

Antonio
VIVALDI

Laudate Dominum omnes gentes
RV 606

Coro (SATB)
Violini unisoni, Viola e Basso continuo

herausgegeben von / edited by
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Stuttgarter Vivaldi-Ausgaben
Urtext

Partitur / Full score



Carus 40.020

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Zu diesem Werk ist folgendes Aufführungsmaterial erhältlich:
Partitur (Carus 40.020), Chorpartitur (Carus 40.020/05),
Komplettes Orchestermaterial (Carus 40.020/19).

The following performance material is available:
full score (Carus 40.020), choral score (Carus 40.020/05),
complete orchestral material (Carus 40.020/19).

Vorwort

Die derzeit bekannten Autographe zu den geistlichen Werken *Vivaldis* befinden sich heute in fünf Bänden der Foà-Giordano Sammlung. Diese Sammlung wurde von 1927–1930 von der Biblioteca Nazionale Universitaria di Torino erworben.

Das Autograph von RV 606 ist in Foà 40 (Fols 302r–305r) enthalten. Es handelt sich um eine einsätzliche Vertonung von Psalm 116 (*Laudate Dominum*) und wurde für vierstimmigen gemischten Chor, Violino I und II unisono, Viola und Basso continuo komponiert. Es ist erwähnenswert, dass RV 607 (Psalm 121) für die gleiche Besetzung geschrieben wurde. In beiden Stücken spielen die Violinen unisono eine ostinato-artige Melodie, während sich die Gesangsstimmen in Blockakkorden bewegen und der Basso continuo zusammen mit der Viola einem rhythmischen Ostinatomuster folgt.

Sowohl Michael Talbot¹ als auch Keith David Grumann² haben darauf hingewiesen, dass Papier, Tintenfarbe und Schreibstil von RV 606 mit anderen Manuskripten von Vivaldi, sowohl geistlicher als auch weltlicher Musik (einschließlich RV 607)³, übereinstimmen, ein Hinweis darauf, dass diese Werke etwa zur gleichen Zeit entstanden sind. Eines dieser Werke ist die Oper *L'incoronazione di Dario* RV 719, die Vivaldi 1717 für den Karneval komponiert hatte. Talbot verwendet diese als Bezugspunkt, um ein ungefähres Kompositionsdatum für RV 606 festzustellen.

Im April 1713 wurde dem Maestro di Coro am Ospedale della Pietà, Francesco Gasparini, eine sechsmonatige Beurlaubung gewährt, mit der Annahme, dass er nach seiner Rückkehr sein Amt wieder aufnehmen würde. Vivaldi wurde beauftragt anstelle von Gasparini neue Kompositionen für die Pietà zu liefern. Gasparini kehrte jedoch nicht zum vereinbarten Zeitpunkt zurück, wodurch Vivaldi verpflichtet war, weiterhin dessen Aufgaben zu übernehmen, allerdings ohne eine offizielle Anstellung. Erst 1714 wurde Vivaldi mit der Mehrheit der Stimmen (12 gegen 1)⁴ erneut zum Maestro de Violino in der Pietà gewählt. In diesem Zeitraum von 1713 bis zu seiner Abreise nach Mantua Ende 1717 komponierte Vivaldi den größten Teil seiner geistlichen Musik; auch Peter Ryom⁵ weist darauf hin, dass RV 606 während dieser Zeit entstand.

Psalm 116 ist eine der kürzesten Psalmkompositionen Vivaldis: Er besteht aus nur zwei Versen, gefolgt von einem *Gloria Patri* (Doxologie). Somit kann diese Komposition anhand des Textes in drei Abschnitte unterteilt werden: Vers 1 (T. 1–12), Vers 2 (T. 13–25) und *Gloria Patri* (T. 26–43).

Auch wenn die Singstimmen nur sehr wenige melodische Linien aufweisen, so geben die häufigen Tonartenwechsel dem Stück Struktur und unterstreichen die Bedeutung des Textes. Die Grundtonart ist d-Moll, und die Harmonik bewegt sich durch verschiedene miteinander verwandte Tonarten zum entfernten b-Moll (T. 18–20), um dort das Wort *misericordia* (Erbarmen) auszugestalten: dieser Abschnitt enthält das einzige längere Melisma im gesamten Stück.

Vorschläge zur Aufführungspraxis

Zur Anzahl der Instrumente:

- Continuo-Gruppe

Die Zusammensetzung der Continuo-Gruppe lässt sich aus dem überlieferten Stimmensatz für Vivaldis Psalm *Nisi Dominus* RV 608 ableiten, der Stimmen für Violoncello, Violone und Orgel enthält.⁶

- Anzahl der Streicher

Basierend auf drei Stimmsätzen, die zu zwei Hymnen gehören, die in Band V der *Opere Sacre* zu finden sind (113r–123r und 129r–142r), legt Robert E. Fort nahe, dass die Anzahl der Streicher in der Pietà während Vivaldis Zeit acht oder zehn Violinen, vier Violen, vier Celli und zwei Violonen gewesen sein dürfte:

Alle drei Stimmsätze 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 Violinen bedeuten. Diese Annahme kommt der Formel von Quantz⁷ sehr nahe; er erklärt, dass zu acht Geigen normalerweise zwei Bratschen, zwei Celli und zwei Kontrabässe gehören.

Unter Berücksichtigung der Tatsache, dass Violinen I und II unisono spielen, könnte die Anzahl der Violinen in RV 606 auf insgesamt vier bis fünf reduziert werden.

Essen, Juni 2019

Daniel Ivo de Oliveira

Übersetzung: Gudrun Kosviner

¹ Siehe den Kritischen Bericht in: Antonio Vivaldi, *Laudate Dominum omnes gentes*, hrsg. v. Michael Talbot, Mailand 1990, S. 26.

² Keith David Grumann, *Antonio Vivaldi: Performance editions of nine sacred vocal works on liturgical texts preserved in the Raccolta Foà-Giordano*, Dissertation, University of Oklahoma, Norman 1981, S. 26.

³ Nach Grumann wären dies RV 588, RV 591, RV 597, RV 602, RV 607 und RV 639; Talbot nennt RV 507, RV 531, RV 608, RV 635 und RV 719, nicht jedoch RV 597.

⁴ Micky White, *Antonio Vivaldi. A Life in Documents*, Florenz 2013, S. 111.

⁵ Peter Ryom, *Vivaldi. Thematisch-systematisches Verzeichnis seiner Werke (RV)*, zweite, revidierte Ausgabe von Frederico Maria Sardelli, Wiesbaden 2018, S. 296–297.

⁶ Robert E. Fort, *An analysis of thirteen vesper psalms of Antonio Vivaldi contained in the Foà-Giordano collection with appendix containing photocopies of the manuscripts*, Dissertation, Columbia University, New York City 1971, S. 110.

⁷ Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, XVII. Hauptstück, I. Abschnitt, § 16, Berlin 1752; siehe auch Fort, S. 111–112.

Foreword

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

The autograph manuscript of RV 606 is listed as Foà 40 (fols 302r–305r). It is a continuous single movement setting of the text of Psalm 116 (*Laudate Dominum*) written for SATB choir, violin I and II in unison, viola and basso continuo. It is noteworthy that RV 607 (Psalm 121), was written for the same vocal forces and instrumentation. In both settings, the unison violins play an ostinato-like melody while the voices move in block chords and the basso continuo, together with the viola, follows an ostinato rhythmic pattern.

Both Michael Talbot¹ and Keith David Grumann² have pointed out that RV 606 shares the same type of paper, color of ink and writing style with other manuscripts by Vivaldi, of both sacred and secular music (including RV 607).³ This suggests that these works may all have been composed at approximately the same time. One of these works is the opera *L'incoronazione di Dario* RV 719, composed for the carnival of 1717. Talbot uses it as the reference point for an approximate date of composition of RV 606.

In April 1713 the Maestro di Coro at the Ospedale della Pietà, Francesco Gasparini was granted a leave of absence of six months, the expectation being that he would again take up his post upon his return. Vivaldi was chosen to take over Gasparini's duties to supply new compositions for the Pietà. Gasparini, however did not return at the agreed time, which obliged Vivaldi to continue to cover for him, though without an official appointment. In 1714 Vivaldi was reappointed to the post of Maestro de Violino at the Pietà, obtaining the majority of the votes (12 against 1).⁴ It was in this period, from 1713 till his departure for Mantua in late 1717, that Vivaldi composed most of his sacred music. Peter Ryom⁵ also points out that RV 606 might have been composed during this time.

Psalm 116 is one of the shortest psalms set by Vivaldi: it comprises only two verses followed by a Gloria Patri (Doxology). Thus, this setting can be divided into three sections based on the text: verse 1 (mm. 1–12), verse 2 (mm. 13–25) and Gloria Patri (mm. 26–43).

Even though the vocal parts present very few melodic lines, the variety and frequency of the changes of key give structure to the piece and underscore the meaning of the text, providing the important elements of unity and variety in this work. The tonic is D minor and the harmony progresses through various related keys to the remote B flat minor (mm. 18–20), painting the word *misericordia* (mercy). This section contains the only long melisma of the entire piece.

Suggestions regarding Performance

On the number of instruments:

- **The continuo group**

The composition of the continuo group can be determined from the parts of *Nisi Dominus* RV 608, which include parts for violoncello, violone and organ.⁶

- **The number of string players**

Based on three sets of parts belonging to two hymns found in Volume V of the *Opere Sacre* (113r–123r and 129r–142r), Robert E. 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 and 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 Quantz;⁷ he states that eight violins would be normally balanced by two violas, two cellos and two double basses.

Taking into consideration that the violins I and II play in unison, in RV 606 the number of violins could be reduced to a total of four to five.

Essen, June 2019

Daniel Ivo de Oliveira

¹ See the Critical Notes in, Antonio Vivaldi: *Laudate Dominum omnes gentes*, ed. by Michael Talbot, Milano 1990, p. 26.

² Keith David Grumann, *Antonio Vivaldi: Performance editions of nine sacred vocal works on liturgical texts preserved in the Raccolta Foà-Giordano*, dissertation, University of Oklahoma, Norman 1981, p. 26.

³ According to Grumann this would be RV 588, RV 591, RV 597, RV 602, RV 607 and RV 639, according to Talbot RV 507, RV 531, RV 608, RV 635 and RV 719 are also included, but RV 597 is not.

⁴ Micky White, *Antonio Vivaldi. A Life in Documents*, Firenze 2013, p. 111.

⁵ Peter Ryom, *Vivaldi Thematisch-systematisches Verzeichnis seiner Werke (RV)*, second, revised edition by Frederico Maria Sardelli, Wiesbaden 2018, pp. 296–297.

⁶ Robert E. Fort, *An analysis of thirteen vesper psalms of Antonio Vivaldi contained in the Foà-Giordano collection with appendix containing photocopies of the manuscripts*, dissertation, Columbia University, New York City 1971, p. 110.

⁷ Johann Joachim Quantz, *On Playing the Flute*, pt. XVII, sect. I, § 16, Berlin 1752. See also Fort, op. cit. pp. 111–112.

Laudate Dominum omnes gentes

RV 606

Antonio Vivaldi

1678–1741

Allegro

Violino I, II

Viola

Soprano

Alto

Tenore

Basso

Basso continuo

The first system of the musical score includes staves for Violino I, II; Viola; Soprano; Alto; Tenore; Basso; and Basso continuo. The Violino I, II and Viola parts are active, while the vocal parts (Soprano, Alto, Tenore, Basso) are currently silent. The Basso continuo part provides a rhythmic and harmonic foundation.

The second system continues the instrumental parts. The vocal parts (Soprano, Alto, Tenore, Basso) begin to sing the word "Lau-". The Basso continuo part continues with figured bass notation, including figures like [6] and 5[4] #.

Aufführungsdauer / Duration: ca. 3 min.

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Urtext

edited by

Daniel Ivo de Oliveira

7

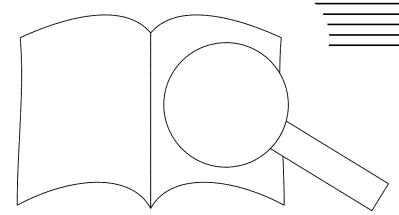
da - te Do - mi - num, lau - da - te Do - mi - num o - mnes gen - tes: lau -
 da - te Do - mi - num, lau - da - te Do - mi - num o - mnes gen - tes: lau -
 da - te Do - mi - num, lau - da - te Do - mi - num o - mnes gen -
 da - te Do - mi - num, lau - da - te Do - mi - num o - m

10

da - te mnes, o - mnes, o - mnes po - pu - li.
 da - o - mnes, o - mnes, o - mnes po - pu - li.
 um o - mnes, o - mnes, o - mnes po - pu - li
 e - um o - mnes, o - mnes,

[4] [6/4] # 5/4 # # L.

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Piano accompaniment for measures 13-15, featuring a treble and bass staff with complex rhythmic patterns.

Quo - ni-am con - fir - ma - ta est su - per nos, quo - ni-am con - fir - ma - ta

Quo - ni-am con - fir - ma - ta est su - per nos, quo - ni-am con - fir - ma - ta

8 Quo - ni-am con - fir - ma - ta est su - per nos, quo - ni-am con

Quo - ni-am con - fir - ma - ta est su - per nos, quo - ni-am

7 7 [7]

Piano accompaniment for measures 16-18, continuing the complex rhythmic patterns.

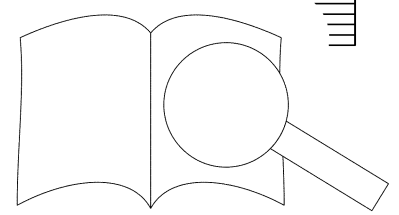
est su - per nos, mi - se - ri - cor - - - -

est su - - - - e - ri - cor - - - -

mi - se - ri - cor - - - -

nos mi - se - ri - cor - - - -

[7] 7b



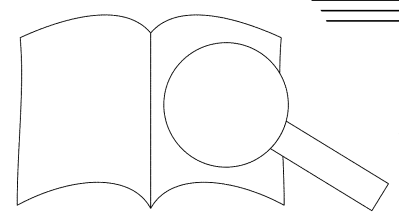
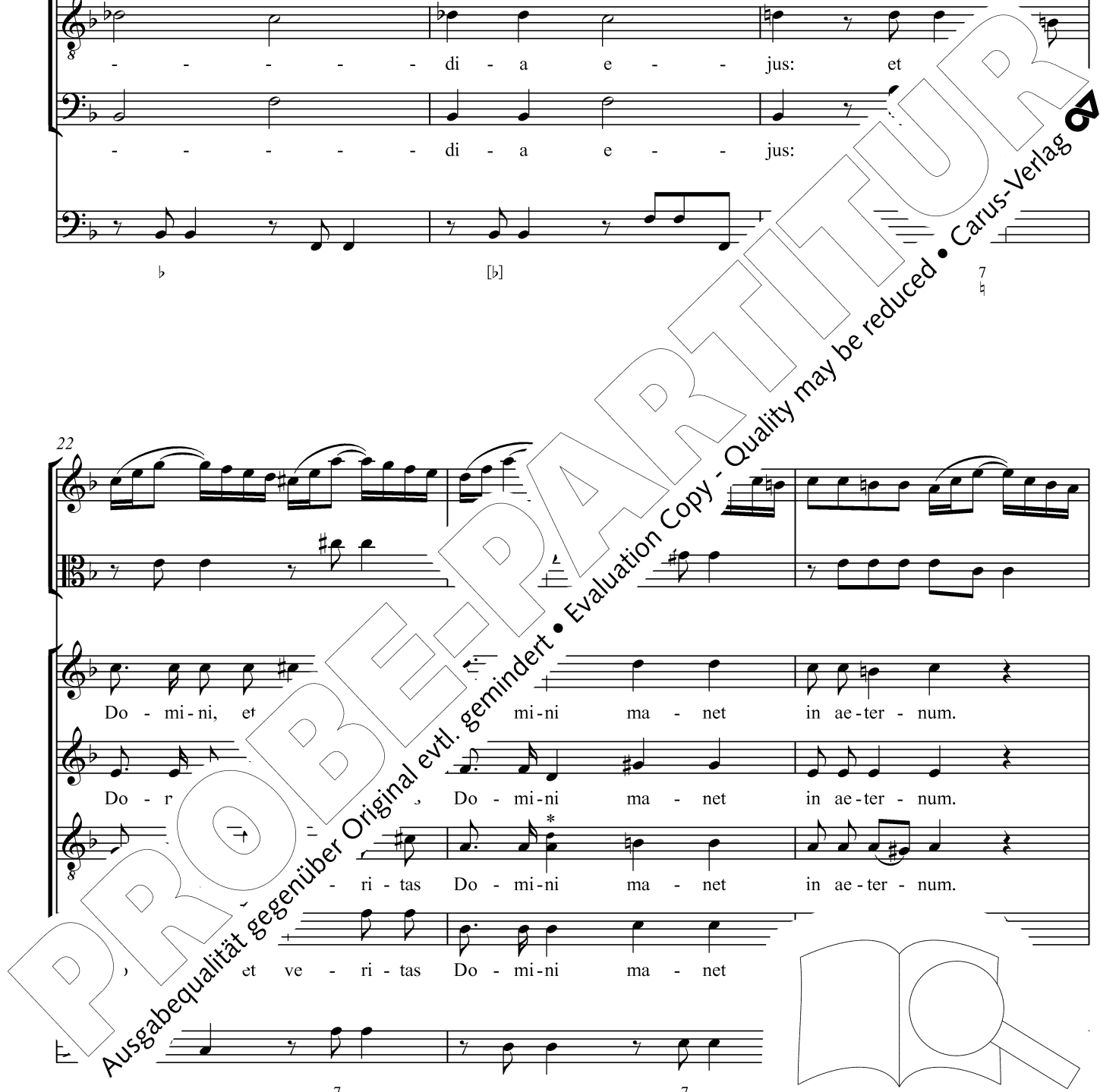
- - - di - a e - - jus: et ve - ri - tas
 - - - di - a e - - jus: et ve - ri - tas
 - - - di - a e - - jus: et
 - - - di - a e - - jus:

♭ [b] 7 5

Do - mi - ni, et mi - ni ma - net in ae - ter - num.
 Do - r Do - mi - ni ma - net in ae - ter - num.
 - ri - tas Do - mi - ni ma - net in ae - ter - num.
 , et ve - ri - tas Do - mi - ni ma - net

7 # [5#] #

* Siehe Kritischer Bericht. / See Critical Report.

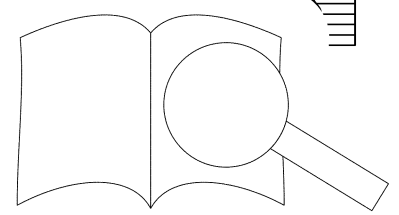


Glo - ri - a Pa - tri, glo - ri - a Pa - tri,
 Glo - ri - a Pa - tri, glo - ri - a Pa - tri,
 Glo - ri - a Pa - tri, glo - ri - a Pa
 Glo - ri - a Pa - tri, glo - ri

[6] # #

et Fi - li - o, - ri - tu - i, et Spi - ri - tu - i
 et Fi - Spi - ri - tu - i, et Spi - ri - tu - i
 et Spi - ri - tu - i, et Spi - ri tu - i
 F. et Spi - ri - tu - i, et

5 4 # 6



31

Piano accompaniment for measures 31-33, featuring a treble and bass staff with a complex melodic line in the right hand and a more rhythmic bass line.

San - cto. Sic - ut e - rat in prin - ci - pi-o, et
 San - cto. Sic - ut e - rat in prin - ci - pi-o, et
 San - cto. Sic - ut e - rat in prin - ci - pi-o, et
 San - cto. Sic - ut e - rat in prin - ci - pi-o, et

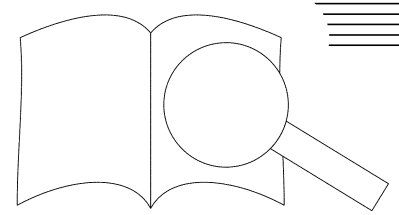
5 4 3 7 # 7 # [5#]

34

Piano accompaniment for measures 34-36, continuing the melodic and rhythmic patterns from the previous section.

nunc, et sem - in sae - cu-la sae - cu - lo - rum,
 nunc, et et in sae - cu-la sae - cu - lo - rum,
 et in sae - cu-la sae - cu - lo - rum,
 nc, per, et in sae - cu-la

5[#] 4 # [5#] # #



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Critical Report

I. The Source

Full Score. Autograph manuscript: Turin, Biblioteca nazionale universitaria (I-Tn), Foà 40, originally fols 303r–306r, in the late 20th century corrected to 302r–305r.

Original title: *Laudate Dominum à 4 con Instrum.ti Del Vivaldi*

The paper the manuscript is written on is a single four-leaf quire in upright quarto format measuring approximately 305 by 220 mm. Each page has eighteen staves, which seem to be pre-ruled by a mechanical instrument. Vivaldi used a single paper type of Venetian origin with the Venetian watermark (three crescents) and a characteristic cornermark (a trefoil standing above a letter Z flanked by a letter S). It is unusual that the quire containing the present manuscript has not been formed from a single, full sheet but from two separate half-sheets, on each of which the cornermark is recognizable, but not the three-crescent watermark.¹

II. The Edition

The autograph manuscript is very clear and practically free of mistakes.

In this edition 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 instruments or voices at the beginning of the score. Vivaldi wrote *Uniss.^{mi}* at the head of the first stave, which refers to the first and second violins playing in unison.

The c-clefs in the vocal parts (soprano, alto) have been modernized. Accidentals have been modernized because in the 18th century accidentals were valid for entire measures – repeated accidentals in a measure have been deleted. Accidentals have been respelled on the first note of a measure.

Flats (b) were not always used, but also to cancel previous flats have been replaced by naturals without any comment in the edition. Any accidentals have been accented.

The Latin text has been adapted to the needs of our time with respect to orthography and punctuation. In his original text Vivaldi wrote the text of the vocal parts for a bass singer. Here the text has been adapted to vocal parts.

Editorial additions are indicated diacritically in the musical text: accidentals and notes in small type, slurs by dashed lines, articulation wedges by thin vertical lines, fingering by square brackets. Basso continuo figures such as 3# and 3b have been simplified respectively to # and b.

III. Individual Remarks

Abbreviations:

T = Tenore

References are given in the following order: measure – part – symbol in the measure (notes or rests) – remark.

- | | | | |
|----|---|---|-------|
| 23 | T | d^{\flat} is suggested by the editive fifths with B | secu- |
| 31 | T | \flat instead of \natural | |

¹ See the Critical Notes in, Antonio Vivaldi: *Laudate Dominum omnes gentes*, ed. by Michael Talbot, Milano 1990, p. 26.

