Giovanni Gabrieli

Canzon Duodecimi Toni a 10 Ch 178

Source: Sacrae Symphoniae, Venice 1597 (Gardano Edition)
Original clefs: G2, G2, C1, C1, C2, C2, C3, C3, F3, F4
The virtuosic treble parts are probably for violins, going down to G.
Cornetts have the same range, but the fingering for A and G is the same,
all holes closed, the difference being obtained by lipping.
Quite an ask to lip from A to G and back again at such lightening speed.
Cantus is marked Primus cho, and Septimus is marked Sec cho, but none of the
other parts are assigned to choirs, as they are in truly polychoral works,
so the score has been laid out in order of pitch.
Editorial accidentals are marked with a small circle.

Bar 10, Septimus, 2nd note, # on the 3rd note
Bar 13, Cantus, # on semiquaver F displaced to the following G
Bar 20, Cantus, last two notes, crotchets
Bar 47, Octavus, Breve rest too many
Bar 47, Septimus, last minim's worth, C2 clef,
reverting to G2 in bar 48. second minim's worth
Bar 48, Nonus, Breve rest for semibreve
Bar 49, Tenor and Decimus, one breve rest too many
Bar 49, Cantus, second minim's worth, C2 clef reverting to G2 for the 4th minim's worth
Bar 59 or 60, Bassus, Missing semibreve rest
Bar 62, Cantus, Semibreve E, clashes with Bassus
Bar 62, Quintus, Breve, shortened because of clash with Bassus
Bar 67, Septimus, 16th note supplied by analogy with cantus next bar
Bar 68, Cantus, notated accidentals, C#DEABCDCDC#DCBC#
Bar 69, Cantus, DAFD#ADEFGAF#
A possible interpretation is Bar 68, C in the trill until the last note, which is #
Bar 69, apart from restoring the # from the D to the first F, com sta
Bar 70, Cantus, second G, crotchet
Bar 71, Altus, superfluous breve rest,
Bar 71, Octavus first and second notes, A
Bar 72, Tenor, spurious breve rest.

Canzon Duodecimi Toni a 10

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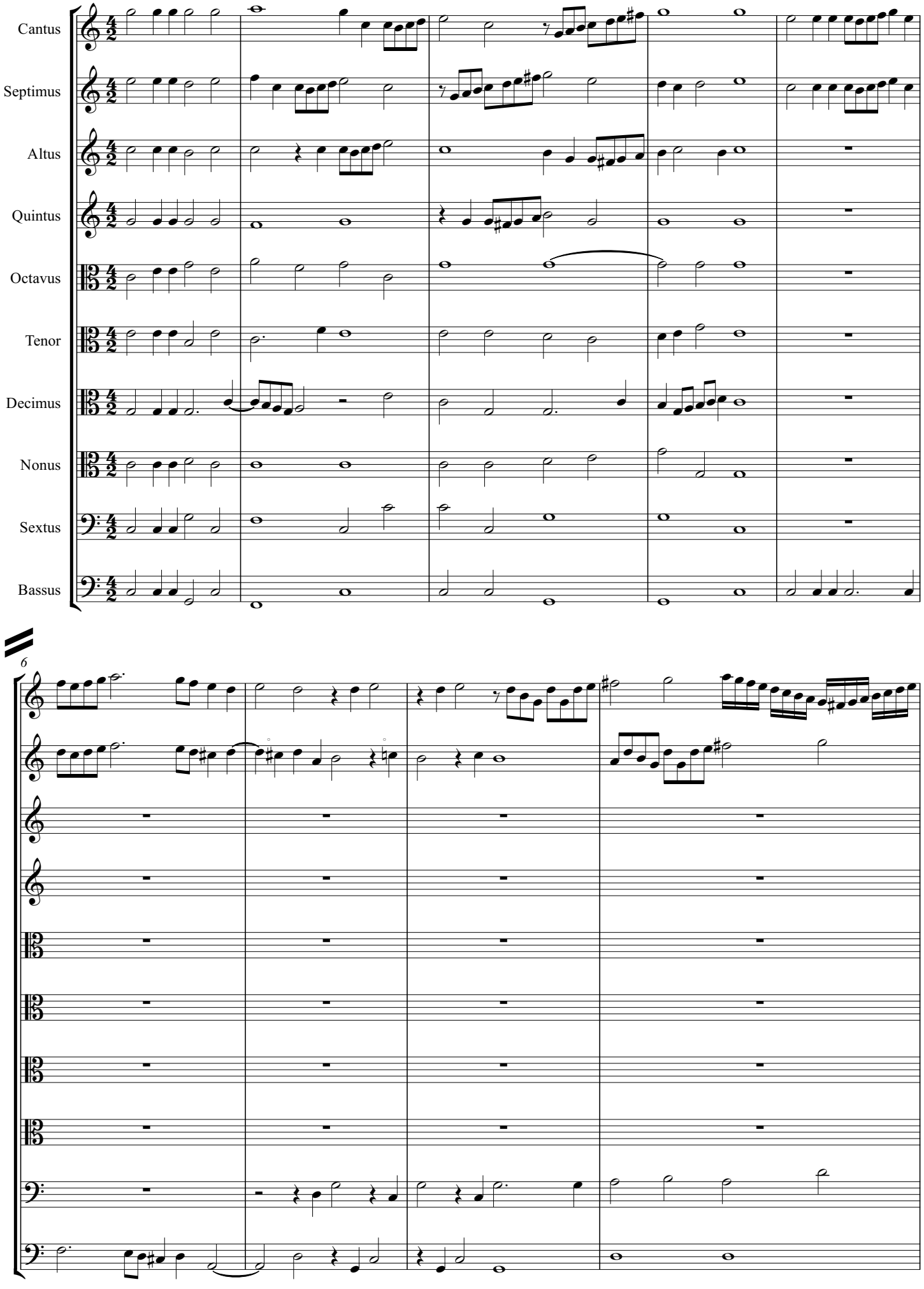

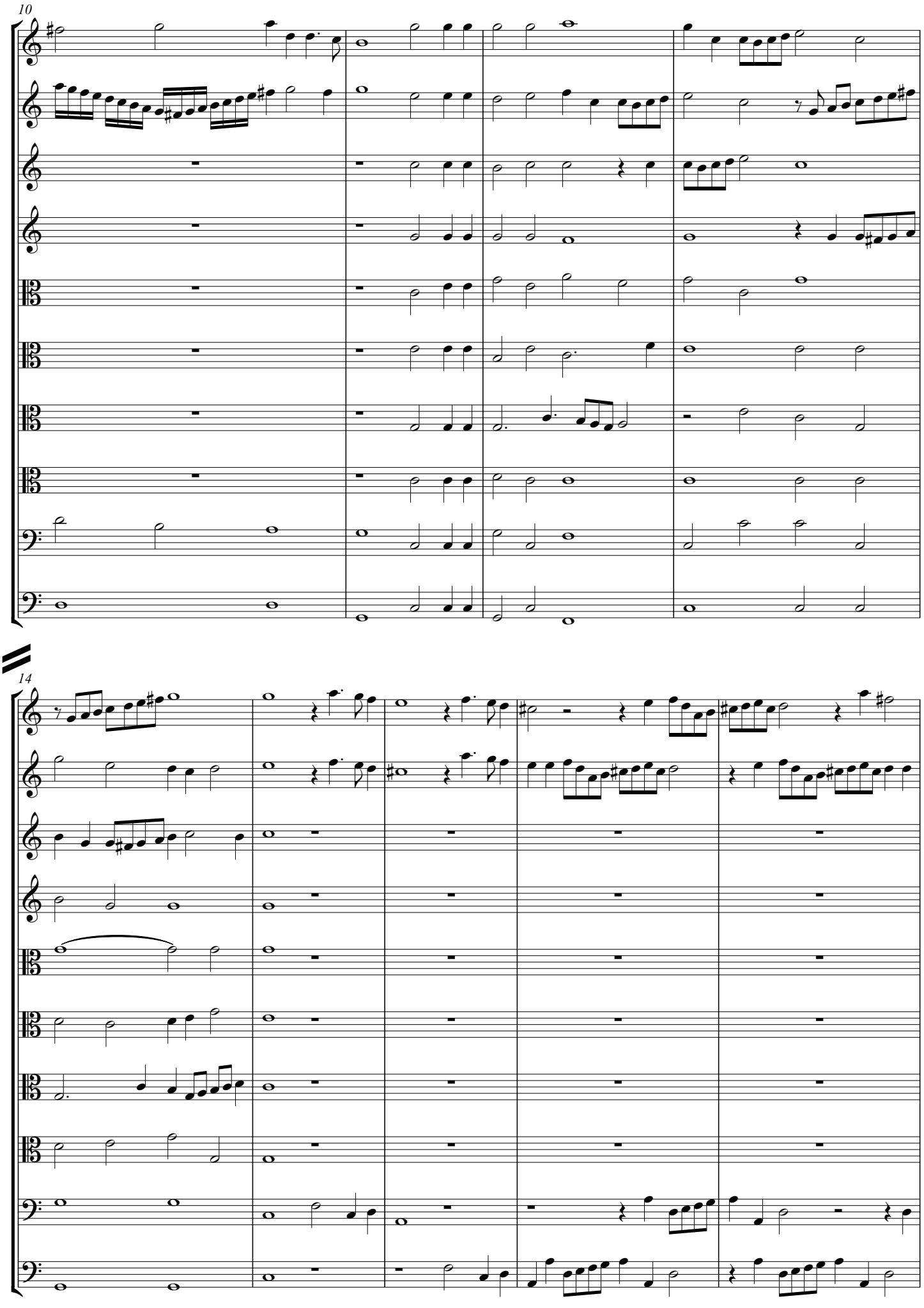
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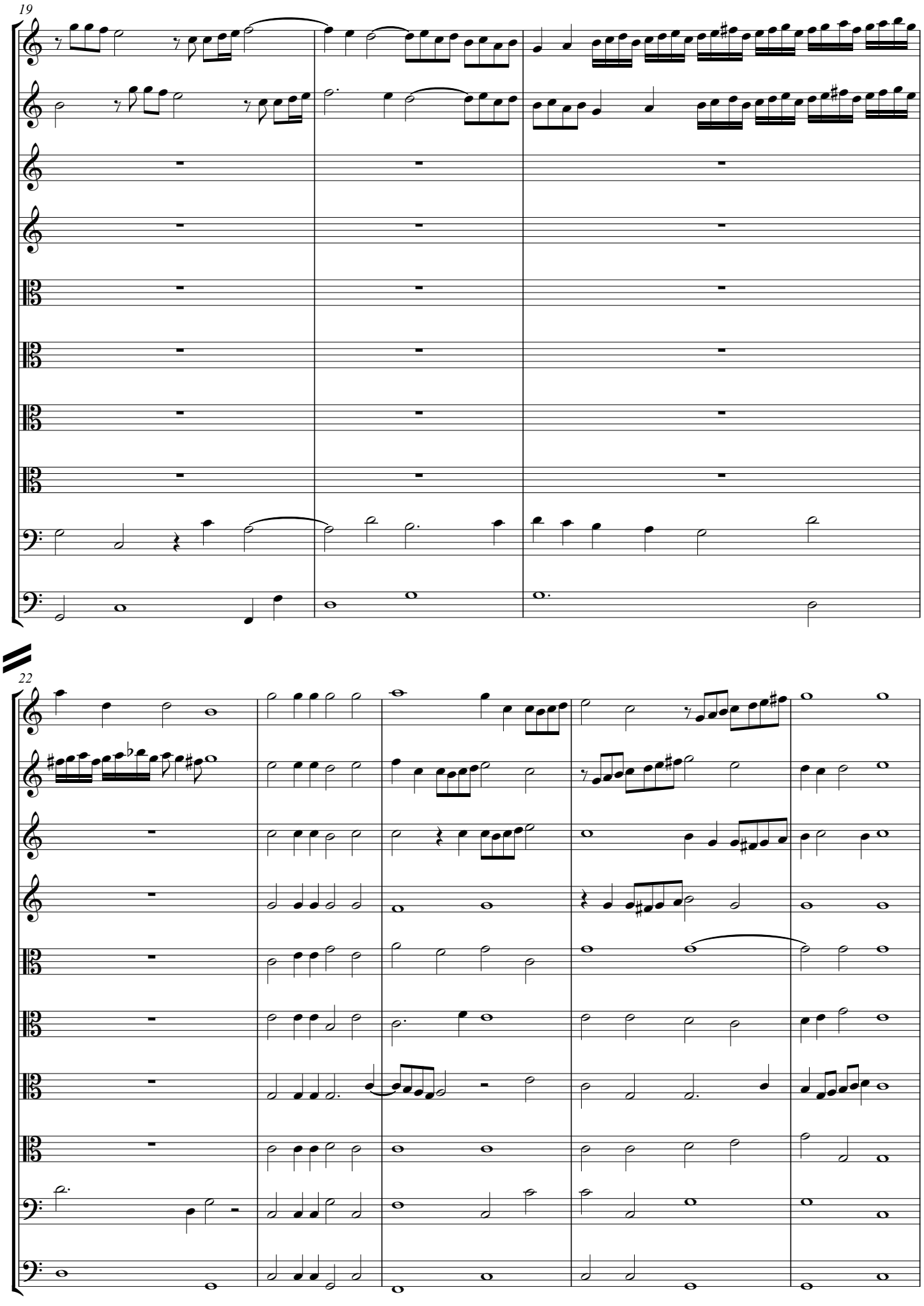
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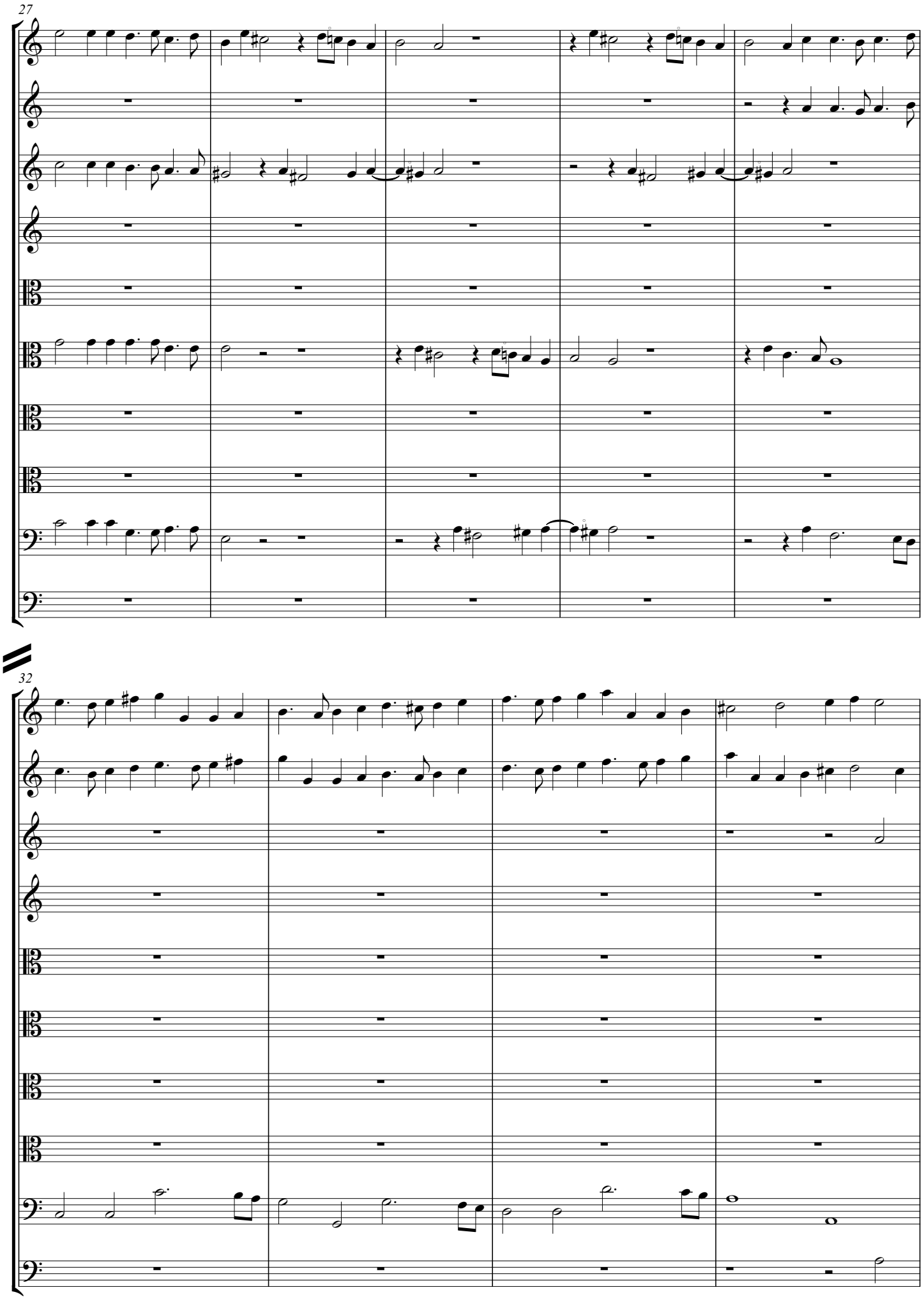
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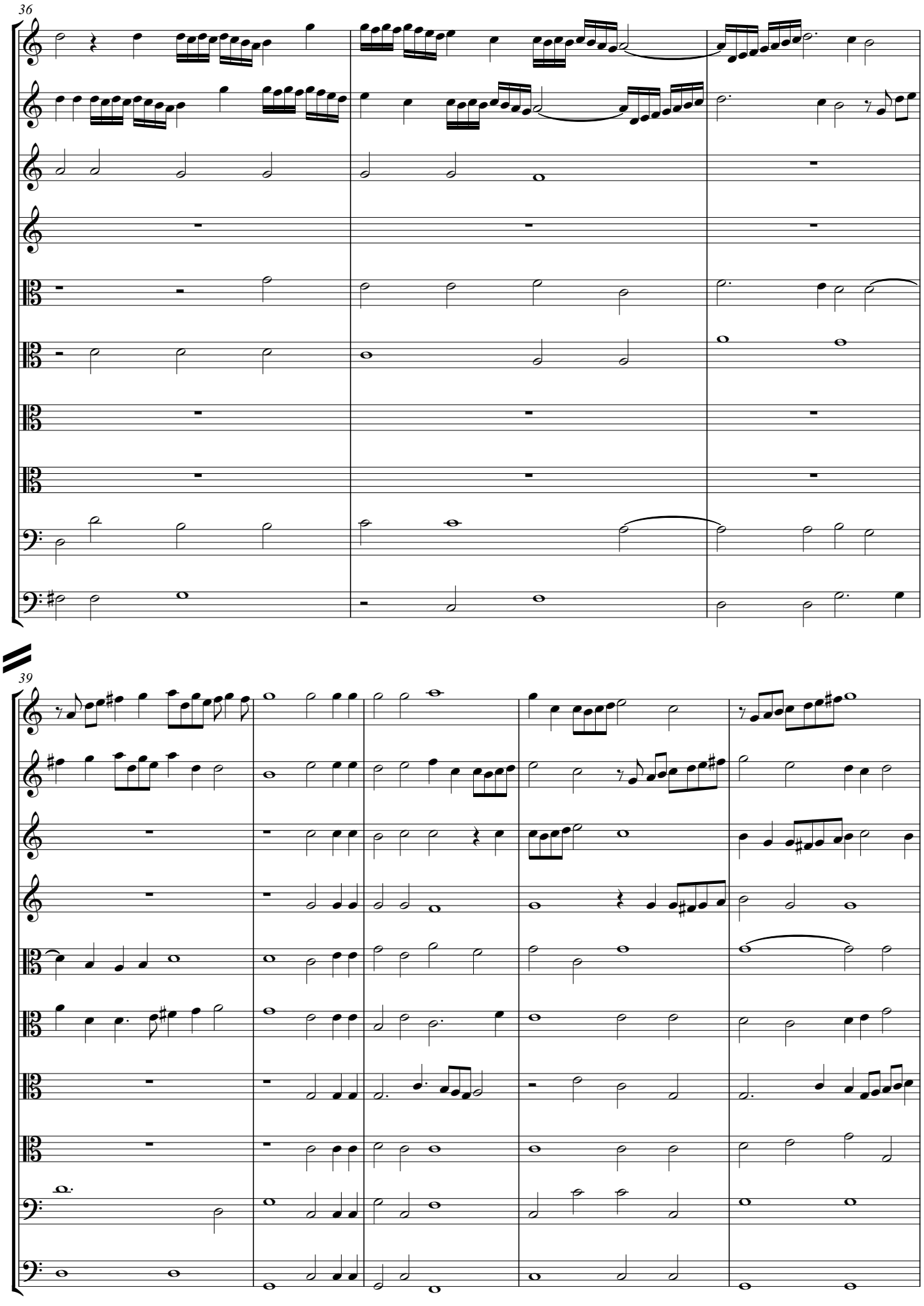
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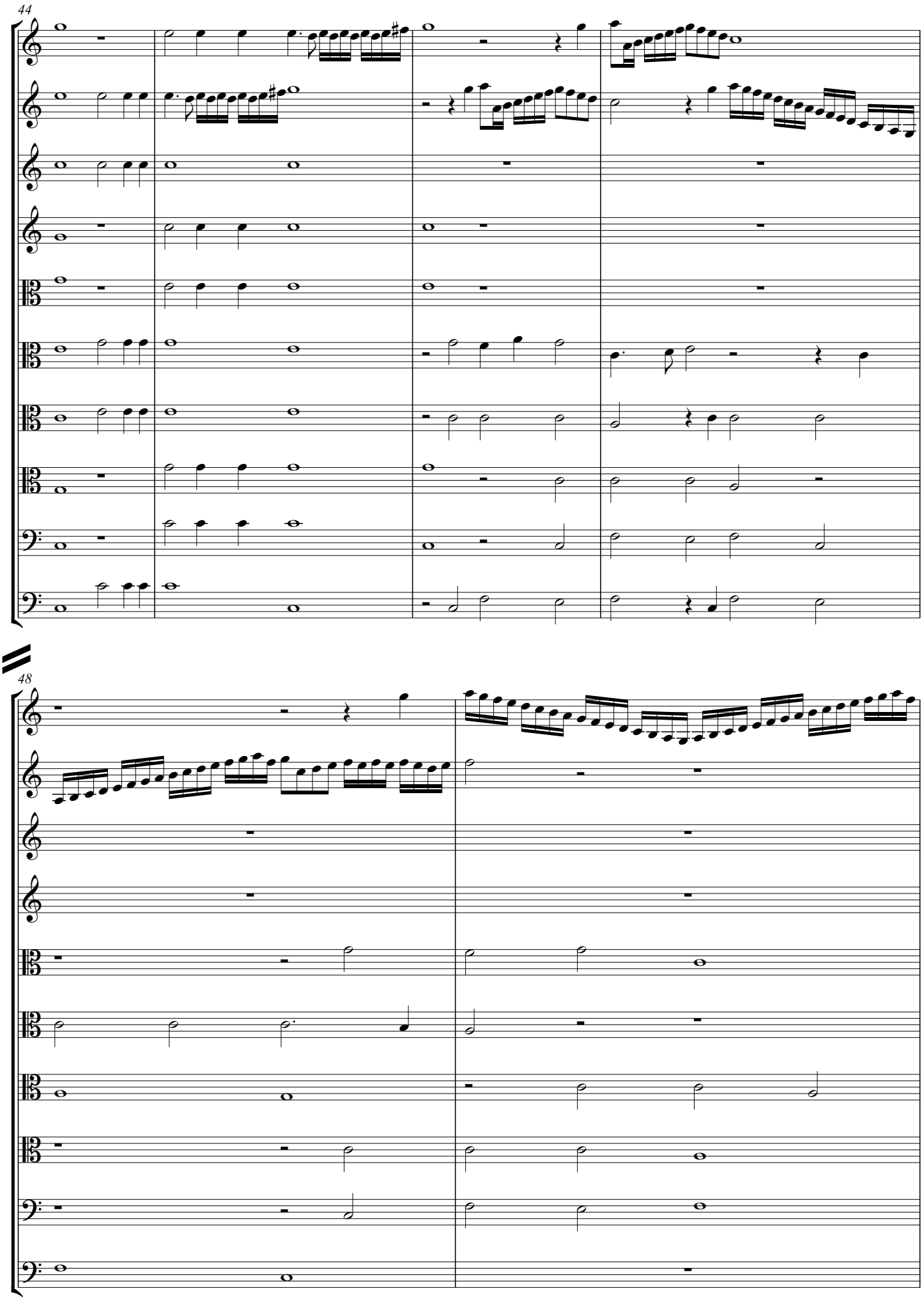
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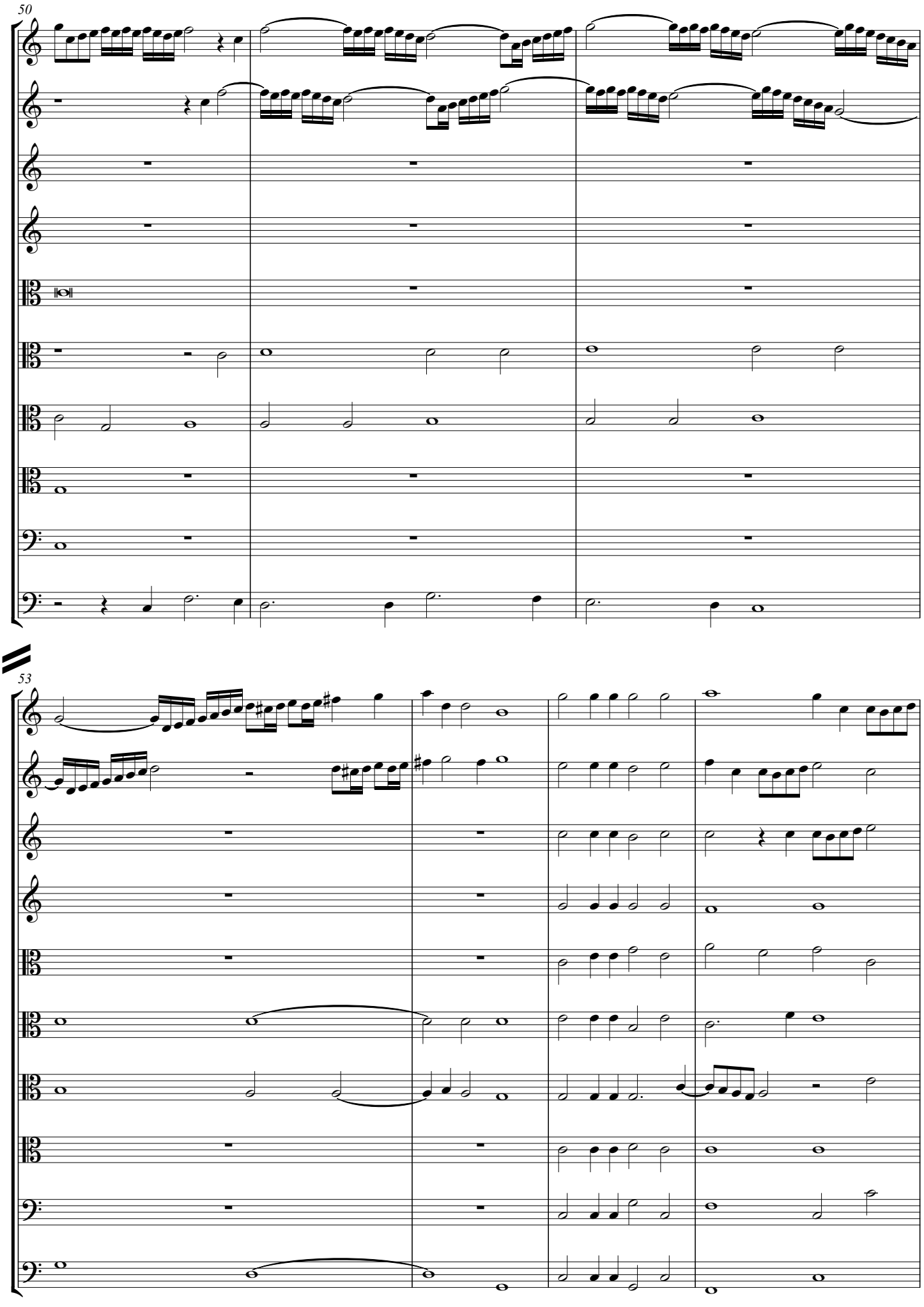
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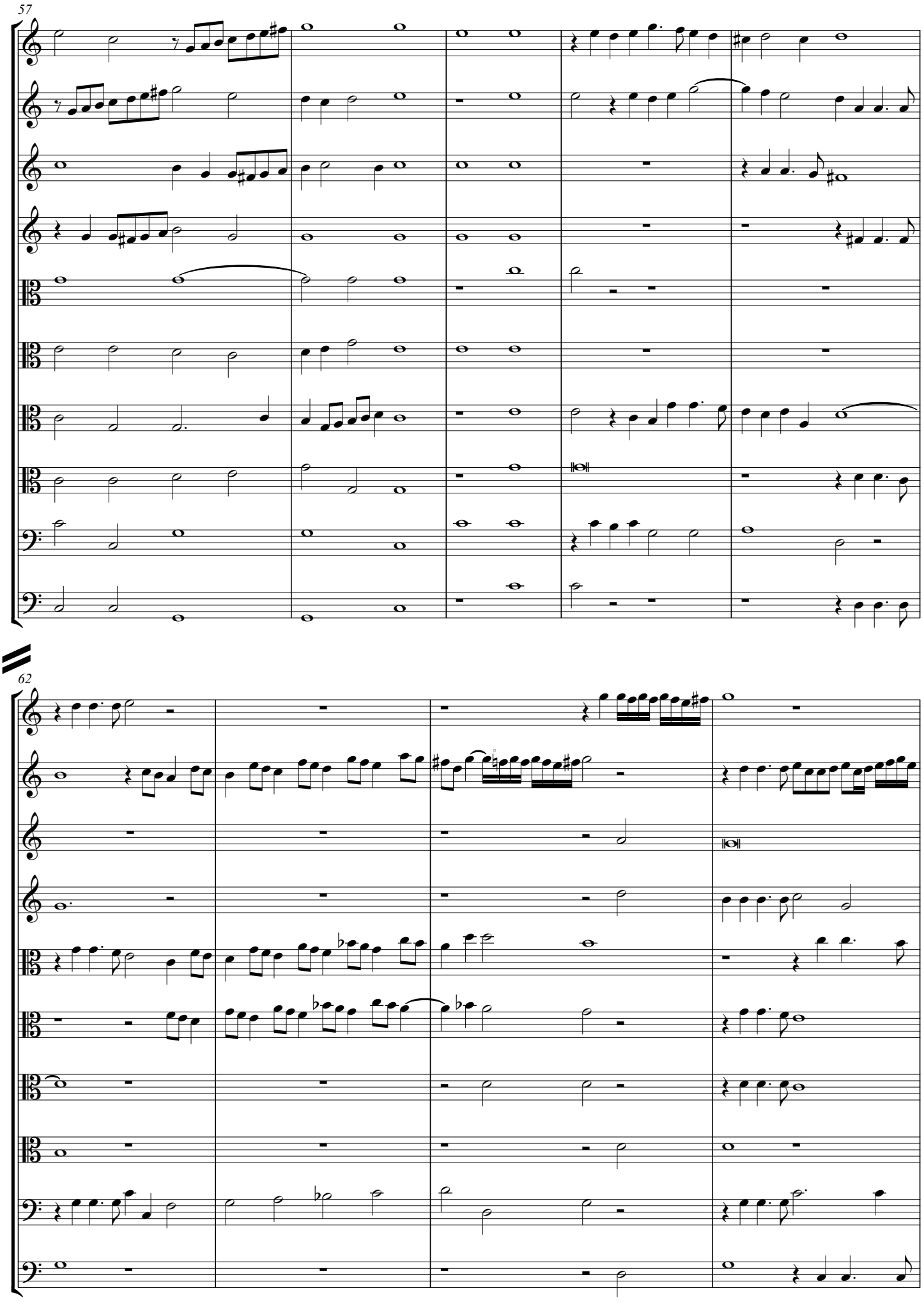
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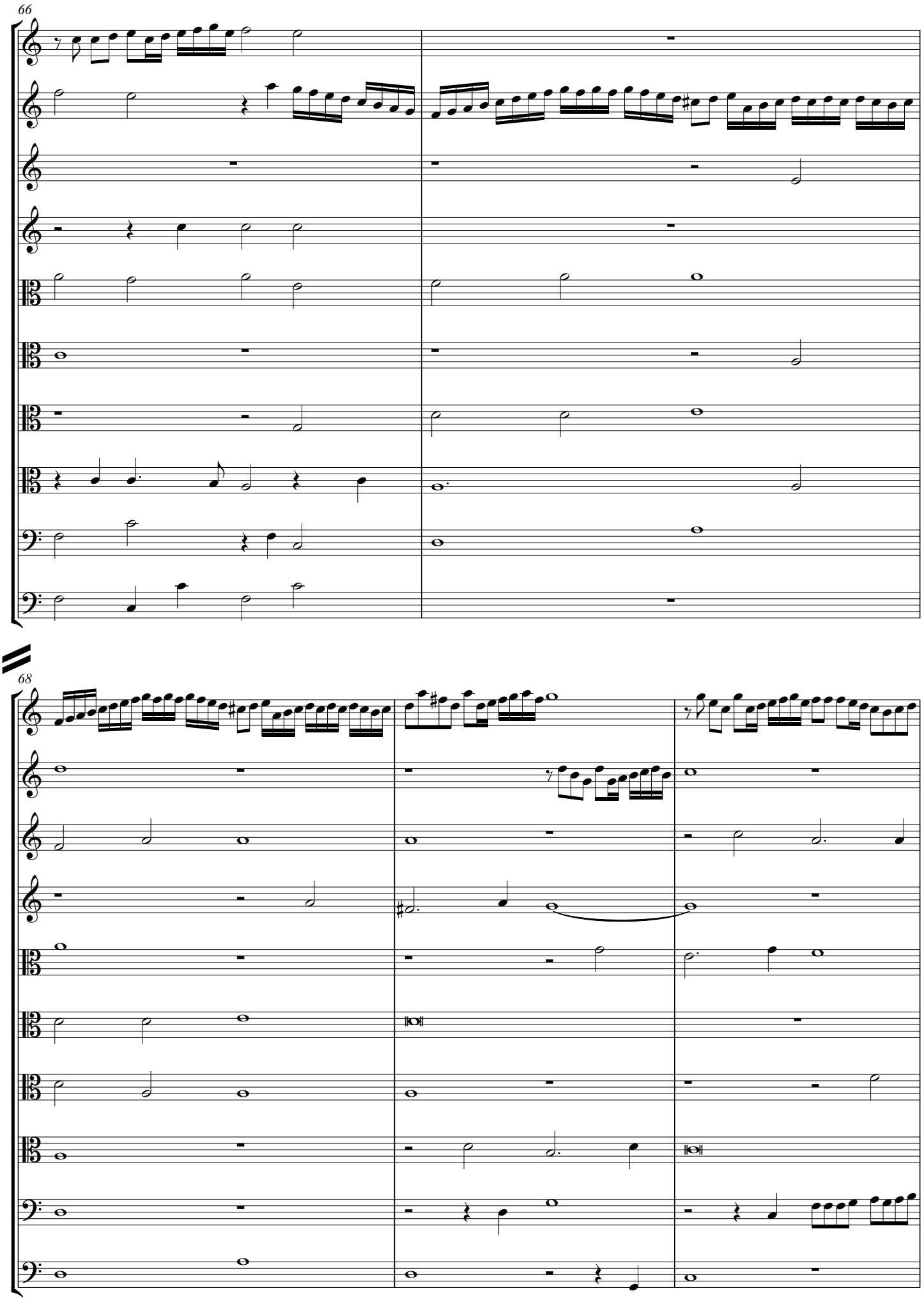
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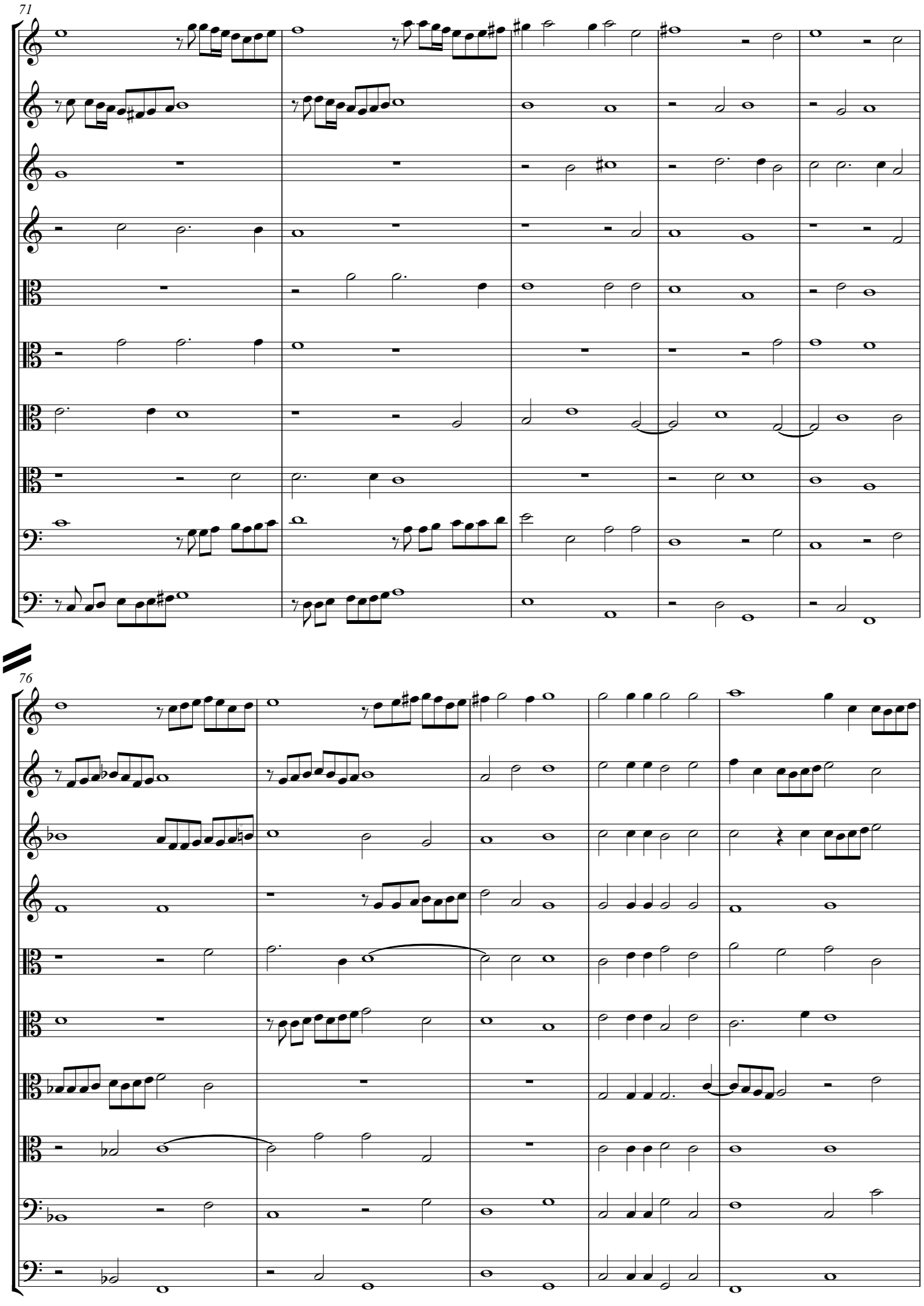
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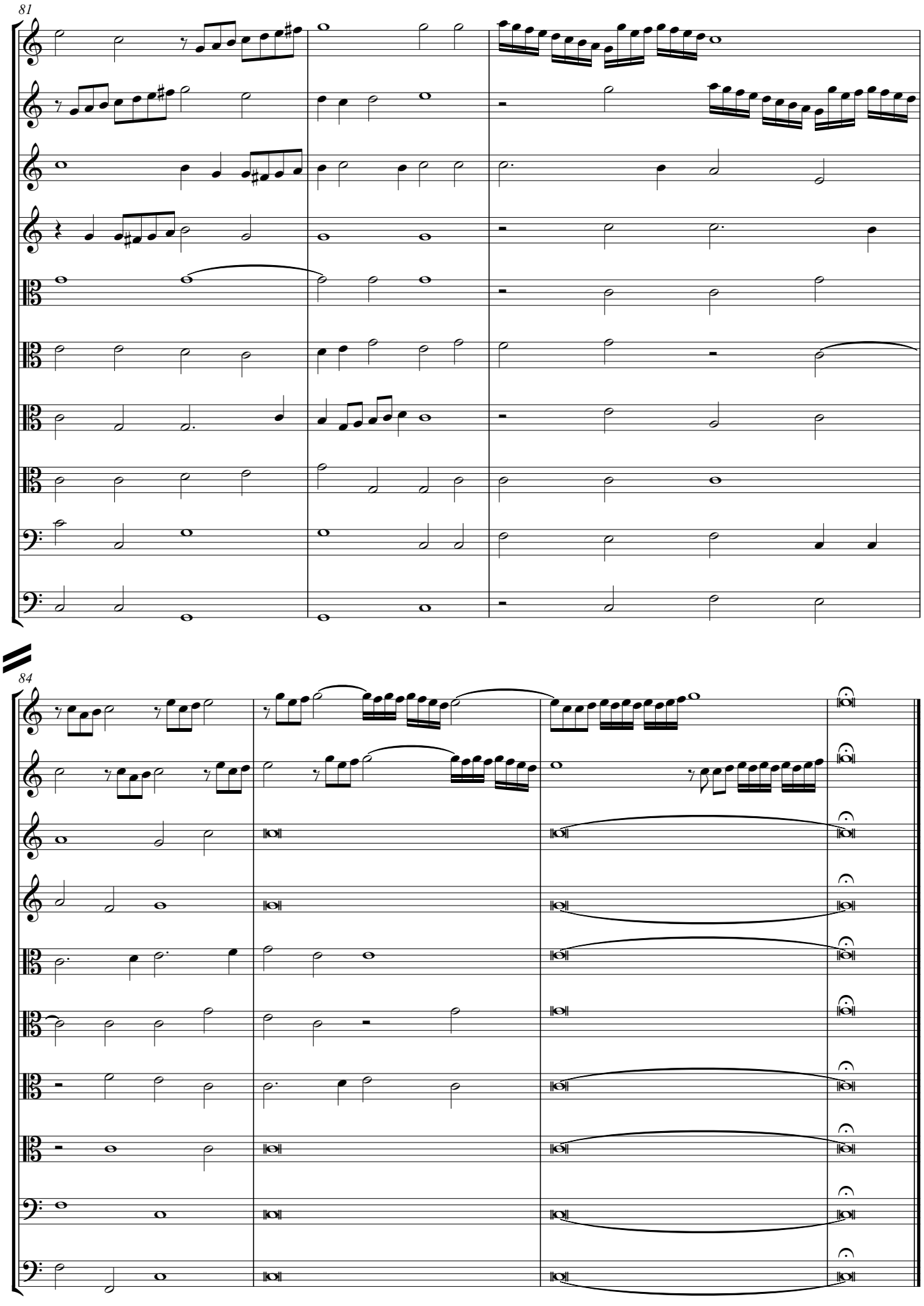
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