

Gloria In Excelsis Deo (from Gloria [RV 589])

Antonio Vivaldi

$\text{♩} = 130$

16 *f*

SOPRANO
Glo-ri-a, glo-ri-a, glo-ri-a,

16 *f*

ALTO
Glo-ri-a, glo-ri-a, glo-ri-a,

16 *f*

TENOR
Glo-ri-a, glo-ri-a, glo-ri-a,

16 *f*

BASS
Glo-ri-a, glo-ri-a, glo-ri-a,

20

S. *p*
glo-ri-a in ex-cel-sis De-o, in ex-cel-sis

A. *p*
glo-ri-a in ex-cel-sis De-o, in ex-cel-sis

T. *p*
glo-ri-a in ex-cel-sis De-o, in ex-cel-sis

B. *p*
glo-ri-a in ex-cel-sis De-o, in ex-cel-sis

27 **A** *f*

S. De - o. Glo - ri - a, glo - ri - a, glor - ri - a, glo - ri - a, in

A. De - o. Glo - ri - a, glo - ri - a, glor - ri - a, glo - ri - a, in

T. De - o. Glo - ri - a, glo - ri - a, glor - ri - a, glo - ri - a, in

B. De - o. Glo - ri - a, glo - ri - a, glor - ri - a, glo - ri - a, in

33 **B**

S. ex - cel - sis De - o. Glo - ri - a, glor - ri - a, i ex -

A. ex - cel - sis De - o. Glo - ri - a, glor - ri - a, i ex -

T. ex - cel - sis De - o. Glo - ri - a, glor - ri - a, i ex -

B. ex - cel - sis De - o. Glo - ri - a, glor - ri - a, i ex -

41

S. cel - - - - sis De - o.

A. cel - - - - sis De - o.

T. cel - - - - sis De - o.

B. cel - - - - sis De - o.

50

C

S. Glo-ri-a in ex - cel - sis, glo-ri-a in xe - cel - sis De - o.

A. Glo-ri-a in ex - cel - sis, glo-ri-a in xe - cel - sis De - o.

T. Glo-ri-a in ex - cel - sis, glo-ri-a in xe - cel - sis De - o.

B. Glo-ri-a in ex - cel - sis, glo-ri-a in xe - cel - sis De - o.

56

D

S.
 Glo-ri-a in ex - cel - sis De - o, in ex - cel -

A.
 Glo-ri-a in ex - cel - sis De - o, in ex -

T.
 Glo-ri-a in ex - cel - sis De - o, in ex -

B.
 Glo-ri-a in ex - cel - sis De - o, in ex -

Detailed description: This block contains the first system of a four-part vocal setting. It features four staves labeled S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The music is in the key of D major (two sharps) and 4/4 time. Each staff begins with a treble clef (except for the bass staff which has a bass clef). The lyrics are: "Glo-ri-a in ex - cel - sis De - o, in ex -". The Soprano and Tenor parts have a melodic line with a fermata over the final note of the phrase. The Alto and Bass parts have a more rhythmic line. A double bar line with repeat dots is followed by a fermata and a second measure with a "2" above it, indicating a second ending. A box containing the letter "D" is positioned above the Soprano staff.

63

S.
 - - - - - sis, _____

A.
 cel - - - - - sis, _____

T.
 cel - - - - - sis, _____

B.
 cel - - - - - sis, _____

Detailed description: This block contains the second system of the vocal setting. It features the same four staves (S., A., T., B.). The lyrics are: "- - - - - sis, _____" for Soprano, "cel - - - - - sis, _____" for Alto, Tenor, and Bass. The Soprano part has a long, sweeping melisma line. The Alto, Tenor, and Bass parts have a similar melisma line starting with "cel". The music continues with a melisma on the word "sis".

68

S. glo - ri - a in ex - cel - sis De - o.

A. glo - ri - a in ex - cel - sis De - o.

T. glo - ri - a in ex - cel - sis De - o.

B. glo - ri - a in ex - cel - sis De - o.

The musical score consists of four staves, each representing a different voice part: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each staff begins with a treble clef (except for the Bass staff which has a bass clef) and a key signature of two sharps (F# and C#). The lyrics 'glo - ri - a in ex - cel - sis De - o.' are written below each staff. The music features a melodic line with a fermata over the final note 'o.' in each part. A large number '2' is placed above the fermata on each staff, indicating a second ending or a specific performance instruction. The staves are connected by a large bracket on the left side.