

ANALYSIS AND REHEARSAL CONSIDERATION
ON ANTONIO VIVALDI'S *GLORIA* – RV 589

by

JOO YEON HWANG

B.A., Chung Ang University, 2008

A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

Department of Music
College of Arts and Sciences

KANSAS STATE UNIVERSITY
Manhattan, Kansas

2012

Approved by:

Major Professor
Julie Yu-Oppenheim

Abstract

This report presents the biography of the composer Antonio Vivaldi, background of his composition *Gloria*, musical characteristics and analysis. Moreover, for a successful performance, rehearsal plans and techniques are also included. Antonio Vivaldi (1678-1741), one of the representative composers in Baroque period (1600-1750), wrote *Gloria*, in the early 18th century. The composition date is still disputed between scholars. He composed three settings of the Gloria text: RV 588, 589 and 590. Out of them RV 589 is the most performed setting. *Gloria* consists of twelve movements and orchestration of trumpet, oboe, strings, and continuo. Homophonic and polyphonic style is prevalent in this work. In addition, focus should be placed on the harmonic suspensions, the flow of chromatic melodic lines and melismas. For the recital, Chamber Singers consisted of 23 people who were the members of Concert Choir who have training focusing on clean and light tone with non-vibrato style.

Table of Contents

List of Figures.....	iv
List of Tables	v
CHAPTER 1 - Biography for Antonio Vivaldi.....	1
CHAPTER 2- Background of Choral Music in Baroque Era.....	5
Baroque Music (1600 – 1750).....	5
CHAPTER 3- Theoretical Analysis	8
Bibliography	28

List of Figures

Figure 1.1 Vivaldi Portraits	6
Figure 2.1 The example for rehearsal of the 1st movement	17
Figure 3.1: the score of 2 nd movement ‘Et in terra pax hominibus’(mm.9-13).....	18
Figure 4.1: Motive of the 3 rd movement ‘Laudamus te’(mm.1-2)	20
Figure 5.1: The 3 rd movement ‘Laudamus te’(mm.3-6).....	20
Figure 6.1: Melisma of the 5 th movement ‘Propter magnam Gloria’	22
Figure 7.1: Main rhythm of the 6 th movement ‘Domine Deus’	24
Figure 8.1 Main rhythm of 10 th movement ‘Qui sedes ad dexteram’	28

List of Tables

Table 3.1: Comparison of each movement.....	14
Table 4.1: The musical information of the 1 st movement	11
Table 5.1: The musical information of the 2 nd movement.....	17
Table 6.1: The musical information of the 3 rd movement	19
Table 7.1: The musical information of the 3 rd movement	21
Table 8.1: The musical information of the 5th movement	22
Table 9.1: The musical information of the 6th movement	24
Table 10.1: The musical information of the 7th movement	21
Table 11.1: The musical information of the 8th movement	26
Table 12.1: The musical information of the 9th movement	27
Table 13.1: The musical information of the 10th movement	28
Table 14.1: The musical information of the 11th movement	29
Table 15.1: The musical information of the 12th movement	30

Department of music

The Graduate Recital
2012

JOO YEON HWANG, Conductor
M.M. Kansas State University, 2012

Thursday, May 3, 2012

All-Faiths Chapel

5:30 p.m.

A MASTER'S RECITAL

Presented in partial fulfillment of the requirements
for the degree of
Master of Music

PROGRAM

Gloria, RV589 ----- Antonio Vivaldi (1678-1741)

Gloria in excelsis Deo
Et in terra pax hominibus
Laudamus te
Gratias agimus tibi
Propter magnam gloriam
Domine Deus
Domine, fili unigenite
Domine Deus, agnus dei
Qui tollis peccata mundi
Qui sedes ad dexteram
Quoniam tu solus sanctus
Cum Sancto Spiritu

Soprano

Rebecca Ballenger

Becca Cline

Aerial Dodson

Kirsten Hyde

Alto

Bekah Bailey

Vanessa Bell

Hannah Graves

Anna Honts

Mary Hunt

Milena Mederos

Victoria Schwartz

Katherine Vaughan

Tenor

Aaron Burke

Nicholas Franssen

Robert Hamilton

Paul Meissbach

Andrew Sweeney

Bass

Zach Button

Niklas Bergstrom

Tim Cassidy

DJ Davis

Nick Gillock

Joshua Tackett

Strings

Violin I – Emory Rosenow

Violin II – Joy Holz

Viola – Jacob Schmidt

Cello – Alex Bency

Organ

Janka Krajciova

CHAPTER 1 - Biography for Antonio Vivaldi

Antonio Lucio Vivaldi (1678 – 1741) is known as one of the representative composers in the Baroque era. He was often called ‘il prete roso’ (‘the red-haired priest’) because of his red hair. He was born in Venice, was active musically as a priest composer, and virtuoso violinist.



<Figure 1.1: Vivaldi Portraits>

Childhood

Vivaldi’s father, Giovanni Battista, was a barber and part-time musician. Italian barbershops often had musical instruments that the clients could enjoy while they were waiting. Vivaldi’s musical training was supported by his father who taught him to play violin, and they toured throughout Venice. In 1685, his father devoted himself entirely to the musical profession and founded a musical fraternity, ‘Sovvegno dei musicisti di Santa Cecilia’ (the musicians of St. Cecilia), which was a kind of trade union for musicians and composers. Giovanni Legrenzi, president of this association, gave young Antonio composition lessons. The Luxemburgese

scholar Walter Kolneder¹ observes, in Vivaldi's early liturgical work 'Laetatus sum (Psalm 121)', influences from Giovanni Legrenzi², who was a president of Sovvegno are included in terms of compositional style. In 1693, at age 15, Vivaldi studied to become a priest. He was ordained in 1703 at the age of 25.

From Maestro di Violino to Maestro de' Concerti: Vivaldi's First Year at the Ospedale della Pietà

Vivaldi began working at the Ospedale della Pietà as maestro di violino (master of violin) in Venice from 1703 to 1717. At that time, in the city of Venice, also known as the maritime commerce, had many children that were abandoned or orphaned³ Ospedale della Pietà, one of the orphanages, offered these children shelter and education. Vivaldi offered viola lesson to these orphans. Also, he taught girls who customarily did not receive an education at all. While working at the Pietà, he was in charge of composing and conducting instrumental works, and he was featured as a solo violinist as well. At that time, he composed some of his major works. He produced compositions for the Pietà orchestra and for the individual performers. Soon after, these orphans began to receive attention in society as well as abroad for their musical performances. Vivaldi wrote cantatas, concertos, and sacred vocal music for them. In 1704, as a violin instructor, his another duty was added, and this new position was required for him to compose many works. For feast days, he had to compose an oratorio or concerto, and he taught these orphans music theory and how to play scores. In 1705, the first collection of his works was published for two violins and basso continuo. In 1709, his second collection for violin and basso continuo was published.

¹ As an Austrian music editor and author, he (July 1910-January 1994) did a lot of research on Baroque composers, especially, Johann Sebastian Bach.

² As one of the most influential composers Venice (August 1626-May 1690), he was mainly well known as an instrumental sonata composer.

³ Heller, *Antonio Vivaldi*, 52.

Progression of Vivaldi's Opera

In early 18th century Venice, opera was the main entertainment that everyone enjoyed, and Vivaldi's work was very popular. Numerous theaters in the cities were competing for the public's attention. Vivaldi's first opera, "Ottone in villa" (RV 729) was premiered at the Garzerie Theater in Vicenza in 1713⁴. The following year, Vivaldi became the impresario of the Teatro Sant'Angelo in Venice, where his opera "Orlando finto pazzo"(RV 727) was performed.

In the late season, Vivaldi focused on composing all of his operas including "Arsilda regina di Ponto"(RV 700), but the state censor blocked the performance because of the inappropriateness of the text. The main character, Arsilda, falls in love with another woman, Lisea, who is pretending to be a man. Vivaldi convinced the censor to accept the opera the following year, and it was a resounding success. At this period, the Pietà commissioned several liturgical works. He composed two oratorios: "Moyses Deus Pharaonis"(RV 643) and "Juditha triumphans"(RV 644). "Juditha triumphans", composed in 1716, celebrates the victory of the Republic of Venice against the Turks and the recall of the island of Corfù. All eleven singing parts were performed by girls of the Pietà; both female and male roles.

Many of the arias include parts for solo instruments—recorders, oboes, clarinets, violas d'amore, and mandolins—that showcased the range of talents of the girls who played them. Also, in 1716, Vivaldi composed and produced two more operas, "L'incoronazione di Dario"(RV 719) and "La costanza trionfante degli amori e degli odi"(RV 706). The latter was so popular that the theaters decided to present it two years later, re-edited and retitled "Artabano re dei Parti" (RV 701). It was also performed in Prague in 1732. In the following years, Vivaldi wrote several operas that were performed all over Italy. His operatic style caused a trouble with more

⁴ Grove, *The New Grove Dictionary of Music and Musicians*, 820.

conservative musicians, like Benedetto Marcello, an official and amateur musician who wrote a pamphlet criticizing Vivaldi and his operas⁵. The pamphlet “Il teatro alla moda” attacks Vivaldi without mentioning him directly. The Marcello family claimed ownership of the Teatro Sant'Angelo, and a long legal battle had been fought with the management for its restitution, without success. In a letter written by Vivaldi to his patron Marchese Bentivoglio in 1737, he makes reference to "94 operas" that he composed. Today only 50 operas by Vivaldi have been discovered, and other documentation of the remaining operas cannot be found.

Although Vivaldi may have exaggerated the number of works he composed in his dual role of composer and impresario it is reasonable that he may either have written or have been responsible for the production of as many as 94 operas during a career spanning 25 years⁶. While Vivaldi certainly composed many operas in his time, he never reached the distinction of contemporaries such as Alessandro Scarlatti, Johann Adolph Hasse, Leonardo Leo, and Baldassare Galuppi, as evidenced by his inability to keep a production running for any extended period of time in any major opera house. His most successful operas were “La costanza trionfante” and “Farnace” which garnered six revivals each⁷.

Last Decade

In his late period, Vivaldi had financial difficulties because his compositions were no longer famous. For this reason Vivaldi wrote to his patron in Ferrara describing his plight. Afterwards he travelled to Amsterdam, his publisher’s city, where he had been invited to direct theatrical performances. At that time Vivaldi conducted a festival program in 1738 of an opera and a cantata written by other composers. In the same year there were two performances of Vivaldi’s operas in Venice. However, as time passed, his compositions were regarded as an old-fashioned. In 1740, Vivaldi took his leave of the Ospedale and sold a series of concertos to solve his financials problems. Vivaldi died in Vienna in 1741.

⁵ Talbot, *Vivaldi*, 59

⁶ Heller, *Antonio Vivaldi: The Red Priest of Venice*, 97

⁷ *ibid.*, 114

CHAPTER 2- Background of Choral Music in Baroque Era

Baroque Music (1600 – 1750)

Generally, music scholars define the Baroque era from 1600 to 1750 and usually divide it into three eras: early (1600-1650), middle (1650-1700), and late (1700-1750). Baroque music inherited Catholic Church music style that was founded by Palestrina, Lasso, and Victoria⁸. On the other hand, this era music had totally different music styles from the classical renaissance regarding brilliant techniques, palatialness, balance and form as important for about 50 years from the late 16th century to middle 18th century⁹. By interpreting from the text, musical connotation was considered musical meanings with interpretation. Dramatic expression was emphasized through the text. Choral music was performed in many palaces of Europe and developed and driven to develop secular music.

The Features of Baroque Music

In this era, highly decorative music was developed. Rich counterpoint and highly ornate melodic lines dominated compositions. As a constructive device, the thoroughbass was used to indicate the harmony implied by two outer voices¹⁰. By 1722, a more complex set of considerations ruled the practice of composers than the counterpoint of the outer parts and its chordal filling¹¹. Counterpoint through the use of functional chords was one of the features of Baroque choral music. Moreover, contrasts of volume, texture, and faster harmonic rhythm in the music were emphasized. Different from Medieval and Renaissance eras, the Baroque era

⁸ Choi, *Choral Literature*, 15

⁹ Grout. *A history of Western Music*, 268

¹⁰ Choi, *Choral Literature*, 17

¹¹ *ibid.*, 18

considered vocal and instrument color as important. Secular compositions increased dramatically and were performed as widely as those of liturgical musical styles. Imitative polyphony was an important factor of composing and performing music.

Baroque Choral Music

Stylistic classification

According to the different stylistic characteristics of Baroque music, choral music can be divided into two styles 'Stile antico' and 'Stile moderno.' 'Stile antico' had polyphonic style, however 'Stile moderno' had homophonic style and developed in three different genres: church music, court music and general music.

Single movement choral works

Single movement choral works include three prevalent things: motet, anthem and chorale. The Baroque motet often included the use of instruments, whereas the motet in the Renaissance period was performed a cappella. The anthem was in monody form and had a unique melody and characteristics of recitative as well as aria. In the 17th century, the German full anthem was composed polyphonically. In chorale style, the use of unison was prevalent in the Renaissance, however, the style of block-chord harmonizations in the Baroque era was convention. In addition, the music was organized strophically like today's current hymn structure. In the 18th century, the chorale was included in a hymnbook, and the custom of congregation singing was practiced in many public places. Johann Sebastian Bach (1685-1750) often used fermatas in his music to notate the end. Moreover, most chorale melodies came from songs or instrumental music by German composers in the Baroque era.

Multi-movement choral works

Multi-movement choral works include the mass, cantata, oratorio, and passion. The Baroque mass was accompanied by instruments and has more dramatic characteristics than Renaissance mass settings. The cantata was developed in the Baroque era, and it was usually derived in the form of opera in the 17th century. Many opera composers composed cantatas, however, little of this music exists today. In the early Baroque era, cantatas were composed as a form of monody that had strophic variation or contrasting to each part in music. In the late Baroque era, cantatas included recitative and aria, accompanied by basso continuo, and also featured duet, solo and chorus. Sacred cantatas consisted of two or three solo parts, and chorus. Each movement in this cantata form was organized diversely. Representative composers who wrote sacred cantatas were Johann Philip Krieger (1649-1725), Adam Kreiger (1634-1666), Johann Kuhnau (1660-1722), and Johann Sebastian Bach.

CHAPTER 3- Theoretical Analysis

Vivaldi composed three settings of the Gloria text: RV 588, 589 and 590 while he worked in Pietà. Only RV 588 and 589 were discovered, and RV 590 was lost. RV 589 is performed most frequently as of today, and RV 588 was composed when he worked at the Pietà. Meanwhile, the date of two compositions is still being debated between scholars. Based on the second section of the ordinary of the mass, *Gloria* was composed for services in church over time. However, many music scholars argue that the performance time of 30 minutes is not designed for a mass or service in church. This is because Vivaldi considered musical effects more important than religious viewpoint¹². Many music scholars assume that Vivaldi expressed his religious feeling through text of music numerous times.

This work was rarely performed while Vivaldi was alive, however, this work was re-discovered by Italian composer Alfredo Casella (1883-1947). While Casella researched handwritten manuscripts of Vivaldi, he discovered the score ‘*Gloria*’ by chance. After re-organizing the music, he performed and conducted it in Vivaldi festival held in Sienna in September 1939. ‘*Gloria*’ consists of twelve movements.

¹² Pysh, “The Other Vivaldi Gloria: Discovering a Lesser-Known,” 30.

Characteristics of Whole Movements

In *Gloria*, there are a variety of contrasting musical elements—Tonality, tempo, and style—between each movement. Comparisons of each movement are listed.

Movement	Tonality	Tempo	Style
1	D Major	Allegro	Homophony
2	B minor	Andante	Polyphony Partially, homophony comes out.
3	G Major	Allegro	Polyphony
4	E minor	Adagio	Homophony
5	E minor	Allegro	Polyphony
6	C Major	Largo	Both homophony and polyphony are used.
7	F Major	Allegro	Polyphony
8	D minor	Adagio	Homophony/Antiphonal
9	A minor	Adagio	Homophony
10	B minor	Allegro	Polyphony
11	D Major	Allegro	Homophony
12	D Major	Allegro	Polyphony

<Table 3.1: Comparison of each movement>

In each movement, major and minor keys alternate. From the 8th to the 10th movement, minor is continued, but in different minor (Table 3.1). The 11th and 12th movement keep same key.

In a case of tempo, fast tempos (Allegro) are followed by slow tempo (Andante/Adagio/Largo). Also, in terms of style, homophony and polyphony alternate according to the spirit of each movement.

In each movement, the melodic progression is based on imitation of thematic materials. Mainly, instruments double the melodies of each choral part. Harmonically, dominant and secondary dominant chords are used throughout. Rhythmically, sequential, imitative, and repetitive rhythmic patterns occupy movements. Lastly, all movements are in binary form.

No.1 Gloria in excelsis Deo

Key	D Major
Time Signature	4/4
Tempo	Allegro
Orchestration	Oboe, Trumpet, Strings (Violin 1, 2, Viola, Cello, and Bass), and Organ

<Table 4.1: The musical information of the 1st movement>

Text

Gloria in excelsis Deo

Glory to God in the highest

Features

D Major is a brilliant and majestic key. The first movement ‘Gloria in excelsis deo’ begins with a fanfare. Expansion of tonic and dominant chords are frequently used. For example, in the introduction measures 1 to 8, the tonic chord is used. Based on the same chord, woodwind instruments (oboe and clarinet) and two violins imitate each other through same melody. Due to the unique timbre that each instrument has, these same melodies sounds unique.

Vivaldi uses text painting on “Glory to God in the highest.” Through the dominant chord, he imparts the meaning that God is dominant. Through dotted rhythm, Vivaldi conveys a joyful and lively. Also, the phrase that consists of half notes (from measure 21 to 24) is somewhat long when comparing it with other phrases, as if it is symbolic of the long distance between God and his people. The significant difference of dynamics between ‘f’ and ‘p’ causes tension and interest

This example is the soprano part from measure 40 to 43. The rhythm on soprano part is consisted of half and whole notes. On the other hand, the instrumental rhythms consist of eighth notes. By subdividing half and whole notes into eighth notes choir members will help to learn accurate pitches.

No. 2 Et in terra pax hominibus

Key	B minor
Time Signature	3/4
Tempo	Andante
Orchestration	Strings (Violin I, II, Viola, Cello, and Bass), Organ

<Table 5.1: The musical information of the 2nd movement>

Text

Et in terra pax hominibus bonae voluntatis Peace on earth to men of good will

Features

The role of each instrument is clearly divided in this piece. Mainly, two violins imitate each other in conversation. In the structure, violas play consistently eighth rhythm and both cello and bass play root tones in the role of basso continuo. After the theme or melodic phrase of violin I, violin II imitates the theme exactly or follows violin I by making similar form. The main theme comes from the tenor and bass voices. The phrase consists of 5 measures with the chordal progression i, iv, Ne.6, V and i. At the word ‘pax’ that means peace, many audiences may expect to hear consonant perfect harmony. But instead, the augmented second causes dissonance and is soon resolved to a major third.

The image shows a musical score for the 2nd movement 'Et in terra pax hominibus'. It consists of two staves: a treble clef staff (top) and a bass clef staff (bottom). The key signature is two sharps (F# and C#), and the time signature is 3/4. The score begins with a measure of rest in the treble staff, followed by a series of notes corresponding to the lyrics 'Et in terra pax hominibus'. The bass staff provides a harmonic accompaniment, with a long dotted half note in the first measure of the vocal line. The lyrics are written below the notes in both staves.

<Figure 3.1: the score of 2nd movement 'Et in terra pax hominibus'>

From measure 9 to 16, the two violin parts dialogue with each other, and violin II imitates the same rhythmic pattern from violin I but with different harmonization. Each choral part enters with a stretto effect and imitates each preceding voice. For example, the tenor phrase at measure 16 is imitated by soprano at measure 22. The soprano phrase at measure 19 is imitated by tenors at measure 25. The Alto phrase at measure 18 is imitated by bass at measure 24, and the bass phrase at measure 21 is imitated by alto at measure 27. In measures 17 to 28, the phrase played by violin I is presented in minor and violin II responds in major. Interestingly, violin 2 leads violin I from measures 40 to 54. After that, long phrases consisting of dotted half notes in the choir and 16th notes in the two violins build tension to the end, but the tenors interject with main theme. A short stretto section follows at measure 77 and there is a re-appearance of the long legato phrase lead to the end.

No.3 Laudamus te

Key	G Major
Time Signature	2/4
Tempo	Allegro
Orchestration	Strings (Violin I, II, Viola, Cello, and Bass), Organ

<Table 6.1: The musical information of the 3rd movement>

Text

Laudamus te	We praise Thee
Benedicimus te	We bless Thee
Adoramus te	We adore Thee
Glorificamus te	We glorify Thee

Features

Dynamics, tempo, and tonality are in distinct contrast with the previous movement. Laudamus te is a duet for two sopranos singing imitative passages that overlap in parallel thirds. String accompaniments are highly energetic with their melismatic passages. Vivaldi composes equally for each soprano equally, leaving neither to sing solo for a long period of time. Also, in measure 55, while the two sopranos imitate each other in stretto, dissonance is created by suspensions which resolve soon after.

Form

* Simple binary form: A (from beginning to measure 61), B (from measure 62 to 108), and coda (from measure 109 to the end)

In this movement, the motivic theme is somewhat short.



<Figure 4.1: Motive of the 3rd movement 'Laudamus te' (mm.1-2)>

The answer to the opening theme is the progression of subdivided rhythm below.



<Figure 5.1: the 3rd movement 'Laudamus te'>

Before the soloists enter, measure 12, the phrase chromatically descends with the characteristic of minor. Two sopranos imitate each other with strings accompanying them an octave lower. After imitation, two sopranos progress melodic doubling in parallel. From measure 36, the tonality modulates into D Major, and the main thematic material played by violin I. From measure 47, melismatic elements are present, and dissonant sounds are created through the use of suspensions. On section B, from measure 62, the tonality shifts into E minor. In measure 70, the tonality modulates into F Major, and soon after, the tonality modulates into C Major. The two sopranos at this point sing in 3rds. From measure 94, there is a return of the phrases highlighting

the dissonances and resolutions. In the coda, the melody is similar with the melody of the introduction.

No.4 Gratias agimus tibi

Key	G Major
Time Signature	2/4
Tempo	Allegro
Orchestration	Strings (Violin I, II, Viola, Cello, and Bass), Organ

<Table 7.1: The musical information of the 4th movement>

Text

Gratias agimus tibi

Thanks we give to thee

Features

This movement consists of only 6 measures, and it is homophonic. Half notes and quarter notes are the only rhythmic patterns, and the first phrase of three measures pairs up the other phrase from measure 4 to 6. Instruments double the choir homophonically as well. It concludes with a dominant chord which prepares the listener for next movement.

Rehearsal Techniques

Solfege is a great tool for learning pitches on this movement because there are no modulations in this movement. For this reason, the choir can lock the pitches in a short amount of time. Although at first glance it might seem easy to sing, the crossing of half steps and whole steps alternately can cause tuning issues. The appearance of a whole step in measure form is a surprise.

No. 5 Propter magnam Gloriam

Key	E minor
Time Signature	2/2
Tempo	Allegro
Orchestration	Strings (Violin I, II, Viola, Cello, and Bass), Organ

<Table 8.1: The musical information of the 5th movement>

text

Propter magnam gloriam

Because of great glory

Features

The most important characteristic of the movement is the prevalent use of melisma. In each melisma, two elements are combined.



<Figure 6.1 – Melisma of the 5th movement ‘Propter magnam Gloria’>

There are repetitions of ascending and descending scales in one melisma. Also, two different scales combined in one melisma. For instance natural E minor scale and melodic E minor scale are combined in the above example. However, alto at measure 2 sings only an E minor harmonic scale in melisma. At measure 5, the soprano melisma modulates from E minor to A minor. In the case of tenor and bass, from measure 6, the melisma modulates from A minor to D Major. Moreover, tenor and bass move in parallel motion. The soprano at measure 8 modulates from D Major to B minor again. From measure 12, with chromatically descending passages, cadences to E minor. At the cadence, the movement concludes with a suspension and a *Picardi* third. Overall

the tenor imitates the soprano, and the bass imitates the alto but overall the bass plays a role in the countersubject depending on the main melody present. Instruments double the melody of various voices: violin II imitates soprano, violin I imitates alto, viola imitates tenor, and the bass imitates bass.

Form

Simple binary form: A (from beginning to measure 7) B (from measure 8 to the end)

Rehearsal techniques

Training the choir to sing melismas well can be very challenging. However, there are principal to consider when singing melismas. First of all, melismas are built on specific scales. As mentioned above, the first soprano melisma is built on an E minor scale. From the pitch 'E' to the higher pitch 'F#' and 'G,' recognizing these pitches is necessary for choir. Practicing from the segment of melisma then the entire melisma will be helpful. Moreover, singing in slow tempo is highly recommended. Singing staccato and legato alternatively will also assist in executing exact pitches.

No.6 Domine Deus

Key	C Major
Time Signature	12/8
Tempo	Largo
Orchestration	Violin or Oboe solo, and Organ.

<Table 9.1: The musical information of the 6th movement>

Text

Domine Deus.

Lord, God.

Rex Caelestis, Deus.

King of heaven, God.

Pater Deus. Pater omnipotent

Father. God. Father almighty.

Features

This movement is the first movement for solo voice. With accompaniment of oboe or violin, the soprano has an opportunity to perform ornamentation. The basso continuo characterizes an octave pattern. In addition, dotted rhythm (Figure 6.1) foreshadows the main rhythmic pattern in the seventh movement, ‘Domine Fili Unigenite.’



<Figure 7.1 – Main rhythm of the 6th movement ‘Domine Deus’>

Form

A(mm.1-22)-B(mm.23-36)-Coda(mm.37-the end)

Soprano is a countersubject for a violin, also it imitates the melody. Slow Melisma adds tranquility and pastoral sound. It is unique that bass of the cello acts as a foundation, also giving and receiving melodies between soprano and violin.

Rehearsal Considerations

Maintaining the balance between instruments and soprano solo is important. It is like creating a transition point while both are giving and receiving melodies

No.7 Domine Fili Unigenite

Key	C Major
Time Signature	12/8
Tempo	Largo
Orchestration	Violin or Oboe solo, and Organ.

<Table 10.1: The musical information of the 7th movement>

Text

Domine Fili Unigenite, Jesu Christe O Lord, the only-begotten Son, Jesus Christ

Features

The most dominant characteristic of this movement is the dotted rhythm pattern present in the entire piece. Cello and bass descend diatonically and chromatically. After the initial entrance of the bass part in the choir, the cello and bass double the bass melody. In the case of upper string instruments, the rhythm is modified based on dotted rhythmic pattern. At the beginning, violin II consists of legato of quarter note in descant. Sequence is also prevalent in the movement. From measure 9 to 17, where alto and bass sing together, the viola doubles the alto melody, and the two violins are the descant. From measure 18 to 35, two violins double the

treble parts. Interestingly, most people may assume that violin I will double the soprano part and violin II will double the alto part. However, violin II takes soprano melody, and violin I takes alto melody from the measure 26. Viola imitates the rhythmic patterns played by the violin II part from measure 19. After that, strings play homorhythmically, emphasizing dotted rhythm patterns. From measure 54, violin II and viola resume the descant. Here, violin II imitates the rhythm that violin I plays and viola imitates the rhythm that violin II plays. From measure 59, the viola doubles the tenor line. At the measure 62, the viola still supports the tenor line but the rhythmic patterns are expanded.

Form

A(mm.1-36), A'(mm.37-52), A''(mm.53-69), B(mm.70-the end)

No. 8 Domine Deus, Agnus Dei

Key	D minor
Time Signature	4/4
Tempo	Adagio
Orchestration	Strings (Violin 1, 2, Viola, Cello, and Bass), Organ.

<Table 11.1: The musical information of the 8th movement>

Text

<p>Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata, mundi Miserere nobis.</p>	<p>Lord God, Lamb of God, Son of Father. Who takes away sins of the world. Have mercy on us.</p>
--	---

Features

Most significant characteristic of this movement is that the alto solo contrasts with chorus. As a form of responsory, the chorus responds homophonically to the alto solo, and often completes the text. The chorus flows statically based on the changes of chords. Overall, instruments and alto solo perform a descending melody. The alto part is predominantly minor, the chorus is Major. Through the chorus, the text “Qui tollis Peccata” “who takes away sins” is emphasized. As a leader who prays for the sins of his people, the soloist calls upon God and asks him for mercy.

Form

A(mm.1-24), B(mm.25-the end)

It is created in a way of receiving and giving between alto's solo and the choir. When alto solo sings "Jesus", then the choir will follow with the line of "who take away sin", meaning of Jesus who is our savior. The minor note of the alto solo is strong, but the choirs' will be the major note. Decreasing melody of the base gives gloomy feeling as well as desperate.

Rehearsal Considerations

The sections where the instruments and choir enter after the alto solo must have good timing and be carefully approached.

No. 9 Qui tollis peccata mundi

Key	E minor
Time Signature	4/4
Tempo	Adagio
Orchestration	Strings (Violin 1, 2, Viola, Cello, and Bass), Organ.

<Table 12.1: The musical information of the 9th movement>

Text

Qui tollis peccata mundi

Who take away sins of world

Suscipe deprecationem nostram

Receive our supplication

Features

This movement is composed homophonically. String instruments each double a choral part. Violin 1 doubles the alto, violin II doubles soprano melody, viola doubles tenor melody, and cello and bass double bass melody. The time signature changes to 3/2, soprano. At the final cadence, inverted chords, suspensions, and secondary dominant chords complete the movement.

Form

A(mm.1-7), B(mm.8-the end)

According to the change of the time signature, it can be divided into two ways.

No. 10 Qui sedes ad dexteram

Key	B minor
Time Signature	3/8
Tempo	Allegro
Orchestration	Strings (Violin 1, 2, Viola, Cello, and Bass), Organ.

<Table 13.1: The musical information of the 10th movement>

Text

Qui sedes ad dexteram Patris,

Who sit at right hand of father

Miserere nobis

Have mercy on us.

Features

This movement features alto solo in triple meter. The tempo is and it features allegro, string instruments with melismatic passages. Repetitive rhythmic patterns are prevalent on string instruments, and this rhythmic pattern is the primary thematic structure.



<Figure 8.1 – Main rhythm of 10th movement ‘Qui sedes ad dexteram’>

The introduction and ending is much longer than other movements. Also, this movement borrows elements from the second movement. Both movements are in same key, B minor, and share similar thematic materials. However, the second movement is $\frac{3}{4}$ in Andante, slower tempo than the following movement. Sequence and descending scales are used throughout this movement.

Form

A(mm.1-91), B(mm.92-the end)

No. 11 Quoniam tu solus Sanctus

Key	D Major
Time Signature	4/4
Tempo	Allegro
Orchestration	Oboe, Trumpet, Strings (Violin 1, 2, Viola, Cello, and Bass), Organ.

<Table 14.1: The musical information of the 11th movement>

Text

Quoniam tu solus sanctus,	For thou alone are holy.
Tu solus Dominus,	Thou alone are Lord.
Tu solus altissimus, Jesu Christe	Thou alone most high, Jesu Christ.

Features

This movement is very similar to the first. It is in the same key and contains similar melodic material, but this movement presents different texts, and the length is shorter.

Form

A(mm.1-16), B(mm.17)

No.12 Cum Sancto Spiritu

Key	D Major
Time Signature	4/2
Tempo	Allegro
Orchestration	Oboe, Trumpet, Strings (Violin 1, 2, Viola, Cello, and Bass), Organ.

<Table 15.1: The musical information of the 12th movement>

Text

Cum Sancto spiritu
in Gloria Dei, Patris, Amen

With holy spirit
In Glory of God Father, Amen.

Features

Tonality returns back the original key of the work, D Major in this movement. The last movement uses fugal form. The bass part presents the subject, and Soprano presents the countersubject. At measure 6 the alto enters a 5th above and presents the subject. Also, tenor sings the countersubject double 5th. The string instruments mainly support the chorus, however, the oboe and trumpet imitate the subject and countersubject.

Form

A(mm.1-53), B(mm.54-71), Coda (mm.72-the end)

Bibliography

- Abrahams, Frank. Armstrong, Anton.E. Flummerfelt, Joseph. Morton, Graeme. Noble, Westor H. *Teaching Music through Performance in Choir*. Vol.1. Chicago: GIA Publication Inc.,2005.
- Kolneder, Walter. *Antonio Vivaldi; his life and work*. Berkely and Los Angeles: University of California Press, 1970.
- Heller, Karl. *Antonio Vivaldi; The red Priest of Venice*. Oregon: Amadeus Press, 1997.
- Pincherle, Marc. *Vivaldi Genius of the Baroque*. New York: W.W. Norton and Company Inc., 1957.
- Grout, Donald Jay. Palisca, Claude. *A history of Western Music*. The fifth ed.,W.W. Norton and Company Inc.,1996.
- Stolba, K. Marie. *The development of Western Music A History*. Madison, Wisconsin, Dubuque, Iowa: WCB Brown and Benchmark, 1994.
- Huncha, Choi. *The Choral Literature*. Seoul, Korea: The Chorus Center, 2003.
- Talbot, Michael. *Vivaldi*. London: J.M. Dent and Sons Ltd., 1978.
- Pysh, Gregory. P. 'The Other Vivaldi Gloria: Discovering a Lesser-Known' *Choral Journal*: April 2011, Vol. 51 Issue 9, p30-44, 15p.
- Kolneder, Walter. *Performance Practices in Vivaldi*. Winterthur: Amadeus, 1979.
- Grove, George, and Stanley Sadie. *The New Grove Dictionary of Music and Musicians*. 2nd ed. Vol. 26. p817-843, London: Macmillan, 2000.
- Kennedy, Michael, and Joyce Bourne. Kennedy. *The Oxford Dictionary of Music*. 2nd ed. p928-929, Oxford: Oxford UP, 1994.
- Thompson, Oscar. *International Cyclopedia Music and Musicians*. Estados Unidos: Dodd Mead, p2383, 1985.
- Slonimsky, Nicolas. *Baker's Biographical Dictionary of Musicians*. Vol. 6. New York: Schirmer, p3795-3796, 2000.