

Sonata Pian e Forte

(Sacrae Symphoniae - 1597)

Trombone 1, 2–Alto

Gabrieli

arr. Eric Crees

Andante sostenuto $\text{♩} = c.72$

p espr.

8 **A** *pp* *poco cresc.* *mp* *p* 10

25 **B** *f sost., warm* Trom. 13.14

31 **C** *p* **D** *p*

40 **E** *f warm* *poco* *mp* *pp*

48 **F** *p* *broad* *p* *f warm*

56 **G** *pp* *tranquillo* *f marc.* *f* *p* *f warm*

64 **H** *f* *p* *leggiero* *p sim.* *pp* *f* *warm*

70 *p* *f* *rhythmic* *sost.*

76 *f* *Lead* *Lead* *poco rall.*

Sonata Pian e Forte

(Sacrae Symphoniae - 1597)

for 16 Trombones

Performance Time 5:05

Gabrieli
arr. Eric Crees

CHOIR LEFT **Andante sostenuto** * $\text{♩} = \text{c.}72$

Trombone 1, 2-Alto *p espr.*

Trombone 3, 4-Tenor *p espr.*

Trombone 5, 6-Tenor *p espr.* Lead

Trombone 7-Tenor
Trombone 8-Bass *p espr.*

CHOIR RIGHT

Trombone 9, 10-Tenor

Trombone 11, 12-Tenor

Trombone 13, 14-Bass

Trombone 15, 16-Bass

* ALL PARTS: Expression marks, especially crescendi and diminuendi, must not be overplayed; they are an indication of the direction of musical lines as much as anything else. In general a sustained articulated style is required.