

RAM

8-13-22
8-23-22

Einheitslich
Virtuosität
e

SEAN PATRICK IGNATIUS TARTAGLIA

TABLE A

for Voice and Instruments

2022



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VOCAL 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

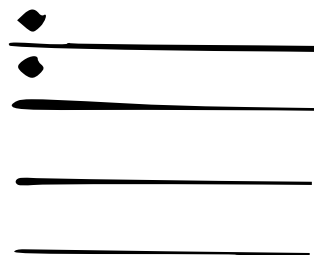


THERE IS NO TEMPO; RHYTHMIC RATE IS DETERMINED BY THE WORD

WHERE THERE IS NO WORD, THE LENGTH OF SHORT AND LONG IS TO BE DECIDED BY THE PERFORMER

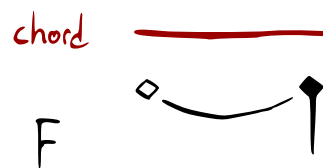
WHERE THERE IS A BREAK, THE PAUSE SHOULD BE INDETERMINATE

WHEN THERE IS A FOUR LINE STAFF, THE BLACK NEUME IS THE BASE VALUE, IN REFERENCE TO SOLESMES NOTATION; ITS PITCH IS DETERMINED BY WHERE THE CLEF IS PLACED ON THE FOUR LINE STAFF.



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.



A
D
B

THE BOTTOM IS THE **ARMONIA**, MADE UP OF INSTRUMENTS THAT PRODUCE SOUNDS THAT IMMEDIATELY DECAY, E.G. KEYBOARD, PLUCKED STRINGS, PERCUSSION, ETC.

THESE ARE ANCHORED TO THE TEXT THEY ARE SET IN RELATIONSHIP TO



HOWEVER, IF THEY ARE PLACED IN RELATIONSHIP TO A STAFF, THE SAME RULE OF THUMB SHOULD BE APPLIED



EFFETTO

THE ROOT PITCH IS PERFORMED ACCORDING TO THE TEXTURAL MODIFICATION **DESIGNATED IN RED**

WHEN MULTIPLE OPTIONS ARE APPLICABLE, THE CHOICE IS UP TO THE PERFORMER

ALL SOUNDS SHOULD BE AS QUIET A DYNAMIC LEVEL AS THE EFFECT ALLOWS, BUT THEY SHOULD ALSO BLEND WELL TOGETHER

strings play a harmonic a 5th or 4th above the root pitch, in cases of both they may choose

5
4

instruments capable of natural harmonics, e.g. flutes, play root pitch

o

horns play root pitch natural, e.g. its equivalent in the harmonic series

h

instruments capable of multiphonics, e.g. oboes, play based on root pitch

chord

ARMONIA

THE HARMONIC CONFIGURATIONS ARE PERFORMED AT THE DISCRETION OF THE PLAYERS, I.E.

THE PLAYERS CHOOSE IF THEY PERFORM AT ANY GIVEN MOMENT, AND WHAT PITCH THEY PERFORM.

A PITCH SHOULD HAVE AN EMPHASIZED ATTACK AND THEN BE ALLOWED TO DECAY NATURALLY

POLYPHONIC NOTES

SECTIONS WITHOUT ANY TEXT ARE TREATED AS "OPEN SCORE"

THE INSTRUMENTS MAY FREELY CHOOSE TO PERFORM ANY OR ALL PITCHES ON ANY RELEVANT STAVE.

THE VOICE, IF TRAINED, MAY PERFORM ANY MUSIC, BUT OTHERWISE MAY TREAT THESE SECTIONS AS TACIT.

THE TEMPO IS ACCORDING TO A SLOW TACTUS, WITHOUT ANY RHYTHMIC MENSURATION OR METRIC STRESS, ROUGHLY **QUARTER NOTE = c.53-56**

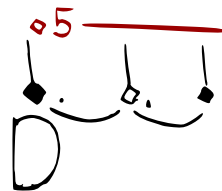
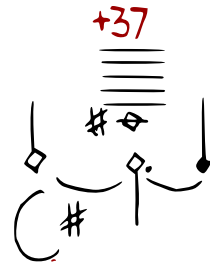
EFFETTO OSSIA AND RHYTHM

THERE MAY BE MOMENTS IN THE **EFFETTO** WHERE THERE MAY BE NOTES ON A OSSIA STAVE HIGHLIGHTING SPECIFIC **INTONATION** ACCORDING TO **DIFFERENCE IN CENTS**

THESE ARE PLAYED SEPARATELY FROM ANY OTHER HARMONIC EFFECT, SO ONE DOES NOT PLAY AN OSSIA AND A HARMONIC AT THE SAME TIME

GENERALLY, THE **EFFETTO** FOLLOWS THE **LENGTH** AND **TIMING** OF THE **SYLLABLE** THEY **ARE ASSIGNED TO**, HOWEVER, IF THEY ARE TO LAST A CERTAIN LENGTH, A **RHYTHM** WILL BE WRITTEN ABOVE THEM, ASSIGNED A TEMPO OF ROUGHLY **QUARTER NOTE = c.53-56**

THESE ARE UNANCHORED FROM THE TEXT, THE RATE OF MOVEMENT WILL TEND TO OVERLAP WITH FUTURE EVENTS



TA LE A
POST TIO, FLŌRĒNS, ET, SPLIT AGAIN, TALIĀ
MĀNAT TESTĀRE AETHĒR Ē PUNCTŌ ŪNŌQUŌQUE
ŌRAT SUĪ LINGUA, ŌS CEU OS, SĪC CESSAT SĪC
SECĀ, SE MALFRUE, MORĀBITUR

TA LE A

then, blooming, and, split again, cut

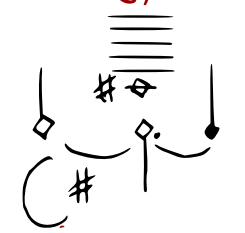
witness the aether trickle out of each point

it speaks its own tongue, mouth as if bone, so it ceases like this

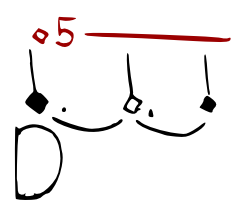
cut, if late, it will linger

TA

+37



o5

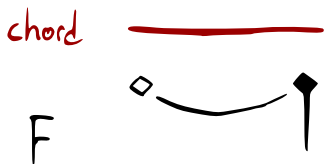


o4

o5

26

A



post m, florens, et,

A
D
B



split

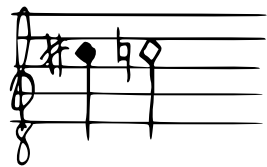
A handwritten musical score featuring the word "split" in a cursive font. To the right of the word is a musical staff with four horizontal lines. The staff contains several notes represented by small black squares. A large, thick, curved line starts below the word "split" and sweeps upwards and to the right, passing under the musical staff.

chord —

F

D

04 —



musical texture

chord—
 0—
 E D
 04—

G
 05—

He^mther

E A
 F#
 D

G
◊4

e puncto unidividue

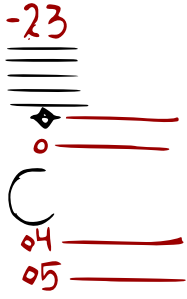
F
C
D
Bb

ما ياتك
 بالانوار
 ان الله
 ارسلنا
 رسلنا
 بالبينات
 وانهزمت
 السجدة
 على راسها
 وبها
 انزلنا
 القرآن
 والفرقان
 ان الله
 ارسلنا
 رسلنا
 بالبينات
 وانهزمت
 السجدة
 على راسها
 وبها
 انزلنا
 القرآن
 والفرقان

G

C Bb

F# G F C# F
 D D Bb



03 ceu

03,

31C

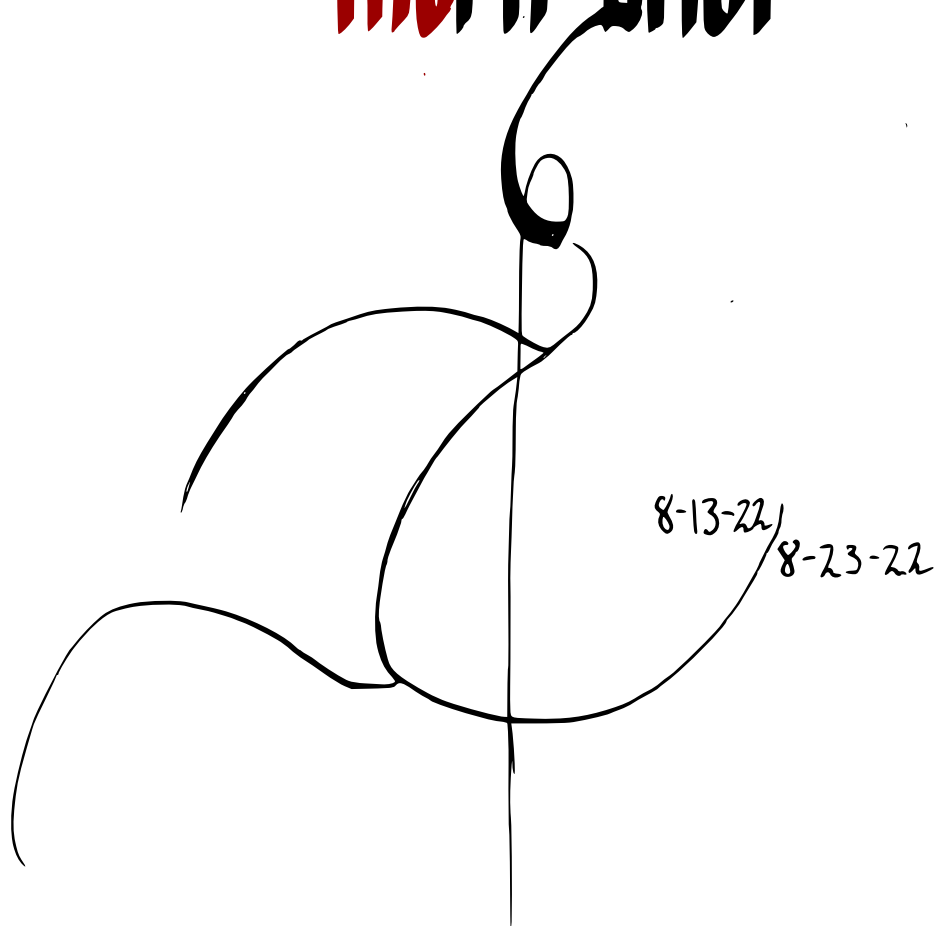
cezzit

zic

seck, se malkru e,



mör is bitúr



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