

Canzon 4° Toni á 15 voci

Quelle: Benvenuti (Hg.) Istitutio e Monumenti,
Milano 1932, Bd. II, S. 290f

Giovanni Gabrieli (1557 - 1612)
Partitur erstellt von Martin Schlu 2008

1 2 3 4 5

Cantus

Altus

Tenor

Quintus

Bassus

Septimus

Octavus

Nonus

Octavus II

Sextus

Undecimus

Duodecimus

Undecimus

Decimus

Duodecimus

Canzon 4° Toni á 15 voci, Seite 2

6 7 8 9 10

Cantus

Altus

Tenor

Quintus

Bassus

Septimus

Octavus

Nonus

Octavus II

Sextus

Undecimus

Duodecimus

Undecimus

Decimus

Duodecimus

11 12 13 14 15

Cantus

Altus

Tenor

Quintus

Bassus

Septimus

Octavus

Nonus

Octavus II

Sextus

Undecimus

Duodecimus

Undecimus

Decimus

Duodecimus

Canzon 4° Toni á 15 voci, Seite 4

16 17 18 19 20

The musical score is arranged in 15 staves, each representing a different voice part. The staves are labeled on the left as follows: Cantus, Altus, Tenor, Quintus, Bassus, Septimus, Octavus, Nonus, Octavus II, Sextus, Undecimus, Duodecimus, Undecimus, Decimus, and Duodecimus. The first five staves (Cantus to Bassus) are mostly empty, with only a few notes in the Bassus staff. The next five staves (Septimus to Sextus) contain a melodic line with various note values and accidentals. The remaining five staves (Undecimus to Duodecimus) are empty. The time signature is 12/8, and the key signature has one sharp (F#).

21 22 23 24 25

Cantus

Altus

Tenor

Quintus

Bassus

Septimus

Octavus

Nonus

Octavus II

Sextus

Undecimus

Duodecimus

Undecimus

Decimus

Duodecimus

Canzon 4° Toni á 15 voci, Seite 6

26 27 28 29 30

Cantus

Altus

Tenor

Quintus

Bassus

Septimus

Octavus

Nonus

Octavus II

Sextus

Undecimus

Duodecimus

Undecimus

Decimus

Duodecimus

31 32 33 34 35

Cantus

Altus

Tenor

Quintus

Bassus

Septimus

Octavus

Nonus

Octavus II

Sextus

Undecimus

Duodecimus

Undecimus

Decimus

Duodecimus

Canzon 4° Toni á 15 voci, Seite 8

36

37

38

39

40

The musical score is arranged in 15 staves, each representing a different voice part. The staves are labeled on the left as follows: Cantus, Altus, Tenor, Quintus, Bassus, Septimus, Octavus, Nonus, Octavus II, Sextus, Undecimus, Duodecimus, Undecimus, Decimus, and Duodecimus. The notation includes various note values, rests, and accidentals. The first four staves (Cantus to Bassus) are in treble clef, while the remaining staves (Septimus to Duodecimus) are in bass clef. The time signature is 3/4. The score shows the progression of the piece from measure 36 to 40, with some parts of the lower voices beginning in measure 39.

41 42 43 44 45

Cantus

Altus

Tenor

Quintus

Bassus

Septimus

Octavus

Nonus

Octavus II

Sextus

Undecimus

Duodecimus

Undecimus

Decimus

Duodecimus

Canzon 4° Toni á 15 voci, Seite 10

46 47 48 49 50

Cantus

Altus

Tenor

Quintus

Bassus

Septimus

Octavus

Nonus

Octavus II

Sextus

Undecimus

Duodecimus

Undecimus

Decimus

Duodecimus

51 52 53 54 55

Cantus

Altus

Tenor

Quintus

Bassus

Septimus

Octavus

Nonus

Octavus II

Sextus

Undecimus

Duodecimus

Undecimus

Decimus

Duodecimus

Canzon 4° Toni á 15 voci, Seite 12

56 57 58 59 60

Cantus

Altus

Tenor

Quintus

Bassus

Septimus

Octavus

Nonus

Octavus II

Sextus

Undecimus

Duodecimus

Undecimus

Decimus

Duodecimus

61 62 63 64 65

Cantus

Altus

Tenor

Quintus

Bassus

Septimus

Octavus

Nonus

Octavus II

Sextus

Undecimus

Duodecimus

Undecimus

Decimus

Duodecimus

Canzon 4° Toni á 15 voci, Seite 14

66 67 68 69 70

Cantus

Altus

Tenor

Quintus

Bassus

Septimus

Octavus

Nonus

Octavus II

Sextus

Undecimus

Duodecimus

Undecimus

Decimus

Duodecimus

Detailed description: This is a musical score for a 15-voice choir, specifically a Canzon in the fourth mode (4° Toni). The score covers measures 66 through 70. The voices are arranged in a standard SATB format with additional parts: Cantus (Soprano), Altus (Alto), Tenor, Quintus (Tenor), Bassus (Bass), Septimus (Soprano), Octavus (Alto), Nonus (Bass), Octavus II (Bass), Sextus (Bass), Undecimus (Soprano), Duodecimus (Alto), Undecimus (Alto), Decimus (Bass), and Duodecimus (Bass). The music is written in a 16th-century style, featuring a mix of treble and bass clefs and a 3/4 time signature. The key signature has one sharp (F#). The score shows various rhythmic patterns, including quarter notes, eighth notes, and rests, with some notes marked with a fermata. The Cantus part has a rest in measure 66. The Septimus part has a rest in measure 68. The Octavus II part has a rest in measure 70.

71 72 73 74 75

Cantus

Altus

Tenor

Quintus

Bassus

Septimus

Octavus

Nonus

Octavus II

Sextus

Undecimus

Duodecimus

Undecimus

Decimus

Duodecimus