

Canzon duodecimi toni

Giovanni Gabrieli (c.1547-1612)

Cantus I (choir I, part 1 of 4)

Sacrae symphoniae (Gardano press, Venice, 1597)

1 2 5 10 15 20 25 30 35 40 45 50 55 60 65 70 75 85

Canzon duodecimi toni

Giovanni Gabrieli (c.1547-1612)

Altus I (choir I, part 2 of 4)

Sacrae symphoniae (Gardano press, Venice, 1597)

5

10

15

20

25

30

35

40

45

50

55

60

65

70

75

80

85

Canzon duodecimi toni

Giovanni Gabrieli (c.1547-1612)

Tenor I (choir I, part 3 of 4)

Sacrae symphoniae (Gardano press, Venice, 1597)

The image displays a musical score for the Tenor I part of the 'Canzon duodecimi toni' by Giovanni Gabrieli. The score is written in a single system with ten staves, each beginning with a treble clef and a common time signature (C). The music is in a key signature of one sharp (F#). The score is divided into measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, and 85 marked at the beginning of their respective staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The piece concludes with a double bar line at the end of the eighth staff.

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Tenor I (choir I, part 3 of 4)

Sacrae symphoniae (Gardano press, Venice, 1597)

5

10

15

1

20

1

25

5

30

35

40

45

50

55

60

65

2

70

1

75

80

85

Canzon duodecimi toni

Giovanni Gabrieli (c.1547-1612)

Tenor I (choir I, part 3 of 4)

Sacrae symphoniae (Gardano press, Venice, 1597)

The image displays a musical score for the Tenor I part of 'Canzon duodecimi toni' by Giovanni Gabrieli. The score is written on ten staves, each representing a line of music. The key signature is one sharp (F#), and the time signature is 2/4. The score begins with a treble clef and a 2/4 time signature. The music is characterized by its polyphonic texture, with various rhythmic patterns and melodic lines. The score is divided into measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, and 85 marked at the beginning of their respective lines. The notation includes various note values, rests, and dynamic markings. The score concludes with a double bar line at the end of the eighth line.

Canzon duodecimi toni

Giovanni Gabrieli (c.1547-1612)

Bassus I (choir I, part 4 of 4)

Sacrae symphoniae (Gardano press, Venice, 1597)

4 5

10 2 15 1

20 1 25 5 30

35

40

45

50 1 55

3 60

65 2 70 1

75

80 85

Canzon duodecimi toni

Giovanni Gabrieli (c.1547-1612)

Cantus II (choir II, part 1 of 4)

Sacrae symphoniae (Gardano press, Venice, 1597)

4 5 4 10 15 1 20 25 30 35 40 2 45 50 3 55 4 60 3 65 70 75 # 80 85

Canzon duodecimi toni

Giovanni Gabrieli (c.1547-1612)

Tenor II (choir II, part 3 of 4)

Sacrae symphoniae (Gardano press, Venice, 1597)

The musical score is written for Tenor II and consists of ten staves of music. The key signature is one sharp (F#), and the time signature is 4/2. The score includes various musical notations such as rests, notes, and accidentals. Measure markings are provided at the beginning of several staves: 8, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, and 85. The score concludes with a double bar line at the end of the tenth staff.

Canzon duodecimi toni

Giovanni Gabrieli (c.1547-1612)

Tenor II (choir II, part 3 of 4)

Sacrae symphoniae (Gardano press, Venice, 1597)

4 5 4 10
15 1 20
25 #
30 2 35
40
2 45 2 50 3
55 4 60 3 65
1 70
75
80 85

Canzon duodecimi toni

Giovanni Gabrieli (c.1547-1612)

Tenor II (choir II, part 3 of 4)

Sacrae symphoniae (Gardano press, Venice, 1597)

4 5 4 10
15 1 20
25 #
30 2 35
40
2 45 2 50 3
55 4 60 3 65
1 70
75
80 85

Canzon duodecimi toni

Giovanni Gabrieli (c.1547-1612)

Bassus II (choir II, part 4 of 4)

Sacrae symphoniae (Gardano press, Venice, 1597)

1 4 5 4 10 15 1 20 25 30 2 35 40 2 45 50 3 55 4 60 3 65 1 70 75 80 85