

FOUR EPITAPHS FOR CECCHINO

MICHELANGELO

DIROCCO

50

GRAVE, TRASCINANDO

Voce bianco  
(Counter tenor  
or soprano)

Tenor

Baritone

Bass

SE DAL LA  
*pp*

*ppp* TE MOR TE *ppp*

*ppp* MOR TE MOR *ppp*

*ppp* MOR TE MOR *ppp*

2

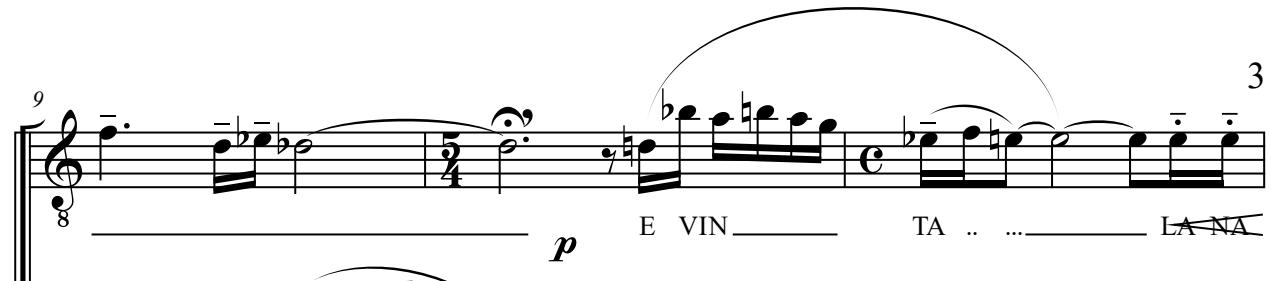
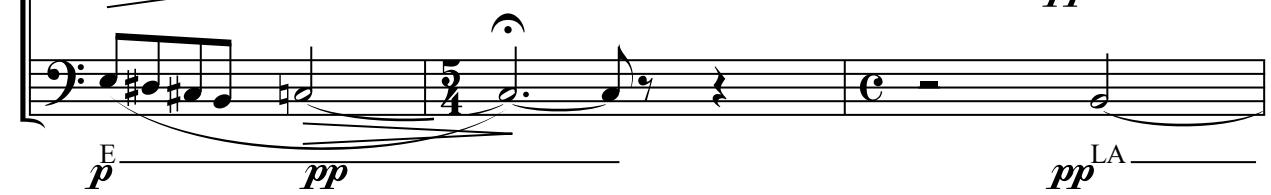
ritardando.....A TEMPO

Musical score for four voices (T1, T2, B, B) showing measures 6 through 9. The score includes dynamics (mp, p, pp), articulations (MGR, TE), and performance instructions (ritardando, A TEMPO).

The score consists of four staves:

- T 1:** Treble clef, 7/4 time, key signature of one sharp. Dynamics: mp. Articulation: MGR. Performance instruction: ritardando.....A TEMPO.
- T 2:** Treble clef, 7/4 time, key signature of one sharp. Dynamics: p. Articulation: TE.
- B:** Bass clef, 7/4 time, key signature of one sharp. Dynamics: pp. Articulation: TE.
- B:** Bass clef, 7/4 time, key signature of one sharp. Dynamics: pp. Articulation: TE.

Measure 6: T1 (G, A, B, C#), T2 (G, A, B, C#), B (G, A, B, C#), B (G, A, B, C#). Measure 7: T1 (F#), T2 (F#), B (F#), B (F#). Measure 8: T1 (E), T2 (E), B (E), B (E). Measure 9: T1 (D), T2 (D), B (D), B (D).

9  
 T 1      
  
 T 2      
  
 B      
  
 B      

3

12

T 1

8 TUR A *p* QUI NEL BEL VOL TO

T 2

8 LA NA TUR A *p* QUI NEL

B

NA TUR A *p* QUI NEL

B

NA TUR *p* QU... ...I

The musical score consists of four staves, each representing a different voice: T1 (Treble clef), T2 (Treble clef), B (Bass clef), and B (Bass clef). The key signature is one sharp. The time signature changes frequently, indicated by '3' over a '4' or '2'. The vocal parts sing in unison at the beginning, then split into two pairs. The lyrics are in French and Italian, with some words underlined. Dynamics are marked with 'p' (piano) and 'pp' (pianissimo). Articulation marks like dots and dashes are also present.

rit.

5

16

T 1      rit.  
— QUI NEL BEL VO <sup>3</sup> TO rit.

T 2      VOL TO rit.  
              QUI NEL BEL VOL rit.

B      VOL rit.  
              QUI NEL BEL VOL rit.

B      VOL pp TO BEL VOL

19

T 1

*p*

AN COR VEN DET TA IN CIE LO NE *pp*

T 2

TO *rit.*

B

TO *rit.*

B

TO

*a tempo*

*a tempo*

*a tempo*

*a tempo*

7

22

T 1

8 FI E — PEL MON DO — A TRAR DI VO IL SU O VE LO **p**

T 2

8 CIE LO ppp MON DO DI VO VE LO

B

FI E ppp MON DO DI VO VE LO

B

FI E ppp MON DO DI VO VE LO

26

T 1

T 2

B

B

VE LO ***pp***

PIU CHE MAI BEL DI ***ff*** C

VE ***ppp***

PIU CHE MAI BEL DI ***mf*** QUES TA ***mp*** C

VE LO ***ppp***

PIU CHE MAI BEL DI ***mf*** QUES TA ***mp*** C

VE ***ppp*** LO

PIU CHE MAI BEL DI ***mf*** QUES TA ***mp*** C

28

T 1

— PIU CHE MAI BEL DI      QUES TA SE      POL      TU

T 2

SE      TU RA      SE      TU RA      SE      POL TU —

B

SE      POL      TU RA      SE      POL TU —

*colla parte*

B

SE      POL      TU      RA —

31

T 1

8 RA,

T 2

8 RA RI PRE SO HA' L *p*

B

RA RI PRE SO HA A A A L pp

B

pp RI PRE SO HA A A A L pp

35

T 1

8 IL SU O BEL VE LO, VE LO  
*mp*

T 2

8 DI VIN BRAC CIO  
*pp*

B

DI VIN BRAC CIO  
*pp*

B

DI VIN BRAC CIO  
*pp*

37

T 1

8 NON E PIU QUI  
*mp*  
*rit.*

T 2

8 NON E PIU QUI  
*mf*  
*rit.*

B

NON E PIU QUI  
*mf*  
*rit.*

B

NON E PIU QUI  
*f*

SOSTENUTO

This musical score page contains two systems of music. The first system (measures 35-36) includes vocal parts for T1, T2, B, and B. The lyrics are: 'IL SU O BEL VE LO, VE LO' for T1; 'DI VIN BRAC CIO' for T2, B, and B. Dynamics include *mp*, *pp*, and *f*. The second system (measures 37-38) continues with the same voices and lyrics: 'NON E PIU QUI'. It features dynamics *mp*, *mf*, *f*, and *rit.* (ritardando). The vocal parts are sustained over multiple measures, indicated by a 'SOSTENUTO' instruction above the staff.

12

41

T 1

8 C'ANZ' AL GRAN DI \_\_\_\_\_ L'HA TOL \_\_\_\_\_ TO PIE **f**

T 2

8 C'ANZ' AL GRAN DI \_\_\_\_\_ DI L'HA \_\_\_\_\_ TOL TO,

B

C'ANZ' AL GRAN DI \_\_\_\_\_ DI L'HA \_\_\_\_\_ TOL TO

B

C'ANZ' AL GRAN DI \_\_\_\_\_ DI L'A \_\_\_\_\_ TOL TO

44

T 1

8 TA \_\_\_\_\_ DI TER \_\_\_\_\_ RA - CHE \_\_\_\_\_ SE AL LOR **3**

T 2

8 TER RA **pp** TER RA **pp** TER RA **p**

B

PIE TA **pp** TER TA **pp** TER RA **p** RA

B

PIE TA TER TA TER RA RA

13

48

T 1

SE..... — POL TO FUS SI \_\_\_\_\_  
DEL ***ppp***

T 2

LU' ***ppp*** SOL SA

B

LU' ***ppp*** SOL SA

B

LU' ***ppp*** RI E SA RI E

52

T 1

CIE LO \_\_\_\_\_  
DEL ***ppp*** CIE LO \_\_\_\_\_

T 2

RI E DE GNO \_\_\_\_\_  
DEL ***ppp*** CIE LO \_\_\_\_\_

B

RI E DE GNO \_\_\_\_\_  
DEL ***ppp*** CIE LO \_\_\_\_\_

B

SA RI E DE GNO DE GNO DEL CIE LO \_\_\_\_\_

***ppp***

14

57

T 1

T 2

B

B

QUI  
*pp*

STE SE IL

BRAC CIO

QUI  
*pp*

STE SE IL

BRAC CIO

QUI  
*pp*

STE SE IL BRAC CIO E

62

T 1

T 2

B

B

E COL SE A CER BO

E COL SE

E COL SE

IL BRAC CIO A CER BO E COL SE E COL SE

*pp*

67

T 1      -      -       $\text{f}$  MOR TE MOR TE

T 2       $\text{pp}$  IL FRUT TO IL FRUT TO IL FRUT TO IL FRUT TO

B      E COL SE A CER BO A CER BO A CER BO

B      IL FRUT TO IL FRUT TO IL FRU TO IL FRU TO

71

T 1      MOR TE MO TE AN ZI 'L

T 2      IL FRUT TO MOR TE QUIN  $mf$  DI

B      A CER BO MOR TE QUIN  $mf$  DI

B      IL FRU TO MOR TE QUIN  $mf$  DI

16

77

T 1

T 2

B

B

83

T 1

T 2

B

B

90

T 1

T 2

B

B

95

T 1

T 2

B

B

18

*rit.*

100

T 1

T 2

B

B

105

T 1

T 2

B

B

T 1

*III*

8 MON DO \_\_\_\_\_

I'L PIAN GE \_\_\_\_\_

I'L \_\_\_\_\_ PIAN GE

T 2

8 MON DO \_\_\_\_\_

PIAN GE

B

MOND TO \_\_\_\_\_

PIAN GE

B

MON DO \_\_\_\_\_

PIAN GE

*rit.*

T 1

*III7*

8 TUT TO \_\_\_\_\_

*rit.*

T 2

8 TUT TO \_\_\_\_\_

*rit.*

B

TUT TO \_\_\_\_\_

*rit.*

B

TUT TO \_\_\_\_\_

*pp* FU' FU'

20  
122

T 1

T 2

B

B

125

T 1

T 2

B

B

128

T 1

T 2

B

B

131

T 1

T 2

B

B

Measures 128-131 (Staff 1):

- T 1: Rests, then eighth note, dynamic **p**, then eighth note.
- T 2: Rests, then eighth note, dynamic **p**, then eighth note.
- B: Eighth notes, dynamic **pp**, then eighth-note pairs with **FU'** and **FU**.
- B: Eighth notes, dynamic **p**, then eighth-note pairs with **FU** and **FU**.

Measures 131-134 (Staff 2):

- T 1: Eighth note, dynamic **mp**, then eighth note.
- T 2: Eighth note, dynamic **mp**, then eighth note.
- B: Eighth notes, dynamic **pp**, then eighth-note pairs with **FU'** and **FU**.
- B: Eighth notes, dynamic **p**, then eighth-note pairs with **FU** and **FU**.

22

134

T 1

T 2

B

B

137

T 1

T 2

B

B

*p*

CEC CHIN

*p*

CEC CHIN

FU

I' 3

FU

I' FU' I' FU'

*p*

I' FU' I' FU' I' FU'

*p*

3

3

3

*mp*

*mp*

*mp*

CEC CHIN

*mp*

CEC CHIN

*mp*

FU

I'

CHE CHN

*mp*

CHE CHN

*mp*

FU

I'

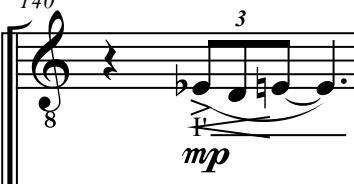
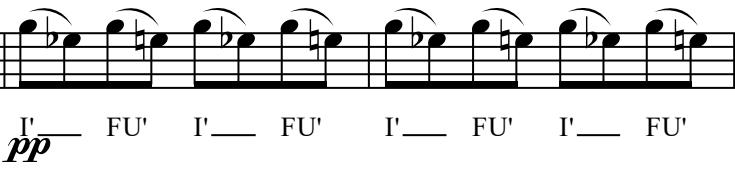
CHE CHN

*mp*

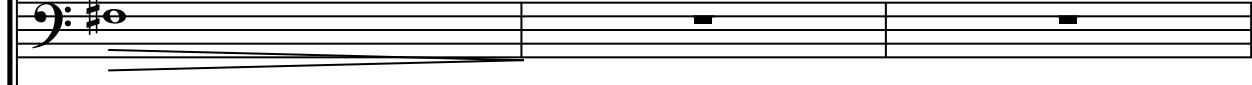
CHE CHN

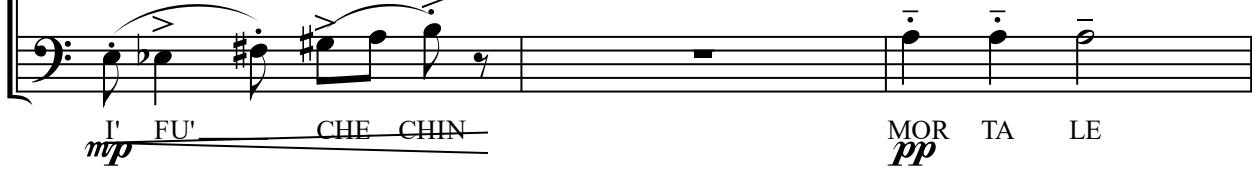
*mp*

140

T 1       

T 2      

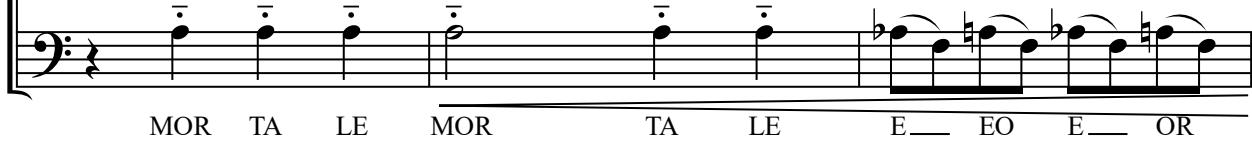
B      

B      

T 1      

T 2      

B      

B      

Text: FU' I' CHE CHIN MOR TA LE E OR

24

146

T 1

T 2

B

B

149

T 1

T 2

B

B

153

T 1

8

T 2

8 MON DO E PER SEM PRE IL CIEL

B

*p* PO CO PO CO PO CO PO CO PO CO PO CO PO CO

B

*p* EB BI EB BI EB BI EB BI EB BI EB BI EB BI

155

T 1

8 SI BEL CAM..... BIO E DI

*mf*

T 2

8 GO..... DO. DI SI BEL E DI

B

*mp* PO CO PO CO PO CO DI SI BEL

B

*mp* EB BI EB BI EB BI DI SI BEL

26

158

T 1

MOR TE MI      LO DO,      CHE MOL TI

T 2

MOR TE      LO      CHE.. MOL TI      CHE... MOL TI

B

LO DO      LO DO

B

LO DO      LO DO

161

T 1

MOR..... TI

T 2

MOR TI MOR TI VI VO VI VO

B

CHE.. MOL TI MOR TI VI VO VI VO

B

CHE.. MOL TI MOR TI VI VO VI VO

164

T 1      ME PAR TO RI      ***ff*** VI VO VI VO VI VO VI VO

T 2      VI VO VI VO VI VO VI VO VI VO VI VO

B      VI VO VI VO VI VO VI VO VI VO VI VO

B      VI VO VI VO VI VO VI VO VI VO VI VO >

167

T 1      VI VO VI VO VI VO VI VO

T 2      VI VO VI VO

B      VI VO VI VO

B      VI VO >