

lamento di Cecilia

to Gary Graden
and St. Jacob's Chamber Choir

LORENZO DONATI

The musical score is written for a chamber choir and soloists. It consists of ten staves. The top four staves are for solo voices: soprano solo (A), contralto solo (C), tenore solo (D), and basso solo (B). The bottom six staves are for the ensemble: soprani I and II, contralti, tenori I and II, and bassi. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as quarter note = 40. Dynamics include *pp*, *p*, *ppp*, and *mp*. The lyrics are in Italian and Latin, with some words underlined and connected by lines.

ò = forte (italian) - cor (latin)
o = sole (italian) - Deo (latin)
è = cioè (italian) - est (latin)
é = perché (italian) - credo (latin)

The musical score consists of several staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It features dynamic markings *p*, *mp*, *mf*, *mp*, and *mf*. The notes are *m*, *i*, and *a*. The *a* note is part of a triplet. The second staff is a piano accompaniment in treble clef with notes *m*, *i*, and *m*. The third staff is a piano accompaniment in bass clef with notes *i*, *[i.....u.....i]*, and *i*. The fourth staff is a vocal line in treble clef with a key signature of three flats (Bb, Eb, Ab) and dynamic marking *ppp*. The notes are *ò* and *o*. The fifth staff is a piano accompaniment in treble clef with notes *ò* and *ò*. The sixth staff is a piano accompaniment in bass clef with notes *ò* and *ò*. The seventh staff is a vocal line in treble clef with a key signature of three flats and dynamic markings *pp* and *mp*. The notes are *ò* and *i*. The eighth staff is a piano accompaniment in treble clef with notes *ò* and *m*. The ninth staff is a piano accompaniment in bass clef with notes *ò* and *m*.

*
with production of overtones
through moving from a vowel to another

mf
ma

mp
m_ > a

mp
m_ > a

mp
m_ > a

mf f
o a o a o a o a ò ò

mf f
o a o a o a o a ò ò

mf f
o a o a o a o a ò ò

fp fp f
o ò a a

fp fp f
o ò a a

fp fp f
o ò a a

mf *mp* *mp*

a u

mp *mf* *p* *sfz*

m_ a a_ u cor

mp *mf* *p* *sfz*

m_ a a_ u cor

mp *mf* *p* *sfz*

m_ a a_ u cor

pp *p* *fp* *mf*

ò o a o a o a m_ a

pp *p* *fp* *mf*

ò o a o a o a m_ a

p *fp* *mf*

a_ a_ ò m_ a

nasal sound Δ normal sound \square

** \square

p *fp* *mf*

a_ a_ ò a i a i a

nasal sound Δ normal sound \square

** \square normal sound \square nasal sound Δ

pp *p* *fp* *mf*

ò o a_ i a i a

normal sound \square nasal sound Δ

pp *p* *fp* *mf*

ò o a_ i a i a

normal sound \square nasal sound Δ

**
 nasal sound = Δ
 normal sound = \square
 deep-foned sound = \blacktriangledown

f *mf* *f*

mf *f* *f*

from position C ----- to D

im - ma - cu - la - tu m còr

mf *f* *f*

im - ma - cu - la - tu m còr

mf *f* *f*

from position B ----- to D

im - ma - cu - la - tu m còr

f *mf* *f*

deep-foned sound ▼ *norm. s.* *nasal s.*

f *mf* *f*

deep-foned sound ▼ *norm. s.* *nasal s.*

f *mf* *f*

deep-foned sound ▼ *norm. s.* *nasal s.*

f *mf* *f*

nasal sound △ *normal sound* □

f *mf* *f*

nasal sound △ *normal sound* □

f *mf* *f*

nasal sound △ *normal sound* □

Musical score for the first system. It consists of four staves: a vocal line and three piano accompaniment staves (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The vocal line starts with a triplet of eighth notes, followed by a half note, and then a triplet of eighth notes. The piano accompaniment features a similar triplet pattern. Dynamics include *mf*, *f*, and *mf*. There are markings for "from position C ----- to D" and "from position B ----- to D".

Musical score for the second system, continuing from the first. It consists of six staves: a vocal line and five piano accompaniment staves. The key signature is three flats (Bb, Eb, Ab). The vocal line includes lyrics: "u", "u", "i ò i ò i ò i ò i ò i ò i ò i ò a". Annotations below the vocal line indicate sound qualities: "normal sound" (square box), "deep-foned s." (inverted triangle), "normal sound" (square box), and "nasal sound" (triangle). Dynamics include *mf* and *f*.

mf *f*

f *fp* *fp* *fp* *sfz* *mp*

f *fp* *fp* *fp* *sfz* *mp*

f *fp* *fp* *fp* *sfz* *mp*

a u a u còr u a u còr

mp *fp* *f* *f* *fp*

normal sound □ *i u i u i u i u è* deep-foned sound ▼ *i i còr* normal sound □

mp *fp* *f* *f* *fp*

normal sound □ *i u i u i u i u è* deep-foned sound ▼ *i i còr* normal sound □

mp *fp* *f* *f* *fp*

normal sound □ *i u i u i u i u è* deep-foned sound ▼ *i i còr* normal sound □

fp *mf* *f* *f* *fp*

normal sound □ *è è i u i u i u i u* nasal sound △ *i i còr* normal s. □

fp *mf* *f* *f* *fp*

normal sound □ *è è i u i u i u i u* nasal sound △ *i i còr* normal s. □

fp *mf* *f* *f* *fp*

normal sound □ *è è i u i u i u i u* nasal sound △ *i i còr* normal s. □

f *mf* *sfz* *mf*

la a

mf *f* from position C ----- to D *fp*

[ò..u...i...u.ò] ò a → u → a → u → a a

mf *f* *fp*

[ò..u...i...u.ò] ò a → u → a → u → a a

mf *f* from position B ----- to D *fp*

[ò..u...i...u.ò] ò a → u → a → u → a a

f *f*

a còr

normal sound

f *f*

a còr

normal sound

f *f*

a còr

normal sound

f *sfz*

a o a o a o a o a o a o a o a o a o còr

normal sound

f *sfz*

a o a o a o a o a o a o a o a o còr

normal sound

f *sfz*

a o a o a o a o a o a o a o a o còr

normal sound

mp *mf* *mf*

tu u

f legato *mf*

u i u i u i u i u i u i u i u i a u i u i u i còr u i

f legato *mf*

u i u i u i u i u i u i u i u i u i u i a còr u i u i u i u i

f legato *mf*

u i u i u i u i u i u i u i u i u i u i a u i u i u i u i u i còr

mf *f* *mp*

ò a ò a ò a ò a ò a ò a ò a ò a u_

□ □

f *mf*

a ò a ò a ò a ò u_ > u

□ □

mf *f* *mf*

a ò a ò a ò a ò u_ > u

□ □

mf *mf*

> m u_ > u

deep-foned sound ▼ □

mf

u_ > u

□ ▼ deep-foned sound

f *mf*

a ò a ò a ò u_

□ □

