

URBI ET ORBI
Bénédition papale

Grave, solenne

ff legato

ff

5 ritard.

10 ff

14

18 riten. p

8

Detailed description: This is a piano score for the 'Urbi et Orbi' papal benediction. The music is in G major (one sharp) and common time (C). It begins with a 'Grave, solenne' tempo. The first system (measures 1-4) features a melody in the right hand and a bass line in the left hand, both marked 'ff legato'. The second system (measures 5-8) includes a 'ritard.' (ritardando) marking. The third system (measures 9-12) is marked 'ff' and features a dense, rhythmic accompaniment. The fourth system (measures 13-16) continues this dense texture. The fifth system (measures 17-18) is marked 'riten.' (ritardando) and ends with a 'p' (piano) dynamic. A fermata is placed over the final chord. A rehearsal mark '8' is located at the bottom of the page.

22

Musical score for measures 22-27. The piece is in A major (three sharps). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A *dolcissimo* marking is present in measure 25.

28

Musical score for measures 28-33. The right hand continues with a steady eighth-note melody, and the left hand maintains a consistent accompaniment pattern.

34

Musical score for measures 34-39. The right hand introduces some chordal textures and rests, while the left hand continues with a rhythmic accompaniment.

40

Musical score for measures 40-44. The right hand features a triplet of eighth notes in measure 44. A *sempre dolcissimo* marking is present in measure 42.

45

Musical score for measures 45-49. The right hand plays a rapid sixteenth-note scale-like passage, while the left hand provides a supporting accompaniment.

48

1313
tr

50

tr

ritenuto molto

8

2 3 2 3 5 3 2 3 2 1 2 3

6 6

ppp

53

8

55

8

*) Die regelrechte Notierung der Oberstimme der linken Hand würde das Notenbild unnötig komplizieren, aus diesem Grunde wurde die irreguläre, vereinfachende Schreibweise Liszts beibehalten. Die Summe der niedergeschriebenen Werte beträgt zwar genau 4 Viertel, doch wird der Zeitpunkt des Erklingsens der Töne durch das jeweilige Triolenachtel der Unterstimme bestimmt.

*) To give the precise notation for the top part in the left hand would complicate the printed music unnecessarily, and for this reason Liszt's irregular, simplified notation has been retained. The note values as written make up altogether 4 crotchets but the time when the notes are sounded is determined by the triplet quavers in the bottom part.

57 8

cresc.

59 8

61 8

63 8

dim. pp

65 8

16

67

Musical score for measures 67-68. The right hand features a continuous eighth-note pattern with a 'cresc.' (crescendo) marking. The left hand provides a simple harmonic accompaniment.

69

Musical score for measures 69-70. The right hand continues with eighth-note patterns. The left hand features a sustained chord in the bass.

71

Musical score for measures 71-72. The right hand continues with eighth-note patterns. The left hand has a sustained chord in the bass.

ff

73

Musical score for measures 73-74. The right hand continues with eighth-note patterns. The left hand has a sustained chord in the bass.

sempre ff

sempre marcato

75

Musical score for measures 75-76. The right hand features a tremolando eighth-note pattern. The left hand has a sustained chord in the bass.

8 tremolando

rinforz. molto

8

77

5 3 6 6 8 8

8

79

8 8

81

5 3 6 6 8 8

8

marcatissimo

83

8 8

85

Maestoso assai

8 3

ff

ff

88

mf *cresc.*

92

ff

96 *Recitativo*
p quasi parlando

V. Sit no - men Do - mi - ni be - ne - di - ctum. R. Ex hoc nunc et us - que in sae - culum.

99

V. Adju - to - rium no - strum in no - mi - ne Do - mi - ni. R. Qui fe - cit cae - lum et ter - ram.

102

Be - ne - di - cat vos o - mni - po - tens De - us: Pa - ter, et Fi - li - us,

in tempo

8

ff

104

et Spi - ri - tus San - ctus. R. A - men