

DOMENICO BARTOLUCCI

FANTASIA, INTERMEZZO
E FUGA

Viola





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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Viola

Fantasia

Moderato

Domenico Bartolucci

6 *f*

11

13 *f* *sf* I Tempo *f*

17 *f*

21 3 3

24 *sf*

26 *f* *mp*

31 *mf* *mp*

36

40 *mf*



49 *f*



52



56



57 *f*



62 *f*



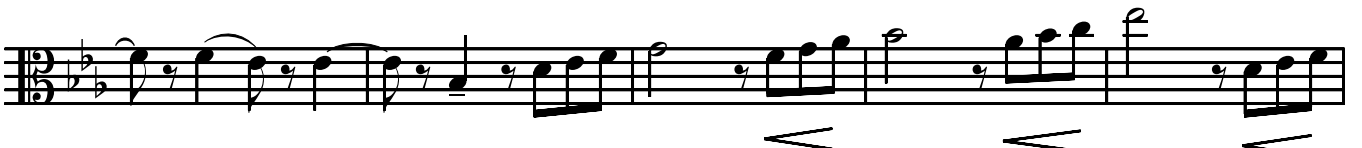
67



71



76 *f*



81



Intermezzo

Andante un po' sostenuto

6

10

15

20

25

29

33

37

40

41

p

45

pp

p

50

>

p

55

tratt.

a tempo

pp

59

Andante un po' sostenuto

Fuga

4 *mf*

6 *f* *mf*

8 *f*

11 *mp*

14

17

19

22 *mp*

25

28

31 *f*

f *mf*

34

Musical staff 34-35: Bass clef, B-flat major key signature. Measures 34-35 feature a sequence of eighth notes with triplets and slurs. A *pp* dynamic marking is present at the start of measure 36.

36

Musical staff 36-38: Bass clef, B-flat major key signature. Measures 36-38 continue the eighth-note triplet pattern with slurs.

39

Musical staff 39-41: Bass clef, B-flat major key signature. Measures 39-41 include a *crescendo* marking and continue the triplet eighth-note pattern.

42

Musical staff 42-43: Bass clef, B-flat major key signature. Measures 42-43 continue the triplet eighth-note pattern.

44

Musical staff 44-45: Bass clef, B-flat major key signature. Measures 44-45 continue the triplet eighth-note pattern.

46

Musical staff 46-48: Treble clef, B-flat major key signature. Measures 46-48 continue the triplet eighth-note pattern.

49

Musical staff 49-51: Treble clef, B-flat major key signature. Measures 49-51 continue the triplet eighth-note pattern.

52

Musical staff 52-53: Bass clef, B-flat major key signature. Measures 52-53 continue the triplet eighth-note pattern.

54

Musical staff 54-55: Treble clef, B-flat major key signature. Measures 54-55 continue the triplet eighth-note pattern.

56

Musical staff 56-57: Treble clef, B-flat major key signature. Measures 56-57 continue the triplet eighth-note pattern.

58

Musical staff 58-59: Bass clef, B-flat major key signature. Measures 58-59 continue the triplet eighth-note pattern.

60

Musical staff 60-62: Treble clef, B-flat major key signature. Measures 60-62 continue the triplet eighth-note pattern.

63

Musical staff 63-64: Treble clef, B-flat major key signature. Measures 63-64 continue the triplet eighth-note pattern. A *f* dynamic marking is present at the start of measure 63.

f

66

crescendo

69

72

75 *f*

77

79

81

83

85

crescendo

87

89

poco rall.

92

mp

95

Musical notation for measures 95-99. The key signature has two flats (B-flat and E-flat). The music is written in a grand staff (treble and bass clefs). Measure 95 starts with a *mf* dynamic. A slur covers measures 95-98. Measure 99 contains a triplet of eighth notes, indicated by a '3' above the staff.

100

Musical notation for measures 100-102. The key signature has two flats. Measure 100 starts with a *sf* dynamic. A slur covers measures 101-102, with a *f* dynamic marking below the first note of the slur.

103

Musical notation for measures 103-105. The key signature has two flats. A slur covers measures 103-105, with a *f* dynamic marking below the first note of the slur.

106

Musical notation for measures 106-109. The key signature has two flats. Measure 106 starts with a *ff* dynamic. Measures 107-109 feature a tremolo effect, indicated by wavy lines above the notes.

110

Musical notation for measures 110-112. The key signature has two flats. Measure 110 starts with a *tratt.* (trattando) marking. Measure 112 ends with a fermata over a note.