

Antonio
VIVALDI

GLORIA

Edited by Clayton Westermann


MINIATURE SCORE

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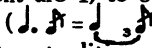
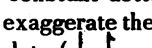
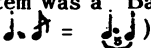
PREFACE

The source of this edition of Antonio Vivaldi's Gloria is the Biblioteca Nazionale in Turin, Raccolta Renzo Giorano. Opere Sacre, Tome 1. ff 90v-129r. The full score, orchestra parts, and vocal score are faithfully represented as in Vivaldi's original notation. Errors that may be found in other editions have been rectified.

Because Baroque composers often presided over performances of their own works and because general stylistic practices were assumed to be understood, notation of the period seems "clean" in the absence of slurs, ornaments, dynamic indications, and even figures for the basso continuo part. For this edition all such markings have been represented as in the original score, and suggestions for trills or dynamics which would normally be executed as standard procedure by Baroque musicians are indicated in brackets.

Corrections and additions to the original figured bass part are shown in brackets in order to facilitate performance and are consistent with the instrumental and vocal parts. Editorial slurs have been included in the voice parts to satisfy contemporary practice in indicating the prosody of the text, and those added for musical considerations are bracketed. The treble clef has been substituted for the original soprano, alto, and tenor clefs in the voices, and hemiola brackets are shown to aid the performer in recognizing the cross stress patterned by 3 groups of 2 beats imposed upon 2 measures of 3 beats (ie. ).

Attention must be called to the rhythmic notation in No. 7. This dotted rhythm (continuous in the bass part) seemed to convey a variety of meanings to musicians during the Baroque period and contradictory interpretations have only increased since the eighteenth century.

Two extremes in treatment are 1) to equate the constant dotted rhythm to a swaying triplet division () or 2) to exaggerate the rhythmic articulation in French Overture tradition as double dots (). There is evidence, however, that the dotted system was a "Baroque shorthand" for more complex ratios such as 3:2 (ie. ). Consideration of this interpretation, usually referred to as "expressive rhythm" would suggest an uneven ratio of long to short notes in relationship to the character or expression of the music.

The orchestra calls for Tromba (Trumpet in C), Oboe, Violin I and II, Viola, Basso Continuo (Violoncello, Bass, and Keyboard Instrument). The entire group is utilized in Movements 1, 11, and 12. Otherwise the tromba are not used except for an oboe solo in No. 6.

Clayton Westermann
August 15, 1967 Huntington, N. Y.

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Gloria

Vivaldi

Edited by Clayton Westermann

1. Gloria in Excelsis

Allegro

Tromba (tr.) (f)

Oboe (f)

Violini I (f)

Violini II (f)

Viola (f)

Soprano

Alto

Tenore

Bass

Basso Continuo (f)

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