

Handwritten calligraphic letters, possibly 'F' and 'O', with decorative flourishes and a diagonal slash through the 'O'.

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Physics?  
MIDNUS  
2/11/18

10/6-8/22



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ET NOX...

Cantor and 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

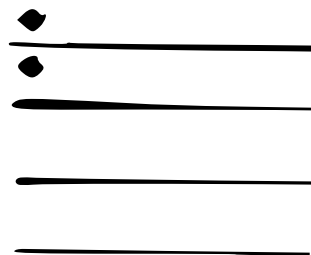
WHERE THERE IS A BREAK, THE PAUSE SHOULD BE INDETERMINATE



# 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.





# 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 IMMEDIATELY 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 —  
— armonia —



# 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 MELTS INTO THE SOUND OF THE WORD, AS MUCH AS THE EFFECT ALLOWS. THE MUSIC SHOULD BE EMBEDDED WITHIN THE WORD AS ONE COMPLEX HARMONIC TEXTURE

natural harmonic

$B^{\circ}$

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

$[^{\circ}3]$

harmonic series

$[^{\text{harm}}$

alternative articulation, defined by comment

$[^{\text{alt like alt}}$

multiphonic or multi stop

$[^{\text{chord}}$

alternative intonation in cents, can be altered by articulation

-23.46



# 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 DISCRETION OF THE PLAYERS

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

ET NOX ULTRA NON ERIT: ET NON  
EGEBUNT LUMINE LUCERNAE, NEQUE  
LUMINE SOLIS, QUONIAM DOMINUS DEUS  
ILLUMINABIT ILLOS

And night shall be no more: and they shall not need the light of the lamp, nor the light of the sun, because the Lord God shall enlighten them



—effetto—

D<sup>o</sup> → alt staccato

-23.46 airy

alt tratto

alt percussive

110

ε

—effetto— (tratto)

-23.46

5

110

ε

110ε ultra

—effetto—

D<sup>b</sup> alt tratto

alt percussive

11011

or it:

110ε ultra

—effetto—

chord

C<sup>o</sup> B<sup>b</sup>

11011 ogobunt lumino lucosinto,

—effetto—

-23.46

D<sup>04</sup> C<sup>0</sup> [chord]

A<sup>03</sup>

110940 pu 1111 110 so lis,

—effetto—

(03) A<sup>0</sup>

(chord) G<sup>0</sup> → alt tratto

quoniam

—effetto—

alt staccato → o

60 1111 110 60 4f

—armonia—  
—effetto—

[ chord

-6.87    -23.46 +17.59 +41.05 +41.05    0    -6.87

il pu mi na bit il pos.

( b add b2    sim...

