

A Kalmus Classic Edition

Giovanni Battista

PERGOLESI

MAGNIFICAT

Edited and Translated by
Clayton Westermann

for Soli, Chorus and Orchestra
with Latin and English text

CHORAL SCORE

K 06376



PREFACE

The source for this edition of Giovanni Battista Pergolesi's *Magnificat* is a manuscript version to be found in the Biblioteca Civica di Bergamo. The score is inscribed: *Magnificat a 4^o del Sign. Giov. Battista Pergolesi*. Although ascribed to Pergolesi, it should be noted that some question remains as to the authorship of the work because of the absence of a holograph and because of the appearance of copies attributed to Francesco Durante, a teacher of Pergolesi. The music presents a skillful accommodation of the new "style galant" developed by the Neapolitan School and the old "learned" polyphonic style of Baroque church music. The first and last movements unify the work through the utilization of a *cantus firmus*-like theme based on *Magnificat Tome I* (also found in Monteverdi's *Magnificat á sei voci*).

The notation of the Bergamo manuscript has been maintained in this edition except in places where present-day notational customs serve as an aid to practical performance. To this purpose, note values have been halved in Nos. 1 and 3. Key signatures have been adjusted to accommodate sections which originally employed repeated use of accidentals. (No. 2 appeared with 1 flat; No. 5 with none.) Soprano, Alto, and Tenor clefs have been replaced by treble clefs. Slurs have been included and the flag treatment adjusted to indicate the prosody of the text. The English translation is intended primarily to serve as an aid in understanding the text. Nevertheless, 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. Suggested ornaments are also bracketed and only prescribed 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 at salient points in this edition should serve as a point of departure to an imaginative rendition. Rhythmic alterations in common practice at the time have been noted in No. 4.

The orchestra consists of Violin I, Violin II, Viola, and Basso Continuo (Violoncello, Bass, optional Bassoon, and Keyboard Instrument). The viola part was sketchily outlined and for the most part simply marked "col Bassi." The continuo line at times skips rather awkwardly to play an octave lower than the sung Bass part, leading to speculation as to whether a Bass Viol (doubling at the octave) played in the original version.

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New York City, N. Y.
November 18, 1968

1. MAGNIFICAT

Giovanni Battista Pergolesi

CHORUS

Edited and translated by
CLAYTON WESTERMANN

[Allegro]

Ma - gni - fi - cat a - ni - ma
Praise be to God, my soul doth

[Allegro]

5

me - a Do - mi - num.
mag - ni - fy the Lord.

Et ex - ul - ta -
And so re - joic -

Ma
Praise

Et ex - ul - ta -
And so re - joic -