

URBI ET ORBI  
Bénédition papale

Grave, solenne

ff legato

ritard.

5

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 5-9) includes a 'ritard.' (ritardando) marking. The third system (measures 10-13) is marked 'ff' and features a dense, rhythmic accompaniment. The fourth system (measures 14-17) continues the dense accompaniment. The fifth system (measures 18-21) includes a 'riten.' (ritardando) marking and ends with a 'p' (piano) dynamic marking. A repeat sign with a first ending bracket is shown at the bottom of the page, starting at measure 8.

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. The instruction *dolcissimo* is written above the staff 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 rhythmic accompaniment with eighth notes and rests.

34

Musical score for measures 34-39. The right hand has a more complex melodic line with some chords and grace notes, while the left hand continues with a consistent eighth-note accompaniment.

40

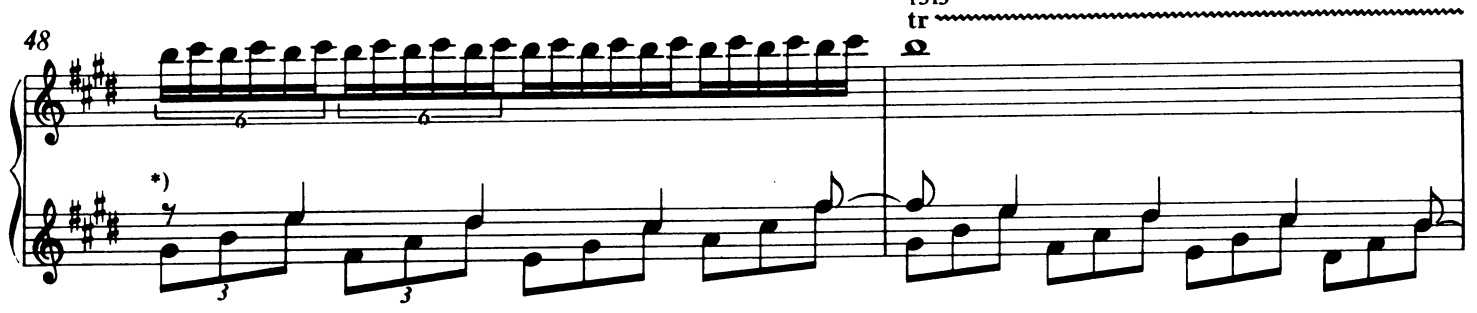
Musical score for measures 40-44. The right hand includes a triplet of eighth notes in measure 43. The instruction *sempre dolcissimo* is written below the staff in measure 42. The left hand continues with eighth-note accompaniment.

45

Musical score for measures 45-49. The right hand features a rapid sixteenth-note melody, and the left hand provides a harmonic accompaniment with chords and single notes.

48

1313  
tr



50

ritenuto molto

tr

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 Erklingens 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

8

8

cresc.

69

8

8

71

8

8

ff

73

sempre ff

8

8

sempre marcato

75

8 tremolando

4 2

8

8

rinforz. molto

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

104

*C* *ff*

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