

DOMENICO BARTOLUCCI

SICUT CERVUS

Mixed Choir & Orchestra
(SATB)





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 Jubilai*, *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

Sicut Cervus

Domenico Bartolucci

Andante comodo

The score is for a symphonic work in 4/4 time, marked *Andante comodo*. The key signature has one sharp (F#). The woodwind section includes Flauto (melodic line, *mp*), 2 Oboi (rests, then *p* in the fifth measure), 2 Clarinetti sib (rests), Fagotto 1 (rests, then *mp* in the fifth measure), and Fagotto 2 (rests). The brass section includes Corno in Fa 1 and 2 (rests). The vocal soloists (Soprano, Contralto, Tenore, Basso) are mostly silent, with the Tenore singing "Sic - ut" in the fifth measure. The string section includes Violino I (*mp*), Violino II (*mp*), Viola (*mp*), Violoncello (*Pizz.*, *mp*), and Contrabbasso (rests).

6

Fl. I

2 Ob.

2 Cl. Sib.

Fg. 1

Fg. 2

Cr. 1

Cr. 2

S.

C.

T.

B.

Vln. I

Vln. II

Vla.

Vic.

Cb.

p

mp

mp

mp

mp

Sic - ut cer - vus de - si - de - rat ad fon - tes ad

cer - vus de - si - de - rat ad fon - tes ad - fon - tes a - qua - rum a -

Sic - ut cer - vus de -

11

Fl.

2 Ob.

2 Cl.Sib

Fg. 1

Fg. 2

Cr.1

Cr.2

S.

C.

T.

B.

Vln. I

Vln. II

Vla.

Vic.

Cb.

p

mp

mf

p

fon - tes a - qua - rum Sic - ut cer - vus de -

mp

Sic - ut cer - vus de - si - de - rat ad fon - tes a - qua - - - -

qua - - - - rum a - qua - - - - rum a - qua - - - -

11 si - de - rat ad fon - tes ad fon - tes a - qua - - - - rum

3

2

3

26

Fl.

2 Ob.

2 Cl. Sib.

Fg. 1

Fg. 2

Cr. 1

Cr. 2

S.

C.

T.

B.

Vln. I

Vln. II

Vla.

Vic.

Cb.

cer - vus de - si - de - rat ad fon - tes sic - ut cer - vus de -
fon - tes a - qua - - - - rum de - si - de - rat ad fon - tes a -
fon - tes a - qua - - - - rum de - si - de - rat ad fon - tes a -
si - de - - rat de - si - de - - rat ad fon - - - -

This musical score page contains measures 36 through 39. It features a vocal soloist section with Soprano (S.), Contralto (C.), Tenor (T.), and Bass (B.) parts, and an orchestral section with Flute I (Fl. I), Flute II (Fl. II), Oboe (Ob.), Clarinet in B-flat (Cl. Sib.), Bassoon (Fg. 1), Bassoon (Fg. 2), Cor Anglais (Cr. 1), Cor Anglais (Cr. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vic.), and Contrabass (Cb.).

The vocal soloists enter in measure 36 with the lyrics "rum i - ta de - si - de". The orchestral accompaniment begins in measure 37. Dynamics include *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The score includes various musical notations such as slurs, ties, and dynamic markings.

Fl.

2 Ob.

2 Cl. Sib

Fg. 1

Fg. 2

Cr. 1

Cr. 2

S.

C.

T.

B.

63

Vln. I

Vln. II

Vla.

Vic.

Cb.

me - a ad te De - us me - - - - - us

me - a ad te De - us me - - - - - us

me - a ad te De - us me - - - - -

me - a ad te De - us me - - - - -

mf *p*

mf *p*

p

p

Fl. *mp*

2 Ob.

2 Cl.Sib

Fg. 1

Fg. 2

Cr.1

Cr.2

S.

C.

T.

B.

Detailed description: This section of the score covers measures 83 to 87. The Flute (Fl.) part begins in measure 83 with a melodic line marked *mp*. The Oboe (2 Ob.), Clarinet in B-flat (2 Cl.Sib), and Bassoon (Fg. 1, Fg. 2) parts are silent throughout. The Horns (Cr.1, Cr.2) are also silent. The String section (S., C., T., B.) provides a harmonic accompaniment with sustained notes in measures 83 and 84, followed by rests in measures 85-87.

83

Vln. I *p*

Vln. II *mp*

Vla. *p*
Pizz.

Vic. *mp*

Cb.

Detailed description: This section of the score covers measures 83 to 87. The Violin I (Vln. I) part starts in measure 83 with a melodic line marked *p*. The Violin II (Vln. II) part starts in measure 84 with a melodic line marked *mp*. The Viola (Vla.) part starts in measure 84 with a sustained note marked *p*, followed by a pizzicato (*Pizz.*) section in measure 85. The Violoncello (Vic.) part starts in measure 84 with a melodic line marked *mp*. The Contrabass (Cb.) part is silent throughout.

Fl.

2 Ob.

2 Cl.Sib

Fg. 1

Fg. 2

Cr.1

Cr.2

S.

C.

T.

B.

93

Vln. I

Vln. II

Vla.

Vic.

Cb.

al - - - - le - - - - lu - - - - ia al - - -

al - - - - le - - - - lu - - - - ia al - le-

al - - - - le - - - - lu - - - - ia al - le-

al - le - - - lu - ia al - le - lu - ia al - le-

Fl.

2 Ob.

2 Cl.Sib

Fg. 1

Fg. 2

Cr.1

Cr.2

S.

C.

T.

B.

Vln. I

Vln. II

Vla.

Vic.

Cb.

le - - - - lu - - - - - ia

lu - - - - - ia

lu - ia al - le - lu - - - - ia

98 lu - - - - - ia

3 3

2 2

Fl.

2 Ob.

2 Cl.Sib

Fg. 1

Fg. 2

Cr.1

Cr.2

S.

C.

T.

B.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

p

pp

p

p

p

p

pp

pp

ia al - - - le - - - lu - - - - -

le - - - lu - ia al - - - le - - - lu - - - - -

ia al - - - le - - - lu - - - - -

lu - - - - ia al - - - le - - - lu - - - - -

108

3 3 3 3

3 3 3 3

pp

pp

Fl. *p*

2 Ob. *p* I

2 Cl.Sib *p* I

Fg. 1 *p*

Fg. 2 *pp*

Cr.1

Cr.2

S. *ia* *tratt.*

C. *ia*

T. *ia*

B. *ia*

114 *p* *tratt.*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vlc. *p*

Cb. *p*

119

Fl.
2 Ob.
2 Cl.Sib
Fg. 1
Fg. 2
Cr.1
Cr.2
S.
C.
T.
B.

Detailed description: This section of the score covers measures 119 to 122. It includes staves for Flute (Fl.), two Oboes (2 Ob.), two Clarinets in B-flat (2 Cl.Sib), two Bassoons (Fg. 1 and Fg. 2), two Cor Anglais (Cr.1 and Cr.2), Saxophone (S.), Clarinet (C.), Trumpet (T.), and Trombone (B.). Measures 119 and 120 show the woodwinds playing a melodic line with a slur and a dynamic marking of *pp*. Measures 121 and 122 show the woodwinds playing a sustained chord with a hairpin crescendo.

119

Vln. I
Vln. II
Vla.
Vlc.
Cb.

Detailed description: This section of the score covers measures 119 to 122 for the string ensemble, including Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). Measures 119 and 120 show the strings playing a melodic line with a slur and a dynamic marking of *pp*. Measures 121 and 122 show the strings playing a sustained chord with a hairpin crescendo.