

Antonio
VIVALDI

In exitu Israel

RV 604

Coro (SATB)
2 Violini, Viola e Basso continuo

herausgegeben von / edited by
Daniel Ivo de Oliveira

Stuttgarter Vivaldi-Ausgaben
Urtext

Partitur / Full score



Carus 40.018

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Zu diesem Werk ist folgendes Aufführungsmaterial erhältlich:
Partitur (Carus 40.018),
Chorpartitur (Carus 40.018/05),
Komplettes Orchestermaterial (Carus 40.018/19).

The following performance material is available:
full score (Carus 40.018),
choral score (Carus 40.018/05),
complete orchestral material (Carus 40.018/19).

Vorwort

Die meisten der derzeit bekannten Autographe Vivaldis liegen heute in der Foà-Giordano Sammlung. Fünf Bände davon enthalten seine geistliche Vokalmusik. Diese Sammlung wurde von 1927–1930 für die Biblioteca Nazionale Universitaria di Torino angeschafft.

Das Autograph von RV 604 ist in der Giordano Collection 33, Band II (fol. 220r–229r) enthalten. Es handelt sich um eine einsätzliche Vertonung des Psalms 113 (*In exitu Israel*). Die Stimmen sind homophon gehalten und werden von Streichern und Basso continuo begleitet. Dieser Psalm 113 ist für die Vesper an Sonntagen bestimmt, einschließlich dem Ostersonntag.

Gemäß des Wasserzeichens (siehe auch den Kritischen Bericht der vorliegenden Ausgabe) des Autographs muss das Stück um Anfang 1739¹ entstanden sein. Darüber hinaus bestätigt die Entdeckung von vier separaten Stimmen² im Fondo Esposti des Konservatoriums Benedetto Marcello in Venedig nicht nur dieses ungefähre Kompositionszeit, sondern auch, dass das Werk für die Pietà geschrieben wurde. Ein weiterer interessanter Punkt an diesem Zeitraum ist, dass es einer Zahlung von 21 Sequins entspricht, die am 14. April 1739 an den Komponisten Vivaldi für „Salmi Sei con Antifone, e Sei Moteti“ geleistet wurde. Michael Talbot schlägt vor, dass *In Exitu Israel* für den Ostersonntag komponiert wurde, der 1739 auf den 29. März fiel.³

Als Priester war Vivaldi gut mit der lateinischen Sprache vertraut und seine Sensibilität in Bezug auf den Akzent, die Prosodie und den emotionalen Inhalt des Textes war sehr ausgeprägt. Die Länge des Textes scheint dem Komponisten jedoch ein Problem bereitet zu haben. Der lateinische Text von *In exitu Israel* ist mehr als doppelt so lang wie jeder der anderen von Vivaldi gesetzten Psalmen.

Die Entscheidung (oder vielleicht Notwendigkeit), Psalm 113 als ein einziges zusammenhängendes Stück zu komponieren, anstatt ihn in mehrere Sätze zu teilen, die jeweils ein oder zwei Verse umfassen könnten – wie es bei den meisten anderen Psalmen der Fall ist – zeigt, dass der Komponist den Text so kompakt wie möglich komponieren musste, was die außerordentliche Länge des Textes gewissermaßen verkürzte. Dabei verwendete Vivaldi nicht den ganzen Psalm 113, sondern übersprang die Verse 5 und 6. Was diese beiden fehlenden Verse betrifft, erklärt Talbot folgendes:

Dies war ein Versehen, das sich aus dem nahezu identischen Wortlaut der Verse 4 und 6 ergab. Vivaldi unterlässt auch – wenn auch hier weniger schuldhaft – die Wiederholung von „super vos“ nach der Zäsur von Vers 23.⁴

Vorschläge zur Aufführungspraxis

Zur Anzahl der Instrumente:

- Continuo-Gruppe

Die Zusammensetzung der Continuo-Gruppe lässt sich aus den Stimmen zu Nisi Dominus RV 608 bestimmen, welche die Stimmen für Violoncello, Violone und Orgel beinhalten.⁵

- Anzahl der Streicher

Basierend auf drei Stimmsätzen, die zu zwei Hymnen gehören, die in Band V der *Opere Sacre* zu finden sind (S. 113r–123r und 129r–142r), schlägt Robert Fort vor, dass die Anzahl der Streicher in der Pietà während Vivaldis Zeit acht oder zehn Geigen, vier Bratschen, vier Celli und zwei Violonen gewesen sein könnte: Alle drei Sätze haben jeweils mindestens zwei Stimmen für Violine I und II und Viola (eine Hymne hat drei Violin I-Stimmen), zwei haben zwei Cello-Stimmen (eine hat nur eine) und jede hat eine Violonen-Stimme. Bei maximal zwei Spielern pro Stimme würde dies acht (oder zehn) Geigen, vier Bratschen, vier Celli und zwei Violonen bedeuten. Diese Annahme kommt der Formel von Quantz⁶ sehr nahe; er erklärt, dass acht Geigen normalerweise durch zwei Bratschen, zwei Celli und zwei Kontrabässe ausgeglichen würden.⁷

Es ist bekannt, dass die Continuo-Stimmen vieler Werke Vivaldis nicht beziffert sind. Mit Ausnahme der Unisono-Stellen – in denen der Organist die Basslinie wahrscheinlich eine Oktave höher verdoppeln und mit der rechten Hand spielen oder möglicherweise nur Tasto solo spielen sollte – ist das ganze Stück jedoch meist beziffert.

Essen, Januar 2019
Übersetzung: Carus

Daniel Ivo de Oliveira

¹ Siehe das Vorwort in: Antonio Vivaldi, *In exitu Israel* hrsg. v. Michael Talbot, Ricordi 1990.

² Michael Talbot, *A Vivaldi Discovery at the Conservatorio "Benedetto Marcello"* in: *Informazioni e studi vivaldiani*. Bollettino annuale dell'Instituto Antonio Vivaldi, Mailand 1982, S. 3–11.

³ Talbot 1990, Vorwort.

⁴ Talbot 1990, Vorwort.

⁵ Robert Fort, *An analysis of Thirteen Vesper Psalms of Antonio Vivaldi Contained in the Foà-Giordano Collection with Appendix containing Photocopies of the Manuscripts*, Union Theological Seminary: Dissertation, New York 1971, S. 110.

⁶ Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, XVII. Hauptstück, I. Abschnitt, § 16, Berlin 1752.

⁷ Fort, S. 111 f.

Foreword

Most of Vivaldi's currently known autographs of his sacred works are housed in the Foà-Giordano Collection, wherein five volumes of vocal music contain his sacred vocal works. The entire collection was obtained during the years 1927–1930 for the Biblioteca Nazionale Universitaria di Torino.

The autograph manuscript of RV 604 is listed as Giordano Collection 33, Volume II (fols 220r–229r). It is a continuous single movement setting of the text of the psalm 113 (*In exitu Israel*). The voices move in block chords and are accompanied by a string orchestra and basso continuo. Psalm 113 was used specifically for vespers on Sundays, including Easter Sunday.

According to the water marks of the autograph (see also the Critical Report of the present edition), the piece must have been composed around the beginning of 1739¹. Furthermore, the discovery of four separate parts² in the *Fondo Esposti* of the *Conservatorio Benedetto Marcello* in Venice, confirms not only this approximate composition date, but also that the work was written for the Pietà. Another point of interest concerning this date is that it corresponds to a payment of 21 sequins made to the composer on the 14th of April 1739 for “Salmi Sei con Antifone, e Sei Moteti”. Michael Talbot suggests that *In Exitu Israel* was composed for Easter Sunday, which in 1739 fell on 29 March.³

As a priest, Vivaldi was very familiar with Latin and his sensitivity was acute regarding the accent, prosody and the emotional content of the text. However, the length of the text appears to have presented a problem to the composer. The Latin text of *In exitu Israel* is over twice the length of any of the other psalms set by Vivaldi.

The decision (or perhaps necessity) to set Psalm 113 as a single continuous movement, instead of setting it as several movements comprising one or two verses each – as happens in most of the other psalms – perhaps indicates that Vivaldi had to compose the music as economically as possible, and even to shorten the text's exceptional length. He did not use the whole Psalm 113, omitting verses 5 and 6. Concerning these two missing verses, Talbot explains that:

This was an oversight arising from the almost identical wording of verses 4 and 6. Vivaldi also omits – though here less culpably – the repetition of “super vos” after the caesura of verse 23.⁴

Suggestions regarding Performance

On the number of instruments:

- **The continuo group**

The composition of the continuo group can be determined from the extant parts of Vivaldi's psalm *Nisi Dominus* RV 608, which include parts for violoncello, violone and organ.⁵

- **The number of string players**

Based on three sets of parts belonging to two hymns found in Volume V of the *Opere Sacre* (pp. 113r–123r and 129r–142r), Robert Fort suggests that the number of string players at the Pietà during Vivaldi's time there might have been eight or ten violins, four violas, four cellos and two violones: All the three sets of parts have at least two parts each for violin I and II and viola (one hymn has three violin I parts), two have two cello parts (one has only one), and each has one violone part. Assuming a maximum of two players per part, this would mean eight (or ten) violins, four violas, four cellos, and two violones. This assumption is quite close to the formula given by Quantz⁶; he states that eight violins would be normally balanced by two violas, two cellos and two double basses.⁷

It is known that the continuo parts of many of Vivaldi's works are unfigured. However, with the exception of the unison sections – in which the organ player should probably double the bass line one octave higher and play it with the right hand or possibly just play *tasto solo* – the entire piece is mostly figured.

Essen, January 2019

Daniel Ivo de Oliveira

¹ See the Foreword in: Antonio Vivaldi, *In exitu Israel* ed. by Michael Talbot, Ricordi 1990.

² Michael Talbot, *A Vivaldi Discovery at the Conservatorio “Benedetto Marcello”* in: Informazioni e studi vivaldiani. Bollettino annuale dell'Instituto Antonio Vivaldi, Milano 1982, pp. 3–11.

³ Talbot 1990, Foreword.

⁴ Talbot 1990, Foreword.

⁵ Robert Fort, *An analysis of Thirteen Vesper Psalms of Antonio Vivaldi Contained in the Foà-Giordano Collection with Appendix containing Photocopies of the Manuscripts*, Union Theological Seminary: dissertation, New York 1971, p. 110.

⁶ Johann Joachim Quantz, *On Playing the Flute*, pt. XVII, sect. I, § 16, Berlin 1752.

⁷ Fort, pp. 111–112.

In exitu Israel

RV 604

Antonio Vivaldi

1678–1741

Allegro

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Basso continuo

4

ex - i - tu Is - ra - el de Ae - gy - pto, do - mus

In ex - i - tu Is - ra - el de Ae - gy - pto, do - mus

In ex - i - tu Is - ra - el de Ae - gy - pto, do - mus

In ex - i - tu Is - ra - el is

5

6
4
2

Aufführungsdauer / Duration: ca. 4 min.

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Urtext

edited by

Daniel Ivo de Oliveira

Ja - cob de po - pu - lo bar - ba - ro: Fa - cta est Ju - dae - a san - cti - fi - ca - ti - o

Ja - cob de po - pu - lo bar - ba - ro: Fa - cta est Ju - dae - a san - cti - o

Ja - cob de po - pu - lo bar - ba - ro: Fa - cta est Ju - dae -

Ja - cob de po - pu - lo bar - ba - ro: Fa - cta est an - ti - o

e - jus: stas e - jus. Ma - re vi - dit, et fu - git, et

e po - te - stas e - jus. Ma - re vi - dit, et fu - git, et

- ra - el po - te - stas e - jus. Ma - re vi - dit, et fu - git, et

is - ra - el po - te - stas e - jus. Ma - re

5
4

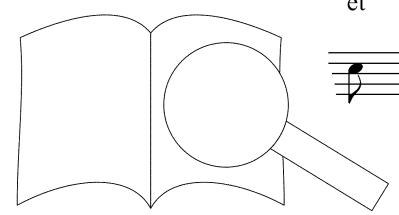
3

#

6

5

#



Piano accompaniment for measures 14-16, featuring a treble and bass clef with a 7/4 time signature.

fu - git: Jor - da - nis con - ver - sus est re - tror - - sum. Mon - tes ex - sul - ta -

fu - git: Jor - da - nis con - ver - sus est re - tror - - sum. Mon - tes

fu - git: Jor - da - nis con - ver - sus est re - tror - - sum.

fu - git: Jor - da - nis con - ver - sus est re - tror - - sum. Mon - tes ex - sul - ta -

5#
4

Piano accompaniment for measures 17-18, featuring a treble and bass clef with a 7/4 time signature.

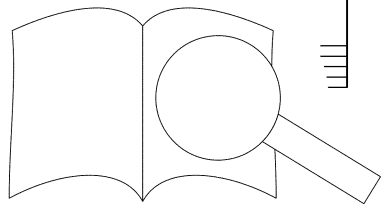
ve - runt u - tes: et col - les sic - ut a - gni o - vi -

ve - runt u - tes: et col - les sic - ut a - gni o - vi -

- ri - e - tes: et col - les sic - ut a -

ut a - ri - e - tes: et col - les sic - ut a -

7 5 4 # 7 5 4 3



Piano accompaniment for measures 20-22, featuring a complex rhythmic pattern with sixteenth and thirty-second notes in the right hand and a steady eighth-note bass line in the left hand.

um. A fa - ci - e Do - mi - ni mo - ta est ter - ra, a fa - ci - e Do - mi - ni mo - ta est ter - ra, a fa - cie De - i

um. A fa - ci - e Do - mi - ni mo - ta est ter - ra, a fa - ci - e Do - mi - ni mo - ta est ter - ra, a fa - cie De - i

um. A fa - ci - e Do - mi - ni mo - ta est ter - ra, a fa - ci - e Do - mi - ni mo - ta est ter - ra.

um. A fa - ci - e Do - mi - ni mo - ta est ter - ra, a fa - ci - e Do - mi - ni mo - ta est ter - ra.

7b

Piano accompaniment for measures 23-24, continuing the rhythmic pattern from the previous page.

tr
Ja - Qui con - ver - tit pe - tram in sta - gna a - qua - rum, et

tr
Ja - Qui con - ver - tit pe - tram in sta - gna a - qua - rum, et

cob: Qui con - ver - tit pe - tram in et

cob: Qui con - ver - tit pe - tram in

Piano accompaniment for measures 26-28, featuring a treble and bass clef with various rhythmic patterns and accidentals.

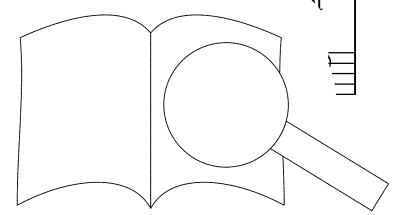
ru - pem in fon - tes a - qua-rum. Non no - bis Do - mi-ne, non no - bis, sed
 ru - pem in fon - tes a - qua-rum. Non no - bis Do - mi-ne, non no - bis,
 ru - pem in fon - tes a - qua-rum. Non no - bis Do - mi-ne, non
 ru - pem in fon - tes a - qua-rum. Non no - bis Do - m' - ed

[5b]
[3]

Piano accompaniment for measures 29-31, featuring a treble and bass clef with various rhythmic patterns and accidentals.

no - mi - ni tu ri - am: Su - per mi - se - ri - cor - di-a tu - a et
 no - mi glo - ri - am: Su - per mi - se - ri - cor - di-a tu - a et
 o da glo - ri - am: Su - per mi - se -
 ai tu - o da glo - ri - am: Su - per mi - se -

[b] b 6 4# [6] 6[b] 5 [b] 7 4



Piano accompaniment for measures 32-34, featuring a complex rhythmic pattern with sixteenth and thirty-second notes in the right hand and a steady eighth-note bass line in the left hand.

ve - ri - ta - te tu - a: ne - quan-do di - cant gen - tes: U - bi est De - us e - o - rum?

ve - ri - ta - te tu - a: ne - quan-do di - cant gen - tes: U - bi est De - us e - o -

ve - ri - ta - te tu - a: ne - quan-do di - cant gen - tes: U - bi est De -

ve - ri - ta - te tu - a: ne - quan-do di - cant gen - tes: U - bi e

7^b 7^b 5^b/_{4^b} 3 #

Piano accompaniment for measures 35-37, continuing the rhythmic pattern from the previous page.

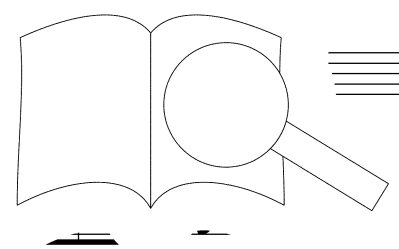
De - us au - tem - lo: o - mni - a quae - cum - que vo - lu - it, fe -

De - in cae - lo: o - mni - a quae - cum - que vo - lu - it, fe -

- ster in cae - lo: o - mni - a quae - cur

au - tem no - ster in cae - lo: o - mni - a quae - ci

7^b/₅ 6^[b]/₄ 5₄ 7 #



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Piano accompaniment for measures 38-40, featuring a right-hand melody with eighth-note patterns and a left-hand bass line with quarter notes.

cit. Si - mu - la - cra gen - ti - um ar - gen - tum et a - u - rum, o - pe - ra ma - nu - um ho - mi -

cit. Si - mu - la - cra gen - ti - um ar - gen - tum et a - u - rum, o - pe - ra ma - nu - um ho

cit. Si - mu - la - cra gen - ti - um ar - gen - tum et a - u - rum, o - pe - ra ma - nu - um ho

cit. Si - mu - la - cra gen - ti - um ar - gen - tum et a - u - rum, o - pe - ra ma - nu - um ho

7 5 4 3 6 5

Piano accompaniment for measures 41-43, continuing the musical texture from the previous page.

num. Os ha

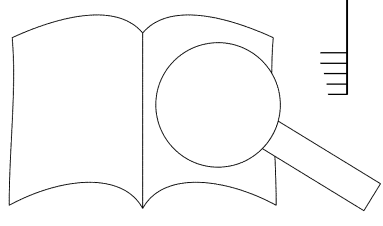
num. non lo - quen - tur: o - cu - los ha - bent, et non vi - de -

et non lo - quen - tur: et non vi - de -

et non lo - quen - tur:

et non lo - quen - tur:

[6] b b #



Piano accompaniment for measures 44-46, featuring a treble and bass clef with various chords and melodic lines.

bunt. Au - res ha - bent, et non au - di - ent: na - res ha - bent, et non o - do - ra -
 bunt. et non au - di - ent: et non o -
 bunt. et non au - di - ent: et non
 bunt. et non au - di - ent: et non

[b] [6] 6 5 4

Piano accompaniment for measures 47-49, continuing the musical accompaniment.

bunt. Ma - nus pal - pa - bunt: pe - des ha - bent, et non am - bu - la -
 bunt non pal - pa - bunt: et non am - bu - la -
 et non pal - pa - bunt:
 et non pal - pa - bunt:

[5#] [5#] [5#] 7 [5#]

Piano accompaniment for measures 50-52, featuring a treble and bass clef with a key signature of one sharp (F#).

bunt: non cla - ma - bunt in gut - tu - re su - o. Si - mi - les il - lis fi - ant qui

bunt: non cla - ma - bunt in gut - tu - re su - o. Si - mi - les il - lis fi -

bunt: non cla - ma - bunt in gut - tu - re su - o. Si - mi - les il -

bunt: non cla - ma - bunt in gut - tu - re su - o. Si - 11 qui

7
[#]

[5#] [5#]

6

Piano accompaniment for measures 53-54, continuing the key signature of one sharp (F#).

fa - ci - unt e - a qui con - fi - dunt in e - is. Do - mus Is - ra - el spe -

fa - ci - unt e - a o - mnes qui con - fi - dunt in e - is.

et o - mnes qui con - fi - dunt in e - is.

- a: et o - mnes qui con - fi - dunt in e - is.

6
5₄

[6] #

ra - vit in Do - mi - no: ad - ju - tor e - o - rum_ et pro - te - ctor e - o - rum est. Do - mus A - a - ron spe -

ad - ju - tor e - o - rum_ et pro - te - ctor e - o - rum est.

ad - ju - tor e - o - rum_ et pro - te - ctor e - o - rum est.

ad - ju - tor e - o - rum_ et pro - te - ctor e - o - rum

ra - vit in Do - mi am et pro - te - ctor e - o - rum est. Qui ti - ment Do - mi - num spe - ra -

r e - o - rum et pro - te - ctor e - o - rum est.

ad - ju - tor e - o - rum et pro - te - ctor e - o - rum est.

ad - ju - tor e - o - rum et pro - te - ctor e - o - rum est.

Piano accompaniment for measures 62-64, featuring a treble and bass clef with a 3/4 time signature. The music consists of eighth and sixteenth notes.

ve-runt in Do - mi - no: ad - ju - tor e - o - rum_ et pro - te - ctor e - o - rum est. Do - mi - nus
 ad - ju - tor e - o - rum_ et pro - te - ctor e - o - rum est. Do -
 ad - ju - tor e - o - rum_ et pro - te - ctor e - o - rum est.
 ad - ju - tor e - o - rum_ et pro - te - ctor e - o - rum e

Vocal staves for measures 62-64, including soprano, alto, and bass parts with lyrics.

Piano accompaniment for measures 65-67, featuring a treble and bass clef with a 3/4 time signature. The music consists of eighth and sixteenth notes.

me - mor fu - it no - stri et be - ne - di - xit no - bis. Be - ne - di - xit do - mu - i
 me - mor fu - it no - stri et be - ne - di - xit no - bis. Be - ne - di - xit do - mu - i
 stri et be - ne - di - xit no - bis. Be -
 it no - stri et be - ne - di - xit no - bis. Be -

Vocal staves for measures 65-67, including soprano, alto, and bass parts with lyrics.

6
4#
[2]

[6]

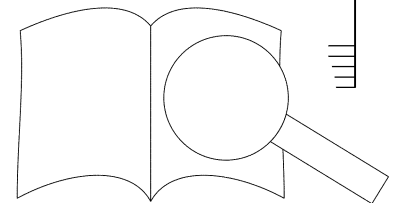
7

5
4

4

6

1/2



Is - ra - el: be - ne - di - xit do - mu - i A - a - ron. Be - ne - di - xit o - mni - bus qui

Is - ra - el: be - ne - di - xit do - mu - i A - a - ron. Be - ne - di - xit o - qui

Is - ra - el: be - ne - di - xit do - mu - i A - a - ron. Be - ne - di -

Is - ra - el: be - ne - di - xit do - mu - i A - a - ron. P it us qui

5 3 6 7 5 7 6

4[b] 4 [7]

ti - ment Do - mi .s cum ma - jo - ri - bus. Ad - ji - ci - at Do - mi - nus su - per

ti - ment i pu - sil - lis cum ma - jo - ri - bus. Ad - ji - ci - at Do - mi - nus su - per

u, pu - sil - lis cum ma - jo - ri - bus. Ad

o - mi - num, pu - sil - lis cum ma - jo - ri - bus. A

6 6 5# 6

[7#] 4 4

vos: et su-per fi-lios ve-stros. Be-ne-di-cti vos a Do - mi-no, qui fe-cit cae-lum et

vos: et su-per fi-lios ve-stros. Be-ne-di-cti vos a Do - mi-no, qui fe-cit

vos: et su-per fi-lios ve-stros. Be-ne-di-cti vos a Do - mi-no, qui

vos: et su-per fi-lios ve-stros. Be-ne-di-cti vos a Do - mi-no, qui fe-cit cae-lum et

5/3 6/4 5/3 6/6 6/3 6/5

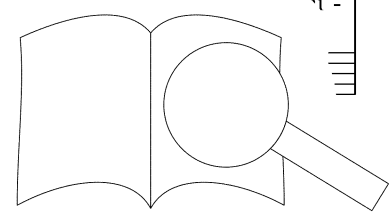
ter-ram, et ter - ra. Do - mi - no: ter - ram au - tem de - dit fi - li - is ho - mi -

ter-ram. cae - li Do - mi - no: ter - ram au - tem de - dit fi - li - is ho - mi -

cae-lum cae - li Do - mi - no: ter - ram au - tem de - dit fi - li - is ho - mi -

ter-ram. Cae-lum cae - li Do - mi - no: ter - ram au - tem de - dit fi - li - is ho - mi -

6/5b [6] 6/4 [2] 6 [5/4 3]



Piano accompaniment for measures 80-82, consisting of three staves: two treble clefs and one bass clef.

num. Non mor-tu-i lau-da-bunt te Do-mi-ne: ne-que o-mnes qui de-scen-dunt in in-

num. Non mor-tu-i lau-da-bunt te Do-mi-ne: ne-que o-mnes qui de-sce in-

num. Non mor-tu-i lau-da-bunt te Do-mi-ne: ne-que o-mnes de in in-

num. Non mor-tu-i lau-da-bunt te Do-mi-ne: ne-que de in in-

Vocal staves for measures 80-82, including lyrics for four different parts. The lyrics are: "num. Non mor-tu-i lau-da-bunt te Do-mi-ne: ne-que o-mnes qui de-scen-dunt in in-", "num. Non mor-tu-i lau-da-bunt te Do-mi-ne: ne-que o-mnes qui de-sce in-", "num. Non mor-tu-i lau-da-bunt te Do-mi-ne: ne-que o-mnes de in in-", and "num. Non mor-tu-i lau-da-bunt te Do-mi-ne: ne-que de in in-".

Piano accompaniment for measures 83-85, consisting of three staves: two treble clefs and one bass clef.

fer - num, as, be - ne - di - ci - mus Do - mi - no, ex hoc nunc et us - que in

fer vi - vi - mus, be - ne - di - ci - mus Do - mi - no, ex hoc nunc et us - que in

os qui vi - vi - mus, be - ne - di - ci - mus Do - mi - no que in

num, sed nos qui vi - vi - mus, be - ne - di - ci - mus Do - mi - r

Vocal staves for measures 83-85, including lyrics for four different parts. The lyrics are: "fer - num, as, be - ne - di - ci - mus Do - mi - no, ex hoc nunc et us - que in", "fer vi - vi - mus, be - ne - di - ci - mus Do - mi - no, ex hoc nunc et us - que in", "os qui vi - vi - mus, be - ne - di - ci - mus Do - mi - no que in", and "num, sed nos qui vi - vi - mus, be - ne - di - ci - mus Do - mi - r". A magnifying glass icon is present in the bottom right corner.

Piano accompaniment for measures 86-88, featuring a grand staff with treble and bass clefs. The music consists of a steady eighth-note accompaniment in the right hand and a similar accompaniment in the left hand.

sae - cu - lum. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto. Sic - ut

sae - cu - lum. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto.

sae - cu - lum. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i S

sae - cu - lum. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i

6 4 5 5

Piano accompaniment for measures 89-91, continuing the eighth-note accompaniment from the previous page.

e - rat in prin - ci - pi - o, et in sae - cu - la sae - cu - lo - rum. A - men, a -

e - rat in prin - ci - pi - o, et sem - per, et in sae - cu - la sae - cu - lo - rum. A - men, a -

o, et nunc, et sem - per, et in sae - cu - la sae - cu - lo -

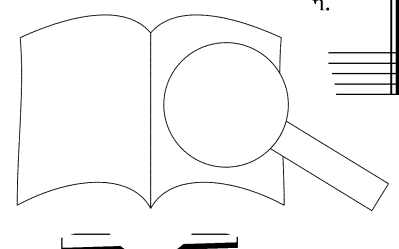
in - ci - pi - o, et nunc, et sem - per, et in sae - cu - la sae - cu - lo

[6] [6] [6] 7

5 4 3

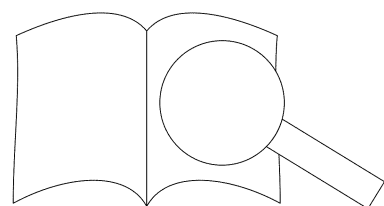
men, a
mer

men, a - men, a - men.
men, a - men, a - men.
men, a
men, a



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Critical Report

I. The Sources

A. Full score. Autograph manuscript: Turin, Biblioteca nazionale universitaria (I-Tn), Giordano 33, fols 220–229. Original title in f. 220r: *In exitu Israel Ripieno I Del Vivaldi*

The format is oblong, each page measuring approximately 310 x 230 mm with 10 pre-ruled staves. The manuscript displays the distinctive Venetian watermark of three crescents; a cornermark formed from the letters “b V” (or reversed, “V d”). Michael Talbot¹ points out that only two other known sources of Vivaldi’s works use the same paper: the autograph score of the violin concerto RV 266 (Giordano 30, fols 207–219) and the score containing the first two acts of a revised version of the opera *Il Farnace*, RV 711 (Giordano 37, fols 58–160). The latter carries the date 1738 and is related to a production intended for early 1739. This could point to the date of composition for RV 604 being around the beginning of 1739.

B. Incomplete set of copied parts: Venice, Biblioteca del Conservatorio “Benedetto Marcello” (I-Vc). This source is a manuscript collection of partbooks from the *Ospedale della Pietà* (called “Fondo Esposti”) which has been held since 1939 at the Conservatorio “Benedetto Marcello”, in Venice. *Busta 77.2* (former *Busta 77 n. 357*), fols 71–72. Manuscript collection of a viola part. *Busta 105.5* (former *Busta 105 n. 611*), fols 54–55. Manuscript collection of a choral contralto, which belongs to the second choir (marked “in due cori”). *Busta 121.1* (former *Busta 121 n. 712*), fols 56–57. Manuscript collection of a choral contralto, which belongs to the first choir. *Busta 127.81*, fols 2–5. Manuscript collection bass.

All the partbooks contain the title *In exitu Primae*. The viola part features the performer name “G. Corer”.

As mentioned by Michael Talbot, leaves from different partbooks 127 are found at Faunus. *Pietà Partbooks and More*.

The part is on paper with a watermark retaining the original color. The paper’s edges are worn out and the inside edges are slightly curled, as if previously bound. It is inserted, rather than recopied, into all that earlier partbooks.

¹ Michael Talbot, *In exitu Israel* ed. by Michael Talbot, Ricordi 1990, p. 10.

² Antonio Vivaldi, *Thematisch-systematisches Verzeichnis der Werke (RV)*, Wiesbaden 2007, p. 282f.

³ Michael Talbot, *ibid.* p. 52.

⁴ Stacy Tanenbaum, *The Pietà Partbooks and More Vivaldi in Informazioni e studi vivaldiani*. Antonio Vivaldi, Milano 1987, pp. 7–11.

B. 77 n. 357, B. 105 n. 611 and B. 121 n. 712 are discussed in detail by Talbot in his article *A Vivaldi Discovery at the Conservatorio “Benedetto Marcello”*.⁵

II. The Edition

A is the main source for the present edition. Being the autograph score it carries more authority than the incomplete parts of source **B**.

The order of the instruments and vocal parts has not been changed. Because this order was conventional the composer did not need to indicate individual parts or voices at the beginning of the score.

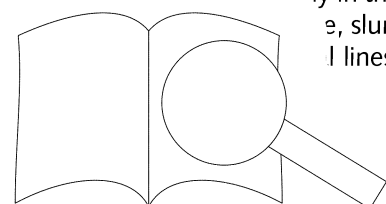
The c-clefs in the vocal parts (contralto, tenor) have been modernized. A c-clef in the 18th century was valid for entire measures in the same measure bar, as that clearly should be repeated. First, a bar have been added (e.g.

Flats (b) were used to indicate flattened notes, but they were replaced by natural accidentals in the Individual Remarks. They have been added without further notice.

The notation of most of the repeated notes in the viola part, using either the words “crome” or “crompe”, or writing ♪ and ♫. For greater clarity the variations have been written out: for instance ♪ ♫. The abbreviated directions are clearly visible in the autograph in bars 2–4, which in this edition have been notated as repeated crochets. Vivaldi also did not write all necessary rests in the vocal parts, as in m. 41, where the Editorial rest is clearly needed. In such cases, this edition gives the proper reading without diacritical indication or entry in the Individual Remarks.

With respect to orthography, capitalization, and punctuation, the Latin text has been adapted to current official liturgical practice. Verses 5 and 6 are missing in their entirety. The repetition of “super vos” after the caesura of verse 23 was omitted by the composer.

Editorial additions as well as corrections from the secondary source **B** are, as far as possible, indicated in the musical text: accider by dotted lines, articulation by square brackets, and slurs by lines.









⁵ Michael Talbot, *A Vivaldi Discovery at the Conservatorio “Benedetto Marcello”* in *Informazioni e studi vivaldiani*, Milano 1987, pp. 3–11.

III. Individual Remarks

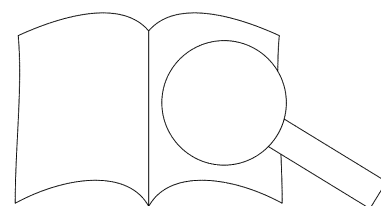
Abbreviations:

A = Alto, B = Basso, Bc = Basso Continuo, S = Soprano,
T = Tenore, Va = Viola, VI = Violino

References are given in the following order: measure – part
– symbol in the measure (notes or rests) – remark.
Unless otherwise stated, all comments refer to **A**.

17	B	text: <i>un</i> instead of <i>ut</i>
20	VI I 1	eighth instead of sixteenth notes
30	VI II 1–4	$f\sharp^2$, $f\sharp^2$, a^2 , a^2
34	T 3	eighth note instead of sixteenth notes
36	S, A 3	not dotted
44	A 3	half rest
66	Bc 7	figuring 3 instead of \sharp
70	T 5, 6	two eighth notes
72	VI II 5	$f\sharp^2$
73	SATB 1–2	 instead of  . The rhythm of the strings was equally notated in the vocal parts, but for the exact syllabic division the vocal parts need to be notated as two eighth notes instead one eighth note and two sixteenth notes.
80	SATB 6	A : no flat (extant in B)
85	SATB 3	 instead of  , see also m. 73
91	ATB 3	 instead of 

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