-5. The score consists of three staves: Tenor Primo (Bass clef), Tenor Secondo (Bass clef), and Basso Continuo (Bass clef). The key signature is C major (one sharp). Measure 1: Tenor Primo has eighth-note pairs. Measure 2: Tenor Secondo rests. Measure 3: Basso Continuo has eighth-note pairs. Measure 4: Basso Continuo has eighth-note pairs. Measure 5: Basso Continuo has eighth-note pairs. Measure 6: Basso Continuo has eighth-note pairs.

Musical score for measures 6-10. The score consists of three staves: T1 (Bass clef), T2 (Bass clef), and BC (Bass clef). The key signature changes to (A major) at measure 6, then to (D major) at measure 7, then to (G major) at measure 8, and back to (D major) at measure 9. Measure 6: T1 has eighth-note pairs. Measure 7: T2 has eighth-note pairs. Measure 8: BC has eighth-note pairs. Measure 9: BC has eighth-note pairs. Measure 10: BC has eighth-note pairs.

Musical score for measures 11-15. The score consists of three staves: T1 (Bass clef), T2 (Bass clef), and BC (Bass clef). The key signature changes to (F major) at measure 11, then to (C major) at measure 12, then to (G major) at measure 13, then to (D major) at measure 14, and back to (G major) at measure 15. Measure 11: T1 rests. Measure 12: T2 has sixteenth-note pairs. Measure 13: BC has eighth-note pairs. Measure 14: BC has eighth-note pairs. Measure 15: BC has eighth-note pairs.

Musical score for measures 16-20. The score consists of three staves: T1 (Bass clef), T2 (Bass clef), and BC (Bass clef). The key signature changes to (A major) at measure 16, then to (D major) at measure 17, then to (G major) at measure 18, then to (D major) at measure 19, and back to (G major) at measure 20. Measure 16: T1 has eighth-note pairs. Measure 17: T2 has eighth-note pairs. Measure 18: BC has eighth-note pairs. Measure 19: BC has eighth-note pairs. Measure 20: BC has eighth-note pairs.

22

T1

T2

BC

($\frac{4}{4}$ $\frac{3}{4}$)

27

T1

T2

BC

($\frac{4}{4}$ $\frac{\#}{4}$)

($\frac{4}{4}$ $\frac{\#}{4}$)

32

T1

T2

BC

35

T1

T2

BC

\flat

\sharp

$\frac{3}{4}$

39

T1

T2

BC

44

T1

T2

BC

48

T1

T2

BC

54

T1

T2

BC

58

T1

T2

BC

66

T1

T2

BC

This musical score consists of five staves, each representing a different voice: T1 (Tenor 1), T2 (Tenor 2), and BC (Bass/Corno). The music is divided into measures by vertical bar lines. Measure 44 starts with a rest for T1, followed by eighth-note patterns for T2 and BC. Measure 48 begins with a rest for T1, followed by eighth-note patterns for T2 and BC. Measure 54 starts with a rest for T1, followed by sixteenth-note patterns for T2 and BC. Measure 58 starts with a rest for T1, followed by eighth-note patterns for T2 and BC. Measure 66 starts with a rest for T1, followed by eighth-note patterns for T2 and BC. Various dynamic markings are present, such as 'forte' under a section of eighth notes in measure 66, 'pian' under another section of eighth notes, and 'f.' at the end of measure 66. Time signatures change throughout the piece, indicated by numbers above the staff.

71

T1

T2
p.
F.
pian
f.

BC

76

T1

T2

BC

6

82

T1

T2

BC

(##)

88

T1

T2

BC

(##)

94

T1

T2

BC

6 #

101

T1

T2

BC

109

T1

T2

BC

117

T1

T2

BC

6 5

#

125

T1

T2

BC

(4 #)

131

T1

T2

BC

(4 #)

EDITORIAL NOTES:

Edition: Version 18-11-2020 by Patrick Vercammen.

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Clefs are as in the source. 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.
- Accidentals in the source that are not needed in modern notation, are mostly placed as small accidentals above the notes.
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Beams are modernised.

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Tenor Primo
(+Secondo)

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The musical score consists of six staves of music. The top staff is labeled "Tenor Primo" and the second staff from the top is labeled "Tenor Secondo". Below these are four bass staves, each labeled T1 or T2. The first section starts with Tenor Primo playing a melodic line in common time, while Tenor Secondo rests. The subsequent sections show various patterns for both tenors and basses, with measure numbers 6, 13, 19, 25, 30, and 34 indicated above the staves.

38

T1

T2

44

T1

T2

49

T1

T2

55

T1

T2

60

T1

T2

67

T1

T2

forte

pian

f.

p.

72

T1

T2

F.

pian

f.

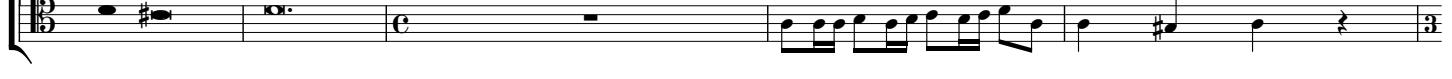
77

T1

T2

84

T1 

T2 

89

T1 

T2 

96

T1 

T2 

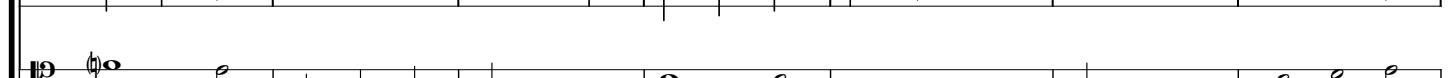
103

T1 

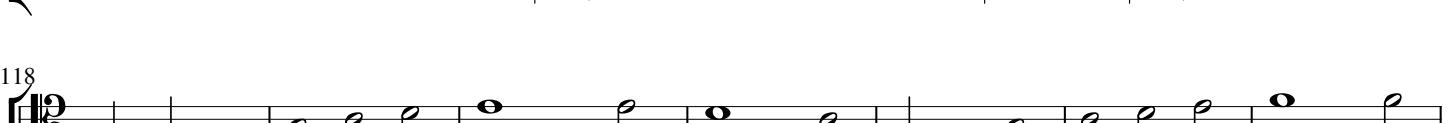
T2 

111

T1 

T2 

118

T1 

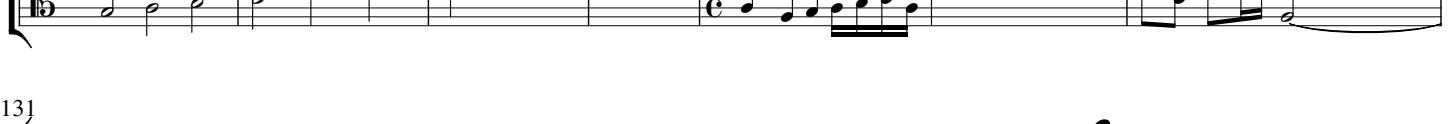
T2 

125

T1 

T2 

131

T1 

T2 

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Tenor Secondo **Canzon Duodecima a doi Tenori (no. 22)**
(+Primo) 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)

8

T1

T2

13

T1

T2

20

T1

T2

25

T1

T2

31

T1

T2

34

T1

T2

37

T1

T2

42

T1

T2

46

T1

T2

52

T1

T2

57

T1

T2

65

T1

T2

70

T1

T2

74

T1

T2

f.

p.

F.

pian

forte

pian

2

Tenor Secondo (+Primo)

Bartolomé de Selma y Salaverde

80

T1

T2

87

T1

T2

93

T1

T2

100

T1

T2

108

T1

T2

117

T1

T2

125

T1

T2

131

T1

T2

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Basso Continuo
(+score)

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Tenor Primo

Tenor Secondo

Basso Continuo

T1

T2

BC

8

15

23

29

34

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

forte

(b) ♫ (♯)

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

pian f. p. F. pian

f.

81

T1 T2 BC

88

T1 T2 BC

95

T1 T2 BC

103

T1 T2 BC

112

T1 T2 BC

122

T1 T2 BC

130

T1 T2 BC

(#)

(#)

(#)

6 # # #

6 # # #

6 # # #

6 # # #

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6 # # #

6 # # #

6 # # #

6 # # #

6 # # #

(4) #

(4) #

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