

1. Gloria in excelsis

Allegro ♩ = ca. 112

16

Sopran *f* Glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a, in ex-cel-

Alt *f* Glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a, in ex-cel-

Tenor *f* Glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a, in ex-cel-

Baß *f* Glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a, in ex-cel-

23

sis De-o, *f* glo-ri-a, glo-ri-

sis De-o, *f* glo-ri-a, glo-ri-

sis De-o, *p* in ex-cel-sis De-o, *f* glo-ri-a, glo-ri-

sis De-o, *p* in ex-cel-sis De-o, *f* glo-ri-a, glo-ri-

musicalion
click for more

30

a, glo-ri-a, glo-ri-a in ex-cel-sis De-o,

a, glo-ri-a, glo-ri-a in ex-cel-sis De-o,

a, glo-ri-a, glo-ri-a in ex-cel-sis De-o,

a, glo-ri-a, glo-ri-a in ex-cel-sis De-o,

37



Four-part vocal setting in G major. Measures 37-45. The lyrics are: *f* glo - ri - a, glo - ri - a in ex - cel sis. The music features a strong melodic line in the soprano and alto parts, with the tenor and bass parts providing harmonic support. The key signature has one sharp (F#).

46



Four-part vocal setting in G major. Measures 46-53. The lyrics are: De o, glo - ri - a in ex - cel sis, glo - ri - a in ex - cel sis. The music continues with a similar melodic structure. A large orange oval with the text "musicalion" and "click for more" is overlaid on the score.

54



Four-part vocal setting in G major. Measures 54-61. The lyrics are: De - o, glo - ri - a in ex - cel sis De o, De - o, glo - ri - a in ex - cel sis De - o, De - o, glo - ri - a in ex - cel sis De o, De - o, glo - ri - a in ex - cel sis De o. The music concludes with a final cadence in the key of G major.

in ex-cel-sis, glo-ri-a in ex-cel-sis De-o.

in ex-cel-sis, glo-ri-a in ex-cel-sis De-o.

in ex-cel-sis, glo-ri-a in ex-cel-sis De-o.

in ex-cel-sis, glo-ri-a in ex-cel-sis De-o.



musicalion

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Type: Sheet music

Título: [Gloria en Re mayor \(1. "Gloria in excelsis Deo"\)](#)

Compositor: [Antonio Vivaldi](#)

Época: Barroco

Tema: .Misceláneas

Categoría: Misas

Dificultad: Mittel

Instrumentación Grupo: Coro mixto a capella

Arrangement: Coro>SATB

Instrumentación: Canto coro>voces de bajo = B (1),Canto coro>voces de contralto = A(1),Canto coro>voces de soprano = S(1),Canto coro>voces de tenor = T(1)

El Gloria en re mayor RV 589 combina la técnica concertante del ritornello con la estructura textual litúrgica de tal manera que las distintas secciones no parecen tanto números aislados como perspectivas variables sobre un mismo tema de júbilo.

Cabe destacar, además, que Vivaldi no genera los contrastes sonoros más marcados entre el coro y los solistas, sino dentro de breves transiciones armónicas, lo que hace que incluso los pasajes más familiares conserven una agilidad inesperada.

Aquí: Reducción coral