



Antonio Fortunato

REQUIEM

per
Mezzosoprano e Violoncello

dedicato ai bambini
vittime innocenti di tutte le guerre

2019

Antonio Fortunato

Requiem

per
Mezzosoprano e Violoncello

dedicato ai bambini
vittime innocenti di tutte le guerre

2019



Antonio Fortunato, pianista, didatta e compositore marsalese, è l'autore di numerose composizioni che spaziano dalla musica da camera alla musica sinfonica, dalla musica sacra alla musica lirica; tra i suoi lavori ricordiamo, solo per citarne alcuni, Salvo d'Acquisto (1999) La Baronessa di Carini (2011) Falcone e Borsellino (2013) le sue musiche vengono eseguite in Italia, in Francia, Spagna, Germania, Olanda e Svezia, in Russia, Stati Uniti e Messico.

Requiem for Mezzosoprano and Violoncello by Antonio Fortunato

The Requiem by composer Antonio Fortunato touched me in a very special way: the piece consists of very strong music in shorter movements (which speaks very direct to the listener) and creates a big space of tradition and emotions. All this takes place in a very reduced chamber music setting of only one singer (Mezzosoprano) and one instrument (Violoncello).

There is a (small) tradition of writing sacred music for chamber music settings: Telemann wrote a *Missa brevis* for one voice, Violin and basso continuo, the early members of the Bach family wrote settings of sacred themes for smaller groups (e.g. the genius Johann Christoph Bach 'Ach, dass ich Wasser's g'nug hätt'). In the 20th century, many composers (Webern, Stravinsky, Schnittke among many others) took sacred topics in the field of chamber music. Hermann Reutter even wrote a *Missa brevis* for Mezzosoprano, Violin and Violoncello.

The Requiem by Antonio Fortunato can be compared to this tradition but is even more than this: in his very reduced music there can be seen an influence by Morton Feldman or other minimalist composers.

However he writes beautiful, condensed melodies which evoke – even in a short movement – great emotions so that this Requiem really stands in the tradition of Requiem-settings after Mozart, Schumann, Verdi and Sgambati.

To create a wide space of emotions and tradition with a reduced medium is in fact the typical approach for Christian music: the Gregorian chant brings up those words (and even here, compiled somewhere between 700 – 900 after Christ, it seems already to have a big tradition and memory).

Hildegard von Bingen, one of the most contemporary artists of her time, created completely new worlds with her unique melodies (written for female singers with a tessitura of Salome or Turandot ..).

And weren't the early Christians in their first holy masses and their first chants exactly this:

emanators of the wide space of the holy, sacred spirit in reduced melodies?

We plan and hope to premiere the Requiem by Antonio Fortunato

in one of the next concerts of Munich based ensemble *risonanze erranti*.

Peter Tilling

Gondola Funebre

(Requiem)

I

Musica di
Antonio Fortunato

Cello solo

$\text{♩} = 42$

p *mp*

6 *mf*

11 *mf* *rit.* *a tempo* *mp* *rubato*

16

20 *a tempo* *tr* *mf*

23 3 3 3

26 *mp* *mp* *p*

30 *allargando*

Praeludium

Requiem II

$\text{♩} = 120$

Cello solo

mp

legatissimo

3

5

7

9

11

13 *tr* *tr* *tr* *tr*

16

Melologo

Requiem

IV

$\text{♩} = 72$

p *mp* *pizz.* *arco* *mf*

6 *mf* *p*

11 *mp* *f* *mp* *mf*

16 *f* *mp*

20 *mp* *p* *pizz.* *mp* *pizz.* *p* *arco*

25 *p* *mp* *pizz.* *mp* *pizz.* *p*

30 *mp* *p* *pp* *allargando*

35 *pp*

Dies Irae

Requiem V

♩ = 92

Measures 1-3 of the bass line. The music consists of eighth notes with triplets. The first measure starts with a forte (*f*) dynamic. The key signature has one flat (B-flat).

Measures 4-6 of the bass line. The music continues with eighth notes and triplets. The key signature has one flat.

Measures 7-9 of the bass line. The music continues with eighth notes and triplets. The key signature has one flat.

Measures 10-12 of the bass line. The music continues with eighth notes and triplets. The key signature has one flat.

Measures 13-15 of the bass line. The music continues with eighth notes and triplets. The key signature has one flat.

Measures 16-21. Measure 16 is the start of the vocal line, marked *ff*. The lyrics are: Di - es i - rae, des il - la, . The bass line continues with eighth notes and triplets. The key signature has one flat.

Measures 22-24. The lyrics are: sol - vet sae - clum in fa - vi - la, te - ste Da - vid cum Si - . The vocal line continues with quarter notes. The bass line continues with eighth notes and triplets. The key signature has one flat.

27

byl - la. Quan - tis tre - mor est fu -

32

tu - rus, quan - do ju - dex est ven - tu - rus, — cun - cta

37

stri - cte di - scus - su - rus! Tu - ba mi - rum

41

spar - gens so - num per se - pul - cra re - gio - num, —

46

co - get o - mnes an - te thro - num.

demoscoring for web

Offertorio

Requiem VI

$\text{♩} = 60$

Musical score for measures 1-4. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The tempo is marked $\text{♩} = 60$. The music features a melody in the treble and a bass line in the bass. The lyrics are: *mp* Do-mi-ne Je-su Cri-ste, Rex glo-rie, li-be-ra a-ni mas

Musical score for measures 5-8. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The music features a melody in the treble and a bass line in the bass. The lyrics are: omi-nium fi-dae-lium de-fun-cto-rum de-nis in-fer ni

Musical score for measures 9-11. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The music features a melody in the treble and a bass line in the bass. The lyrics are: et pro-fun-do la-cu: li-be-ra e-as de o-re le-o-nis,

Musical score for measures 12-15. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The music features a melody in the treble and a bass line in the bass. The lyrics are: ne ab-sor-be-at e-as tar-ta-rus, neb

14 *allargando*

ca - det in ob - scu - rum ne ca - det in ob - scu - rum: —

18 *a tempo*

sed si - gni fer san - ctus Mi - chael rap - pre - sen - tet

mp

21

e - as in lu - ce san - ta. qu - am o - lim

p

25

A - brahae pro - mi - si - sti et se - mi - ni e - jus. Ho - stias et

p

Hostias

Requiem VIII

$\text{♩} = 64$ *p*

Ho - sti - as et pre - ces ti - bi.

p ben legato

This system contains the first five measures of the piece. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The piano accompaniment starts with a half note G3, followed by quarter notes A3, B3, and C4, then a half note B3. The key signature has one sharp (F#) and the time signature is 3/4.

6

Do - mi - ne, Do - mi - ne,

6

3

This system contains measures 6 through 10. The vocal line continues with quarter notes D5, E5, and F#5, then a half note E5. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. A red watermark 'demoscoring for web' is overlaid diagonally across the system.

10

lau - dis of - fe - ri - mus: su - sci - pe a - ni - ma bus il - lis,

10

mf *mf* *mp* *p*

This system contains measures 10 through 14. The vocal line has a dynamic marking of *mf* for the first two measures, *mp* for the third, and *p* for the fourth. The piano accompaniment has a dynamic marking of *mf* for the first two measures and *p* for the last two. The red watermark 'demoscoring for web' is still present.

15

qua - rum ho - die me - mo - riam fa - ci - mus; fac e - as, D - mi - ne,

15

This system contains measures 15 through 19. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The piano accompaniment starts with a half note G3, followed by quarter notes A3, B3, and C4, then a half note B3. The red watermark 'demoscoring for web' is still present.

20 1

fac e - as, Do - mi - ne, de mor - te tran -

24

si - re ad vi - tam, tran - si - re

27 mp

ad vi - tam, ad vi - tam, quam o - lim A - bra - hae

31

pro - mi - si - sti et se - mi - ni e - ius.

allargando *pp*

Sanctus

Requiem IX

mosso

mf

Mezza Voce

San - ctus, san - ctus, _____

This system contains the first three measures of the piece. The vocal line begins with a whole note rest, followed by a half note 'San' and a dotted half note 'ctus,'. The piano accompaniment features a steady eighth-note bass line with chords in the right hand. A 'Mezza Voce' instruction is placed above the piano part.

4

San - ctus, Do - mi - nus, De - us Sa - ba - oth. _____

ff

This system contains measures 4 through 6. The vocal line continues with 'San - ctus,' (half note), 'Do - mi - nus,' (half note), 'De - us' (half note), and 'Sa - ba - oth.' (half note). The piano accompaniment continues with the eighth-note bass line. A fortissimo (*ff*) dynamic marking is present in the piano part.

7

Sa - ba - oth. _____ San - ctus, _____

This system contains measures 7 through 9. The vocal line has a whole note rest for 'Sa - ba - oth.' followed by a whole note rest for 'San - ctus,'. The piano accompaniment continues with the eighth-note bass line.

10

San - ctus, _____ Do - mi - nus, De - us _____

This system contains measures 10 through 13. The vocal line begins with a whole note rest for 'San - ctus,' followed by 'Do - mi - nus,' (half note), 'De - us' (half note), and a whole note rest. The piano accompaniment continues with the eighth-note bass line.

14

Sa - ba - oth. _____

San - ctus, _____

San - ctus,

Do mi nus, De - us _____

18

Sa - ba - oth. _____

Allargando molto

23

Do - mi - nus, De - us, _____ Sa - ba - oth. San - ctus, San - ctus, Sna - ctus,

mp *arco* *p*

mp *pizz.* *mp*

$\text{♩} = 76$

29

Do - mi - nus, De - us Sa - ba - oth. Ple - ni sunt coe - li et _____

arco

Agnus Dei

Requiem

X

$\text{♩} = 72$ *dolcissimo*

A - gnus De - i, qui tol - lis pec - ca - ta mun - di:

pizz. *p*

8

do - na e - is re - quem. A - gnus

13

De - i, qui tol - lis pec - ca - ta mun - di: qui tol - lis pec - ca - ta mun - di:

18

allarg.

do - na e - is, re - quem sem - pi - ter - nam.

allarg. *pp*

Lux Aeterna

Requiem XI

♩ = 52

Musical score for the first system. The vocal line (treble clef) begins with a half rest, followed by the lyrics "Lux ae - ter - na lu - ceat e - is, Do - mi ne;". The piano accompaniment (bass clef) starts with a half rest, then a series of chords and moving lines. Dynamics include *p* (piano) and *mp* (mezzo-piano).

Musical score for the second system. The vocal line continues with "e - is Do - mi ne;". A double bar line is present. The piano accompaniment continues with chords and moving lines. Dynamics include *p* and *mp*.

Musical score for the third system. The vocal line begins with a half rest, followed by "cum san - ctis tu - is in ae - ter - num, qui pius es. qui pius es.". The piano accompaniment continues with chords and moving lines. Dynamics include *p* and *mp*.

Musical score for the fourth system. The tempo marking is *allargando*. The vocal line has a half rest, followed by "Re -". The piano accompaniment continues with chords and moving lines. Dynamics include *p* and *pp* (pianissimo). The tempo marking *♩ = 64* is also present.

Libera Me

Requiem XII

♩ = 84 *prestissimo*

mp *legatissimo*

2

3

4

6

7

8

10

11

p

mf

trm

trm

demoscoring for Web

Detailed description: This is a musical score for a bass instrument, likely a double bass, in 4/4 time. The tempo is marked as 'prestissimo' with a quarter note equal to 84 beats per minute. The score consists of 11 measures, each containing a triplet of eighth notes. The dynamics range from piano (*p*) to mezzo-forte (*mf*). The piece is marked 'legatissimo', indicating a smooth, connected performance. There are two trills marked 'trm' in measures 8 and 9. A large red watermark 'demoscoring for Web' is overlaid diagonally across the middle of the page.

12

13

14

15

16

17

18

20

22

23

demoscoring for web