GIOVANNI GABRIELI

c. 1554/57–1612

Canzon duodecimi toni a 10

Ch. 177

for two Horns in F, four Trumpets in B♭ or C, three Trombones, and Bass Trombone, with Tuba *ad lib.*

from Sacrae symphoniae
Venice, 1597

Edited, with editorial dynamics, preface, and commentary,
by Christopher Delgado

SCORE

Performing edition. Musical text not collated with the 1597 partbooks.

TRUMPETOWN EDITION

Giovanni Gabrieli, *Canzon duodecimi toni a 10*, C177 (Ch. 177). From *Sacrae symphoniae* (Venice: Angelo Gardano, 1597).

Performing edition. The musical text is a modern arrangement for large brass ensemble and has not been collated with the 1597 partbooks; its opening has been checked against the Cantus partbook of the 1597 print and a modern edition. The dynamics, which are all editorial and printed in square brackets, and the preface and commentary are the present editor's.

Editorial dynamics, preface, and commentary: © 2026 Christopher Delgado, released under CC BY-SA 4.0.

Facsimile plates reproduced from a public-domain scan of the Cantus partbook of Giovanni Gabrieli's *Sacrae symphoniae* (1597) (Vienna, Österreichische Nationalbibliothek; IMSLP).

Parts available: Horn in F 1, Horn in F 2, Trumpet in B♭ 1–4, Trombone 1–3, Bass Trombone, Tuba (*ad lib.*). Each trumpet part is available in C and in B♭.

TRUMPETOWN EDITION

TE-008

Arrangement after M. Rondeau, IMSLP (Werner Icking Music Collection), CC BY-SA 4.0.

PREFACE

The source, the arrangement, and the question of dynamics

The source

Angelo Gardano's print of Giovanni Gabrieli's *Sacrae symphoniae* (Venice, 1597) contains, besides motets for six to sixteen voices, sixteen instrumental works: fourteen canzonas and two sonatas, among them the *Sonata pian e forte*, for eight to fifteen parts.[1] This canzona is the first of the three canzonas in the twelfth tone for ten parts that Bryant numbers I to III (C177–179), besides the echo canzona in the same tone (C180). In the Cantus partbook it is headed simply "Canzon Duodecimi Toni. a 10." and fills page 45 (Plate 2). Unlike the canzona that follows it, whose Cantus is headed *Primus Cho.*, it carries no choir label.[2]

The musical text is Michel Rondeau's arrangement of 2018 for two horns, four trumpets, three trombones, bass trombone, and tuba. The Finale files inside Rondeau's download are named "Ch178," but IMSLP files the arrangement under C177, and the music is C177: its opening entries, one voice at a time on a repeated-note subject, match the Cantus and Allen Garvin's edition of C177, whereas C178, in Gervais Frykman's edition, opens with all voices together. The arrangement transposes the canzona down a major third, from the final C of the twelfth tone to A♭, and halves the note values.

The question of dynamics

The Cantus partbook prints no dynamic indication in this canzona (Plate 2). The other partbooks have not been consulted, and the arrangement used for the musical text has none.

Silence in a source of this period would not, in any case, be evidence that the music was played at one level. As Matthias Thiemel puts it in *Grove Music Online*, dynamic variation "can normally be assumed even when indications for it are mainly or even entirely absent from the notation," and already in the Renaissance "dynamic values were reflected in changes in the number of voices and their registers."[3] Gabrieli himself is the best witness. In the same print he set the words *Pian* and *Forte* in the parts of the *Sonata pian e forte* (Plate 1), and the placement is systematic: a single choir sounding alone is marked *pian*, and the two choirs together are marked *forte*. Michael Praetorius, writing in 1619 for German musicians learning the new Italian music, reports that the Italians mark *forte* and *piano* in their parts "because of the changes in both voices and choirs," a practice he approves, provided it is used with moderation.[4] The instruments were equal to it. Girolamo Dalla Casa, the first director of instrumental music at San Marco, wrote in 1584 that the cornett "is played piano and forte and in every sort of key, just as the voice."[5]

Every dynamic in this score is therefore editorial, every one is printed in square brackets, and each is accounted for in the Commentary. The edition follows the practice Thomas Hiebert singled out for praise, in which editorial suggestions are "clearly differentiated" from the source.[6] Players who prefer the bare text can ignore the brackets.

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1 David Bryant, "Gabrieli, Giovanni," *Grove Music Online* (2001; this version 25 February 2021), work-list, C170–85, https://doi.org/10.1093/gmo/9781561592630.article.40693. Modern edition in Giovanni Gabrieli, *Opera omnia*, Corpus mensurabilis musicae 12, x (not consulted).

2 Cantus partbook, p. 45; Vienna, Österreichische Nationalbibliothek, SA.79.C.8/1 Mus Mag, scan on IMSLP. Arrangement: Michel Rondeau, *Canzon duodecimi toni*, for 2 horns, 4 trumpets, 4 trombones and tuba (Gatineau, 2018), IMSLP, file 512621, CC BY-SA 4.0. Comparison editions: Allen Garvin, ed., *Canzon duodecimi toni I à 10* (Dallas: Hawthorne Early Music, 2016), IMSLP, file 433833; Gervais Frykman, ed., *Canzon Duodecimi Toni a 10, Ch 178* (2018), IMSLP, file 512206.

3 Matthias Thiemel, "Dynamics," *Grove Music Online* (2001; bibliography updated 2013), §1, https://doi.org/10.1093/gmo/9781561592630.article.08458.

4 Michael Praetorius, *Syntagma musicum III* (Wolfenbüttel, 1619), trans. and ed. Jeffery T. Kite-Powell (Oxford: Oxford University Press, 2004); quoted from Hans Lampl, trans., "Praetorius on Performance: Excerpts from *Syntagma Musicum III*," selected with commentary by S. E. Plank, *Historic Brass Society Journal* 6 (1994): 244–68, at 248–49.

5 Girolamo Dalla Casa, *Il vero modo di diminuir* (Venice: Angelo Gardano, 1584): "Questo stromento si adopera piano, & forte, & in ogni sorte di Tuono, si come fa la voce"; trans. Jamie Savan, "Unlocking the Mysteries of the Venetian Cornett: *ad imitar piu la voce humana*," *Historic Brass Society Journal* 28 (2016): 31–56, at 50. On Dalla Casa's post see Eleanor Selfridge-Field, "Bassano and the Orchestra of St Mark's," *Early Music* 4, no. 2 (1976): 153–58, at 153.

6 Thomas Hiebert, review of *Salzburger Hornduette*, ed. Johannes Brand, *Historic Brass Society Newsletter* 10 (1997): 38.

Principles of the editorial dynamics

No choirs. The *Sonata pian e forte* assigns its levels to choirs, and this canzona gives no ground for doing the same. The Cantus carries no choir label, and the music is not built from blocks passed between groups: ten voices enter one after another on the opening subject and then stay together, point after point. The edition therefore applies the principle Thiemel describes for the period, that level follows the number of voices sounding.

Three markings. Each part is marked [*mf*] at its first entry, the level of the full imitative writing; the texture itself builds from one voice to eleven parts, and no crescendo is printed. After the cadence in bar 34 the four trumpets play alone, joined by trombone 1 in bar 36 and horn 1 in bar 37, and these parts are marked [*p*]. Trombone 3, entering at the end of bar 37, begins the return of the lower voices at [*mf*], and the parts that played the quiet passage go back to [*mf*] as the full ensemble returns. The thinner texture of bars 19–22 is not marked: unlike bars 35–37, it is a new point that rebuilds the full texture within four bars.

No [ff]. The full ten-part texture, sustained to the end, is its own climax, and a printed [*f*] would invite the modern forte this edition warns against. A part re-entering after four bars' rest or more is reminded of its level.

Where the markings fall. A marking is placed at each part's first note after a change of grouping. A part already sounding when the change comes takes the new level at its next note, and a choir that runs on through the other choir's cadence chord takes its new level only after that chord, so that the chord is played at one level. A part re-entering after four bars' rest or more is reminded of its level. This is not a claim that the music was played in flat blocks of sound. Thiemel calls the twentieth-century idea of "terrace dynamics" erroneous, and the period sources describe the swelling and fading of the voice and of wind instruments: Caccini's *crescere e scemare della voce*, and Fantini's instruction of 1638 that long notes on the trumpet be held "in a singing fashion," swelling to the middle of the note and fading again.[7] The brackets mark only the level from which such shaping starts. No hairpins are printed.

Balance on modern instruments

The trumpet and trombone of today are louder and more brilliant than the cornett and sackbut, and the cornett in particular was prized for its likeness to the human voice. The bracketed dynamics should therefore be read as relationships, not as absolute levels. A bracketed [*f*] in this music is the full, rounded sound of a cornett and sackbut ensemble, not a modern orchestral forte, and in an ensemble of eleven it must leave room for every line. Period-instrument players have argued for more range, not less: the cornettist Jean Tubéry, recalling "what Dalla Casa says about playing loud and softly," suggested that players "can go further in that direction."[8]

Dynamics in the hands of players

Musicians of Gabrieli's generation added dynamics to his music where the print had none. In a score book begun in 1599, the Augsburg composer and teacher Adam Gumpelzhaimer copied Gabrieli's ten-voice motet *Domine exaudi orationem meam* from this same *Sacrae symphoniae* of 1597. The book names its players, on instruments that include cornetts, trombones, and a bassoon, and Gumpelzhaimer supplied dynamic indications throughout, alternating *Pian* and *Forte*. Richard Charteris, who describes the source, reads it as "a record of how the instrumentalists treated this work."[9] Gary Towne writes that dynamic markings of the period "merely signal to players the size of the ensemble playing at any given moment," and warns against over-interpreting them.[10]

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7 Thiemel, "Dynamics," §§1–3; Giulio Caccini, *Le nuove musiche* (Florence, 1602), preface, ed. H. Wiley Hitchcock (Madison: A-R Editions, 1970; 2nd ed., Middleton, WI: A-R Editions, 2009); Girolamo Fantini, *Modo per imparare a sonare di tromba* (Frankfurt, 1638), 3, as translated in Steven E. Plank, "Trumpet and Horn," in *A Performer's Guide to Seventeenth-Century Music*, ed. Stewart Carter, rev. and expanded by Jeffery Kite-Powell, 2nd ed. (Bloomington: Indiana University Press, 2012), 143–44. Domenico Mazzocchi, in his madrigals of 1638, is the first to use the term *messa di voce* and marks the swell with a sign; Bruce Dickey, "Ornamentation in Early Seventeenth-Century Italian Music," in *A Performer's Guide to Seventeenth-Century Music*, 308.

8 Susan Smith, "A Cacophony of Cornettists," *Historic Brass Society Newsletter* 9 (1996): 26–32, at 28. Conversation with Michael Collver, Bruce Dickey, Stephen Escher, Douglas Kirk, Jean Tubéry, and Jeremy West.

9 Richard Charteris, "The Performance of Giovanni Gabrieli's Vocal Works: Indications in the Early Sources," *Music & Letters* 71, no. 3 (1990): 336–51, at 342. The score book is Berlin, Staatsbibliothek Preussischer Kulturbesitz, Mus. ms. 40028.

10 Gary Towne, "Choral Music in Italy and the Germanic Lands," in *A Performer's Guide to Seventeenth-Century Music*, 63.

The instruments and their model

Gabrieli's canzonas, Dickey observes, range from four parts, for one cornett and three sackbuts, to twenty-two.[11] San Marco could field the larger ones: fourteen instrumentalists were paid for the Christmas services of 1602, among them six trombonists and three cornettists.[12] In their practical guide of 1975, Clifford Bartlett and Peter Holman observe that Gabrieli and his contemporaries treated the cornett and the violin as alternatives, and conclude that it is "far better to replace them with violins than with anachronistic oboes or trumpets."[13] This edition answers the objection in how the trumpets are played. Dickey, writing for players of the cornett and sackbut, names the human voice as "the principal model (and not the modern trumpet or trombone!)" for tone, articulation, and dynamic range.[14]

Articulation

Wind players of the period used pairs of unequal syllables, *te che*, *te re*, and *le re*, in a kind of double tonguing whose aim was not evenness but inequality: metrically strong, consonant "good" notes slightly stressed, weak and passing "bad" notes unstressed. Dickey recommends a compound tonguing for "all notes of the speed of eighth notes or faster," with repeated and leaping notes single-tongued; for *re* he suggests the soft *t* of a relaxed American "water."[15] The arrangement halves the note values of the print in duple time, so that the semiminims of the Cantus partbook appear here as quavers. Read against the original notation, Dickey's eighth notes are the semiquavers of this score.

Tempo

The print gives no tempo. Its sign is the cut C, and its notation, full of semiminims and fusae, is what George Houle calls "canzona style," beaten with the tactus on the semibreve and taken slower than music in long values, "so as not to rush the fast notes"; he cites Marin Mersenne's normative tactus of 1636, "about MM 60." Houle reads two works of this same print, the *Sonata pian e forte* and a *Canzon primi toni*, with the tactus on the breve instead, a reading that would double every figure given here. The present canzona, crowded with fast notes, is closer to his canzona style, and the editor follows the semibreve reading while recognizing that the question is open.[16] Because the arrangement halves the note values, one original tactus is one minim of this score, and the arranger's *Allegro*, crotchet = 110 puts the tactus at 55 a minute, close to Mersenne's norm. The figure is the arranger's. The editor suggests feeling the pulse in minims, one to each original tactus.

Layout and doubling

This canzona is not written for choirs (see "No choirs"). The score keeps the arranger's order, and the ensemble plays as one group. The tuba is the arranger's addition: it doubles the bass trombone, or briefly another low part, on every note, and is marked *ad lib.*

11 Bruce Dickey, "Cornett and Sackbut," in *A Performer's Guide to Seventeenth-Century Music*, 113.

12 Selfridge-Field, "Bassano and the Orchestra," 155.

13 Clifford Bartlett and Peter Holman, "Giovanni Gabrieli: A Guide to the Performance of His Instrumental Music," *Early Music* 3, no. 1 (1975): 25–32, at 27.

14 Dickey, "Cornett and Sackbut," 109.

15 Ibid., 111–12.

16 George Houle, "Meter and Tempo," in *A Performer's Guide to Seventeenth-Century Music*, 353–54.

Christopher Delgado
New Jersey, November 2026

COMMENTARY

The editorial dynamics, section by section

Sources. *SS* = Giovanni Gabrieli, *Sacrae symphoniae* (Venice: Angelo Gardano, 1597); Cantus partbook consulted (see Preface), the other partbooks not consulted. *T* = the modern arrangement used for the musical text (see imprint). **Abbreviations.** Hn 1, Hn 2 = Horns in F; Tpt 1–4 = Trumpets (parts in C and in B♭); Tbn 1–3 = Trombones; B Tbn = Bass Trombone; Tba = Tuba. The arranger does not label choirs, and none are assumed. Bar numbers follow *T*. **Trumpet 4 parts.** Notes of *T* below the compass of the C trumpet are raised an octave in the Trumpet 4 in C part only (bars 26 and 51, *f* to *f′*); the score keeps the pitch of *T*.

Bars	Parts	Marking and rationale
1–8	entries	[*mf*] at each part's first note: Hn 2 bar 1; Tpt 1 bar 2; Tpt 4 bar 3, Tbn 1 bar 3 beat 3; Tbn 2 bar 4 beat 3; B Tbn and Tba bar 5; Tpt 3 bar 6; Tpt 2 bar 7, Tbn 3 bar 7 beat 3; Hn 1 bar 8 beat 3. The texture grows from one voice to eleven parts; the growth is written into the scoring.
19–22	without bass	No change. A new point in semiquavers begins in the middle voices while B Tbn and Tba are silent (bars 19–22) and rebuilds the full texture by bar 23, where B Tbn and Tba re-enter with a reminder (see Preface).
35–37	Tpt 1–4, Tbn 1, Hn 1	[*p*]: Tpt 1, 2, 4 bar 35; Tpt 3 bar 35 beat 3; Tbn 1 bar 36 beat 3; Hn 1 bar 37. After the cadence in bar 34 the four trumpets play alone, joined by Tbn 1 and Hn 1.
37–41	all	[*mf*] as the full ensemble returns. Tbn 3 enters at bar 37 beat 4 at its earlier [*mf*]; Tbn 1 bar 38; Hn 1 and Tpt 4 bar 39; Tpt 1 bar 40; Tpt 3 bar 41; Tpt 2 bar 41 beat 3. B Tbn and Tba (bar 39) and Hn 2 (bar 40) re-enter with reminders; Tbn 2 resumes at its earlier [*mf*].
42–70	all	No further marking to the end (see Preface, "No [*f*]").

Markings deliberately not added

No hairpins (see Preface). No [*f*] (see Preface). No dynamic for the final chord. No articulation has been added to *T*.

Editorial method

This is a performing edition. The musical text is a modern arrangement (see the imprint page). Its scoring for eleven brass instruments, pitch level (a major third lower than the print), note values (halved in duple time), barring, metre signatures, tempo indication (*Allegro*, crotchet = 110) belong to the arrangement. The text has not been collated with the 1597 partbooks; only the opening has been compared with the Cantus and with Garvin's edition (see Preface). The full score is printed at sounding pitch; the parts are transposed. The present editor's contribution is confined to the bracketed dynamics, the preface, and the commentary.

SOURCES AND LITERATURE

Works cited in the preface and commentary

Musical sources

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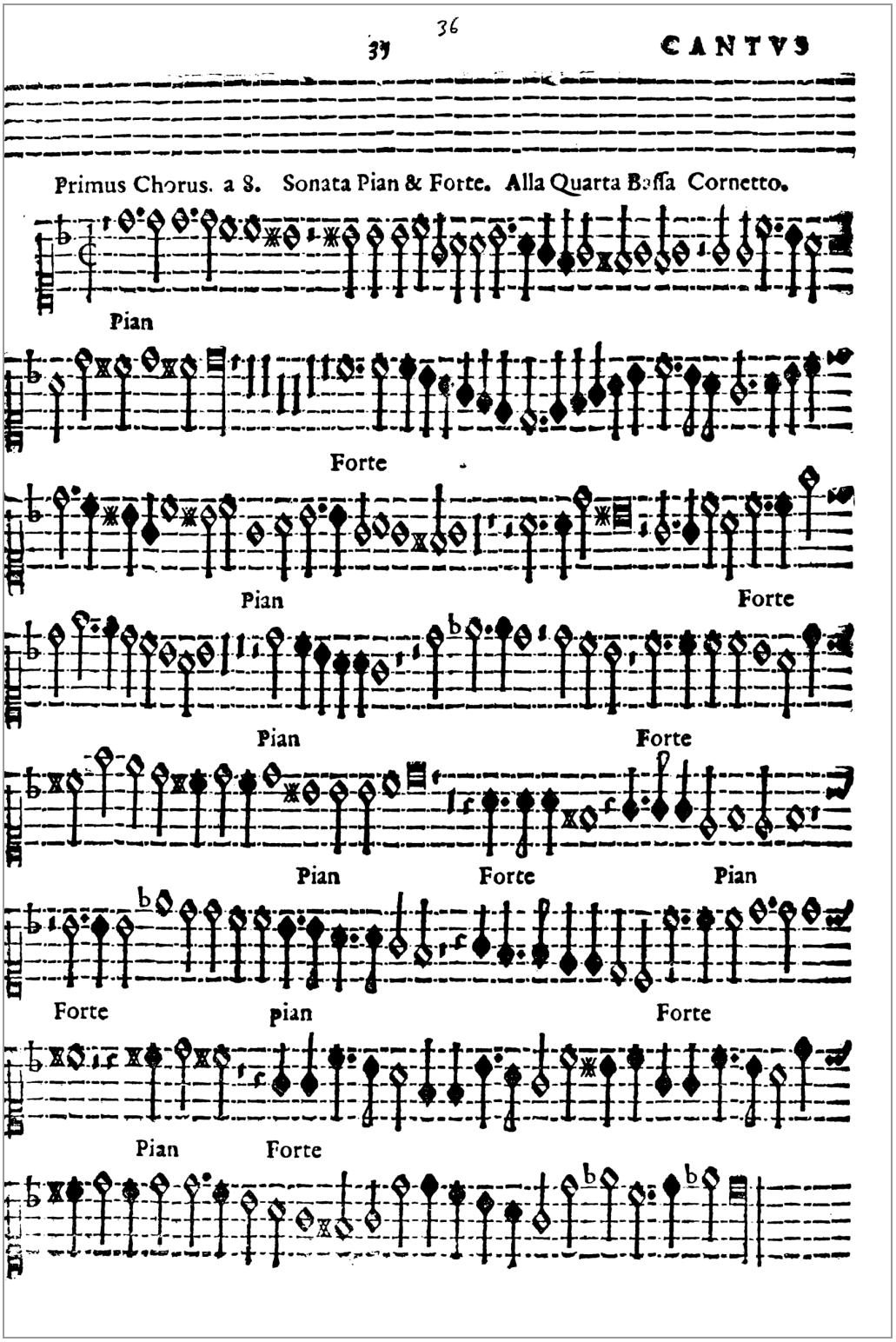


Plate 1. *Gabrieli, Sacrae symphoniae (Venice, 1597), Cantus partbook, Sonata pian & forte, Choir I cornetto part: the printed Pian and Forte mark where this choir plays alone and where both choirs sound. Vienna, ÖNB.*

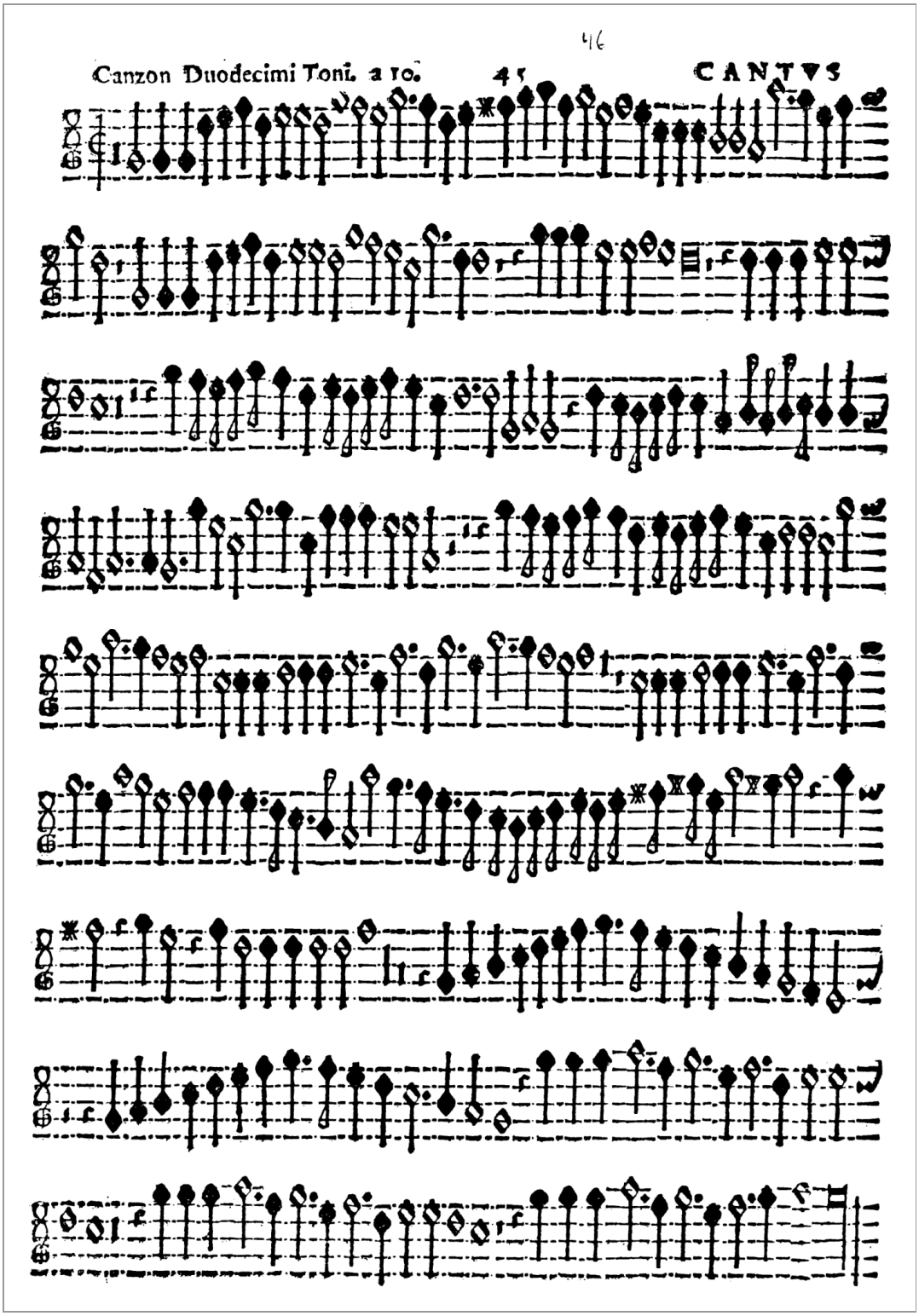
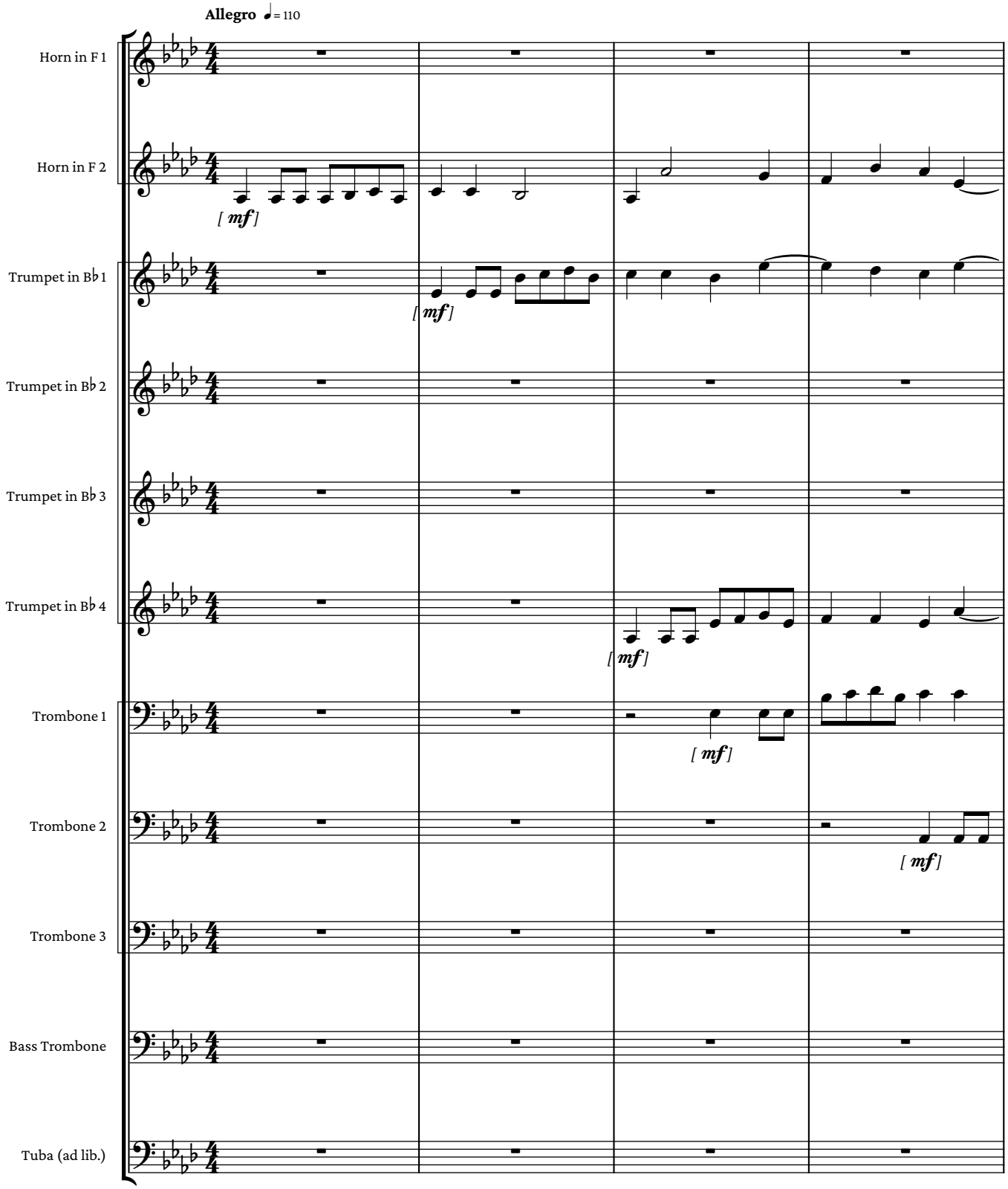


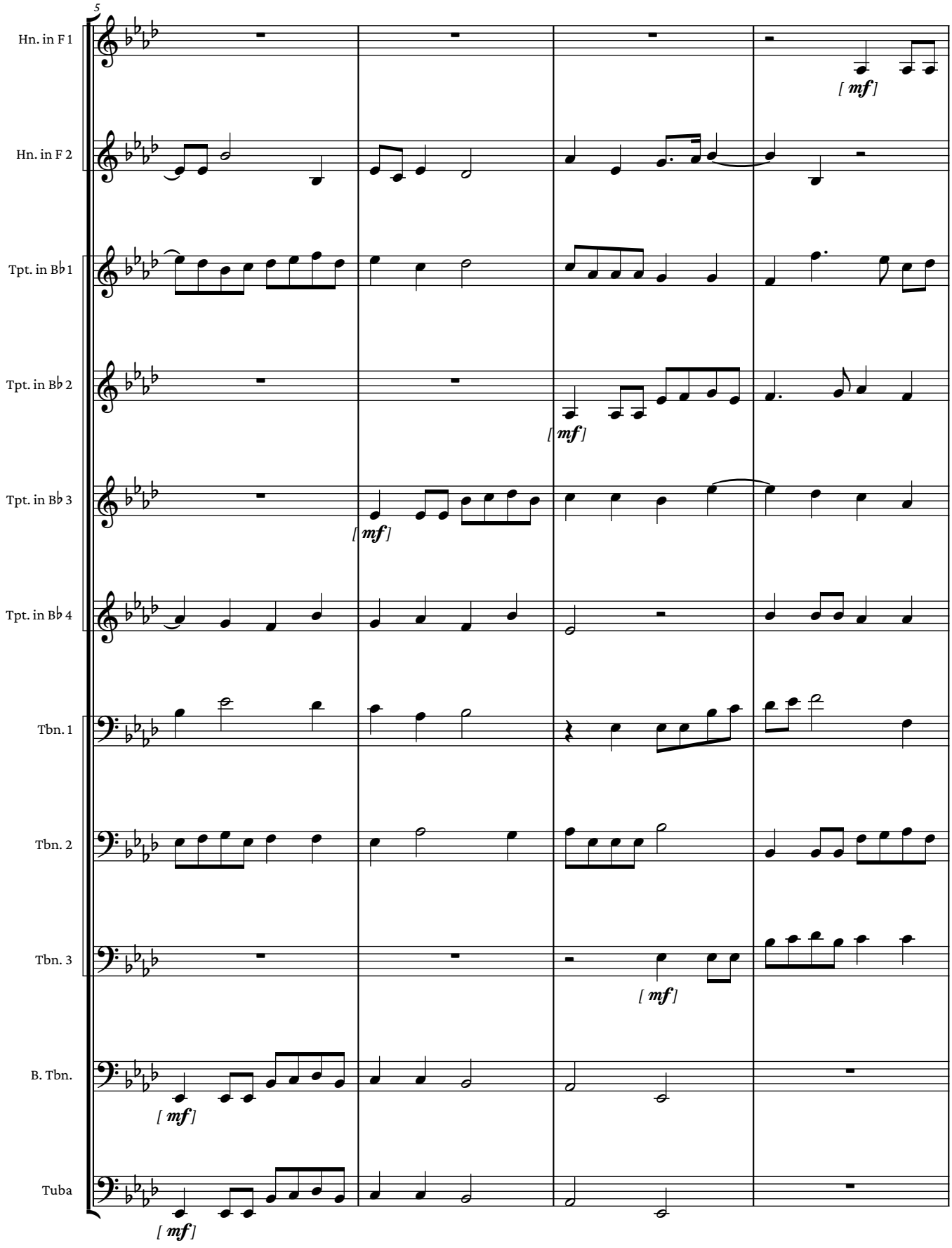
Plate 2. *Gabrieli, Sacrae symphoniae (Venice, 1597), Cantus partbook, p. 45: Canzon Duodecimi Toni. a 10., the canzona of this edition. There is no choir label and no dynamic. Vienna, ÖNB.*

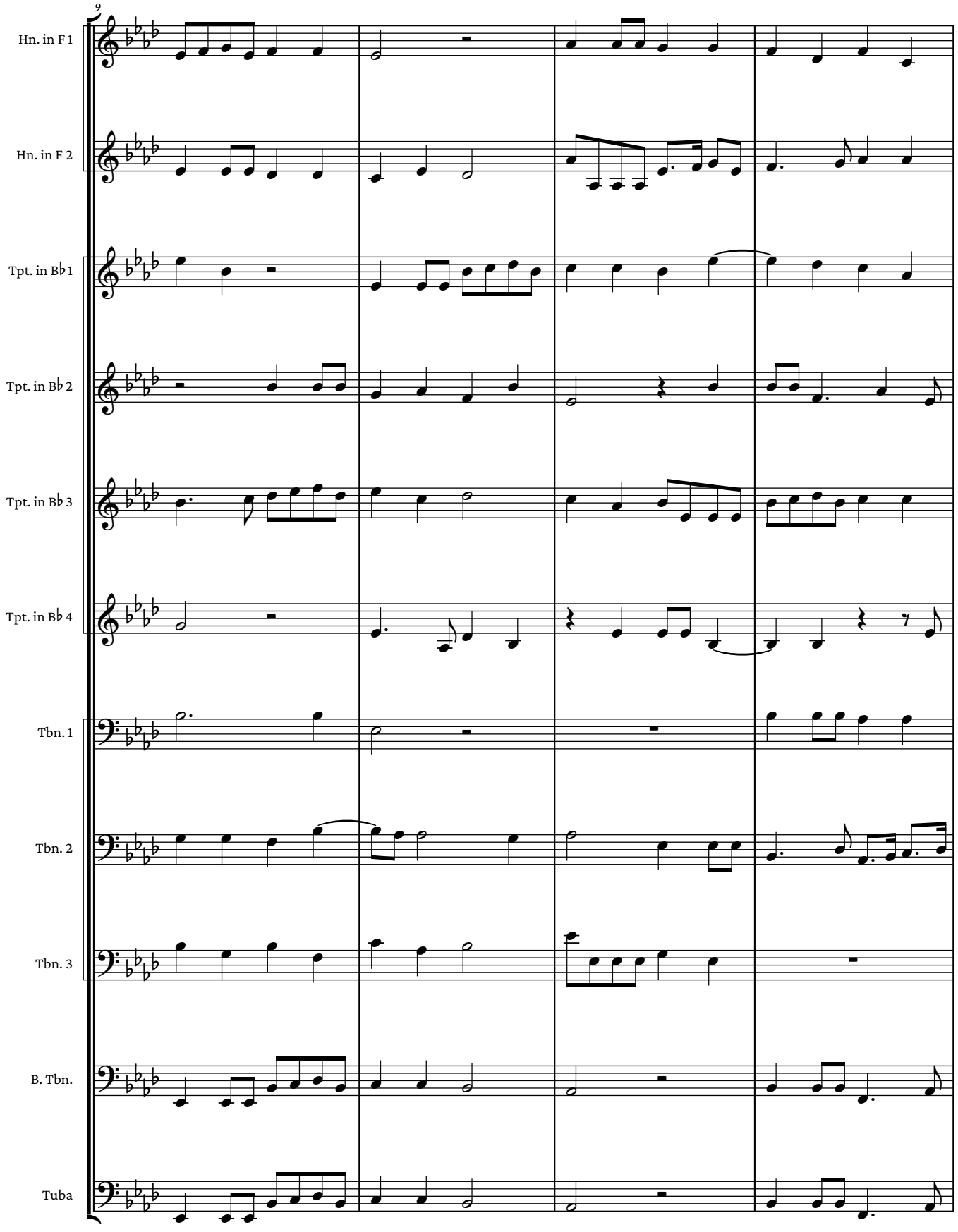
Canzon duodecimi toni a 10

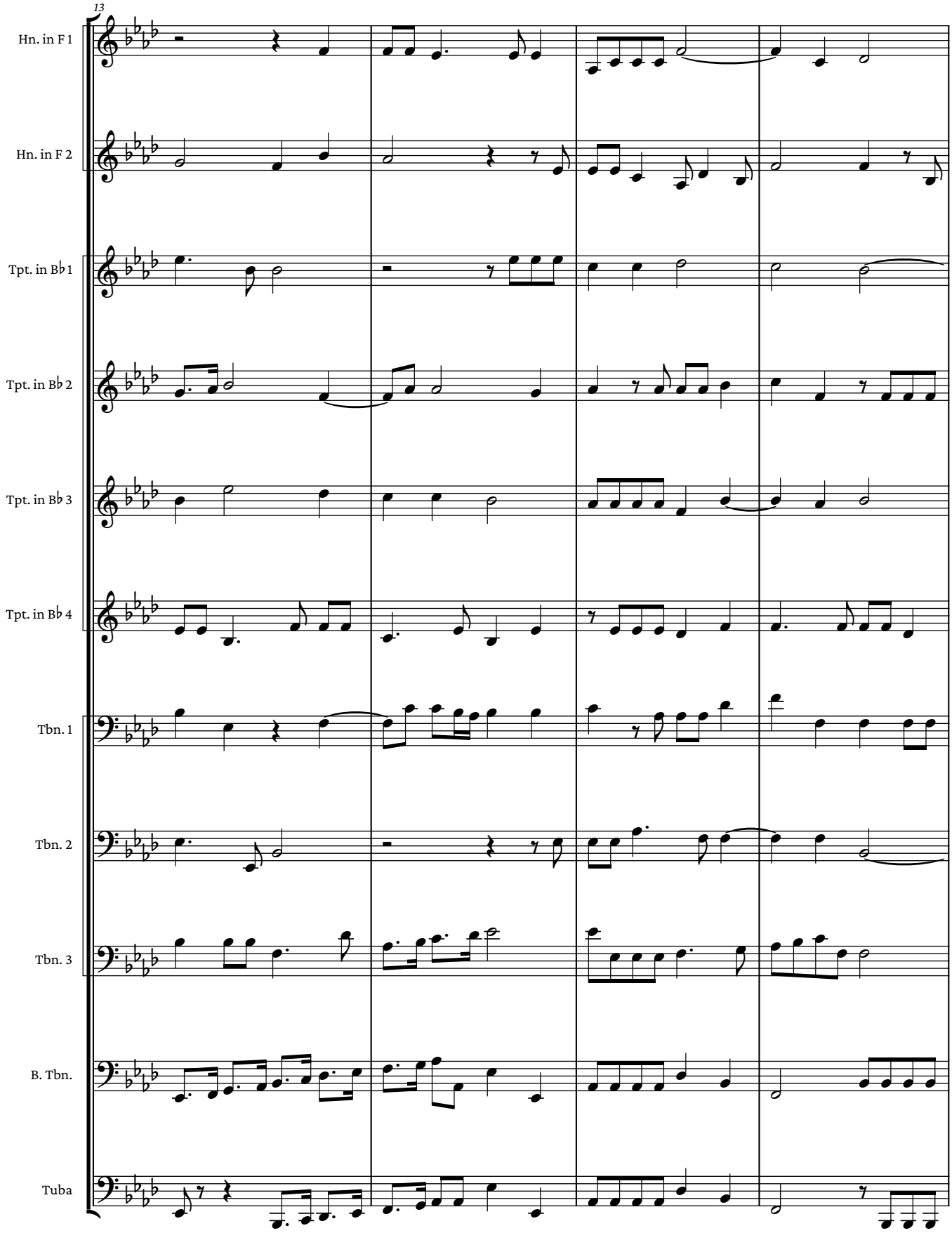
Giovanni Gabrieli (c. 1554/57–1612)
Edited by Christopher Delgado

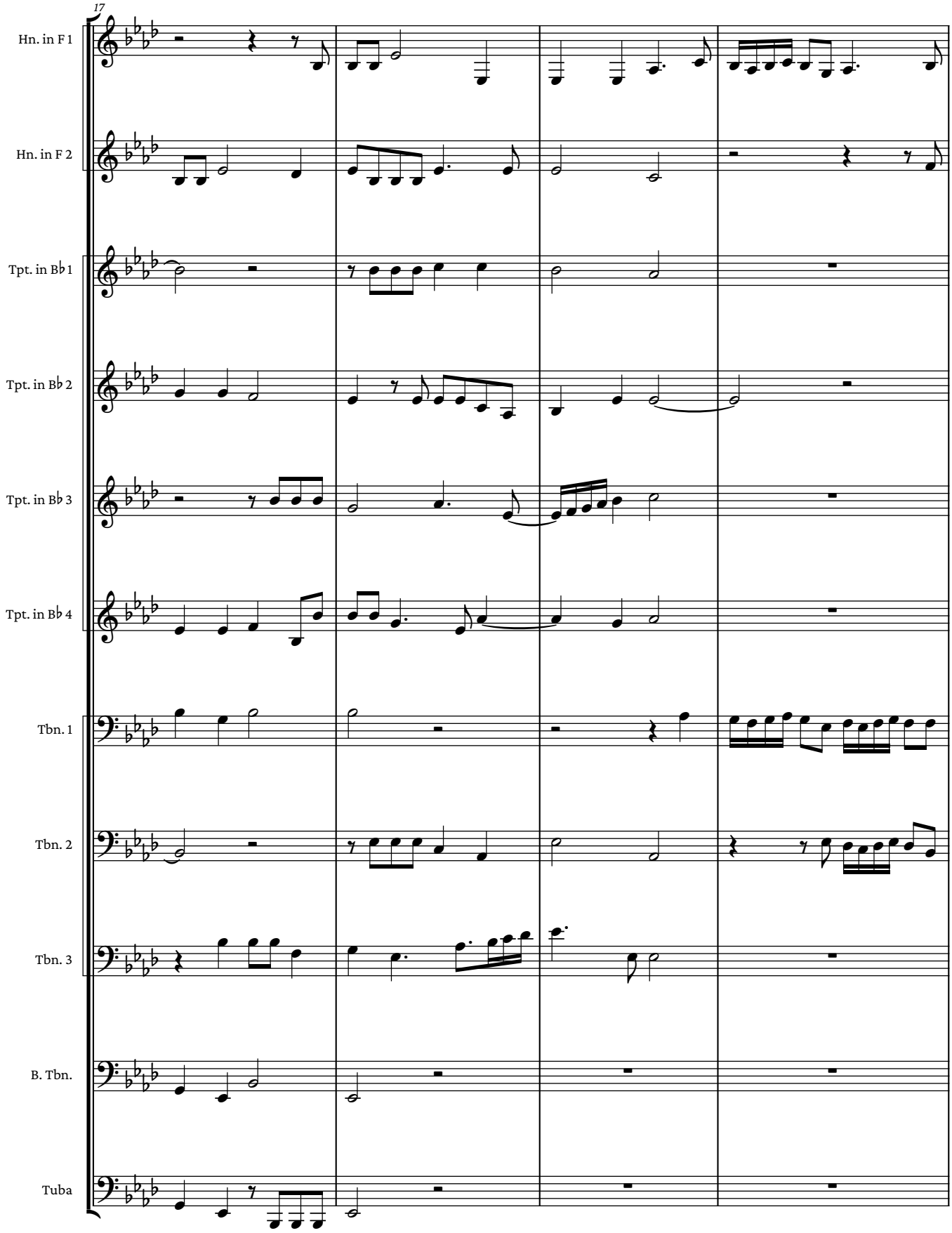


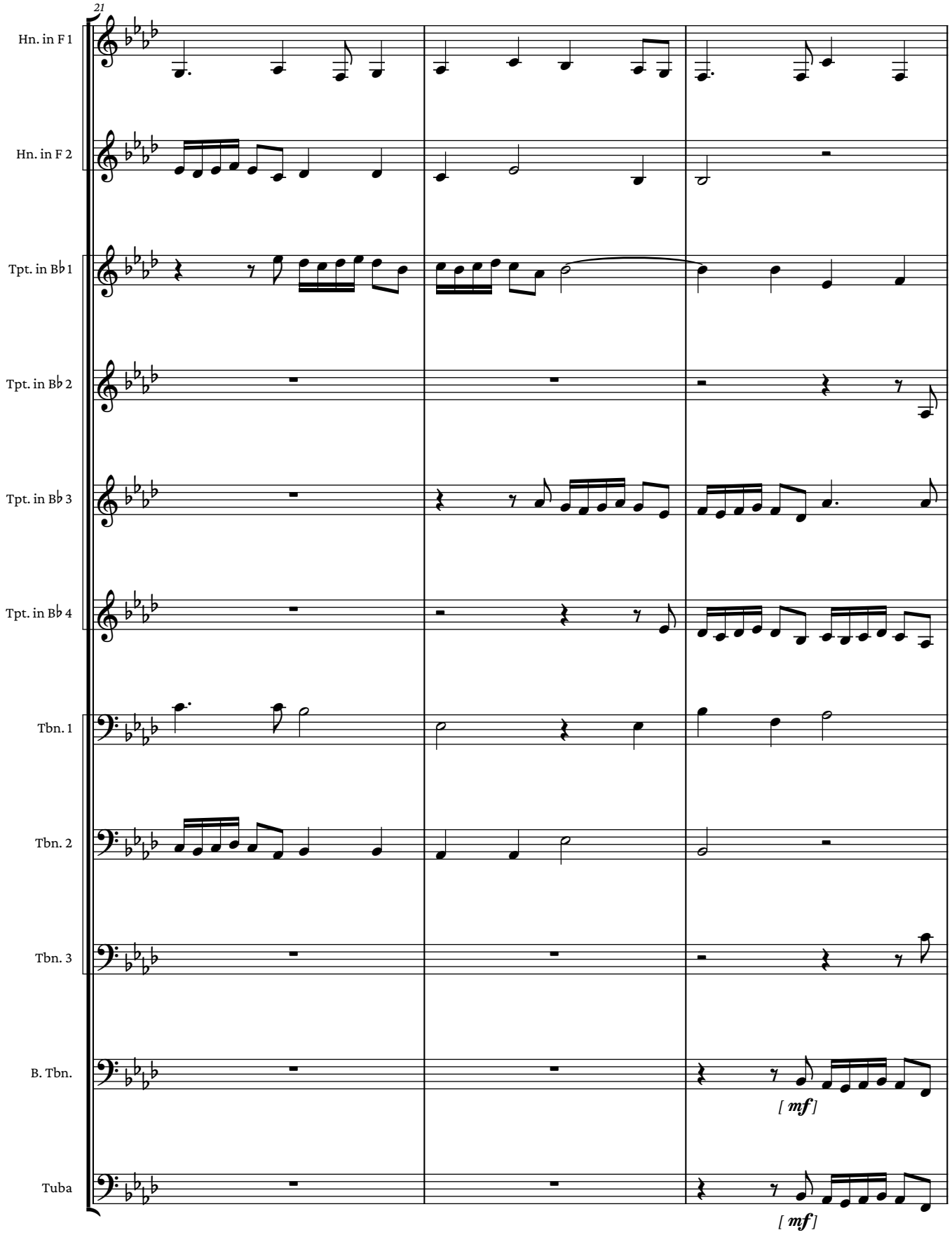
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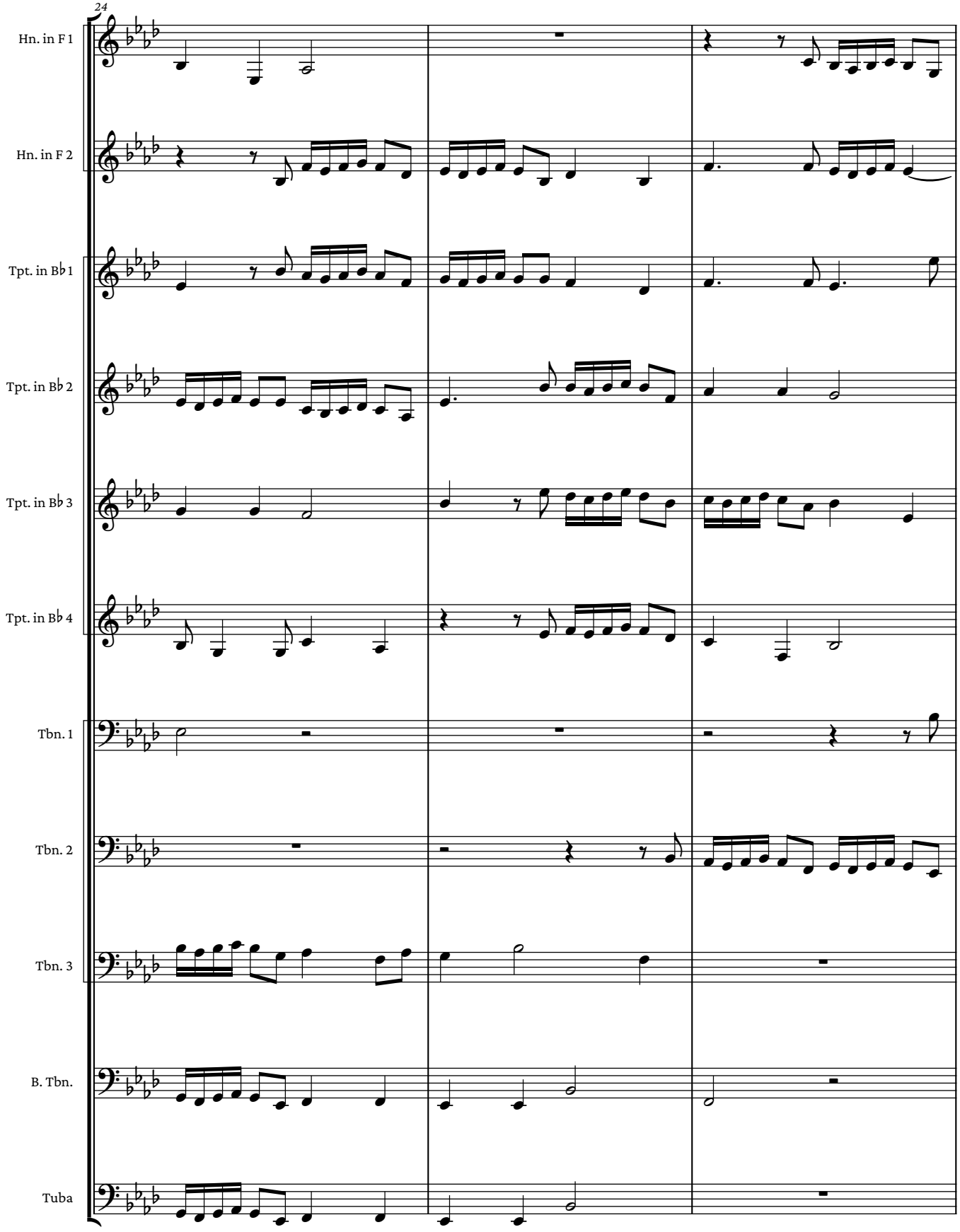

5
Hn. in F 1
Hn. in F 2
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tpt. in B♭ 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
[mf]

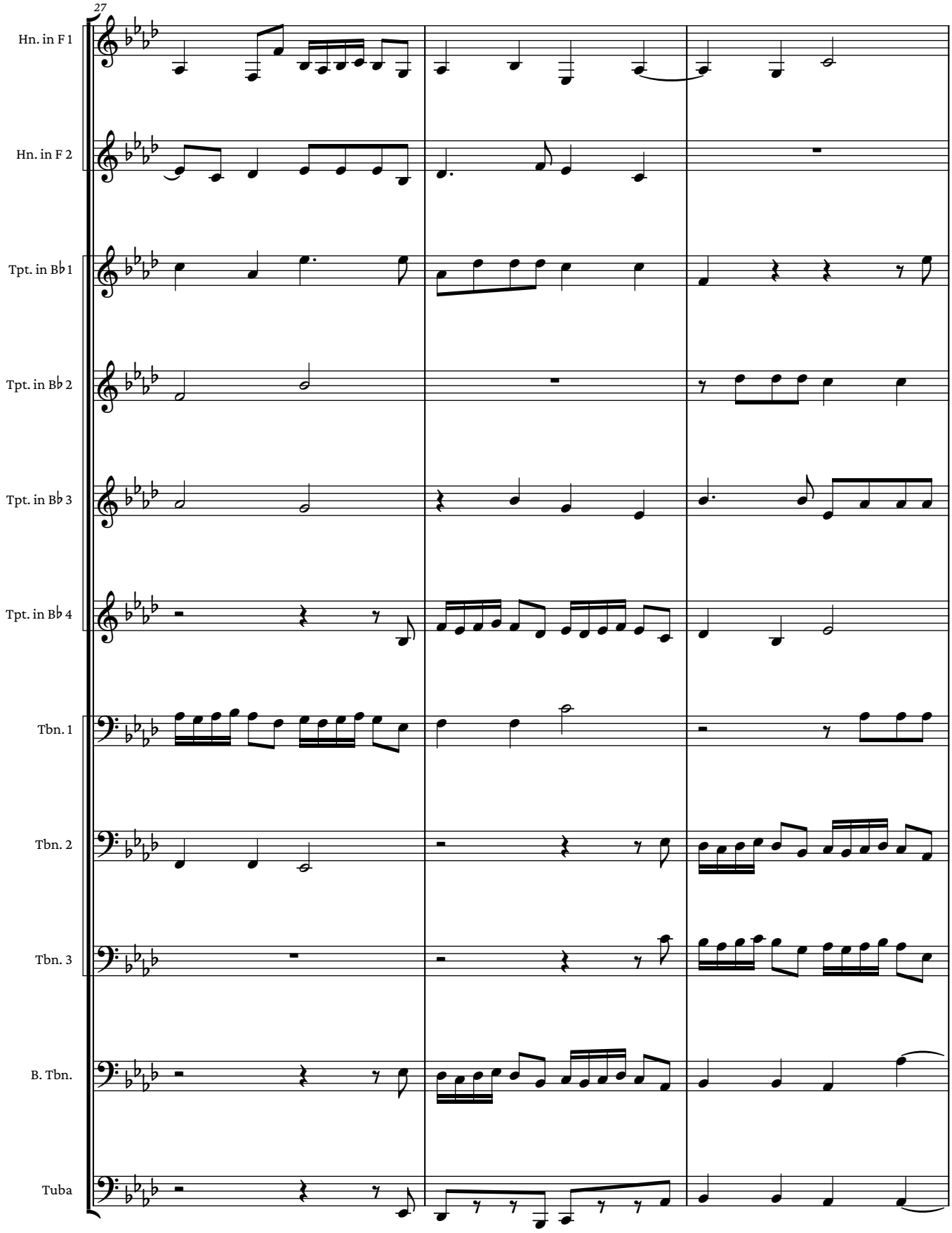

9
Hn. in F 1
Hn. in F 2
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tpt. in B♭ 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba

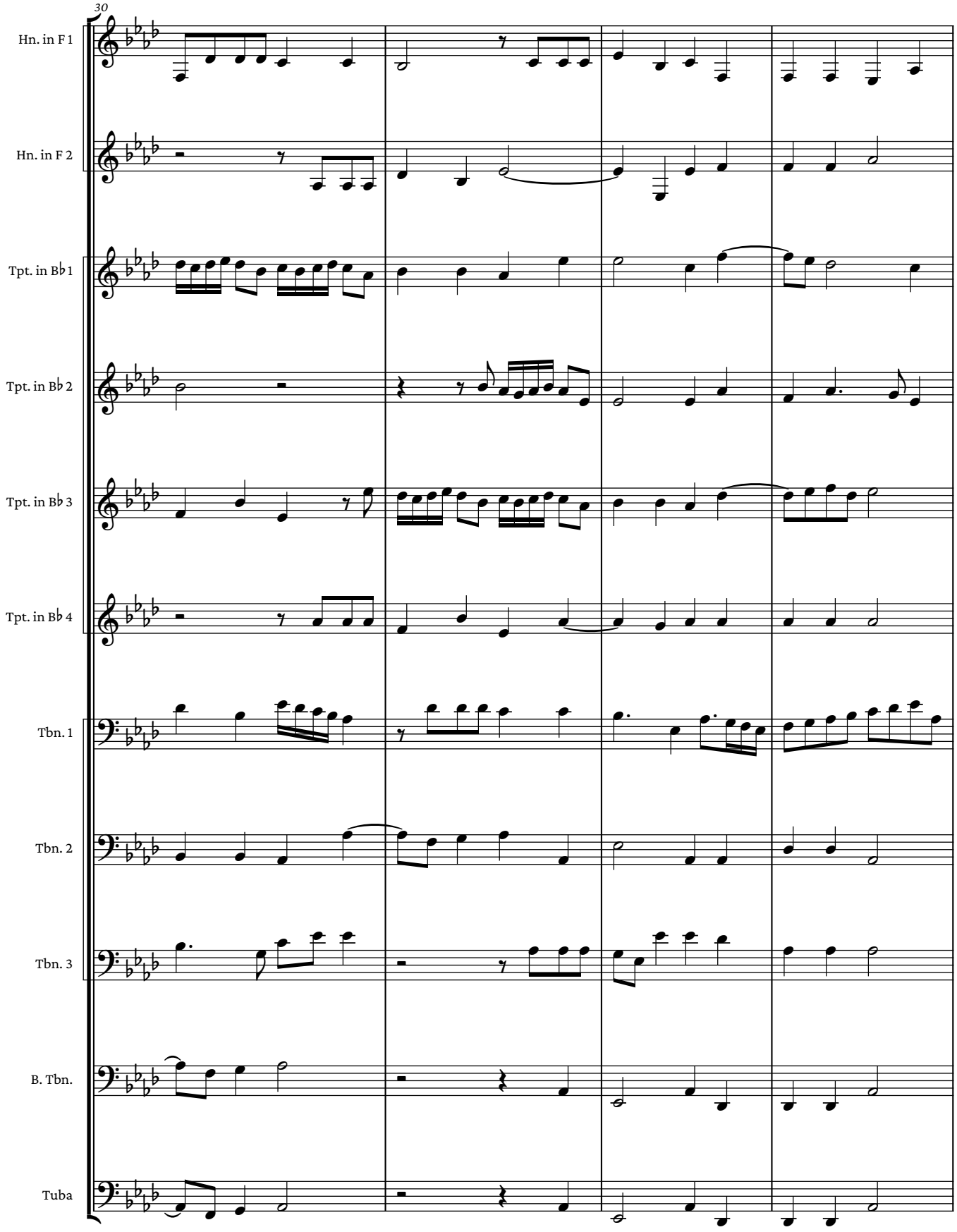

13
Hn. in F 1
Hn. in F 2
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tpt. in B♭ 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba

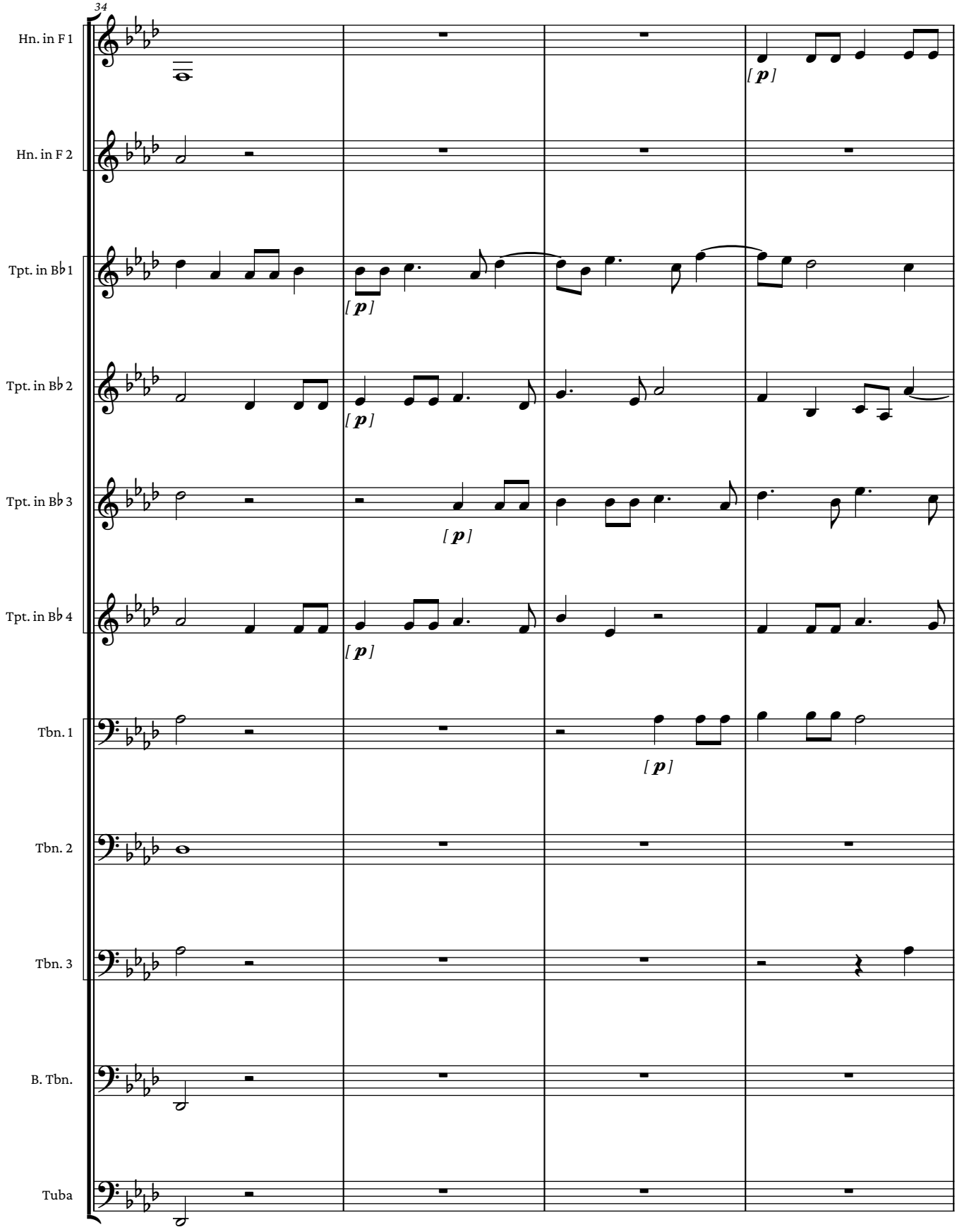

17
Hn. in F 1
Hn. in F 2
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tpt. in B♭ 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba

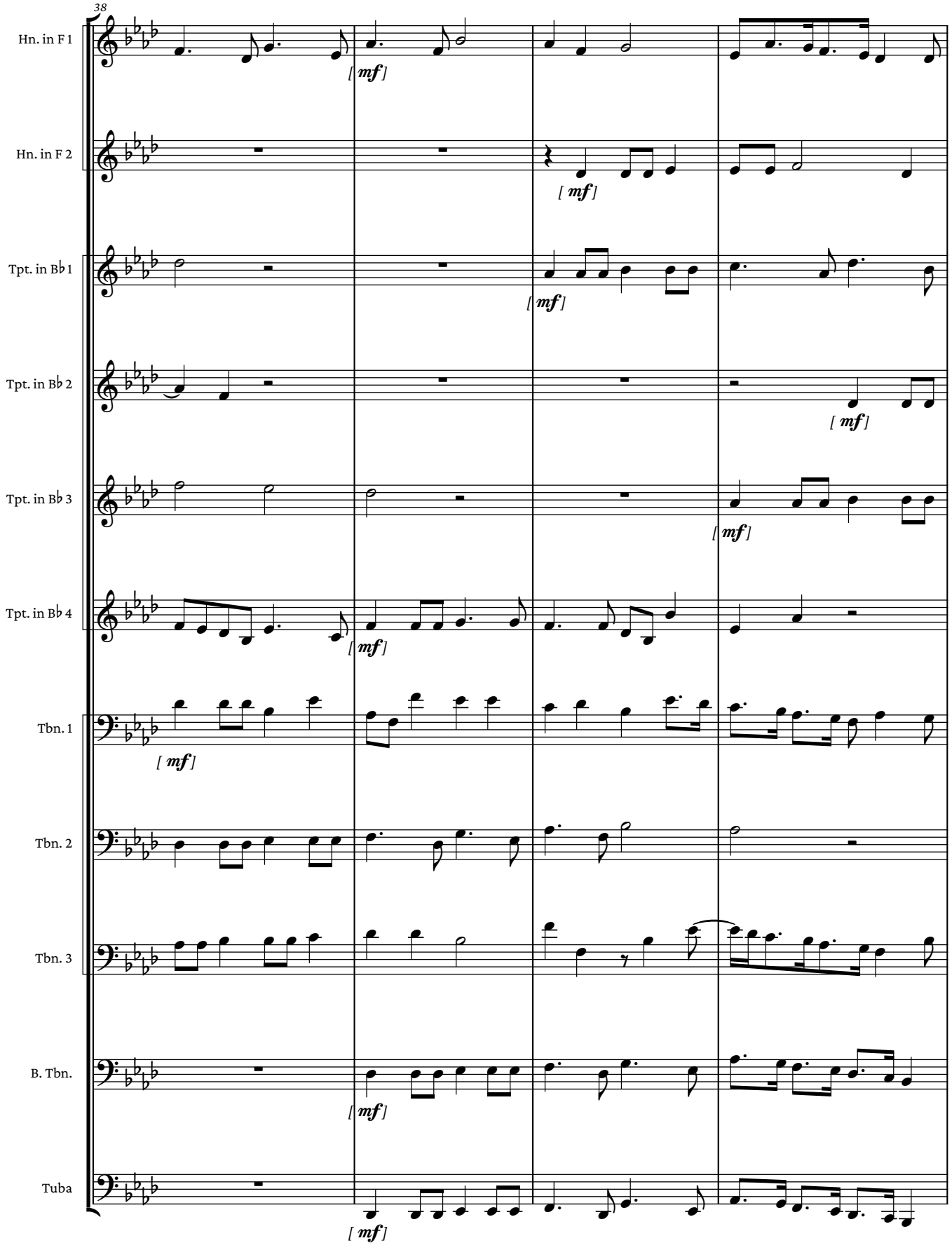

21
Hn. in F 1
Hn. in F 2
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tpt. in B♭ 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
[mf]
Tuba
[mf]

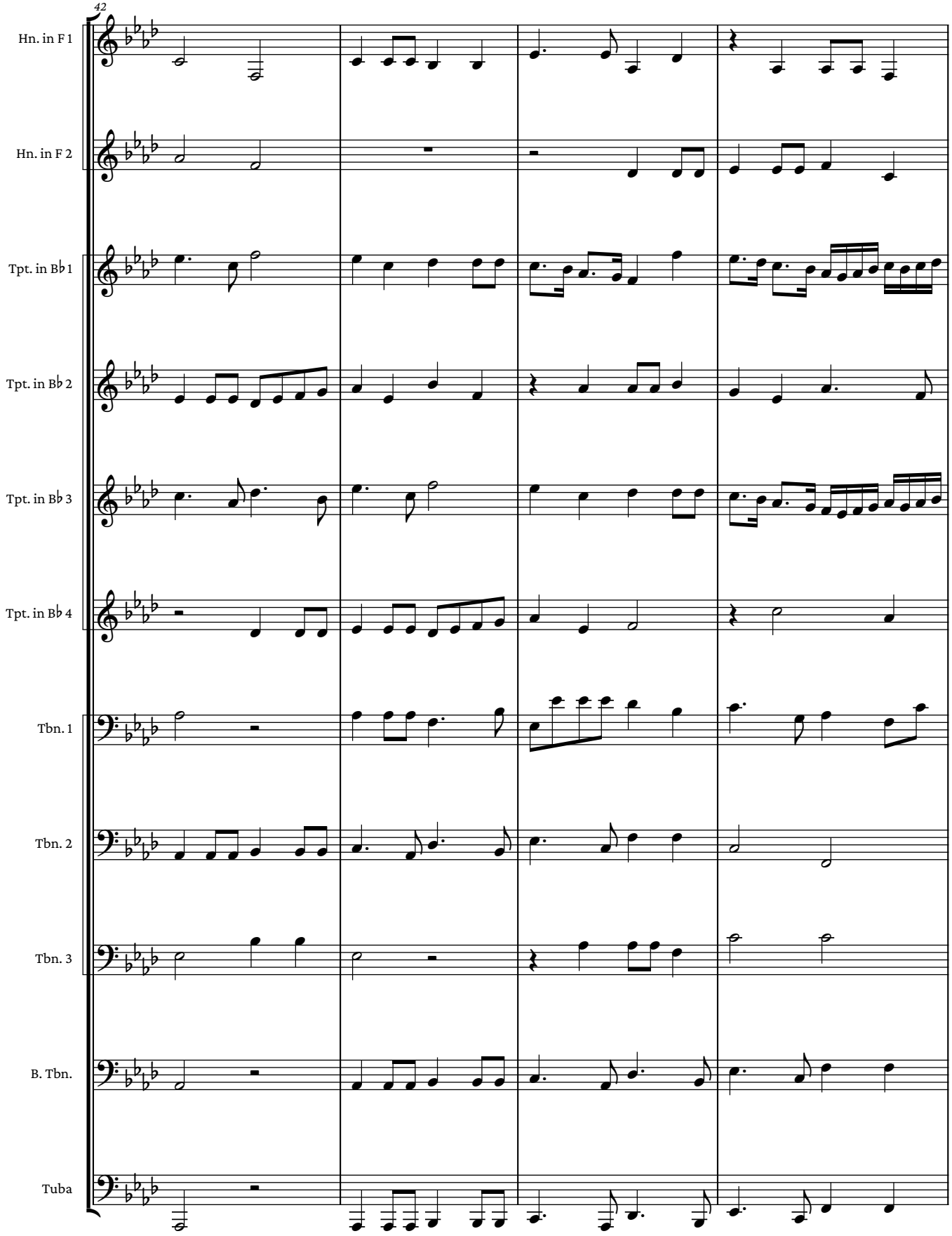

24
Hn. in F 1
Hn. in F 2
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tpt. in B♭ 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba

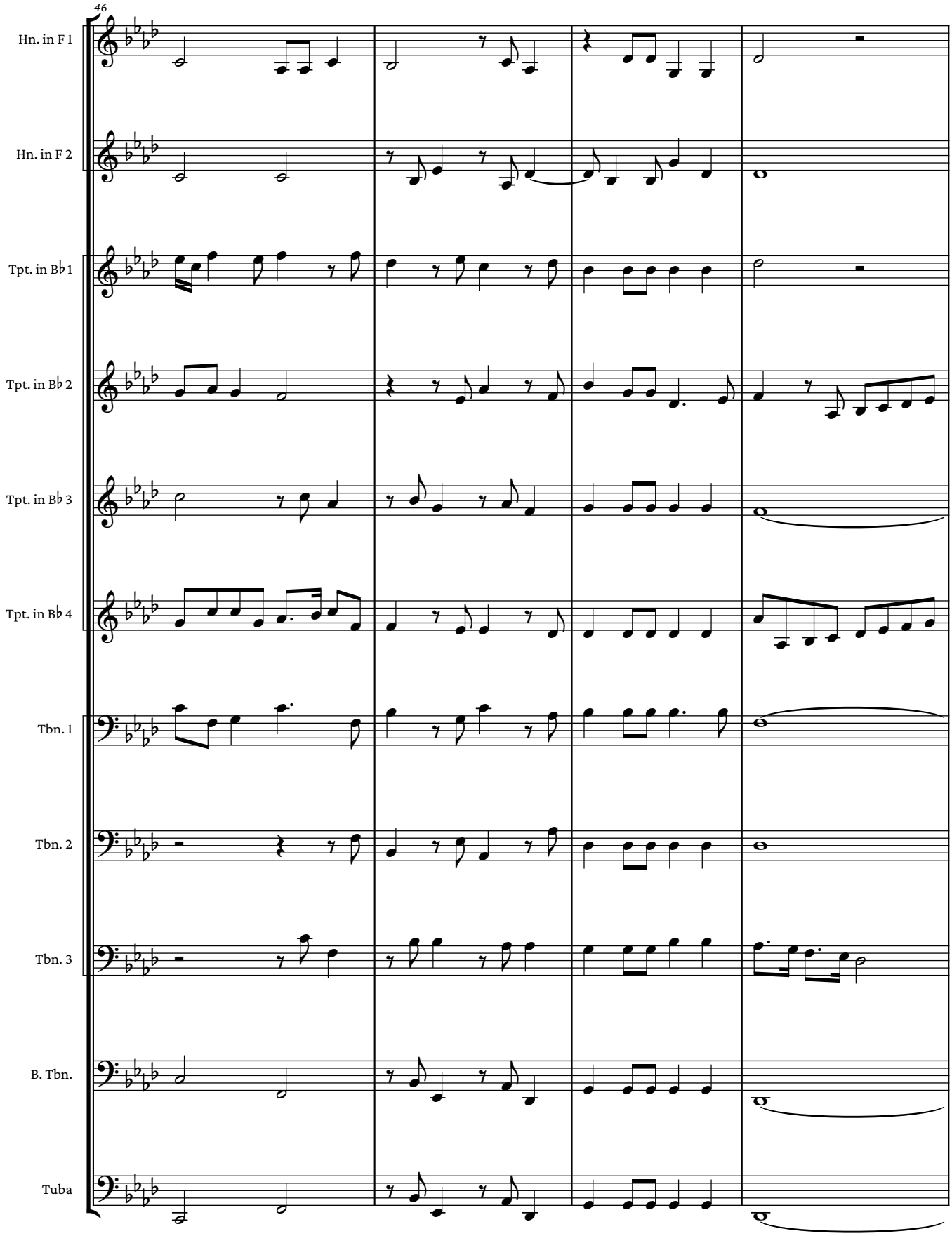

27
Hn. in F 1
Hn. in F 2
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tpt. in B♭ 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba

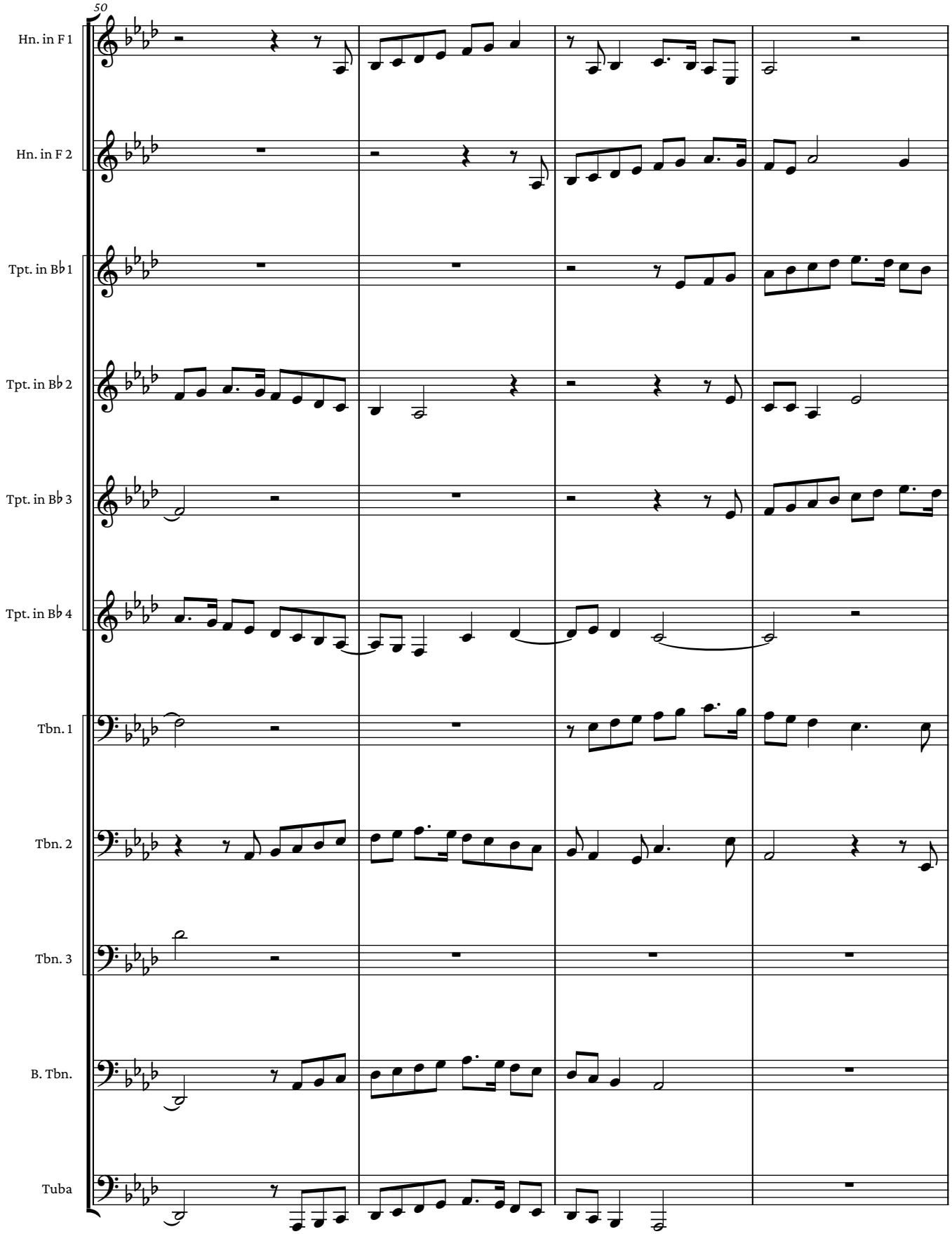

30
Hn. in F 1
Hn. in F 2
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tpt. in B♭ 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba

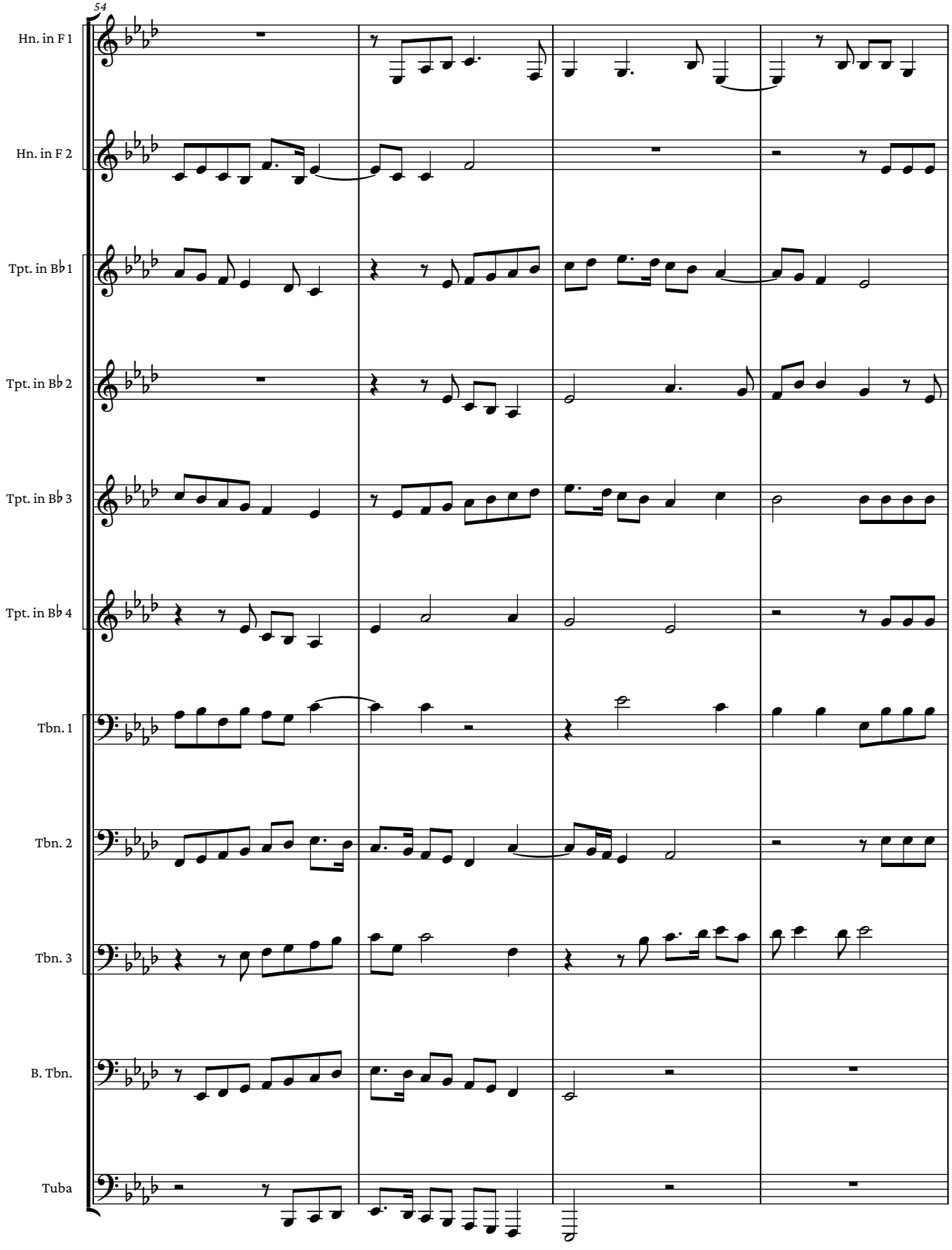

34
Hn. in F 1
Hn. in F 2
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tpt. in B♭ 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
[p]

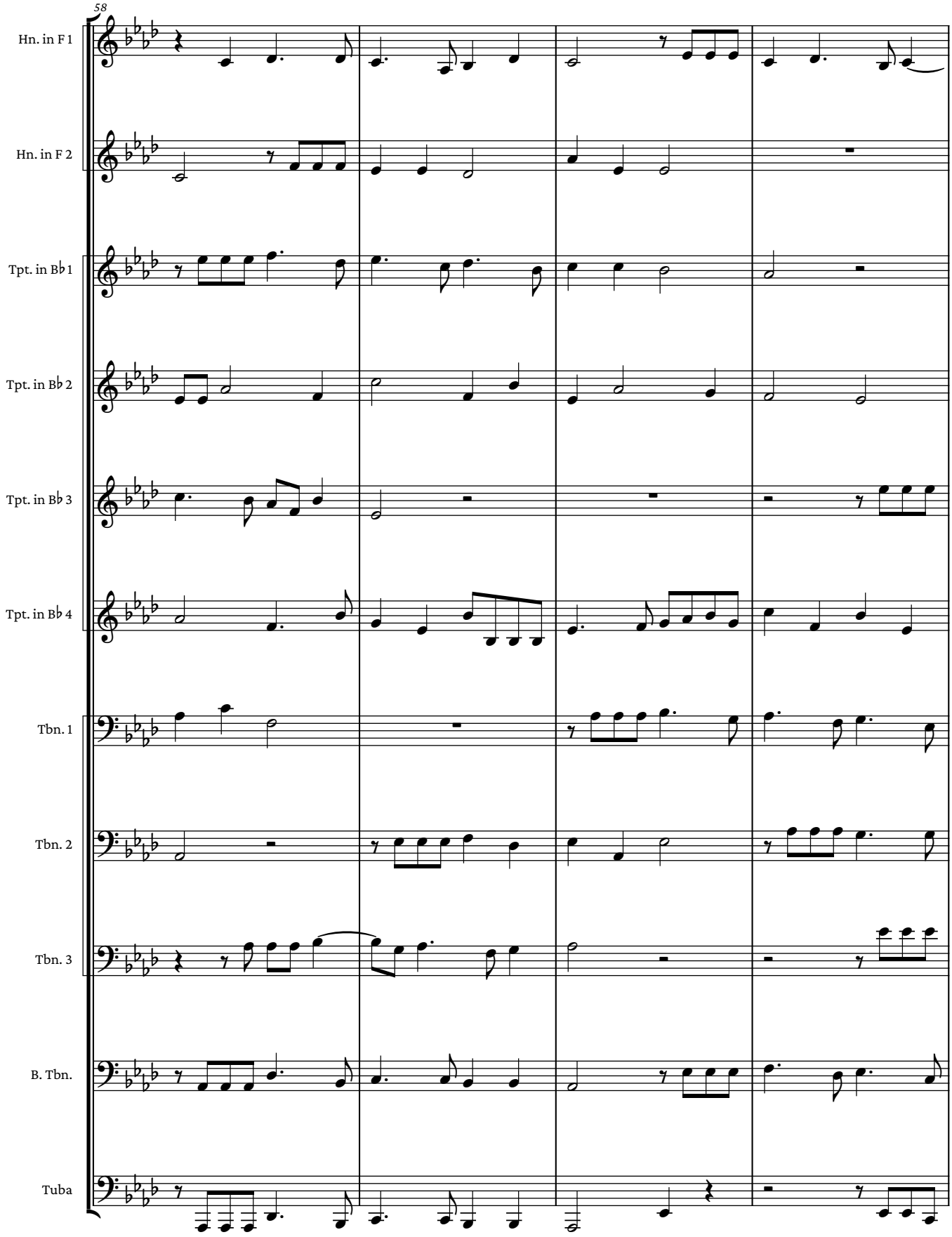

38
Hn. in F 1
Hn. in F 2
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tpt. in B♭ 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
[mf]

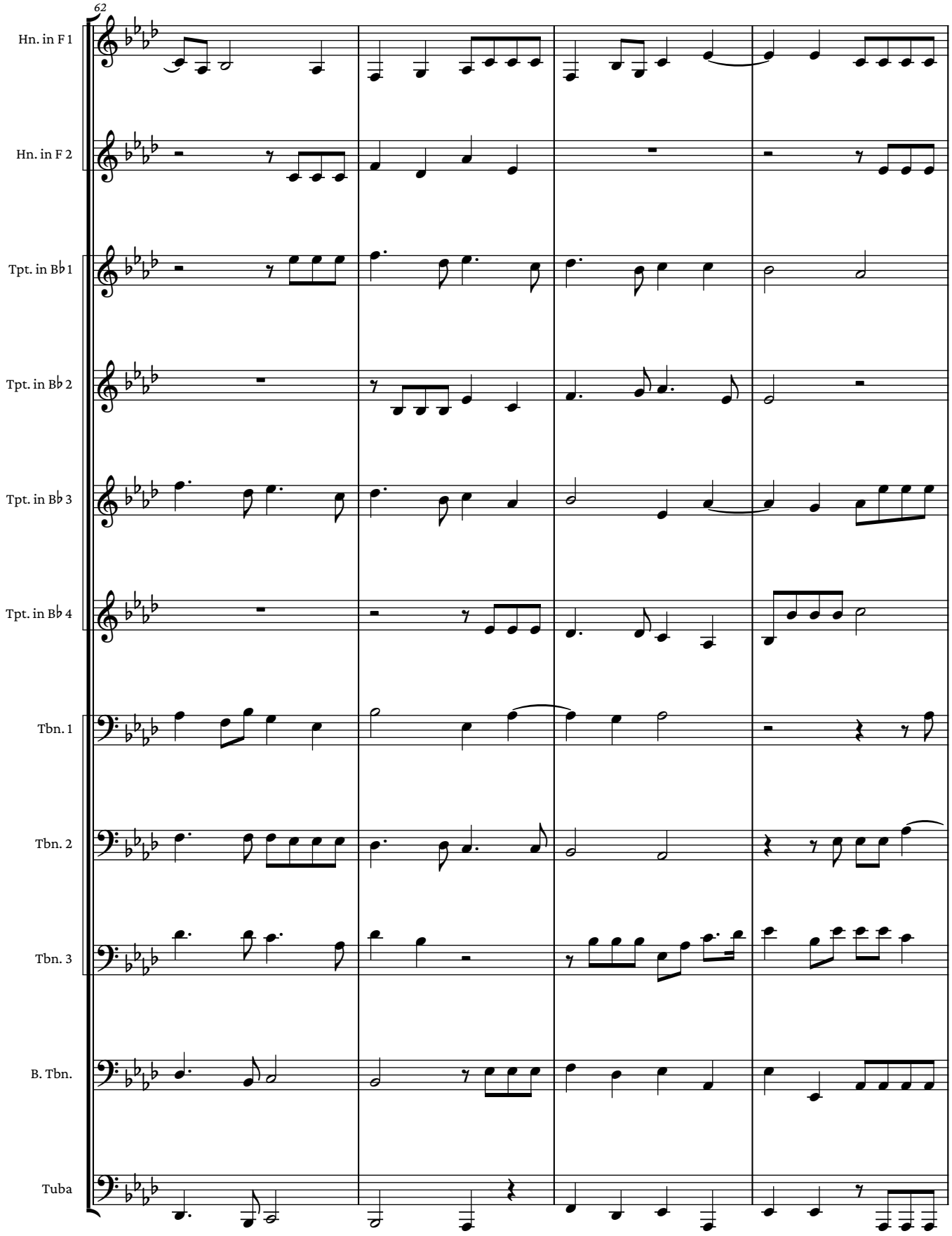

42
Hn. in F 1
Hn. in F 2
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tpt. in B♭ 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba

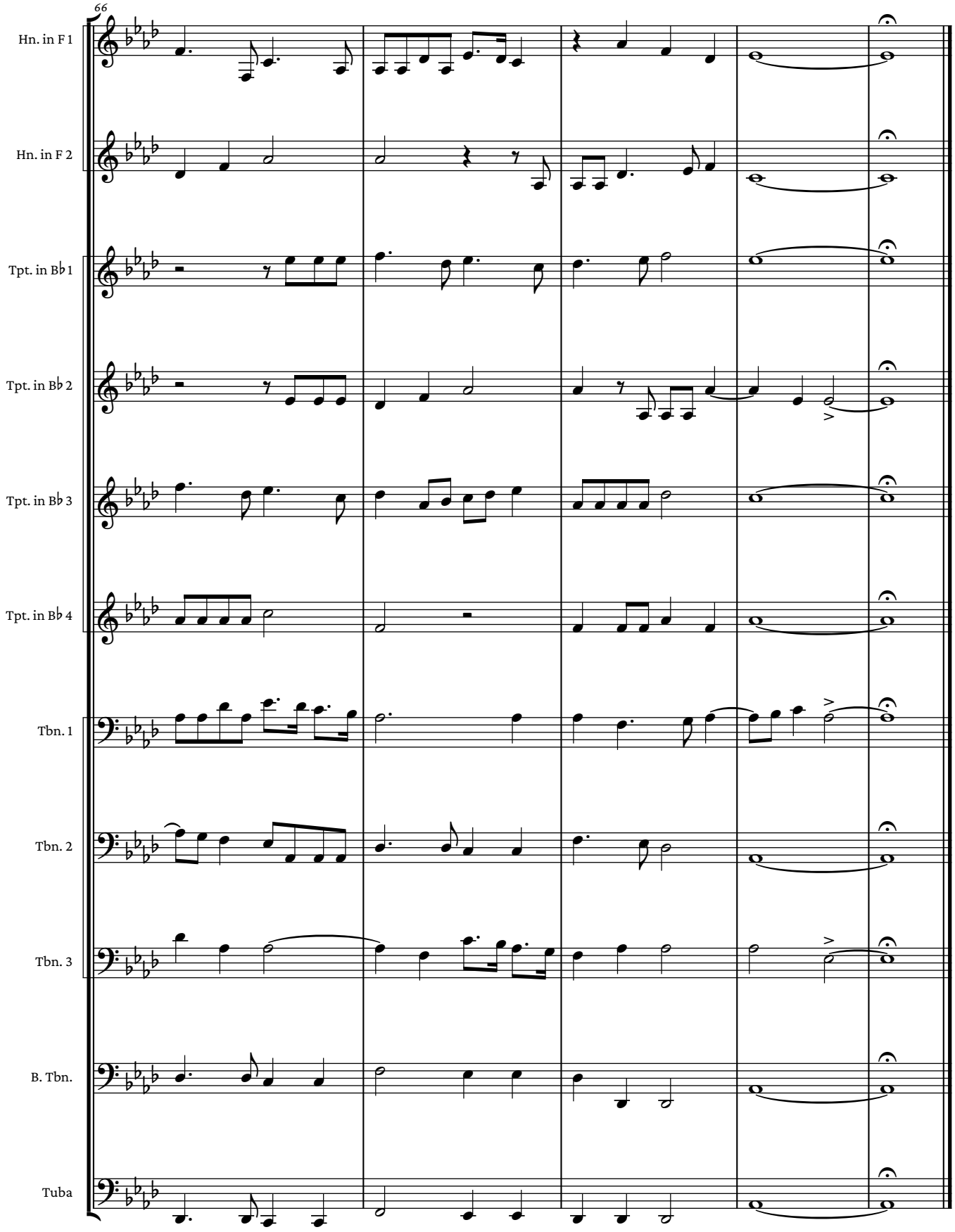

46
Hn. in F 1
Hn. in F 2
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tpt. in B♭ 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba


50
Hn. in F 1
Hn. in F 2
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tpt. in B♭ 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba


54
Hn. in F 1
Hn. in F 2
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tpt. in B♭ 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba


58
Hn. in F 1
Hn. in F 2
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tpt. in B♭ 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba

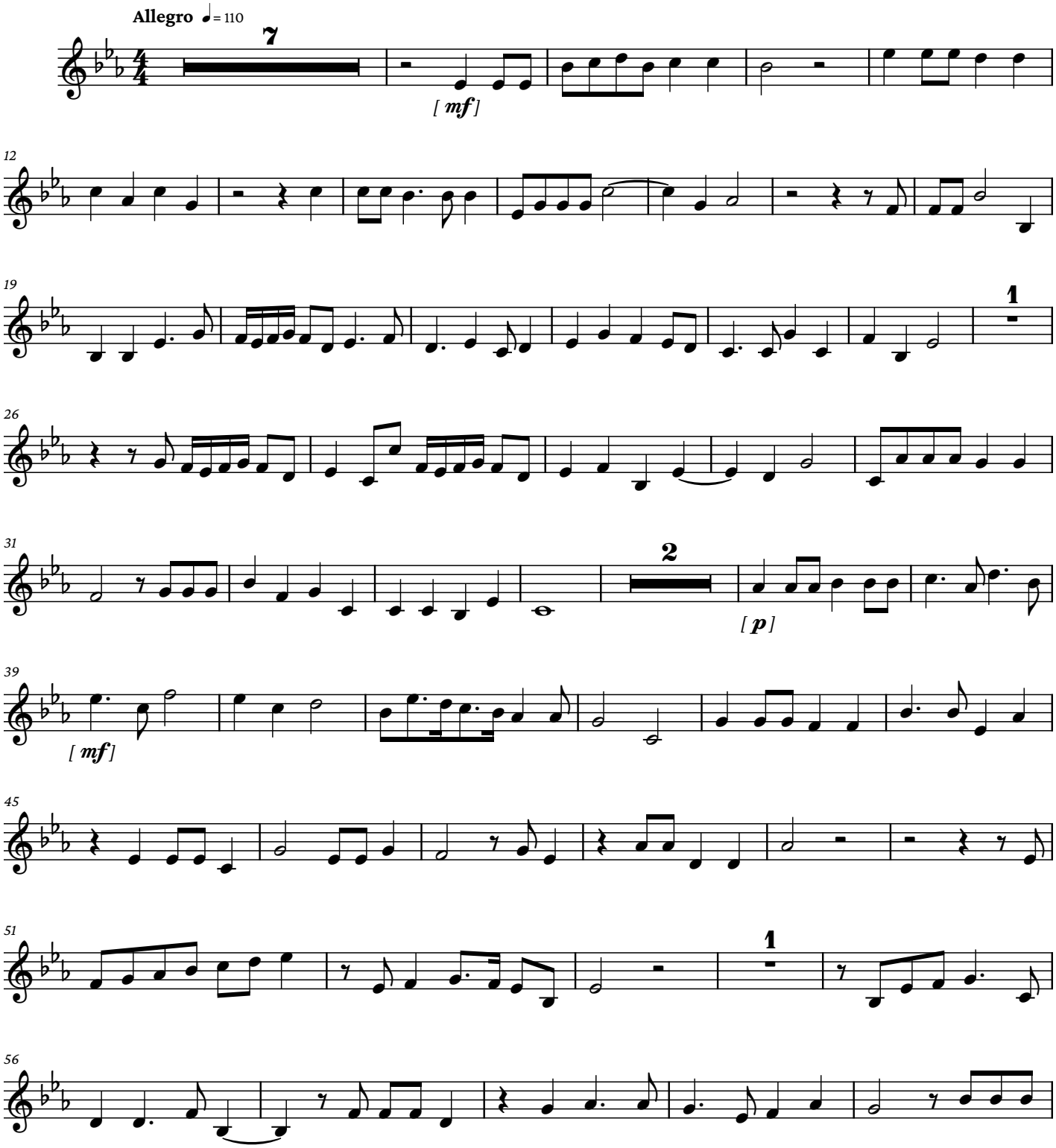

62
Hn. in F 1
Hn. in F 2
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tpt. in B♭ 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba


66
Hn. in F 1
Hn. in F 2
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tpt. in B♭ 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba

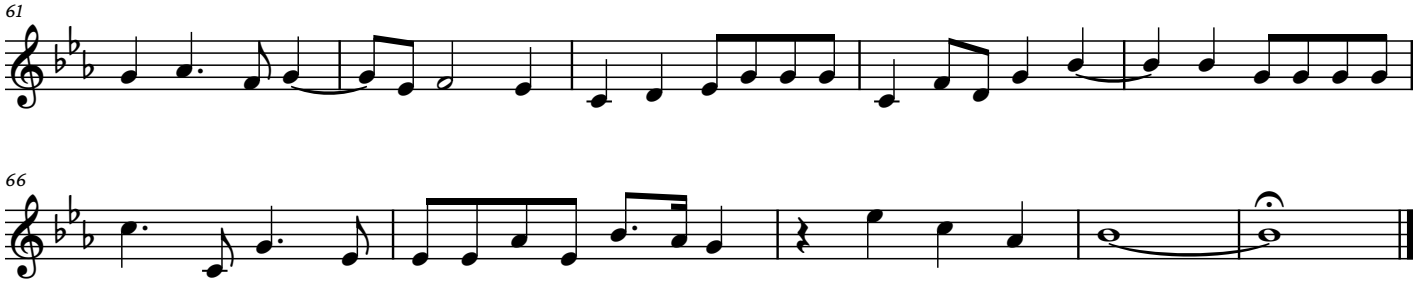
Horn in F 1

Canzon duodecimi toni a 10

Giovanni Gabrieli (c. 1554/57–1612)
Edited by Christopher Delgado



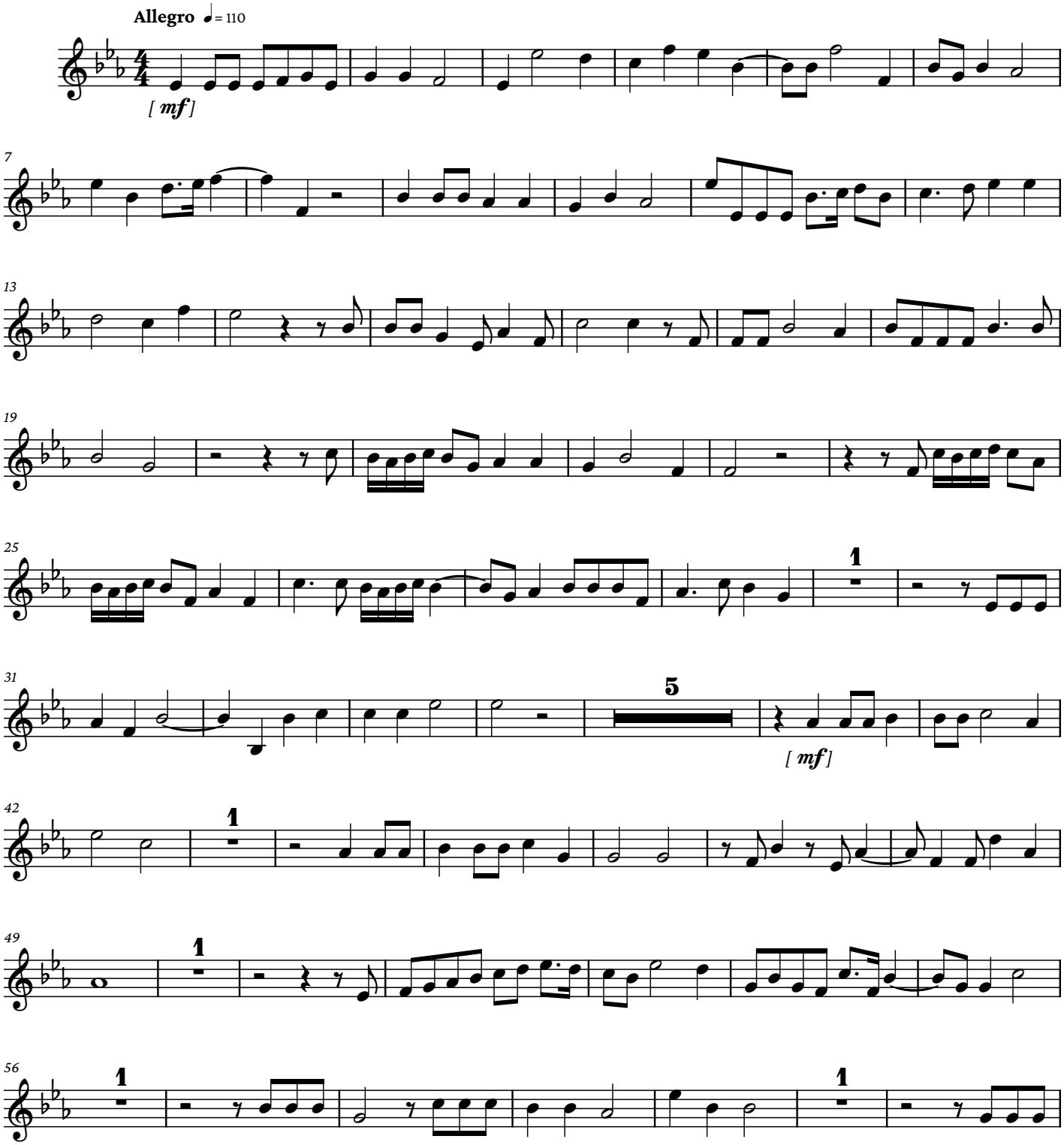
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61
66

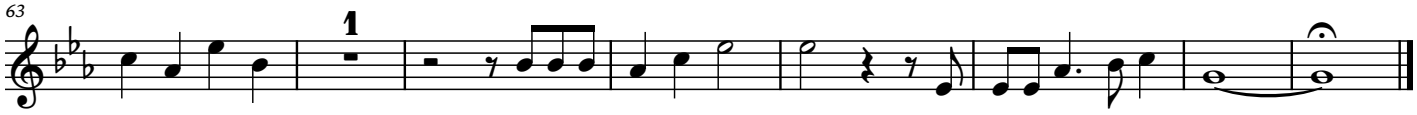
Horn in F 2

Canzon duodecimi toni a 10

Giovanni Gabrieli (c. 1554/57–1612)
Edited by Christopher Delgado



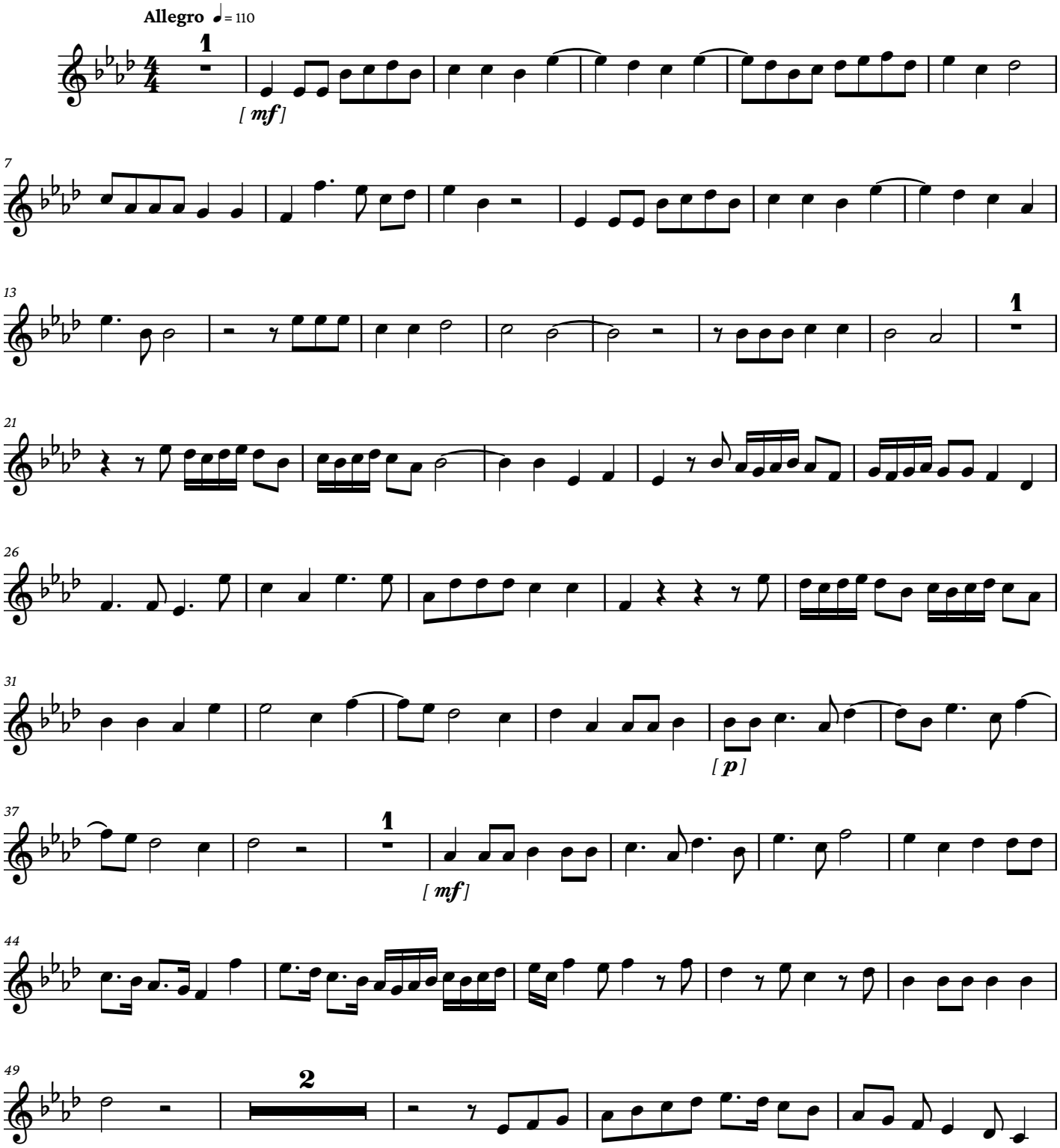
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63
1

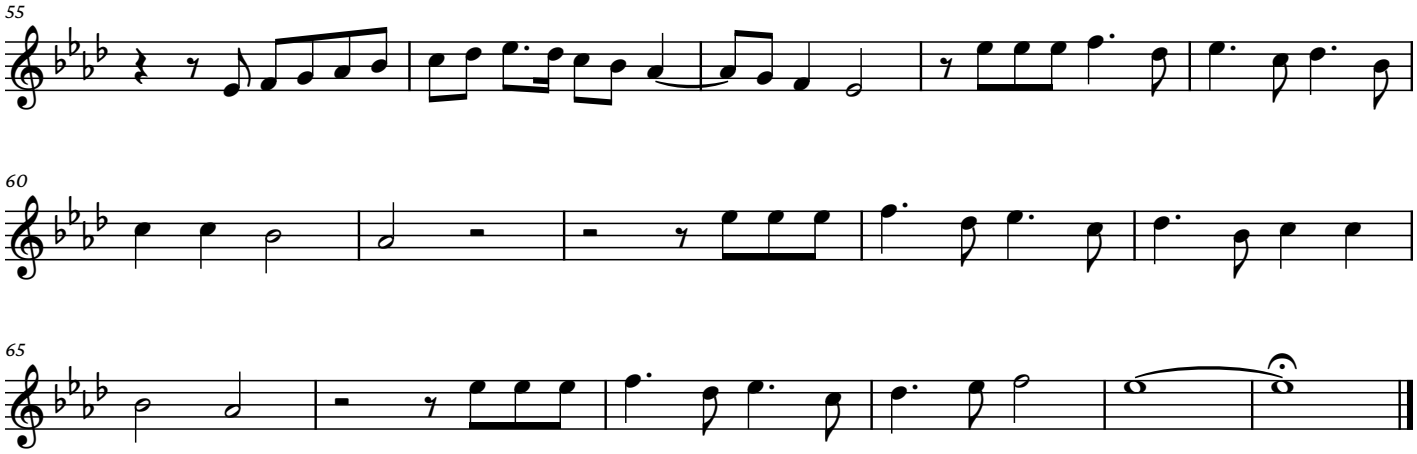
Trumpet in C 1

Canzon duodecimi toni a 10

Giovanni Gabrieli (c. 1554/57–1612)
Edited by Christopher Delgado



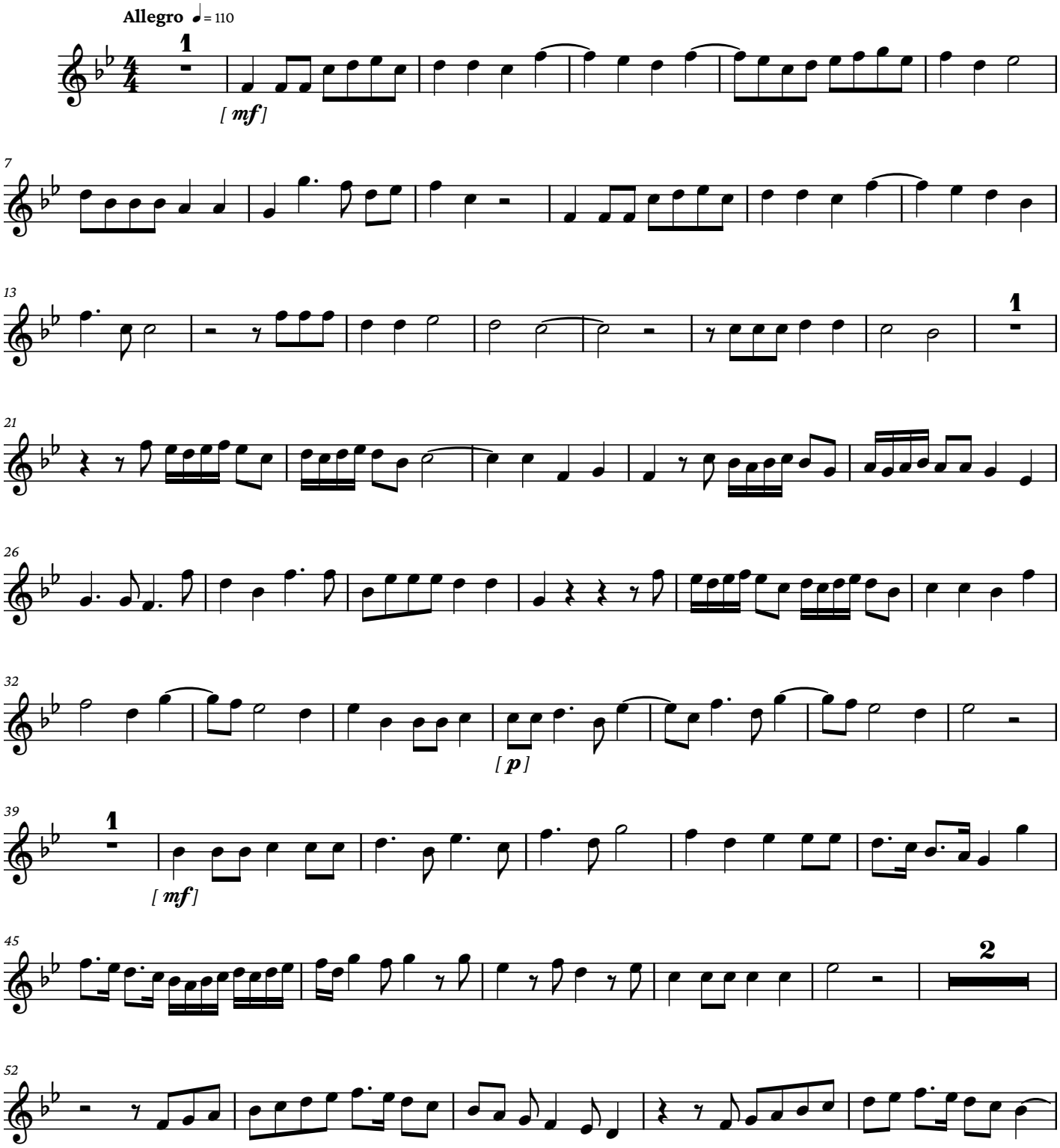
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55
60
65

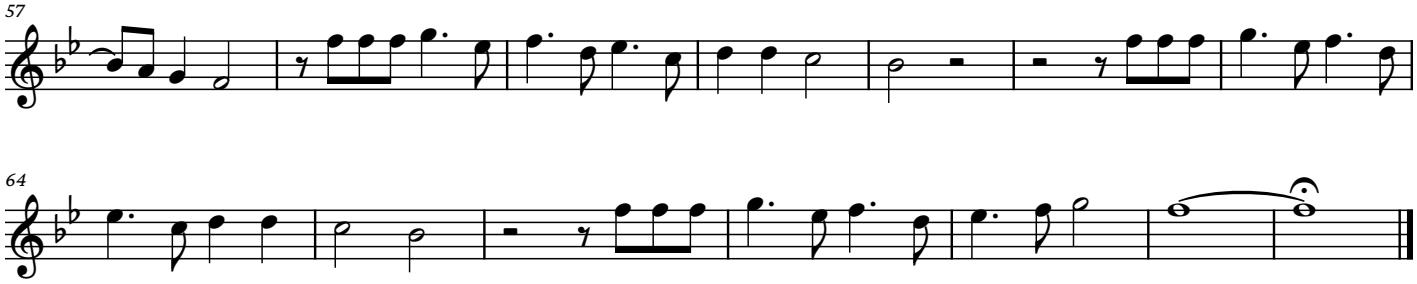
Trumpet in B ♭ 1

Canzon duodecimi toni a 10

Giovanni Gabrieli (c. 1554/57–1612)
Edited by Christopher Delgado



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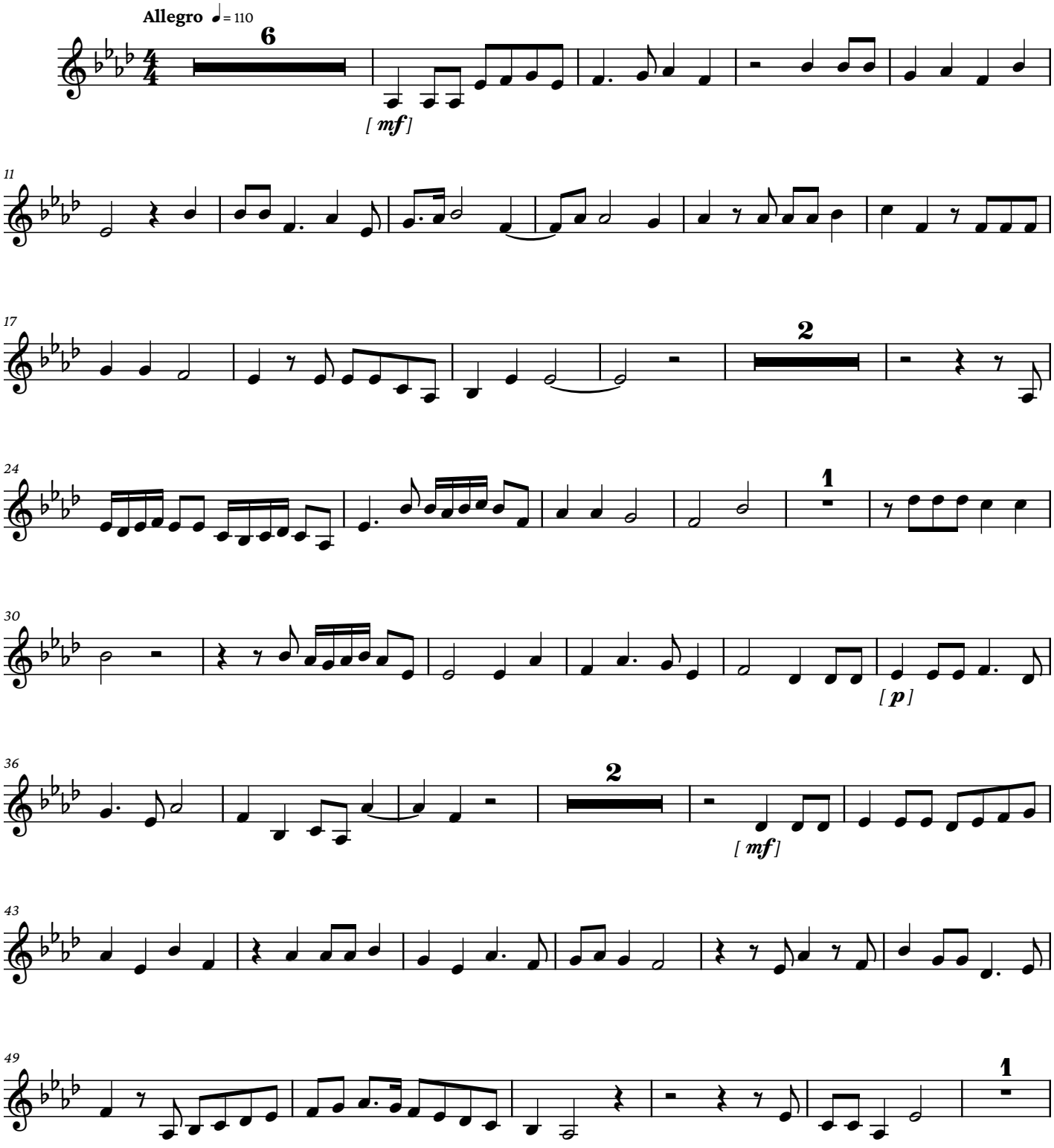

57

64

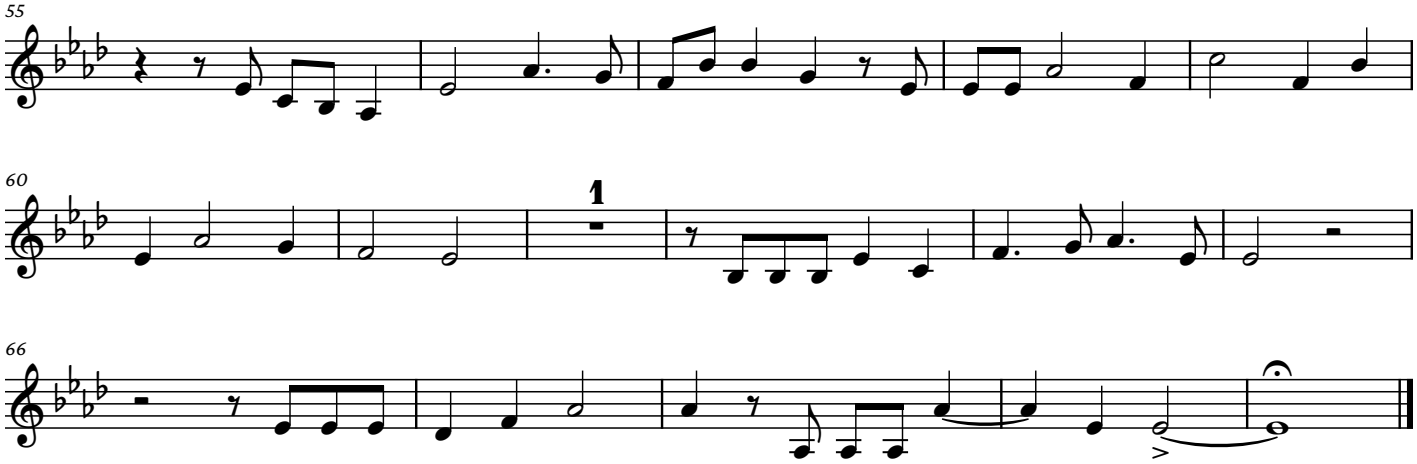
Trumpet in C 2

Canzon duodecimi toni a 10

Giovanni Gabrieli (c. 1554/57–1612)
Edited by Christopher Delgado



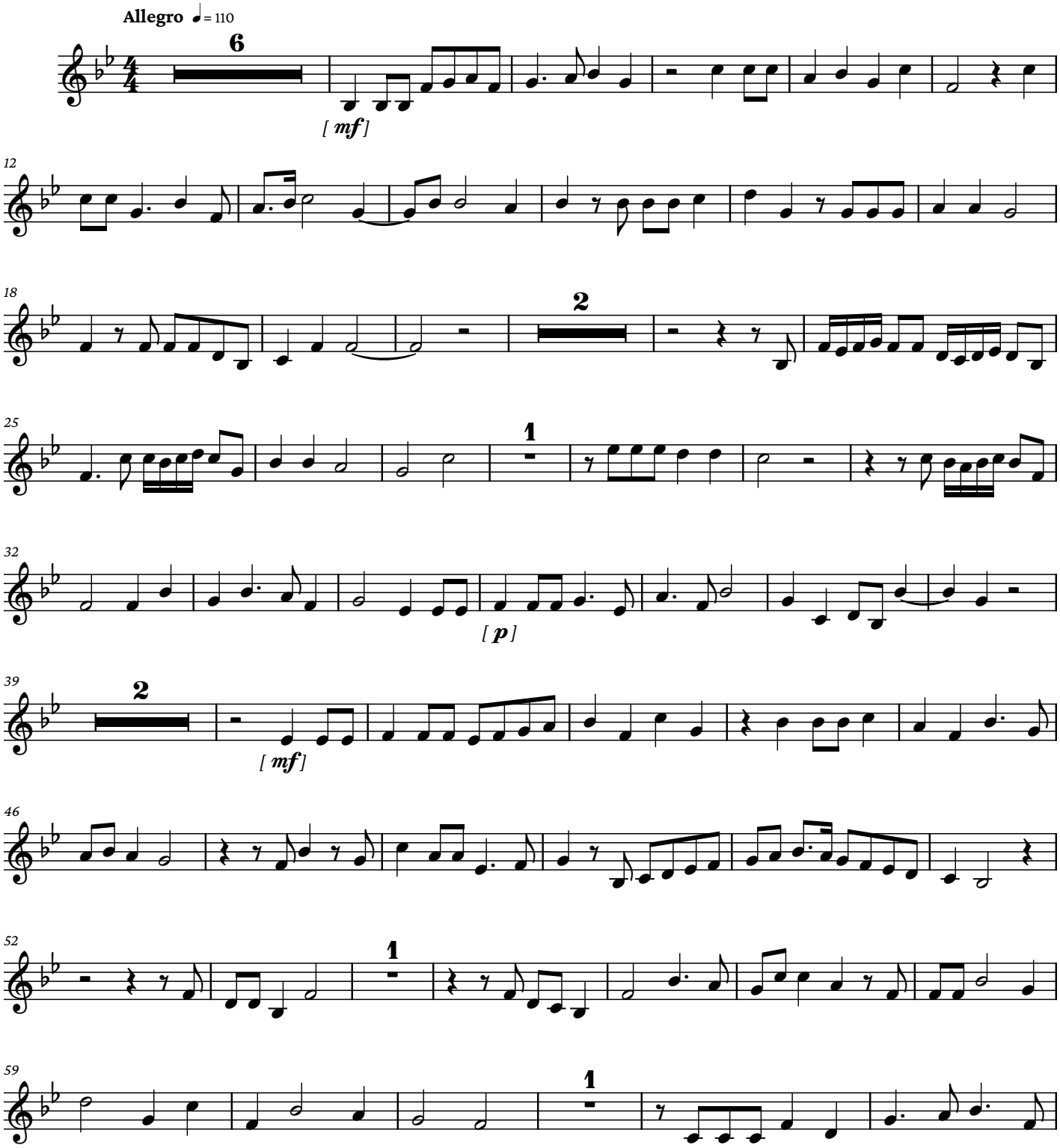
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55
60
1
66

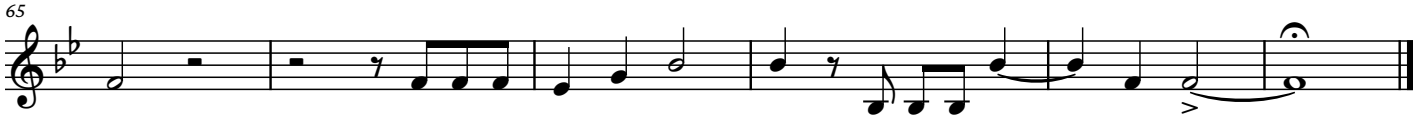
Trumpet in B ♭ 2

Canzon duodecimi toni a 10

Giovanni Gabrieli (c. 1554/57–1612)
Edited by Christopher Delgado



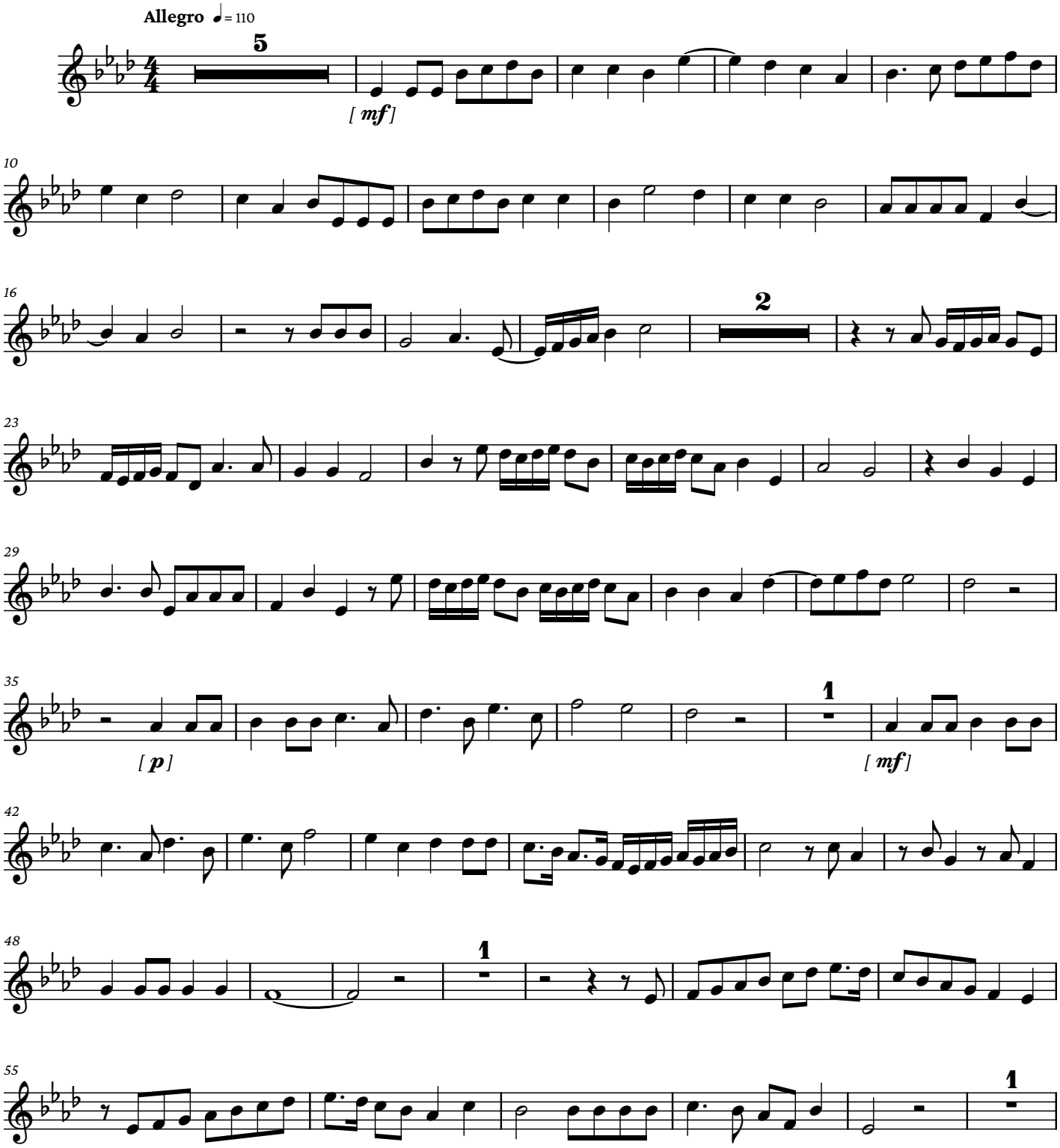
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65

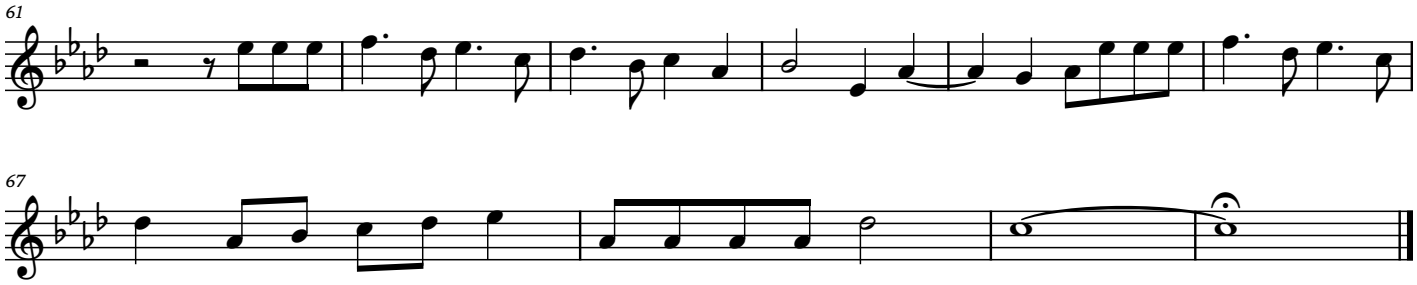
Trumpet in C 3

Canzon duodecimi toni a 10

Giovanni Gabrieli (c. 1554/57–1612)
Edited by Christopher Delgado



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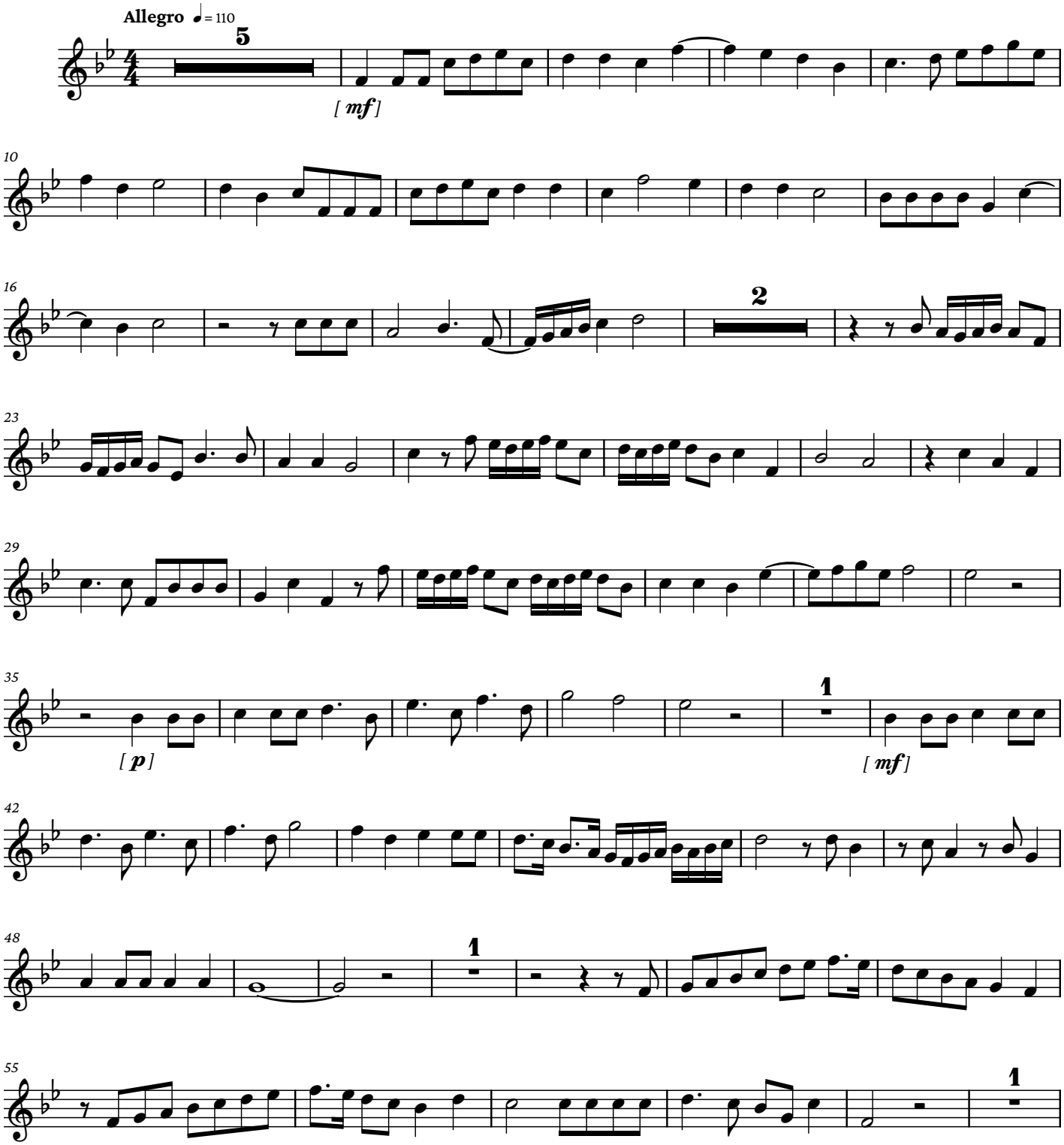

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67

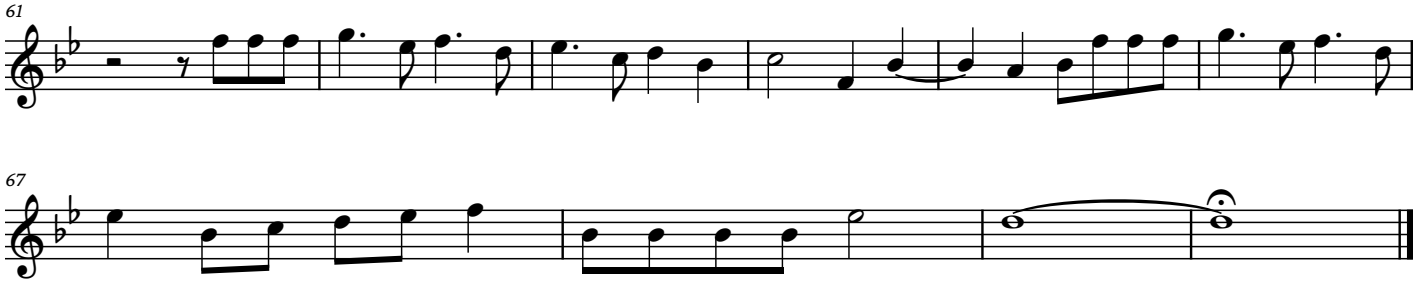
Trumpet in B ♭ 3

Canzon duodecimi toni a 10

Giovanni Gabrieli (c. 1554/57–1612)
Edited by Christopher Delgado



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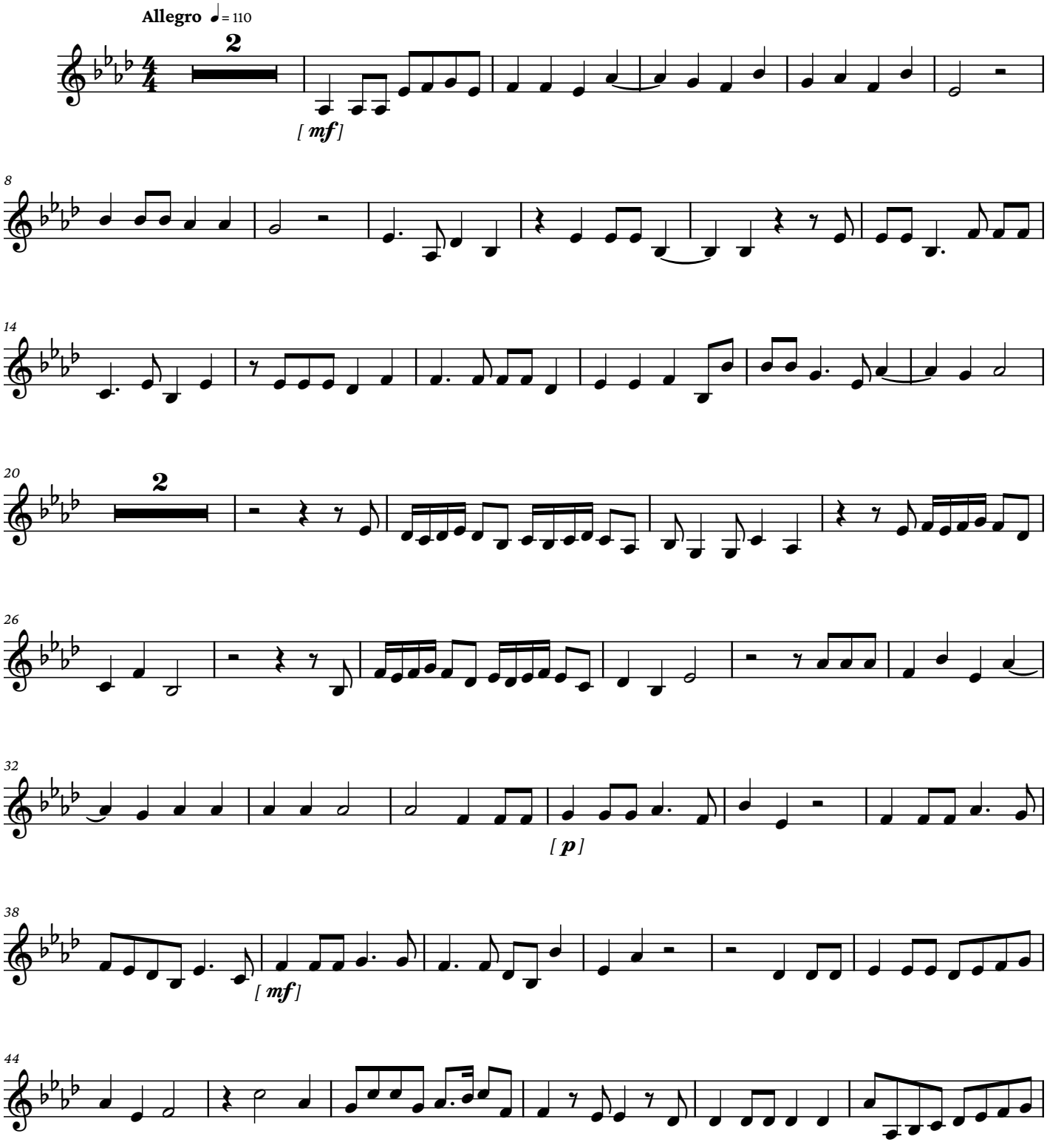

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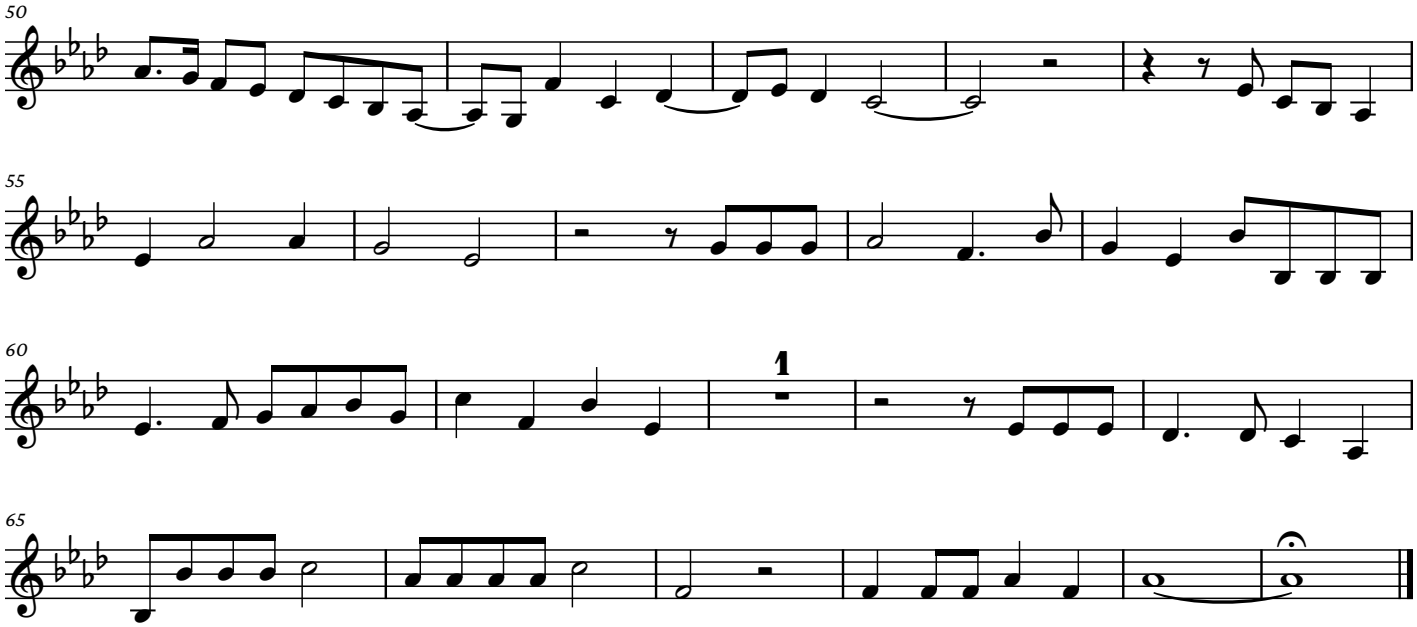
Trumpet in C 4

Canzon duodecimi toni a 10

Giovanni Gabrieli (c. 1554/57–1612)
Edited by Christopher Delgado



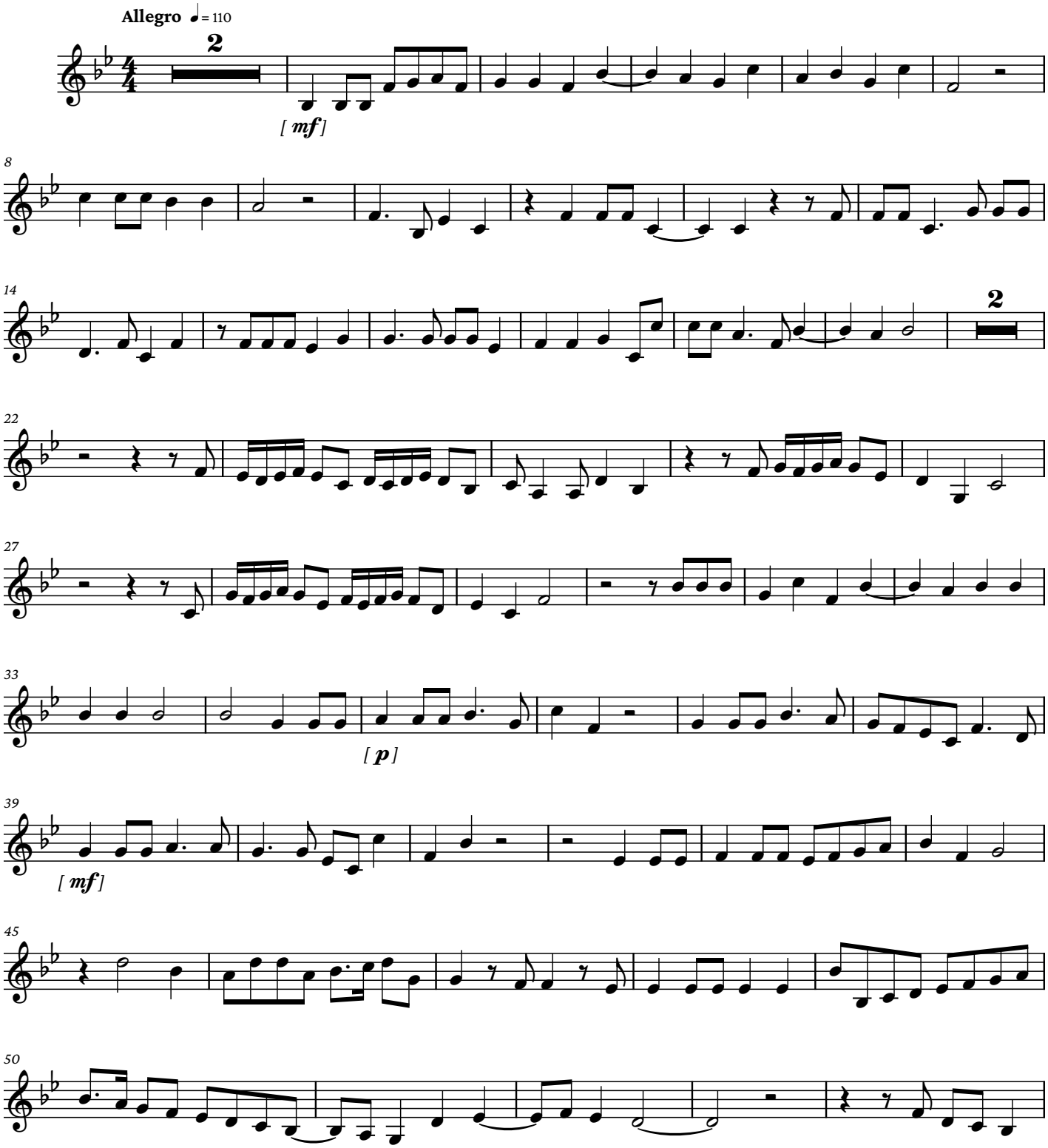
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50
55
60
1
65

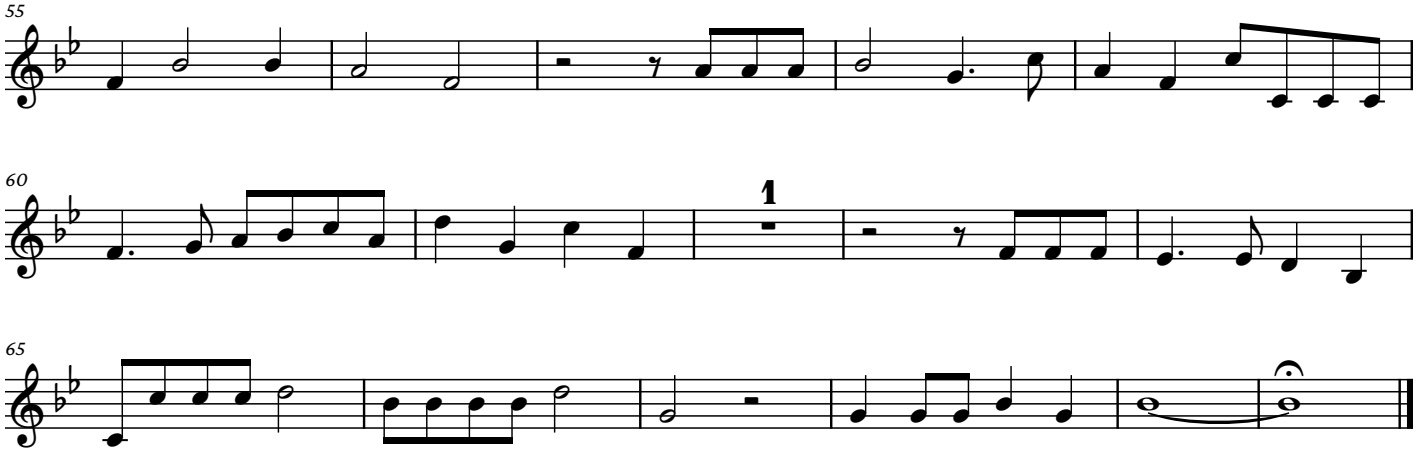
Trumpet in B ♭ 4

Canzon duodecimi toni a 10

Giovanni Gabrieli (c. 1554/57–1612)
Edited by Christopher Delgado



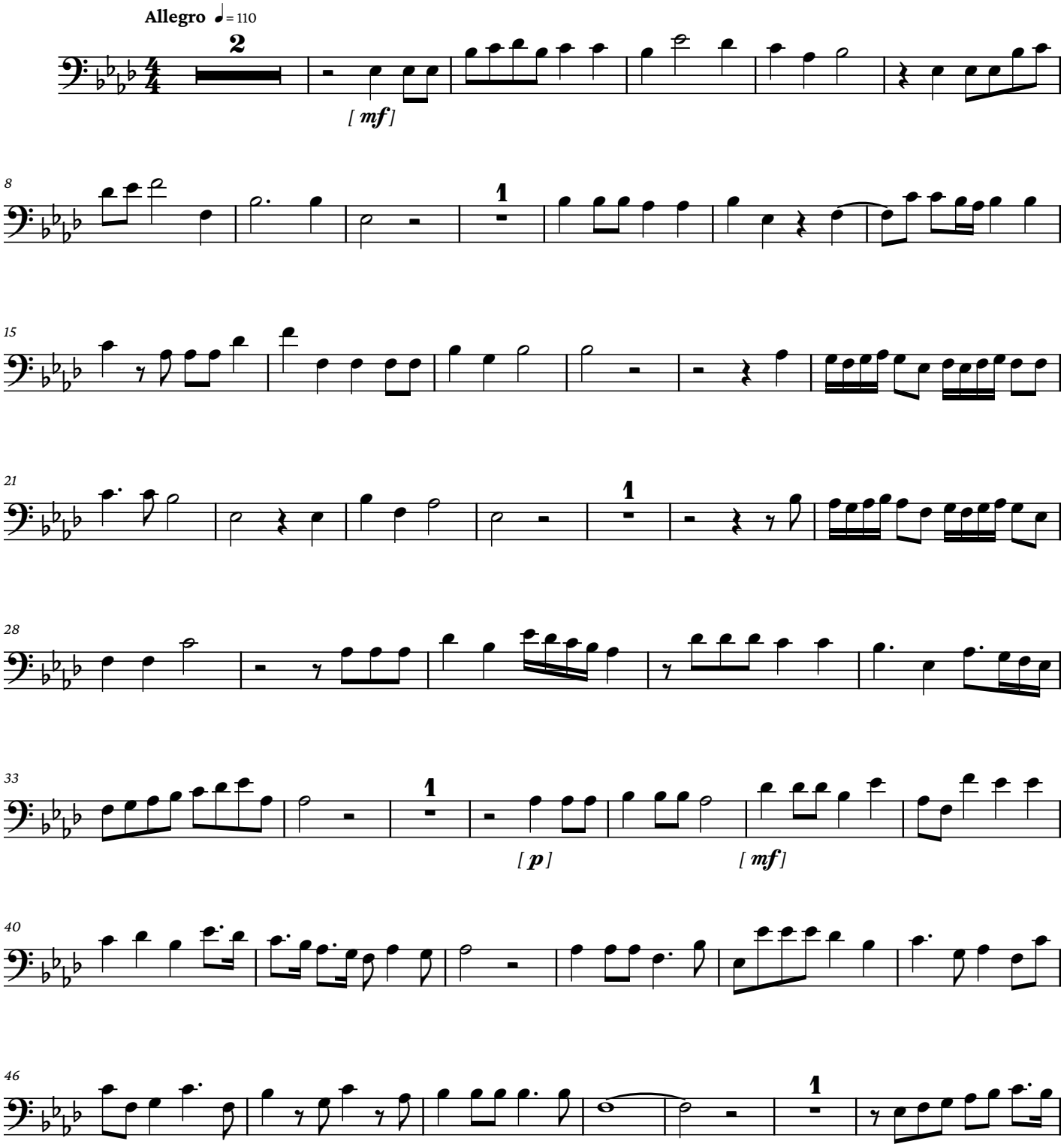
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55
60
1
65

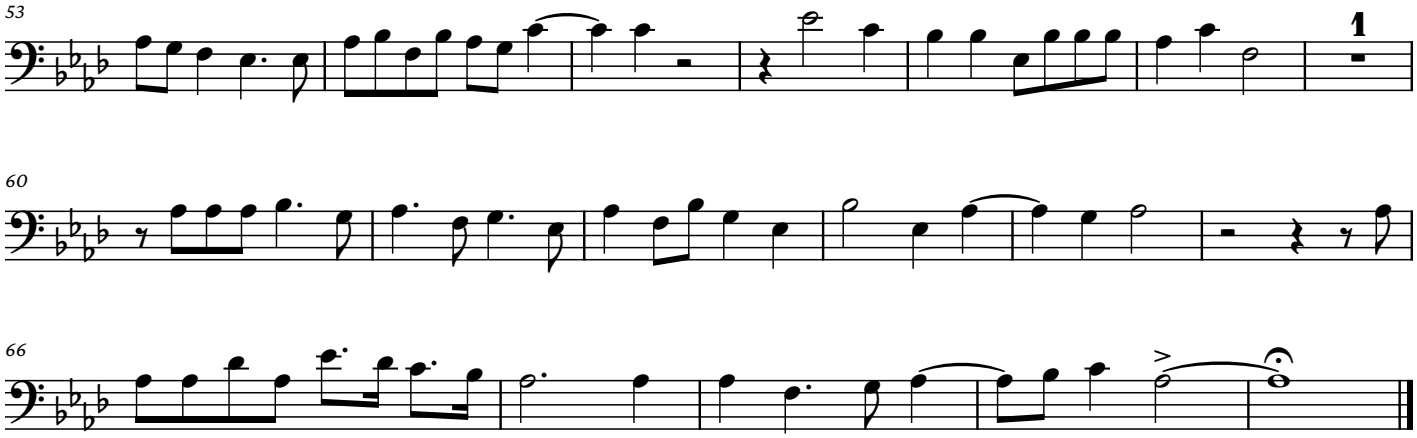
Trombone 1

Canzon duodecimi toni a 10

Giovanni Gabrieli (c. 1554/57–1612)
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53
1
60
66

Trombone 2

Canzon duodecimi toni a 10

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Allegro ♩ = 110

3

[mf]

8

14

20

1

26

31

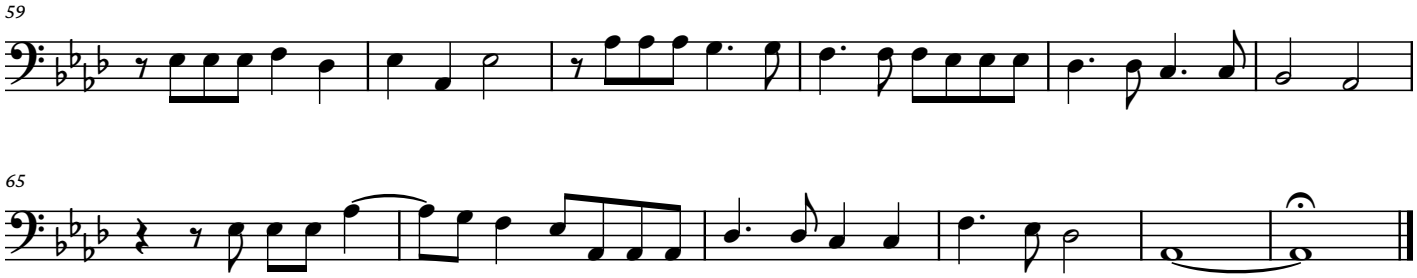
3

40

47

53

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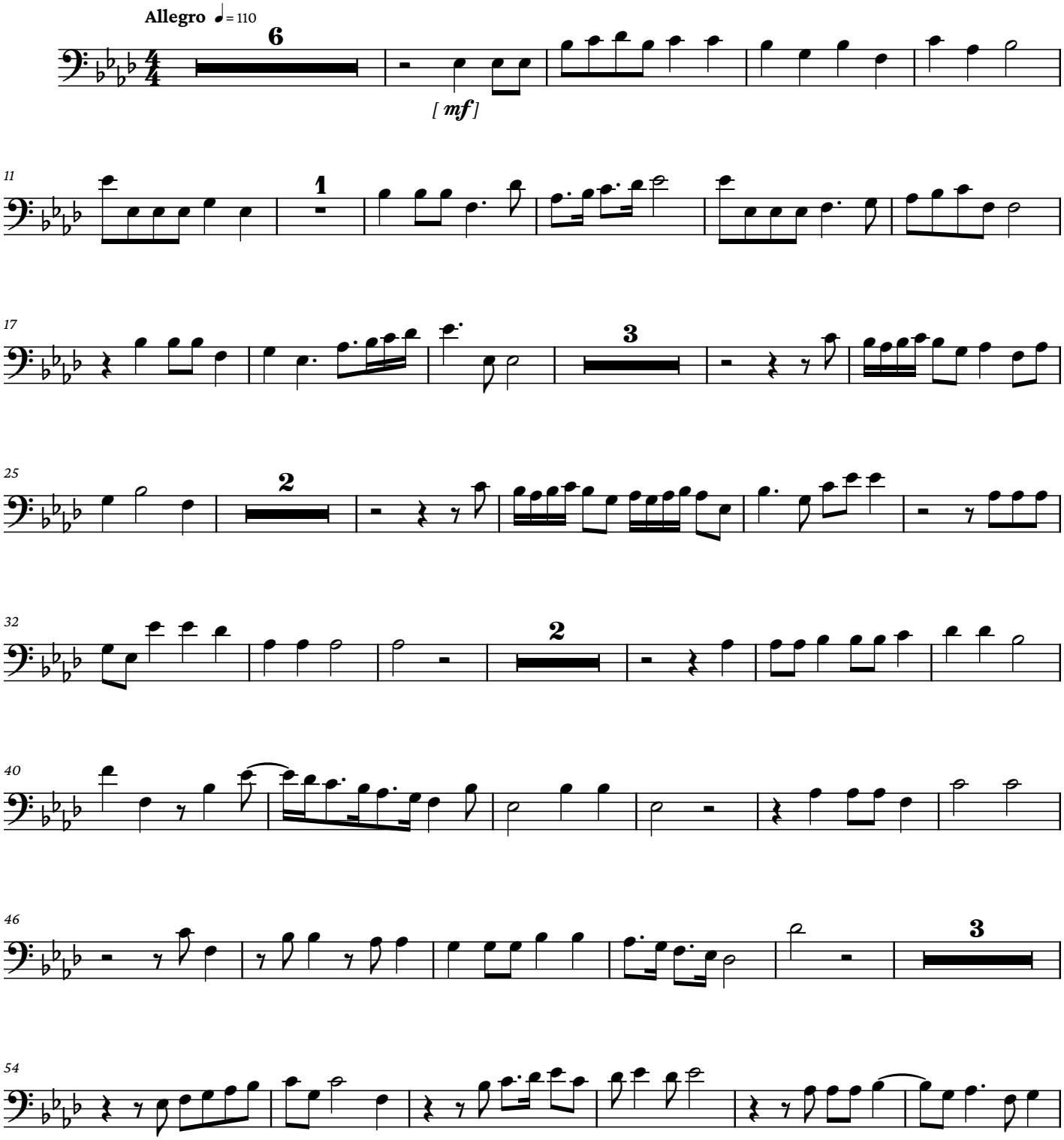

59

65

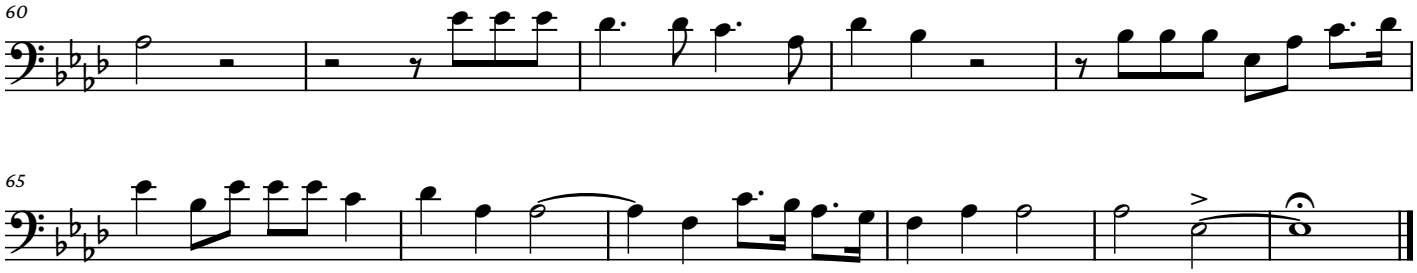
Trombone 3

Canzon duodecimi toni a 10

Giovanni Gabrieli (c. 1554/57–1612)
Edited by Christopher Delgado



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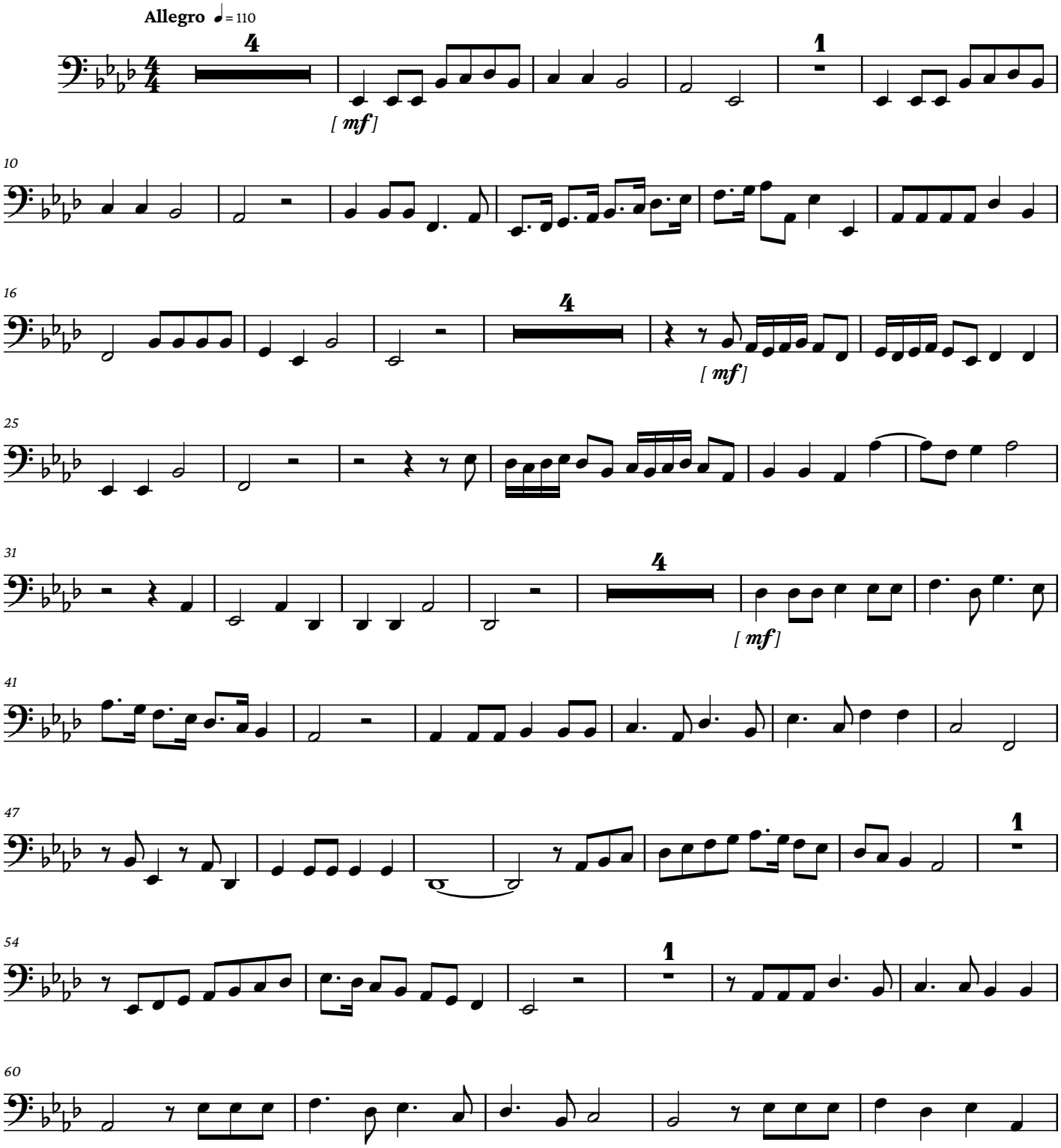

60

65

Bass Trombone

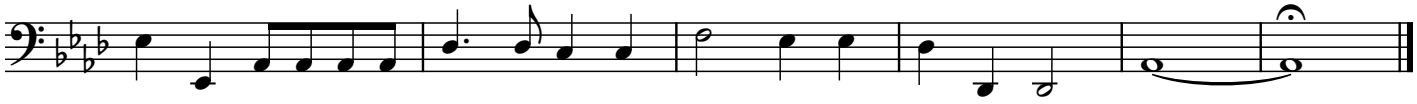
Canzon duodecimi toni a 10

Giovanni Gabrieli (c. 1554/57–1612)
Edited by Christopher Delgado



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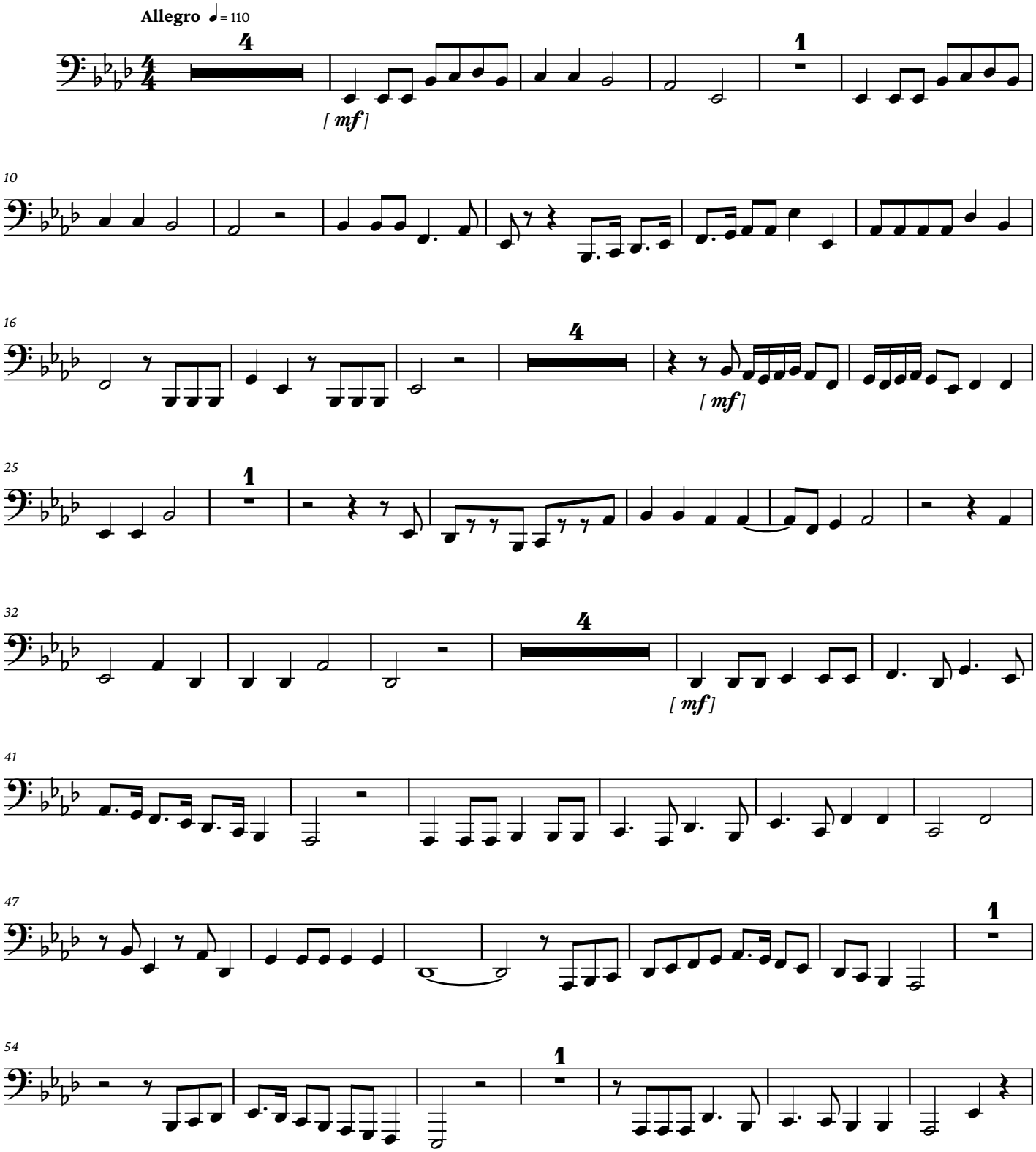
65



Tuba (ad lib.)

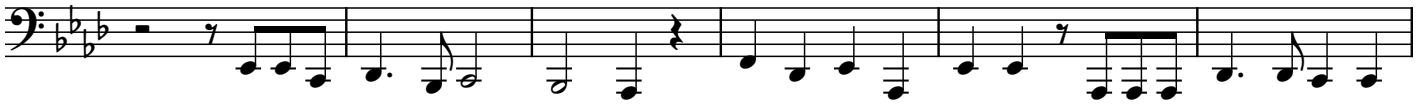
Canzon duodecimi toni a 10

Giovanni Gabrieli (c. 1554/57–1612)
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