

*A Kalmus Classic Edition*

Antonio

# VIVALDI

## IN EXITU ISRAEL

for Four-Part Chorus  
of Mixed Voices  
with Piano Accompaniment

VOCAL SCORE

K 09915



## IN EXITU ISRAEL

The source of this edition of Antonio Vivaldi's *In Exitu Israel* is the manuscript to be found in the Biblioteca Nazionale in Turin, *Raccolta Renzo Giordano, Opere Sacre Vol. II (No. 16)*. The score is inscribed: *In exitu Israel del Vivaldi*. In this work Vivaldi combines an antique style, as reflected by modal treatment, with Baroque tonality and basso continuo.

The source of this edition appears to be a copy in which the copyist has omitted two lines of text, apparently by mistake because it ended with the same words as the previous two lines. I have concluded that this must have been a scribal error because the sense of the text is lost in the omission. Therefore I reconstructed the missing part by setting the text omitted in the original. This part comprises measures 18 to 25 and is bracketed in the vocal score and instrumental parts so that they may be included or omitted as desired. Other obvious scribal errors such as wrong accidentals, rests, and contradictory notes have been corrected as a matter of course.

The notation of the source has been maintained except in places where present day notational customs serve as an aid to performance. Soprano, Alto, and Tenor clefs that appear in the vocal parts have been replaced by treble clefs. Flagging of the vocal parts has been made consistent with the instrumental parts.

The English translation is intended primarily to assist in understanding the text. Nonetheless, the syllabic treatment is coincidental with the original Latin. Editorial suggestions as to tempo and dynamics are printed in brackets and recommended only in places where none existed in the source.

Clayton Westermann  
Huntington, NY

# In Exitu Israel

## Vocal Score

ANTONIO VIVALDI  
Restored, Edited and Translated  
by Clayton Westermann

Allegro

The piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns and some grace notes. The left hand provides a rhythmic accompaniment with chords and eighth-note figures. A dynamic marking of *[f]* is present at the beginning.

5 *[f]*

	In	ex - i - tu	Is - ra - el
	When	Is - ra - el	went out from

*[f]*

	In	ex - i - tu	Is - ra - el
	When	Is - ra - el	went out from

*[f]*

	In	ex - i - tu	Is - ra - el
	When	Is - ra - el	went out from

*[f]*

	In	ex - i - tu	Is - ra - el
	When	Is - ra - el	went out from

The piano accompaniment for the vocal score continues with two staves. It features a similar melodic and rhythmic texture to the introduction, with a dynamic marking of *[f]* at the start of the section.