

# Gloria in D-major

for mixed chorus (SATB with optional baritone) and Piano reduction

## I. Gloria

Antonio Vivaldi\*  
(1678-1731)

**Allegro**

The piano reduction is written for grand staves (treble and bass clef) in D major (two sharps) and common time (C). The tempo is marked 'Allegro'. The first system begins with a forte (f) dynamic. The piece features a variety of textures, including single-note lines, chords, and complex sixteenth-note passages. The bass line often provides a steady rhythmic foundation with eighth or sixteenth notes, while the treble part contains more melodic and harmonic complexity. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

\*Adapted for changing voice choirs by Drew Collins

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16

Measures 16-18 of a musical score in D major. The score features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal parts enter in measure 16 with a forte (*f*) dynamic, singing "Glo - ri - a, glo - ri - a,". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a walking bass line in the left hand. Measure 18 concludes with a final flourish in the right hand.

19

Measures 19-22 of the musical score. The vocal parts continue their melody, singing "glo - ri - a, glo - ri - a in ex - cel -". The piano accompaniment maintains its rhythmic pattern, with the right hand featuring more complex chordal textures and the left hand providing a solid harmonic foundation. The piece concludes in measure 22 with sustained chords in the vocal parts and a final piano accompaniment figure.

23

sis De - o, in ex - cel - sis De - o.

sis De - o, in ex - cel - sis De - o.

sis De - o, in ex - cel - sis De - o.

sis De - o, in ex - cel - sis De - o.

28

Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a in

Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a in

Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a in

Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a in

33

ex - cel - sis De - o.

ex - cel - sis De - o.

ex - cel - sis De - o.

ex - cel - sis De - o.

ex - cel - sis De - o.

37

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

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

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

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

Glo - ri - a, glo - ri - a in ex -

41

cel -

cel -

cel -

cel -

45

sis De - o.

sis De - o.

sis De - o.

sis De - o.

49

Measures 49-52 of a musical score in D major. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. The lyrics are "Glo - ri - a in ex - cel - sis, glo - ri - a in ex -". The piano part features a rhythmic pattern of eighth and sixteenth notes, with a section marked *sempre molto f* starting in measure 51.

*f* Glo - ri - a in ex - cel - sis, glo - ri - a in ex -  
*f* Glo - ri - a in ex - cel - sis, glo - ri - a in ex -  
*f* Glo - ri - a in ex - cel - sis, glo - ri - a in ex -  
*f* Glo - ri - a in ex - cel - sis, glo - ri - a in ex -  
*sempre molto f*

53

Measures 53-56 of a musical score in D major. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. The lyrics are "cel - sis De - o. Glo - ri - a in ex -". The piano part continues with a rhythmic pattern of eighth and sixteenth notes, with a section marked *sempre molto f* starting in measure 53.

cel - sis De - o. Glo - ri - a in ex -  
cel - sis De - o. Glo - ri - a in ex -  
cel - sis De - o. Glo - ri - a in ex -  
cel - sis De - o. Glo - ri - a in ex -  
*sempre molto f*



65

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

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

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

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

The piano accompaniment features a continuous eighth-note arpeggiated pattern in the right hand and a steady eighth-note bass line in the left hand.

69

De - o.

De - o.

De - o.

De - o.

*rit.*

The piano accompaniment continues with the arpeggiated pattern in the right hand and the eighth-note bass line in the left hand, ending with a ritardando.