

### *Editor's Note*

Antonio Vivaldi (1678-1741) was a renowned composer and violin virtuoso in Venice, Italy, during the Baroque era. A composer of numerous instrumental and vocal works, Vivaldi is especially revered today for his violin concertos. Born to a musical family, he was ordained a Roman Catholic priest and appointed in charge of music at the Conservatory of the Pieta in Venice in 1703. Due to ill health, he left the active service of the priesthood the following year, devoting all of his time to conducting, composing, performing and teaching music.

Vivaldi's "Antiphonal Gloria" is a very exuberant and joyous chorus from his *Beatus Vir*, a polychoral work based on Psalm 112. Scored originally for two choirs, two orchestras and soloists, the work was ideal for performance at St. Mark's in Venice, where the polychoral tradition flourished. Originally titled "Paratum cor eius," "Antiphonal Gloria" is the seventh of nine choruses from that psalm setting.

This arrangement for two S.S.A.B. choirs includes a keyboard part with optional brass parts as an accompaniment. Modern clefs, tempo and dynamic indications, a new text and an optional introduction have also been added by the editor. An edition of this chorus for two S.A.T.B. choirs with keyboard and optional brass accompaniment is also available (20061).

The call and response between the two choirs should be clearly rendered by a judicious use of the numbers and types of performing forces in contrasting the parts of Choir II with those of Choir I. For example, Choir II may be sounded by a small group of voices, such as a quartet or an octet, by unison voices and/or Trumpet I only on the soprano part or by all brass only. Additionally, this work may be performed by two brass quartets alone with keyboard. A full instrumental score, set of parts for two brass quartets and keyboard are available (20064).

Providing a strong emphasis on the first beat of each measure, emphasizing the normally stressed syllables and words and contrasting the various musical ideas with the suggested dynamic changes will further enhance a performance of this energetic chorus. Accent marks are indicated over the stressed syllables of the Latin words in the following pronunciation guide.

### **Latin Pronunciation Guide**

Glo-ri-a!      Glo-ri-a      De-o!  
*Gláw-ree-ah!*   *Gláw-ree-ah*   *Déh-aw!*

Glo-ri-a      in      ex-cel-sis!  
*Gláw-ree-ah*   *een*   *eh-kshéhl-sees!*

Al-le-lu-ia!  
*Ahl-leh-loó-yah!*

# ANTIPHONAL GLORIA

*from "Beatus Vir"*

for S.S.A.B. choir\* or double S.S.A.B. choir\*\* and keyboard  
with optional brass packet and SoundTrax CD\*\*\*

English and Latin settings by  
**PATRICK M. LIEBERGEN**

Music by  
**ANTONIO VIVALDI (1678-1741)**

Edited and arranged by  
**PATRICK M. LIEBERGEN**

**CHOIR I** *Allegro [In One ♩. = ca. 56]*

SOPRANO  
ALTO

BARITONE

**CHOIR II** *Allegro [In One ♩. = ca. 56]*

SOPRANO  
ALTO

BARITONE

**KEYBOARD** *Allegro [In One ♩. = ca. 56]*  
[f] (Introduction optional)

\*If performed by one S.S.A.B. choir, voices should sing the Choir I part while the keyboard and optional brass play in lieu of Choir II.

\*\*Choir II may be performed by a small group of voices, such as a quartet or an octet, or by unison voices and/or trumpet I only on the soprano I part.

\*\*\*This work may also be performed solely by two brass quartets with keyboard. SoundPax available (20064) – includes score and set of parts for two brass quartets (2 B-flat Trumpets and 2 Trombones in each quartet) and keyboard.

Also available for S.A.T.B./S.A.T.B. voices, Level Five (20061).

SoundTrax CD available (20063).

5 **[f]** *unis.*

Glo - ri - a! Glo - ry for - ev - er! Glo - ri - a

**[f]**

De - o! Glo - ri - a in ex - cel -

20062

13 14

sis!

**[f]** *unis.*

Glo - ri - a! Glo - ry for - ev - er!

**[f]**

17

Glo - ri - a De - o! Glo - ri - a in ex -

21 22

Glo - ry for - ev - er-more! Sing - al - le -

cel - sis!

lu - ia!

Glo - ry for - ev - er-more! Sing - al - le -

20062

29 30 *[mp]* *[cresc. poco a poco]*

Sing, sing al - le - lu - ia! Sing, sing al - le -

*[mp]* *[cresc. poco a poco]*

lu - ia! Sing, sing al - le - lu - ia!

*[mp]* *[cresc. poco a poco]*

lu - ia! Glo - ri - a in ex - cel - sis, in ex - cel - sis

*[f]* *[f]* *[f]*

Sing, sing al - le - lu - ia! Glo - ri - a in ex - cel - sis

*[f]* *[f]* *[f]*

37

De - o! Glo - ri - a in ex-cel - sis!

De - o! Glo - ri - a in ex-cel - sis!

41 42

Al-le - lu - ia! Al-le -

Al-le - lu - ia!

This musical score is for a choral and piano arrangement. It features three systems of staves. The first system (measures 37-40) and second system (measures 41-44) each consist of a vocal staff (treble and bass clef) and a piano accompaniment (treble and bass clef). The vocal parts have lyrics in Latin. The piano part provides harmonic support. A large red watermark 'Preview Only' is overlaid diagonally across the page. Measure numbers 37, 41, and 42 are indicated at the start of their respective systems.

45

lu - ia! Al - le - lu - ia!

Al - le - lu - ia! Al - le - lu - ia!

[mp]

49 [mp]

Glo - ri - a! Glo - ri - ia! Al -

[mp]



53

le - lu - ia!

[mp] Glo - ri - a! [mp] Glo - ri -

57

a! Al - le - lu - ia! Al - le - lu - [cresc.] [cresc.]

[cresc.]

61 *[mf]* 62 *[f]*

Al - le - lu - ia! Sing - al - le -

*[mf]* *[f]*

*[mf]*

ia!

*[mf]*

*[mf]* *[f]*

65 *[f]* *[f]*

lu - ia! *unis.* Glo - ri - a! Glo - ry for -

Sing - al - le - lu - ia!

69 *[cresc.]*  
ev - er! Glo - ri - a  
*[cresc.]*

*unis.* *[cresc.]*  
Glo - ri - a! Glo - ry for - ev - er! Glo - ri - a  
*[cresc.]*

*[cresc.]*

73 *[rit.]* *[ff]* *[c]*  
De - o! Al - le - lu - ia! al - le - lu - ia!  
*[ff]* *[c]*

*[rit.]* *[ff]* *[c]*  
De - o! Al - le - lu - ia!  
*[ff]* *[c]*

*[rit.]* *[ff]* *[c]*