

CORPVS MENSVRABILIS MVSICAE

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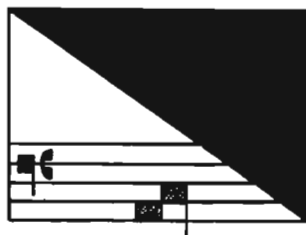
Giovanni Gabrieli  
**OPERA OMNIA**

Edidit

**Denis Arnold**

v

MOTETTA  
SACRAE SYMPHONIAE (1615)



AMERICAN INSTITUTE OF MUSICOLOGY  
1969



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## PREFACE

The final part of the *Sacrae Symphoniae* of 1615 contains works which probably date from the last ten years or so of Giovanni Gabrieli's life. The two settings of the Magnificat are not noticeably more advanced than settings published earlier and may well belong to the years around the turn of the century. Nor is *Buccinate* very different from the *Omnes Gentes* with which Gabrieli had closed his first volume of *Sacrae Symphoniae*. On the other hand, *Salvator noster* and *O quam gloriosa* both use features of style which suggest a later date. Neither obeys Zarlino's rules concerning word underlay, both use ornamental figures which, although clearly derived from such books as Giovanni Bassano's "Ricercate, Passaggi et Cadentie" of 1585, are now fully integrated into the melody in a way unknown in sixteenth century vocal music. In addition, *O quam gloriosa* uses tied notes quite freely for the purposes of gaining rhythmic variety, and not merely as the natural result of the bar lines customary in the sixteenth century. *Exaudi me* goes still further. Its broken melody to express the words "et timeo" and "movendi sunt" is an offshoot of the mannerist madrigal, and is reminiscent of equally "affective" musical imagery in Gabrieli's famous motet *Timor et tremor*.

The major novelty of these works, however, comes in *Quem vidistis pastores* and *In ecclesiis*, where the *basso continuo*, as opposed to the *basso seguente*, makes an appearance. Gabrieli's approach to the problems of the new style is more conservative and cautious than many of his contemporaries. Unlike Viadana, he uses few figures or accidentals to show the harmony, thus inevitably restricting the range of chords at his disposal. There are also relics of the older *basso seguente* when in duet or trio texture, the organ spasmodically doubles the lowest voice part. In this, he is much nearer the style of Giovanni Croce's "Sacrae Cantilene Concertate" of 1610 and the use of both this simple concertante manner and a rondo structure in *In ecclesiis* suggests that Gabrieli and Croce followed a similar stylistic development. Yet in other respects, Gabrieli is certainly the more forward-looking. The way he differentiates between the solo voices (marked "voce" in the parts) and the tutti (marked "Cappella") by means of giving ornamental figures to the former anticipates the Venetian church music of the 1620's.

*The Edition:* The principles of this edition have been fully described in earlier volumes, but the following amplification is needed by the particular problems of the present collection. Firstly, the text provided by the partbooks of the 1615 edition, never very accurate, deteriorates still further towards the end of the volume. Verbal underlay is the most constantly inconsistent in texture. In *Exaudi me*, for example, the first phrase is given both as "exaudi nos" and "exaudi me" without any apparent logic, and similarly "jubilate" instead of "jubilemus" appears in a minority of parts in *Buccinate*. Even apart from these obvious divergencies, there are a very large number of cases where a different verbal underlay is given to the same musical phrase throughout the various partbooks. While it would be comparatively easy to remove most of these inconsistencies, it is by no means certain that Gabrieli was deeply concerned with making verbal accentuation the same in all cases. Indeed, the very carelessness of the 1615 edition and the fact that even when the underlay is quite clear from the musical context, words are sometimes inaccurately set to music, both suggest that Gabrieli was not as keen as many of his contemporaries on obtaining audibility of the words. Since most of the parts would have been played and sung simultaneously, underlay is less important than in much music of the early seventeenth century. Therefore, the original underlay has been for the most part retained, except where the musical rhythms, or an inadequate number of notes to set the syllables of the text make some alternations necessary. Similarly, the bi-textuality in the two cases already mentioned has been eliminated, since the most likely explanation for it seems to be that the 1615 editor was working from a badly written manuscript.

# Quem Vidistis

The musical score is arranged in two systems. The first system includes staves for voices (Soprano, Alto, Tenor) and a symphony (Sinfonia). The second system includes staves for voices (Soprano, Alto, Tenor) and a symphony. The score is written in a key signature of one flat (B-flat) and a 2/2 time signature. The vocal parts are marked with [Voce] and the instrumental parts with their respective instrument names: Cornetto, Trombone, and Basso per l'organo. The score is divided into measures, with some measures containing rests for certain instruments.

[Voce] Sinfonia

10

[Voce]

A

Voce

T

Cornetto

7

Trombone

12

Trombone

14

B

Voce

5

[Voce]

9

Voce

8

Cornetto

C

13

Trombone

11

6

Basso per l'organo

# Magnificat

8 Ma-gni-fi-cat

C A - ni - ma me - a Do - mi - num.

5 A - ni - ma me - a Do - mi - num,

10 A - ni - ma me - a Do - mi - num,

8 Voce A - ni - ma me - a Do - mi - num,

7 A - ni - ma me - a Do - mi - num,

9 Voce A - ni - ma me - a Do - mi - num,

11 Voce A - ni - ma me - a Do - mi - num,

T Voce A - ni - ma me - a Do - mi - num,

6 A - ni - ma me - a Do - mi - num,

14 a Capella A - ni - ma me - a Do - mi - num, Et ex - al -

14 b Capella A - ni - ma me - a Do - mi - num, Et ex - al -

13 a [Capella] A - ni - ma me - a Do - mi - num, Et ex - al -

13 b [Capella] A - ni - ma me - a Do - mi - num, Et ex - al -

A Voce A - ni - ma me - a Do - mi - num, Et ex - al -

12 a A - ni - ma me - a Do - mi - num, Et ex - al -

12 b A - ni - ma me - a Do - mi - num, Et

B A - ni - ma me - a Do - mi - num, Et ex - al -

Basso per l'organo