

Antonio
VIVALDI

MAGNIFICAT

for Soli, Chorus and Orchestra

Edited and Translated by
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K 06498



The source of this edition of Antonio Vivaldi's Magnificat is *Raccolta Renzo Giordano, Opere Sacre, Tome V. ff 89–113* in the Biblioteca Nazionale in Turin. In actuality two Magnificats are presented in the foglios — Nos. 2, 6, and 8 having alternate versions in a different pen. The alternate sections are in another hand, or at least were written at a different time and have been inserted in the textually appropriate places of the original version.

The alternate sections include five arias written to display the vocal talents of five of Vivaldi's "maestre" at the Ospedale della Pietà, a charitable institution for invalids and foundlings in Venice. These former students, elevated to positions as assistants to the "Maestro de' Concerti" (Vivaldi) were exceptionally accomplished musicians. *Et exultavit* was written for Apollonia, mentioned as "a strong singer" by J.J. Quantz who heard her in 1726 and reported in Marburg's "Historisch-kritische Beytrage" (1754). The minor privileges afforded the maestre as well as the tenure of the positions is indicated by an account fifteen years later by Doctor Domenico Bozzato (June 6, 1741) that the same Apollonia "on account of her indispositions should be sent to the open air."

Quia respexit is for La Bolognese, *Quia fecit* for Chiaretta, *Sicut locutus est* for Albetta, and *Esurientes* for Ambrosina. All five singers are mentioned as soloists in *Il Coro delle Muse* by Vivaldi performed for Prince Frederick Christian (son of the King of Poland) on a visit to Venice on March 21, 1739. Chiaretta was better known as an instrumentalist, for Charles de Brosses stated in 1739 that she "would certainly be the first violinist in Italy if Anna Maria of the Ospedaleto did not outdo even her." Perhaps she and Ambrosina received solos because of superior musicianship rather than pure vocal skill, for both of their arias are marked "sempre tutti piano", an unusually extreme marking for Vivaldi who probably was anxious to avoid covering the voice with the accompaniment.

The notation of the manuscript has been maintained in this edition except in places where present day notational customs serve as an aid to performance. Key signatures have been adjusted to identify tonalities of sections which originally employed repeated use of accidentals. (Nos. 1, 4, 5, 9, and 2b (alternate) appeared with one flat; No. 3 with two flats). The figured bass has been adjusted where the new key signatures affect it and scribal errors in the figures have been corrected in the few places they occurred. Soprano, Alto, and Tenor clefs have been replaced by treble clefs. Slurs and flag treatment are edited to indicate the prosody of the text. The English translation is intended primarily to serve as an aid in understanding the text and syllabic underlay has been kept wherever possible coincidental with the original Latin.

Editorial suggestions as to tempo, dynamics, are printed in brackets. The composer's own markings appear without brackets. Brackets also indicate hemiolas (a cross stress patterned by 3 groups of 2 beats imposed upon 2 measures of 3 beats (ie. $\frac{3}{4}$ ♪ ♪ | ♪ ♪ ♪ ♪ ♪ ♪). In 2b (alternate) the manuscript note values of the Basso Continuo and Viola parts are eighth-notes followed by eighth rests for ten measures. From measure eleven to the end (excepting mm. 48-49) regular quarter notes were written. It may be understood that short notes were to be played throughout as indicated in the first ten measures.

Suggested ornaments are also bracketed and prescribed only at melodic or cadence points where Baroque musicians would normally apply them without indications. In fact, the performing style of the time allowed freedom in ornamentation at the discretion of the artist, and the indications in this edition may serve as a point of departure for an imaginative rendition. Each of the five arias of the alternate version affords opportunities for cadenzas which could display the technique of the voice and the improvisational talents of the singer.

The orchestra consists of Violin I, Violin II, Viola, and Basso Continuo (Violoncello, Bass, optional Bassoon, and keyboard instrument) with oboes indicated only for No. 8. Two continuo groups are employed in the first version. The composer has marked P.C. for Primo Choro and S.C. for Secundo Choro. They are both used in the full choruses, in No. 2 they alternate, and they are used singly in the other sections, thus reflecting the Venetian attitude towards spacial and timbre considerations.

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1. MAGNIFICAT

CHORUS

Vivaldi
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 by Clayton Westermann

Adagio

Ma - gni - fi - cat a - ni - ma me - a Do - mi - num.
 Praise be to God my soul doth mag - ni - fy the Lord.

Ma - gni - fi - cat a - ni - ma me - a Do - mi - num.
 Praise be to God my soul doth mag - ni - fy the Lord.

Ma - gni - fi - cat a - ni - ma me - a Do - mi - num.
 Praise be to God my soul doth mag - ni - fy the Lord.

Ma - gni - fi - cat a - ni - ma me - a Do - mi - num.
 Praise be to God my soul doth mag - ni - fy the Lord.

Adagio

7 # 6 5 5 4 3