

DOMENICO BARTOLUCCI

CONCERTO PER ARCHI
“SUITE ALLA MANIERA ANTICA”

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.

* * *

(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.

All rights reserved

© 2013 FONDAZIONE DOMENICO BARTOLUCCI

Via della Pace, 24

00186 – Rome (Italy)

Internet: www.fondazionebartolucci.it

E-Mail: info@fondazionebartolucci.it

Viola

Preludio

Domenico Bartolucci

Mosso

6 *f*

12 *f*

18 *pizz.*
mp

24 *arco*
f *mf* *f*

30 *crescendo*
mf *f* *mp*

36 *mp*

42 *f*

48 *p*

mf

54

Musical staff 54-59. Measures 54-55 feature triplet markings above the notes. The staff contains a series of eighth and sixteenth notes.

60

Musical staff 60-65. Measures 60-61 have rests. The staff continues with eighth and sixteenth notes.

66

Musical staff 66-71. Measures 66-71 contain eighth and sixteenth notes. A dynamic marking *p* is placed below measure 69.

72

Musical staff 72-77. Measures 72-77 contain eighth and sixteenth notes. Dynamic markings *f* are placed below measures 73 and 77.

78

Musical staff 78-83. Measures 78-83 contain eighth and sixteenth notes. A dynamic marking *f* is at the start, and *pizz.* is above measure 81.

84

Musical staff 84-89. Measures 84-89 contain eighth and sixteenth notes. Dynamic markings *mp* and *arco* are placed below measure 84.

90

Musical staff 90-94. Measures 90-94 contain eighth and sixteenth notes. Dynamic markings *f*, *mf*, *f*, and *mf* are placed below measures 90, 91, 92, and 94 respectively.

95

Musical staff 95-100. Measures 95-100 contain eighth and sixteenth notes. Dynamic markings *f* and *mp* are placed below measures 95 and 100 respectively.

101

Musical staff 101-106. Measures 101-106 contain eighth and sixteenth notes. A dynamic marking *f* is placed below measure 105.

107

Musical staff 107-110. Measures 107-110 contain eighth and sixteenth notes. Dynamic markings *f*, *mf*, *f*, and *mf* are placed below measures 107, 108, 109, and 110 respectively.

111

Musical staff 111-116. Measures 111-116 contain eighth and sixteenth notes. A dynamic marking *mp* is placed below measure 115.

116

Musical notation for measure 116, featuring a bass clef and a key signature of two sharps (F# and C#). The measure contains a sequence of eighth and sixteenth notes, including two triplet markings (3) over eighth notes. The dynamic marking *mp* is centered below the staff.

123

Musical notation for measure 123, continuing the bass clef and two-sharp key signature. It features a series of eighth and sixteenth notes.

129

Musical notation for measure 129, featuring a bass clef and two-sharp key signature. The measure includes eighth and sixteenth notes with a dynamic marking of *mp* below the staff.

134

Musical notation for measure 134, featuring a bass clef and two-sharp key signature. It contains eighth and sixteenth notes.

139

Musical notation for measure 139, featuring a bass clef and two-sharp key signature. It includes eighth and sixteenth notes.

144

Musical notation for measure 144, featuring a bass clef and two-sharp key signature. It contains eighth and sixteenth notes with a dynamic marking of *f* below the staff.

149

Musical notation for measure 149, featuring a bass clef and two-sharp key signature. The measure includes eighth and sixteenth notes with dynamic markings of *pizz.*, *mf*, and *arco* below the staff.

154

Musical notation for measure 154, featuring a bass clef and two-sharp key signature. The measure includes eighth and sixteenth notes with dynamic markings of *ff*, *pizz.*, *mf*, *arco*, and *tratt.* below the staff.

159

Musical notation for measure 159, featuring a bass clef and two-sharp key signature. The measure includes eighth and sixteenth notes with a dynamic marking of *ff* and four triplet markings (3) below the staff.

163

Musical notation for measure 163, featuring a bass clef and two-sharp key signature. The measure includes eighth and sixteenth notes with a dynamic marking of *ff* and a *rall.* marking below the staff.

Corrente

Moderato

5

9

13

17

21

24

27

30

33

37

40

Un po' sostenuto

Sarabanda I



pp

6



tratt.

mp

11



16

tratt. a tempo



p

21

tratt.

p



26 *stesso tempo*

Sarabanda II



mp

31



tratt.

mp

36



41



p

46



Moderato mosso
pizz.

Bourree

arco

6 *f* *mp* *mf*

11 *mp* *arco*

16 *pizz.* *mp*

21 *arco* *mf* *f*

26 *mf* *f*

31 *pizz.* *mp* *mf* *mp*

36 *f* *arco* *tratt.*

41 *a tempo* *pizz.* *f* *mp* *f*

46 *mp* *pizz.* *arco* *f*

50 *f*

Musette

Moderato
pizz.



p

6



11



mp

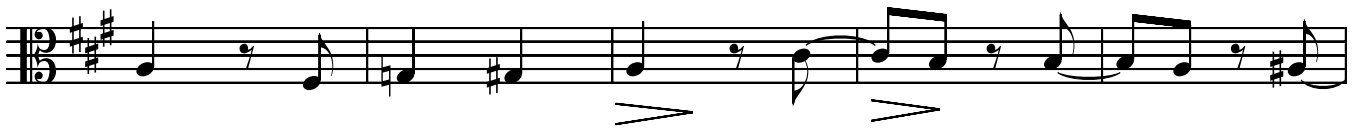
16



arco

mf

21



26



mp

31



36



41

pizz. *arco*

46

mf *mf* *pizz.*

51

arco

56

f *pizz.*

61

poco tratt. *a tempo*

66

arco

71

76

mp

81

mf

86

tratt. *a tempo* *pizz.*

91

96

arco
f

101

106

mp *mf*

111

116

mp

121

mf

126

131

f

136

tratt. *a tempo*
p

141

tratt. *rall.*
p

146

pp

Moderato mosso

Gavotta

6 *f*

11

16

f

21

26

f

31

36

f

41

mp

46

appena ritard. a tempo crescendo

51

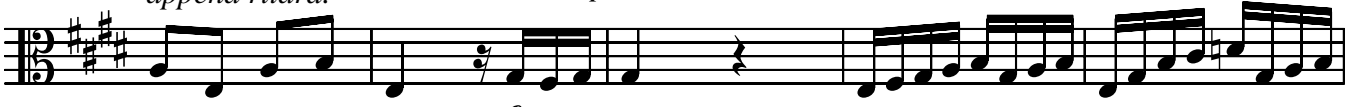


56

appena ritard.

a tempo

f



61

f

mf



66



71



f

76



81



86



Vivo

Giga

4 *f* *mp*

7 *mf*

9

12

15

18 *f*

20

23

26

29 *f*

mp

32



35



38



41



44



47



50



53



56



59



62

