

KALMUS ORCHESTRA LIBRARY

ANTONIO
VIVALDI

(1678-1741)

GLORIA

RV 589

Edited by CLAYTON WESTERMANN

VIOLA

Gloria

VIOLA

A. Vivaldi
edited by Clayton Westermann

1. Gloria in Excelsis. (chorus.)

Allegro.

The musical score consists of eight staves of handwritten music for Viola. The key signature is G major (one sharp). The time signature varies between common time and 2/4. The tempo is Allegro. The score includes dynamic markings such as [f] (fortissimo), v (volume), and P (pianissimo). Measure numbers 1 through 27 are indicated above the staff. The vocal parts are written in a cursive script, with the first two staves showing a soprano-like line and the third staff showing a bass-like line. The vocal parts are separated by vertical bar lines. The viola part is written in a clear, printed-style font.

VIOLA

30

35

40

45

50

55

60

65

70

2. *Et in Terra Pax*
(chorus.)

Andante.

The musical score consists of ten staves of handwritten music for Viola. The tempo is indicated as "Andante". The time signature is 3/4. The key signature is three sharps. Measure numbers are present above the staff at various points: 5, 10, 15, 20, 25, 30, 35, 40, and 45. The music features a mix of eighth and sixteenth note patterns, primarily using quarter note stems. The first few measures show a steady eighth-note pattern. Measures 5 through 10 continue this pattern with slight variations. Measures 15 through 20 introduce more complex sixteenth-note figures. Measures 25 through 30 feature sustained notes with sixteenth-note patterns. Measures 35 through 40 show a return to eighth-note patterns. Measures 40 through 45 conclude the section with a final eighth-note pattern.

VIOLA

A handwritten musical score consisting of ten staves of music. The music is written in common time and uses a treble clef. The key signature changes frequently, indicated by sharps and flats. Various dynamics are marked throughout the score, such as forte (f), piano (p), and mezzo-forte (mf). Articulation marks like dots and dashes are present on many notes. Performance instructions include 'tr' (trill) and 'rit' (ritardando). Measure numbers are placed above the staff at regular intervals. The handwriting is clear and legible, though some notes and markings appear slightly faded.

5.

VIOLA

3. *Laudamus te.*

(Duet for two Sopranos.)

Allegro.

The musical score consists of ten staves of handwritten music for two sopranos. The key signature is A major (three sharps). The time signature varies between common time and 2/4. The score includes dynamic markings such as **[f]**, **[P]**, and **[ff]**. Performance instructions like **V** and **n** are also present. The music is divided into measures numbered 1 through 60.

VIOLA

55

60

[P]

75

[f]

85

90

95

100

105

110

115

120

4. *Gratias Agimus Tibi*
(chorus.)

Adagio.

5. *Propter Magnam Gloriam*
(chorus.)

Allegro.

6. Domine Deus
(Soprano Aria.)

Jacet.

7. Domine Fili Unigenite.
(chorus.)

Allegro

etc

[f]

5

10 f

15 [tr]

20

25 V.S.

* ♫. ♪ should be performed ♫.. ♪

9

VIOLA

A handwritten musical score for a single melodic line, likely for flute or oboe. The score consists of ten staves of music, each with a key signature of one flat (B-flat) and a time signature of common time (indicated by a 'C'). The music begins with a dynamic of $\frac{f}{f}$ and a tempo of $\frac{30}{30}$. The first staff ends with a fermata over the last note. The second staff begins with a dynamic of $\frac{p}{p}$ and a tempo of $\frac{35}{35}$. The third staff begins with a dynamic of $\frac{p}{p}$ and a tempo of $\frac{40}{40}$. The fourth staff begins with a dynamic of $\frac{p}{p}$ and a tempo of $\frac{45}{45}$. The fifth staff begins with a dynamic of $\frac{p}{p}$ and a tempo of $\frac{50}{50}$. The sixth staff begins with a dynamic of $\frac{f}{f}$ and a tempo of $\frac{60}{60}$. The seventh staff begins with a dynamic of $\frac{p}{p}$ and a tempo of $\frac{65}{65}$. The eighth staff begins with a dynamic of $\frac{p}{p}$ and a tempo of $\frac{70}{70}$. The ninth staff begins with a dynamic of $\frac{p}{p}$ and a tempo of $\frac{75}{75}$. The tenth staff begins with a dynamic of $\frac{p}{p}$ and a tempo of $\frac{80}{80}$.

VIOLA

85 **f**
[più f]

90 □

95

10 * ✓ □

8. Domine Deus, Agnus Dei.

(Alto Aria And chorus.)

Adagio.

5 10 3 | ↗ [mp]

15

20 3 | ↗ [mf] ✓

25

30

35 ↗ H

40 ↗ H

11.

VIOLA

11

9. Qui Tollis.
(chorus.)

Adagio.

Handwritten musical score for Viola, Adagio. The score consists of four staves of music. The first staff starts with a dynamic [P]. The second staff begins with a dynamic [f]. The third staff has a measure number 15 above it. The fourth staff has a measure number 20 above it.

10. Qui sedes ad Dexteram.
(Alto Aria.)

Allegro.

Handwritten musical score for Alto Aria, Allegro. The score consists of five staves of music. Measure numbers 5, 10, 15, and 20 are indicated above the staves. Measure 20 includes a fermata over the note.

VIOLA

25

30

[P]

35

2 1

40

45

1

55

3

60

[f]

65

H

70

[P]

75

5

80

[f]

85

90

2

H

V.S.

13.

VIOLA

(6) 

VIOLA

II. Quoniam tu Solus Sanctus

(chorus.)

[Allegro.]

Music score for Viola, featuring six staves of music. The key signature is three sharps, and the time signature is common time (C). The dynamics [f] (fortissimo) and P (pianissimo) are indicated. Measure numbers 1 through 20 are present above the staves. The vocal parts are indicated by vertical stems and slurs.

The score consists of six staves of music for Viola. The key signature is three sharps. The time signature is common time (C). The dynamics [f] (fortissimo) and P (pianissimo) are indicated. Measure numbers 1 through 20 are present above the staves. The vocal parts are indicated by vertical stems and slurs.

15.

VIOLA

12. *Com Sancto spiritu*
(chorus.)

Allegro.

15.

VIOLA

12. *Com Sancto spiritu*
(chorus.)

Allegro.

15. *Com Sancto*

16. *v n v*

17. *p*

18. *v*

19. *n*

20. *v n v*

21. *p*

22. *v*

23. *n*

24. *v*

25. *n*

26. *v*

27. *n*

28. *v*

29. *n*

30. *v*

31. *n*

32. *v*

33. *n*

34. *v*

35. *n*

36. *v*

37. *n*

38. *v*

39. *n*

40. *v*

41. *n*

42. *v*

43. *n*

44. *v*

45. *n*

46. *v*

47. *n*

48. *v*

49. *n*

50. *v*

51. *n*

52. *v*

53. *n*

54. *v*

55. *n*

56. *v*

57. *n*

58. *v*

59. *n*

60. *v*

61. *n*

62. *v*

63. *n*

64. *v*

65. *n*

66. *v*

67. *n*

68. *v*

69. *n*

70. *v*

71. *n*

72. *v*

73. *n*

74. *v*

75. *n*

76. *v*

77. *n*

78. *v*

79. *n*

80. *v*

81. *n*

82. *v*

83. *n*

84. *v*

85. *n*

86. *v*

87. *n*

88. *v*

89. *n*

90. *v*

91. *n*

92. *v*

93. *n*

94. *v*

95. *n*

96. *v*

97. *n*

98. *v*

99. *n*

100. *v*

101. *n*

102. *v*

103. *n*

104. *v*

105. *n*

106. *v*

107. *n*

108. *v*

109. *n*

110. *v*

111. *n*

112. *v*

113. *n*

114. *v*

115. *n*

116. *v*

117. *n*

118. *v*

119. *n*

120. *v*

121. *n*

122. *v*

123. *n*

124. *v*

125. *n*

126. *v*

127. *n*

128. *v*

129. *n*

130. *v*

131. *n*

132. *v*

133. *n*

134. *v*

135. *n*

136. *v*

137. *n*

138. *v*

139. *n*

140. *v*

141. *n*

142. *v*

143. *n*

144. *v*

145. *n*

146. *v*

147. *n*

148. *v*

149. *n*

150. *v*

151. *n*

152. *v*

153. *n*

154. *v*

155. *n*

156. *v*

157. *n*

158. *v*

159. *n*

160. *v*

161. *n*

162. *v*

163. *n*

164. *v*

165. *n*

166. *v*

167. *n*

168. *v*

169. *n*

170. *v*

171. *n*

172. *v*

173. *n*

174. *v*

175. *n*

176. *v*

177. *n*

178. *v*

179. *n*

180. *v*

181. *n*

182. *v*

183. *n*

184. *v*

185. *n*

186. *v*

187. *n*

188. *v*

189. *n*

190. *v*

191. *n*

192. *v*

193. *n*

194. *v*

195. *n*

196. *v*

197. *n*

198. *v*

199. *n*

200. *v*

201. *n*

202. *v*

203. *n*

204. *v*

205. *n*

206. *v*

207. *n*

208. *v*

209. *n*

210. *v*

211. *n*

212. *v*

213. *n*

214. *v*

215. *n*

216. *v*

217. *n*

218. *v*

219. *n*

220. *v*

221. *n*

222. *v*

223. *n*

224. *v*

225. *n*

226. *v*

227. *n*

228. *v*

229. *n*

230. *v*

231. *n*

232. *v*

233. *n*

234. *v*

235. *n*

236. *v*

237. *n*

238. *v*

239. *n*

240. *v*

241. *n*

242. *v*

243. *n*

244. *v*

245. *n*

246. *v*

247. *n*

248. *v*

249. *n*

250. *v*

251. *n*

252. *v*

253. *n*

254. *v*

255. *n*

256. *v*

257. *n*

258. *v*

259. *n*

260. *v*

261. *n*

262. *v*

263. *n*

264. *v*

265. *n*

266. *v*

267. *n*

268. *v*

269. *n*

270. *v*

271. *n*

272. *v*

273. *n*

274. *v*

275. *n*

276. *v*

277. *n*

278. *v*

279. *n*

280. *v*

281. *n*

282. *v*

283. *n*

284. *v*

285. *n*

286. *v*

287. *n*

288. *v*

289. *n*

290. *v*

291. *n*

292. *v*

293. *n*

294. *v*

295. *n*

296. *v*

297. *n*

298. *v*

299. *n*

300. *v*

301. *n*

302. *v*

303. *n*

304. *v*

305. *n*

306. *v*

307. *n*

308. *v*

309. *n*

310. *v*

311. *n*

312. *v*

313. *n*

314. *v*

315. *n*

316. *v*

317. *n*

318. *v*

319. *n*

320. *v*

321. *n*

322. *v*

323. *n*

324. *v*

325. *n*

326. *v*

327. *n*

328. *v*

329. *n*

330. *v*

331. *n*

332. *v*

333. *n*

334. *v*

335. *n*

336. *v*

337. *n*

338. *v*

339. *n*

340. *v*

341. *n*

342. *v*

343. *n*

344. *v*

345. *n*

346. *v*

347. *n*

348. *v*

349. *n*

350. *v*

351. *n*

352. *v*

353. *n*

354. *v*

355. *n*

356. *v*

357. *n*

358. *v*

359. *n*

360. *v*

361. *n*

362. *v*

363. *n*

364. *v*

365. *n*

366. *v*

367. *n*

368. *v*

369. *n*

370. *v*

371. *n*

372. *v*

373. *n*

374. *v*

375. *n*

376. *v*

377. *n*

378. *v*

379. *n*

380. *v*

381. *n*

382. *v*

383. *n*

384. *v*

385. *n*

386. *v*

387. *n*

388. *v*

389. *n*

390. *v*

391. *n*

392. *v*

393. *n*

394. *v*

395. *n*

396. *v*

397. *n*

398. *v*

399. *n*

400. *v*

401. *n*

402. *v*

403. *n*

404. *v*

405. *n*

406. *v*

407. *n*

408. *v*

409. *n*

410. *v*

411. *n*

412. *v*

413. *n*

414. *v*

415. *n*

416. *v*

417. *n*

418. *v*

419. *n*

420. *v*

421. *n*

422. *v*

423. *n*

424. *v*

425. *n*

426. *v*

427. *n*

428. *v*

429. *n*

430. *v*

431. *n*

432. *v*

433. *n*

434. *v*

435. *n*

436. *v*

437. *n*

438. *v*

439. *n*

440. *v*

441. *n*

442. *v*

443. *n*

444. *v*

445. *n*

446. *v*

447. *n*

448. *v*

449. *n*

450. *v*

451. *n*

452. *v*

453. *n*

454. *v*

455. *n*

456. *v*

457. *n*

458. *v*

459. *n*

460. *v*

461. *n*

462. *v*

463. *n*

464. *v*

465. *n*

466. *v*

467. *n*

468. *v*

469. *n*

470. *v*

471. *n*

472. *v*

473. *n*

474. *v*

475. *n*

476. *v*

477. *n*

478. *v*

479. *n*

480. *v*

481. *n*

482. *v*

483. *n*

484. *v*

485. *n*

486. *v*

487. *n*

488. *v*

489. *n*

490. *v*

491. *n*

492. *v*

493. *n*

494. *v*

495. *n*

496. *v*

497. *n*

498. *v*

499. *n*

500. *v*

VIOLA

Handwritten musical score for Viola, page 16. The score is composed of ten staves of music, each starting with a key signature of one sharp (F#). The music includes various dynamics such as p , f , ff , and v , along with performance markings like grace notes and slurs. Measure numbers are indicated above the staff at the beginning of each line: 45, 50, 55, 60, 65, 70, 75, and 80. The score concludes with a double bar line.

