

# **Italian Canzon Book**

**BASSO**

**A collection of 4 and 8 part  
instrumental music ca 1600**

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**Canzoni per Sonare  
con ogni sorte de stromenti  
(1608)**

Alessandro Raverii, Venice





Basso (part 4 of 4)

Canzoni per Sonare (Raverii press, Venice, 1608)

The musical score is written for Bassoon (Basso) and consists of ten staves of music. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The score includes various musical notations such as notes, rests, and ornaments. Measure numbers 2, 5, 10, 15, 20, 25, 30, 35, 40, 45, and 50 are indicated at the beginning of their respective staves. The piece concludes with a double bar line and repeat dots at the end of the final staff.

## ICB-02

## 2. Canzon seconda

Giovanni Gabrieli (1557-1617)

Basso (part 4 of 4)

Alessandro Raverii, *Canzoni per Sonare* (1608)

1 3 5 10 15 20 25 30 35 40 45 6/2

## ICB-03

## 3. Canzon terza

Giovanni Gabrieli (1557-1617)

Basso (part 4 of 4)

Alessandro Raverii, *Canzoni per Sonare* (1608)

2

5

10

15 3

20

25

30

35

40

Giovanni Gabrieli (1557-1617)

Basso (part 4 of 4)

Alessandro Raverii, *Canzoni per Sonare* (1608)

5

10

1

15

1

20

25

1

30

35

40

## ICB-05

## 5. Canzon quinta

Claudio Merulo (1533-1604)

Basso (part 4 of 4)

Alessandro Raverii, *Canzoni per Sonare* (1608)

2 5

2 10

15 1 20 2

25

30

35

40 1

1 45

3 55

## ICB-06

## 6. Canzon sesta

Gioseffo Guami (1542-1611)

Basso (part 4 of 4)

Alessandro Raverii, *Canzoni per Sonare* (1608)

2

5

10

15

20

25

30

35

## ICB-07

## 7. Canzon settima

*La mazzuola*

Florentio Maschera (c.1541-1584)

Basso (part 4 of 4)

Alessandro Raverii, *Canzoni per Sonare* (1608)

3 5

1 10

15 1 20

25

1 30

35

40 45

6 2 50

## ICB-08

## 8. Canzon ottava

*La fontana*

Florentio Maschera (c.1541-1584)

Basso (part 4 of 4)

Alessandro Raverii, *Canzoni per Sonare* (1608)

1 5 10 15 20 25 30 35 40 45

1 2 3 1 2 1 2 1 6/2



## ICB-09

## 9. Canzona nona

*La battera*

Costanzo Antegni (1549-1624)

Basso (part 4 of 4)

Alessandro Raverii, *Canzoni per Sonare* (1608)

The musical score is written in bass clef with a 6/8 time signature. It consists of five staves of music. The first staff begins with a treble clef and a common time signature, then changes to bass clef and 6/8 time. Measure numbers 2 and 5 are indicated. The second staff has measure numbers 10 and 15, and includes first and second endings. The third staff has measure numbers 15 and 20. The fourth staff has measure numbers 20 and 25, and includes first and second endings. The score concludes with a double bar line.

## ICB-10

## 11. Canzona decima

*La serafina*

Luzzasco Luzzaschi (c.1545-1607)

Basso (part 4 of 4)

Alessandro Raverii, *Canzoni per Sonare* (1608)

1

5

10

4

15

20

1. 2.

25

ICB-11

11. Canzona undecima

*La serafina*

Pietro Lippi (c.1575-c.1630)

Basso (part 4 of 4)

Alessandro Raverii, *Canzoni per Sonare* (1608)

3 5 10 1 15 20 2 25 30 35 40 45 50 55 60

ICB-12

12. Canzon duodecima

*La alla*

Pietro Lappi (c.1575-c.1630)

Basso (part 4 of 4)

Alessandro Raverii, *Canzoni per Sonare* (1608)

3 5 10 15 20 25 30 35 40 45 50

The image shows two staves of musical notation in bass clef with a key signature of one flat (B-flat). The first staff contains measures 53 through 59, with a measure rest in measure 54. Measure 55 is marked with the number '55' above it. The second staff contains measures 60 through 61, with a measure rest in measure 60. Measure 60 is marked with the number '60' above it. The piece concludes with a double bar line at the end of measure 61.

## ICB-13

## 13. Canzon terzadecima

Girolamo Frescobaldi (1583-1643)

Basso (part 4 of 4)

Alessandro Raverii, *Canzoni per Sonare* (1608)

1

5 1

10 1

15

20

6  
2  
0

7

ICB-14

14. Canzon quartadecima

Capricio

Giovanni Battista Grillo (late 16c-1622)

Alessandro Raverii, *Canzoni per Sonare* (1608)

Basso (part 4 of 4)

The musical score is written in bass clef and consists of ten staves of music. It begins in common time (C) and includes several time signature changes: 2/2, 3/4, 3/8, and 3/4. Fingerings are indicated by numbers 1, 2, 3, 4, and 5 above the notes. The piece concludes with a double bar line.

ICB-15

15. Canzon quintadecima

Giovanni Battista Grillo (late 16c-1622)

Basso (part 4 of 4)

Alessandro Raverii, *Canzoni per Sonare* (1608)

The musical score is written for Bassoon (part 4 of 4) in common time (C) and B-flat major. It consists of eight staves of music. The score includes various musical notations such as notes, rests, and bar lines. Key annotations include measure numbers (2, 5, 10, 15, 20, 25, 30, 35, 40) and first and second endings. A time signature change to 6/2 is indicated at measure 35. The piece concludes with a double bar line at measure 40.



Florentio Maschera

Libro Primo de  
Canzoni da Sonare

à quattro

Edited by Allen Garvin

Basso

Hawthorne Early Music

FM-1

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Basso (Part 4 of 4)

ICB-16

*Libro Primo de Canzoni da Sonare (Venice, 1584)*

## Canzon Prima 'La Capriola'

Musical score for Bassoon (Basso) part of 'Canzon Prima La Capriola'. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The piece consists of 50 measures, with measure numbers 2, 5, 10, 15, 20, 25, 30, 35, 40, 45, and 50 marked above the staff. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line at the end of the 50th measure.

2  
ICB-17

Libro Primo de Canzoni da Sonare (basso)  
Canzon Seconda 'La Martinenga'

Musical score for Canzon Seconda 'La Martinenga' in bass clef, 2/4 time. The score consists of ten staves of music. Measure numbers 2, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, and 65 are indicated above the staves. The key signature has one flat (B-flat). The piece concludes with a double bar line at measure 65.

ICB-18

Canzon Terza

Musical score for Canzon Terza in bass clef, 2/4 time. The score consists of one staff of music. Measure numbers 5 and 1 are indicated above the staff. The key signature has one flat (B-flat). The piece concludes with a double bar line.

10

1 15

1 20

25 30

35

40

45

50

55

60 65

Detailed description: This is a musical score for a bassoon part, likely from a 16th-century Italian lute book. The score is written in G minor (one flat) and 3/4 time. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat. The music is primarily composed of eighth and sixteenth notes, with some rests. Measure numbers are placed above the staves at intervals of 5 measures, starting from 10. The piece concludes with a double bar line at the end of the 65th measure.

# ICB-19

## Canzon Quarta

Canzon Quinta 'La Maggia'

5

10

15

20

25

30

35

45

50

55

60

ICB-21

Canzon Sesta

2

5

1

10

15

2

20

1

25

30

35

40

45



ICB-22

Canzon Settima 'Al S. Pompeo Coradello'

4 5 1

10 15

1 20 1

25

30 1

35

40

45

50 6 2

Canzon Ottava

The musical score is written in bass clef with a common time signature (C). It consists of nine staves of music. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests. Fingerings are indicated by numbers 1, 2, 3, and 5 above the notes. The score is divided into measures by vertical bar lines, with measure numbers 2, 5, 15, 20, 25, 30, 35, 40, 45, 50, 55, and 60 marking the beginning of new sections.

65 62

ICB-24

Canzon Nona 'La Duranda'

3 5

10 1

15 2 20

25

30

35 1

40

45 b

The musical score is written in bass clef with a common time signature (C). It consists of eight staves of music. Measure numbers are indicated at the beginning of each staff: 10, 20, 30, 40, 50, and 60. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). Some measures contain repeat signs (double bar lines with dots) and first/second endings (marked with '1' and '2'). The piece concludes with a final double bar line at the end of the eighth staff.

Musical score for bass clef, measures 65-85. The score consists of five staves. Measure 65 is marked with a '1' above the staff. Measure 70 is marked with a '1' above the staff. Measure 75 is marked with a '1' above the staff. Measure 80 is marked with a '1' above the staff. Measure 85 is marked with a '1' above the staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

ICB-26

Canzon Undecima 'L'Averolda'

Musical score for bass clef, measures 1-30. The score consists of five staves. Measure 4 is marked with a '4' above the staff. Measure 5 is marked with a '5' above the staff. Measure 3 is marked with a '3' above the staff. Measure 10 is marked with a '10' above the staff. Measure 15 is marked with a '15' above the staff. Measure 20 is marked with a '20' above the staff. Measure 25 is marked with a '25' above the staff. Measure 30 is marked with a '30' above the staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

ICB-27

Canzon Duodecima 'L'Uggiera'

The musical score is written in bass clef with a common time signature (C). It features a variety of rhythmic patterns and melodic lines. Key annotations include:

- Measure 3: A triplet of eighth notes.
- Measure 5: A fingering '5' above a note.
- Measure 10: A fingering '1' above a note.
- Measure 15: A slur over a group of notes.
- Measure 20: A slur over a group of notes.
- Measure 25: A fingering '1' above a note.
- Measure 30: A slur over a group of notes.
- Measure 35: A fingering '2' above a note.
- Measure 40: A fingering '1' above a note.
- Measure 45: A slur over a group of notes.
- Measure 50: A fingering '3' above a note.
- Measure 55: A slur over a group of notes.
- Measure 60: A fingering '2' above a note.
- Measure 65: A slur over a group of notes.
- Measure 70: A fingering '2' above a note.
- Measure 75: A slur over a group of notes.

## ICB-28

## Canzon Decimaterza 'La Girella

2

5

10

15

20

25

30

35

40

45

50

1

6

ICB-29

Canzon Decimaquarta

4 5 1

10

15

20 1

25

30 2 35

40 1

45 2

50 55



ICB-30

Canzon Decimaquinta

10

15

20

25

30

35

40

ICB-31

Canzon Decimasesta

The musical score is written in bass clef with a key signature of one flat (Bb) and a common time signature (C). It consists of 40 measures across seven staves. Measure numbers 3, 5, 10, 15, 20, 25, 30, 35, and 40 are indicated above the notes. The piece begins with a bass clef, a flat sign, and a common time signature. The first measure contains a whole note G2. The second measure contains a whole rest. The third measure contains a quarter note G2, marked with a '3' above it. The fourth measure contains a quarter note A2. The fifth measure contains a quarter note Bb2, marked with a '5' above it. The sixth measure contains a quarter note C3. The seventh measure contains a quarter note D3. The eighth measure contains a quarter note E3. The ninth measure contains a quarter note F3. The tenth measure contains a quarter note G3. The eleventh measure contains a quarter note A3. The twelfth measure contains a quarter note Bb3. The thirteenth measure contains a quarter note C4. The fourteenth measure contains a quarter note D4. The fifteenth measure contains a quarter note E4. The sixteenth measure contains a quarter note F4. The seventeenth measure contains a quarter note G4. The eighteenth measure contains a quarter note A4. The nineteenth measure contains a quarter note Bb4. The twentieth measure contains a quarter note C5. The twenty-first measure contains a quarter note D5. The twenty-second measure contains a quarter note E5. The twenty-third measure contains a quarter note F5. The twenty-fourth measure contains a quarter note G5. The twenty-fifth measure contains a quarter note A5. The twenty-sixth measure contains a quarter note Bb5. The twenty-seventh measure contains a quarter note C6. The twenty-eighth measure contains a quarter note D6. The twenty-ninth measure contains a quarter note E6. The thirtieth measure contains a quarter note F6. The thirty-first measure contains a quarter note G6. The thirty-second measure contains a quarter note A6. The thirty-third measure contains a quarter note Bb6. The thirty-fourth measure contains a quarter note C7. The thirty-fifth measure contains a quarter note D7. The thirty-sixth measure contains a quarter note E7. The thirty-seventh measure contains a quarter note F7. The thirty-eighth measure contains a quarter note G7. The thirty-ninth measure contains a quarter note A7. The fortieth measure contains a quarter note Bb7. The piece ends with a double bar line.

ICB-32

Canzon Decimasettima

2 5 10 15 20 25 30 35 40 45 50 55 60 65

ICB-33

Canzon Decimaottava 'La Villachiarà'

The musical score is written in bass clef with a common time signature (C). It consists of ten staves of music. Measure numbers are indicated above the staves: 4, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, and 60. The piece concludes with a double bar line at the end of the 60th measure.

ICB-34

Canzon Decimanona

3 5 10 15 20 25 30 35 40 45 50

ICB-35

Canzon Vigesima

1

5

2

10

15

20

1

25

30

35

2

40

45

1

2

50

ICB-36

Canzon Vigesima prima

4 5 3 10

15 20

2 25

30 35

2 40

45 4 50 1

55 1 60

65 1

70 1 75

6 80





Floriano Canale

# Canzoni da Sonare

à quattro et otto voci

Edited by Allen Garvin

Basso

Hawthorne Early Music

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# ICB-37

*Canzoni da Sonare, Libro Primo* (Venice, 1600)

## La Bevilacqua

The musical score is written on a single staff with a bass clef and a key signature of one flat (G minor). The time signature is 3/4. The piece consists of 48 measures, with measure numbers 10, 20, 30, 40, and 45 indicated at the start of their respective lines. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings, including '1' and '2', which likely refer to fingerings or specific performance instructions. The piece concludes with a double bar line at the end of the 48th measure.

Musical score for 'La Canobbia' in bass clef, common time (C). The score consists of six staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat), then changes to a bass clef. Measure numbers 1, 5, 10, 15, 20, and 25 are indicated above the staves. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.



## ICB-39

## La Maggia

3 5 10 2 15 1 20 1 25 30 35 45

# ICB-40

## La Martinenga

First staff of music for ICB-40, measures 1-4. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of quarter notes and eighth notes.

5

Second staff of music for ICB-40, measures 5-8. Continues the melody with quarter and eighth notes.

Third staff of music for ICB-40, measures 9-12. Measure 10 is marked with a '10'. Includes a measure with a whole rest.

Fourth staff of music for ICB-40, measures 13-16. Measure 15 is marked with a '15'. Includes a measure with a whole rest.

Fifth staff of music for ICB-40, measures 17-20. Measure 20 is marked with a '20'. Includes a 3/2 time signature change.

Sixth staff of music for ICB-40, measures 21-24. Measure 25 is marked with a '25'. Includes a 3/2 time signature change.

Seventh staff of music for ICB-40, measures 25-28. Measure 30 is marked with a '30'. Includes a 3/2 time signature change.

Eighth staff of music for ICB-40, measures 29-32. Measure 35 is marked with a '35'. Includes a 3/2 time signature change.

Ninth staff of music for ICB-40, measures 33-36. Measure 40 is marked with a '40'. Includes a 3/2 time signature change.

Tenth staff of music for ICB-40, measures 37-40. Measure 45 is marked with a '45'. Includes a 3/2 time signature change.

Eleventh staff of music for ICB-40, measures 41-44. Measure 50 is marked with a '50'. Includes a 3/2 time signature change.

Twelfth staff of music for ICB-40, measures 45-48. Measure 55 is marked with a '55'. Includes a 3/2 time signature change.

# ICB-41

## La Avogadra

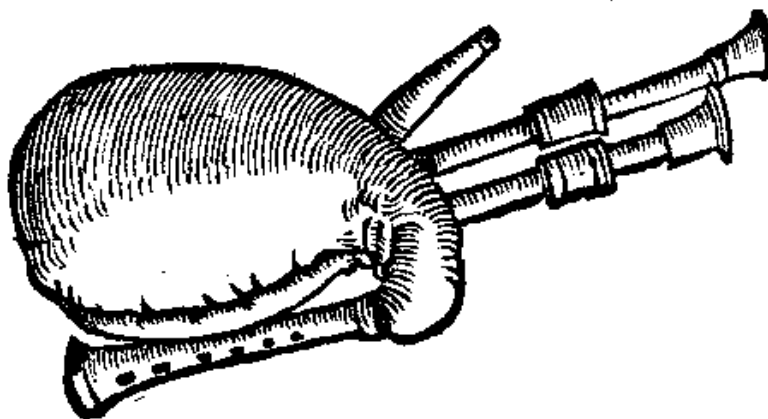
First staff of music for ICB-41, measures 1-4. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of quarter notes and eighth notes.

Musical score for bassoon, measures 1-55. The score is written in bass clef with a key signature of one flat (B-flat). The music consists of ten staves of notation. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, and 50 are indicated above the staves. The piece concludes with a double bar line and repeat dots at the end of the final staff.

ICB-42

La Gamba

Musical score for 'La Gamba' in bass clef, 6/8 time signature. The score consists of 42 measures across six staves. Measure numbers 2, 5, 10, 15, 20, 25, 30, 35, 40, and 6/2 are indicated above the staves.





ICB-43

## La Fenarola

Musical score for 'La Fenarola' in bass clef, 4/4 time. The score consists of seven staves of music. Measure numbers are indicated above the staves: 4, 5, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50. The key signature has one flat (B-flat). The score includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals (sharps and naturals).

# La Furta

1

5

10

15

20

25

30

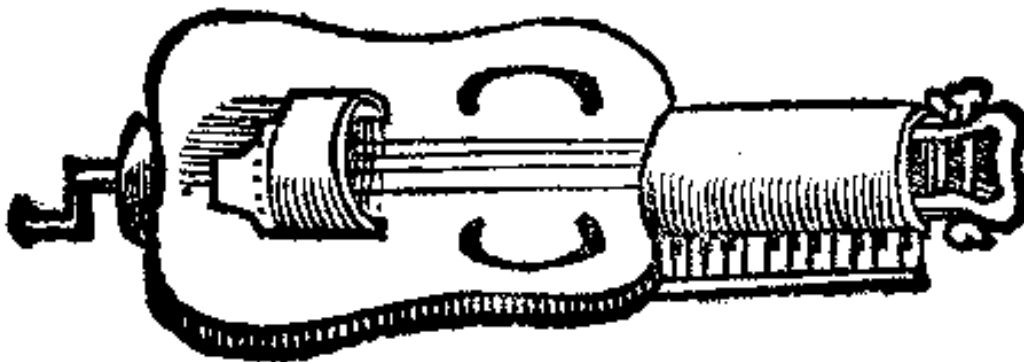
35

6/2

ICB-45

La Ugone

Musical score for bassoon in G major, 2/4 time. The score consists of seven staves of music. Measure numbers 1, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, and 55 are indicated above the staves. The key signature has one sharp (F#). The time signature is 2/4. The score includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, as well as rests and dynamic markings like 'o = o.'. The piece concludes with a double bar line at measure 55.

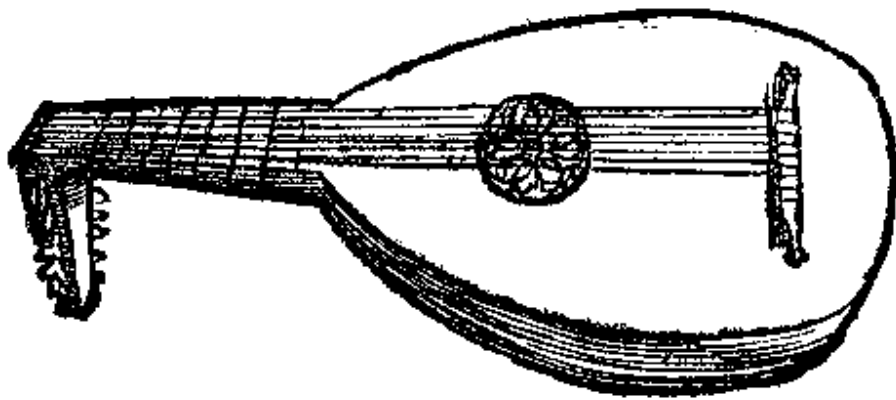


# La Porta

The musical score is written in bass clef with a key signature of one flat (Bb) and a common time signature (C). The piece is titled "La Porta" and is part of the "Canzoni da Sonare (basso)" collection. The score consists of 65 measures, with measure numbers 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, and 65 explicitly marked. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and ties. There are several dynamic markings, including accents and slurs. The score concludes with a double bar line at the end of measure 65.

# La Nuvolina

The musical score is written in bass clef with a common time signature (C). It consists of eight staves of music. Fingerings are indicated by numbers 1, 4, and 5 above the first few notes. Measure numbers 10, 15, 20, 25, 30, and 35 are placed above their respective measures. The piece concludes with a double bar line at the end of the eighth staff.



## ICB-48

## La Durante

Musical score for 'La Durante' by ICB-48, bass clef, common time. The score consists of 35 measures across six systems. Measure numbers 3, 10, 15, 20, 25, and 30 are indicated above the staves.

System 1: Measures 1-10. Measure 3 has a triplet of eighth notes. Measure 5 has a fifth finger fingering. Measure 10 has a ten-measure rest.

System 2: Measures 11-20. Measure 15 has a fifteen-measure rest.

System 3: Measures 21-30. Measure 20 has a twenty-measure rest. Measure 25 has a twenty-five-measure rest. Measure 30 has a thirty-measure rest.

System 4: Measures 31-35. Measure 35 ends with a double bar line.

## ICB-49

## La Barbisona

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

The musical score is written in bass clef with a common time signature (C). It consists of 70 measures, divided into 14 systems of five measures each. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as accents and slurs. Measure numbers are placed above the first measure of each system. The piece concludes with a double bar line at the end of the 70th measure.

ICB-50

La Solda

The musical score is written in bass clef with a common time signature (C). It consists of ten staves of music. Measure numbers are indicated at the beginning of certain staves: 1, 5, 10, 15, 20, 25, 30, 35, 40, and 45. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and bar lines. The piece concludes with a double bar line at the end of the final staff.



ICB-51

La Averolda

2

5

2

10

1

15

20

25

30

35

40

45

1

50

55

1

60

## ICB-52

## La Stella

4 5 1

10 15 20 25 30 35 40 45 50 55 60 65 70

## ICB-53

## La Robbata

5

10

15

20 2 25

30

35

40

45 50

55

60

65 70

75 6 2

Detailed description: This is a musical score for bassoon, consisting of ten staves of music. The score is numbered from 5 to 80 in measures. It begins with a treble clef and a key signature of one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as 'f' (forte) and 'p' (piano), and articulation marks like accents and slurs. A double bar line is present at measure 35, and another at measure 60. The score concludes with a double bar line at measure 80.

## ICB-54/A

Musical score for bassoon in C major, 4/4 time, titled "La Bevilacqua à 8". The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piece starts with a 2-measure rest, followed by a series of eighth notes. A 5-measure rest follows, then a 4-measure rest, and a 10-measure rest. The second staff continues with eighth notes and a 1-measure rest. The third staff features a 1-measure rest followed by a series of eighth notes. The fourth staff contains eighth notes and a 25-measure rest. The fifth staff has eighth notes and a 30-measure rest. The sixth staff begins with a 1-measure rest, followed by eighth notes and a 35-measure rest. The seventh staff contains eighth notes and a 40-measure rest. The eighth staff starts with a 2-measure rest, followed by eighth notes and a 45-measure rest, then a 3-measure rest, eighth notes, and a 50-measure rest, ending with a double bar line.

# ICB-55/A

## La Canobbia à 8



ICB-54/B

Canzoni da Sonare, Libro Primo (Venice, 1600)

La Canobbia à 8

4 5 2 10 15 1 20 1 25 30 2 35 1 40 1 45 50

ICB-55/B

La Canobbia à 8

The musical score is written in bass clef with a 3/2 time signature. It consists of six staves of music. The first staff begins with a key signature of one flat (B-flat) and contains measures 1 through 10. The second staff contains measures 11 through 20. The third staff contains measures 21 through 25, where the time signature changes to 2/2. The fourth staff contains measures 26 through 35, with a common time signature (C) starting at measure 30. The fifth staff contains measures 36 through 45, with a 3/2 time signature starting at measure 40. The sixth staff contains measures 46 through 60, with a 2/2 time signature starting at measure 50. The score includes various musical notations such as notes, rests, and bar lines, along with measure numbers and fingering indicators (e.g., 1, 2, 4, 5).





Basso (part 4 of 4)

*Madrigali et Ricercari à 4 voci* (Gardano press, Venice, 1589)

1 2 5 10 15 20 25 30 35 40 45 50 55

# ICB-57

## Canzon à 4

Orazio Vecchi (1550-1605)

Basso (part 4 of 4)

*Selva di varia ricreatione* (Venice, 1590)

4 5

10

15 20

25 30

35

40

45

50 55 60

65 70

75

80 85

90

## ICB-58

## Canzon per sonar à 4

Salamone Rossi (c.1570-1630)

Basso (part 4 of 4)

*Il secondo libro delle sinfonie ... (Venice, 1608)*

3 5

10 1 15 1

20

25

30

35 40

45 1 2

## Recercar Terzo

Girolamo Frescobaldi

Bass

6

16

24

39

49

57

66

79

B  
ICB-60

Adapted for Recorders

# Fantasia in 4 parts

Girolamo Frescobaldi (1583-1643)

The image shows a single staff of music for a Bassoon (B). The score is in G major and 3/4 time. It consists of 10 staves of music, with measure numbers 8, 14, 21, 33, 39, 46, 53, 59, 64, 69, 79, 87, and 93 marked at the beginning of each line. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several ornaments (o=) and fingerings (5, 7, 2, 3, 4, 2) indicated throughout the piece. The piece concludes with a final cadence in the 93rd measure.

DSH 2008-08-09



G.P. Palestrina

Vierstimmige  
Ricercare

für Blockflöten-Quartett  
oder andere Instrumente

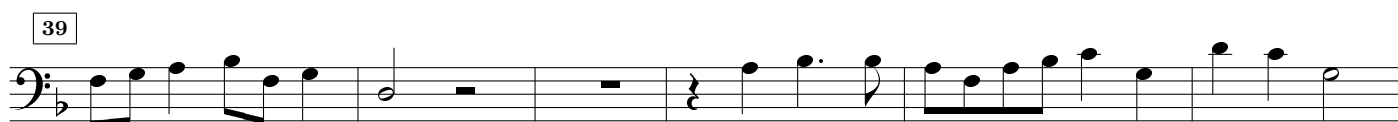
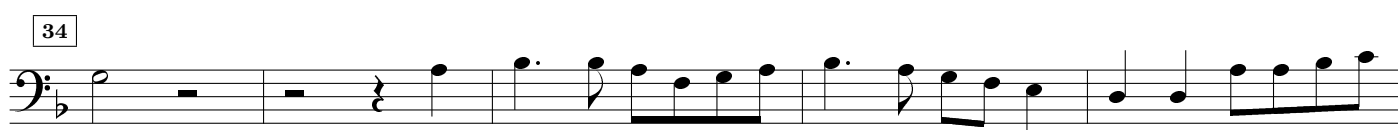




Bass in f  
ICB-61

# Primo Tono

Giovanni Pierluigi da Palestrina

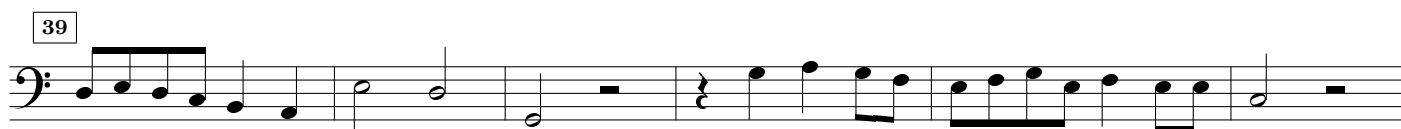
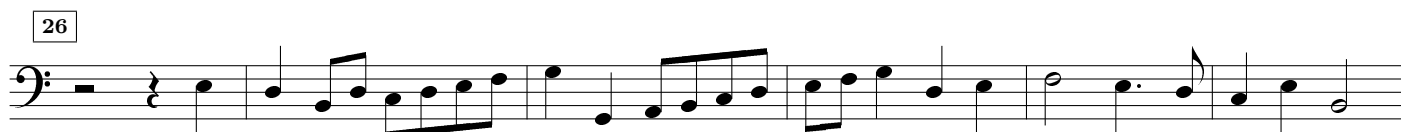




Bass in f  
ICB-63

# Terzo Tono

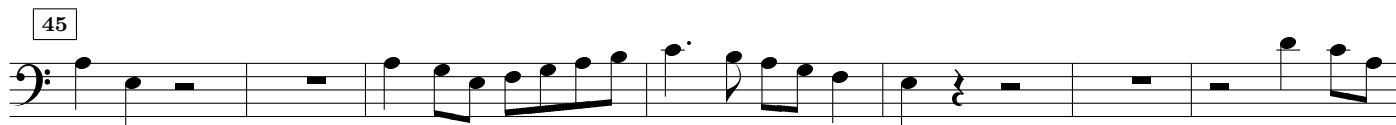
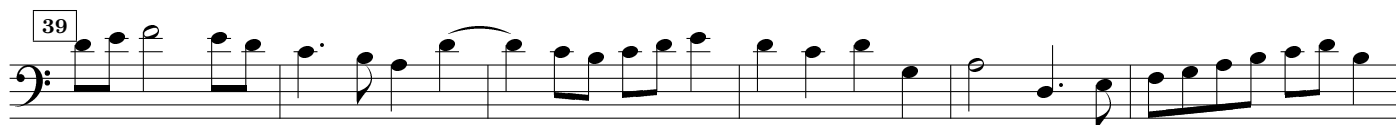
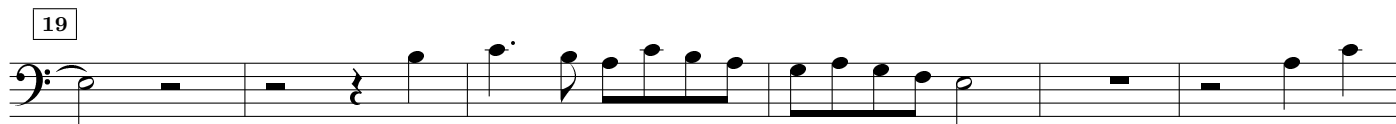
Giovanni Pierluigi da Palestrina



Bass in f  
ICB-64

# Quarto Tono

Giovanni Pierluigi da Palestrina

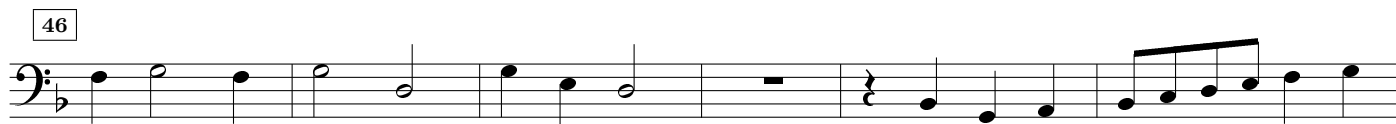
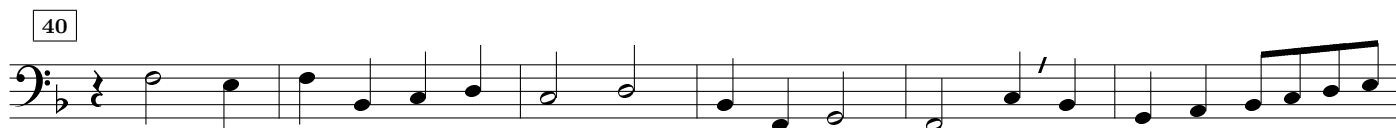
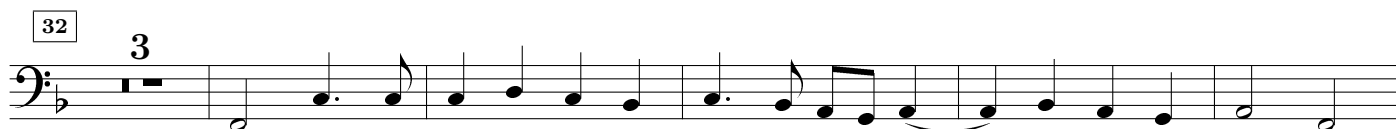
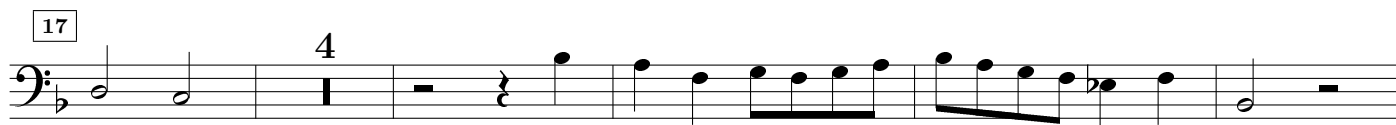
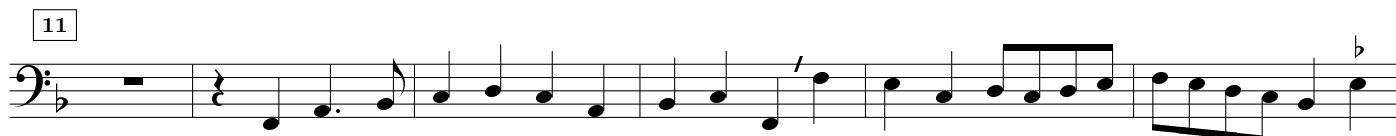




Bass in f  
ICB-66

# Sesto Tono

Giovanni Pierluigi da Palestrina









# **Giovanni Gabrieli**

## **8 Part Canzoni**







55

7

66

71

75

79

82

# ICB-70/A

# Canzon Noni Toni à 8

Choir I

Giovanni Gabrielli (c.1554-1612)

Basso (part 4 of 8)

*Fiori del Giardino* (1597)

The musical score consists of ten staves of music, each containing measures 1 through 80. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. Measure numbers are placed above the staves at intervals of 5 measures (3, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80). The score concludes with a double bar line at measure 80.

# ICB-70/B

# Canzon Noni Toni à 8

Choir II

Giovanni Gabrielli (c.1554-1612)

Basso (part 8 of 8)

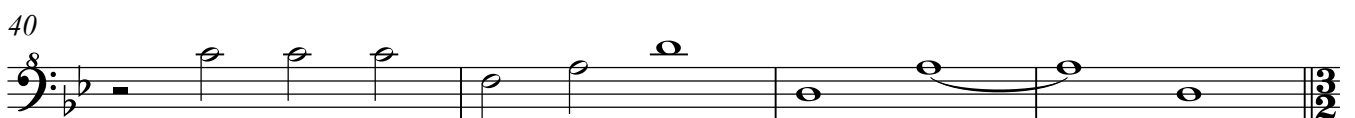
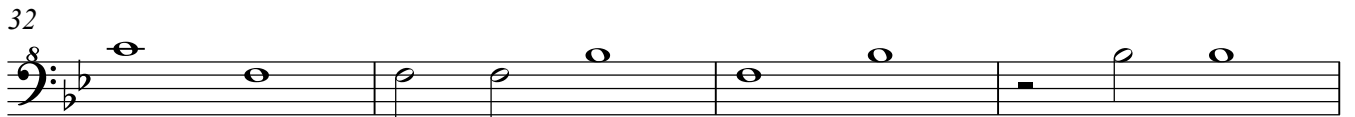
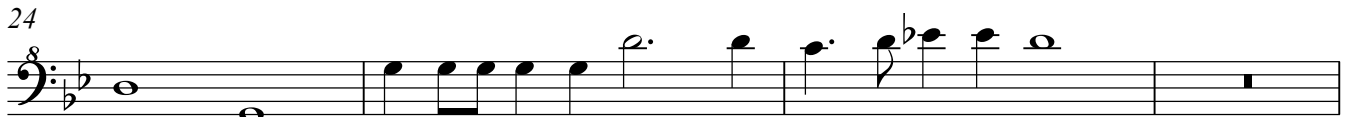
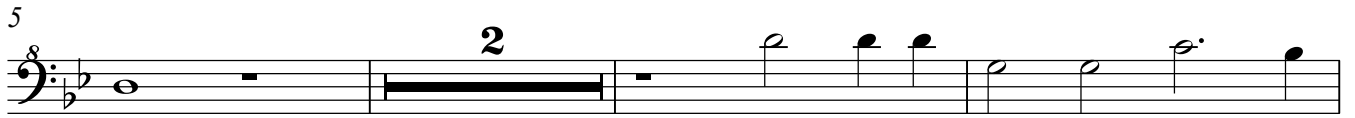
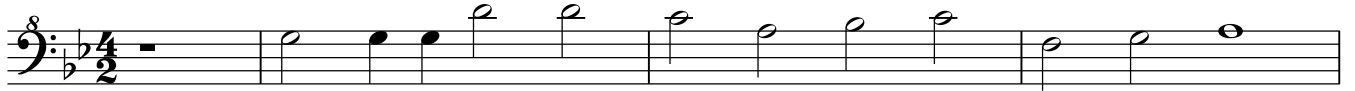
*Fiori del Giardino* (1597)

The musical score is written on a single bass clef staff. It begins with a common time signature (C) and a key signature of one flat (B-flat). The score is divided into measures, with measure numbers 4, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, and 80 marked above the staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. There are several changes in time signature, including 3/4, 3/8, and 2/2. The piece concludes with a double bar line at measure 80.

# Canzon Primi Toni

Giovanni Gabrieli (c1554-1612)

(Half bar)





44



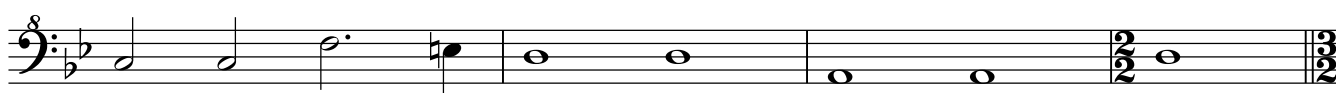
49



55



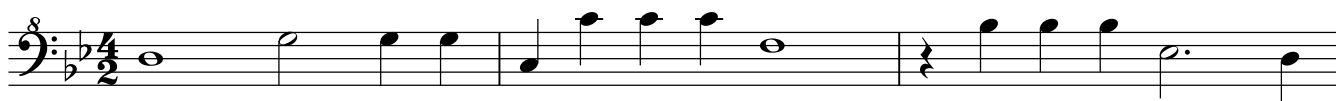
58



62



70



73



75





44

4

52

2

56

60

2

65

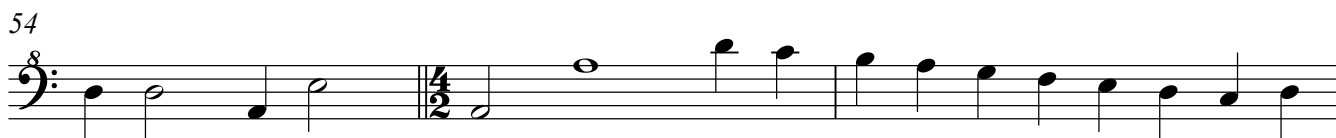
3

72

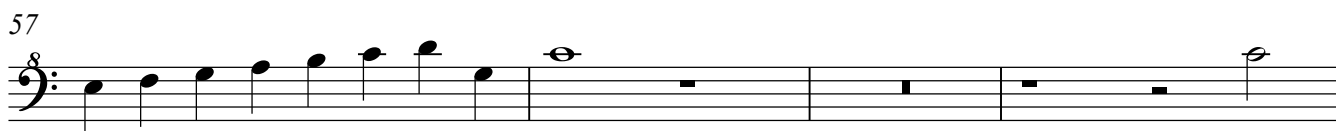
75



54



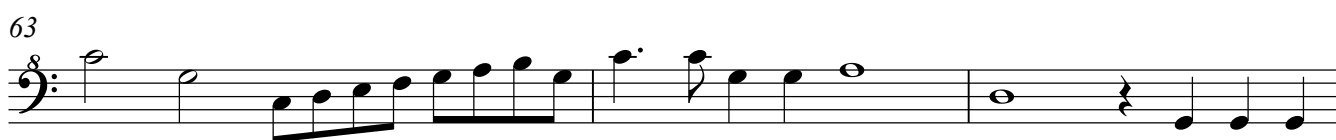
57



61



63



66



70



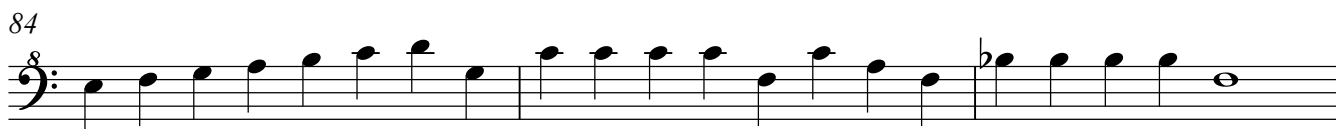
75



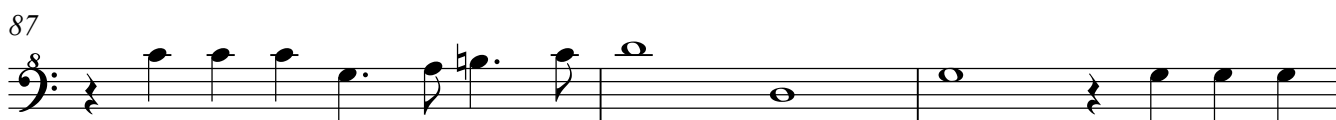
80



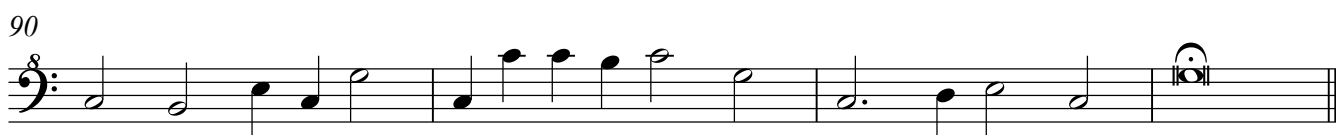
84



87



90





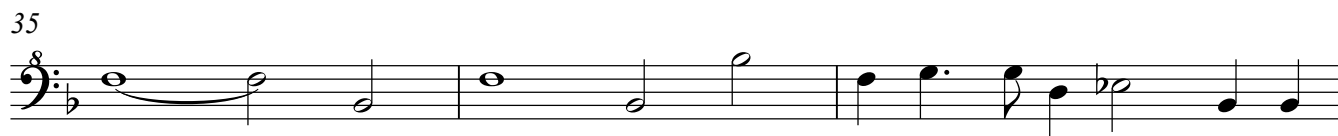
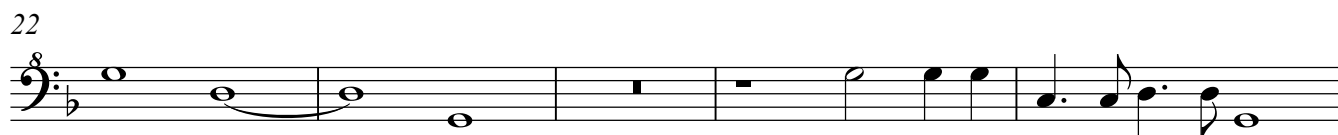
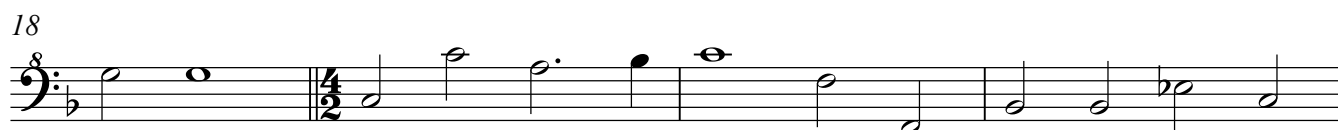
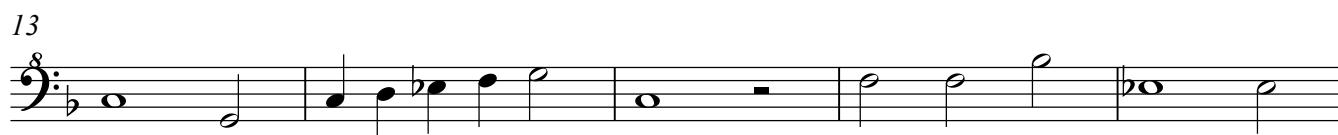


# Canzon Septimi Toni a 8 (Ch.172, 3rd Canzona of 1597)

ICB-73/A

(Modernised key signature, transposed down a tone)

Giovanni Gabrieli (c1554-1612)



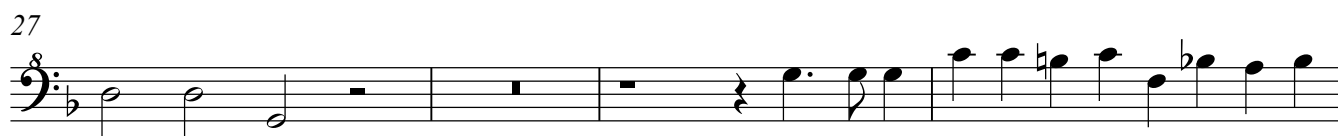




# Canzon Septimi Toni a 8 (Ch.172, 3rd Canzona of 1597)

ICB-73/B (Modernised key signature, transposed down a tone)

Giovanni Gabrieli (c1554-1612)



42



46



53



56



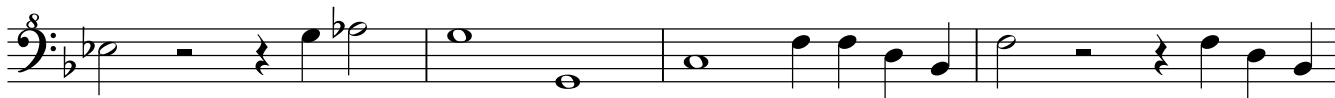
62



66



70



74



77



81





Musical score for bass clef, measures 50-75. The score consists of five staves of music. Measure numbers 50, 55, 60, 65, 70, and 75 are indicated above the staves. The key signature is one flat (B-flat). The time signature changes from 4/2 to 2/2, then to 3/2, and back to 4/2. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

8 10 15 20 25 30 35 45 50 55

