

# Canzon

Giovanni Gabrieli (1553-1612)

Measures 1-3 of the Canzon. The piece begins in the treble clef with a series of eighth notes. The bass clef part starts with a whole rest in the first measure, followed by a melodic line in the second and third measures.

Measures 4-6 of the Canzon. Measure 4 is marked with a '4' in a box. The music features a mix of eighth and sixteenth notes in both staves, with some chords in the treble clef.

Measures 7-9 of the Canzon. Measure 7 is marked with a '7' in a box. The bass clef part has a prominent eighth-note pattern, while the treble clef part has a more melodic line.

Measures 10-12 of the Canzon. Measure 10 is marked with a '10' in a box. The music continues with intricate rhythmic patterns in both staves.

Measures 13-15 of the Canzon. Measure 13 is marked with a '13' in a box. The piece shows a variety of rhythmic textures and melodic motifs.

Measures 16-18 of the Canzon. Measure 16 is marked with a '16' in a box. The music features a mix of eighth and sixteenth notes, with some rests in the treble clef.

Measures 19-21 of the Canzon. Measure 19 is marked with a '19' in a box. The piece concludes with a final melodic flourish in the treble clef and a steady bass line.

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Editorial notice:

Source: Manuscript Mus. Ms. 40316 (formerly identified as Mus. Ms. 191), Staatsbibliothek Berlin, as reproduced in: Dr. K. Ph. Bernet Kempers, "Muziekgeschiedenis" (Rotterdam 1940), pag.138-139.

The manuscript dates from the 17th century. Incipit of the piece: "Canzon Joann Gabriel."

The notation is in Italian keyboard tabulature. For this edition I have tried to retain the spirit of the tabulature notation by clearly dividing the music between left and right hand. The editorial additions and changes are listed below.

\* All accidentals in brackets are added by the editor.

\* Bar 11, first note, right hand: the manuscript has a semiquaver rest. The note f1 has been added to provide a proper resolution of the preceding note g1.

\* Bar 20, first note, middle voice: in original half note without dot.

\* Bar 30: in the original, the first note in the middle voice is a dotted half note c1. Changed to quarter note d1 (tied to the preceding note) and half note c1 to avoid parallel fifths.

\* Bar 30, 9th note, left hand: changed from c1 to e1.

\* Bar 35: strangely enough, in the right hand, the last chord reads a1-f2 in the manuscript. Changed here to c#2-a2, but e1-c#2 is also possible.

The last group of semiquavers has two redundant added sharps, placed below the notes. A possible explanation for these sharps is that the last group of semiquavers should be played a third higher (a, g#, a, g#, a, g#, a, f#, g#) with an extension of the preceding upwards run with two extra notes, f and g. However, the present notation sounds more satisfying. Gabrieli's exact intentions for the conclusion of the piece remain unclear.