

DOMENICO BARTOLUCCI

PRELUDIO, INTERMEZZO  
E FUGA IN LA MINORE

*Violino e Violoncello*





## **S.E. Rev.ma Cardinal Domenico Bartolucci**

(Borgo San Lorenzo, Firenze 1917). Direttore perpetuo emerito della Cappella Musicale Pontificia Sistina, Accademico di Santa Cecilia, il Maestro toscano è uno dei più celebri musicisti italiani contemporanei, conosciuto in tutto il mondo sia come compositore, sia come direttore.

Considerato il più autorevole interprete di Palestrina, oltre ai servizi liturgici papali ha guidato la Cappella Sistina in numerose tournées in Italia e nel mondo (Austria, Francia, Germania, Stati Uniti, Canada, Australia, Turchia, Giappone, etc.) eseguendo musiche polifoniche classiche e proprie.

Con il Coro dell'Accademia Nazionale di Santa Cecilia ha diretto numerosi concerti palestriniani ed è stato protagonista di un'indimenticabile tournée nell'allora Unione Sovietica (1977).

Oltre ad aver diretto i principali complessi sinfonico-corali italiani a Roma, Venezia, Firenze, Trieste, Palermo, e Bari, ha tenuto corsi di polifonia palestriniana in Italia e all'estero. All'attività di Maestro di Cappella, ha affiancato anche quella di didatta presso il Conservatorio di Santa Cecilia e il Pontificio Istituto di Musica Sacra.

Con il Coro polifonico della Fondazione a lui intitolata, nata a Roma nel 2003, ha tenuto numerosi concerti tra i quali risalta quello offerto a Sua Santità Benedetto XVI nella Cappella Sistina (giugno 2006).

L'attività di compositore di Bartolucci è assai vasta: il numero delle opere pubblicate dalle Edizioni Cappella Sistina supera i quaranta volumi e comprende 7 libri di Mottetti, 2 di Madrigali, 6 di Messe, Laudi, Salmi, Inni e Cantici. A questi sono da aggiungere il *Concerto in Mi per pianoforte e orchestra*, la *Sinfonia Rustica "Mugellana"*, musiche cameristiche e organistiche, e una serie di Oratori e Messe per soli, coro e orchestra: *Tempesta sul Lago*, *Natività*, *Battesimo*, *Passione*, *Ascensione*, *Gloriosi Principes*, *Miserere*, *Te Deum*, *Stabat Mater*, *Missa pro defunctis*, *Missa Assumptionis*, *Missa Jubilaei*, *Missa de angelis*, *Messa in onore di Santa Cecilia*, *Cantata Biblica*, *Cantata Evangelica*, *Cantata di Natale*, *Transitus beati Francisci*. Infine si ricorda la composizione del *Brunellesco*, Opera lirica in tre atti ancora mai eseguita.

In Occasione del Concistoro Ordinario Pubblico del 20 novembre 2010 il Santo Padre Benedetto XVI ha voluto nominarlo Cardinale per la generosità e la dedizione con la quale si è distinto nel servizio alla Chiesa.

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(Borgo San Lorenzo, Florence 1917). Director emeritus of the Cappella Musicale Pontificia Sistina and member of the Academy of Santa Cecilia, is undoubtedly one of the main personalities in the musical world today, both as a composer and as a director. Considered the most authoritative interpreter of Palestrina, he has held courses in Italy and abroad on Palestrinian polyphonic music.

As choir director, he has toured several countries with the Choir of the Sistine Chapel (Austria, France, Germany, United States, Canada, Australia, Turkey, Japan, etc.) and with the Choir of the Academy of Santa Cecilia (the tournee in the former Soviet Union was a resounding success). Under his direction the Choir of the Fondazione Bartolucci, created in 2003, has held numerous concerts, the most outstanding being the concert offered to His Holiness Benedict XVI in the Sistine Chapel (June 2006).

He has also directed the principal Italian orchestras in Rome, Venice, Florence, Trieste, Palermo, Bari, etc. Besides he was Composition professor at the Pontifical Institute of Sacred Music and the Conservatory of Music Santa Cecilia in Rome.

His work as a composer is prolific. So far, the Edizioni Cappella Sistina has published more than 40 volumes which include 7 volumes of motets, 2 volumes of madrigals, laudi, sacred music, works for the organ and harpsichord (cembalo), masses for choir and organ or choir and orchestra, a Piano Concerto, a Symphony, and a whole series of oratorios for soloists, choir and orchestra, namely, *La Tempesta sul Lago*, *La Natività*, *Battesimo*, *La Passione*, *L'Ascensione*, *Gloriosi Principes*, *Miserere*, *Te Deum*, *Stabat Mater*, *Cantata Biblica*, *Cantata Evangelica*, *Cantata di Natale*, *Transitus beati Francisci*, etc. Worth mentioning is the opera, *Brunellesco*, still unpublished.

On the occasion of the Consistory of November 20, 2010 the Holy Father Benedict XVI wanted to nominate him as a Cardinal for his generosity and dedication with which he has distinguished himself in the service of the Church.

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# Preludio

Mosso non troppo

Domenico Bartolucci

Violino

Violoncello

*mf*

*tr*

4

Vln.

Vc.

*tr*

7

Vln.

Vc.

*p*

*f*

11

Vln.

Vc.

*p*

*p*

16



Vln.

Vc.

*f*

*f*

20

Vln.   
Vc. 


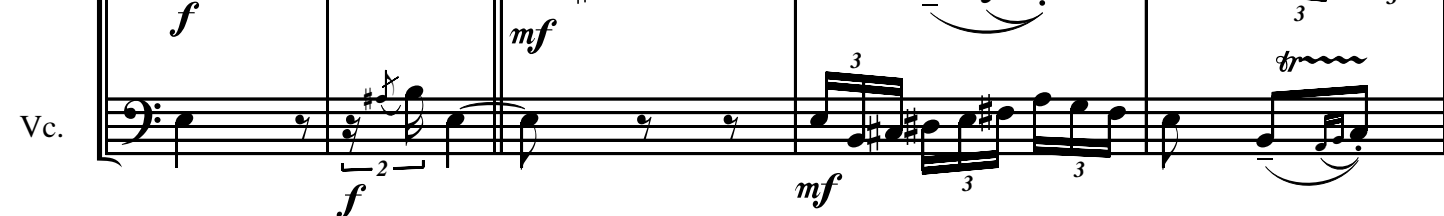
24

Vln.   
Vc. 

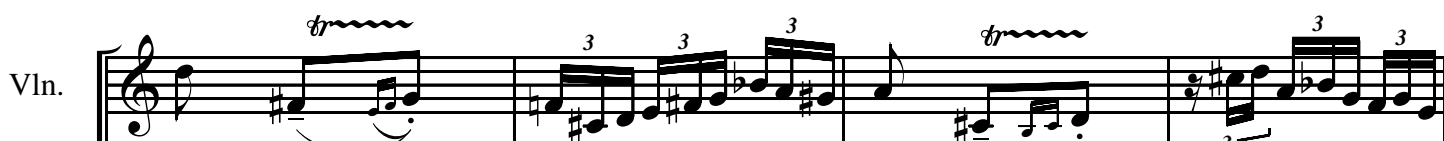
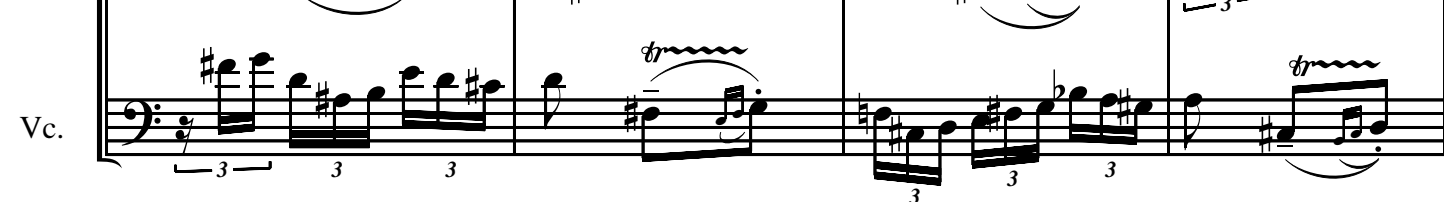
28

Vln.   
Vc. 

32

Vln.   
Vc. 

37

Vln.   
Vc. 

41

Musical score for measures 41-44, featuring Violin (Vln.) and Violoncello (Vc.) parts. The Vln. part includes triplets and slurs. The Vc. part includes triplets and slurs.

45

Musical score for measures 45-48, featuring Violin (Vln.) and Violoncello (Vc.) parts. The Vln. part includes triplets and a dynamic marking of *f*. The Vc. part includes triplets and slurs.

49

Musical score for measures 49-52, featuring Violin (Vln.) and Violoncello (Vc.) parts. The Vln. part includes triplets, slurs, and dynamic markings of *p* and *f*. The Vc. part includes triplets, slurs, and dynamic markings of *p* and *f*.

53

Musical score for measures 53-56, featuring Violin (Vln.) and Violoncello (Vc.) parts. The Vln. part includes triplets and slurs. The Vc. part includes triplets and slurs.

57

Musical score for measures 57-60, featuring Violin (Vln.) and Violoncello (Vc.) parts. The Vln. part includes triplets and slurs. The Vc. part includes triplets and slurs.

60

Vln.

Vc.

60-63

This system contains measures 60 through 63. The Violin part (Vln.) features a melodic line with triplets and a dynamic marking of *f*. The Violoncello part (Vc.) provides a rhythmic accompaniment with triplets and a dynamic marking of *f*. Both parts include hairpins for dynamics.

64

Vln.

Vc.

64-67

This system contains measures 64 through 67. The Violin part (Vln.) continues with a melodic line, featuring a triplet and a dynamic marking of *f*. The Violoncello part (Vc.) continues with a rhythmic accompaniment, including triplets and a dynamic marking of *f*.

68

Vln.

Vc.

68-71

This system contains measures 68 through 71. The Violin part (Vln.) features a melodic line with triplets and a dynamic marking of *f*. The Violoncello part (Vc.) provides a rhythmic accompaniment with triplets and a dynamic marking of *f*.

72

Vln.

Vc.

72-75

This system contains measures 72 through 75. The Violin part (Vln.) features a melodic line with triplets and a dynamic marking of *f*. The Violoncello part (Vc.) provides a rhythmic accompaniment with triplets and a dynamic marking of *f*.

76

Vln.

Vc.

76-79

This system contains measures 76 through 79. The Violin part (Vln.) features a melodic line with a dynamic marking of *f*. The Violoncello part (Vc.) provides a rhythmic accompaniment with triplets and a dynamic marking of *f*.

# Intermezzo

Moderato

Vln. *sf* *pizz.* *arco pizz.* *mf* *arco pizz.* *arco pizz.*

Vc. *mp*

5

Vln. *arco pizz.* *arco pizz.* *arco pizz.* *arco pizz.*

Vc. *arco pizz.*

Vln. *arco pizz.* *pizz.*

Vc. *arco pizz.* *mf*

9

Vln. *arco pizz.* *arco pizz.* *arco pizz.*

Vc. *arco pizz.*

Vln. *arco pizz.* *arco pizz.* *arco pizz.*

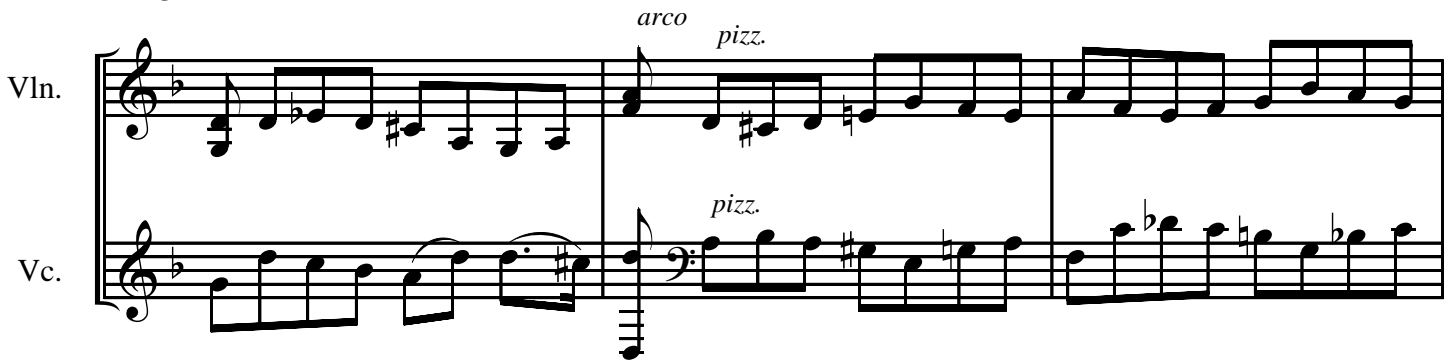
Vc. *arco pizz.*

15

18

Vln. *arco pizz.*

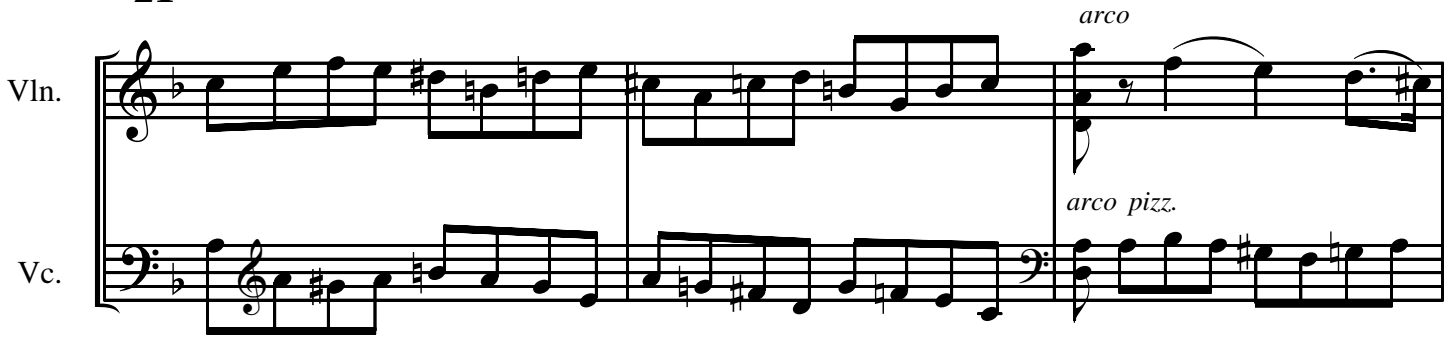
Vc. *pizz.*



21

Vln. *arco*

Vc. *arco pizz.*



24

Vln. *pizz.* *arco pizz.*

Vc. *arco pizz.* *arco*



27

Vln. *arco pizz.* *arco*

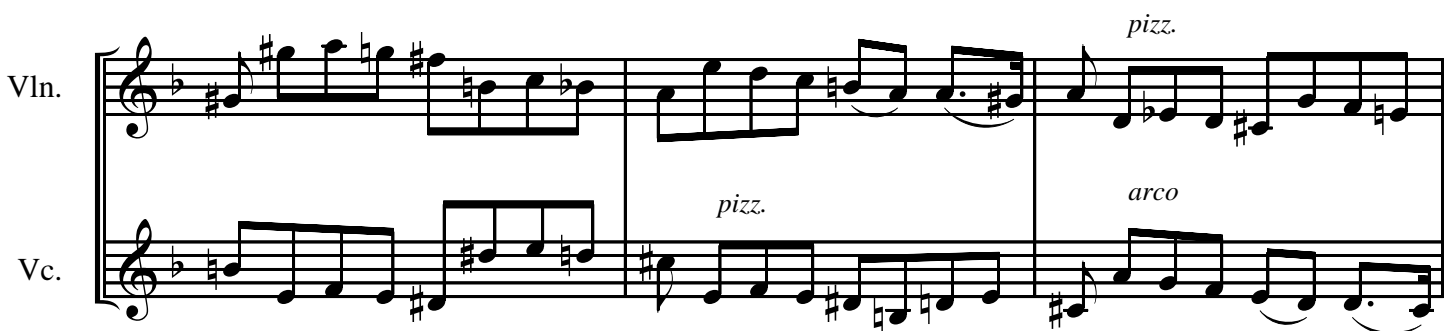
Vc. *pizz.* *arco* *pizz.*



30

Vln. *pizz.*

Vc. *pizz.* *arco*





33

Vln.

Vc.

*pizz.*

36

Vln.

Vc.

*arco*

*f*

*arco*

40

Vln.

Vc.

43

# Fuga

Mosso con brio

Vln.

Vc.

*mf*

6/16

6/16

48

Vln.

Vc.

*mp*

54

Vln.

Vc.

Detailed description: This system contains measures 54 through 59. The Violin part (Vln.) is written on a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with eighth and sixteenth notes, including a half note with a fermata in measure 56. The Viola part (Vc.) is written on a bass clef staff, providing a harmonic accompaniment with eighth and sixteenth notes and rests.

60

Vln.

Vc.

*mf*

Detailed description: This system contains measures 60 through 65. The Violin part (Vln.) continues the melodic line with eighth and sixteenth notes, including a half note with a fermata in measure 63. The Viola part (Vc.) continues the accompaniment. A dynamic marking of *mf* (mezzo-forte) is placed below the Viola staff in measure 65.

66

Vln.

Vc.

*mf*

Detailed description: This system contains measures 66 through 70. The Violin part (Vln.) features a half note with a fermata in measure 68. The Viola part (Vc.) continues with a rhythmic accompaniment. A dynamic marking of *mf* (mezzo-forte) is placed above the Violin staff in measure 68.

71

Vln.

Vc.

Detailed description: This system contains measures 71 through 76. The Violin part (Vln.) continues with a melodic line of eighth and sixteenth notes. The Viola part (Vc.) provides a consistent accompaniment with eighth and sixteenth notes.


77


Vln.

Vc.


Detailed description: This system contains measures 77 through 82. The Violin part (Vln.) continues the melodic line with eighth and sixteenth notes. The Viola part (Vc.) continues the accompaniment with eighth and sixteenth notes.


82

Vln.  *f*


Vc. 

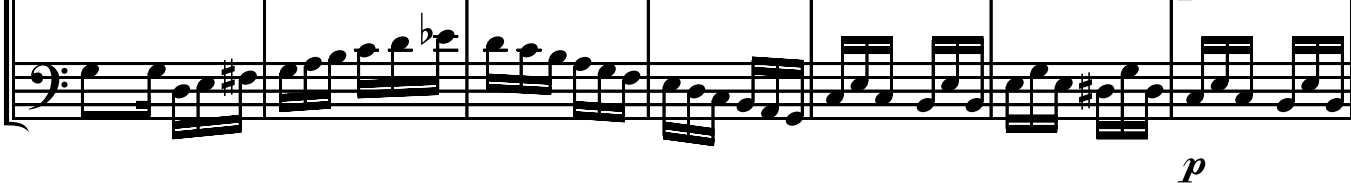
88

Vln.  *f*


Vc. 

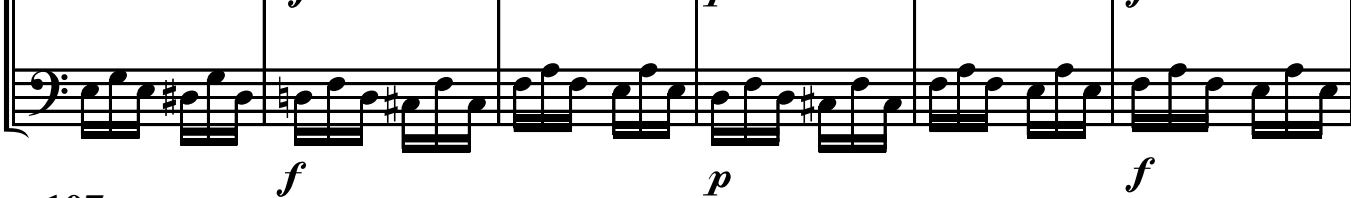
94

Vln.  *p*


Vc. 


101

Vln.  *f* *p* *f*

Vc.  *f* *p* *f*

107

Vln. 

Vc. 

113

Vln.

Vc.

*f*

Detailed description: This system contains measures 113 through 118. The Violin part (Vln.) is written in treble clef and features a complex, rhythmic melody with many sixteenth and thirty-second notes. The Violoncello part (Vc.) is in bass clef and provides a harmonic accompaniment with a mix of eighth and sixteenth notes. A dynamic marking of *f* (forte) is placed at the end of the system.

119

Vln.

Vc.

*f*

Detailed description: This system contains measures 119 through 124. The Violin part (Vln.) continues with its intricate melodic line. The Violoncello part (Vc.) maintains its accompaniment. A dynamic marking of *f* (forte) is placed in the middle of the system.

125

Vln.

Vc.

Detailed description: This system contains measures 125 through 130. The Violin part (Vln.) features a melodic line with some longer note values and slurs. The Violoncello part (Vc.) continues with its accompaniment.

131

Vln.

Vc.

Detailed description: This system contains measures 131 through 135. The Violin part (Vln.) has a melodic line with many sixteenth notes and slurs. The Violoncello part (Vc.) provides a steady accompaniment.

136

Vln.

Vc.

Detailed description: This system contains measures 136 through 140. The Violin part (Vln.) continues with its melodic line. The Violoncello part (Vc.) maintains its accompaniment.

141

Vln. *p*

Vc. *p*

147

Vln. *f*

Vc. *f*

153

Vln. *f*

Vc. *f*

158

Vln. *f*

Vc. *f*

163

Vln. *p*

Vc. *p*

169

Vln.

Vc.

*f*

Detailed description: This system contains measures 169 through 174. The Violin (Vln.) part is written in treble clef and features a complex melodic line with many accidentals and slurs. The Violoncello (Vc.) part is in bass clef, providing a rhythmic accompaniment with eighth and sixteenth notes. A dynamic marking of *f* (forte) is placed below the Vc. staff at the beginning of measure 172.

175

Vln.

Vc.

*f*

Detailed description: This system contains measures 175 through 180. The Vln. part continues with its intricate melodic pattern. The Vc. part maintains its accompaniment. A dynamic marking of *f* is placed below the Vc. staff at the beginning of measure 179.

181

Vln.

Vc.

Detailed description: This system contains measures 181 through 185. The Vln. part has a more active melodic line with frequent slurs. The Vc. part continues with its accompaniment.

186

Vln.

Vc.

Detailed description: This system contains measures 186 through 190. The Vln. part features a melodic line with some rests and slurs. The Vc. part continues with its accompaniment.

191

Vln.

Vc.

Detailed description: This system contains measures 191 through 195. The Vln. part has a melodic line with slurs and a wavy line above the final two measures. The Vc. part continues with its accompaniment.

196

Vln.

Vc.

202

Vln.

Vc.

*f*

209

Vln.

Vc.

*f*

215

Vln.

Vc.

221

Vln.

Vc.