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~~Vivaldi Gloria at La Pieta, Venice~~
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Concerti con molti strumenti [Europa Galante
- F. Biondi] Vivaldi's Gloria A. Vivaldi:
L'Estro Armonico, Op. 3 [Accademia Bizantina]**
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(Latin) Paperback - 4 Jan. 2013 by Antonio
Vivaldi (Author), Clayton Westermann (Editor)

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Op./Cat. No. RV 610, 610a, 610b I-Catalogue
Number I-Cat. No. IAV 274 Key G minor
Movements/Sections Mov'ts/Sec's: 9 movements:
1. Magnificat anima mea Dominum (Adagio, G
minor) 2. Et exultavit spiritus meus
(Allegro, B-flat major), soprano solo

Magnificat, RV 610 (Vivaldi, Antonio) -
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Magnificat, RV 610/611 : Vocal score.

[notated music] Composer Vivaldi, Antonio,
1678-1741 Editor Westermann, Clayton Jacob,
1931-2018 Place of Publication/Creation
Edwardsville, IL Published/Created 2007 Type

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of Material notated music Genre notated music
Publisher Serenissima Music, Inc Edition
Reprint (New York: E.F. Kalmus, 1969)
Language Latin Media unmediated Physical
Description 76 pages ...

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[notated music ...]

Antonio Vivaldi Magnificat RV 610 in G minor
Jordi Savall Le Concert des Nations 0:00
"Magnificat anima mea Dominum" Adagio, G
minor 01:22 "Et exultavit spir...

Vivaldi Magnificat RV 610 in G minor Jordi

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Magnificat RV 610 by Antonio Vivaldi 1
Magnificat (chorus) 2 Et Evaultavit, Quia
respexit + Qui fecit mihi (aria's) 3 Et
misericordia, Fecit potentiam + Depo...

Antonio Vivaldi "Magnificat" RV 610 - YouTube
From Wikipedia, the free encyclopedia Antonio
Vivaldi made several versions of his G minor
setting of the Magnificat canticle. He scored
his best known version, RV 610, for vocal
soloists, four-part choir, oboes and string
orchestra, which also exists in a version for
two groups of performers (in due cori, RV

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Magnificat (Vivaldi) - Wikipedia

Antonio Vivaldi. 1. Magnificat. Adagio 2. Et exultavit. Allegro 3. Quia respexit. Andante molto 4. Quia fecit. Andante 5. Et misericordia. Andante molto 6. F...

Antonio Vivaldi. Magnificat, RV 611. -
YouTube

Description: To go by the sketchy accounts on WP & IMSLP, there are 3 or perhaps even 4 versions of this work: RV610a is for SSATB.SATB & double orchestra; RV 610b for

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SSATB. SATB (or for single choir?) without specified soloists; RV 611 for SATB with completely new solo arias. External websites: Magnificat RV 610 at the Petrucci Music Library ...

[Magnificat, RV 610a \(Antonio Vivaldi\) - ChoralWiki](#)

Magnificat, RV 610/611: Vocal score (Latin Edition) ISBN 13: 9781932419535. Magnificat, RV 610/611: Vocal score (Latin Edition) Vivaldi, Antonio. 0 avg rating • (0 ratings by Goodreads) Softcover ISBN 10: 1932419535 ISBN 13: 9781932419535. Publisher:

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Magnificat, RV 610/611: Vocal score (Latin

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This volume presents the vocal score of Vivaldi's Magnificat RV 610/611 for soloists, choir, winds, strings and continuo, based on the critical edition by Michael Talbot.

Probably meant for a performance at the Pieta, Vivaldi, after its first 1715 version, returned on it in two occasions at least: at the end of the 1720s and of the 1730s. The Magnificat, in its time, was considered as Vivaldi ...

Magnificat Rv 610 - AbeBooks

There are actually three versions of the

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work: 1) for single chorus and orchestra (RV 610); 2) for double chorus and two orchestras (RV 610a); and the final version (RV 611), which takes six movements from replaces the other three movements with solos written for specific singers at the Pietà: Apollonia, la Bolognesa, Chiaretta, Ambrosina and Albetta. The present edition, originally published ...

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The earlier one, probably the original version (RV 610), is dominated by impressive but largely straightforward choral passages

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set against a few brief vocal ensembles manageable by soloists from the choir. In the later version (RV 611) the solo parts and one chorus are replaced by demanding virtuoso arias.

Vivaldi, A: Magnificat in G minor (RV610, 611) (Version ...

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Vivaldi's Magnificat probably dates from shortly after the 1726 death of composer C.P.

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Grupa, which resulted in his having to provide sacred music for the Venetian orphanage and convent he enjoyed a long-standing relation with: the Ospedale della Pieta. There are actually three versions of the work: 1) for single chorus and orchestra (RV 610); 2) for double chorus and two orchestras (RV 610a); and the final version (RV 611), which takes six movements from replaces the other three movements with solos written for specific singers at the Pieta: Apollonia, la Bolognesa, Chiaretta, Ambrosina and Albetta. The present edition, originally published by E.F. Kalmus in 1969, retains the material

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from the original single-choris version (RV 610), while including the added solo material Vivaldi inserted for RV 611 as alternatives, making it eminently practical for today's choral groups. Now available in a digitally-enhanced reprint."

(Vocal Score). This volume presents the vocal score of Vivaldi's Magnificat RV 610/611 for soloists, choir, winds, strings and continuo, based on the critical edition by Michael Talbot. Probably meant for a performance at the Pieta, Vivaldi, after its first 1715 version, returned on it in two occasions at

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least: at the end of the 1720s and of the 1730s. The Magnificat, in its time, was considered as Vivaldi's most celebrated piece.

(Choral Large Works). Cantico for 2 SATB Choirs and Double Orchestra. English and Latin Text.

A History of Western Choral Music explores the various genres, key composers, and influential works essential to the development of the western choral tradition. Author Chester L. Alwes divides this

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exploration into two volumes which move from Medieval music and the Renaissance era up to the 21st century. Volume I surveys the choral music of composers including Josquin, Palestrina, Purcell, Handel, and J.S. Bach while detailing the stylistic, textual, and extramusical considerations unique to the topics covered. Consideration of Renaissance music includes both sacred and secular works, specifically addressing the growth of sacred music, the rise of secular music, and the proliferation of sacred polyphony from Josquin to Palestrina. Discussion of the Baroque era is organized by geographic

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location, exploring the spread of Baroque style from Italy to German, France, and England. Volume I concludes by examining the aesthetic underpinnings of the early Classical and Romantic eras. Framing discussion within the political, religious, cultural, philosophical, aesthetic, and technological contexts of each era, *A History of Western Choral Music* offers readers specialized insight into major composers and works while providing a cohesive understanding of choral music's place in Western history.

Access Free Magnificat Rv 610 611 Vocal Score Latin Edition easy Clical Flute Piano Volume 1. From medieval foundations to the romantic age Wagner And Other Composers

Familiar to conductors, orchestra managers, and music librarians, this classic sourcebook of information necessary to plan orchestral programs and organize rehearsals has been greatly expanded and revised. The fourth edition features nearly 6400 compositions that cover the standard repertoire for American orchestras (a 42% increase over the third edition), clearer entries, and a more

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useful system of appendixes. Included for the first time are entries from the American Symphony Orchestra League's OLIS repertoire database.

Choral-Orchestral Repertoire: A Conductor's Guide offers an expansive compilation of choral orchestral works from 1600 to the present. Synthesizing Jonathan Green's earlier six volumes on this repertoire, this edition updates and adds to the over 750 oratorios, cantatas, choral symphonies, masses, secular works for large and small ensembles, and numerous settings of

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liturgical and biblical texts for a wide variety of vocal and instrumental combinations. Each entry includes a brief biographical sketch of the composer, approximate duration, text sources, performing forces, currently available editions, and locations of manuscript materials, as well as descriptive commentary, discography, and bibliography. Unique to this edition are practitioner's evaluations of the performance issues presented in each score. These include the range, tessitura, and nature of each solo role, and a determination of the difficulty of the choral and

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orchestral portions of each composition. There is also a description of the specific challenges, staffing, and rehearsal expectations related to the performance of each work. Choral-Orchestral Repertoire: A Conductor's Guide is an essential resource for conductors and students of conducting as they search for repertoire appropriate to their needs and the abilities of their ensembles.

Desde su clamoroso redescubrimiento mediada la pasada centuria, la figura de Antonio Lucio Vivaldi (Venecia, 4 de marzo de

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1678-Viena, 28 de julio de 1741) no ha hecho sino ganar adeptos, provocar estudios, protagonizar ciclos de conciertos, propiciar ingentes grabaciones discográficas, suscitar, en suma, una creciente, justificada fascinación que aún hoy, recién comenzado el siglo xxi, parece estar lejos de su techo. Vivaldi -también conocido como el Prete Rosso (el cura rojo) en virtud de su condición sacerdotal y del color de sus cabellos- no fue sólo uno de los compositores más prestigiosos e influyentes de su generación, un formidable maestro del Barroco Italiano, sino que fue ante todo un genio vanguardista

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y visionario que renovó el lenguaje Barroco para dotarlo de una exuberancia dramática sin parangón entre sus contemporáneos. El libro que el lector tiene en sus manos, el primero en lengua castellana dedicado in extenso a la música de Vivaldi, constituye un profundo estudio de la obra instrumental vivaldiana, la parcela más emblemática y revolucionaria de la producción del Prete Rosso. Para ello se ha prestado una atención pormenorizada a todos los géneros instrumentales cultivados por Vivaldi, desde la música de cámara a la obra concertante y sinfónica, de la sonata al concierto, de las obras publicadas a las

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páginas manuscritas, de las piezas más famosas a las páginas menos frecuentadas. Pese a estar consagrado a la obra instrumental, el presente volumen no pierde de vista, naturalmente, la igualmente extraordinaria obra vocal vivaldiana, tanto sacra como profana, cuya referencia se antoja imprescindible para un conocimiento pleno del inmortal legado instrumental del compositor veneciano. El texto presta también especial atención al célebre "autoprestamismo" del Prete Rosso, y revela de hecho algunas conexiones temáticas hasta ahora inéditas, concernientes tanto a la música instrumental

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Mendelssohn's first great excursion into the genre of oratorio was first performed in 1836 in Düsseldorf at a festival. Set to a libretto by Julius Schubring based on the Bible, it soon gained considerable popularity in England, which resulted in his famous second oratorio, *Elijah*. The definitive vocal score reprinted here, edited by the German musicologist Alfred Dörffel, with a piano reduction prepared by the composer's student August Horn, features both the original German and the subsequent English text. First

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issued around 1890 by C. F. Peters, this
digitally-enhanced reprint has been enlarged
to a very readable A4 size, with measure
numbers and rehearsal letters added.

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