9/23-10/2/22

Sean Patrick Ignatius Tartaglia

Os Justi

Cantor, Plainchant, SATB Choir & Soli, Instruments

2022

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Cantor Notation

Black syllables are spoken tones

Red syllables are intoned tones

They are determined by the sound of their respective vowels.

Over some red syllables there will appear black cantillation marks which represent vocal contours of indeterminate pitch, length, and breadth

There is no tempo; rhythmic rate is determined by the word

Where there is no word, the length of short and long is to be decided by the performer

Where there is a break, the pause should be indeterminate

Plainchant Notation

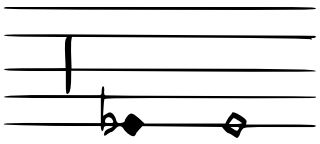
When there is a four line staff, the square neume is the base value, in reference to solesmes notation; its pitch is determined by where the C clef is placed on the four line staff

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

Voice Notation

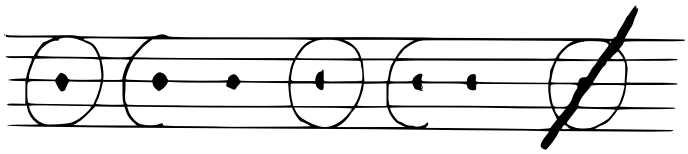
Polyphonic voices are placed on the five line staff in diamond neume notation

These are at a 2:1 ratio:
1 beat to black, 2 beats to white

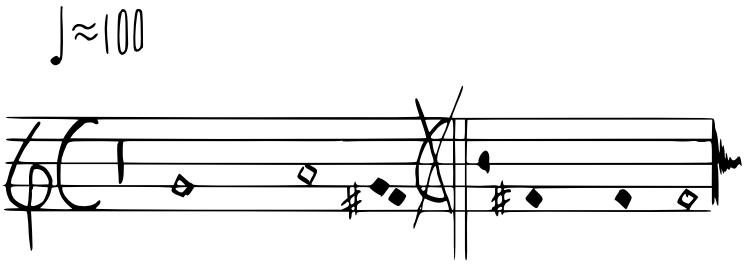


A rest is equivalent to short

These notes are modified by mensuration signs, a dot for black, a circle for white



No sign is normal length
Half is double length
Full is triple length
Crossed out voids the current sign



Rests ignore mensuration

quarter note = X will determine the tactus

Instrumental Notation

The instrumental forces are divided into two groups, placed in spatial relationship to the text

The top is the EFFETTO, which includes instruments that produce sounds that act as sustained harmonics and overtones, e.g. flute, oboe, horn, bowed strings, etc.

The bottom is the ARMONIA, made up of instruments that produce sounds that imediately decay, e.g. keyboard, plucked strings, percussion, etc.

These are anchored to the text they are set in relationship to.

They occur according to the text, not the pulse.

The armonia will decay naturally, but the effetto will last for the length of the line in relation to the text, so it could be the first syllable, the whole word, or even up to the following word.

Effetto

The root pitch is performed according to the textural modification

When multiple options are applicable, the choice is up to the performer

All sounds should be at a dynamic level that melds into the sound of the word, as much as the effect allows

natural harmonic

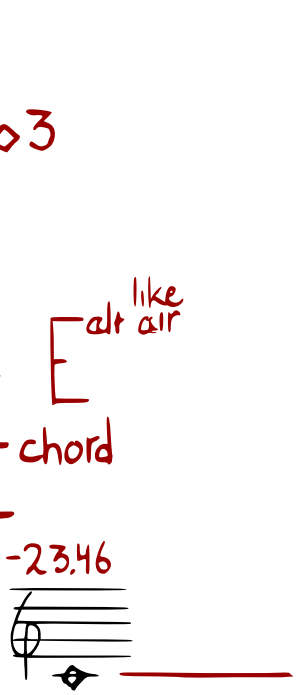
artifical harmonic, specified according to 3rd/4th/5th

harmonic series

alternative articulation, defined by comment

multiphonic or multi stop

alternative intonation in cents, can be altered by articulation



Armonia

The harmonic values are written according to standard chord notation (i.e. as on a lead sheet),

The voicings are to be figured and performed at the discrection of the players

A pitch should have an emphasized attack and then be allowed to decay naturally

Os justi meditabitur sapientiam, et lingua ejus
loquetur judicium:
Lex Dei ejus in corde ipsius.
Alleluia.

Ps. Noli aemulari in malignantibus:
neque zelaveris facientes iniquitatem.

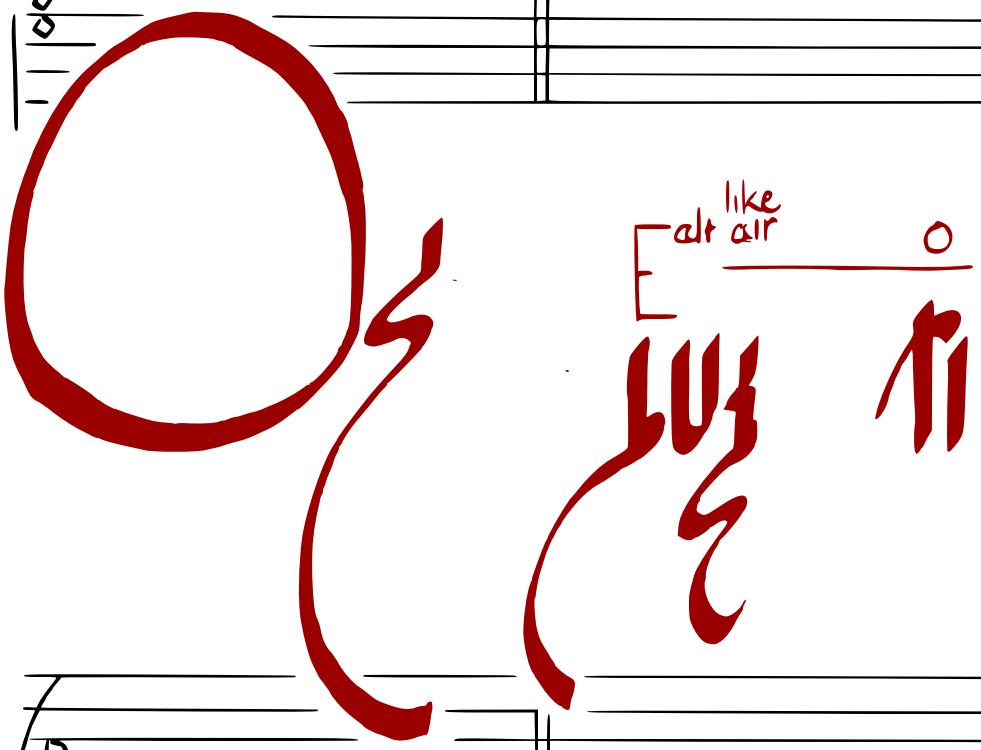
♩≈70

Soli

—effetto—

—armonia—

choir



like air

divisi

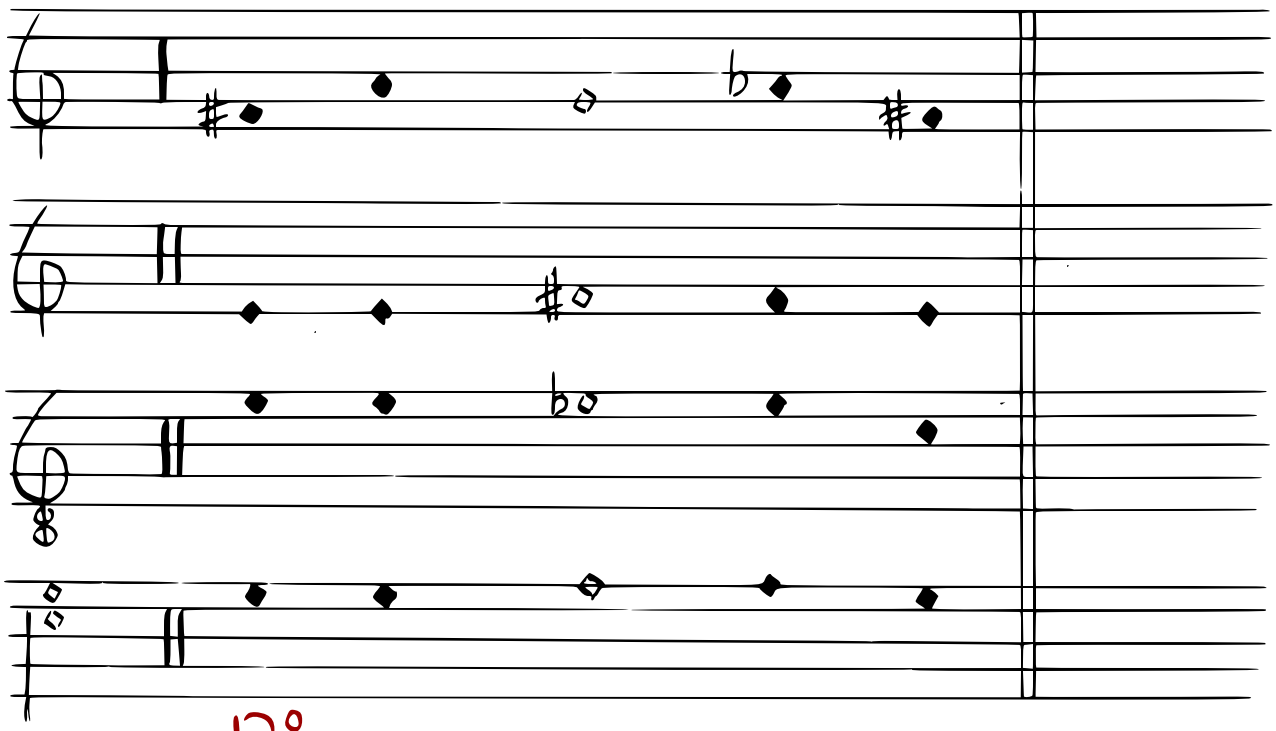
divisi

soli

effetto

armonia

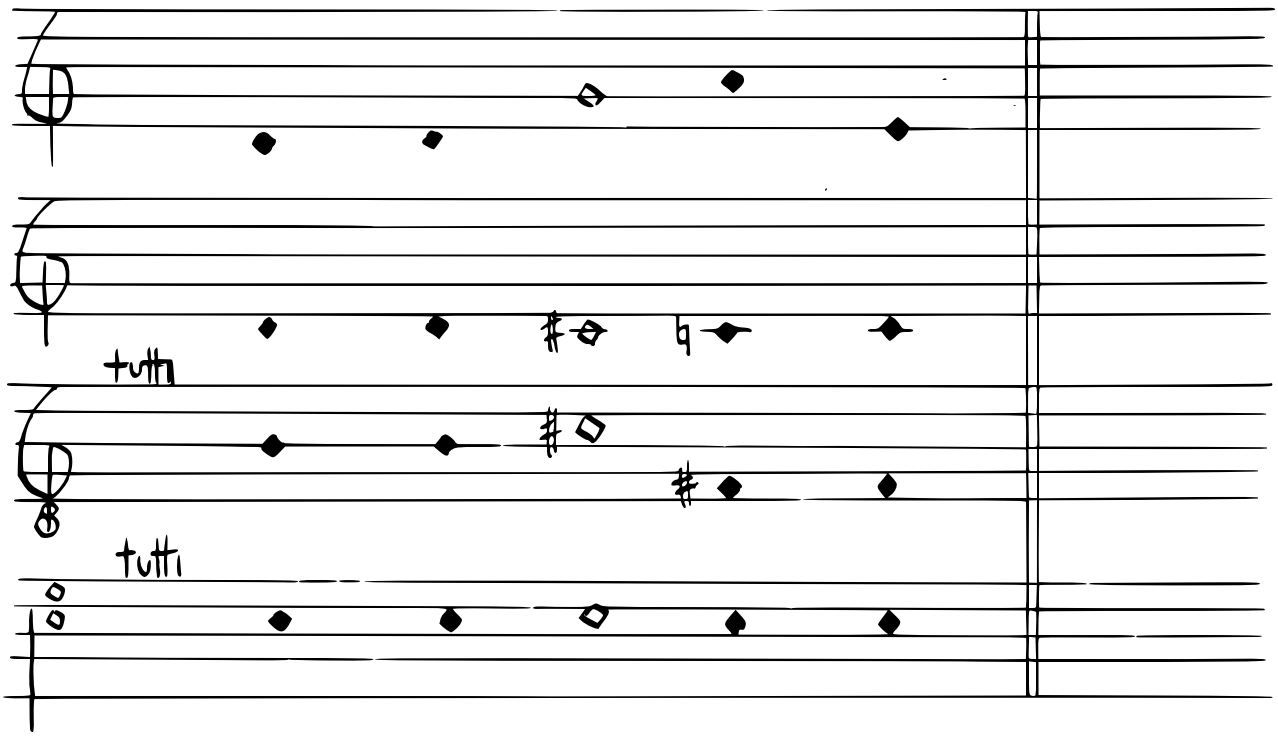
choir



13°

F#°

Em



soli

effetto

armonia

E chord

C#m omit5 add4

E sus4

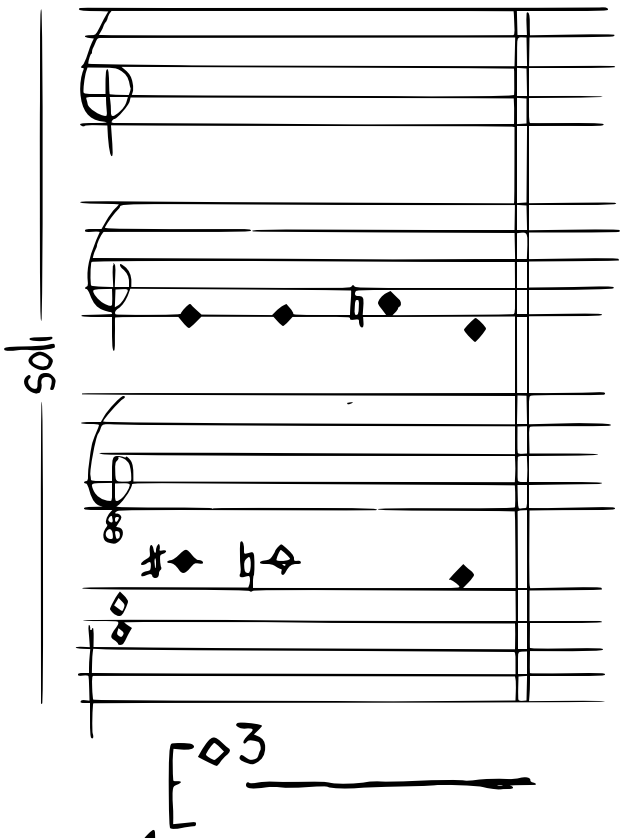
divisi

choir

divisi

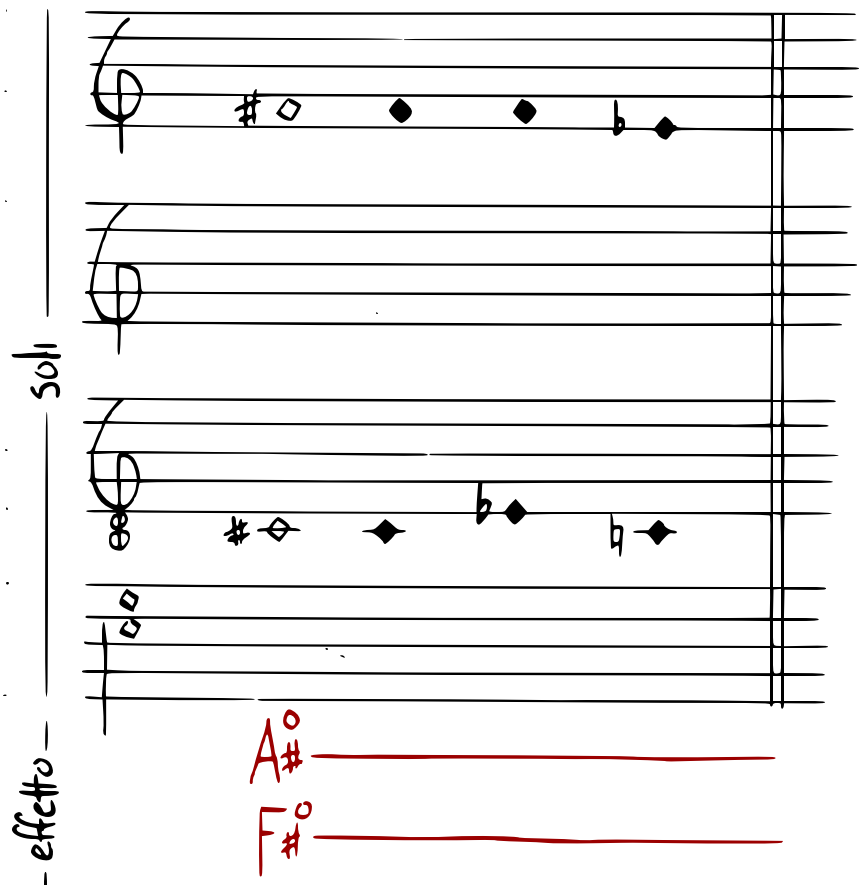
divisi

divisi

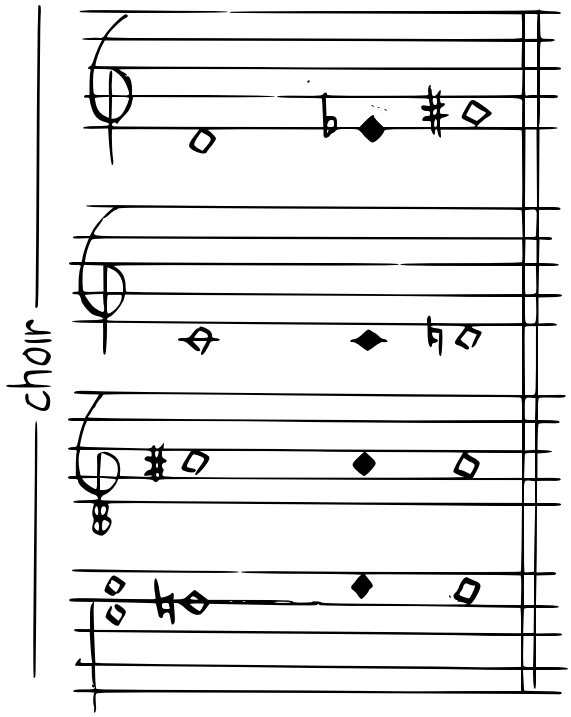


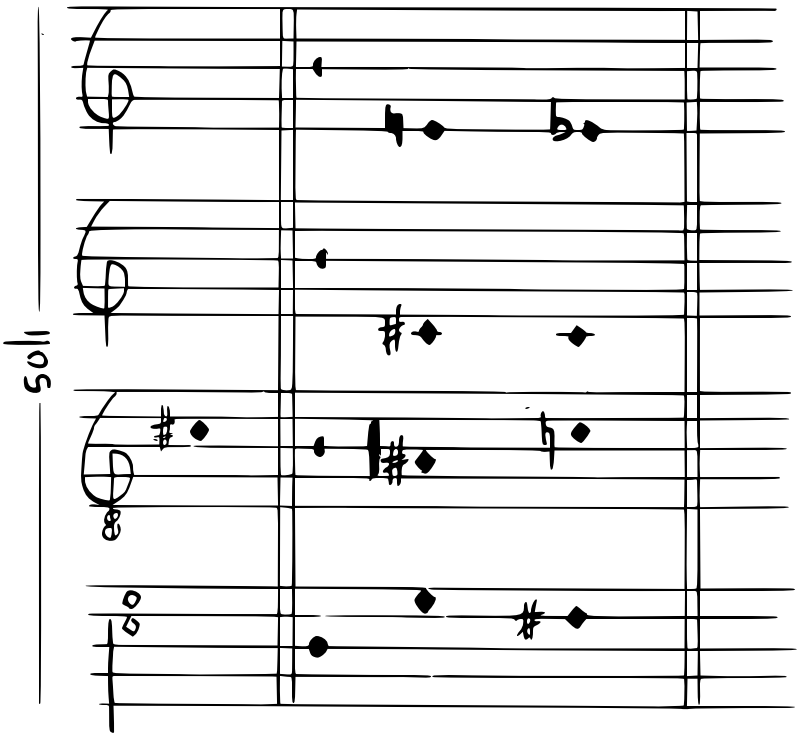
—effetto—

et linguae eius loquetur

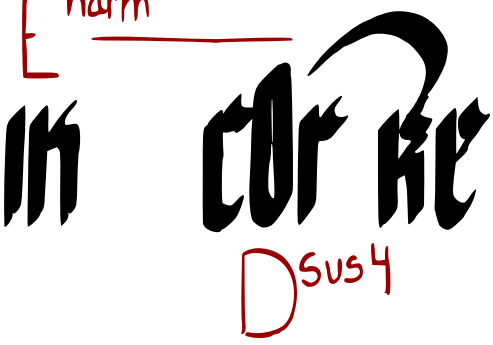

soli
effetto
armonia
A♯°
F♯°

Gm/C

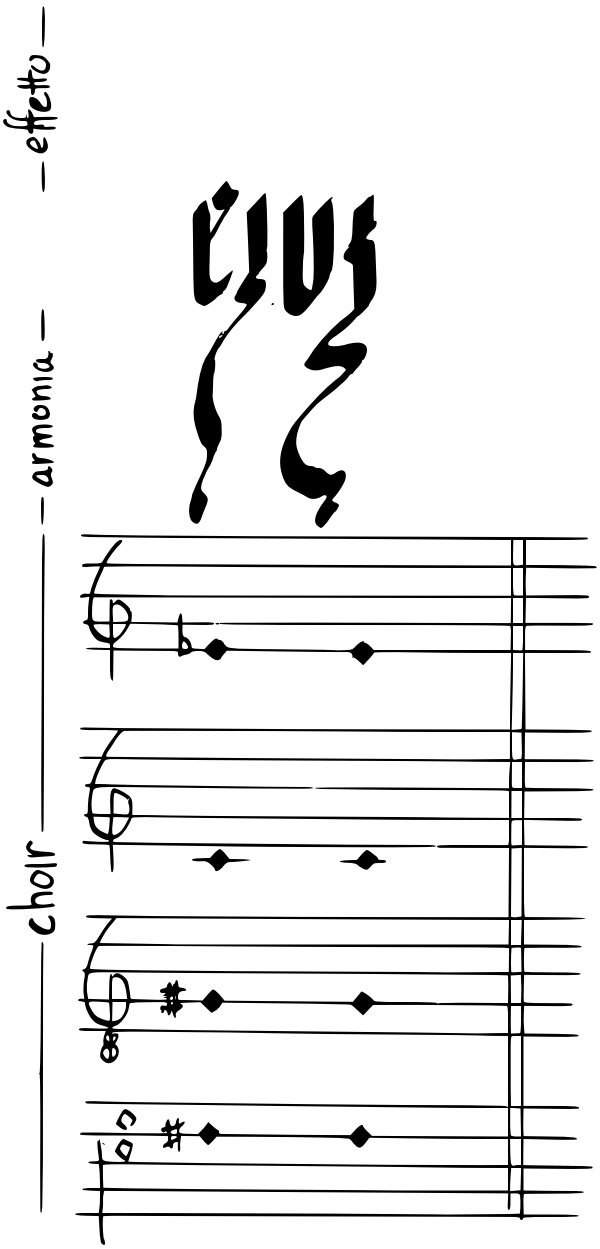

choir

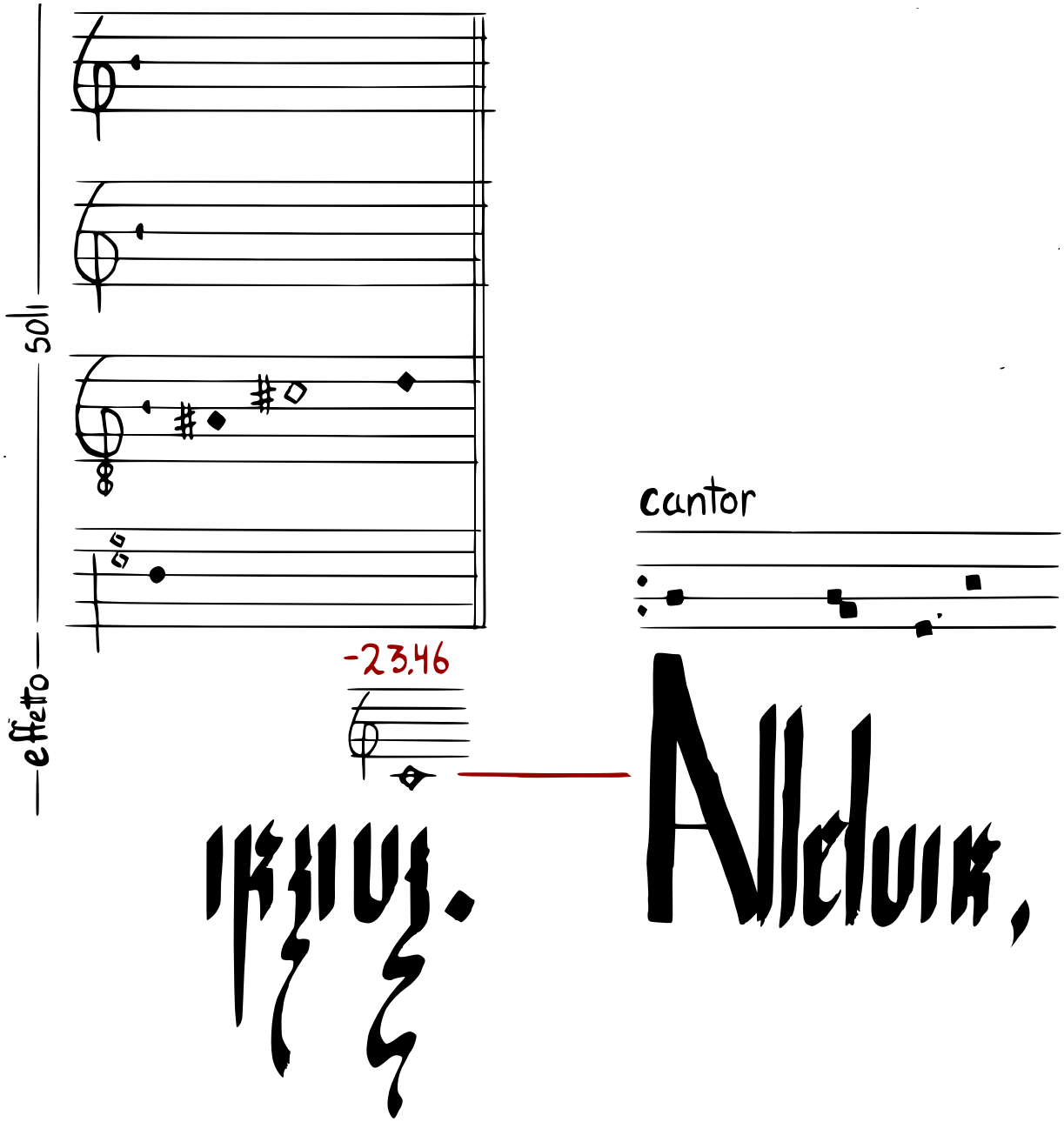


E harm

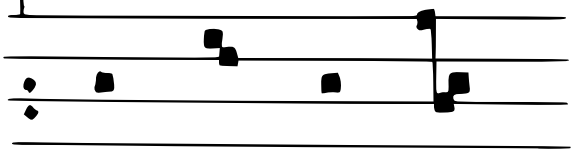


Dsus4

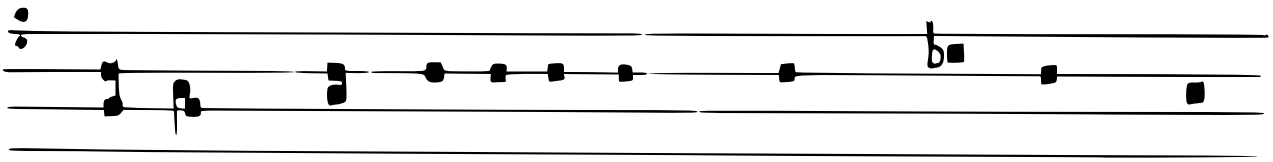



soli
effetto
cantor
-23.46

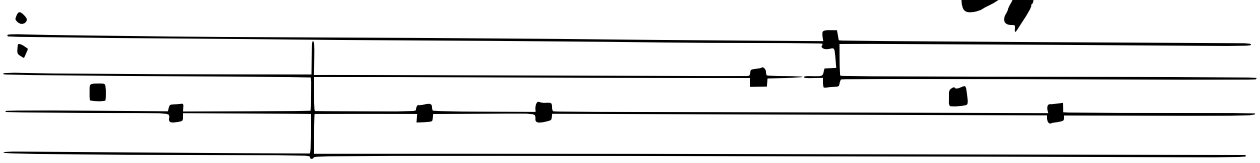
plainchant

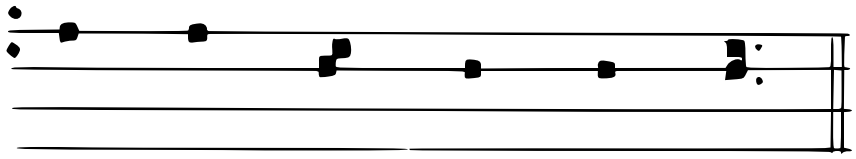


Alleluia.

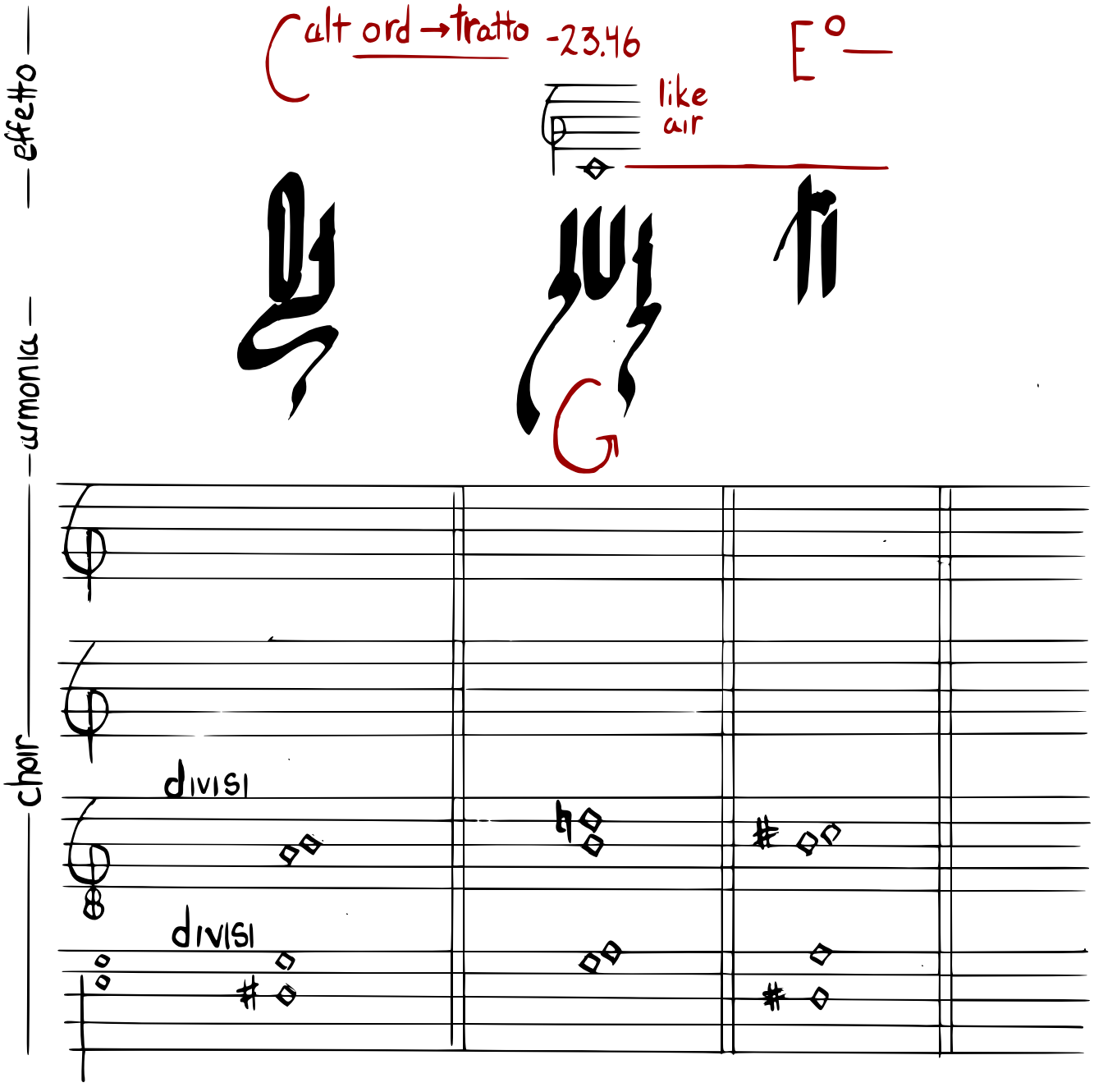


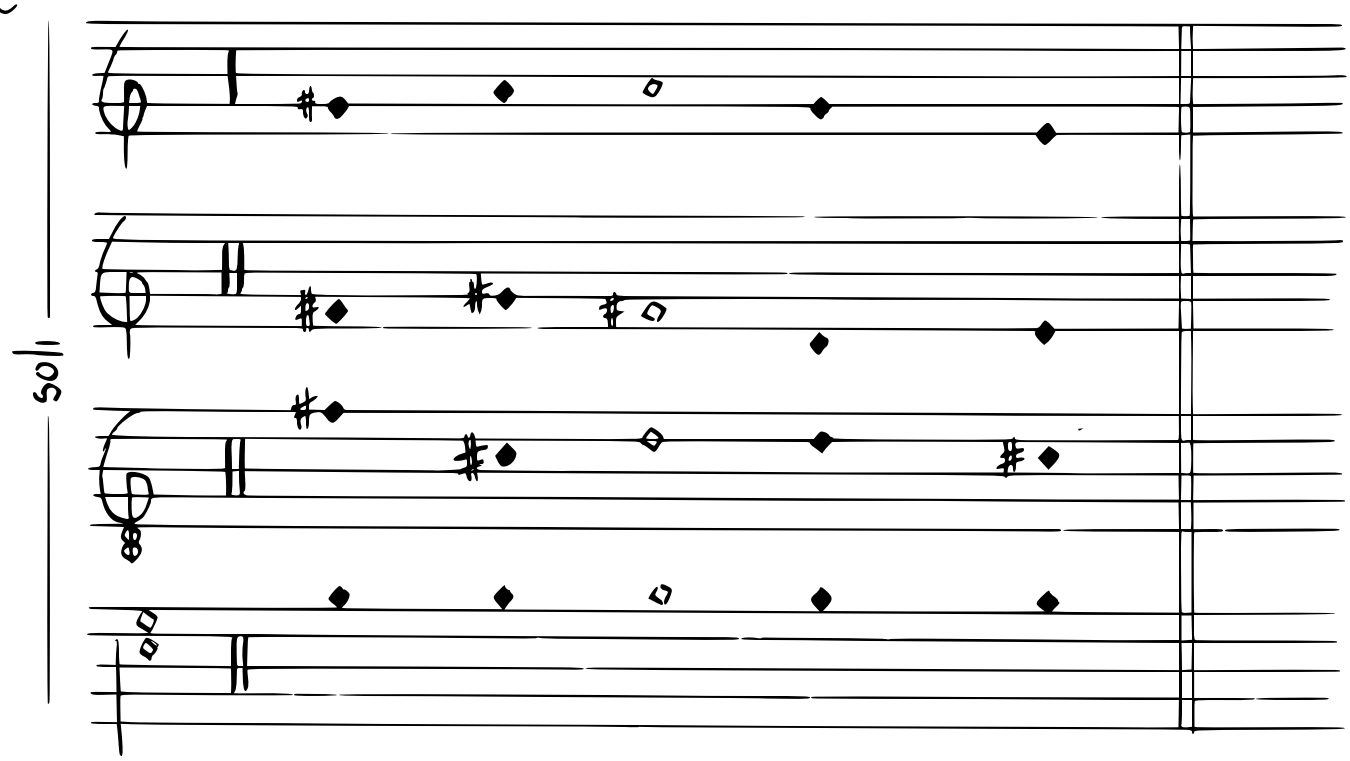
Ps. noli æmulari in malignantibus: * neque zelaveris facientes iniquitatem.

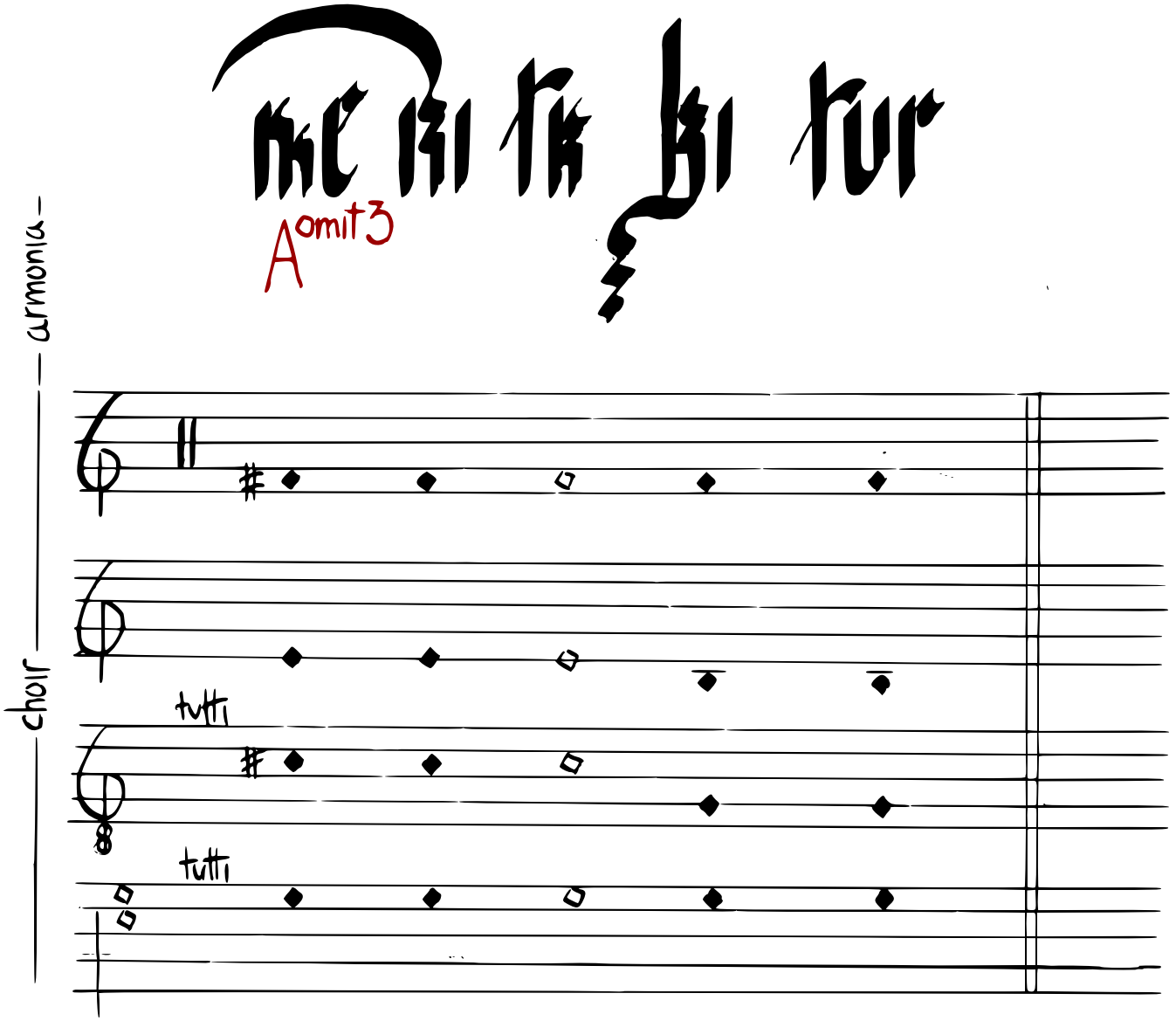


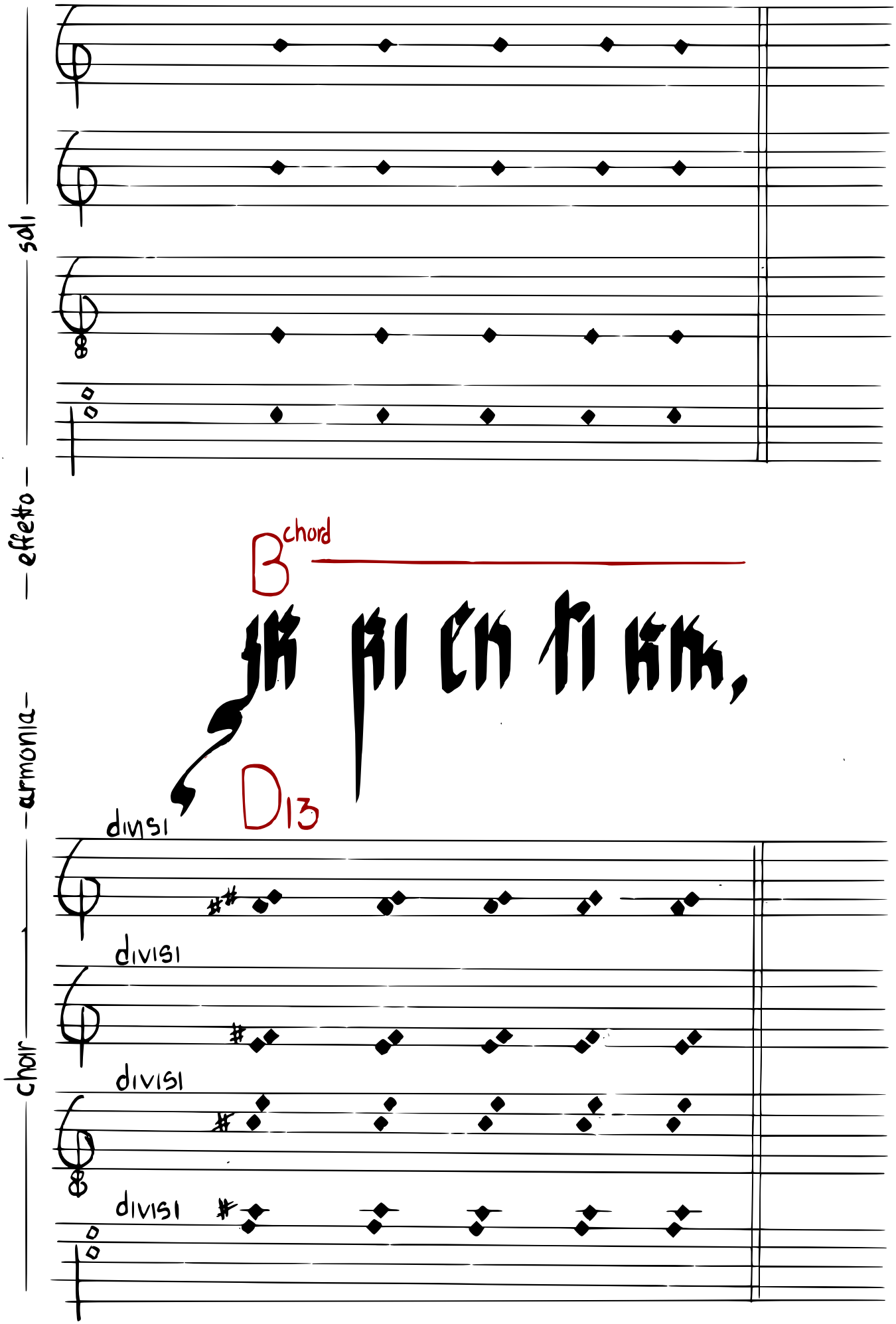


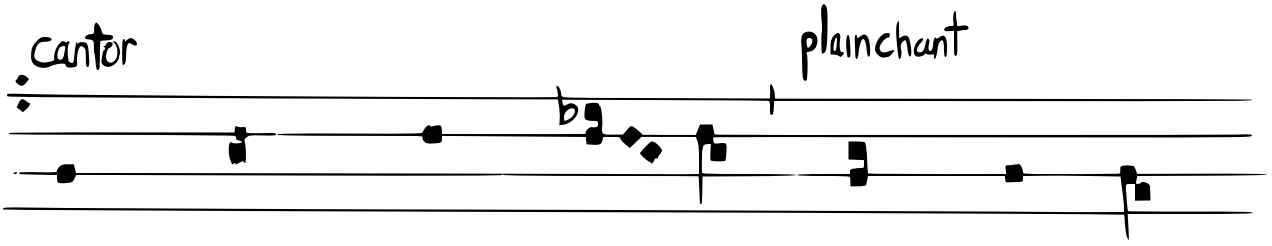
cuoure.


alt ord → tratto -23.46
E°
like air
effetto
armonia
choir
divisi
divisi

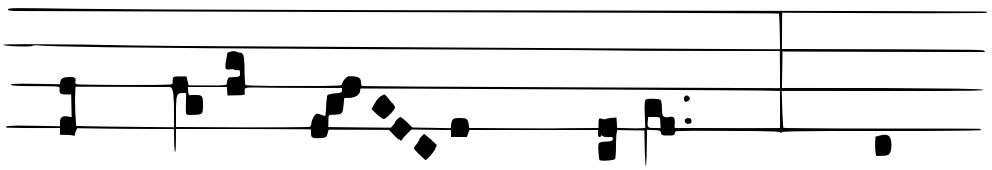

soli

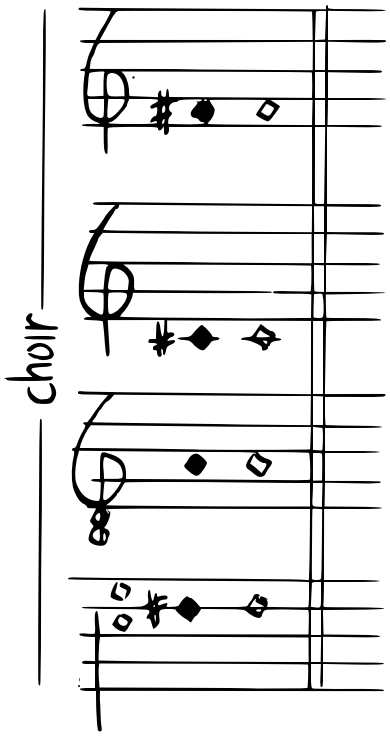

armonia
Aomit3
choir
tutti
tutti


sdi
effetto
armonia
choir
B chord
D13
divisi
divisi
divisi
divisi

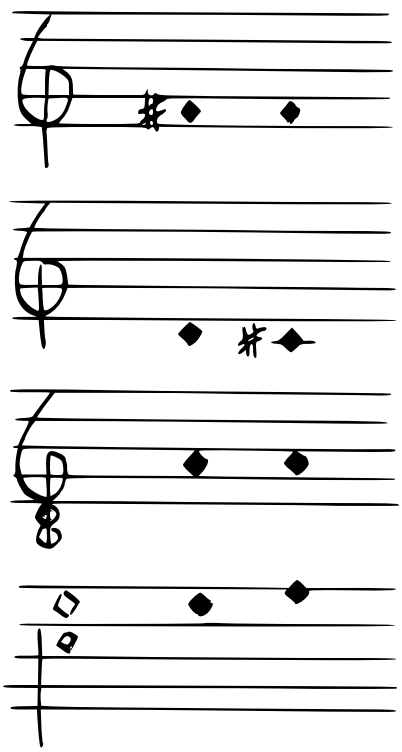


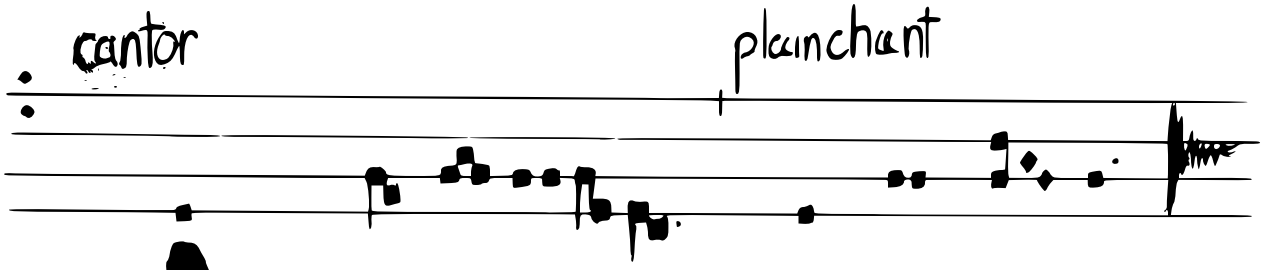
et linguæ eius loquetur

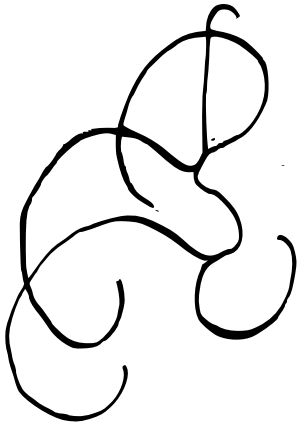



choir

in corde





Alleluia, alleluia.

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