

Antonio

VIVALDI

INTRODUCTION AND GLORIA

(RV 639 and RV 588)

Edited and Translated by
Clayton Westermann

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PREFACE

The source of this edition of Antonio Vivaldi's *INTRODUCTION AND GLORIA* is the Giordano-Foa Collection at the Biblioteca Nazionale in Turin. The manuscript, a Vivaldi holograph, is entitled *Introduzione al Gloria ad Alto Solo con Istromenti e Gloria a 4 con Istromenti* and bears his monogram on the title page. The work, though conceived and written out as an integrated whole, has been catalogued separately by Peter Ryom in his *Verzeichnis der Werke Antonio Vivaldis* (1979) as RV 639 (*Jubilate o amoeni*) and RV 588 (*Gloria*).

INTRODUCTION AND GLORIA calls for two soprano, alto and tenor soloists, chorus in four parts and an orchestra of trumpet, 2 oboes, strings and continuo.

Because Baroque composers often presided over performances of their own work, as Vivaldi certainly did, and because general stylistic practices were assumed, notation of the period seems "clean" in the absence of slurs, ornaments, dynamic indication, and even figures for the basso continuo. For this edition all such markings have been represented as in the source material, and suggestions for ornaments or dynamics which may have been understood by custom or verbally requested are indicated in brackets.

Corrections and additions to the original figured bass are shown in brackets and are consistent with the instrumental and vocal parts. Flagging of the vocal parts has been changed to current practices and all slurs are original. The treble clef has been substituted for the original soprano, alto and tenor clefs in the voices, and hemiola brackets have been added to identify the cross stress patterned by 3 groups of 2 beats imposed upon 2 measures of 3 beats (ie. .

In No. 5 (*Domine Deus*) the rhythm  has been changed to  in mm. 2, 3, 15, 16, 21, 22 and 23, and the fourth beat of m. 5, 17 and 27 double dotted in accordance with Baroque performance practices. In No. 9 (*Qui sedes*) the original time signature of $\frac{3}{8}$ has been changed to $\frac{12}{8}$ and $\frac{6}{8}$ in order to better indicate the phrase structure and siciliano character of the movement. In the final movement (*Cum sancto spiritu*) the rhythmic values have been halved.

I would like to express my appreciation to Professor Robert White and Professor Janet White of the Classics Department of Hunter College for making a basic translation of the text of the Introduction from the barely legible script and shorthand system of the original.

Clayton Westermann
Huntington, N.Y.

INTRODUCTION AND GLORIA

ANTONIO VIVALDI [R.V. 639/588]
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Introduction - Jubilate (Aria for Alto)

Allegro

f

[5]

[Alto Solo] [10]

Ju - bi - la -
O - be joy -

[tr]