

DOMENICO BARTOLUCCI

CONCERTO PER ARCHI
“SUITE ALLA MANIERA ANTICA”

Violini II





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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Violini II

Preludio

Domenico Bartolucci

Mosso

6 *f*

12 *pizz.*
mp

18 *arco*
f *mf* *f*

24 *crescendo*
mf *f* *mp*

30 *mp*

36 *mp*

42 *f*

48 *p*

54

Musical staff 54-59. Measure 54 starts with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes. Measure 59 features a dynamic marking of *mf* and two triplet markings over eighth notes.

60

Musical staff 60-65. Measure 60 continues with eighth and sixteenth notes. Measure 65 ends with a repeat sign.

66

Musical staff 66-71. Measure 66 begins with a whole rest. Measure 71 features a dynamic marking of *mf* and two triplet markings over eighth notes.

72

Musical staff 72-77. Measure 72 features a dynamic marking of *f*. Measure 77 ends with a repeat sign.

78

Musical staff 78-83. Measure 78 features a dynamic marking of *f*. Measure 83 features a dynamic marking of *mp* and the instruction *pizz.* (pizzicato).

84

Musical staff 84-89. Measure 84 features the instruction *arco* (arco). Measure 89 features a dynamic marking of *mf*.

90

Musical staff 90-95. Measure 90 features a dynamic marking of *f*. Measure 95 features a dynamic marking of *mp*.

96

Musical staff 96-101. Measure 96 features a dynamic marking of *f*. Measure 101 features a dynamic marking of *mf*.

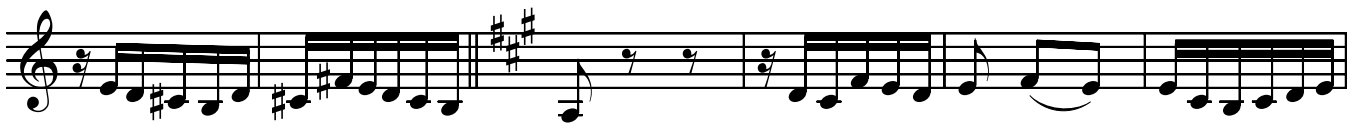
102

Musical staff 102-106. Measure 102 features a dynamic marking of *f*. Measure 106 features a dynamic marking of *mf*.

107

Musical staff 107-112. Measure 107 features a dynamic marking of *f*. Measure 112 ends with a whole rest.

112



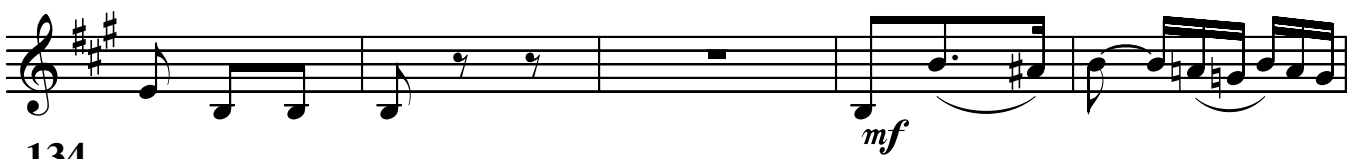
118 *mp*



124



129



134



139



144



149



154



159



163



ff

Corrente

Moderato

5 *mp*

9

13

17

21 *f*

25 *mp*

28

31

34

37 *f* *tratt.*

3 — 3 —

Un po' sostenuto

Sarabanda I

6

11

21

26

Sarabanda II

stesso tempo

31

36

46

Bourree

Moderato mosso

8 *pizz.* *f* *mp* *mf* *mp* *arco*

14 *pizz.* *arco*

20 *mp* *mf* *f*

26

31 *pizz.* *mp* *arco* *mf* *tratt.* *mp*

37 *a tempo* *pizz.* *arco* *pizz.* *f*

44 *f* *mp* *f* *mp*

49 *arco* *f* *f*

54 *f*

60 *pizz.* *mp* *arco* *f* *pizz.* *mp*

arco *f* *tratt.* *f*

Moderato

Musette

pizz.



6

p

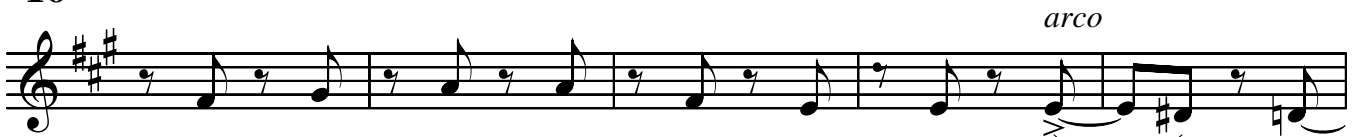


11



16

mp



21

arco

mf



26



31

mp



36



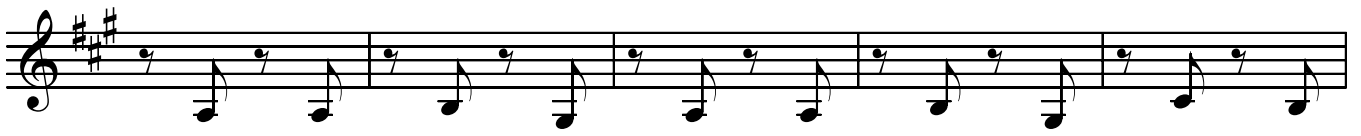
41

pizz.

mf



46



51

arco

f

56

pizz.

61

poco tratt. a tempo

mp

66

arco

mp

71

mp

76

81

mf

mf

86

tratt. a tempo pizz.

mf

91

96

arco

f

101



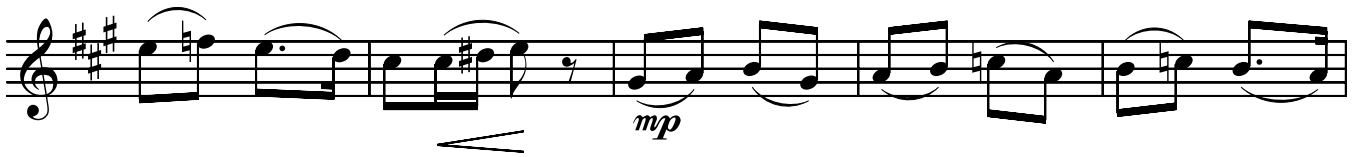
106



111



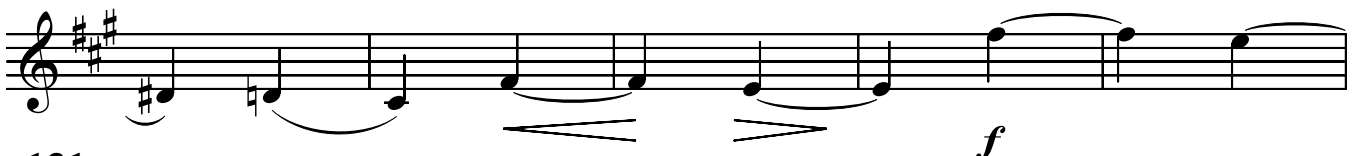
116



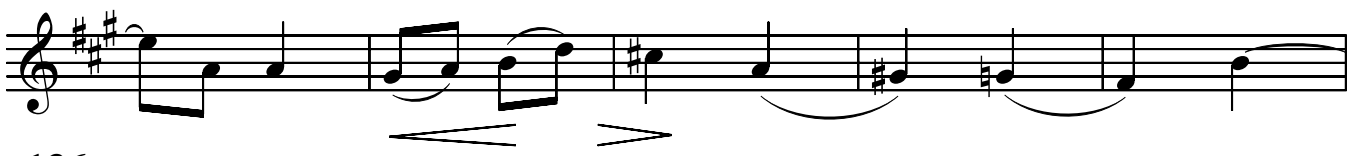
121



126



131



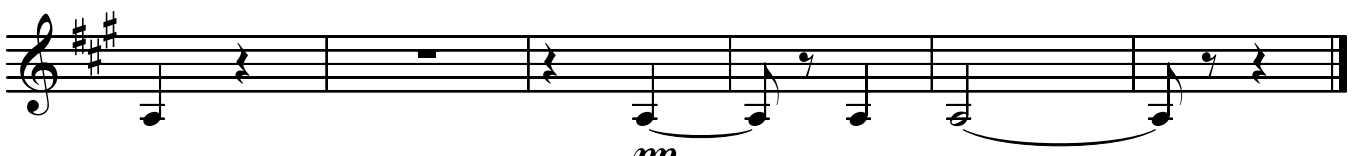
136



141



146



Gavotta

Moderato mosso

7 *f*

13

19 *f*

22

29 *f*

34

39

44 *f*

49 *mp* *crescendo*

54 *f*

2 *f*

61



64



68



72



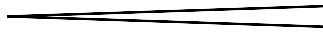
77



82



86



Vivo

Giga

6 *f* *mp*

Musical staff 6: Treble clef, key signature of two sharps (F# and C#), common time signature. The staff begins with a dynamic marking of *f* (forte) and a measure rest. The first note is a quarter note G4. The piece then continues with a series of eighth notes, with a dynamic marking of *mp* (mezzo-piano) appearing over the second measure.

10

Musical staff 10: Continuation of the piece with eighth notes and quarter notes.

14

Musical staff 14: Continuation of the piece with eighth notes and quarter notes.

18

Musical staff 18: Continuation of the piece with eighth notes and quarter notes.

21

Musical staff 21: Continuation of the piece with eighth notes and quarter notes.

25

Musical staff 25: Continuation of the piece with eighth notes and quarter notes.

28 *f*

Musical staff 28: Continuation of the piece with eighth notes and quarter notes. A dynamic marking of *f* (forte) appears. A triplet of eighth notes is marked with a '3' above it.

31

Musical staff 31: Continuation of the piece with eighth notes and quarter notes.

34 *mp*

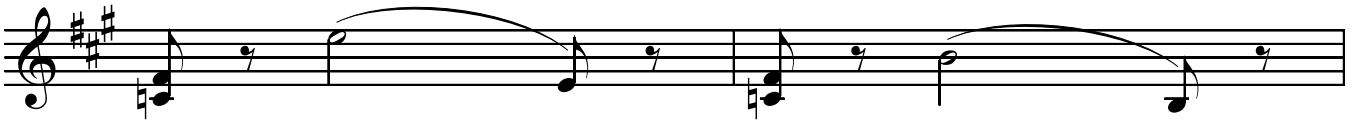
Musical staff 34: Continuation of the piece with eighth notes and quarter notes. A dynamic marking of *mp* (mezzo-piano) appears.

38

Musical staff 38: Continuation of the piece with eighth notes and quarter notes.

Musical staff 42: Continuation of the piece with eighth notes and quarter notes.

43



45



49



53



57



ff

59



rall.

62

