FA UNA CANZONA

For Concert Band
By Larry D. Daehn
(After ORAZIO VECCHI, Ca. 1585)

INSTRUMENTATION:
1 - Conductor
10 - Flute (and Piccolo)
2 - Oboes
4 - 1st Bb Clarinet
4 - 2nd Bb Clarinet
4 - 3rd Bb Clarinet
1 - Eb Alto Clarinet
2 - Bb Bass Clarinet
2 - Bassoons
3 - 1st Eb Alto Saxophone
3 - 2nd Eb Alto Saxophone
2 - Bb Tenor Saxophone
1 - Eb Baritone Saxophone
3 - 1st Bb Cornet
3 - 2nd Bb Cornet
3 - 3rd Bb Cornet
4 - F Horns
3 - 1st Trombone
3 - 2nd Trombone
2 - Baritone TC
2 - Baritone BC
4 - Tuba
3 - Mallet Percussion
[Bells/Xylophone]
5 - Percussion
[Snare Drum, Tenor Drum, Bass Drum, Tambourine, Triangle]

The Renaissance period in music (ca. 1450-1600) was a time of outstanding cultural achievement in Europe. Renaissance composers, instead of writing long interwoven threads of counterpoint, were conceiving music vertically; music was moving from one block chord to another. In part-songs the voices abandoned their independence, and drew together on the main pulse of the music. FA UNA CANZONA is a fine example of Renaissance chordal movement in music.

Orazio Vecchi was one of the generation of Venetian composers (which included Gabrieli, Gesualdo and Donati) whose lives and works formed a bridge into the seventeenth century. He is better known for his entertainment music, and his fine sense of contrast and drama. Much of Vecchi's reputation during his own lifetime rested upon his six books of canzonettas. (FA UNA CANZONA comes from one of these books.) They constitute a popular yet refined compromise between the suave correctness of the madrigals and the unsophisticated simplicity of rustic Italian dances. Vecchi composed these pieces to be sung and/or played on instruments of his time: viols, recorders, cornetts and sackbuts.

All of Vecchi's harmonies and voice leadings have been preserved in this setting for concert band. The technical difficulty of the piece is probably Grade 2, but the maturity and substance of the music make it a worthy change-of-pace concert or festival piece for any group.

With younger groups, the conductor may wish to begin rehearsing the piece slowly "in four," and then gradually moving to a feeling of "two." (It is an excellent vehicle for teaching frequent meter changes.) FA UNA CANZONA will work at several different tempi, just so it is "brisk and rhythmic," and fun for the players and audience!

For reference only.
Not valid for performance.

Daehn
PUBLICATIONS

Dedicated to My Good Friend, Jan Swenson

FA UNA CANZONA

Larry D. Daehn
(after Orazio Vecchi, 1550-1605)

LDP-7098-00

Briskly and rhythmically ♩-92 -120

Flute (and Piccolo)
Oboes
B♭ Clarinets 1 2 3
E♭ Alto Clarinet
B♭ Bass Clarinet
Bassoons
E♭ Alto Saxophones 1 2
B♭ Tenor Saxophone
E♭ Baritone Saxophone
B♭ Cornets 1 2 3
F Horn
Trombones 1 2
Baritone
Tuba
Bells Xylophone
Snare Drum Triangle Tambourine
Tenor Drum Bass Drum

Clap hands (1st time only)

6 [Piccolo plays high notes]

Cl.3

Bells, Xylophone

Clap hands

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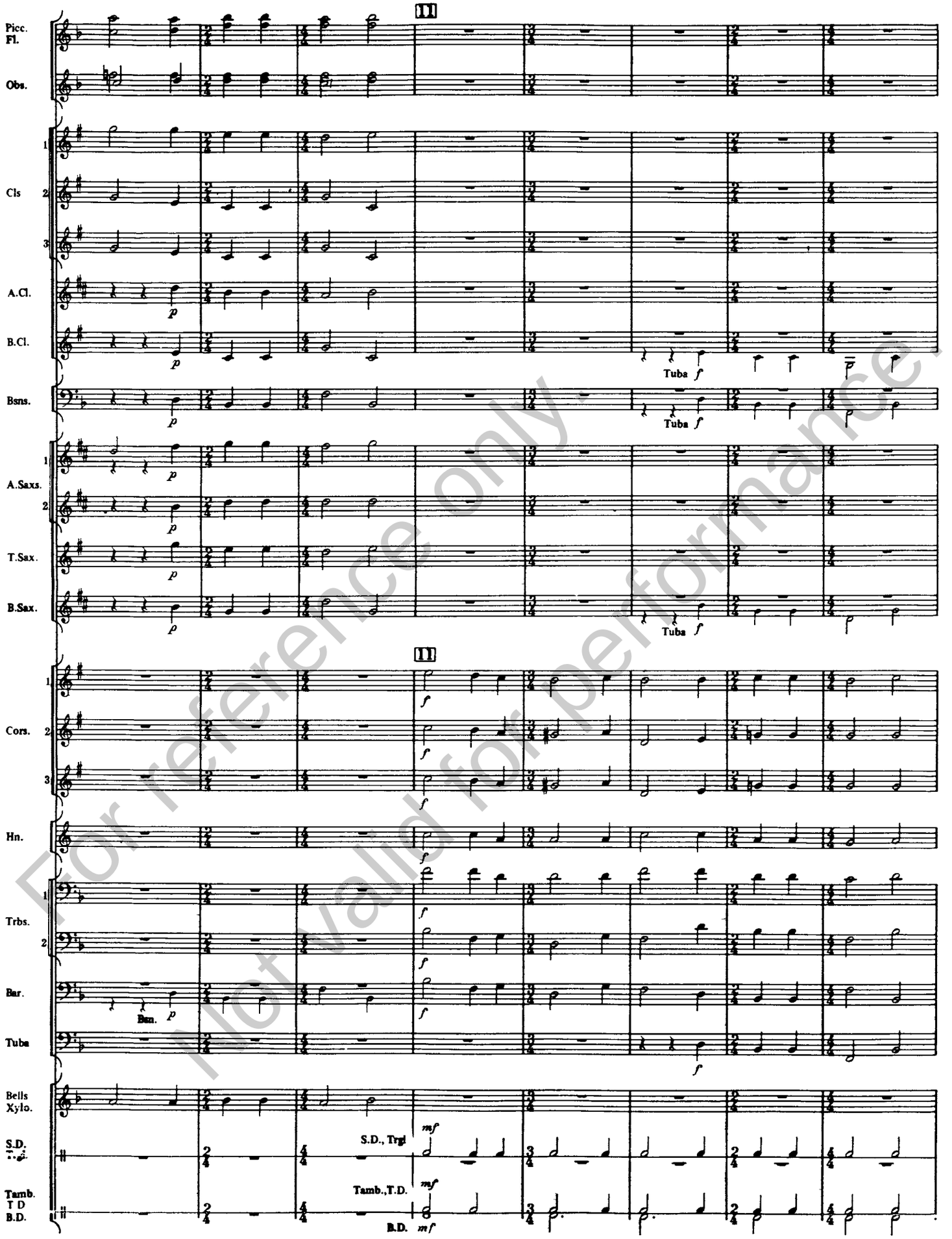

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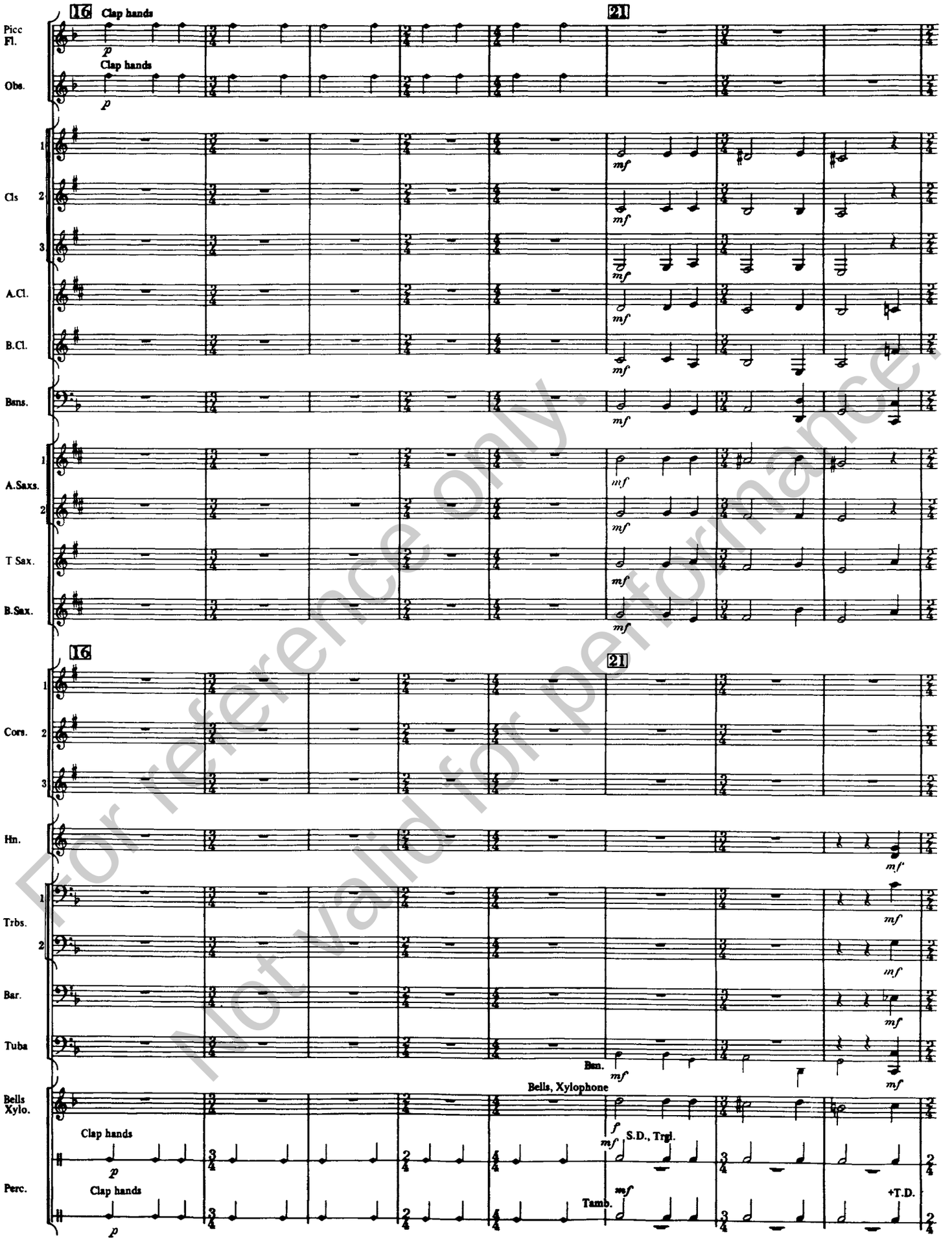

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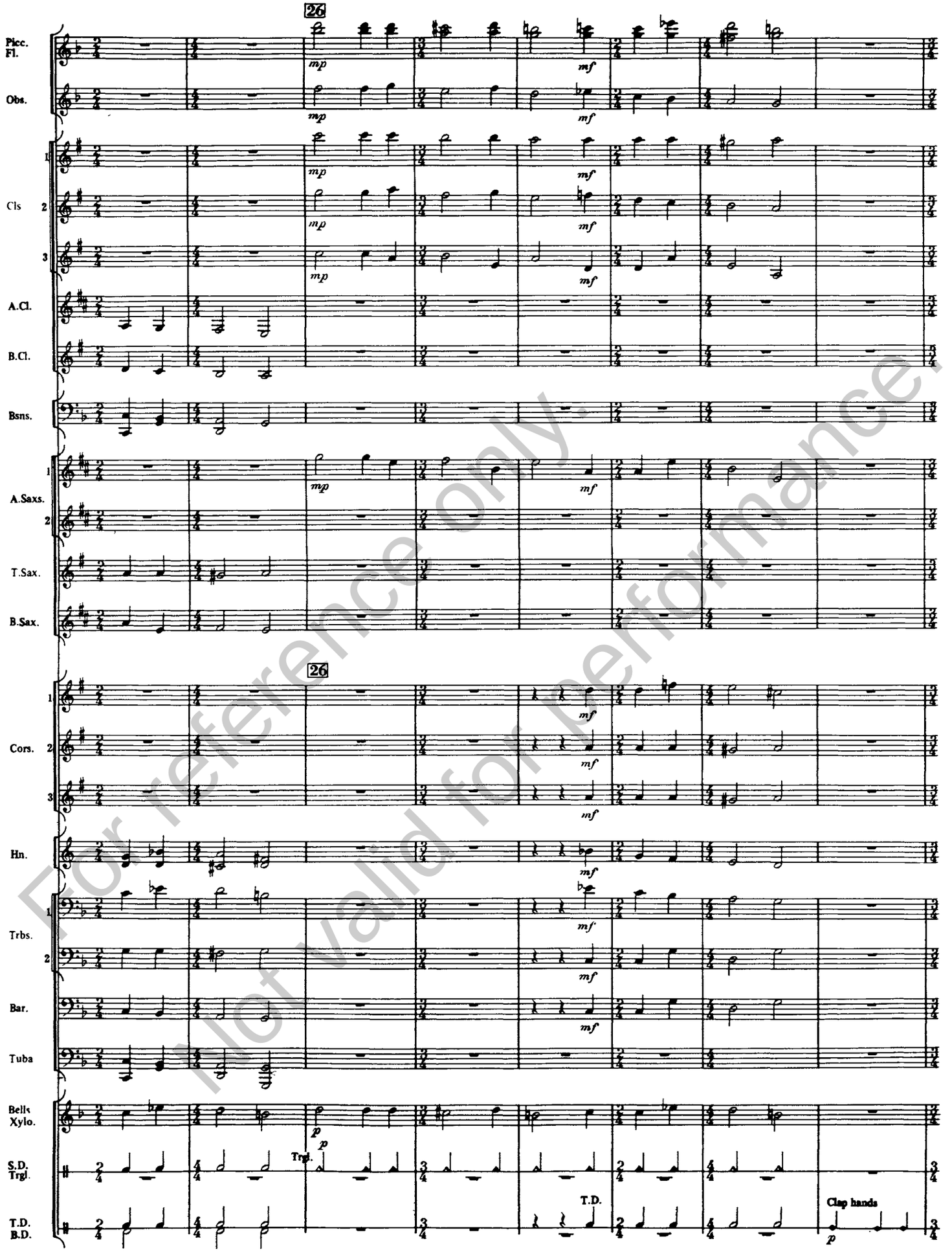

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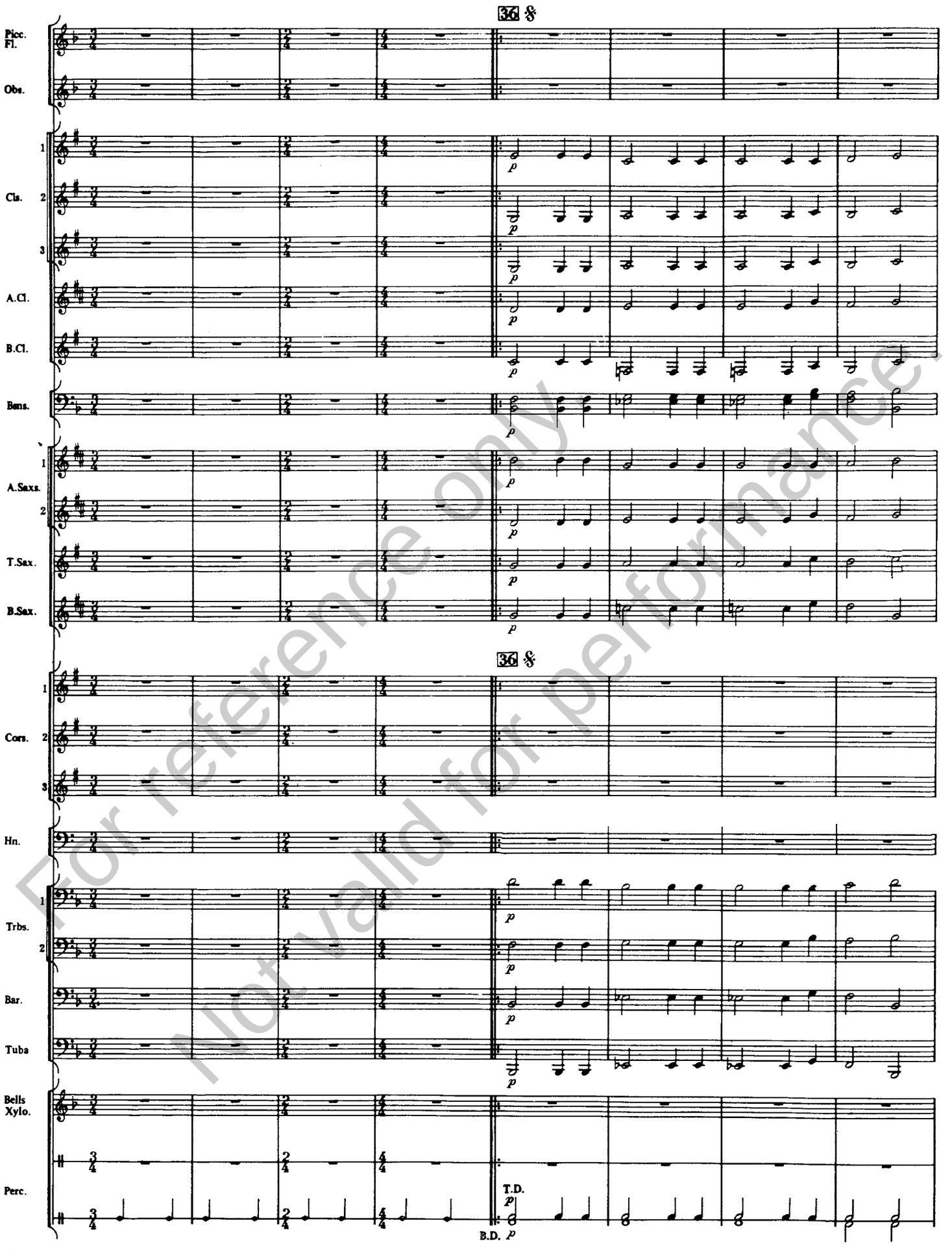

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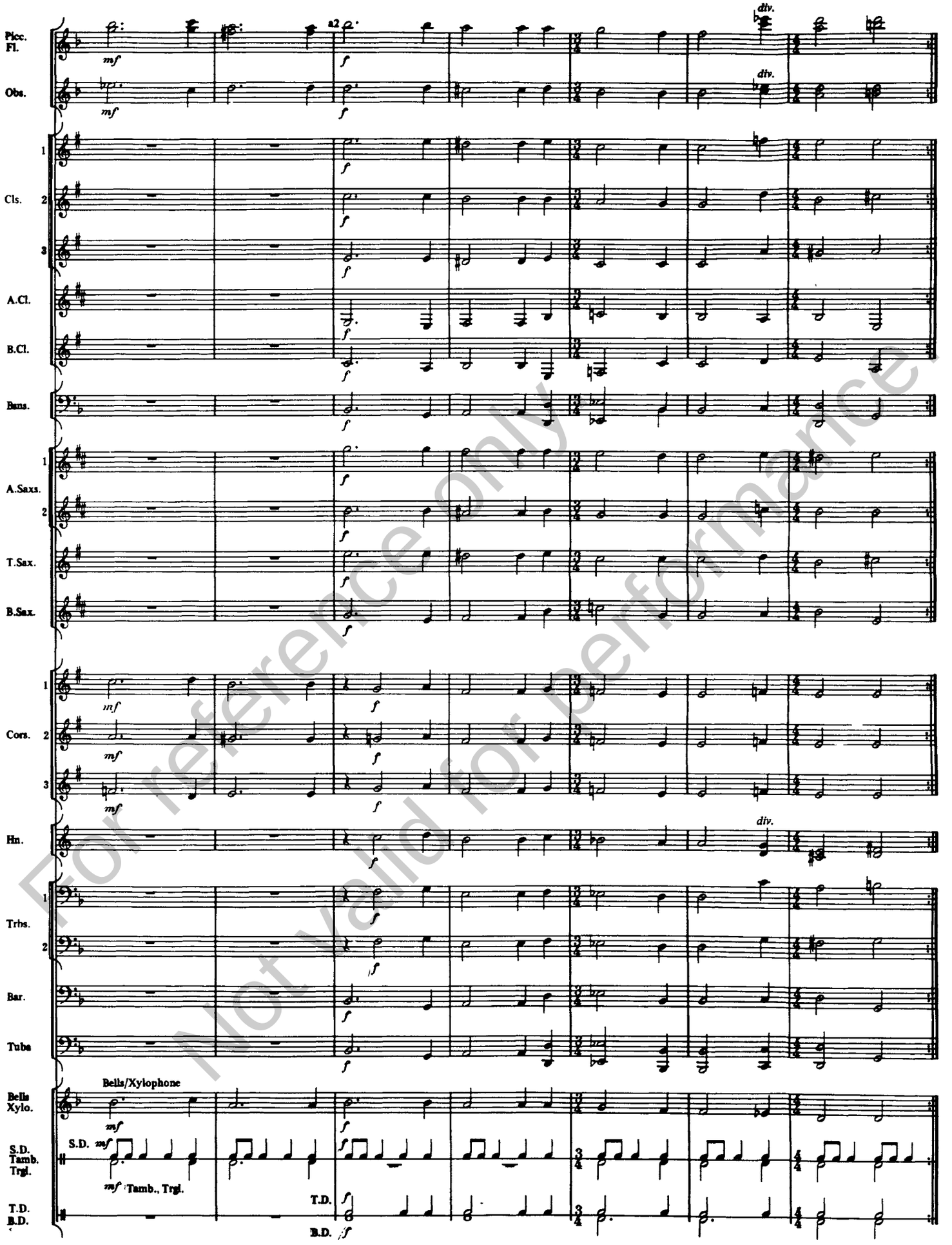

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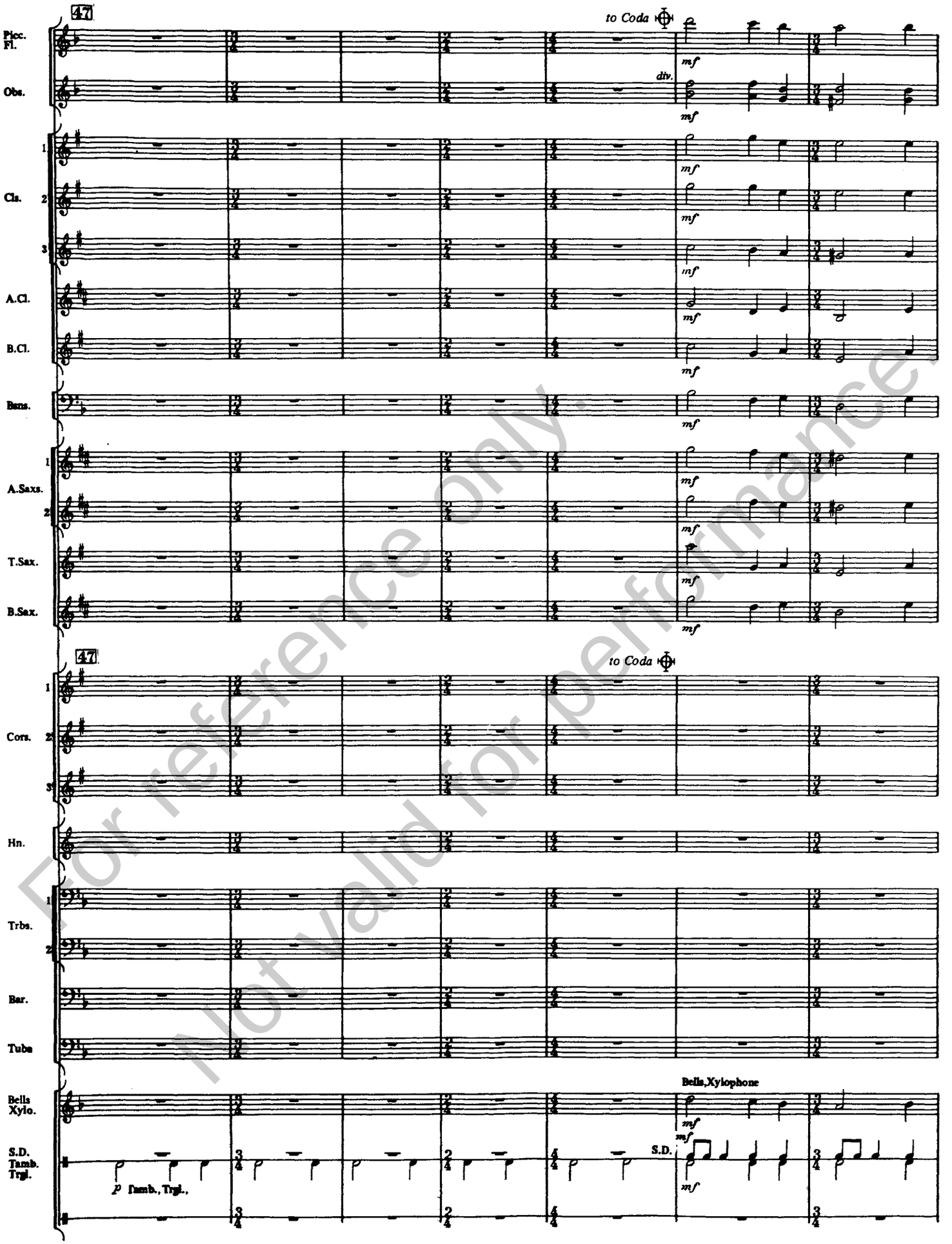

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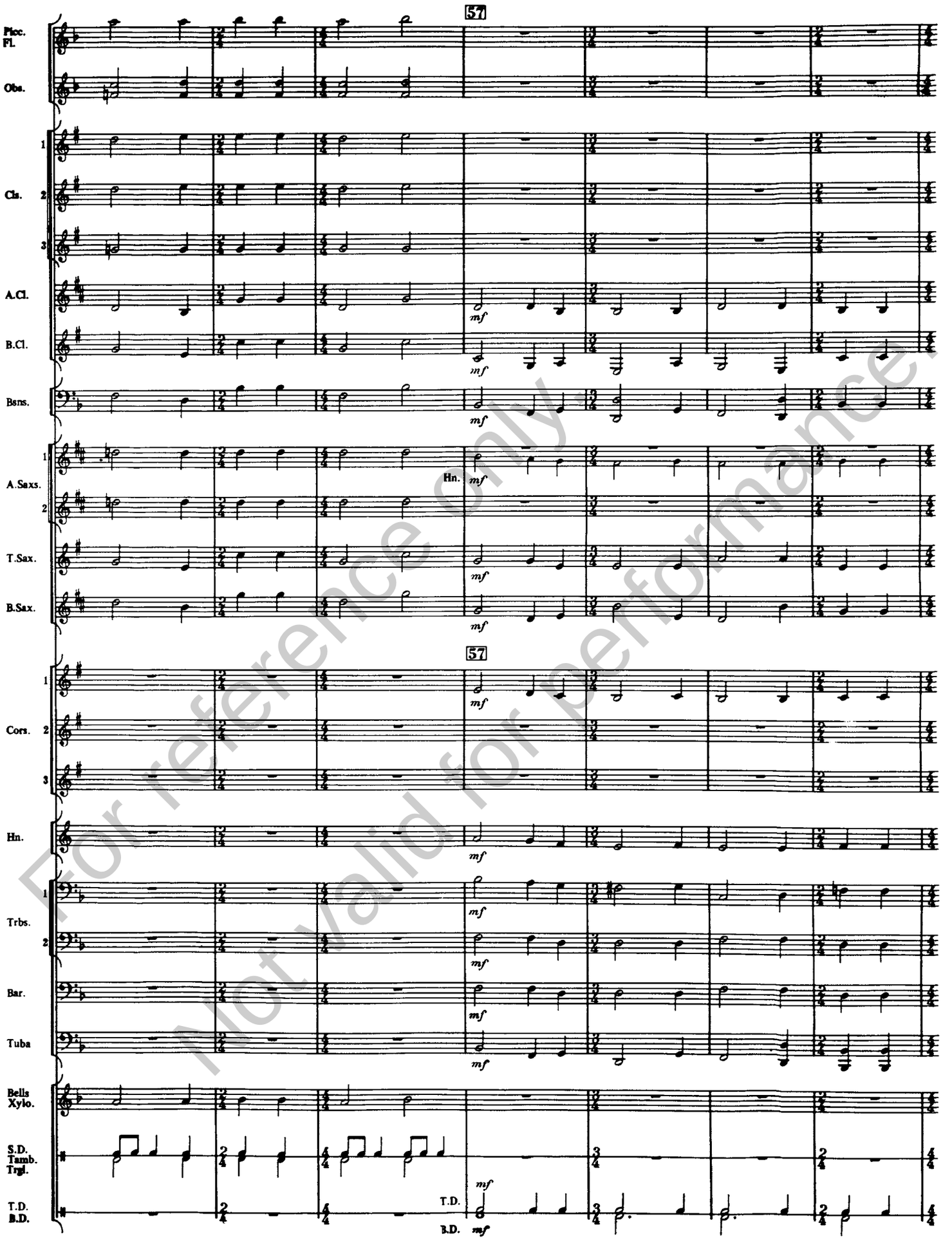

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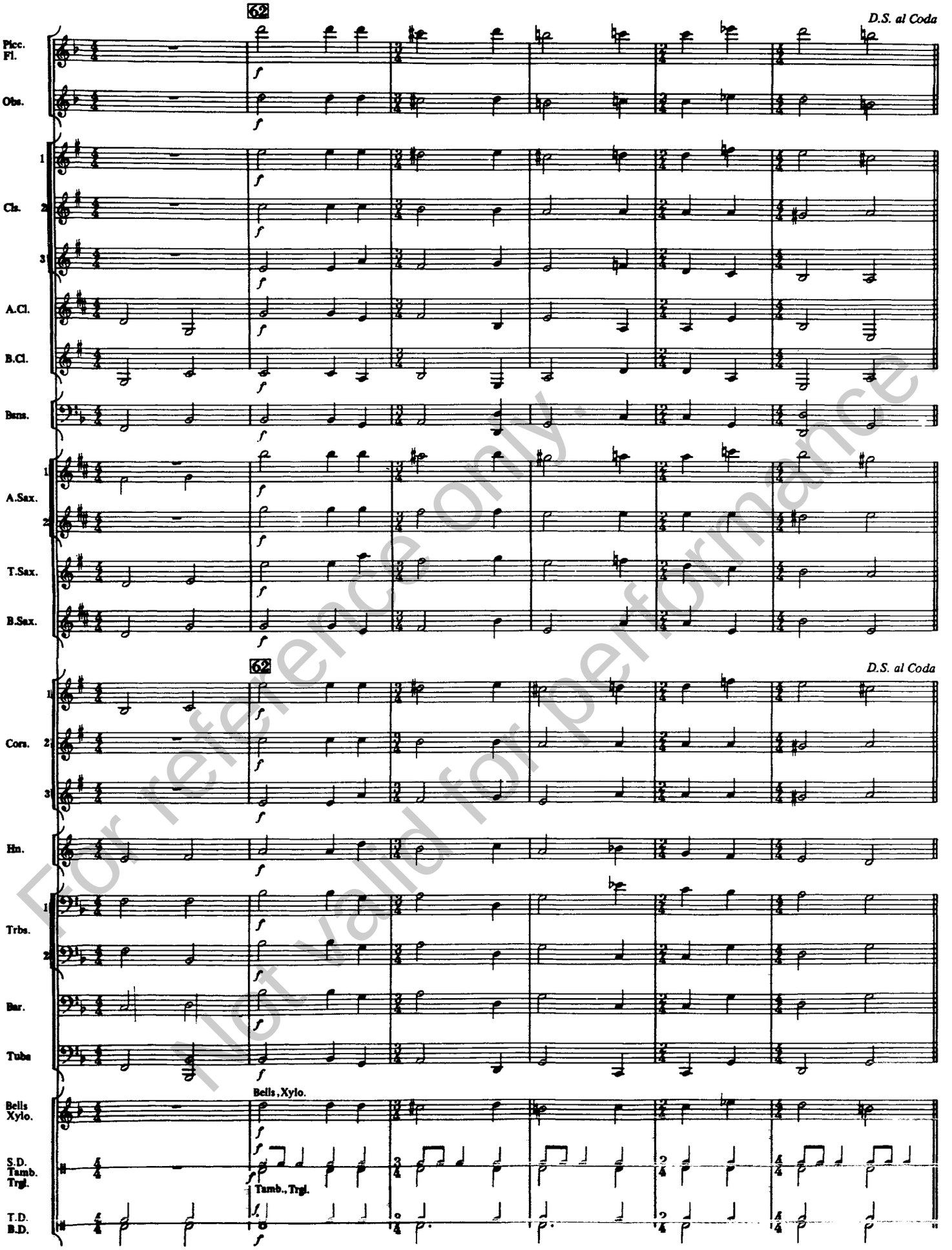

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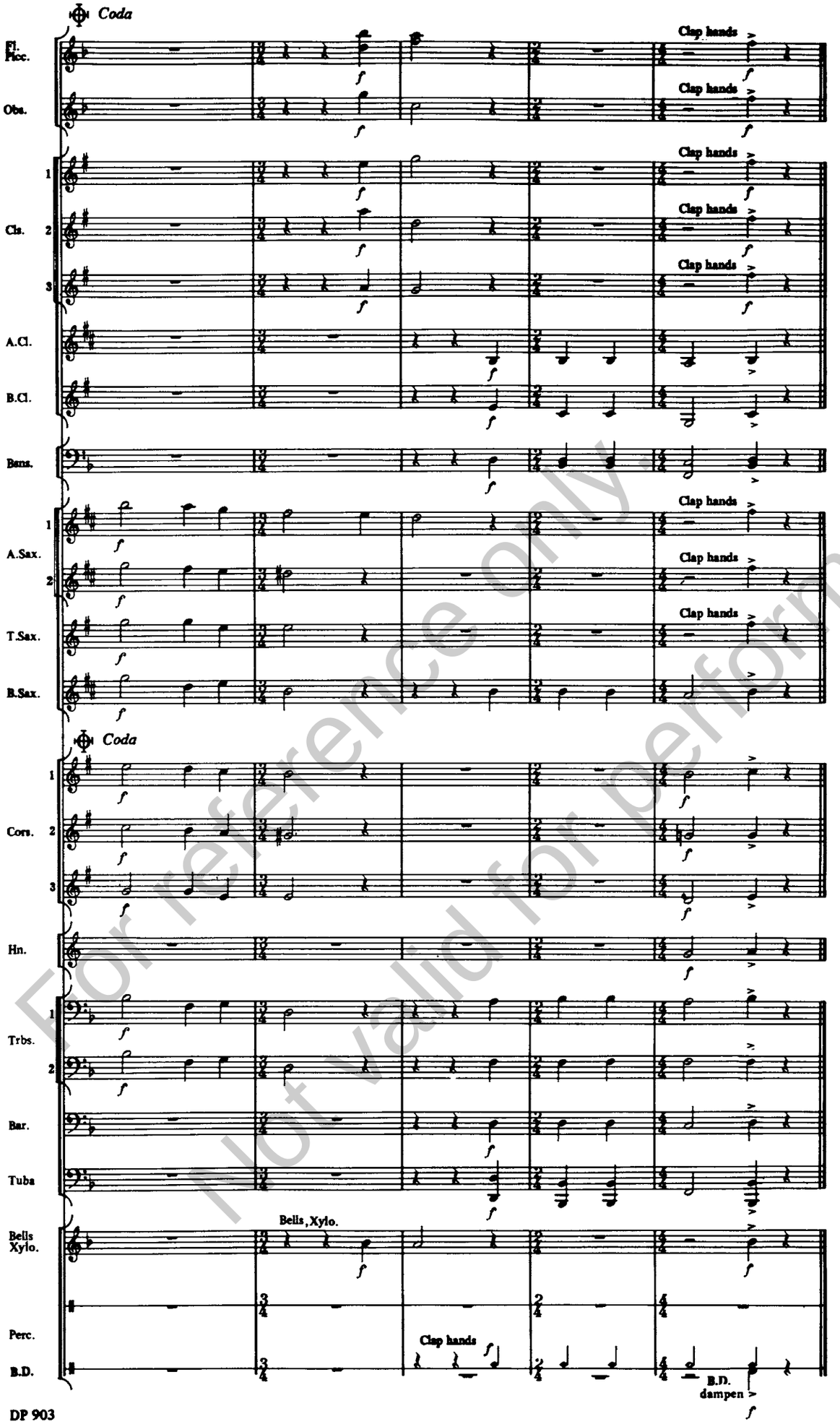

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