

## Notes from the Editor

“Domine Deus, Agnus Dei” was originally a soprano solo in Vivaldi’s Gloria RV 588 *per soli, cora, tromba, due oboi, due violin, viola e basso*. This solo leads into music that asks for mercy and for our prayers to be received. In this setting, isolated as a single choral work for young voices, the piece is simply rejoicing in praise. The range is excellent for young voices and is a nice introduction to Vivaldi for young singers. They can feel the dance-like quality appropriate to the period which makes the music come alive.

This solo movement is quite singable by young choristers because in the original performances, the solos were taken by leading members of the choir who joined the chorus after singing the solo movements. It is also interesting to note that solos in the work have a rather limited range. This was typical of the solos that Vivaldi wrote for the Chorus of the *Pio Ospedale della Pieta*, the *Venetian institution* with which Vivaldi was associated for much of his life.

In order to keep the work as close to what was in the original score, no dynamic markings have been added. The suggested dynamic is to begin at a mezzo-forte and keep the entire piece generally in that range with natural rise and fall in dynamics, but without extreme changes.

Most Baroque scores were very limited in their use of slurs and ornaments because many Baroque composers were present and involved in performances of their compositions. The composers also expected the performers of the time to know the stylistic practices. Slurs have been added to this edition to note the carrying of one syllable over multiple notes as is done in modern notational practice. These slurs *Do Not* indicate legato singing. The melismatic passages should have a bounce and a dance-like feeling in order to create stylistic integrity.

The metronome marking has been added in this edition. Although the metronome number might not seem *allegro*, one must consider the division of that beat is often sixteenth notes. The effect is certainly *allegro* and this tempo works well with a chorus. However, it is only intended as a general guideline, not a strict instruction.

The original orchestration of this movement is for solo oboe and continuo. The keyboard reduction includes the oboe solo, and the piece works well with keyboard reduction alone. The oboe solo with an alternate continuo for keyboard and cello/bass/bassoon is available separately from the publisher (30/1890R).

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## Translation

Domine Deus, agnus Dei Filius Patris  
*Lord God, Lamb of God, Son of the Father*

## Pronunciation/IPA guide

Domine Deus agnus Dei Filius Patris  
*domine deus agnus dei filius patris*

# Domine Deus, Agnus Dei

Unison with piano

Traditional

Antonio Vivaldi  
*Edited by Janet Galván*

*Allegro* ♩ = 76

5

9 *tr*

13

\*Optional oboe and continuo accompaniment are available separately from the publisher (30/1890R).

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17

Do - mi - ne De - us, a - gnus

21

De - i, Fi - li - us Pa - tris, a - gnus

25

De - i, Fi - li - us Pa - tris, a - gnus

29

De - i, Fi - li - us Pa - tris.

33

37

41

Do - mi - ne De - us, a - gnus — De - i, Fi - li - us

45

Pa - tris, Do - mi - ne — De - us,

49

a - gnus De - i, Fi - li - us Pa -

*cresc.*

53

57

- tris, Fi - li - us

61

Pa