

DOMENICO BARTOLUCCI

FANTASIA, INTERMEZZO
E FUGA

Violoncelli





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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Violoncelli

Fantasia

Moderato

Domenico Bartolucci

6 *f*

11 *sf* *mf* I Tempo

13 *f* *f*

19

23 *sf*

25

29 *f* *mp* *mp*

32 *mp*

36

40 *mf*

42

Musical staff 42-45. Bass clef, key signature of two flats. Staff 42 contains a complex rhythmic pattern of eighth and sixteenth notes. Staff 43 continues this pattern. Staff 44 features a triplet of eighth notes. Staff 45 ends with a half note and a dynamic marking of *f*.

50

Musical staff 50. Bass clef, key signature of two flats. Contains a sequence of eighth notes.

54

Musical staff 54. Bass clef, key signature of two flats. Features two triplet markings over eighth notes.

56

Musical staff 56. Bass clef, key signature of two flats. Starts with a dynamic marking of *sf*, followed by *mf*. Includes a hairpin crescendo.

57

Musical staff 57. Bass clef, key signature of two flats. Contains a dense sixteenth-note passage. Dynamic marking of *f*.

61

Musical staff 61. Treble clef, key signature of two flats. Dynamic marking of *f*.

65

Musical staff 65. Treble clef, key signature of two flats. Dynamic marking of *f*.

69

Musical staff 69. Bass clef, key signature of two flats. Contains eighth-note patterns.

72

Musical staff 72. Bass clef, key signature of two flats. Contains eighth-note patterns.

75

Musical staff 75. Bass clef, key signature of two flats. Contains eighth-note patterns.

78

Musical staff 78. Bass clef, key signature of two flats. Contains eighth-note patterns.

80

Musical staff 80. Bass clef, key signature of two flats. Contains eighth-note patterns.

Musical staff 80 continuation. Bass clef, key signature of two flats. Ends with a half note and a fermata.

Intermezzo

Andante un po' sostenuto

a tempo

6 *p* *tratt.* 6

16 *tratt.* *a tempo* *mf*

20

24

28

35

39 *f*

43 *mf*

53 *p* *tratt.* *pp* *a tempo* *p* 6

4 *pp*

Fuga

Andante un po' sostenuto

9

12 *mf*

15 *f*

18

21 *f*

24 *mf*

27 *mf*
b2

29

31 *f*

34 *pizz.*

36 *p*
arco

Detailed description: This is a page of musical notation for a piece titled 'Fuga'. The music is written in bass clef with a 4/4 time signature. The tempo is 'Andante un po' sostenuto'. The score consists of ten staves of music, numbered 9 through 36. The first staff (measure 9) begins with a fermata over a whole note. The second staff (measure 12) has a mezzo-forte (*mf*) dynamic. The third staff (measure 15) has a forte (*f*) dynamic. The fourth staff (measure 18) continues the melodic line. The fifth staff (measure 21) has a forte (*f*) dynamic. The sixth staff (measure 24) has a mezzo-forte (*mf*) dynamic. The seventh staff (measure 27) has a mezzo-forte (*mf*) dynamic and includes a first ending bracket labeled 'b2'. The eighth staff (measure 29) features a more rhythmic, eighth-note pattern. The ninth staff (measure 31) has a forte (*f*) dynamic. The tenth staff (measure 34) has a piano (*p*) dynamic and includes a 'pizz.' (pizzicato) instruction. The eleventh staff (measure 36) has a piano (*p*) dynamic and includes an 'arco' instruction. The music is characterized by long, flowing lines with many slurs and ties.

40 *crescendo* *pizz.* 2

45 *mf* *arco* *p*

48 2

53 *mf* *f*

56 3 *f*

62 *f*

65 *crescendo* *f*

68

71 *f*

74 *f*

77

80 *f*

85

crescendo



88

poco rall.



92



mp

95



mf

f

f

98



mf

f

101



104



107



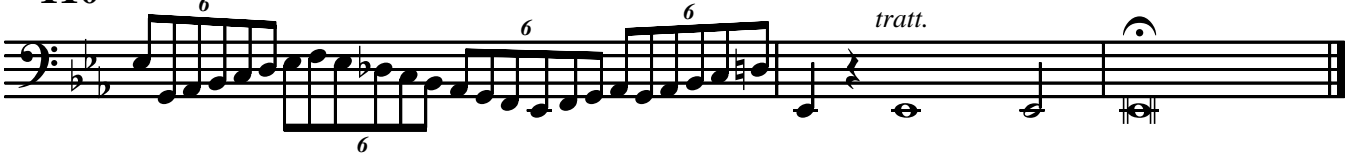
108



109



110



tratt.