

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.

Gwyn Seymour, Stonehaven, Scotland  
[d.g.seymour@abdn.ac.uk](mailto:d.g.seymour@abdn.ac.uk)

# Canzon Septimi Toni a 8, Ch 172

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

$\text{♩} = 100$

Group I\_Cello1

Group I\_Cello2

GroupI\_Cello3

GroupI\_Cello4

GroupII\_Cello1

GroupII\_Cello2

GroupII\_Cello3

GroupII\_Cello4

Vcl\_1

5 rit.

**A**  $\text{d}=50$

Vcl<sub>I</sub>\_1

Vcl<sub>I</sub>\_2

Vcl<sub>I</sub>\_3

Vcl<sub>I</sub>\_4

Vcl<sub>II</sub>\_1

Vcl<sub>II</sub>\_2

Vcl<sub>II</sub>\_3

Vcl<sub>II</sub>\_4



11

Vcl<sub>I</sub>\_1

Vcl<sub>I</sub>\_2

Vcl<sub>I</sub>\_3

Vcl<sub>I</sub>\_4

Vcl<sub>II</sub>\_1

Vcl<sub>II</sub>\_2

Vcl<sub>II</sub>\_3

Vcl<sub>II</sub>\_4

**B**  $\text{♩} = 100$

19

Vcl<sub>1</sub>  $\text{G} \frac{4}{4}$  *f*  
Vcl<sub>2</sub>  $\text{C} \frac{4}{4}$  *f*  
Vcl<sub>3</sub>  $\text{C} \frac{4}{4}$  *f*  
Vcl<sub>4</sub>  $\text{C} \frac{4}{4}$  *f*

VclI<sub>1</sub>  $\text{B} \frac{4}{4}$  *f*  
VclI<sub>2</sub>  $\text{B} \frac{4}{4}$  *f*  
VclI<sub>3</sub>  $\text{B} \frac{4}{4}$  *f*  
VclI<sub>4</sub>  $\text{B} \frac{4}{4}$  *f*

**C**

24

Vcl<sub>1</sub>  $\text{B} \frac{4}{4}$   
Vcl<sub>2</sub>  $\text{B} \frac{4}{4}$   
Vcl<sub>3</sub>  $\text{B} \frac{4}{4}$   
Vcl<sub>4</sub>  $\text{B} \frac{4}{4}$

VclI<sub>1</sub>  $\text{B} \frac{4}{4}$  *mf*  
VclI<sub>2</sub>  $\text{B} \frac{4}{4}$  *mf*  
VclI<sub>3</sub>  $\text{B} \frac{4}{4}$  *mf*  
VclI<sub>4</sub>  $\text{B} \frac{4}{4}$  *mf*

VclII<sub>1</sub>  $\text{B} \frac{4}{4}$  *mf*  
VclII<sub>2</sub>  $\text{B} \frac{4}{4}$  *mf*  
VclII<sub>3</sub>  $\text{B} \frac{4}{4}$  *mf*  
VclII<sub>4</sub>  $\text{B} \frac{4}{4}$  *mf*

28

Musical score for strings (Vcl\_I, Vcl\_II, Vcl\_III, Vcl\_IV) and double basses (VcII\_I, VcII\_II, VcII\_III, VcII\_IV). The score consists of four systems of music, each with four staves. The first system (measures 1-4) shows Vcl\_I, Vcl\_II, Vcl\_III, and Vcl\_IV playing eighth-note patterns. The second system (measures 5-8) shows VcII\_I, VcII\_II, VcII\_III, and VcII\_IV playing sixteenth-note patterns. Measure 9 starts with a dynamic *f*.



32 D

4

32 **D**

This musical score page shows two systems of music for a string section. The top system consists of four parts: Vcl\_1, Vcl\_2, Vcl\_3, and Vcl\_4. The bottom system consists of four parts: VcII\_1, VcII\_2, VcII\_3, and VcII\_4. The music is in common time (indicated by 'C') and D major (indicated by 'D'). The notation includes various note heads, stems, and rests, with some notes having horizontal dashes or dots indicating specific attack or release techniques. Measure lines divide the music into measures, and a vertical bar line at the end of the second measure indicates a repeat or section change.

E

6

36

Vcl<sub>1</sub> *Soli*

Vcl<sub>2</sub>

Vcl<sub>3</sub>

Vcl<sub>4</sub>

VclI<sub>1</sub>

VclI<sub>2</sub>

VclI<sub>3</sub>

VclI<sub>4</sub>

*p (echo group I)*

*p (echo group I)*

*p (echo group I)*

*p (echo group I)*

40

Vcl<sub>1</sub>

Vcl<sub>2</sub>

Vcl<sub>3</sub>

Vcl<sub>4</sub>

VclI<sub>1</sub>

VclI<sub>2</sub>

VclI<sub>3</sub>

VclI<sub>4</sub>

*f*

VclII<sub>1</sub>

VclII<sub>2</sub>

VclII<sub>3</sub>

VclII<sub>4</sub>

*f*

44

**F**

This section features eight staves for four pairs of violins (Vcl\_I and Vcl\_II). The instrumentation is as follows:

- Vcl\_I\_1 (Bass clef)
- Vcl\_I\_2 (Bass clef)
- Vcl\_I\_3 (Bass clef)
- Vcl\_I\_4 (Bass clef)
- Vcl\_II\_1 (Bass clef)
- Vcl\_II\_2 (Bass clef)
- Vcl\_II\_3 (Bass clef)
- Vcl\_II\_4 (Bass clef)

Dynamics include **f** and **p**.

=

**G**

49

This section features eight staves for four pairs of violins (Vcl\_I and Vcl\_II). The instrumentation is as follows:

- Vcl\_I\_1 (Treble clef)
- Vcl\_I\_2 (Bass clef)
- Vcl\_I\_3 (Bass clef)
- Vcl\_I\_4 (Bass clef)
- Vcl\_II\_1 (Bass clef)
- Vcl\_II\_2 (Bass clef)
- Vcl\_II\_3 (Bass clef)
- Vcl\_II\_4 (Bass clef)

Dynamics include **f** and **p**. The text "p (echo group I)" appears in the fourth measure of each staff.

2

59

VclI\_1

VclI\_2

Soli

VclI\_3

VclI\_4

VclII\_1

VclII\_2

*mf*

VclII\_3

*mf*

VclII\_4

*mf*

9

66 **I**  $\text{♩} = 100$

Vcl\_I\_1

Vcl\_I\_2

Vcl\_I\_3

Vcl\_I\_4

Vcl\_II\_1

Vcl\_II\_2

Vcl\_II\_3

Vcl\_II\_4

Detailed description: The musical score is for a string quartet (Vcl\_I\_1, Vcl\_I\_2, Vcl\_I\_3, Vcl\_I\_4) and a string quartet (Vcl\_II\_1, Vcl\_II\_2, Vcl\_II\_3, Vcl\_II\_4). The score is divided into two sections, I and II. Section I (measures 66-67) features a dynamic of forte (f) at the beginning. The instrumentation includes four pairs of violins. The key signature changes from B-flat major (two flats) to F major (one sharp). The music consists of eighth-note groups and sixteenth-note figures. Section II (measures 68-70) follows, with dynamics including fortissimo (ff), piano (p), and forte (f). The score is written on five-line staves with bar lines indicating measures.



70

J

Vcl\_I\_1

Vcl\_I\_2

Vcl\_I\_3

Vcl\_I\_4

Vcl\_II\_1

Vcl\_II\_2

Vcl\_II\_3

Vcl\_II\_4

75

Vcl\_I\_1  
Vcl\_I\_2  
Vcl\_I\_3  
Vcl\_I\_4  
Vcll\_I  
Vcll\_2  
Vcll\_3  
Vcll\_4

79

**K**

rit.

Vcl\_I\_1  
Vcl\_I\_2  
Vcl\_I\_3  
Vcl\_I\_4  
Vcll\_I  
Vcll\_2  
Vcll\_3  
Vcll\_4