Full Score

Giovanni Gabrieli

Canzon Septimi Toni a 8, (3rd Canzona of 1597, Ch172)

arranged for two 4-part Cello groups

Performance note.

The two groups of cellos should be physically separated as far as possible to give the maximal antiphonal effects typical of works by Gabrieli composed for performance in St Marks' in Venice. While his Canzona are commonly played by two groups of brass instruments, often on balconies on either side of a church, the original scores do not specify particular instruments.

The suggested metronome markings are typical of various recordings by brass ensembles. This gives a running time of about 3 minutes.
A less brisk tempo may be appropriate for this cello arrangement, however.

Dynamic markings are unspecified in the original score, but some broad suggestions are given, which can be ignored at will. There is also scope for varying timbres. For example, a brass fanfare effect at the beginning and bar 32, a viol effect at bar 8 and bar 37; a trombone/sackbutt effect at bar 24 etc. Bowings, phrasings, articulations etc have been left to the discretion of the players.

The original 4/2 and 3/2 notation has been changed to 4/4 and 3/4 for ease of reading.

This arrangement was made for James Halsey and members of the Giant Cello Ensemble to perform in 2012 as part of the annual Aboyne Cello Festival in Aberdeenshire Scotland.

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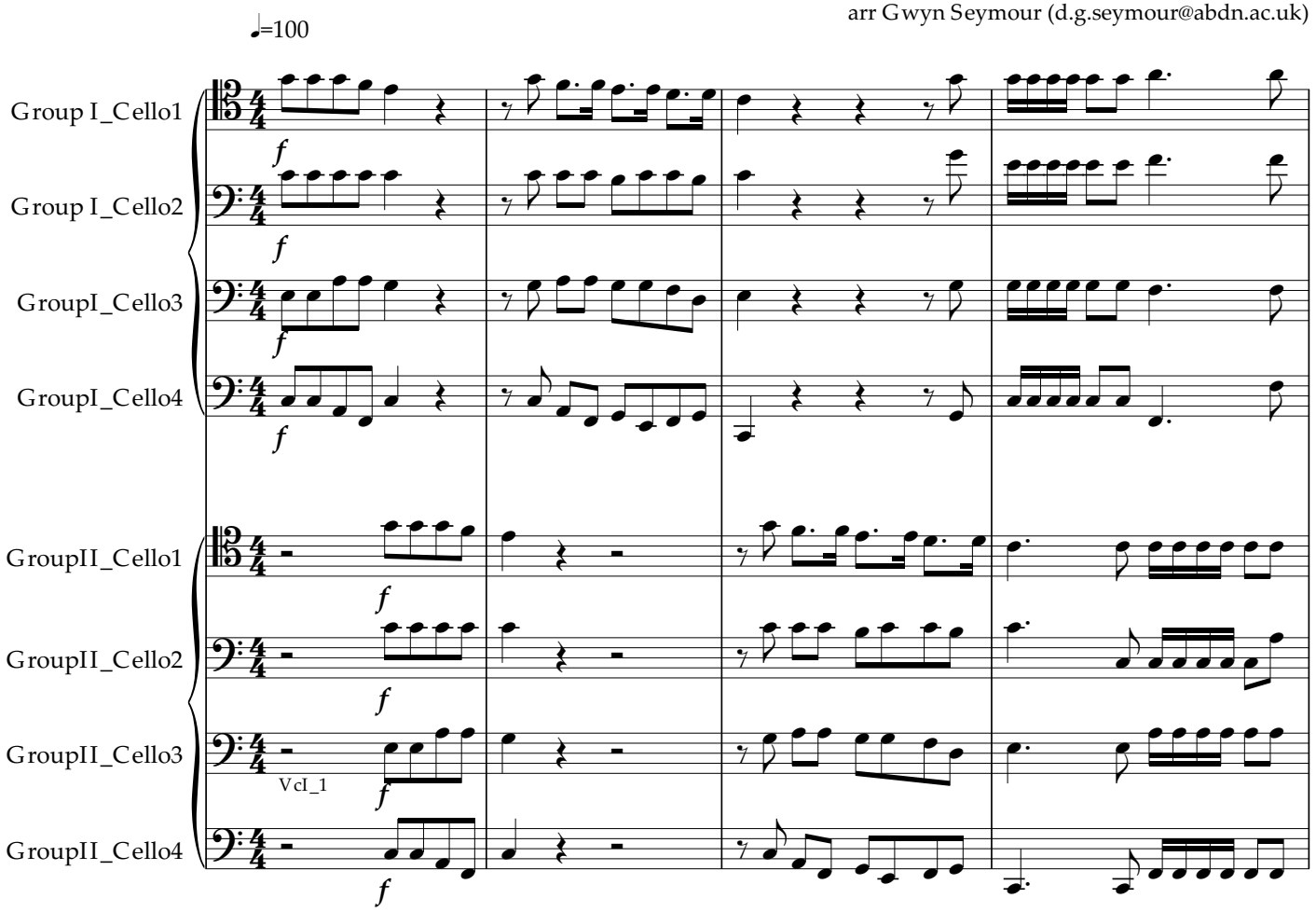
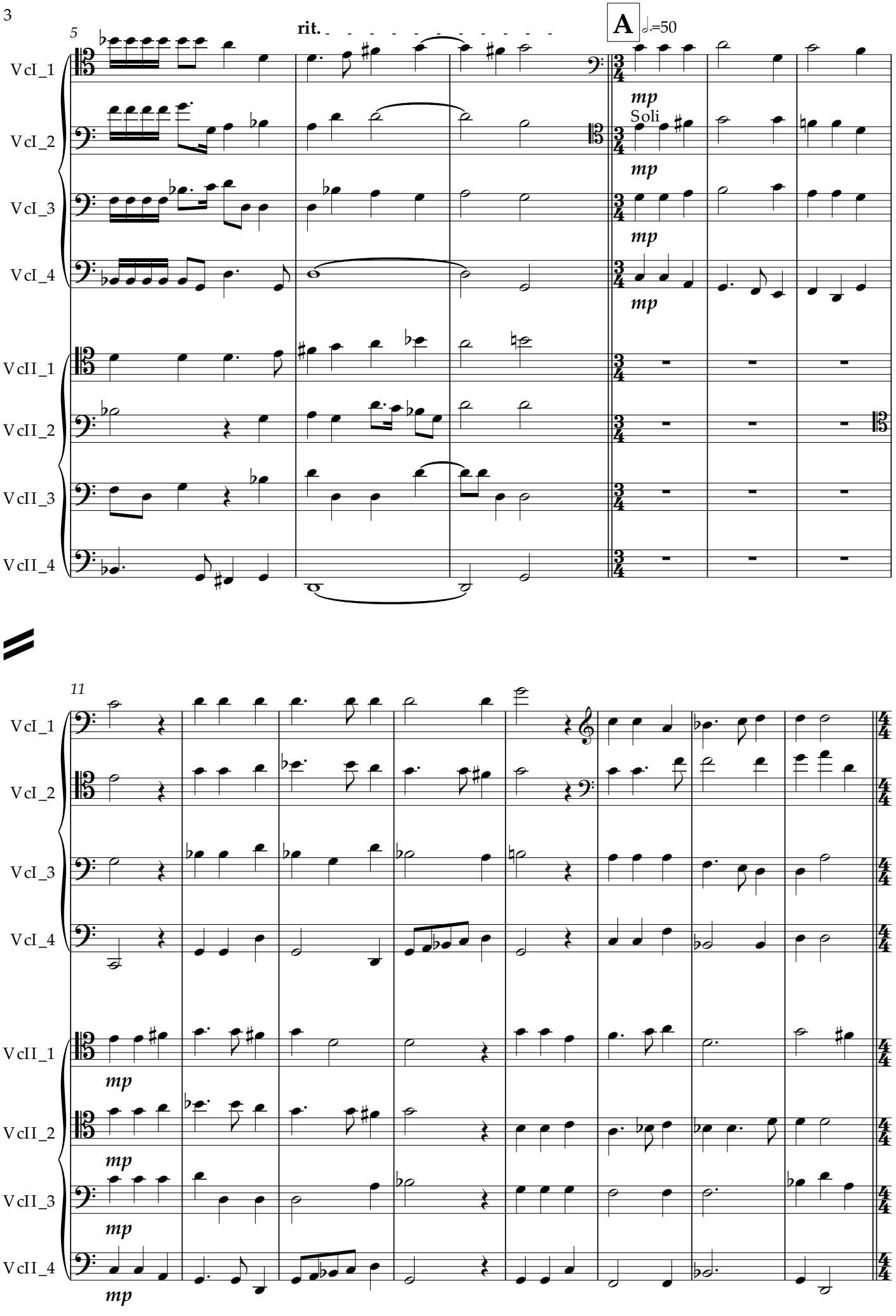
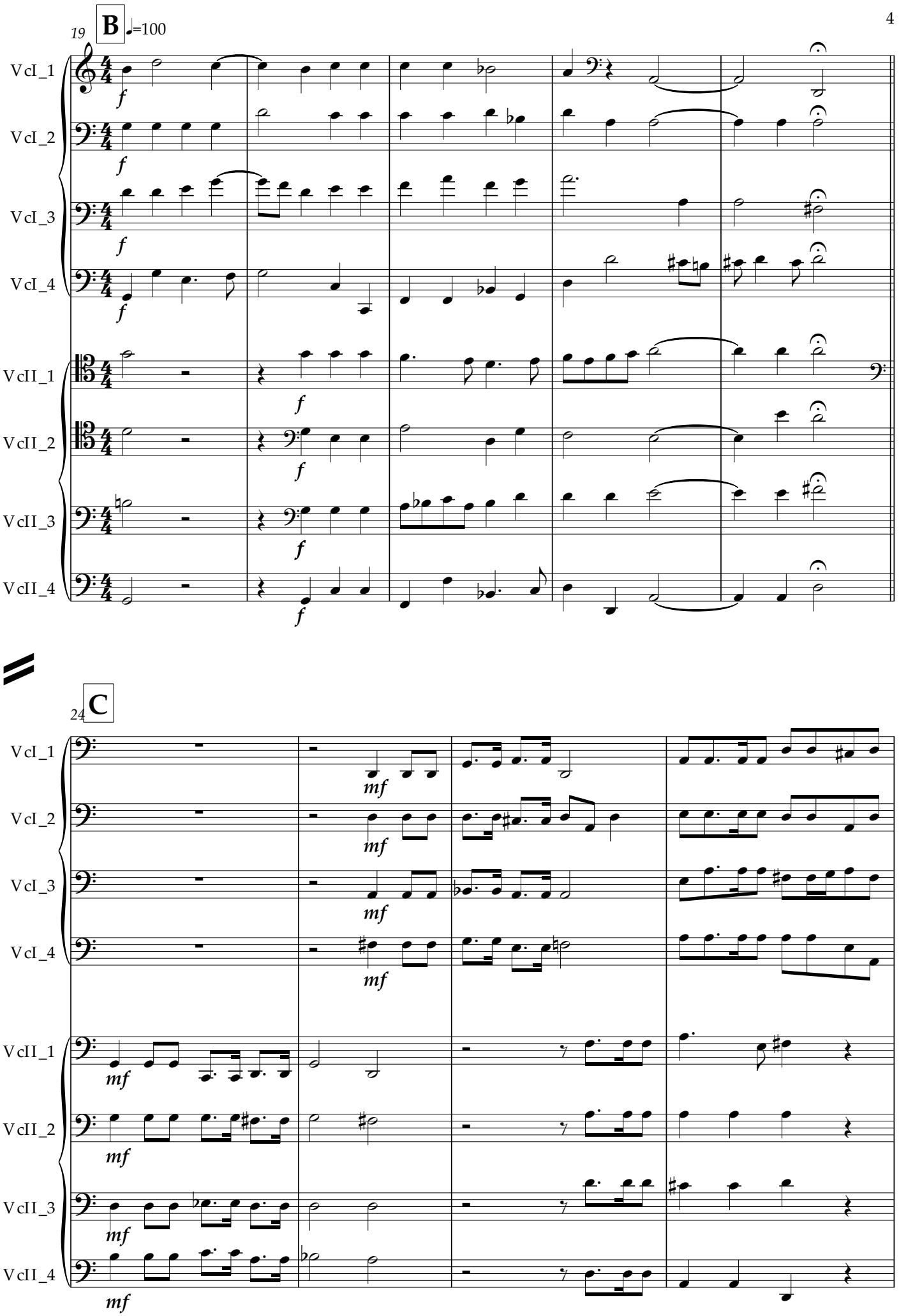
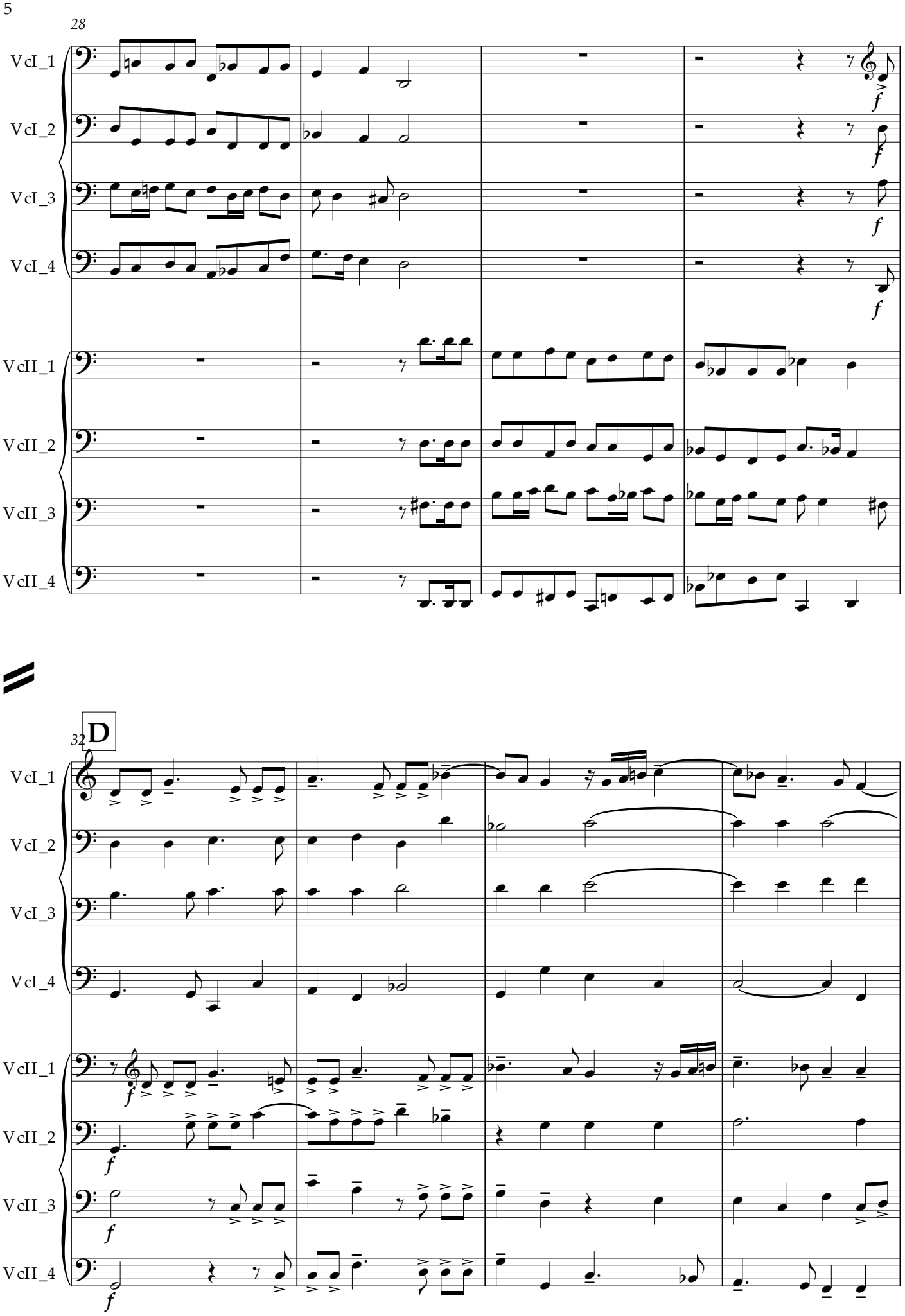
Canzon Septimi Toni a 8, Ch 172

Giovanni Gabrieli (c1554-1612)
arr Gwyn Seymour (d.g.seymour@abdn.ac.uk)




5
rit.
A
♩=50
VcI_1
VcI_2
VcI_3
VcI_4
VcII_1
VcII_2
VcII_3
VcII_4
mp
Soli
11


19
B
♩=100
VcI_1
VcI_2
VcI_3
VcI_4
VcII_1
VcII_2
VcII_3
VcII_4
f
24
C
mf


28
VcI_1
VcI_2
VcI_3
VcI_4
VcII_1
VcII_2
VcII_3
VcII_4
f
32
D
VcI_1
VcI_2
VcI_3
VcI_4
VcII_1
VcII_2
VcII_3
VcII_4
f

E

36

VcI_1
VcI_2
VcI_3
VcI_4
VcII_1
VcII_2
VcII_3
VcII_4

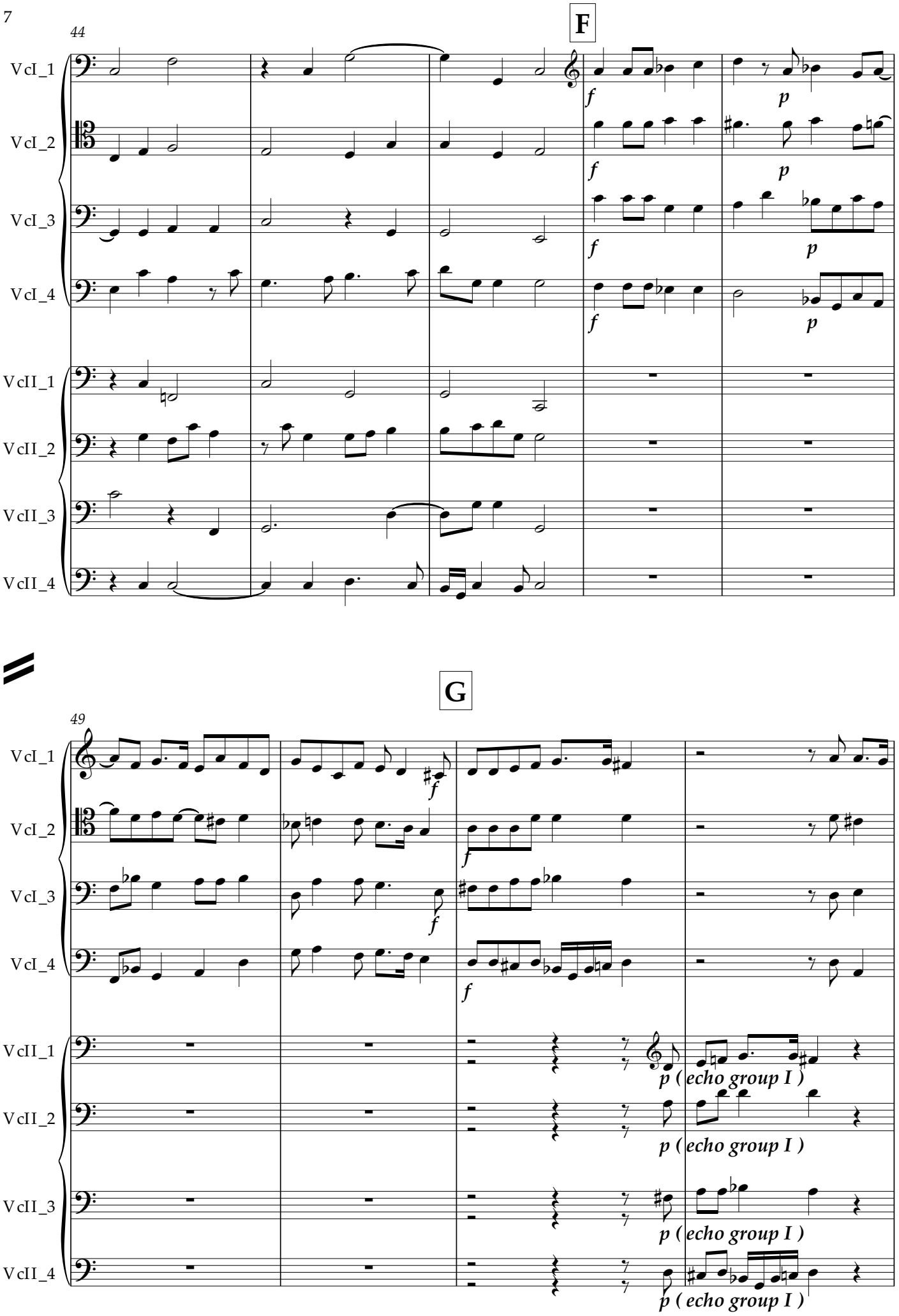
Soli

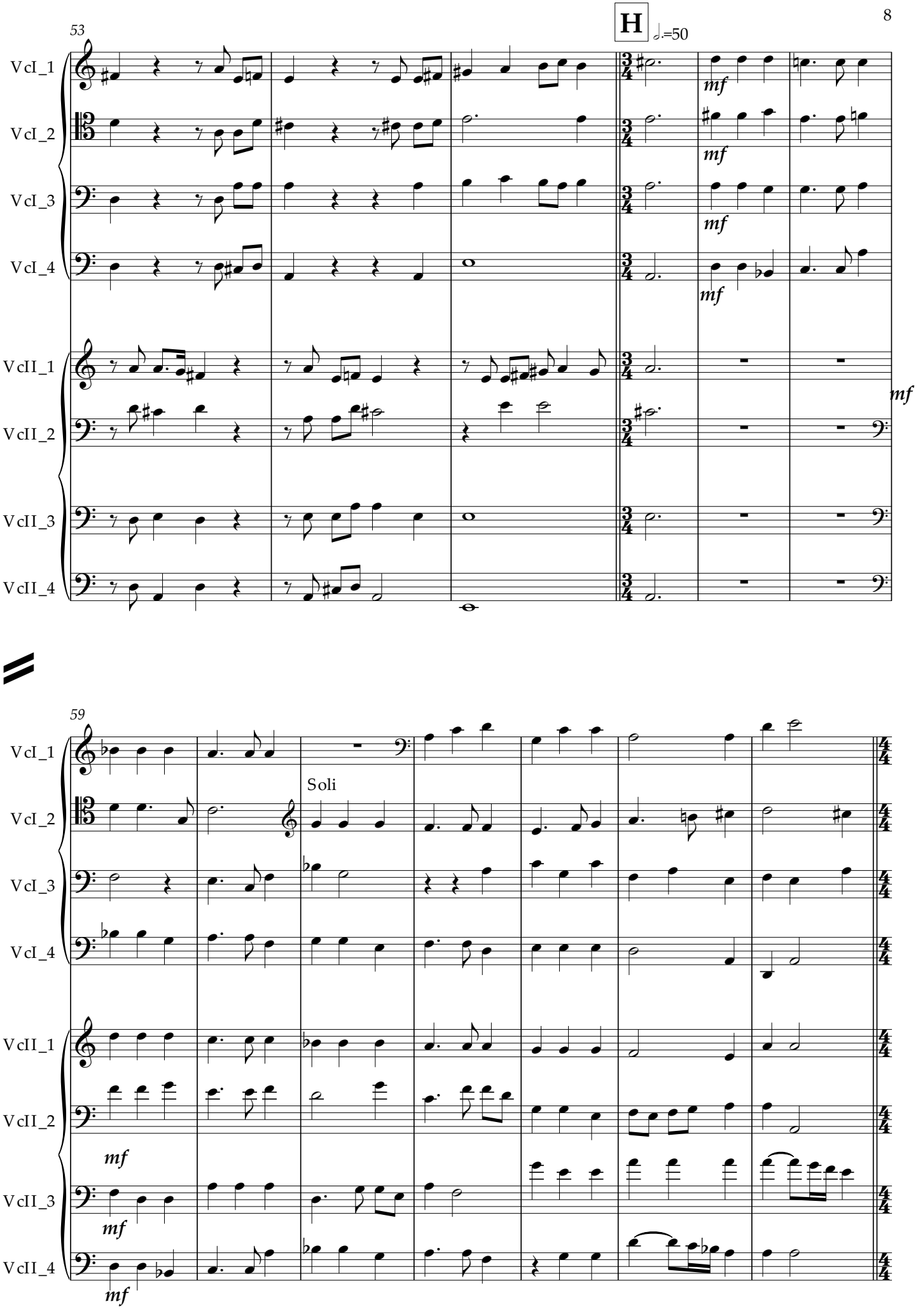
f

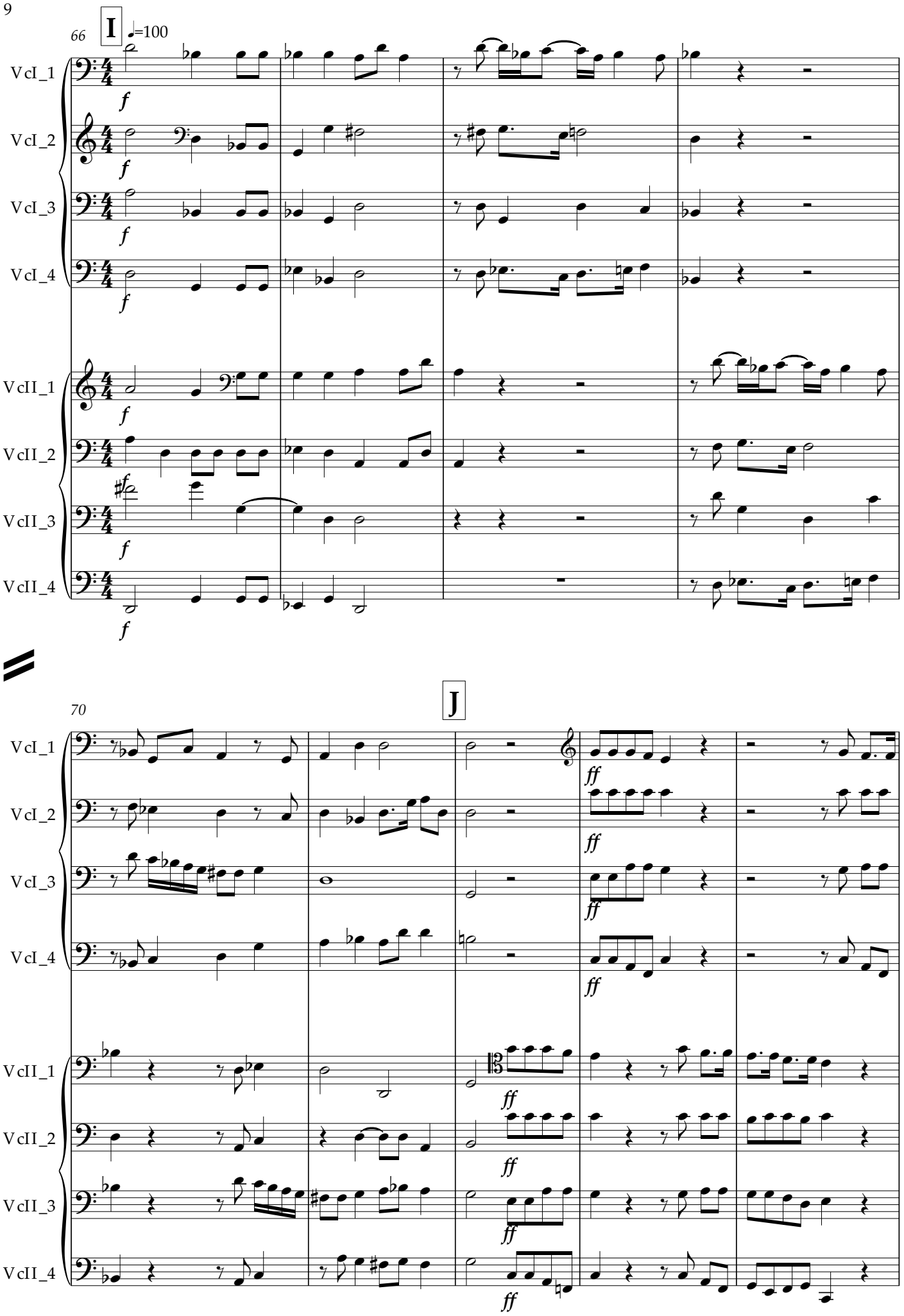
p (echo group I)

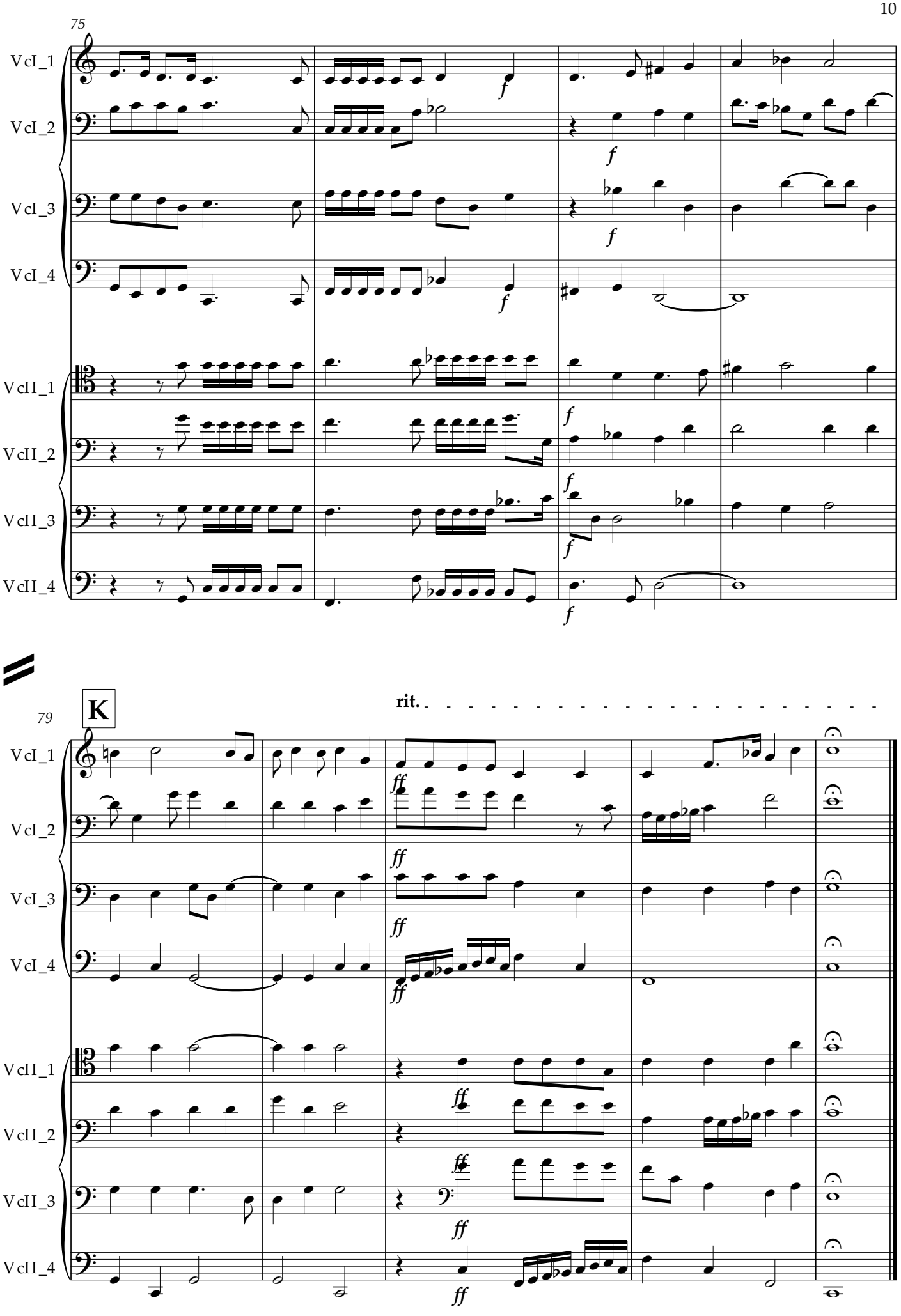
40

f


44
F
VcI_1
VcI_2
VcI_3
VcI_4
VcII_1
VcII_2
VcII_3
VcII_4
f
p
49
G
p (echo group I)


H
♩.=50
53
VcI_1
VcI_2
VcI_3
VcI_4
VcII_1
VcII_2
VcII_3
VcII_4
mf
59
Soli


66
I
♩=100
VcI_1
VcI_2
VcI_3
VcI_4
VcII_1
VcII_2
VcII_3
VcII_4
f
70
J
ff


75
VcI_1
VcI_2
VcI_3
VcI_4
VcII_1
VcII_2
VcII_3
VcII_4
f
K
79
rit.
ff