

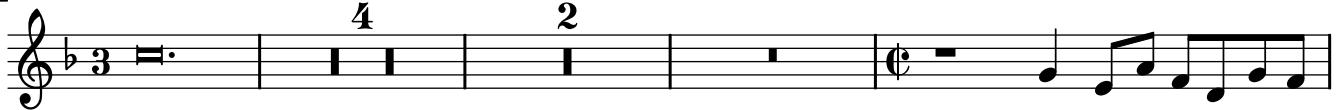
Surrexit Christus
Symphoniae Sacrae liber secundus (1615)
Cornetto I Giovanni Gabrieli (1554/7 – 1612)



[4]



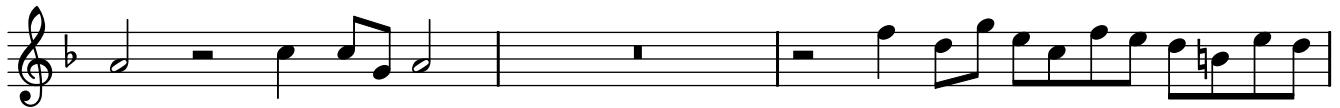
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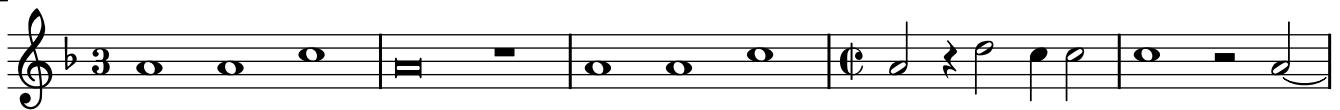
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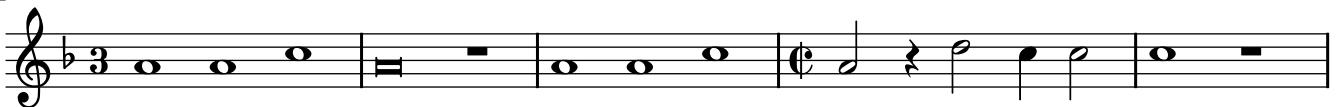
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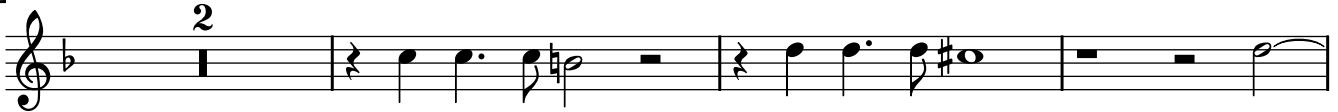
Cornetto I

2

[38]



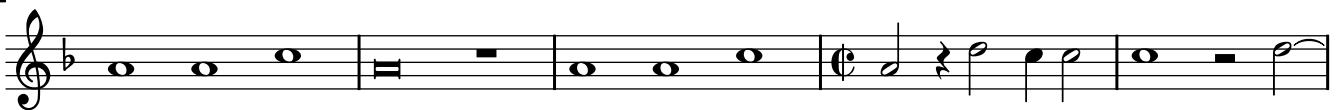
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[48]



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[57]



[63]



[69]



[74]



Surrexit Christus
Symphoniae Sacrae liber secundus (1615)
Cornetto II Giovanni Gabrieli (1554/7 – 1612)

The musical score consists of eight staves of music for Cornetto II. The key signature is one flat throughout. Measure 1 starts with a fermata over a single note, followed by eighth-note patterns. Measure 2 begins with a forte dynamic. Measure 3 shows a change in time signature to 3/4. Measure 4 features a melodic line with sixteenth-note grace notes. Measure 5 begins with a forte dynamic. Measure 6 shows a change in time signature to 2/4. Measure 7 begins with a forte dynamic. Measure 8 shows a change in time signature to 4/4. Measure 9 begins with a forte dynamic. Measure 10 shows a change in time signature to 3/4. Measure 11 begins with a forte dynamic. Measure 12 shows a change in time signature to 2/4. Measure 13 begins with a forte dynamic. Measure 14 shows a change in time signature to 4/4. Measure 15 begins with a forte dynamic. Measure 16 shows a change in time signature to 3/4. Measure 17 begins with a forte dynamic. Measure 18 shows a change in time signature to 2/4. Measure 19 begins with a forte dynamic. Measure 20 shows a change in time signature to 4/4. Measure 21 begins with a forte dynamic. Measure 22 shows a change in time signature to 3/4. Measure 23 begins with a forte dynamic. Measure 24 shows a change in time signature to 2/4. Measure 25 begins with a forte dynamic. Measure 26 shows a change in time signature to 3/4. Measure 27 begins with a forte dynamic. Measure 28 shows a change in time signature to 2/4. Measure 29 begins with a forte dynamic. Measure 30 shows a change in time signature to 3/4. Measure 31 begins with a forte dynamic. Measure 32 shows a change in time signature to 2/4. Measure 33 begins with a forte dynamic.

Cornetto II

2

[38]



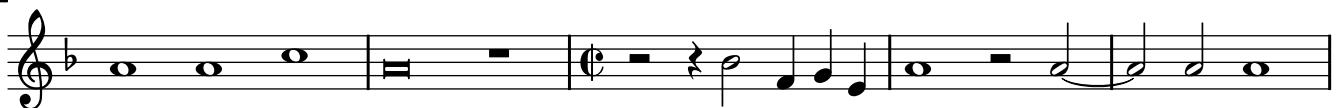
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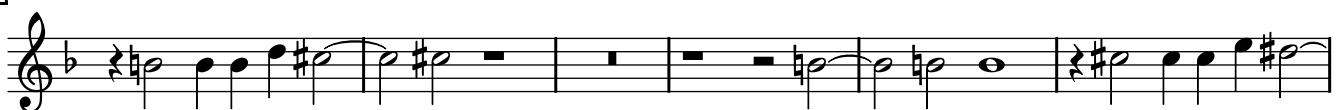
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[53]



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[64]



[70]



[75]



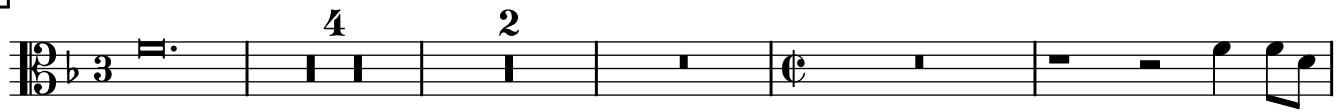
Surrexit Christus
Symphoniae Sacrae liber secundus (1615)
Trombone I Giovanni Gabrieli (1554/7 – 1612)



[4]



[7]



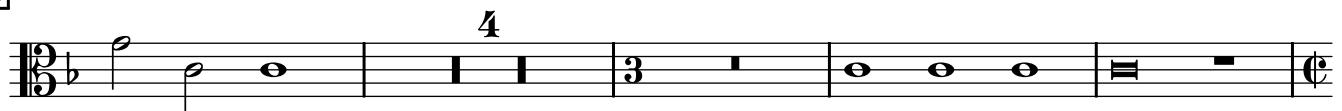
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[23]



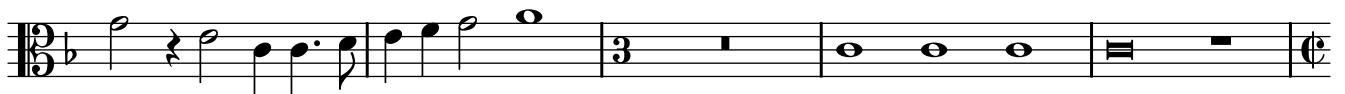
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Trombone I

2

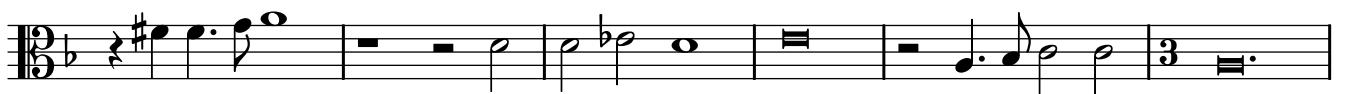
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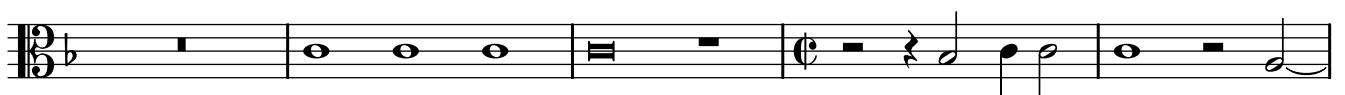
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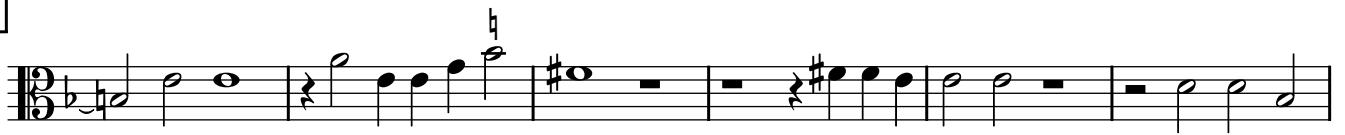
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[57]



[62]



[68]



[74]



Surrexit Christus
Symphoniae Sacrae liber secundus (1615)
Trombone II Giovanni Gabrieli (1554/7 – 1612)



[4]



[7]



[16]



[19]



[22]



[26]



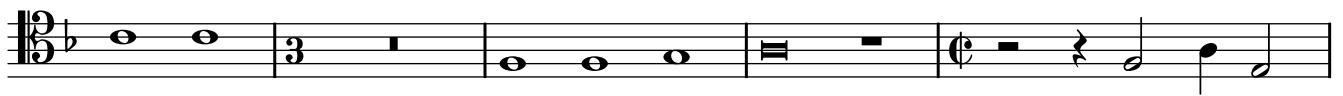
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Trombone II

2

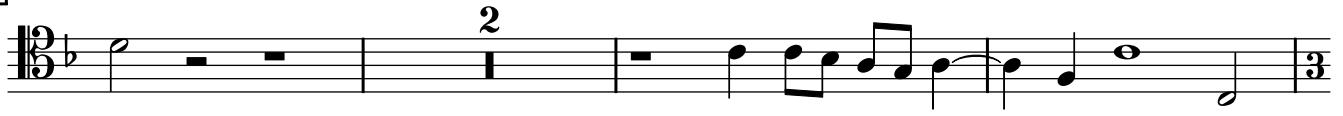
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[42]



[46]



[51]



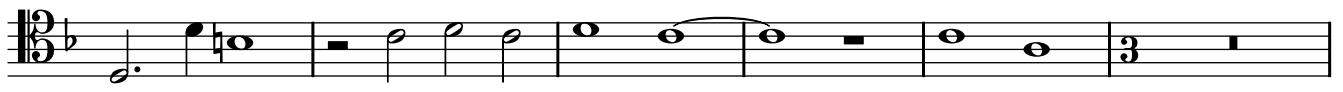
[57]



[63]



[68]



[74]



Surrexit Christus
Symphoniae Sacrae liber secundus (1615)
Trombone III Giovanni Gabrieli (1554/7 – 1612)



[5]



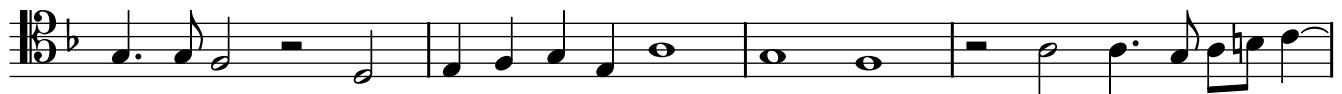
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[18]



[21]



[25]



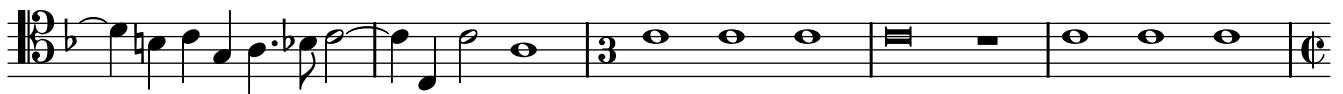
[29]



Trombone III

2

[36]



[41]



[46]



[51]



[57]



[63]



[68]



[74]



Surrexit Christus
Symphoniae Sacrae liber secundus (1615)
Trombone IV Giovanni Gabrieli (1554/7 – 1612)

Musical score for Trombone IV, page 1. The score consists of a single staff in bass clef, common time, and A major. The music begins with a forte dynamic (indicated by a large black square) followed by a half note rest, a quarter note, and a sixteenth-note pattern.

[6]

Measure 6: The staff begins with a half note, followed by a quarter note, a dotted half note, a half note rest, a quarter note, and a half note.

[16]

Measure 16: The staff begins with a half note rest, followed by a sixteenth-note pattern, a quarter note, a half note, a quarter note, and a half note rest.

[20]

Measure 20: The staff begins with a eighth-note pattern, followed by a sixteenth-note pattern, a quarter note, a half note, a quarter note, and a half note rest.

[23]

Measure 23: The staff begins with a half note, followed by a half note rest, a quarter note, a half note, a quarter note, and a half note rest.

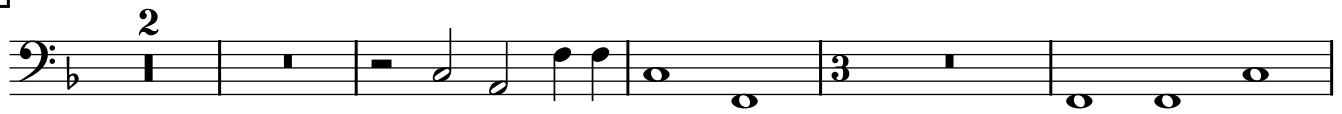
[28]

Measure 28: The staff begins with a half note rest, followed by a half note, a half note, a half note rest, a half note rest, a quarter note, and a half note rest.

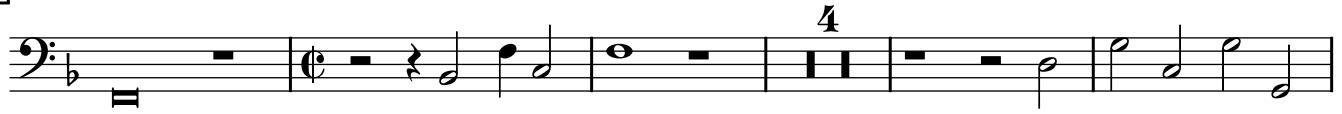
Trombone IV

2

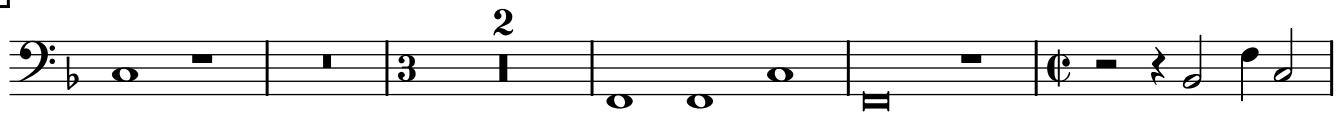
[33]



[40]



[49]



[56]



[62]



[68]



[74]



Surrexit Christus
Symphoniae Sacrae liber secundus (1615)
Viola I Giovanni Gabrieli (1554/7 – 1612)



[17]



[20]



[23]



[30]



[37]



[41]



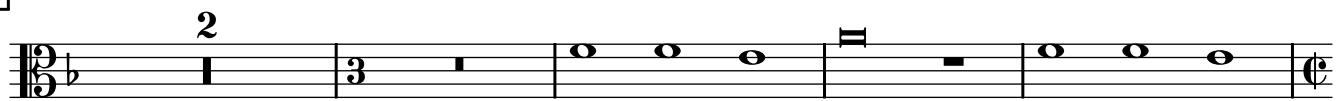
Viola I

2

[45]



[49]



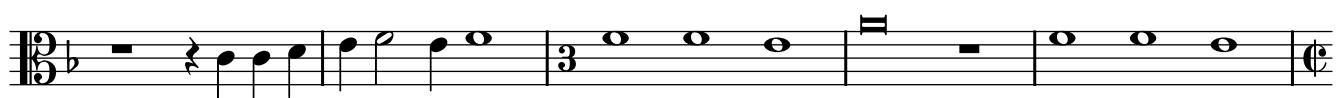
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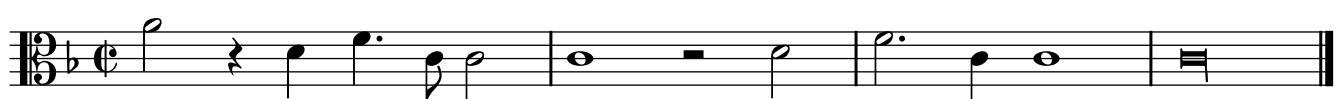
[62]



[71]



[76]



Surrexit Christus
Symphoniae Sacrae liber secundus (1615)
Viola II Giovanni Gabrieli (1554/7 – 1612)

The musical score consists of ten staves of music for Viola II. The key signature is B-flat major (two flats). The time signature varies throughout the piece, indicated by numbers (4, 2, 8, 2, 4, 3, 2, 3, 4, 3) placed above the staff at the beginning of each measure. Measure numbers are indicated in boxes on the left: 19, 22, 30, 40, 45, 51, 58, 64, and 73. The music features various note heads (solid black, open circles, open squares), rests, and dynamic markings. Measure 19 starts with a solid black note followed by an open square note. Measure 22 shows a sequence of eighth notes and sixteenth notes. Measure 30 includes a solid black note followed by an open circle note. Measure 40 features a solid black note followed by an open circle note. Measure 45 includes a solid black note followed by an open circle note. Measure 51 shows a solid black note followed by an open circle note. Measure 58 includes a solid black note followed by an open circle note. Measure 64 features a solid black note followed by an open circle note. Measure 73 shows a solid black note followed by an open circle note.

Surrexit Christus
Symphoniae Sacrae liber secundus (1615)
Altus Giovanni Gabrieli (1554/7 – 1612)

4 2

Bass clef, common time, key signature one flat. The music consists of two measures. The first measure has a dotted half note followed by a quarter note, then a dotted half note, then a quarter note. The second measure has a dotted half note followed by a quarter note, then a dotted half note. The lyrics "Sur - re - xit Chri-stus, sur - re - xit" are written below the notes.

Sur - re - xit Chri-stus, sur - re - xit

[11]

Chri-stus, sur - re - xit Chri - - - - stus

[16]

8

Bass clef, common time, key signature one flat. The music consists of two measures. The first measure has a dotted half note followed by a quarter note, then a dotted half note. The second measure has a dotted half note followed by a quarter note, then a dotted half note. The lyrics "et Do - mi - nus de cae - lo in - to - nu" are written below the notes.

et Do - mi - nus de cae - lo in - to - nu-

[27]

it, in - to - nu-it. Al - le - lu - ia,

[31]

4

Bass clef, common time, key signature one flat. The music consists of two measures. The first measure has a dotted half note followed by a quarter note, then a dotted half note. The second measure has a dotted half note followed by a quarter note, then a dotted half note. The lyrics "al - le-lu - ia. Al - le - lu -" are written below the notes.

al - le-lu - ia. Al - le - lu -

[40]

4

Bass clef, common time, key signature one flat. The music consists of two measures. The first measure has a dotted half note followed by a quarter note, then a dotted half note. The second measure has a dotted half note followed by a quarter note, then a dotted half note. The lyrics "ia, al - le-lu - ia. flu" are written below the notes.

ia, al - le-lu - ia. flu

2

Altus

[49]

en - tem lac et mel.
Al - le - lu -

[54]

ia,
al - le-lu - ia.
Po - pu-lus
ac - qui - si - ti - o -

[59]

- nis annunti - a - te, annunti - a - te, po - pu-lus ac - quisiti - o -

[64]

- nis annunti - a - te, annunti - a - te vir - tu - tes e - ius,

[69]

an-nun-ti - a - te vir-tu - tes e - ius.

[74]

Al - le - lu - ia,
al - le - lu - ia,
al - le - lu - ia.

Surrexit Christus
Symphoniae Sacrae liber secundus (1615)
Tenor Giovanni Gabrieli (1554/7 – 1612)

4 2

Sur - re - xit Chri-stus, sur - re - xit

The musical score shows a single tenor line on a bass clef staff. Measure 4 starts with a dotted half note followed by a quarter note. Measure 5 begins with a half note. Measures 6-7 show a continuous eighth-note pattern. Measure 8 consists of a dotted half note followed by a half note. Measure 9 shows a continuous eighth-note pattern.

[10]

Chri-stus, sur - re - xit Chri-stus, sur - re - xit Chri -

The musical score continues the tenor line. Measure 10 starts with a half note followed by a dotted half note. Measure 11 shows a continuous eighth-note pattern. Measure 12 begins with a half note followed by a dotted half note. Measures 13-14 show a continuous eighth-note pattern.

[15]

stus Al - le - lu - ia, al - le - lu -

The musical score continues the tenor line. Measure 15 starts with a half note followed by a dotted half note. Measure 16 shows a continuous eighth-note pattern. Measure 17 begins with a half note followed by a dotted half note. Measures 18-19 show a continuous eighth-note pattern.

[31]

ia, al - le - lu - ia. Et Al - tis - simus de - dit, de - dit vocem su -

The musical score continues the tenor line. Measure 31 starts with a half note followed by a dotted half note. Measure 32 shows a continuous eighth-note pattern. Measure 33 begins with a half note followed by a dotted half note. Measures 34-35 show a continuous eighth-note pattern.

[36]

am, de - dit, de - dit vocem su - am. Al - le - lu - ia, al - le - lu -

The musical score continues the tenor line. Measure 36 starts with a half note followed by a dotted half note. Measure 37 shows a continuous eighth-note pattern. Measure 38 begins with a half note followed by a dotted half note. Measures 39-40 show a continuous eighth-note pattern.

[41]

ia, al - le - lu - ia. in ter - -

The musical score concludes the tenor line. Measure 41 starts with a half note followed by a dotted half note. Measure 42 shows a continuous eighth-note pattern. Measure 43 begins with a half note followed by a dotted half note. Measures 44-45 show a continuous eighth-note pattern.

[49]

ram flu-en - tem lac et mel. Al - le - lu - ia,

[54]

al - le - lu - ia, al - le-lu - ia. Po - pu-lus ac-quisi-ti-o -

[59]

- nis an-nun-ti - a - te, po - pu-lus ac-quisi-ti-o -

[64]

- nis annunti - a - te vir - tu-tes e - ius, annunti -

[69]

a - te vir-tu-tes, vir - tu-tes e - ius. Al - le - lu -

[74]

ia, al - le - lu - ia, al - le-lu - ia, al - le - lu - ia.

Surrexit Christus
Symphoniae Sacrae liber secundus (1615)
Bassus Giovanni Gabrieli (1554/7 – 1612)

4 2

Bass clef, common time, key signature one flat. Measure 4: Four eighth notes on B, followed by a bar line. Measure 2: Three eighth notes on B, followed by a bar line. Measures 3-5: Three eighth notes on B, followed by three eighth notes on A, followed by a bar line. Measures 6-8: Two eighth notes on A, followed by a bar line.

Sur - re - xit Chri-stus, sur - re - xit

[11]

Chri-stus, sur - re - xit Chri - - - stus

[16]

12

Bass clef, common time, key signature one flat. Measure 16: One eighth note on B, followed by a bar line. Measure 17: Three eighth notes on B, followed by a bar line. Measures 18-20: Three eighth notes on B, followed by three eighth notes on A, followed by a bar line. Measures 21-23: Two eighth notes on A, followed by a bar line.

Al - le - lu - ia, al - le - lu - ia, al - le - lu -

[32]

4

Bass clef, common time, key signature one flat. Measure 32: One eighth note on B, followed by a bar line. Measure 33: Three eighth notes on B, followed by a bar line. Measures 34-36: Three eighth notes on B, followed by three eighth notes on A, followed by a bar line. Measures 37-39: Two eighth notes on A, followed by a bar line.

ia. Al - le - lu - ia, al - le - lu -

[41]

Bass clef, common time, key signature one flat. Measure 41: One eighth note on B, followed by a bar line. Measure 42: Three eighth notes on B, followed by a bar line. Measures 43-45: Three eighth notes on B, followed by three eighth notes on A, followed by a bar line. Measures 46-48: Two eighth notes on A, followed by a bar line.

ia, al - le - lu - ia. In di - e so - lem - ni - ta - tis

[44]

Bass clef, common time, key signature one flat. Measure 44: One eighth note on B, followed by a bar line. Measure 45: Three eighth notes on B, followed by a bar line. Measures 46-48: Three eighth notes on B, followed by three eighth notes on A, followed by a bar line. Measures 49-51: Two eighth notes on A, followed by a bar line.

ve - strae in - du - cam vos, in - du - cam vos, in - du - cam vos in

[47]

ter - - ram flu - en - -

[50]

- tem lac et mel. Al - le - lu - ia, al - le - lu -

[55]

ia, al - le - lu - ia. Po - pu - lus ac - qui - si - ti - o - nis an - nunti -

[60]

a - te, po - pu - lus ac - qui - si - ti - o - nis an - nun - ti -

[65]

a - te vir - tu - tes e - ius, vir - tu - tes e -

[70]

- ius, vir - tu - tes e - ius. Al - le - lu - ia,

[75]

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Surrexit Christus
Symphoniae Sacrae liber secundus (1615)
Bassus pro organo Giovanni Gabrieli (1554/7 – 1612)



[3]



[6]



[11]



[16]



[20]



[24]



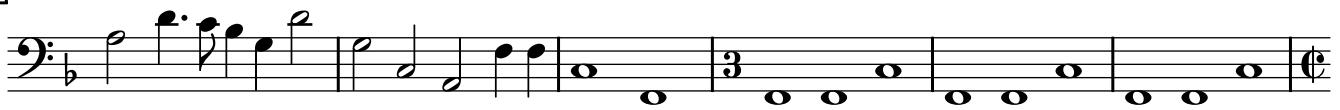
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2

Bassus pro organo

[35]



[41]



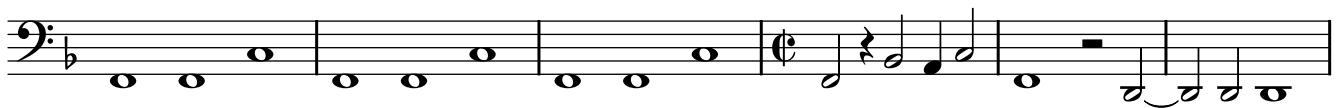
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[48]



[52]



[58]



[65]



[73]

