GIOVANNI GABRIELI

c. 1554/57–1612

Canzon seconda a 4

Ch. 187

for two Trumpets in C or B♭ and two Trombones

from Canzoni per sonare con ogni sorte di stromenti
Venice: Alessandro Raverii, 1608

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

SCORE

Performing edition. Musical text not collated with the 1608 partbooks.

TRUMPETOWN EDITION

Giovanni Gabrieli, *Canzon seconda a 4*, Ch. 187. From *Canzoni per sonare con ogni sorte di stromenti* (Venice: Alessandro Raverii, 1608).

Performing edition. The musical text is a modern arrangement for brass quartet and has not been collated with the 1608 partbooks. Only the dynamics, which are all editorial and printed in square brackets, are the present editor's.

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Parts available: Trumpet 1 and Trumpet 2, each in C and in B♭; Trombone; Bass Trombone.

TRUMPETOWN EDITION

TE-001

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

PREFACE

The source, the instruments, and the question of dynamics

The source

The *Canzon seconda* is the second of four four-part canzonas by Giovanni Gabrieli that open Alessandro Raverii's anthology *Canzoni per sonare con ogni sorte di stromenti a quattro, cinque, & otto, con il suo basso generale per l'organo*, printed in Venice in 1608 (Plate 1). The collection gathers thirty-six canzonas by Gabrieli, Claudio Merulo, Gioseffo Guami, Florentio Maschera, Girolamo Frescobaldi, Pietro Lappi, Tiburtio Massaino, and others, issued in nine partbooks with a *basso generale* for the organ. Gabrieli is represented by the four canzonas *a 4* (Ch. 186–189, the first of them "La Spiritata") and by two canzonas *a 8* (Nos. 27 and 28). The catalogue numbers are those of Richard Charteris.[1]

The title page calls for performance *con ogni sorte di stromenti*, "with every kind of instrument." In Venetian practice around 1600 that meant, above all, cornetts and trombones, the core of the instrumental establishment at San Marco, alone or doubled by strings and organ.[2] A quartet of two trumpets and two trombones is a modern descendant of that sound, and the present edition is written for it.

The question of dynamics

The 1608 print contains no dynamic indications of any kind (Plate 2). That silence is not 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 *Sacrae symphoniae* of 1597 he printed the words *Pian* and *Forte* in the parts of the *Sonata pian e forte* (Plate 3), and the placement is systematic: a single choir sounding alone is marked *pian*, and the two choirs together are marked *forte*. Dynamic level follows the number of choirs sounding.

Michael Praetorius, writing in 1619 for German musicians learning the new Italian music, confirms the principle. The Italians, he reports, 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." Jamie Savan, who translates the passage, suggests that the two words described tone quality, soft and hard, as well as level.[5]

Every dynamic in this score is therefore editorial, every one is printed in square brackets, and each is justified 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 Richard Charteris, *Giovanni Gabrieli (ca. 1555–1612): A Thematic Catalogue of His Music with a Guide to the Source Materials and Translations of His Vocal Texts* (Stuyvesant, NY: Pendragon Press, 1996).

2 For the instrumentalists at San Marco see Eleanor Selfridge-Field, "Bassano and the Orchestra of St Mark's," *Early Music* 4, no. 2 (1976): 153–58, at 155 (for Christmas 1602, six trombones, three cornetts, two violins, and violone were hired), and her *Venetian Instrumental Music from Gabrieli to Vivaldi*, 3rd rev. ed. (New York: Dover, 1994). See also Denis Arnold, *Giovanni Gabrieli and the Music of the Venetian High Renaissance* (London and New York: Oxford University Press, 1979), and, on the divided choirs of San Marco, David Bryant, "The *cori spezzati* of St Mark's: Myth and Reality," *Early Music History* 1 (1981): 165–86.

3 Matthias Thiemel, "Dynamics," *Grove Music Online* (2001; bibliography updated 2013), §1, https://doi.org/10.1093/gmo/9781561592630.article.08458. Thiemel cites Josquin's *Missa "Pange lingua"*, where paired imitation builds from two voices to four.

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 Selfridge-Field, "Bassano and the Orchestra," 153.

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

Principles of the editorial dynamics

Gabrieli's *Sonata pian e forte* is written for two choirs; this canzona is written for one. The edition extends the principle of the sonata to a single four-voice texture by analogy, and states openly that it does so. Three rules follow.

Texture determines level. Where voices drop out and a new point of imitation is entered by single voices, the level is [*p*] or [*mf*]. Where all four parts join in rhythmically unified writing, it is [*f*]. Where the scoring alone produces the increase, as in the opening exposition, no marking is printed; [*f*] appears only where the voices also move together.

Changes of level fall at the seams. Changes of level fall at cadences and at the start of new points of imitation, not in the middle of a phrase. Where a voice runs on across a cadence, its marking is placed at the start of its next phrase. 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; the shaping is left to the players.

The pairs are equals. From bar 59 to bar 72 the trumpets and trombones answer each other bar by bar, a miniature of the split-choir writing of the Venetian polychoral style. Each pair sounding alone is treated as a choir sounding alone and marked [*p*], and both pairs receive the same marking so that neither overpowers the other.

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. 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] Modern players should explore the full range between [*p*] and [*f*] while keeping the relationships between the parts.

Editorial method

This is a performing edition. The musical text is a modern arrangement for brass quartet (see the imprint page), which sets the four partbooks for two trumpets and two trombones. Its pitch level, note values, barring, rehearsal letters, tempo indication (*Allegro*, crotchet = 95), breath marks, *rit.*, and final fermata belong to the arrangement and do not appear in the 1608 print, which is notated in the long note values and unbarred partbooks of the period. The text has not been collated with the four Raverii partbooks. In particular, the assignment of the partbooks to the four modern parts has not been verified: at the opening, the Canto partbook (Plate 2) appears to begin differently from the first trumpet part, a question that only a full collation can settle. The present editor's contribution is confined to the bracketed dynamics, the preface, and the commentary.

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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. A sign for the swell and decay of a single note appears in print only later, in Domenico Mazzocchi's madrigals of 1638.

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.

Dynamics in the hands of players

Musicians of Gabrieli's own 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 the *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] Bruce Dickey notes that *piano* and *forte* in music of the period usually mark echo effects or the contrast of tutti and solo sections, and 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]

The instruments and their model

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."[11] 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.[12]

The title page advertises *il suo basso generale per l'organo*, and Bartlett and Holman call the organ "the obvious accompanying instrument" in church music of the period.[13] The arrangement omits it; an organist reading from the *basso generale* would restore a sound the print provides for.

Articulation

Dickey identifies articulation as the area in which modern and historical playing differ most. 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."[14] The arrangement halves the note values of the print (its semiminims appear here as quavers), so Dickey's eighth notes are the semiquavers of this score.

Tempo

The print gives no tempo. Its notation, under the cut C and full of semiminims and fusae, is what George Houle calls "canzona style." Houle explains that such music was beaten with the tactus on the semibreve, and that this tactus was taken slower than in music notated in long values, "so as not to rush the fast notes"; he cites Marin Mersenne's normative tactus of 1636, "about MM 60."[15] One original tactus is thus one minim of this score, and the arranger's crotchet = 95 puts the tactus at about 48 a minute, slower than Mersenne's norm. The editor suggests a minim pulse, one to each tactus.

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 Bruce Dickey, "Ornamentation in Early Seventeenth-Century Italian Music," 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), 308; Gary Towne, "Choral Music in Italy and the Germanic Lands," ibid., 63.

11 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.

12 Bruce Dickey, "Cornett and Sackbut," in *A Performer's Guide to Seventeenth-Century Music*, 109.

13 Bartlett and Holman, "Giovanni Gabrieli," 27.

14 Dickey, "Cornett and Sackbut," 111–12.

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

Christopher Delgado
New Jersey, November 2026

COMMENTARY

The editorial dynamics, bar by bar

Sources. *R* = *Canzoni per sonare con ogni sorte di stromenti* (Venice: Alessandro Raverii, 1608), partbooks Canto, Alto, Tenore, Basso, Basso generale; consulted for the absence of dynamics only; the musical text has not been collated. *SS* = Giovanni Gabrieli, *Sacrae symphoniae* (Venice: Angelo Gardano, 1597), *Sonata pian e forte*, cited as the model for texture-based dynamics. *T* = the modern arrangement used for the musical text (see imprint).
Abbreviations. Tpt 1, Tpt 2 = Trumpets (parts in C and in B♭); Tbn = Trombone; B Tbn = Bass Trombone (in the score: Tpt. in C 1, Tpt. in C 2, Tbn., B. Tbn.); all = all four parts. Bar numbers follow *T*.

Bar	Part	Marking and rationale
1, 3, 6, 8	Tpt 1, Tpt 2, Tbn, B Tbn	[*mf*] at each entry of the subject. The exposition builds from one voice to four; the increase is written into the scoring, so no further marking is printed.
20	Tpt 2	[*p*], after the breath mark in *T*. Tpt 2 does not rest at the cadence in bar 20 but runs on into the new section; it joins the new level here.
21, 22, 24	Tbn, Tpt 1, B Tbn	[*p*]. A new point of imitation after the cadence in bar 20, entered by single voices. The further entries (Tpt 1 25 and 29, B Tbn 30) stay at this level.
32	all	[*f*]. First rhythmically unified tutti of the piece (bars 32–35), closing on the cadence in bar 35. *SS*: both choirs together = *forte*.
35, 36	Tbn, B Tbn	[*p*]. After the cadence in bar 35 the trombones begin a new point alone (Tbn 35, after its breath mark; B Tbn 36). Tpt 2 only sustains its cadence note through bar 36, and Tpt 1 rests: in effect a single choir.
38, 40	Tpt 2, Tpt 1	[*p*]. The trumpets enter the point in turn, within the reduced-texture section.
45	all	[*f*]. Rhythmically unified tutti with rising sequence toward the cadence at bar 49.
49, 50, 52	Tpt 1, Tpt 2, Tbn, B Tbn	[*mf*]. After the cadence in bar 49 the trumpets begin a new point together (after the breath marks in *T*); Tbn enters in bar 50 and B Tbn in bar 52, after its sustained cadence note. The later entries (Tbn 53, Tpt 1 54, Tpt 2 56) stay at this level. The step down from [*f*] follows the looser imitative texture.
59, 60	Tbn and B Tbn; Tpt 1 and Tpt 2	[*p*]. The pairs answer each other bar by bar from bar 59 to bar 72. Each pair sounding alone is treated as a choir sounding alone (*SS*: *pian*); both pairs receive the same level.
73, 75, 78, 80	Tpt 1, Tpt 2, Tbn, B Tbn	[*mf*] at each entry of the reprise of the opening subject, the same pattern as bars 1–8. Beneath the first entries the Tbn sustains its D through bar 75 and the B Tbn its B-flat through bar 74, still at the [*p*] of the exchange.
92	all	[*f*]. On the cadence that closes the reprise, as Tpt 1 launches a final statement of the head motive, taken up by Tbn at the end of bar 92 and by Tpt 2 and B Tbn in bar 94.

Markings deliberately not added

No hairpins (see Preface). No echo effects: the one literal-looking repetition, the trombones' bar 72, is the third term of the bar-by-bar exchange and stays at the level of that exchange. No dynamic for the closing *rit.*: the final cadence stays within the [*f*] of bar 92, and any broadening is left to the players. No articulation has been added to *T*.

SOURCES AND LITERATURE

Works cited in the preface and commentary

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CANTO
CANZONI PER
SONARE CON OGNI
SORTE DI STROMENTI
A Quattro, Cinque, & Otto,
Con il suo Basso generale per l'Organo,
Nouamente raccolte da diuersi Eccellentissimi
Musici, & date in luce.
LIBRO PRIMO.
CON PRIVILEGIO.
IN VENETIA,
Appresso Alessandro Rauerij. M.D.CVIII.

Plate 1. *Raverii, Canzoni per sonare (Venice, 1608), title page of the Canto partbook.*

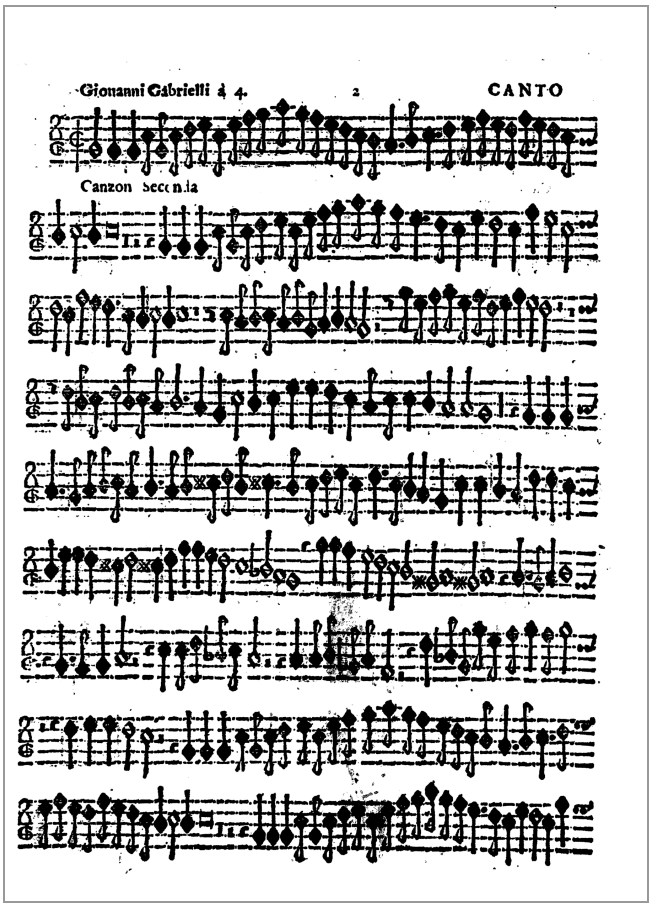


Plate 2. *Raverii 1608, Canto partbook, p. 2: the end of the Canzon prima and the opening of the Canzon seconda. The print carries no dynamic indications.*

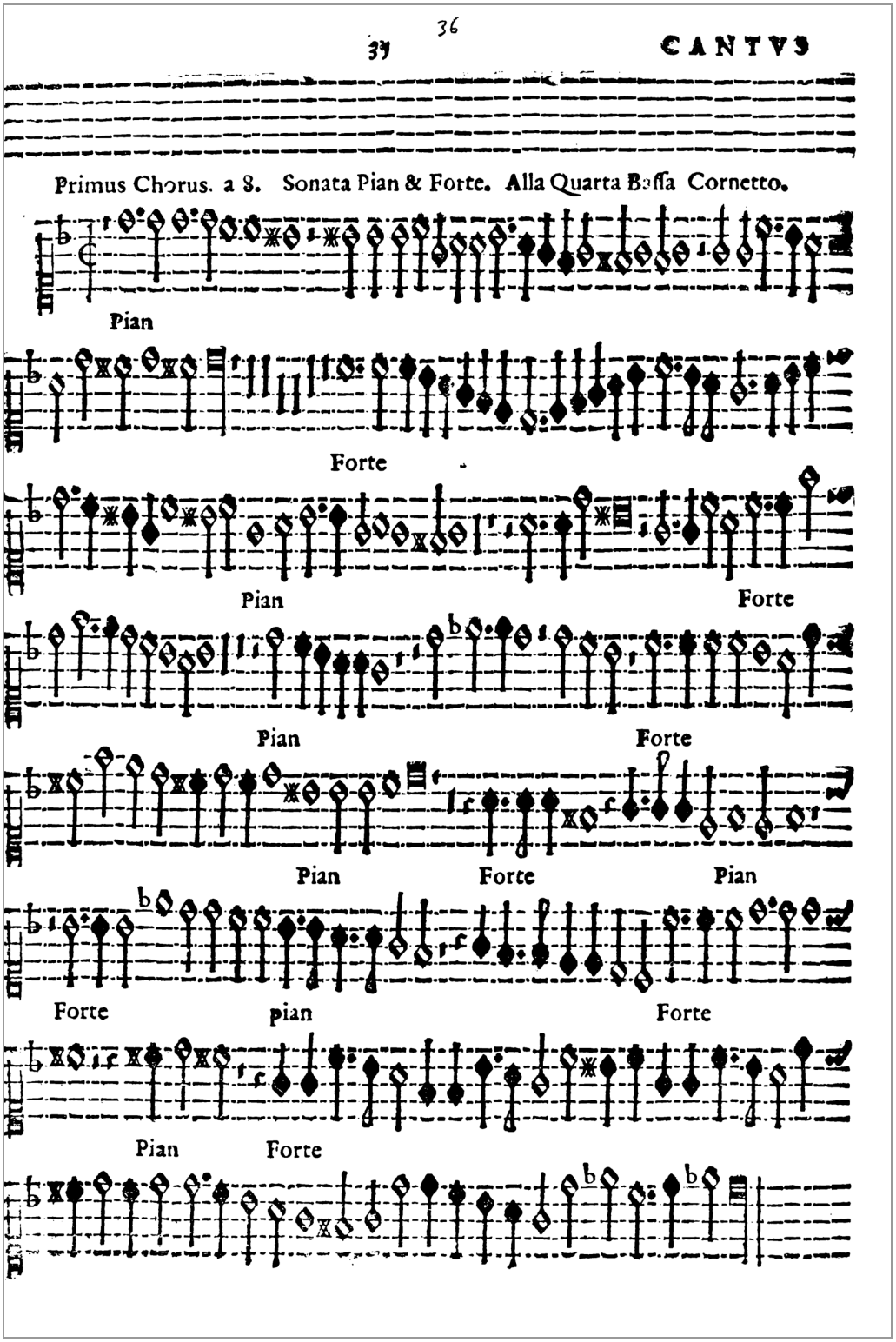
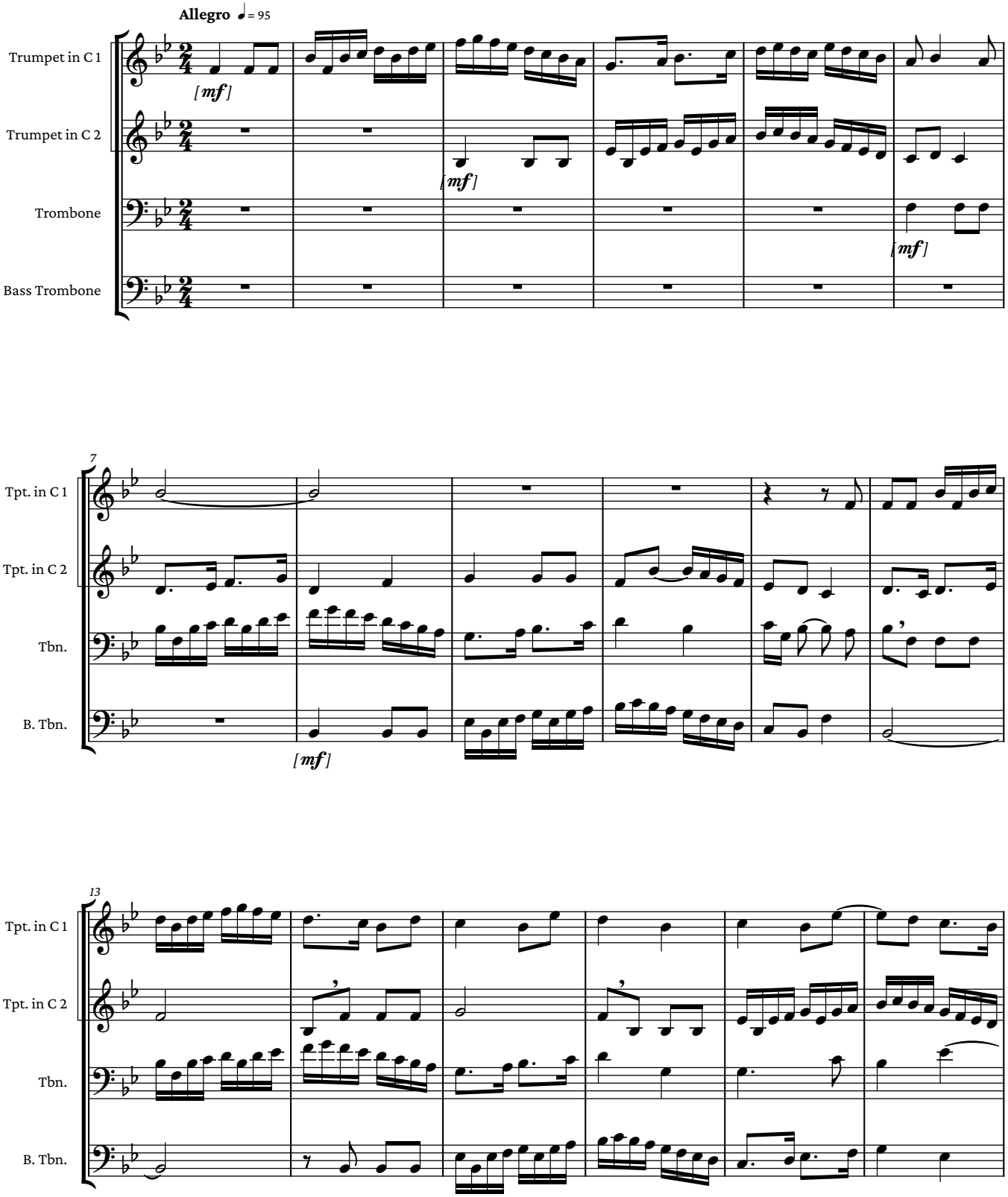


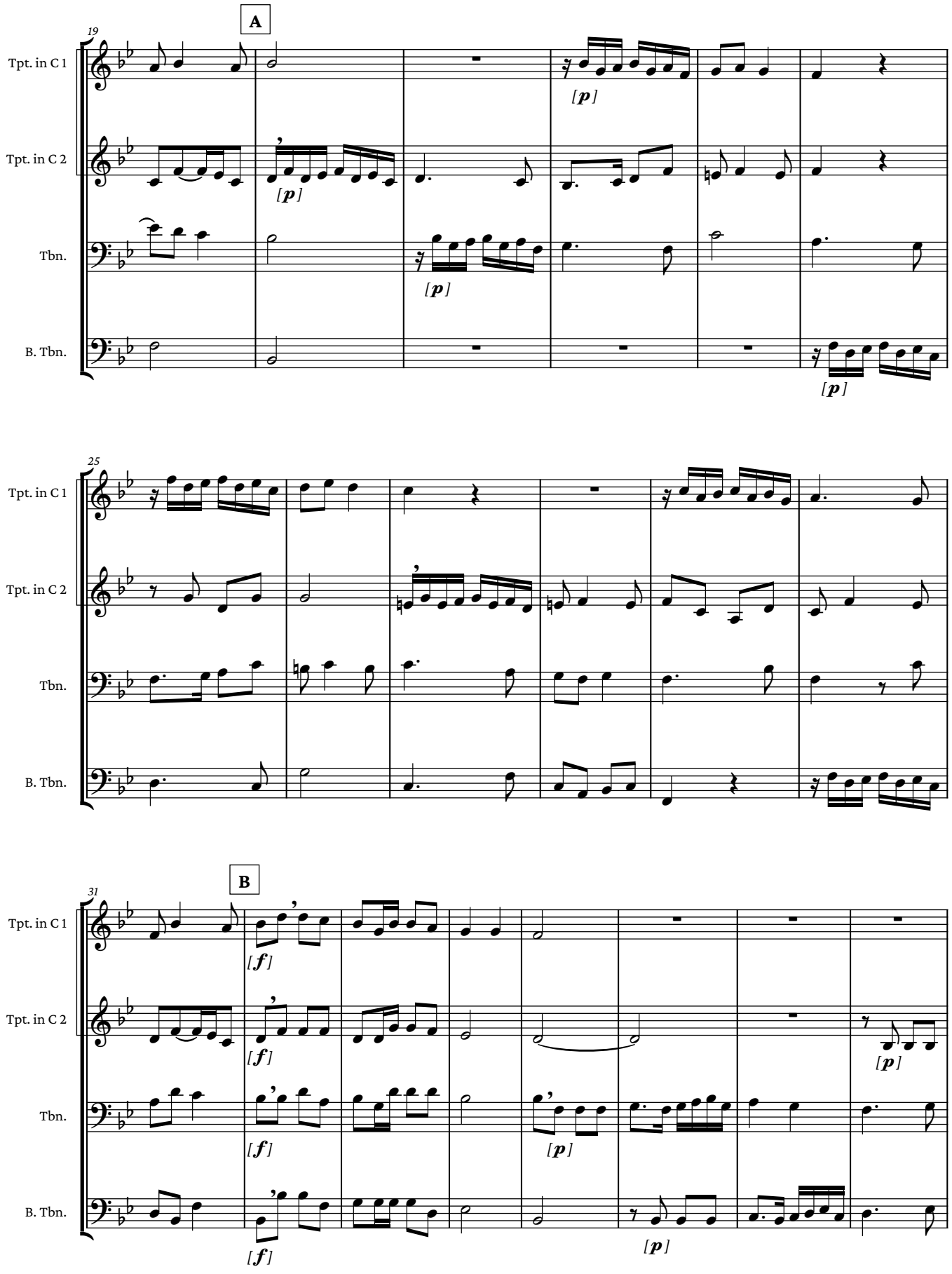
Plate 3. *Gabrieli, Sacrae symphoniae (Venice, 1597), Cantus partbook, Sonata pian & forte, Choir I cornetto part: the printed Pian and Forte mark where this choir plays alone and where both choirs sound. Vienna, ÖNB.*

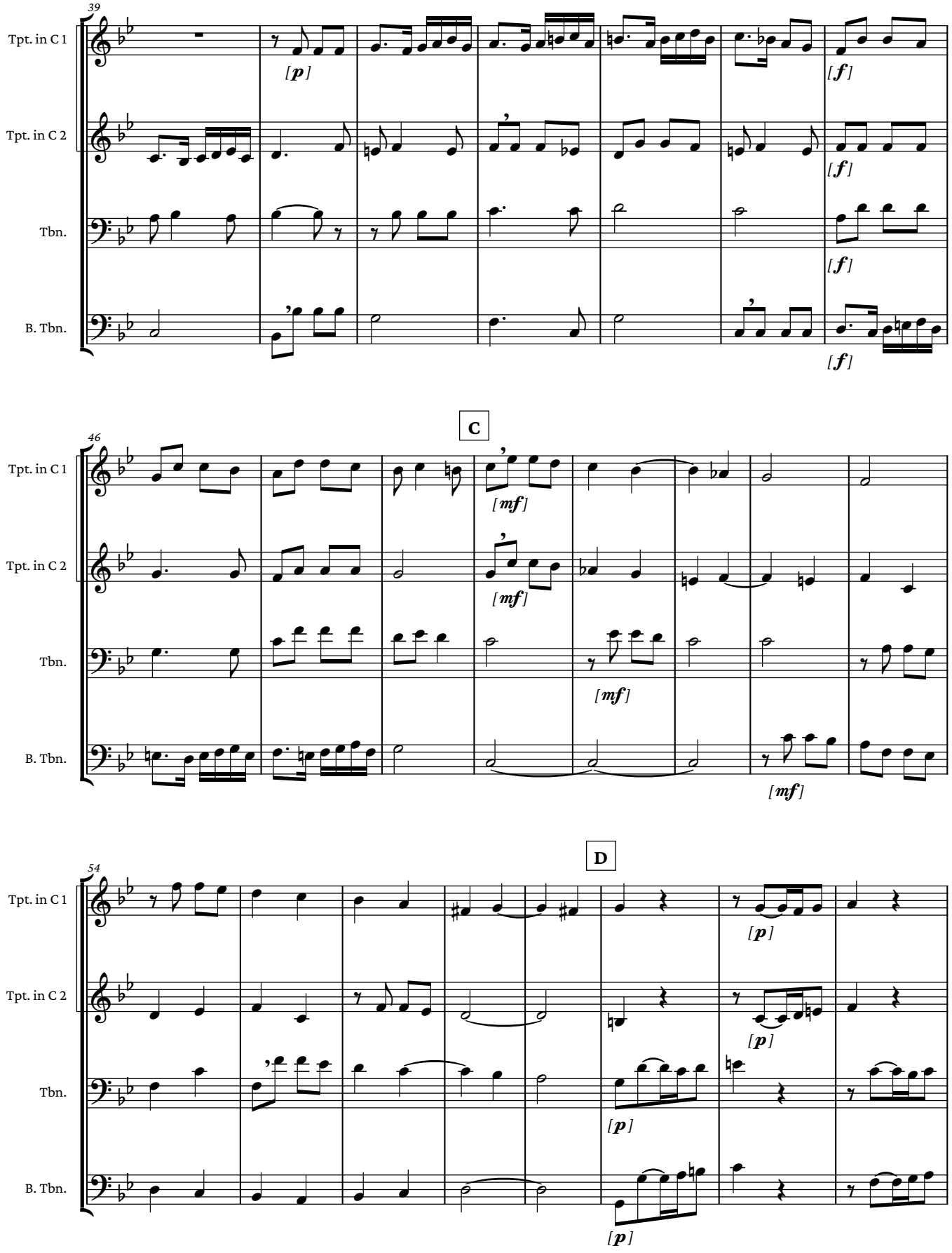
Canzon seconda a 4

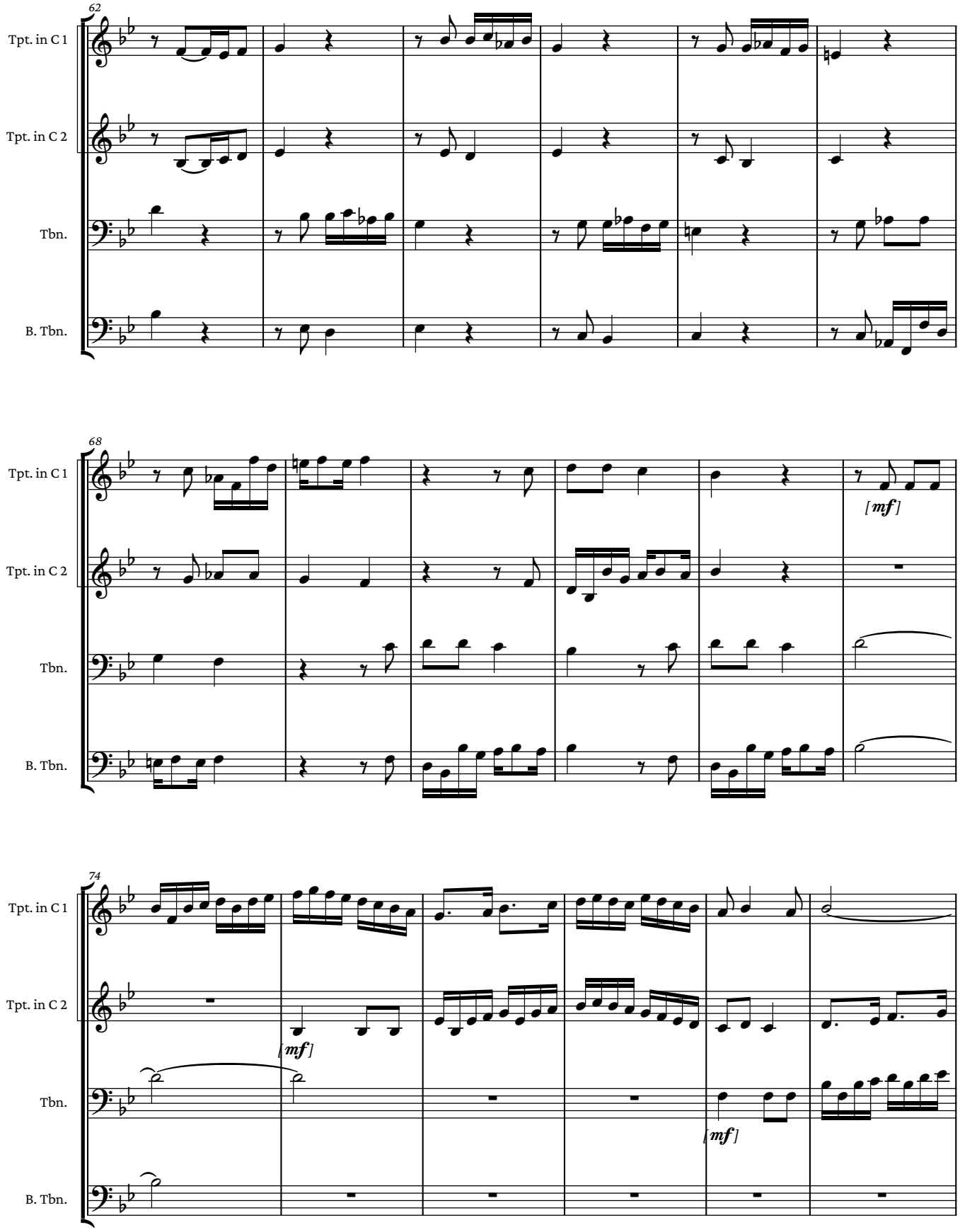
Giovanni Gabrieli (c. 1554/57–1612)
Edited by Christopher Delgado

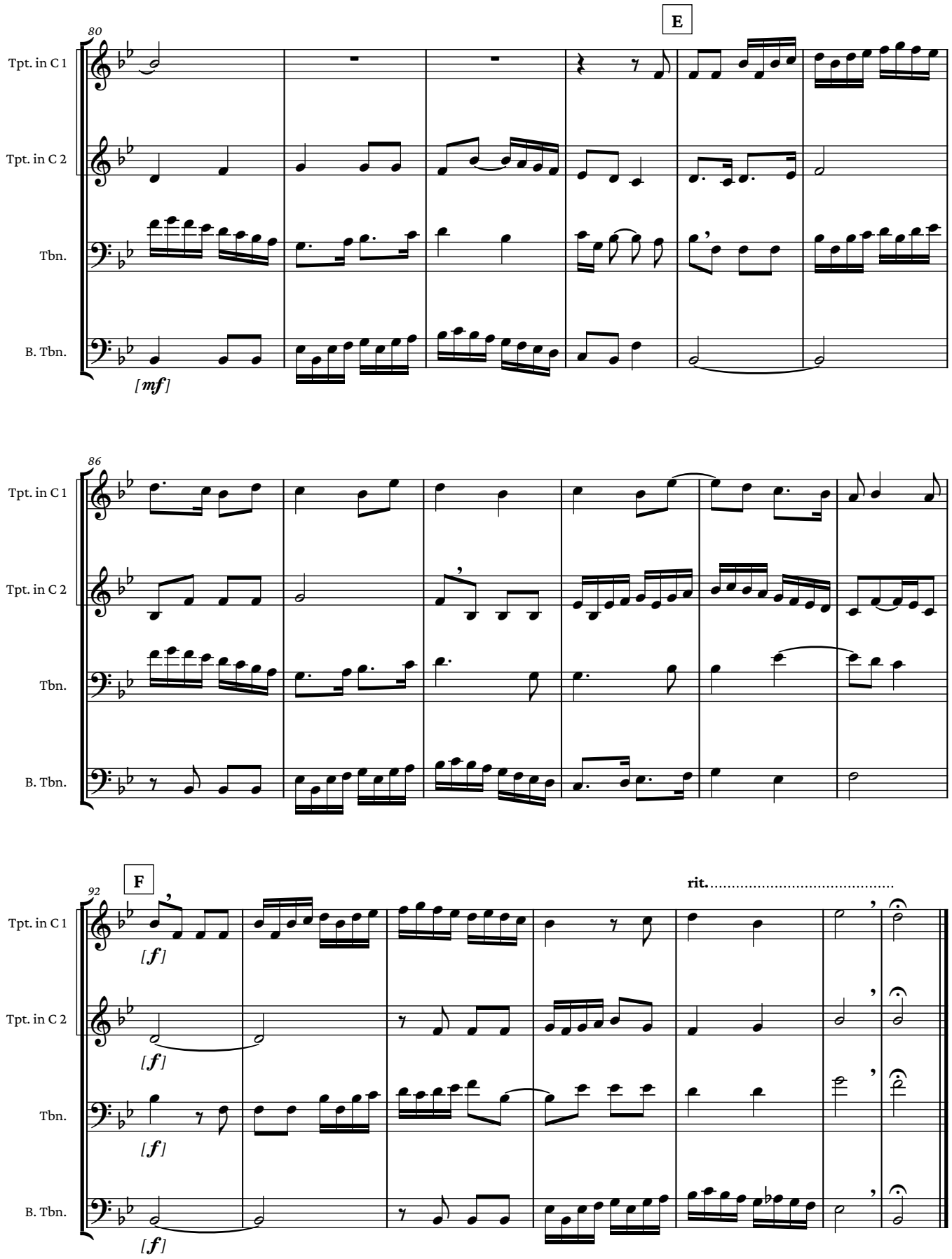


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A
19
Tpt. in C 1
Tpt. in C 2
Tbn.
B. Tbn.
[p]
25
B
31
[f]


39
Tpt. in C 1
Tpt. in C 2
Tbn.
B. Tbn.
[p]
[f]
[f]
[f]
[f]
C
46
Tpt. in C 1
Tpt. in C 2
Tbn.
B. Tbn.
[mf]
[mf]
[mf]
[mf]
D
54
Tpt. in C 1
Tpt. in C 2
Tbn.
B. Tbn.
[p]
[p]
[p]
[p]

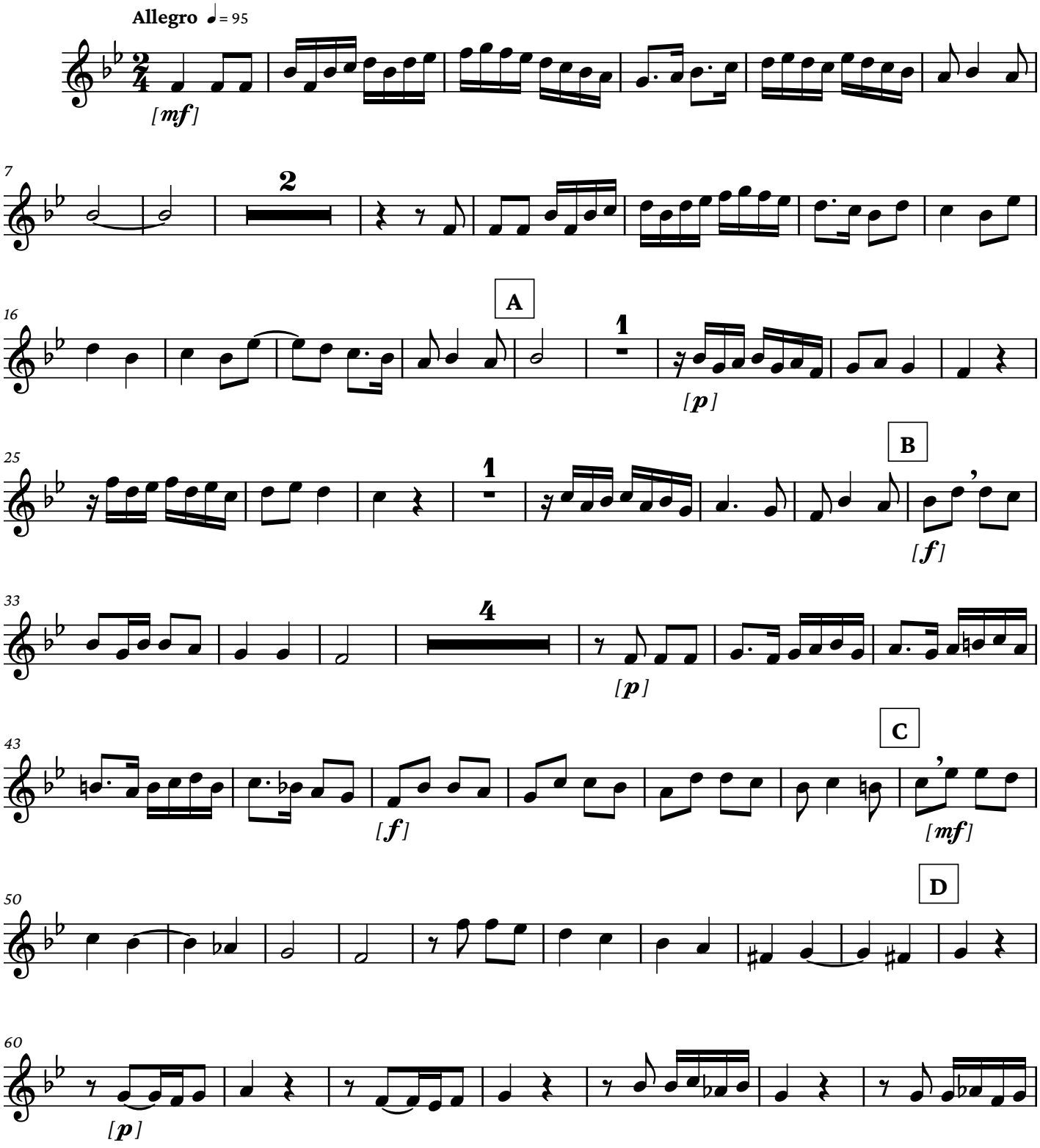

62
Tpt. in C 1
Tpt. in C 2
Tbn.
B. Tbn.
68
Tpt. in C 1
Tpt. in C 2
Tbn.
B. Tbn.
[mf]
74
Tpt. in C 1
Tpt. in C 2
Tbn.
B. Tbn.
[mf]
[mf]


80
E
Tpt. in C 1
Tpt. in C 2
Tbn.
B. Tbn.
[mf]
86
92
F
rit.
[f]

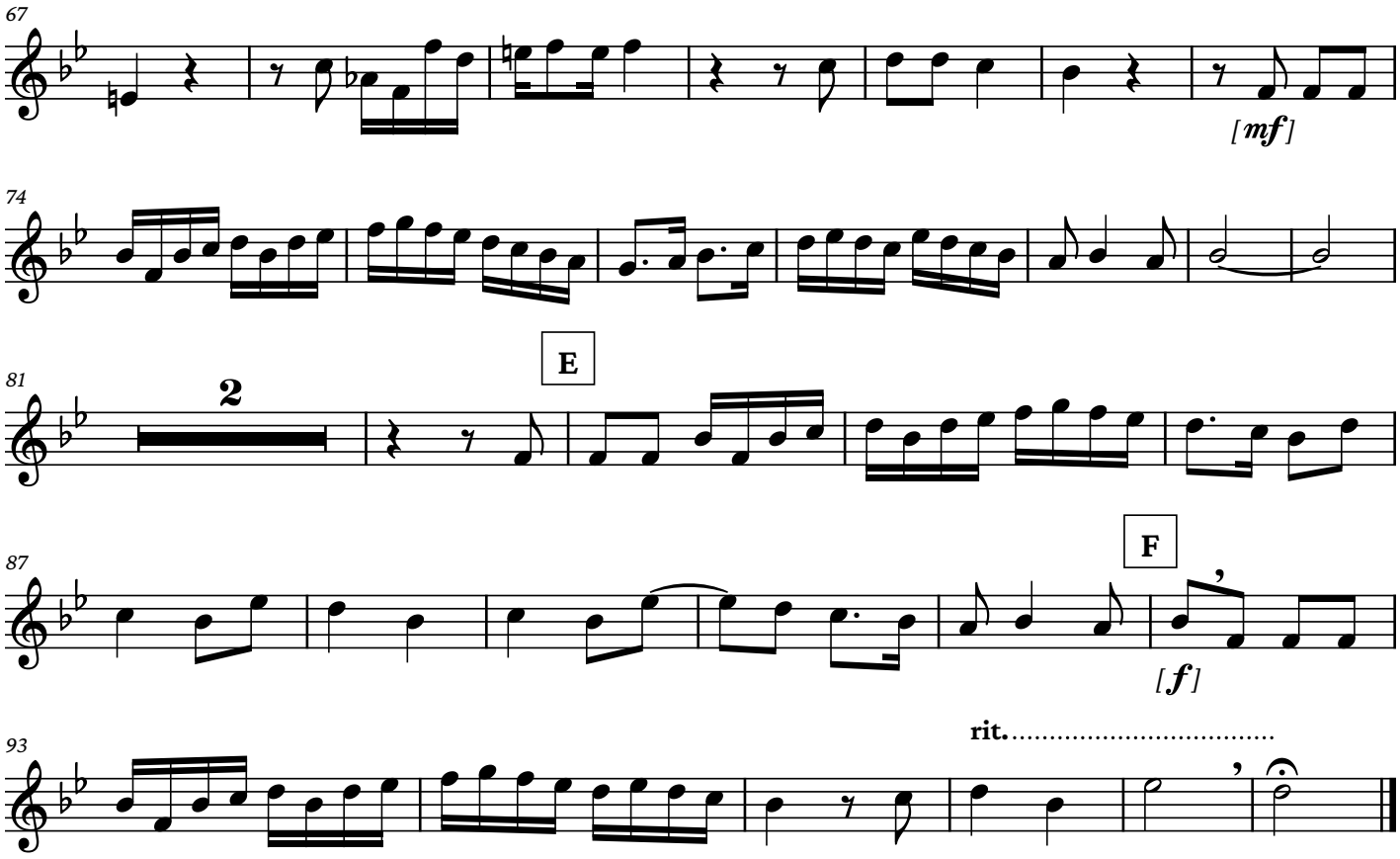
Trumpet in C 1

Canzon seconda a 4

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



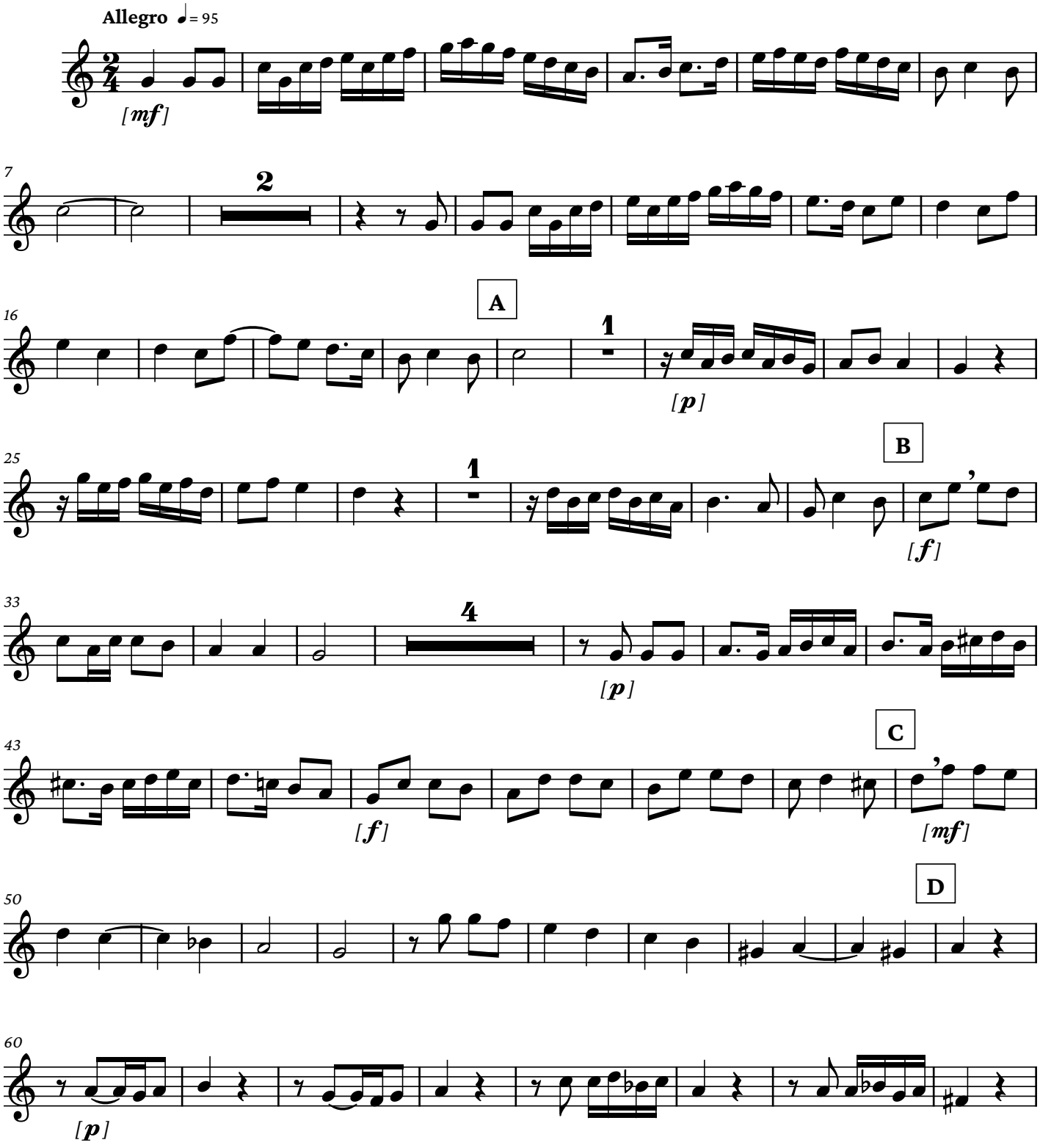
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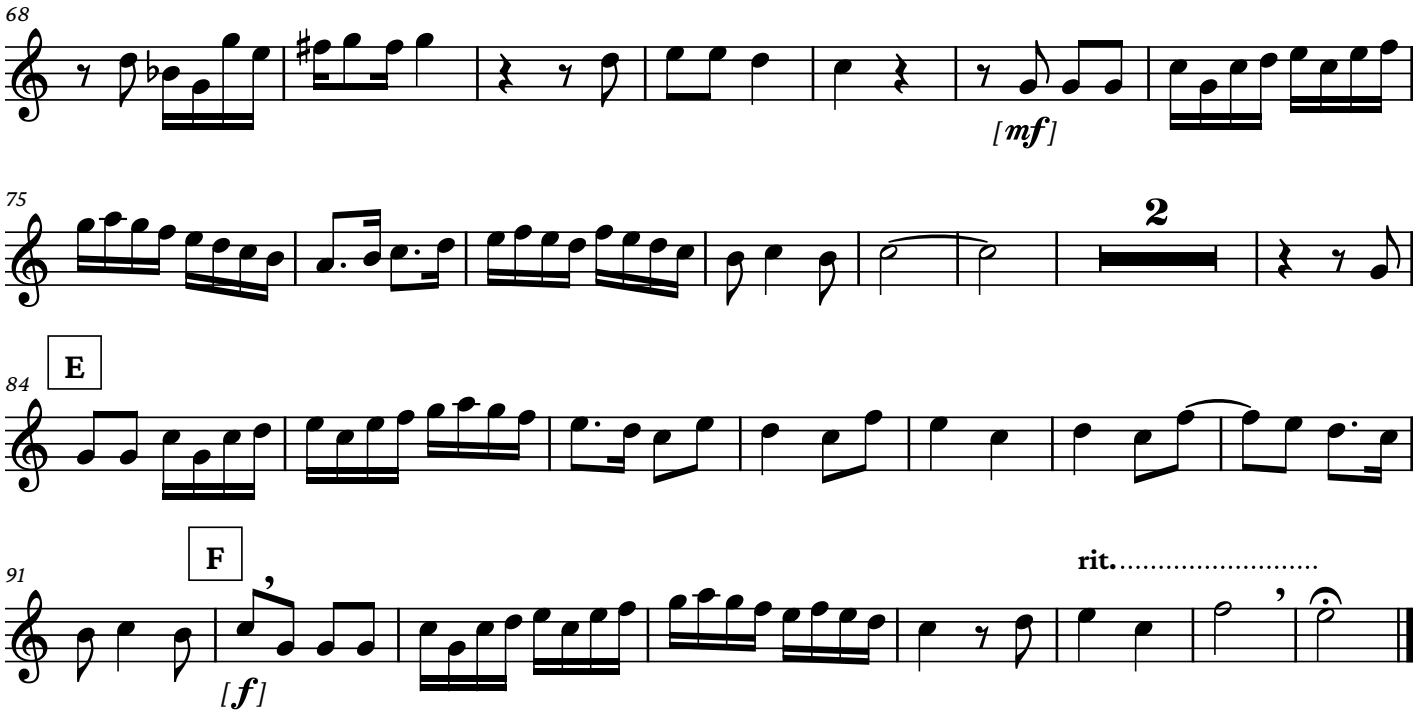
Trumpet in B ♭ 1

Canzon seconda a 4

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



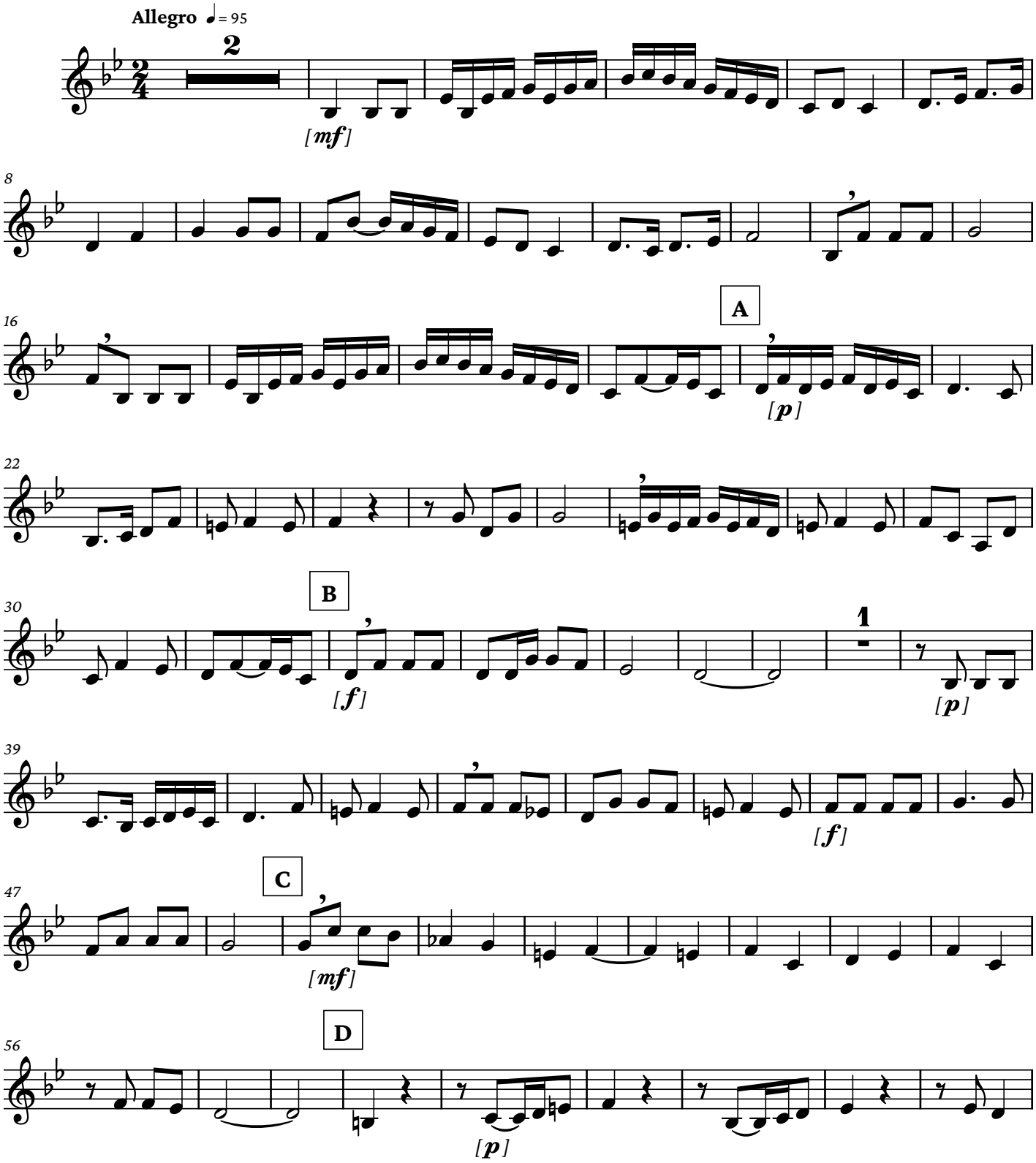
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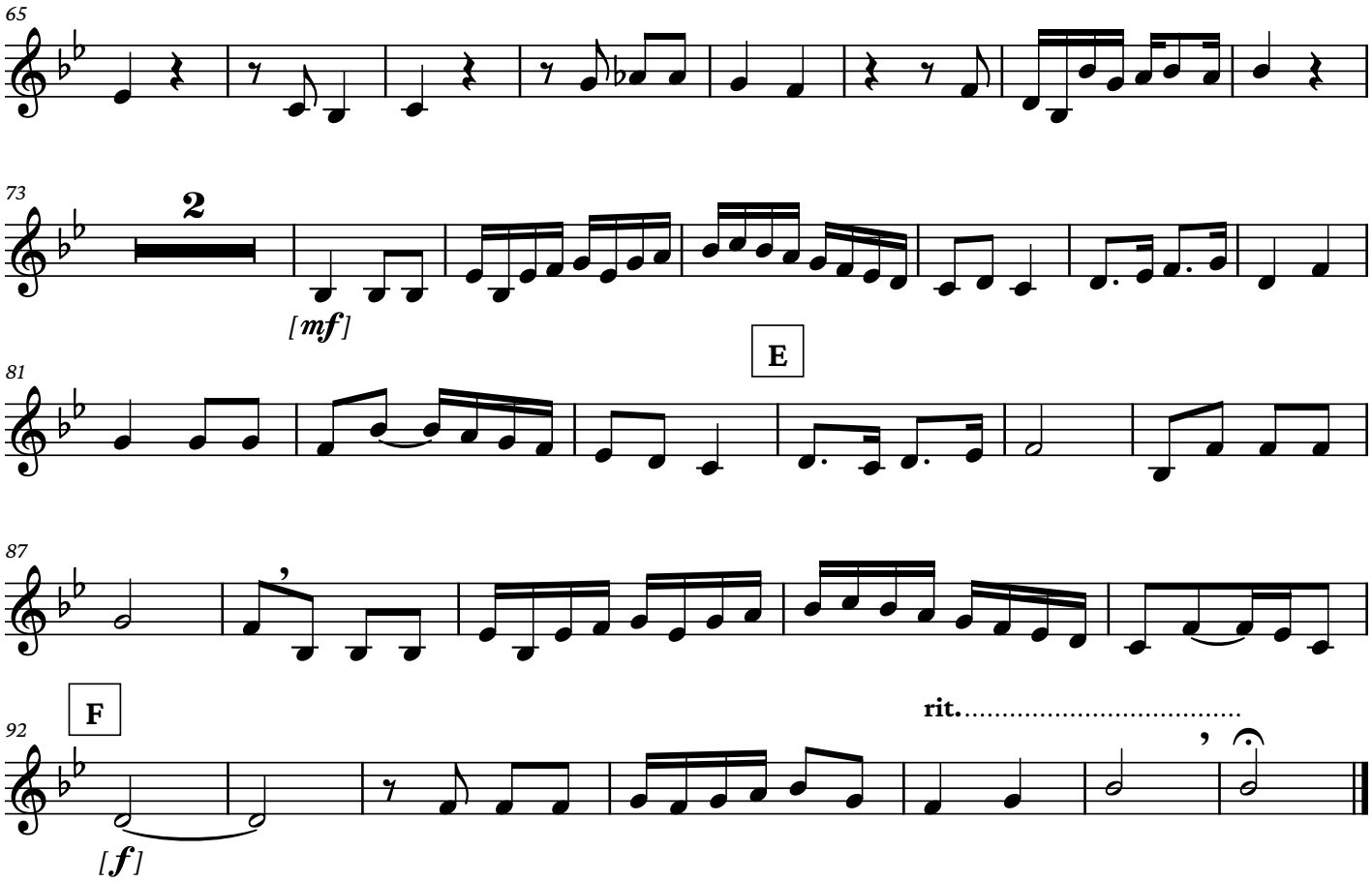
Trumpet in C 2

Canzon seconda a 4

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



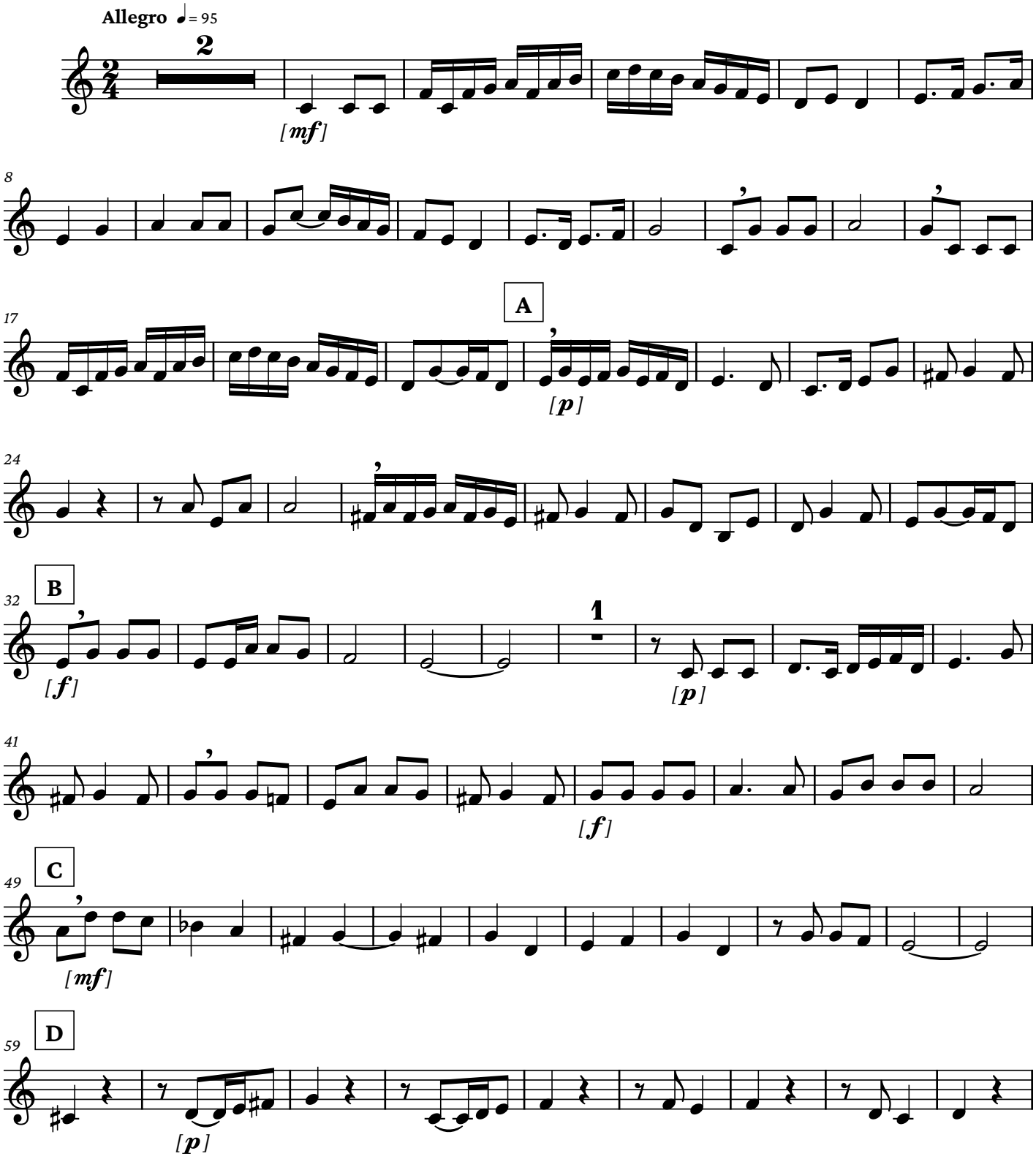
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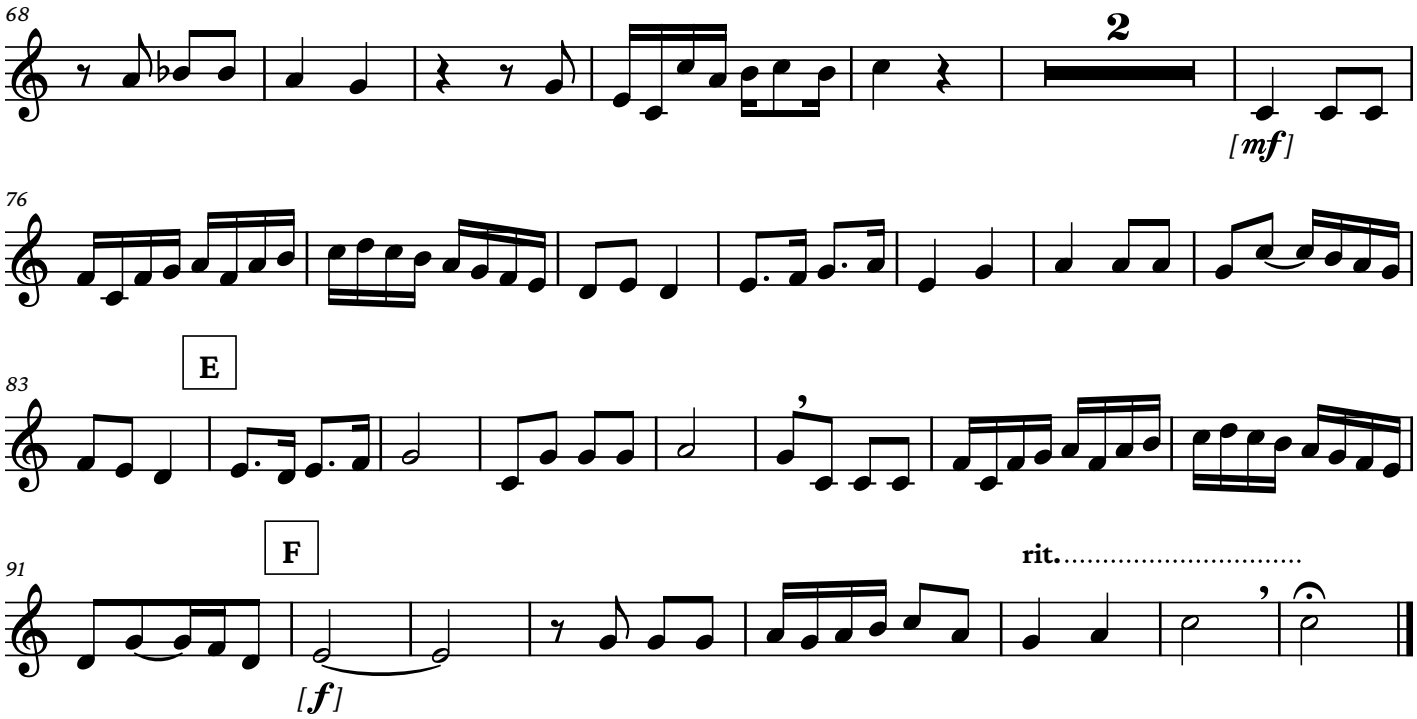
Trumpet in B ♭ 2

Canzon seconda a 4

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



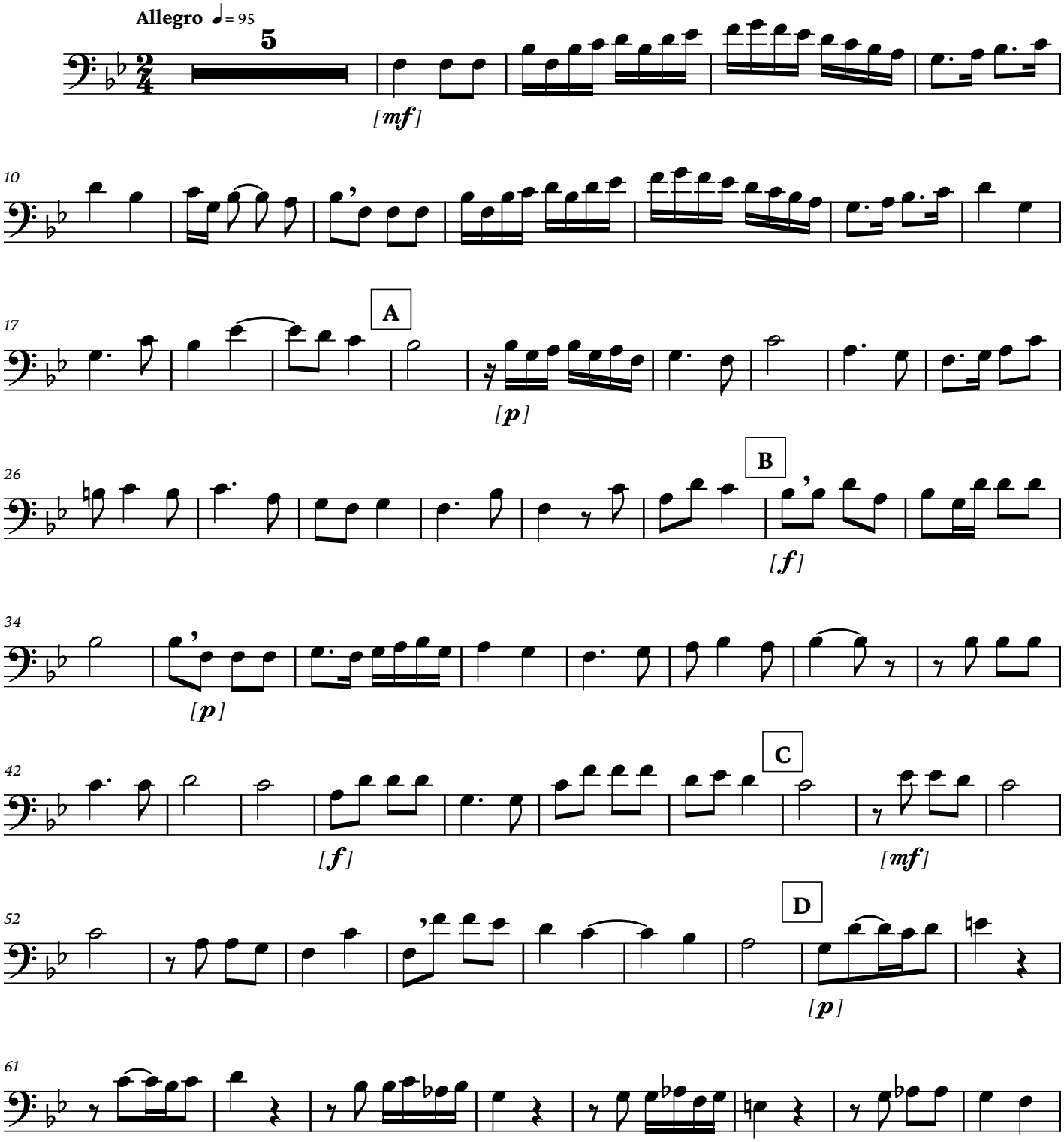
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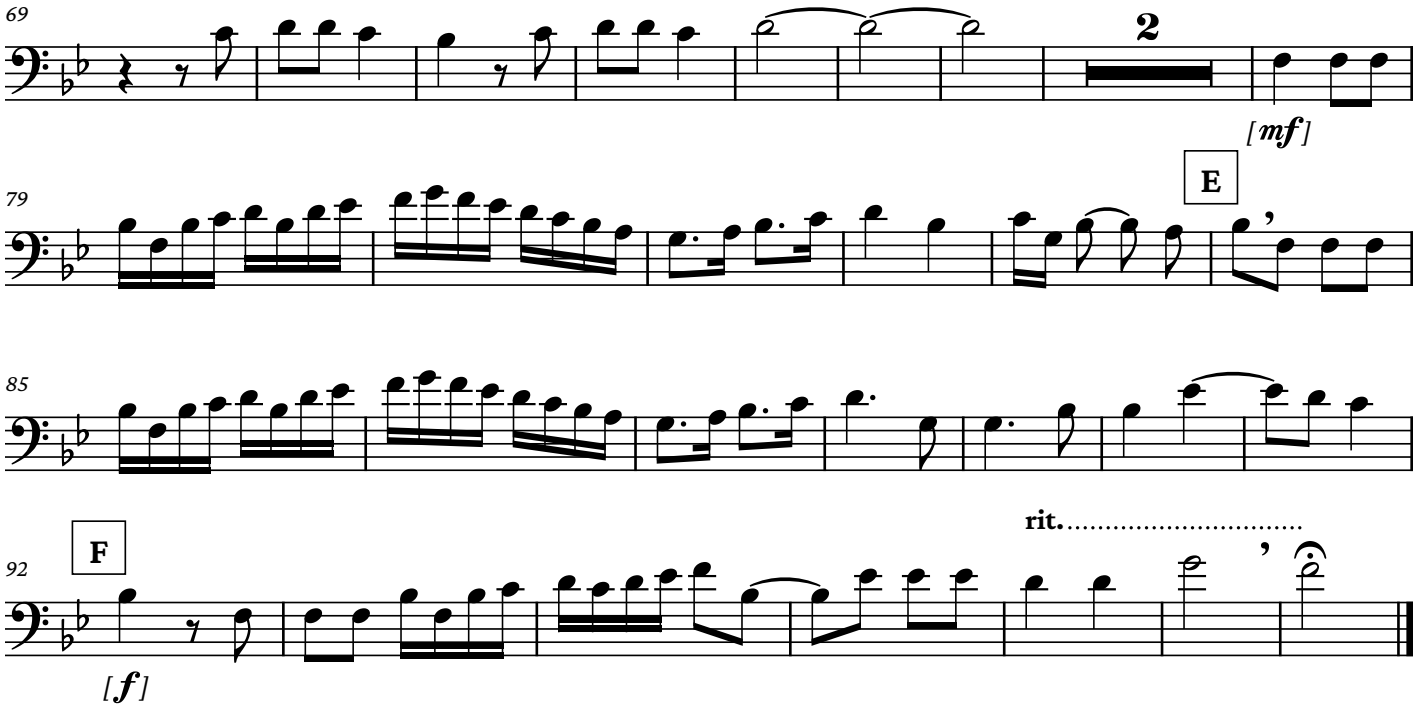
Trombone

Canzon seconda a 4

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



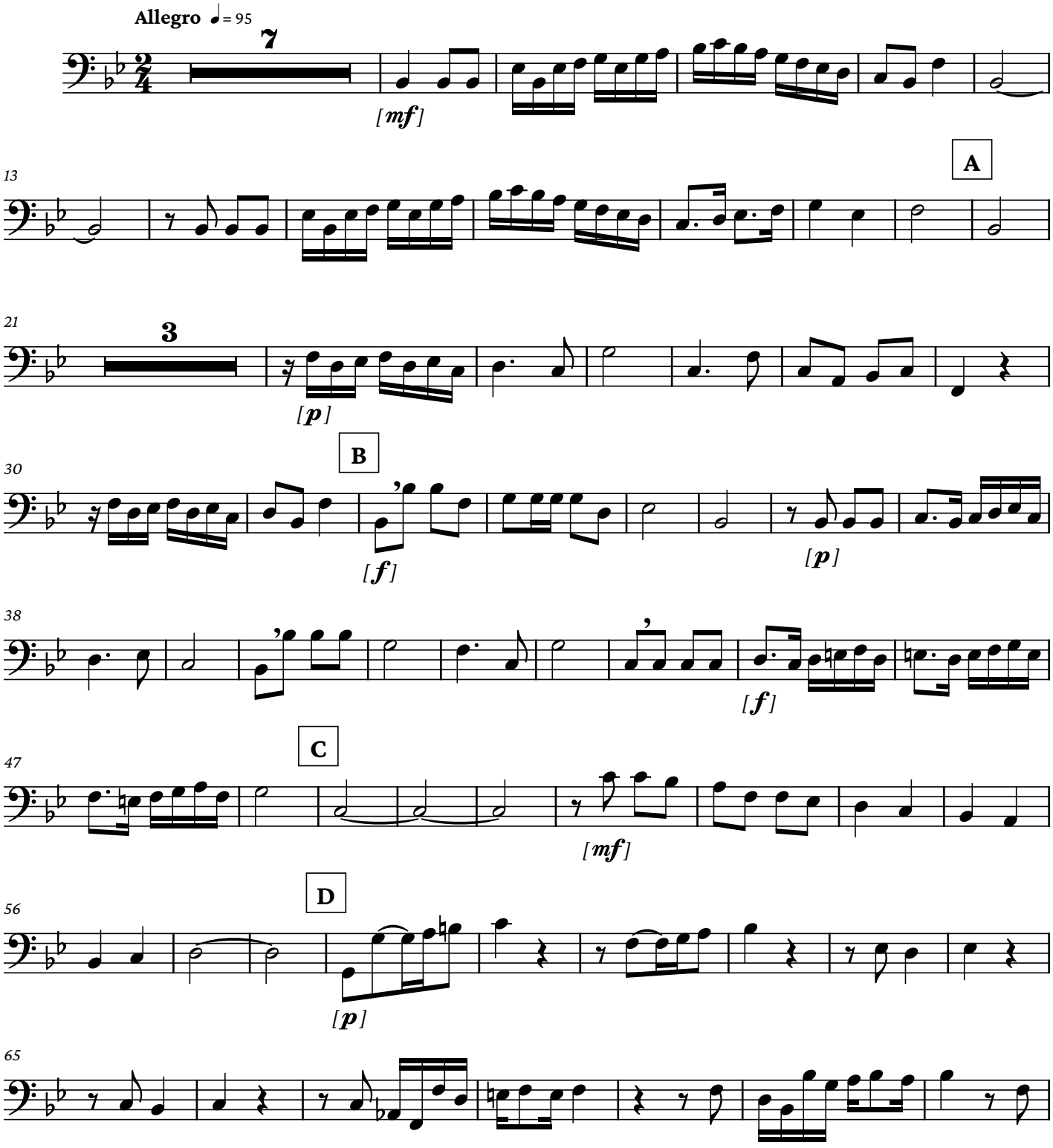
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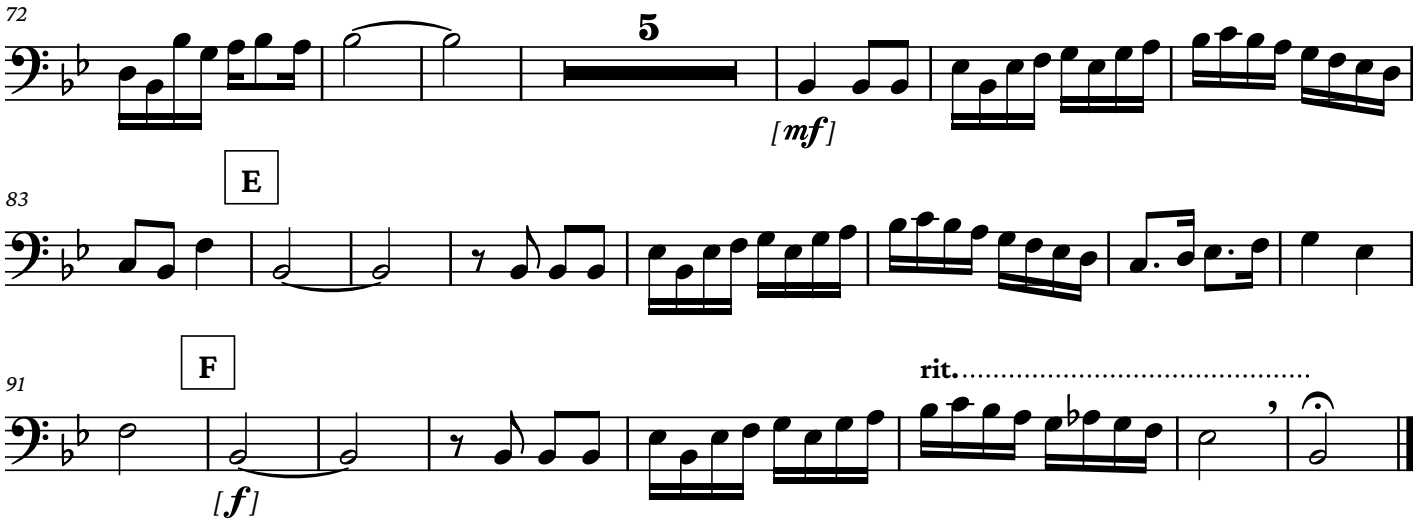
Bass Trombone

Canzon seconda a 4

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



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