

Antonio  
**VIVALDI**

---

**Gloria**

RV 589

*Edited and Translated by  
Clayton Westermann*


Vocal Score  
Klavierauszug

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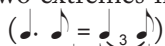

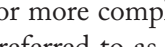
# PREFACE

The source of this edition of Antonio Vivaldi's *Gloria* is *Raccolta Renzo Giordano, Opere Sacre*, Tome I. ff. 90–129r in the Biblioteca Nazionale in Turin. The full score, orchestra parts, and vocal score are faithfully represented as in Vivaldi's original notation. Errors that may be found in earlier editions have been rectified.

Because Baroque composers often presided over performances of their own works and because general stylistic practices were assumed to be understood, notation of the period seems clean in the absence of slurs, ornaments, dynamic indications, and even figures for the basso continuo part. For this edition all such markings have been represented as in the original score, and suggestions for trills or dynamics which would normally be executed as standard procedure by Baroque musicians are indicated in brackets.

Corrections and additions to the original figured bass part are shown in brackets in order to facilitate performance and are consistent with the instrumental and vocal parts. Editorial slurs have been included in the voice parts to satisfy contemporary practice in indicating the prosody of the text, and those added for musical considerations are bracketed. The treble clef has been substituted for the original soprano, alto, and tenor clefs in the voices, and hemiola brackets are shown to aid the performer in recognizing the cross stress patterned by 3 groups of 2 beats imposed upon 2 measures of 3 beats (i.e.  $\frac{3}{4}$  .

Attention must be called to the rhythmic notation in the chorus "Domini Fili Unigenite." This dotted rhythm (continuous in the bass part) seemed to convey a variety of meanings to musicians during the Baroque period and contradictory interpretations have only increased since the eighteenth century.

Two extremes in treatment are 1) to equate the constant dotted rhythm to a swaying triplet division ( or 2) to exaggerate the rhythmic articulation in French Overture tradition as double dots (). There is evidence, however, that the dotted system was a "Baroque shorthand" for more complex ratios such as 3:2 (i.e. ). Consideration of this interpretation, usually referred to as "expressive rhythm" would suggest an uneven ratio of long to short notes in relationship to the character or expression of the music.

The orchestra calls for Tromba (Trumpet in C), Oboe, Violin I and II, Viola, Basso Continuo (Violoncello, Bass, and keyboard instrument). The entire group is utilized in Movements 1, 11, and 12. Otherwise the tromba are not used except for an oboe solo in No. 6.

Clayton J. Westermann  
Huntington, NY  
August 15, 1967

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## ORCHESTRA

2 Oboes (No. 8), Bassoon (opt.), Keyboard  
Violin I, Violin II, Viola, Violoncello, Double Bass

*Complete orchestral parts compatible with this vocal score are available (Cat. No. A2732) from*

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# GLORIA

## 1. Gloria in Excelsis

Antonio Vivaldi  
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Allegro

Musical notation for measures 1-3. The score is in G major (one sharp) and 3/4 time. The tempo is marked 'Allegro'. The instrumentation is indicated as [Tpt., Ob., Str.]. The music features a rhythmic pattern of eighth and sixteenth notes in both staves.

Musical notation for measures 4-6. Measure 4 begins with a '4' above the staff. The music continues with complex rhythmic patterns, including sixteenth-note runs in the right hand.

Musical notation for measures 7-9. Measure 7 begins with a '7' above the staff. The right hand features a dense texture of sixteenth notes, while the left hand provides a steady accompaniment. Fingering numbers 6, 7, and 6 are shown below the bass staff.

Musical notation for measures 10-11. Measure 10 begins with a '10' above the staff. The music continues with similar rhythmic complexity. Fingering numbers 7, 6, 7, and 6 are shown below the bass staff.

Musical notation for measures 12-13. Measure 12 begins with a '12' above the staff. The right hand has a very active sixteenth-note pattern. Fingering numbers 7, 6, and 7 are shown below the bass staff.

Musical notation for measures 14-15. Measure 14 begins with a '14' above the staff. The music concludes with a final cadence. A '5' is shown below the bass staff at the end of measure 15.

17

GLO-RI-A, Glo-ri-fy, GLO-RI-A, glo-ri-fy, GLO-RI-A, glo-ri-fy,

GLO-RI-A, Glo-ri-fy, GLO-RI-A, glo-ri-fy, GLO-RI-A, glo-ri-fy,

GLO-RI-A, Glo-ri-fy, GLO-RI-A, glo-ri-fy, GLO-RI-A, glo-ri-fy,

GLO-RI-A, Glo-ri-fy, GLO-RI-A, glo-ri-fy, GLO-RI-A, glo-ri-fy,

17

3

20

GLO-RI-A, glo-ri-fy, IN praise, EX God, CEL in

GLO-RI-A, glo-ri-fy, IN praise, EX God, CEL in

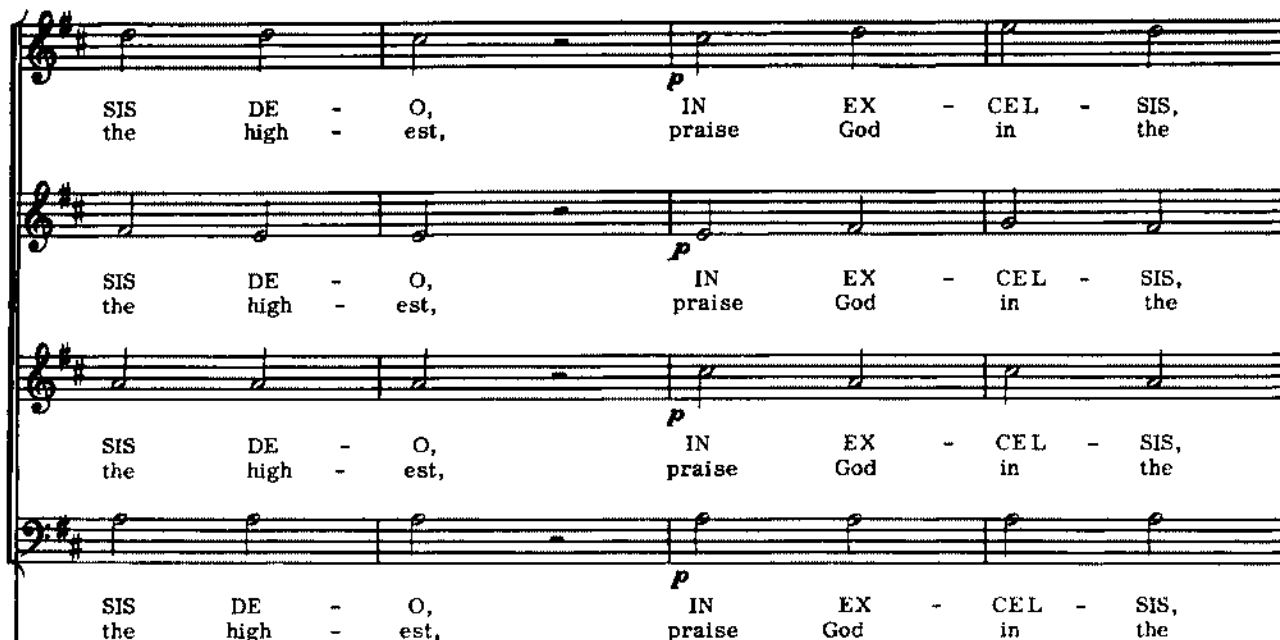
GLO-RI-A, glo-ri-fy, IN praise, EX God, CEL in

GLO-RI-A, glo-ri-fy, IN praise, EX God, CEL in

20

6/4 7/5

23



SIS DE - O, IN EX - CEL - SIS,  
the high - est, praise God in the

SIS DE - O, IN EX - CEL - SIS,  
the high - est, praise God in the

SIS DE - O, IN EX - CEL - SIS,  
the high - est, praise God in the

SIS DE - O, IN EX - CEL - SIS,  
the high - est, praise God in the

23



6 5 3 6 7 6  
4 4 4 4 5 4

27



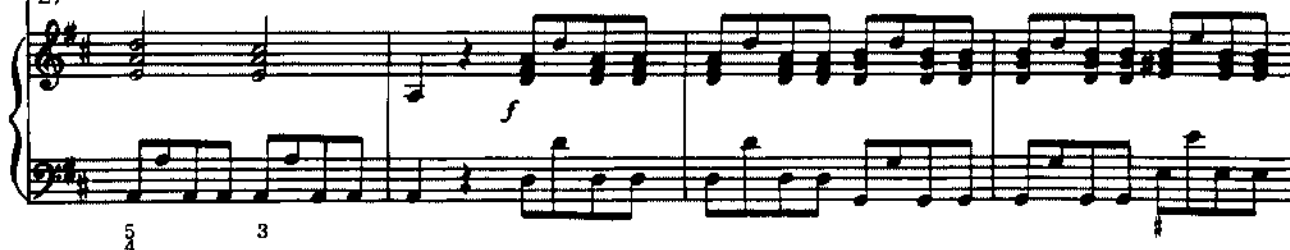
DE - O, GLO - RI - A, GLO - RI - A, GLO - RI -  
high - est, glo - ri - fy, glo - ri - fy, glo - ri -

DE - O, GLO - RI - A, GLO - RI - A, GLO - RI -  
high - est, glo - ri - fy, glo - ri - fy, glo - ri -

DE - O, GLO - RI - A, GLO - RI - A, GLO - RI -  
high - est, glo - ri - fy, glo - ri - fy, glo - ri -

DE - O, GLO - RI - A, GLO - RI - A, GLO - RI -  
high - est, glo - ri - fy, glo - ri - fy, glo - ri -

27



5 3

4 4

31

A, GLO - RI - A, IN EX - CEL - SIS DE -  
fy, glo - ri - fy, praise God in the high -

A, GLO - RI - A, IN EX - CEL - SIS DE -  
fy, glo - ri - fy, praise God in the high -

A, GLO - RI - A, IN EX - CEL - SIS DE -  
fy, glo - ri - fy, praise God in the high -

A, GLO - RI - A, IN EX - CEL - SIS DE -  
fy, glo - ri - fy, praise God in the high -

31

# 6/4 5/4

35

O, est, *f* GLO - RI - A,  
glo - ri - fy,

O, est, *f* GLO - RI - A,  
glo - ri - fy,

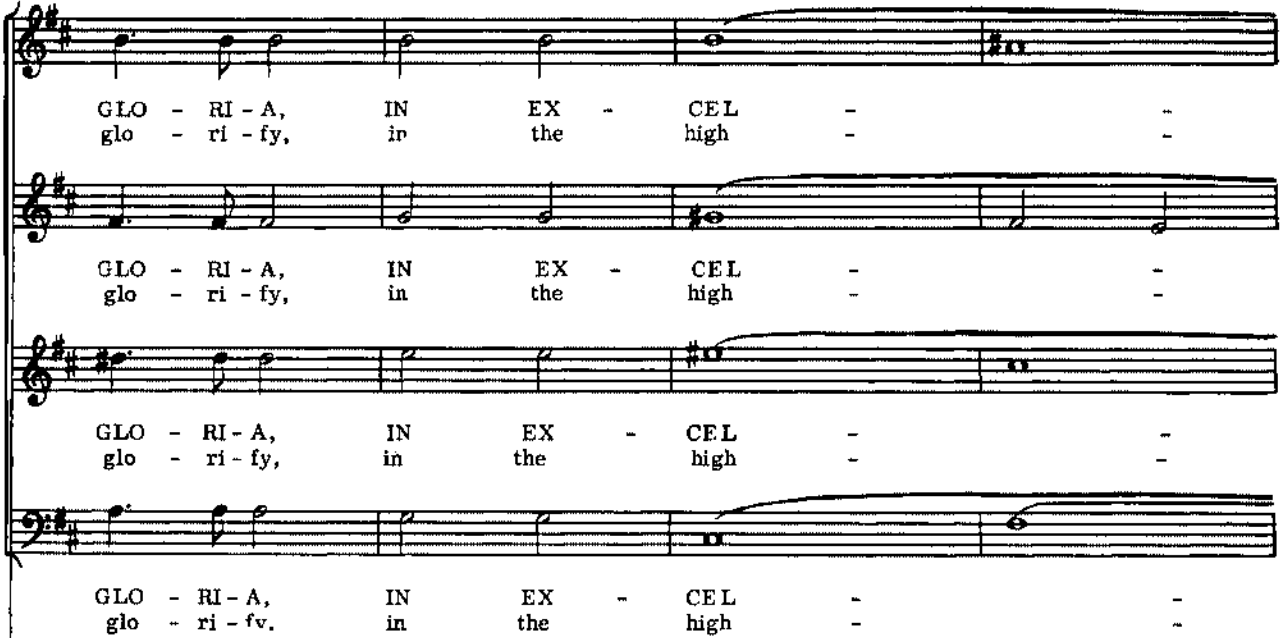
O, est, *f* GLO - RI - A,  
glo - ri - fy,

O, est, *f* GLO - RI - A,  
glo - ri - fy,

35

#3 *p* *f*

39




GLO - RI - A, IN EX - CEL -  
 glo - ri - fy, in the high -

GLO - RI - A, IN EX - CEL -  
 glo - ri - fy, in the high -

GLO - RI - A, IN EX - CEL -  
 glo - ri - fy, in the high -

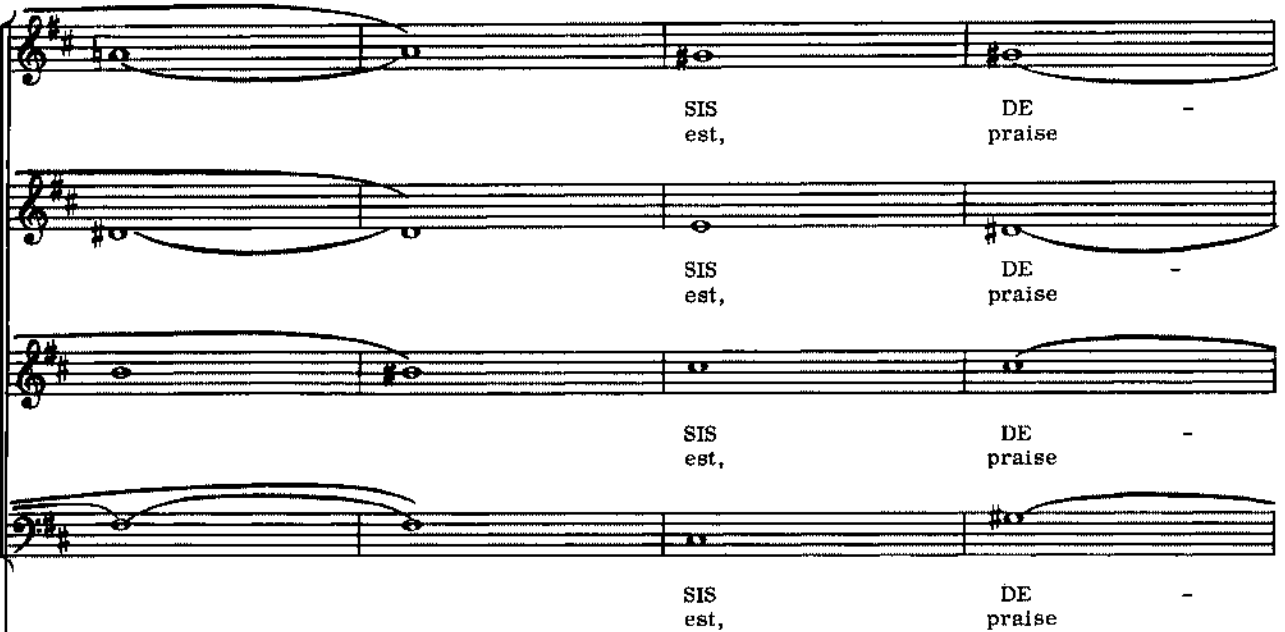
GLO - RI - A, IN EX - CEL -  
 glo - ri - fy, in the high -

39



6 #4 [6] 7 # 7

43



SIS est, DE praise -  
 SIS est, DE praise -  
 SIS est, DE praise -  
 SIS est, DE praise -

43



#6 6 #5  
 #4 #4 #4  
 #3 #3 #4



47

O,  
God,

O,  
God,

O,  
God,

O,  
God,

47

#3

# 5

50

GLO - RI - A IN EX - CEL - SIS,  
Glo - ry to God al - migh - ty.

GLO - RI - A IN EX - CEL - SIS,  
Glo - ry to God al - migh - ty.

GLO - RI - A IN EX - CEL - SIS,  
Glo - ry to God al - migh - ty.

GLO - RI - A IN EX - CEL - SIS,  
Glo - ry to God al - migh - ty.

GLO - RI - A IN EX -  
glo - ry to God al -

GLO - RI - A IN EX -  
glo - ry to God al -

GLO - RI - A IN EX -  
glo - ry to God al -

GLO - RI - A IN EX -  
glo - ry to God al -

50

6

6

53



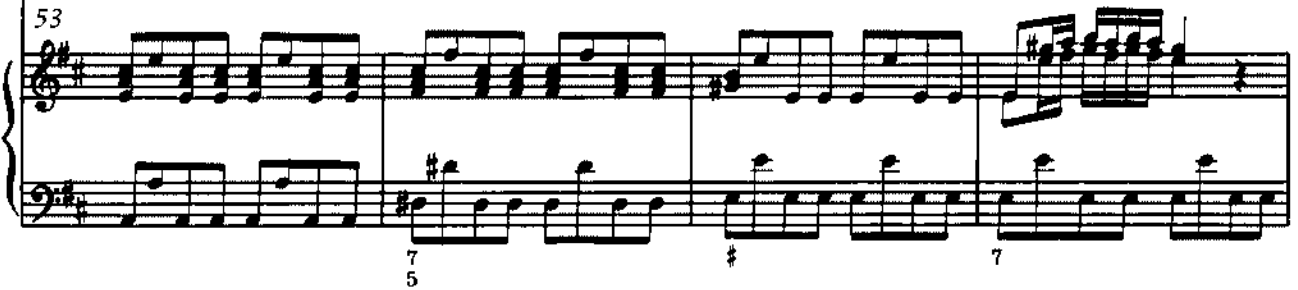
CEL - SIS DE O, GLO - RI - A IN EX -  
 migh - ty, glo - ry, glo - ry to God al -

CEL - SIS DE O, GLO - RI - A IN EX -  
 migh - ty, glo - ry, glo - ry to God al -

CEL - SIS DE O, GLO - RI - A IN EX -  
 migh - ty, glo - ry, glo - ry to God al -

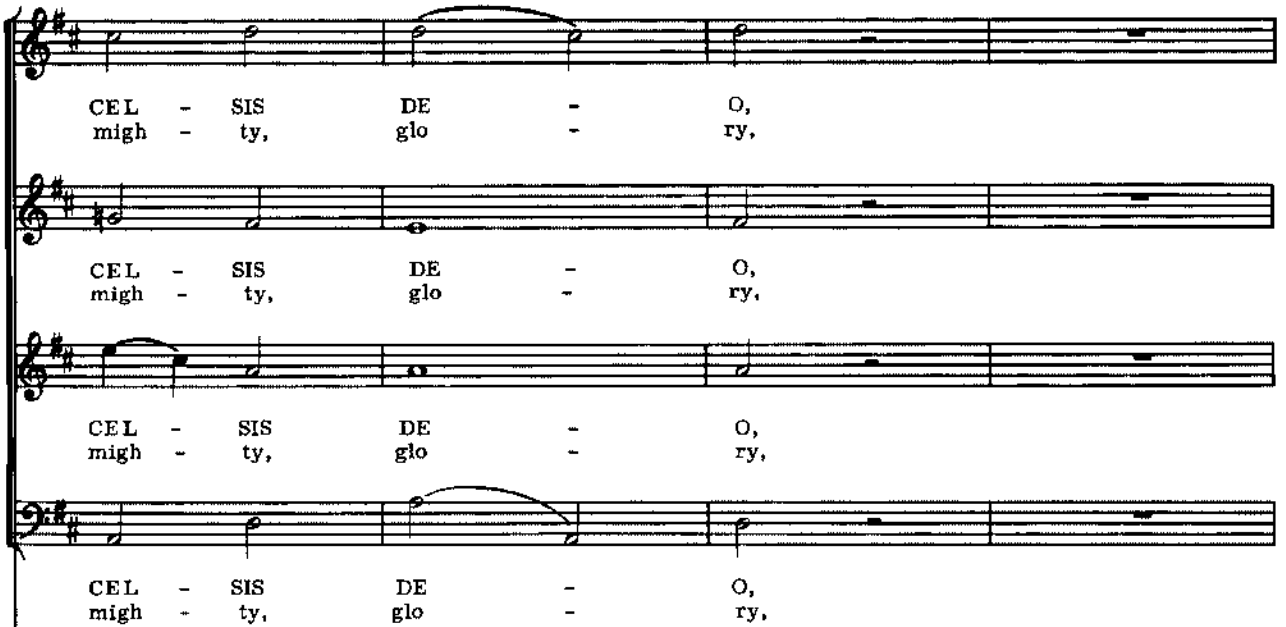
CEL - SIS DE O, GLO - RI - A IN EX -  
 migh - ty, glo - ry, glo - ry to God al -

53



7 5 # 7

57



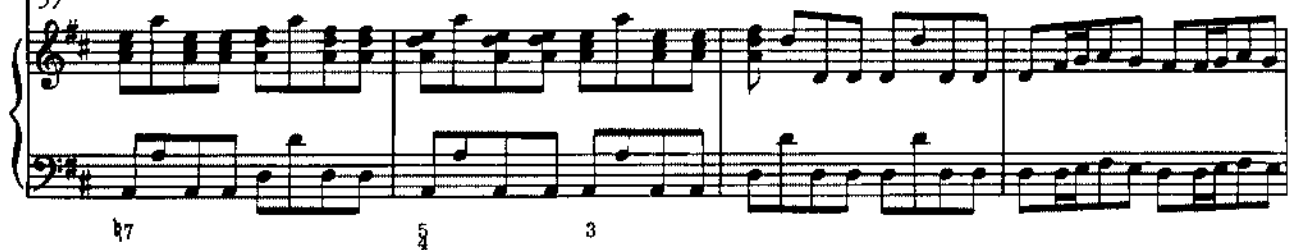
CEL - SIS DE O,  
 migh - ty, glo - ry,

CEL - SIS DE O,  
 migh - ty, glo - ry,

CEL - SIS DE O,  
 migh - ty, glo - ry,

CEL - SIS DE O,  
 migh - ty, glo - ry,

57



4 7 5 3

61

IN EX - CEL  
in the high - - - - -

IN EX - CEL  
in the high - - - - -

IN EX - CEL  
in the high - - - - -

IN in EX the - CEL high - - - - -

61

6 7 6

64

- - - - - SIS,  
est, - - - - -

- - - - - SIS,  
est, - - - - -

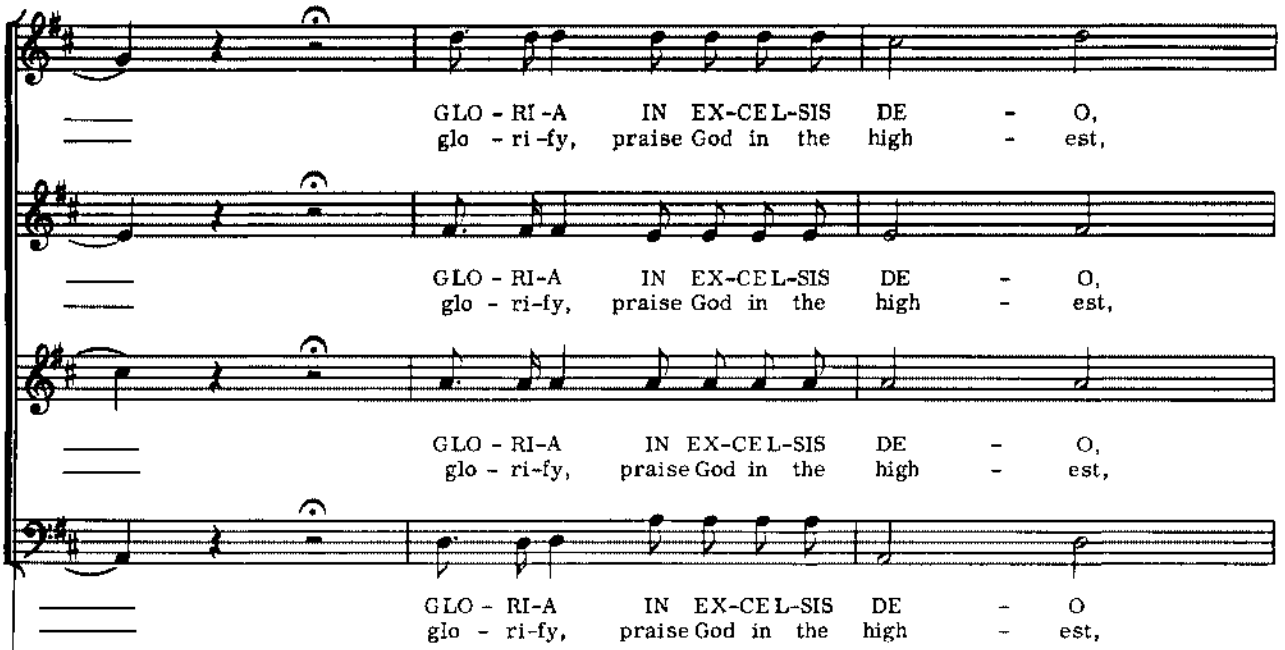
- - - - - SIS,  
est, - - - - -

- - - - - SIS,  
est, - - - - -

64

7 6 7

67



Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics:

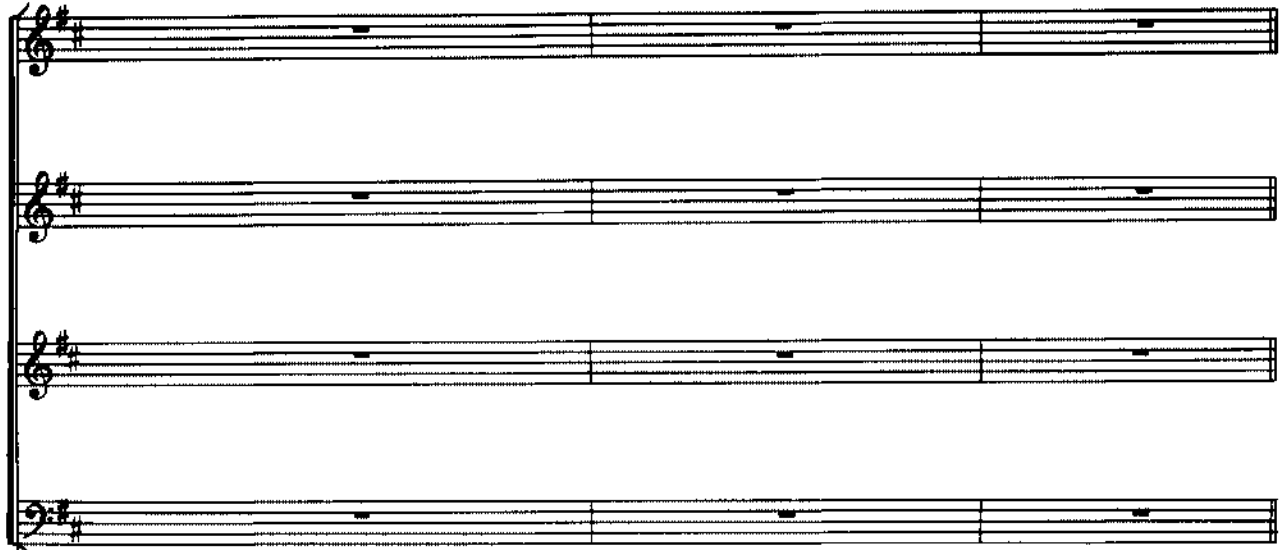
GLO - RI - A      IN EX - CEL - SIS      DE - O,  
 glo - ri - fy,      praise God in the      high - est,

67



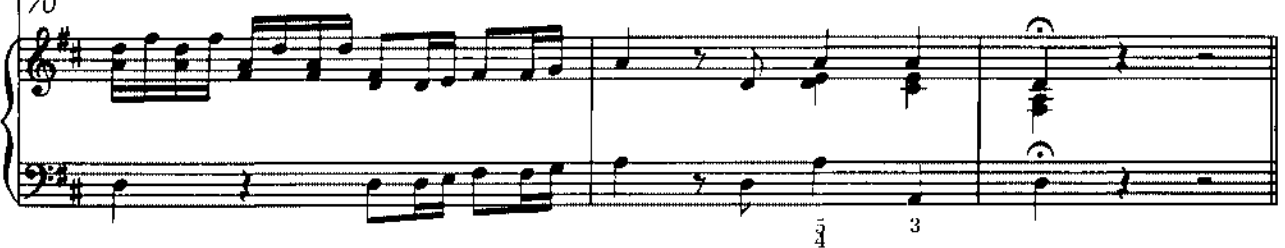
Piano accompaniment for measures 67-70. The right hand features a melodic line with grace notes and a triplet. The left hand provides a harmonic accompaniment with a triplet in the final measure.

70



Four empty vocal staves for measures 70-73.

70



Piano accompaniment for measures 70-73. The right hand features a melodic line with grace notes and a triplet. The left hand provides a harmonic accompaniment with a triplet in the final measure.

# 2. Et in Terra Pax

Andante

[mp] Strings

5

# [6] 6 7 #3 / 5 5

9

[mp] ET IN TER - RA PAX HO -  
And on earth - - - - - let peace be

9

#6 #6/5 3 8 7

13

[mp] ET IN TER - RA PAX HO -  
And on earth let peace be

[mp] ET IN TER - RA PAX HO -  
And on earth let peace be

MI - NI - BUS, BO - NE,  
known by men, peace on

MI - NI - BUS, ET IN TER - RA  
known by men, and on earth let

13

b6      b6 5      #3      8      7

17

MI - NI - BUS, ET IN TER - RA PAX HO -  
known by men, and on earth let peace be

MI - NI - BUS, BO - NE, BO NI - BUS,  
known by men, peace on earth to

BO earth - NE to VO men - LUN of

PAX peace HO - MI - NI - BUS,  
be known by men,

17

#4      6      #3

21

MI - NI-BUS, BO - NE, BO NE  
 known to men peace on earth to

VO LUN TA - TIS,  
 men of good will,

TA - TIS,  
 good will,

ET IN TER - RA PAX HO - MI - NI - BUS, BO - NE,  
 and on earth let peace be known by men, peace on

6 #4 6 #4 2

25

VO LUN TA - TIS, PAX HO -  
 men of good will, peace be

ET IN TER - RA PAX HO -  
 and on earth let peace be

ET IN TER - RA PAX HO - MI - NI - BUS,  
 and on earth let peace be known by men,

BO VO LUN  
 earth men of

6 #3 # 7

29

MI - NI - BUS, BO - NE VO - LUN - TA -  
 known by men, peace to men of good

MI - NI - BUS, BO - NE, BO - NE VO - LUN - TA -  
 known by men, peace on earth to men of good -

BO - NE VO - LUN - TA - TIS, ET IN  
 peace to men of good will, and on

TA - TIS, BO - NE VO - LUN - TA -  
 good will, peace to men of good -

29

7 6 4 #5

33

TIS,  
 will,

TIS, ET IN TER RA PAX HO - MI - NI - BUS  
 will, and on earth let peace be known by men,

TER RA PAX HO - MI - NI - BUS,  
 earth let peace be known by men,

TIS, PAX HO - MI - NI - BUS,  
 will, peace be known by men,

33

6 3 4 6 6 8 7



37

BO - NE VO - LUN - TA  
peace to men of good

BO - NE VO - LUN - TA  
peace to man of good

BO - NE VO - LUN - TA  
peace to men of good

BO - NE VO - LUN - TA  
peace to men of good

37 38 39 40

TIS, ET IN TER - RA PAX HO -  
will, and on earth let peace be

TIS, ET IN TER - RA PAX HO -  
will, and on earth let peace be

TIS,  
will,

TIS, ET IN TER - RA  
will, and on earth let

40 41 42 43

44

MI - NI - BUS, ET IN TER - RA PAX  
known by men, and on earth let peace

MI - NI - BUS, ET IN  
known by men, and on

BO - NE, BO NE VO -  
peace on earth to men

PAX HO - MI - NI - BUS, BO - NE, BO  
peace be known by men, peace on earth

44

48

ET IN TER - RA PAX HO - MI - NI - BUS,  
and on earth let peace be known by men,

TER - RA PAX HO - MI - NI - BUS, BO - NE VO - LUN - TA - TIS,  
earth let peace be known by men, peace to men of good will,

LUN TA - TIS, BO - NE  
of good will, peace to

NE VO - LUN TA - TIS,  
to men of good will,

48

52

PAX HO-MI - NI - BUS, BO - NE VO - LUN - TA good - TIS, ET IN  
 peace on earth, peace on earth to men of good will, and on

ET IN TER - RA PAX, ET IN TER  
 and on earth let peace, and on earth

VO - LUN - TA good - TIS,  
 men of good will,

BO - NE VO - LUN TA good - TIS,  
 peace to men of good will,

52

#7                      b7                      6                      5                      b

56

TER - RA PAX HO - MI - NI - BUS  
 earth let peace be known by men

RA PAX HO - MI - NI - BUS,  
 let peace be known by men,

ET IN TER - RA PAX,  
 and on earth let peacc,

56

b7                      b6                      b6                      #9                      8                      7                      #

60

BO - NE VO-LUN-TA  
peace to men of good

BO - NE VO-LUN- TA  
peace to men of good

BO - NE VO-LUN- TA  
peace to men of good

BO - NE VO-LUN- TA  
peace to men of good

60

b7      b3      b6  
b3      b6      b6  
5      #4  
b3

64

- - - - -

- - - - -

- - - - -

- - - - -

64

6      [5]      [4]      7      6  
b4      4      #3      4  
2      2

68

TIS,  
will,

TIS,  
will,

TIS, ET and IN TER RA  
will, and on earth let

TIS, ET and IN TER RA  
will, and on earth let

68

6 5  
4 #3

b b6 b5

72

ET IN TER RA PAX HO -  
and on earth let peace be

ET IN TER RA PAX HO -  
and on earth let peace be

PAX HO - MI - NI - BUS, ET IN TER RA  
peace be known by men, and on earth let

PAX HO - MI - NI - BUS, ET IN TER RA  
peace be known by men, and on earth let

72

b9 #3 8 7 b6 b5 #3 8 7

76

MI - NI-BUS, BO NE  
known by men, peace to

MI - NI-BUS, BO NE VO  
known by men, peace to men

PAX, HO - MI NI - BUS BO  
peace be known by men peace

PAX, HO - MI NI - BUS,  
peace be known by men,

76

7 8 6

80

VO LUN TA  
men of good

- LUN TA  
of good

- NE VO LUN TA  
to men of good

BO NE VO LUN  
peace to men of

80

7 8 6 7 8 6 46 46 5

84

Four vocal staves (Soprano, Alto, Tenor, Bass) showing melodic lines for measures 84 through 87. The music is in a major key with a treble clef and a key signature of one sharp (F#).

TA  
good

84

Piano accompaniment for measures 84 through 87. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady eighth-note bass line.

#3 8 7 8 9 8 7 6 #3 6  
#3 4 3 4 #3 4

88

Four vocal staves (Soprano, Alto, Tenor, Bass) showing melodic lines for measures 88 through 91. The lyrics "TIS. will." are written below the staves.

TIS.  
will.

TIS.  
will.

TIS.  
will.

TIS.  
will.

88

Piano accompaniment for measures 88 through 91. The right hand plays chords and the left hand plays a steady eighth-note bass line.

5 #3  
4