

1/10/20

2/8/20

Handwritten notes and scribbles at the bottom right, including the number '412' and various illegible scribbles.



SEAN PATRICK IGNATIUS TARTAGLIA

# ECCO—

Cantor, 4vv (SATB)

2023





### General Notes

Accidentals are always true for the bar they appear in, and they are always rewritten if they are true for the next bar.

The text is both a structural and musical aspect of the piece: it defines the **rhythm** and **rate** of the music.

### Notes for Plainchant sections

**Cantor** or **Plainchant** will be written above the part to designate if the line is for solo or group. The Cantor always sings.

### Notes for Polyphonic sections

**Single bar lines** are used to differentiate music taking place within a phrase, i.e. designating the music for each word. **Double bar lines** are used to designate the musical distinction between phrases or sections. Bar lines **do not** function metrically; i.e., there is no true meter.

The Cantor beats out the individual sections of each syllable at a rate roughly within **quarter note crochet = 80-85**. There should be a clear distinction between words, but not too long of a pause.

All words are enclosed by bar lines to denote that **each word is a distinct unit** within a phrase. The performers do not move on to the next word until all instances of the current word occur.

Therefore, the tactus begins beating for a word when the Cantor expresses the first syllable, and the tactus ends when all other vocal parts have finished expressing the word. The Cantor then expresses the next word, and the tactus begins again. The Cantor is distinct from the tactus in that they express the word according to its natural speaking rate.

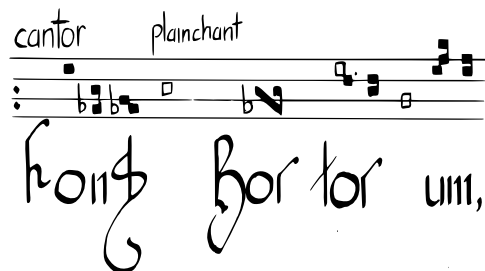
### Cantor Notation

Black syllables are spoken tones. **Red** syllables are intoned tones. All tones are determined by the sound of their respective vowels, e.g. *A*, [eɪ], sounds as if *Re* in solfege. Over some **red** syllables there may appear black cantillation marks, which represent vocal contours of indeterminate pitch, length, and breadth. Cantillation marks always occur after the sound of the vowel is clearly intoned.

### Plainchant Notation

When there is a four line staff, the square neume is the base value, in reference to solesmes notation; its pitch is determined by where the **C clef** is placed on the four line staff.

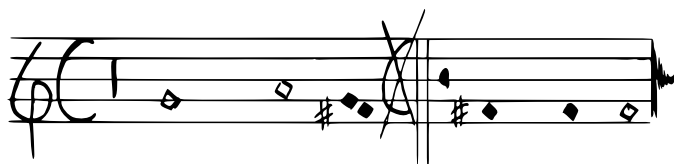
When the **Plainchant** grouping is specified, a **white neume** designates an **optional drone** to be held until another white neume or the end of the section.



### Polyphonic Notation

Polyphonic voices are placed on the five line staff in diamond neume notation. These are at a **2:1 ratio: 1 beat** to black, **2 beats** to white. A short line denotes a rest, which is equivalent to **1 beat**. Multiple rests in a row are denoted by a number written below a rest.

Notes are **modified** by mensuration signs, a dot for black, a circle for white. Rests **ignore** mensuration. No sign is **normal** length, Half is **double** length, Full is **triple** length, Crossed out **voids** the current sign. A sign is considered valid in every following measure until it is either **crossed out** or is **replaced** by another sign.



ECCO O MIA DOLCE PENA  
ECCO CH'IO PARTO, E MORO

o mit volke seint

Handwritten musical notation on two staves. The top staff contains notes on the 2nd, 3rd, 4th, and 5th lines. The bottom staff contains notes on the 1st, 2nd, 3rd, and 4th lines, with a sharp sign on the 1st line. There are two diamond-shaped symbols at the end of the bottom staff.

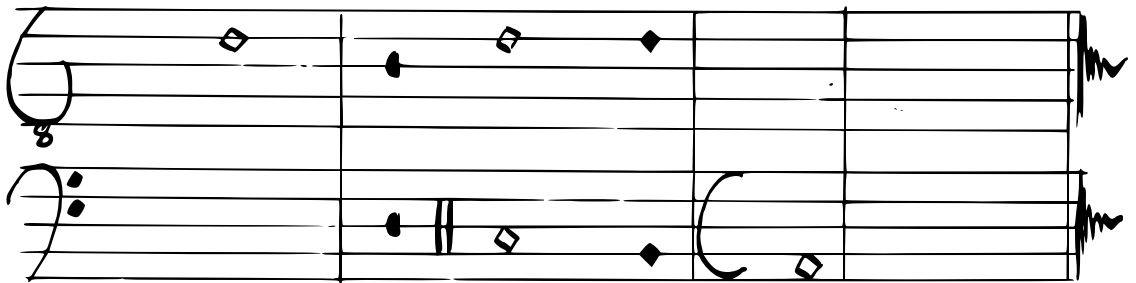
*ff* *Gr. forte, e mosò*

Handwritten musical notation on two staves. The top staff contains notes on the 2nd, 3rd, 4th, and 5th lines. The bottom staff contains notes on the 1st, 2nd, and 3rd lines, with a sharp sign on the 1st line.





*Andante* *Allegro, e mosso*



*Allegro*  
1/13/23  
2/8/23