

Soprano 2 dominante
(partition de travail)

III Laudamus te

de Vivaldi - Gloria RV589

♩ = 100

Allegro

165

Piano accompaniment for measures 165-170. The music is in 2/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and moving lines.

Piano accompaniment for measures 170-175. The melodic line in the right hand continues with intricate sixteenth-note passages. The left hand maintains a steady accompaniment.

Piano accompaniment for measures 176-180. The right hand has a more active role with frequent sixteenth-note runs. The left hand continues with a supportive harmonic pattern.

181 Soprano I

S.I

Soprano I vocal line for measures 181-185. The line begins with a rest, followed by a half note G4 marked *(p)* and *(solo)*, then a half note A4, and a whole note B4. There is a full measure rest at measure 184.

Lau - da - mus te.

185

Be - ne - di - ci - mus

Soprano II vocal line for measures 181-185. The line begins with a whole note rest, followed by a half note G4 marked *(p)* and *(solo)*, then a half note A4, and a whole note B4. There is a full measure rest at measure 184.

Lau - da - mus te.

Piano accompaniment for measures 181-185. The right hand features a melodic line with eighth notes, starting with a *p* dynamic marking. The left hand provides a steady accompaniment with eighth notes.

187 **190**

S.I. te. A - do - ra - mus te. Glo - ri - fi -

S.II Be - ne - di - ci-mus te. A - do - ra - mus te.

193 **195**

S.I. ca -

S.II Glo - ri - fi - ca -

199 **200**

S.I. - mus te.

S.II - mus te.

205 *(p)* 210

S.I. Lau - da - mus te. Be ne di - ci - mus te. A -

S.II *(p)* Lau - da - mus te. Be - ne - di - ci - mus te.

211 215

S.I. - do - ra - mus te. Glo - ri - fi - ca - - -

S.II A - do - ra - mus te. Glo - ri - fi - ca -

217 220

S.I. - - - - -

S.II - - - - -

223 225

S.I. - mus, glo - ri - fi - ca - mus te.

S.II -mus, glo - ri - fi - ca - mus te.

229

S.I. A - do - ra - mus te, a - do - ra - mus te.

S.II (p) Glo - ri - fi -

235 240

S.I. - ca - mus te.

S.II - ca - mus te.

241

S.I. *(p)* Lau - da - mus - te. Be - ne -

S.II *(p)* Lau - da - mus - te. Be - ne -

p

247 250

S.I - di - ci-mus te. A - do - ra - mus te. Glo - ri - fi - ca - mus te. A - do -

S.II - di - ci-mus te. A - do - ra - mus te. Glo - ri - fi - ca - mus te. A - do -

253 255

S.I - ra - mus te, a - do - ra - mus te. *(p)* Glo -

S.II - ra - mus te, a - do - ra - mus te.

259 260

S.I. - ri-fi-ca - - - mus te.

S.II. *(p)* Glo - ri-fi - ca - - - mus te.

p

265

S.I. *(p)* Glo - ri-fi - ca - - -

S.II. *(p)* Glo - ri-fi-ca - - -

p

271 275

S.I. mus te.

S.II. mus te.

f

278 280

Handwritten musical score for measures 278-280. The key signature is one sharp (F#). Measure 278 starts with a treble clef, a whole note G4, and a bass clef with a whole note G3. Measure 279 features a treble clef with a half note G4 and a half note A4, and a bass clef with a half note G3 and a half note A3. Measure 280 has a treble clef with a half note G4 and a half note A4, and a bass clef with a half note G3 and a half note A3. The piece concludes with a double bar line.

284 285

Handwritten musical score for measures 284-285. The key signature is one sharp (F#). Measure 284 starts with a treble clef, a whole note G4, and a bass clef with a whole note G3. Measure 285 features a treble clef with a half note G4 and a half note A4, and a bass clef with a half note G3 and a half note A3. The piece concludes with a double bar line.