

Domine Fili Unigenite

The following article about the song “Domine Fili Unigenite” was extracted from these websites. For more information, please read the articles:

<http://www.classical.net/>

[http://en.wikipedia.org/wiki/Gloria_\(Vivaldi\)](http://en.wikipedia.org/wiki/Gloria_(Vivaldi))

<http://catholicforum.com/forums/showthread.php?p=236668>

http://en.wikipedia.org/wiki/Antonio_Vivaldi

<http://ncane.com/58f>

<http://classicalmusicforums.com/showthread.php?s=8aad0644d560dc2b4323682fa67eb60d&t=167>

“Vivaldi.” Encarta Encyclopedia. CD-ROM. Seattle: Microsoft, 2001.

Book: “Vivaldi” (The Master Musician Series), Michael Talbot, J.M.Dent & Sons LTD, 1978.

Domine Fili Unigenite is the 7th of 12 movements in Antonio Vivaldi’s “Gloria.” Section I. has 3 brief articles about this movement. Section II. consists of 4 articles about the Gloria. Section III. has 2 articles about the composer, Vivaldi. This is followed by audio/video links, a discography, and lyrics.

I. Domine Fili Unigenite

Domine Fili Unigenite

Domine Fili Unigenite is found in Vivaldi's GLORIA, his most famous choral work. GLORIA is set for eight choruses, arias for a soprano and alto and a duet for two sopranos. It also includes instrumental parts for oboe, trumpet, strings and continuo. The very energetic seventh movement of the work is set to the words Domine Fili unigenite, Jesu Christe (Lord, only begotten Son, Jesus Christ).

Domine Fili Unigenite

The joyful F major Domine Fili Unigenite chorus [is performed] in what Vivaldi and his contemporaries would have regarded as the 'French style'. It is dominated by the dotted rhythms characteristic of a French overture.

Domine Fili Unigenite

Domine Fili unigenite, Jesu Christe O Lord, the only-begotten Son, Jesus Christ. As if to emphasize his humanity, Vivaldi gives Jesus Christ, Son of God far less deferential treatment with the relentless dotted rhythms of this chorus in F major. Vivaldi achieves textural variety by contrasting pairs of voices with four part vocal harmony.

II. Gloria

Gloria

Of the *Gloria*, Pearlman writes in his liner notes: “When the modern-day Vivaldi revival began early in the last century, attention focused mainly on the composer’s concertos, these being particularly interesting to scholars and musicians because of their influence on Bach. But in the late 1920s, the picture of Vivaldi changed, when a large collection of his vocal music was discovered in Turin. Suddenly, he was much more than a composer of violin concertos. The *Gloria* recorded here, discovered in that Turin collection, received its twentieth-century premiere in 1930 and has remained the most popular of all Vivaldi’s vocal works ever since.”

Antonio Vivaldi spent the greater part of his professional life teaching at the Ospedale della Pietà in Venice, an institution for orphaned and homeless girls, famous for its high level of musical training. As maestro di coro, Vivaldi not only supervised the girls’ musical education but also composed new religious music for the Pietà. This is the second of the two settings by Vivaldi of the *Gloria* section of the mass that have come down to us. The fact that the work calls for only three soloists—and that all three are women—suggests that the music could well have been written for the girls at the Pietà.

Gloria

Antonio Lucio Vivaldi composed this Gloria in Venice, probably in 1715, for the choir of the Ospedale della Pietà, an orphanage for girls (or more probably a home, generously endowed by the girls’ “anonymous” fathers, for the illegitimate daughters of Venetian noblemen and their mistresses). The Ospedale prided itself on the quality of its musical education and the excellence of its choir and orchestra. Vivaldi, a priest, music teacher and virtuoso violinist, composed many sacred works for the Ospedale, where he spent most of his career, as well as hundreds of instrumental concertos to be played by the girls’ orchestra. This, his most famous choral piece, presents the traditional Gloria from the Latin Mass in twelve varied cantata-like sections.

The wonderfully sunny nature of the Gloria, with its distinctive melodies and rhythms, is characteristic of all of Vivaldi’s music, giving it an immediate and universal appeal. The opening movement is a joyous chorus, with trumpet and oboe obligato. The extensive orchestral

introduction establishes two simple motives, one of octave leaps, the other a quicker, quaver - semiquaver figure, that function as the ritornello. The choir enters in chorale-like fashion, syllabically declaiming the text in regular rhythms, contrasting with the orchestral ritornello, which contains most of the melodic interest of the movement.

Gloria

[Antonio Vivaldi](#) wrote several settings of the [Gloria](#). RV 589 is the most familiar and popular piece of sacred music by Vivaldi; however, he was known to have written at least three Gloria settings. Only two survive (RV 588 and RV 589) whilst the other (RV 590) is presumably lost and is only mentioned in the Kreuzherren catalogue.

The lesser known of the two surviving Glorias, RV 588 was composed most likely during Vivaldi's employment at the [Pio Ospedale della Pietà](#), known for their advanced choral ensemble. The first movement is interwoven with the last aria of RV 639, as explained above. The date of composition between this Gloria and RV 589 is still disputed, but both show compositional inspiration from each other.

RV 588 borrows extensively from a two-cori (double orchestra) setting of the same text by [Giovanni Maria Ruggieri](#) (which will be called by its RV cataloguing number of RV. Anh. 23). Many movements show inspiration from this composition, and two movements ("Qui Tollis" and "Cum Sancto Spiritu") are plagiarised from the original Ruggieri setting (although "Qui Tollis" completely omits the second cori, and "Cum Sancto Spiritu" is slightly modified). The first movement of RV 588 is also an extended version of RV Anh. 23, *sans* the second cori employed in RV Anh. 23, and also with some added and removed measures of chord progressions. The second movements of both RV 588 and RV 589 ("Et in Terra Pax") both show chromatic patterns and key modulations similar to that of the second movement of RV Anh. 23.

RV 589 is the better known setting of the Gloria, simply known as "*the Vivaldi Gloria*" due to its outstanding popularity. This piece, along with its mother composition RV 588, was composed at the same time during Vivaldi's employment at the *Pieta*. Two *introduzioni* exist as explained in the aforementioned article.

RV 589 is more mature and original than its predecessor, however evidence of obvious inspiration (and plagiarism) still exist. The first movement's chorus shares similar key modulations to that of the first movement of RV 588, only modified to fit a triple meter instead of the quadruple meter of RV 588; the orchestral motifs are also shared, including octaval jumps in the primal motives of the piece. The second movement is much more dramatic in RV 589, but nevertheless shares with RV Anh. 23 in that the second movement of both employ the use of incessant and repetitious semiquaver behind chord progressions in the chorus. The "Qui Tollis" movement of RV 589 is rhythmically similar to the first few measures of RV 588 (and ultimately RV Anh. 23). The last movement, "Cum Sancto Spiritu," is essentially an "upgraded" version of

Ruggieri's original movement — that is to say, updated to fit the standards of the emerging classical style, with the addition of accidentals that were missing in RV Anh. 23 and RV 588.

Movements

1. Gloria in excelsis Deo (Chorus)
2. Et in terra pax (Chorus)
3. Laudamus te (Sopranos I and II)
4. Gratias agimus tibi (Chorus)
5. Propter magnam gloriam (Chorus)
6. Domine Deus (Soprano)
7. Domine, Fili unigenite (Chorus)
8. Domine Deus, Agnus Dei (Contralto and Chorus)
9. Qui tollis peccata mundi (Chorus)
10. Qui sedes ad dexteram Patris (Contralto)
11. Quoniam tu solus sanctus (Chorus)
12. Cum Sancto Spiritu (Chorus)

Popularity

The Glorias remained in a relatively unknown status, until RV 589's revival by [Alfredo Casella](#) during "Vivaldi Week" in [Siena](#) (1939), along with the composer's setting of the [Stabat Mater \(RV 621\)](#). RV 589 enjoys well-founded popularity, performed at many sacred events, including [Christmas](#). It has been recorded on almost one hundred CDs, sometimes paired with [Bach's Magnificat \(BWV 243\)](#), [Vivaldi's own Magnificat settings \(RV 610-611\)](#), or [Vivaldi's Beatus Vir \(RV 597\)](#). RV 588, however, has had little success and has only been published in few albums. Attempts to create more attention to RV 588 and other sacred Vivaldi works (most notably by [The King's Consort](#)) have gone underway.

As with many other pieces of the Baroque era, RV 589 (and its lesser known companion RV 588) have been performed in [historically-performed instrumentation](#), even with the use of an all-female [choir](#) to simulate choral conditions at the *Pietà*.

Gloria

From the book: "Vivaldi" (The Master Musician Series), Michael Talbot, J.M.Dent & Sons LTD, 1978.

. . . The other adaptation (for Gloria RV 589) . . . tends to increase the role of the instruments (some passages for the solo trumpet are newly invented.) Moreover, it departs more radically from Ruggieri in word-setting and certain thematic details, greatly improving the original. No apologies need be made for these creative transformations, though what prompted the use of borrowed material remains obscure.

Vivaldi makes such sparing use of exotic instruments in the works belonging to this group that it is unnecessary to enlarge on incidental references already made. His methods of combining the string orchestra with the choir are so original and forward-looking, however, that they deserve close examination. They would have occurred only to a composer conversant with the practices of the instrumental concerto.

The problem lies in reconciling independence and idiomacy of part-writing in both choir and orchestra with an avoidance of the confusion and turgidity that can so easily result. He solves it by composing on two different planes, which we can term for convenience foreground and background. If instruments occupy the foreground with motivically-significant material, the voices will supply a simple background whose contribution, almost like that of a keyboard continuo, is perceived more in terms of texture and rhythm than of melody. . .

. . . To give Vivaldi a large share of the credit for the introduction of a “symphonic” style to church music may seem a bold act, but the evidence justifies it.

It is ironic both that “the Red Priest” came to write sacred vocal music through an accident of circumstances, and that he then revealed an exceptional talent for it. Fervour, exaltation, and mysticism; these qualities break forth from the scores. A further irony: the dramatic element is very subdued. . . It is as if Vivaldi sought in church music a dignity and serenity for which his life as a virtuoso and entrepreneur, invalid and globe-trotter, left him too little time.

III. Vivaldi

Vivaldi

Vivaldi, Antonio Lucio (1675—1741)—was an Italian composer who is considered to be the supreme master of Italian baroque, especially of violin music and the concerto grosso.

Vivaldi was educated by his father, a violinist at St. Mark's, Venice, and later studied with Giovanni Legrenzi. Ordained a priest in 1703, Vivaldi spent the majority of his life after 1709 in Venice, teaching and playing the violin and writing music for the Pietà, which was one of Venice's four music conservatories for orphaned girls.

Vivaldi is remembered chiefly for his instrumental music—sonatas, concerti grossi, including four famous ones known as The Four Seasons, as well as 447 concertos for violin and other instruments. Vivaldi's style is characterized by driving rhythm, clarity, and lyrical melody. He also aided in standardizing the three-movement concerto form later used by J. S. Bach and others. Vivaldi's dazzling allegros and passionate slow movements were greatly liked by Bach, who arranged 10 of the solo concertos for other instruments. Following Vivaldi's death his music was forgotten, but in the early 20th century his works were rediscovered.

Vivaldi

Antonio Lucio Vivaldi ([March 4, 1678](#) – [July 28, 1741](#)),^[1] nicknamed *il Prete Rosso* ("The Red Priest"), was a [Venetian priest](#) and [Baroque music](#) composer, as well as a famous virtuoso violinist; he was born and raised in the [Republic of Venice](#). *The Four Seasons*, a series of four [violin concerti](#), is his best-known work and a highly popular [Baroque](#) piece.

Style and influence

Many of Vivaldi's compositions reflect a flamboyant, almost playful, exuberance. Most of Vivaldi's repertoire was rediscovered only in the first half of the 20th century in [Turin](#) and [Genoa](#) and was published in the second half. Vivaldi's music is innovative, breaking a consolidated tradition in schemes; he gave brightness to the formal and the rhythmic structure of the concerto, repeatedly looking for [harmonic](#) contrasts and innovative melodies and themes. Moreover, Vivaldi was able to compose nonacademic music, particularly meant to be appreciated by the wide public and not only by an intellectual minority. The joyful appearance of his music reveals in this regard a transmissible joy of composing; these are among the causes of the vast popularity of his music. This popularity soon made him famous in other countries such as [France](#) which was, at the time, very independent concerning its musical taste.

Vivaldi is considered one of the composers who brought Baroque music (with its typical contrast among heavy sonorities) to evolve into a classical style. [Johann Sebastian Bach](#) was deeply influenced by Vivaldi's concertos and arias (recalled in his *Johannes Passion*, *Matthäuspasion*, and *cantatas*). Bach transcribed a number of Vivaldi's concerti for solo keyboard, along with a number for orchestra, including the famous *Concerto for Four Violins and Violoncello, Strings and Continuo* ([RV 580](#)).

Posthumous reputation

Vivaldi remained unknown for his published concerti, and largely ignored, even after the resurgence of interest in Bach, pioneered by [Mendelssohn](#). Even his most famous work, *The Four Seasons*, was unknown in its original edition. In the early 20th century, [Fritz Kreisler](#)'s concerto in the style of Vivaldi, which he passed off as an original Vivaldi work, helped revive Vivaldi's reputation. This impelled the French scholar Marc Pincherle to begin academic work on Vivaldi's oeuvre. The discovery of many Vivaldi manuscripts and their acquisition by the National University of Turin Library (with the generous sponsorship of Roberto Foa and Filippo Giordano, in memory of their sons, respectively, Mauro and Renzo) led to renewed interest in Vivaldi. People such as [Marc Pincherle](#), [Mario Rinaldi](#), [Alfredo Casella](#), [Ezra Pound](#), [Olga Rudge](#), [Arturo Toscanini](#), and [Louis Kaufman](#) were instrumental in the Vivaldi revival of the 20th century.

The resurrection of Vivaldi's unpublished works in the 20th century is mostly thanks to the efforts of [Alfredo Casella](#), who in 1939 organised the now historic *Vivaldi Week*, in which the rediscovered *Gloria* (RV 589) and *l'Olimpiade* were first heard again. Since World War II, Vivaldi's compositions have enjoyed almost universal success, and the advent of [historically informed performances](#) has only increased his fame. In 1947, the Venetian businessman [Antonio Fanna](#) founded the [Istituto Italiano Antonio Vivaldi](#), with the composer [Gian Francesco Malipiero](#) as its artistic director, having the purpose of promoting Vivaldi's music and publishing new editions of his works.

A movie titled *Vivaldi, a Prince in Venice* was completed in 2005 as an Italian-French coproduction under the direction of [Jean-Louis Guillermou](#), featuring [Stefano Dionisi](#) in the title role and [Michel Serrault](#) as the bishop of Venice. Another film inspired by the life of the composer was in a preproduction state for several years and has the working title *Vivaldi*. Filming was scheduled to begin in 2007, but was canceled and tentatively rescheduled for 2008 featuring Vivaldi among other famous European people

Antonio Vivaldi is also featured on the [2008 Europe Taler](#). Vivaldi's music, together with that of [Mozart](#), [Tchaikovsky](#), and [Corelli](#), has been included in the theories of [Alfred Tomatis](#) on the effects of music on human behaviour and used in [music therapy](#).

His compositions include:

- Over 500 [concerti](#); approximately 350 of these are for solo instrument and strings, and of these about 230 are for violin; the others are for bassoon, cello, oboe, flute, viola d'amore, recorder, lute, and mandolin. Approximately 40 concerti are for two instruments and strings, and approximately 30 are for three or more instruments and strings.
- 46 [operas](#)
- [sinfonias](#)
- 73 sonatas
- [chamber music](#) (even if some sonatas for [flute](#), as *Il Pastor Fido*, have been erroneously attributed to him, but were composed by [Chédeville](#)).
- [sacred music](#)

His most famous work is 1723's [Le Quattro Stagioni \(The Four Seasons\)](#). In essence, it resembled an early example of a [tone poem](#), where he attempted to capture all the moods of the four seasons without the use of [percussion](#) to dramatize the effects he sought to portray. (See section above for more detailed description.)

Audio/Video Links and Discography

Chorus and Orchestra <http://www.youtube.com/watch?v=54faUsPmmXM&feature=related>

Chorus and Orchestra <http://www.youtube.com/watch?v=nouQ5h0Y0dc>

Sölvguttene, Norway <http://www.youtube.com/watch?v=S8M43MUmzFM>

Chorus and Orchestra - in Portugese!
<http://www.youtube.com/watch?v=p27gQ0UI2ms&feature=related>

Coral Polifónica de Cádiz <http://www.youtube.com/watch?v=ySuQS9GUiRE&feature=related>

If you subscribe to iTunes, BuyMusic, Rhapsody or a similar service, keyword in “Vivaldi Domine Fili Unigenite” or “Vivaldi Gloria” and then you can listen to a sample from each artist.

If you do not subscribe to iTunse, BuyMusic, Rhapsody or a similar service, below are links to albums containing the song. Click on the song’s link on the website to listen to a sample:

Academy of St. Martin in the Field
<http://www.rhapsody.com/album/haydnnelsonmassvivaldigloriaindhandelzadokthepriest>

Boston Baroque & Martin Pearlman <http://www.concordmusicgroup.com/albums/80651/>

Jeremy Summerly, Schola Cantorum of Oxford <http://www.naxosdirect.com/title/8.550767>

Samples from multiple artists: <http://www.rhapsody.com/-search?query=domine%20fili%20unigenite&searchtype=RhapTrack>

Lyrics

Domini Fili Unigenite

Domine Fili unigenite, Jesu Christe (Repeated multiple times)
O Lord, the only-begotten Son, Jesus Christ

Lyrics for the entire Gloria:

Gloria in excelsis Deo

Glory to God in the highest,

Et in terra pax hominibus bonae voluntatis

And on earth peace to men of goodwill.

Laudamus te, Benedicimus te, Adoramus te Glorificamus te

Gratias agimus tibi

We give thanks to Thee

Propter magnam gloriam tuam

For Thy great glory.

Domine Deus, Rex caelestis, Deus pater omnipotens

Lord God, heavenly King, God the Father almighty.

Domine Fili unigenite, Jesu Christe

O Lord, the only-begotten Son, Jesus Christ.

Domine Deus, Agnus Dei, Filius Patris, Domine Deus, Rex caelestis, Domine Fili unigenite, Miserere nobis. Qui tollis peccata mundi, Agnus Dei, Filius Patris, Miserere nobis.

O Lord God, Lamb of God, Son of the Father, O Lord God, heavenly King, O lord the only-begotten Son, Have mercy upon us. Thou that takest away the sins of the world, Lamb of the God, Son of the Father, have mercy upon us.

Qui tollis peccata mundi, Suscipe deprecationem nostrum

Thou that takest away the sins of the world, Receive our prayer.

Qui sedes ad dexteram Patris, Miserere nobis

Thou that sittest at the right hand of the Father, Have mercy upon us.

Quoniam tu solus Sanctus, Tu solus Dominus, Tu solus Altissimus Jesu Christe,

For thou only art Holy, Thou only art the lord, Thou only art most High, Jesus Christ.

Cum Sancto Spiritu, In gloria Dei Patris Amen

With the Holy Ghost, In the glory of God the Father, Amen.