Zupo

Concerto
chromatico
enharmonio

Quen Pistrich
Mietiu Mietiuliie

11/5/22
11/27/22

Sean Patrick Ignatius Tartaglia

Lasso
CONSONO-CHROMATICO-ENHARMONIO

Cantor and Orchestra

2022

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Instruments

2 Flute
2 Oboe
2 Bassoon
Contrabassoon

2 Horn in C (Natural)
2 Trumpet in C (Natural)

Harp
Piano (also Celesta)

Percussion (2 Players)

1. Gong	2. Crotales
ageng	Bells
(nipple	
gong)	

Strings

The divisions and ratios of strings is as so:

Effetto
Violins. determine the players proportionally to the other string groupings.

Cantor
1 Violin and 2 Violas. Determine the players at a 1:2 ratio. Intended as solo.

Firmus
String quartet. Determine the players at a 2:1:1 ratio. Intended as solo, but doubling for the sake of balancing dynamics is acceptable.

Armonia
The remaining strings. Balance as necessary.

Groupings

Effetto
2 Flute
2 Horn in C
2 Trumpet in C
Violins

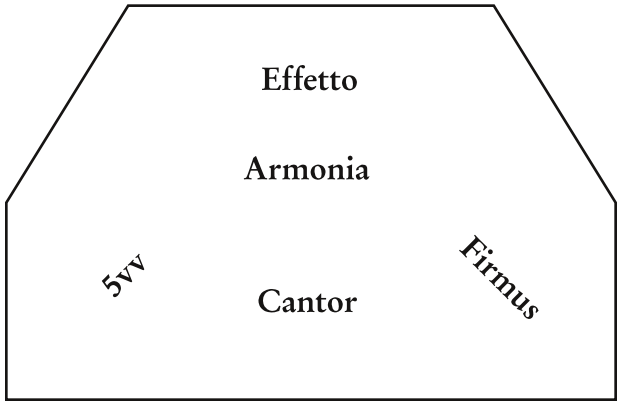
5vv
2 Oboe
2 Bassoon
Contrabassoon

Cantor
Harp
Violin
2 Viola
1st Percussion

Firmus
2 Violin
Viola
Cello

Armonia
2nd Percussion
Piano
Violas
Celli
Contrabasses

Staging



Performance Time
approximately 5-6 minutes

General Notes

All instruments are read in C.
Contrabassoon sounds an octave lower than written.

In general I make an attempt to repeat accidentals where a spelling could be confused; however, where a pitch sounds multiple times in a row I do not rewrite the accidental, it remains true until the next bar or a natural is written.

A slightly modified form of standard notation is used.

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

Single bar lines are used to differentiate music taking place within a word, i.e. designating the music for each syllable. Double bar lines are used to designate the musical distinction between words.
Barlines do not function metrically (there is no true meter), sections within syllables may be longer or shorter than other syllables.

The conductor/cantor beats out the individual sections of each syllable at a rate roughly within quarter note crochet = 85-100. There should be a clear distinction between words, but not too long of a pause.

The music is to be read in full score. The orchestra is divided into five groups. Each grouping is given copies of the pages they perform on in lieu of parts, and the conductor uses the full score to guide their playing.

Each instance of a note is to be played in the manner instructed to the performer in the notes, no other playing comment will be made. If an instrument naturally decays, e.g. a keyboard, then it is to decay. If an instrument naturally sustains, e.g. a flute, then it is to sustain.

Dynamics are static according the the instructions, but should be modified in practice to be generally equivalent across groupings as to maintain a singular sound. The ideal is one sound composed of multiple layers, so the dynamic quality that is important is not one that highlights loudness or softness, but rather density. The page is organized in such a way that the layers consist of those sounds that occur above—or emerge from—and those sounds that exist within, according to the sonic qualities of the voice.

Effetto
Where specified, the instruments perform a harmonic (*o*) or multiphonic (*chord*). The harmonic content of the multiphonic is indeterminate, the only defined value is the root tone. Divisi writing is to not be confused with a doublestop or a harmonic figuration. *Very quiet*.

Flute: Where natural harmonics are not possible, overblowing may serve a similar purpose.
Horn: Equivalent pitch in the harmonic series.
Trumpet: Equivalent pitch in the harmonic series.
Violin: Artificial harmonics stopped at the 3rd or 5th. Chords should be played, if possible, with a high degree of vibrato.

5vv
If possible for the performers, they should vocalize the words through the instruments. *Piano*.

Firmus
The best string players should be set aside to perform alternative intonation of pitches. The differences are designated in their deviation in cents from the equal tempered equivalent, e.g. +27 written over D# will be slightly closer to E. The cent markings are exact, but are not absolute and are more a guide toward a desired tone. All play senza vibrato. *Piano*.

Armonia
Chords of varying complexity will be written. The performers may pick a few notes or all of them, and they may play them at any time the notes are valid. Whatever is played should decay naturally. *Very quiet*.

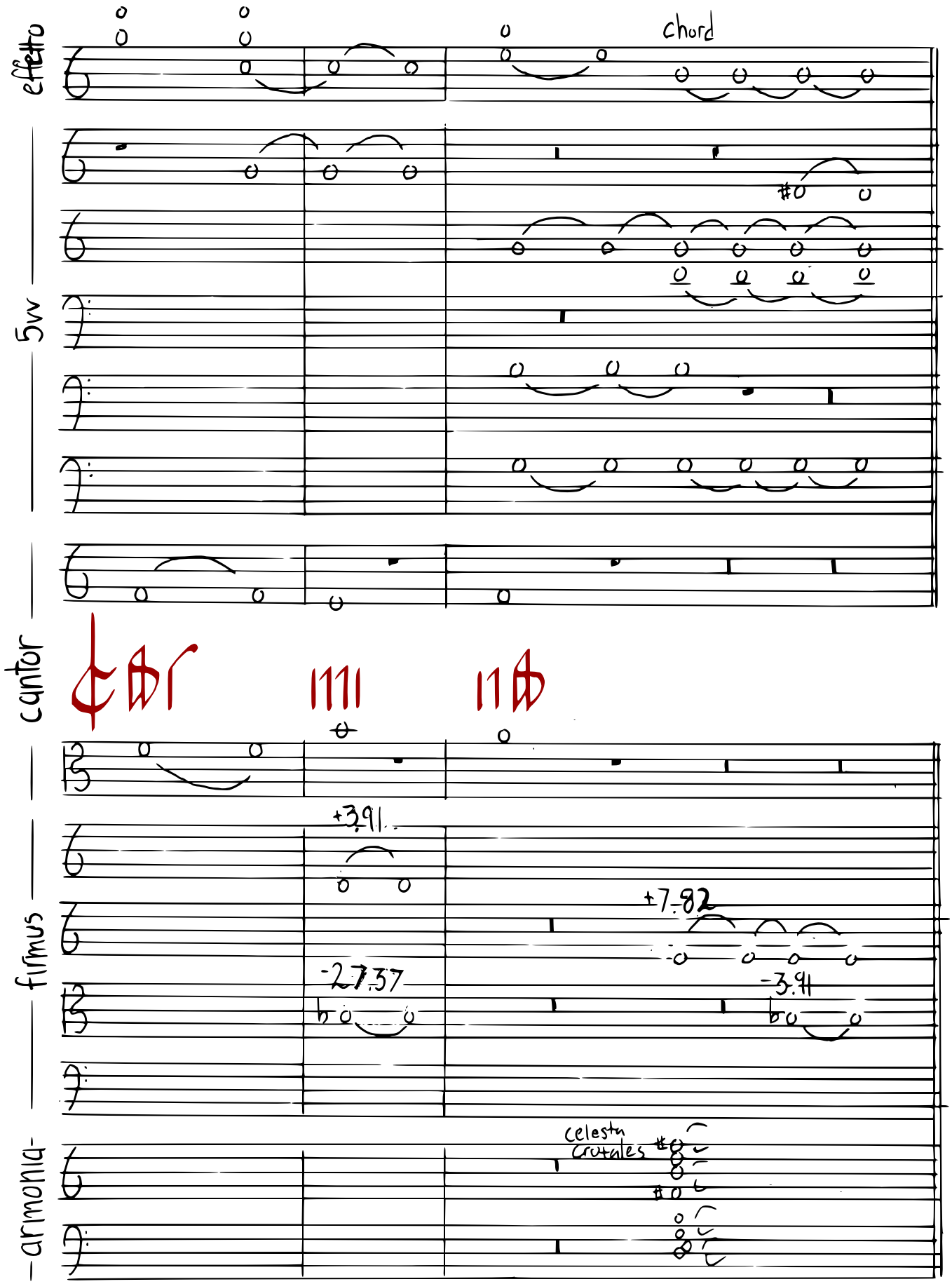
Percussion: A comment will define what instrument should be played .
Piano: A comment will define what instrument should be played.
Strings: Pizzicato.

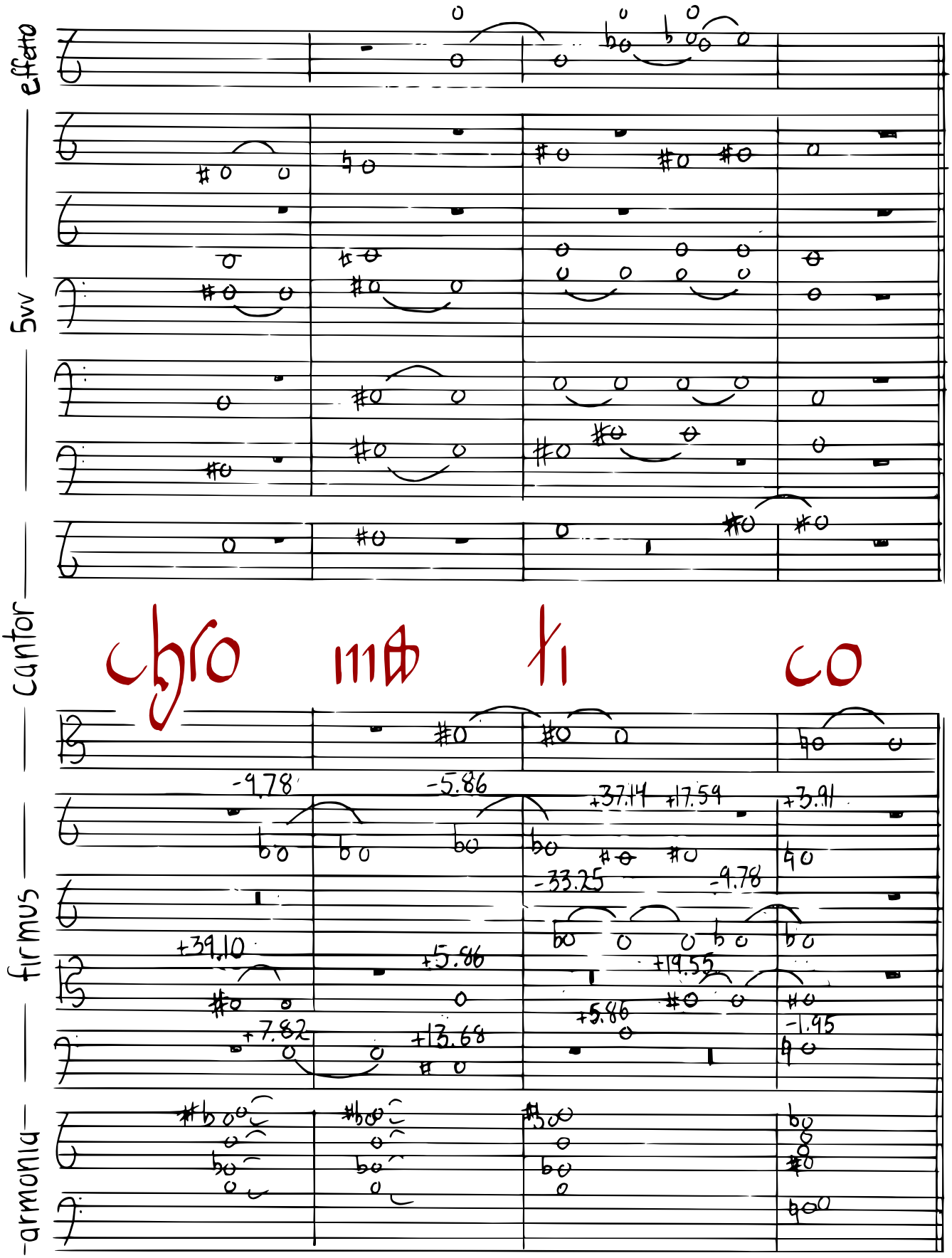
Cantor
Ideally the cantor role is fulfilled by a unique performer working within the grouping. If it is not possible for a cantor to be sourced, the conductor should fulfil the role, as the expression of the text determines the motion of the music. The cantor himself works with the text and has his own notation.

The two staves represent the sound of the cantor's voice: percussive consonants with trails of vowels. The articulation of a pitch is related to the syllable the note first occurs on: when a consonant begins a syllable, e.g. *ch*, vs when a vowel begins, e.g. *am*. If a note is sustained the articulation remains unchanged, in spite of the change in syllable.

Harp: Sur la table on consonants. Harmonic tone in ordinary position on vowels. Decay naturally. *Mezzoforte*.
Violin: Artificial harmonics stopped at the 4th. Give the tone a slight accent at the beginning on consonants. *Forte* > *al niente*.
1st Viola: Col legno with very slight hair on the string, sul ponticello. *Sforzando* > *piano on consonants. Piano on vowels.*
2nd Viola: Molto sul tasto. *Dal niente* > *piano*.
Percussion: Follows the Violas. A very soft, deep tone to accentuate the undertones of the voice. Roll tied notes, but strike once for singular ones.
Cantor: 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 will 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.

CARMINA CHROMATICO QUÆ AUDIS MODULATA TENORE,
HÆC SUNT ILLA QUIBUS NOSTRÆ OLIM ARCANA SALUTIS
BIS SENÆ INTREPIDO CECINERUNT ORE SIBYLLÆ.


effetto
chord
8va
cantor
firmus
+3.91
+7.82
-2.737
-3.91
armonia
celesta
crotales


effetto
5vv
cantor
firmus
armonia
-9.78
-5.86
+37.14
+17.59
+3.91
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-9.78
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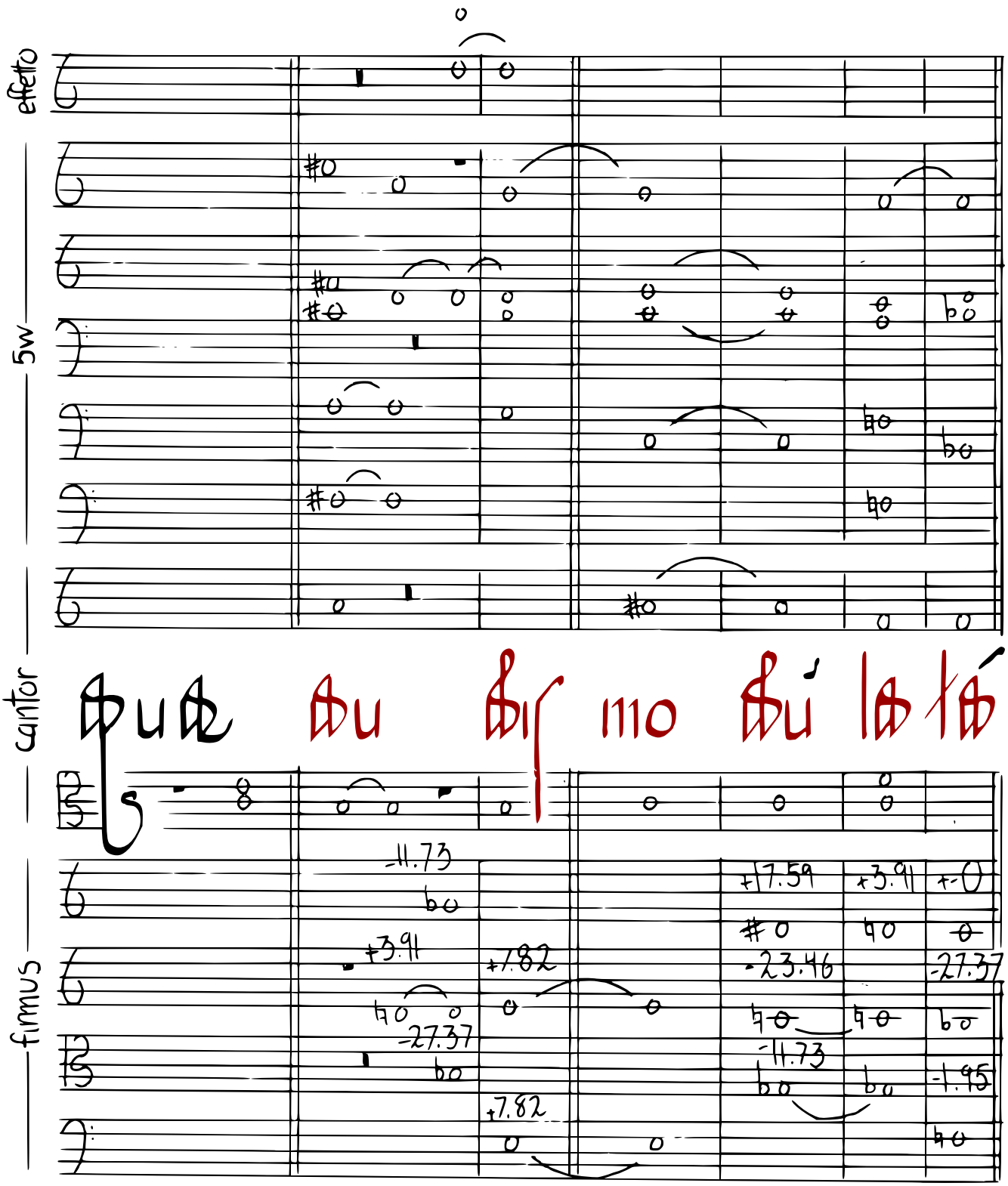
+19.55
+7.82
+13.68
+5.86
-1.95


effetto
sw
cantor
fimus
-11.73
+3.91
+7.82
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+7.82
+7.59
+3.91
+0
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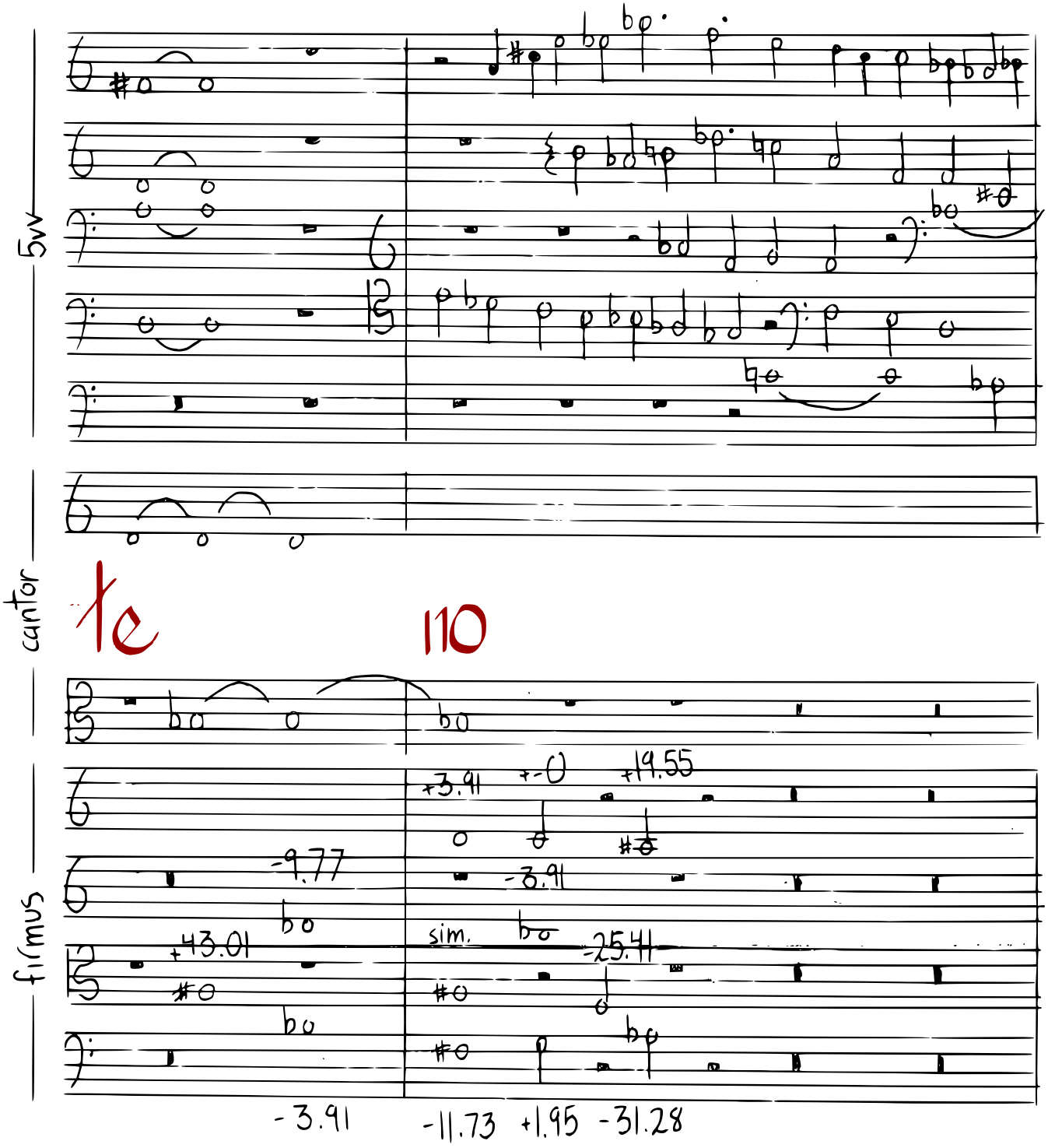
-27.37
-11.73
-1.95


5vv
cantor
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+-0
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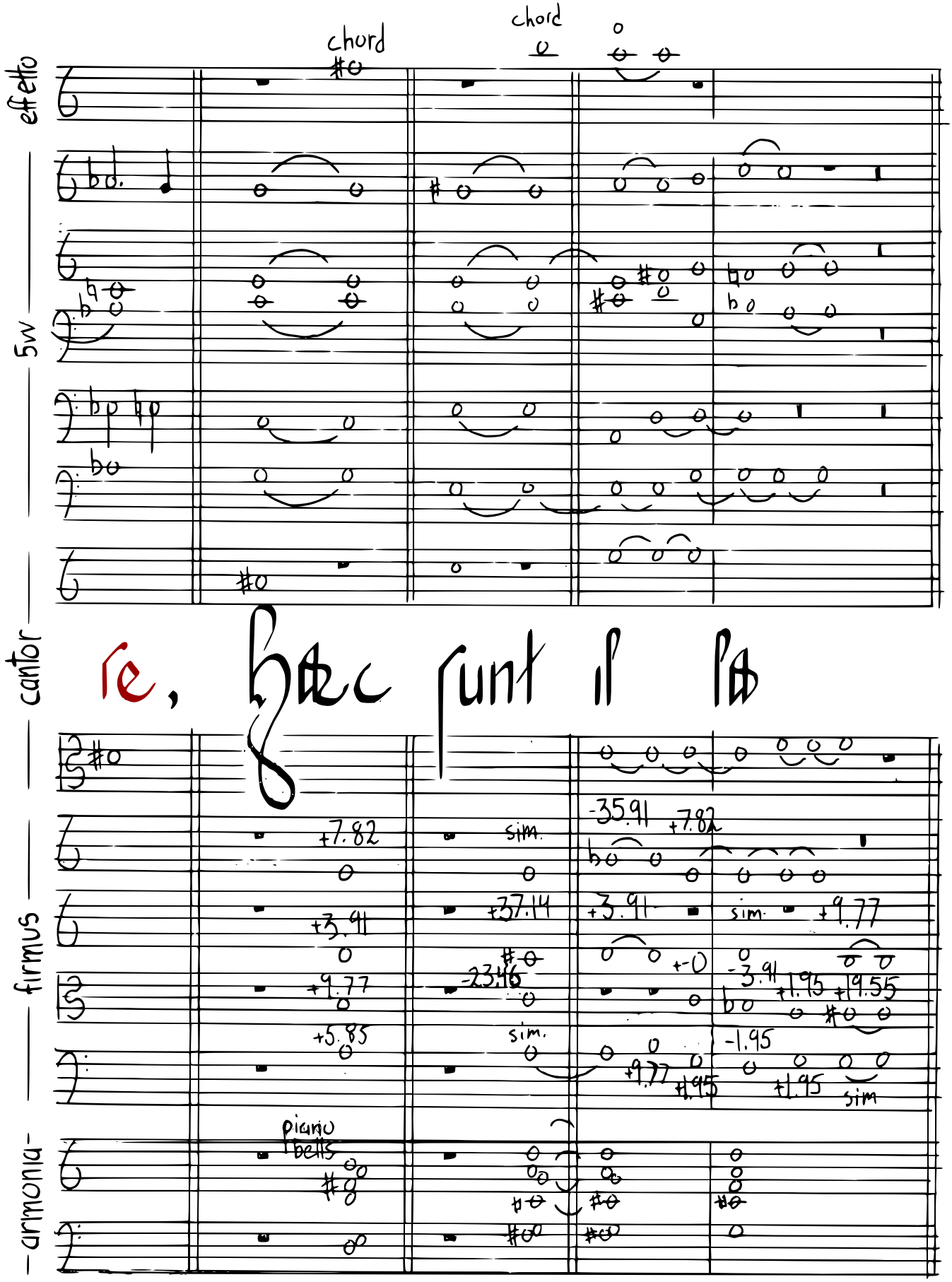
-3.91
-3.91
-11.73
+1.95
-31.28


effetto
5vv
cantor
firmus
armonia
chord
chord
re, hæc sunt il
sim.
+7.82
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+9.77
+5.85
+37.14
-23.46
-35.91
+7.82
+3.91
sim.
+9.77
+0
-3.91
+1.95
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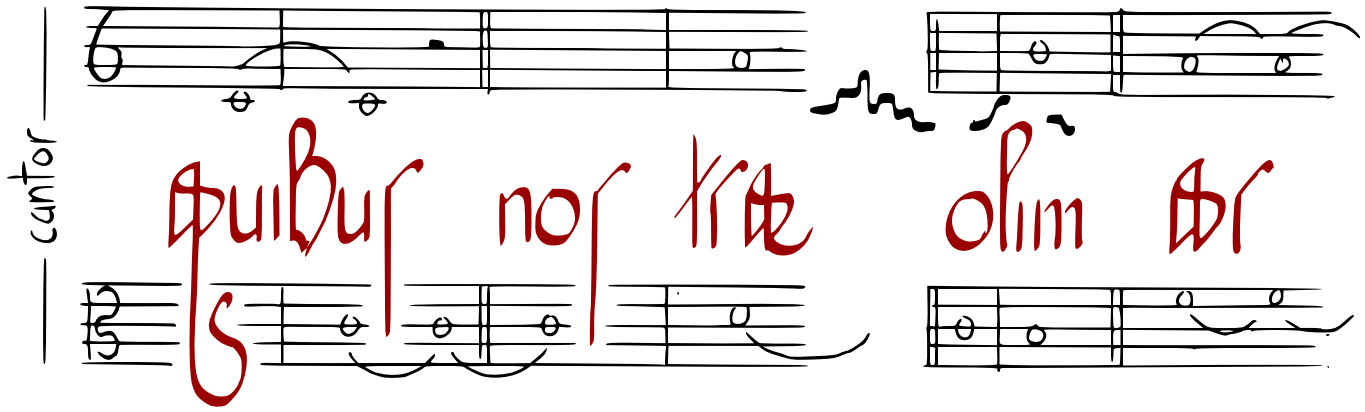
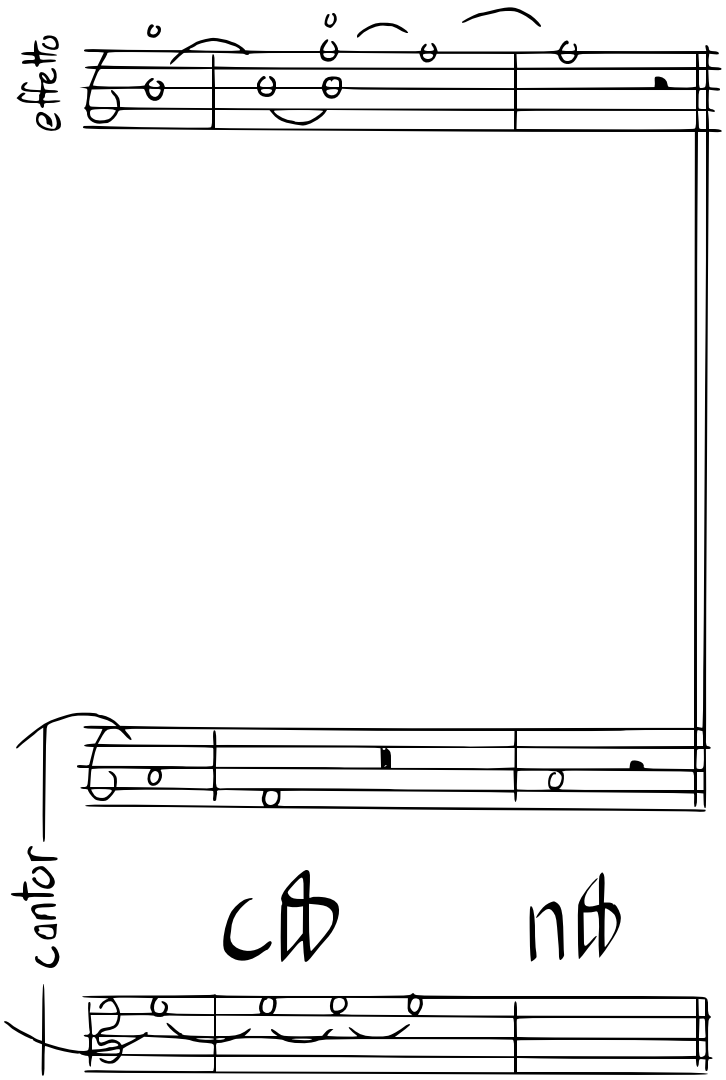
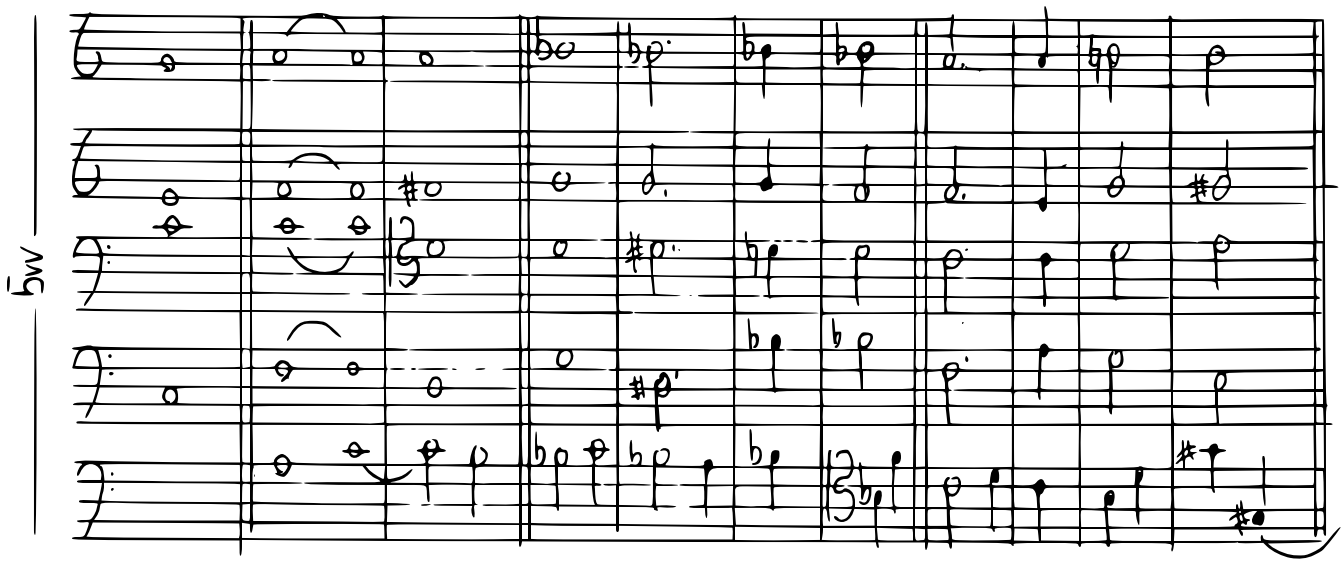
-1.95
+9.77
+1.95
+1.95
sim
piano
bells


cantor
quibus nos tra olim


effetto
cantor



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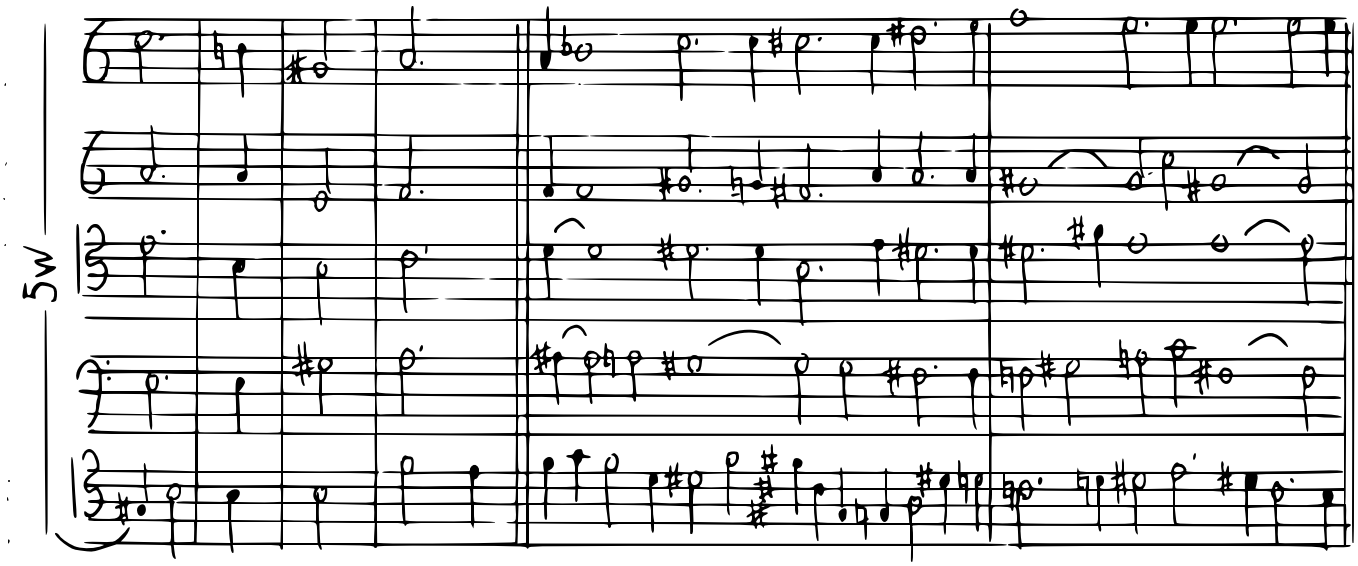

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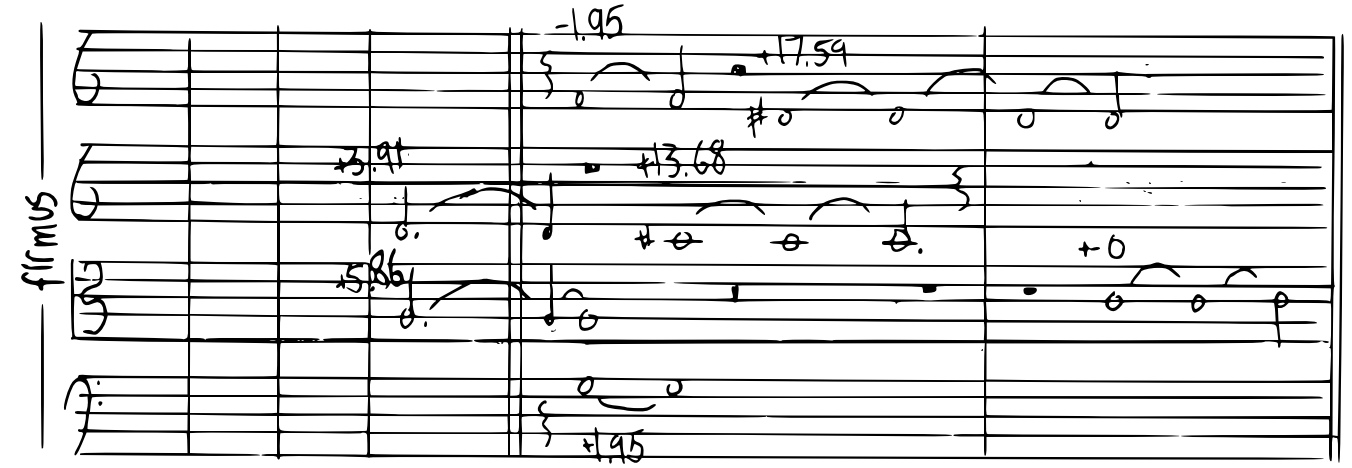
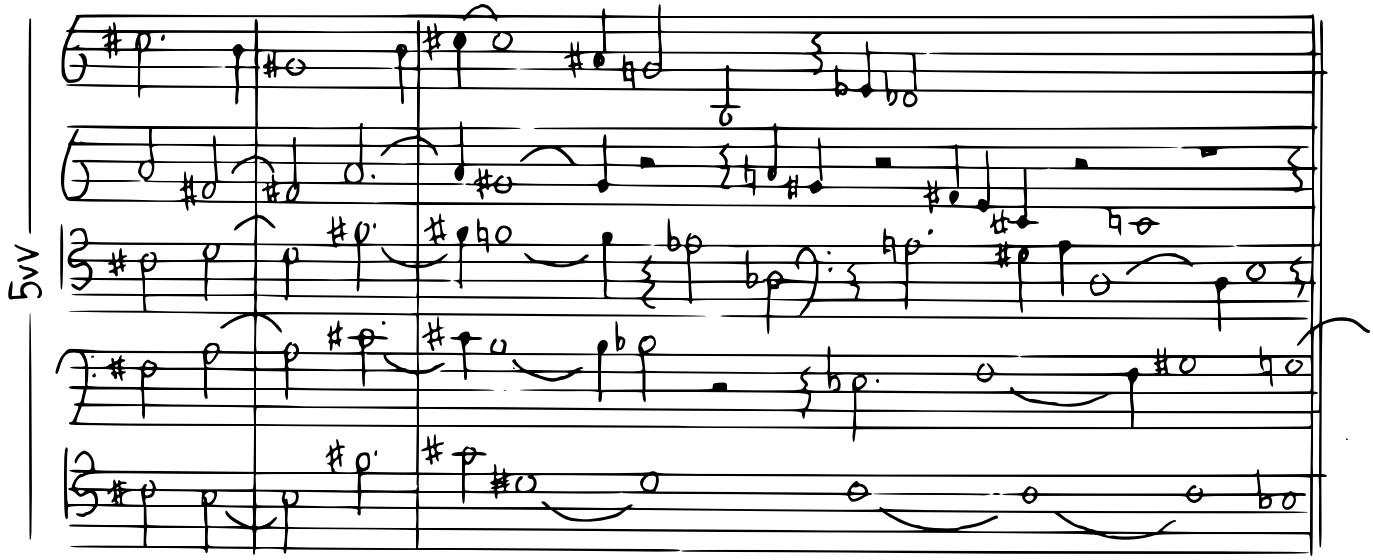
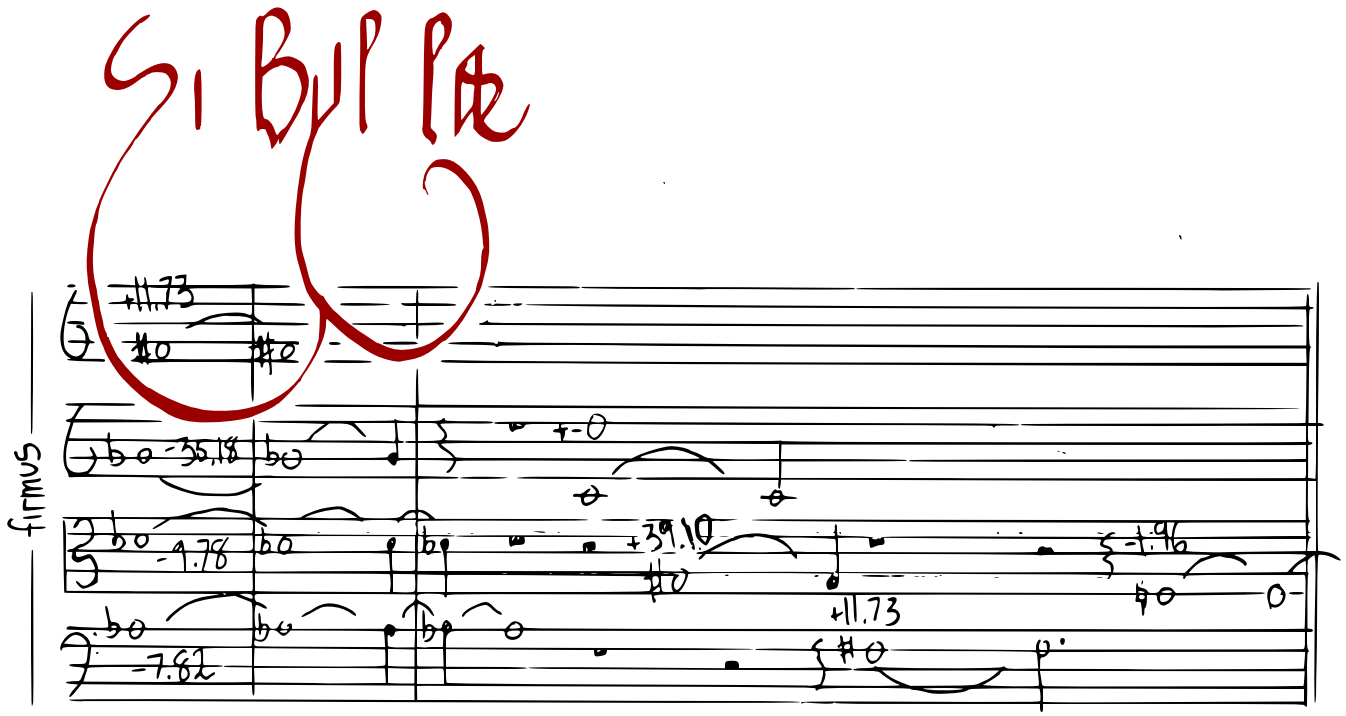



5vv


firmus
+11.73
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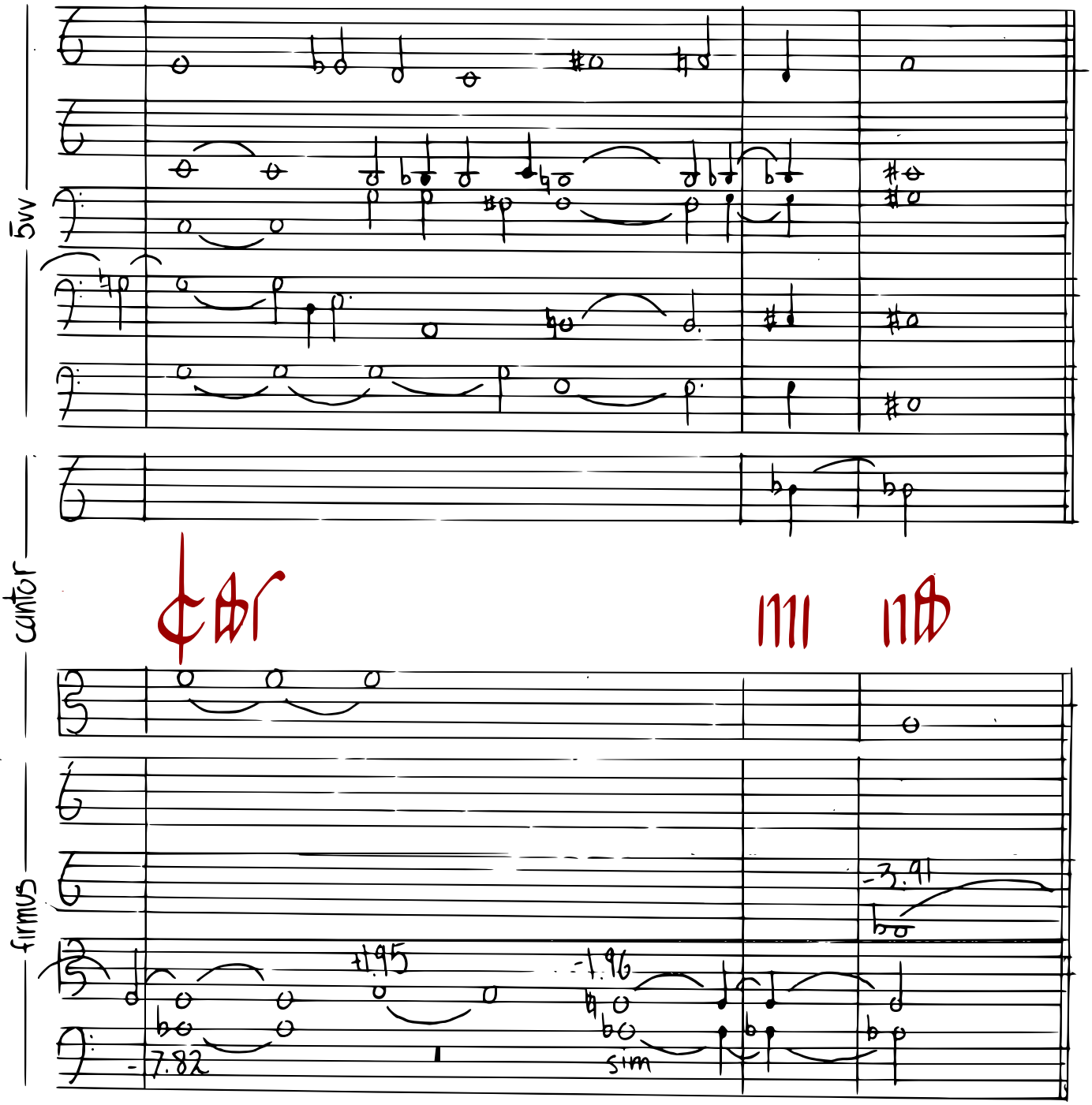
5vv
cantor
firmus
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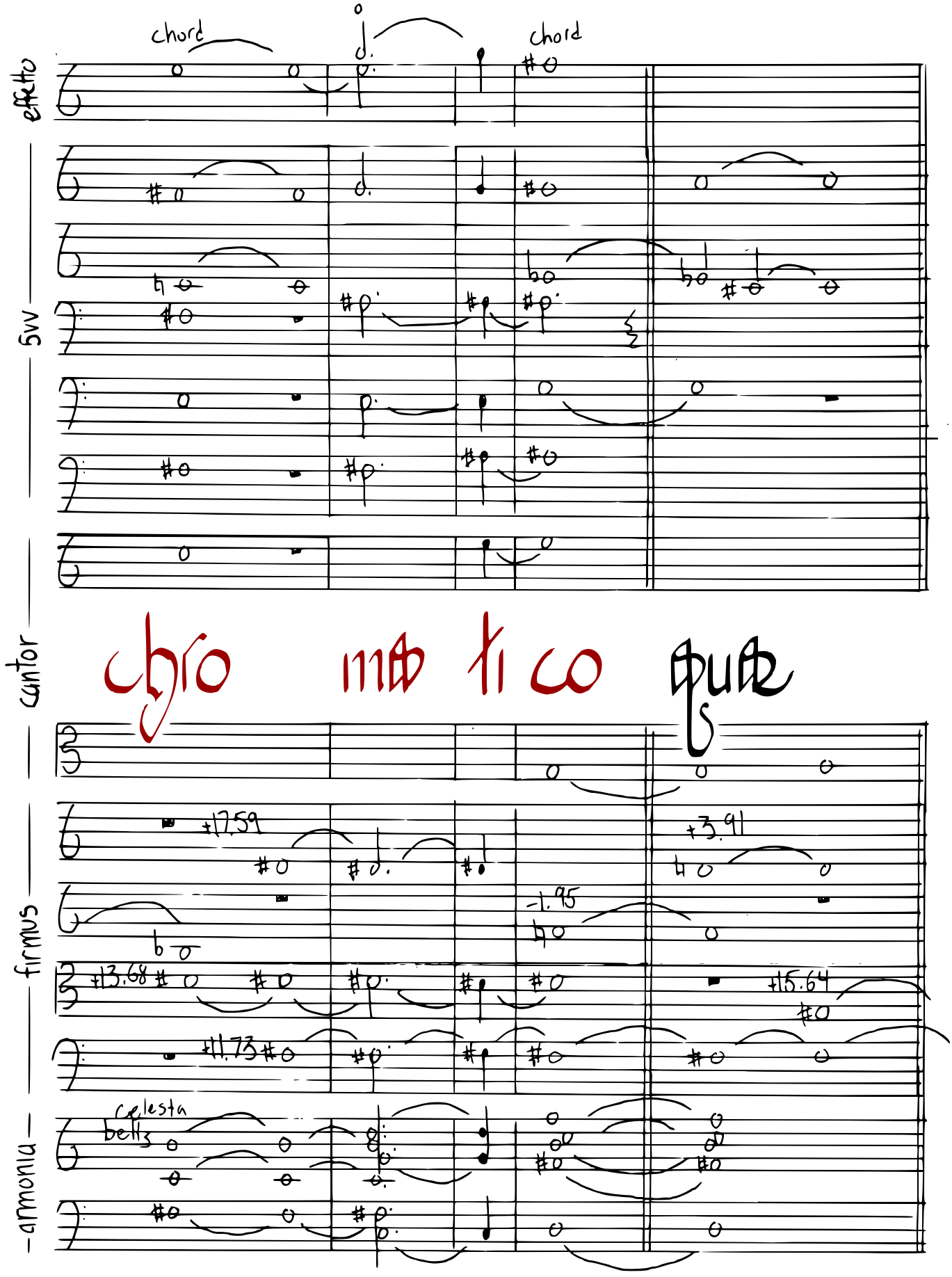
chord
chord
effetto
5vv
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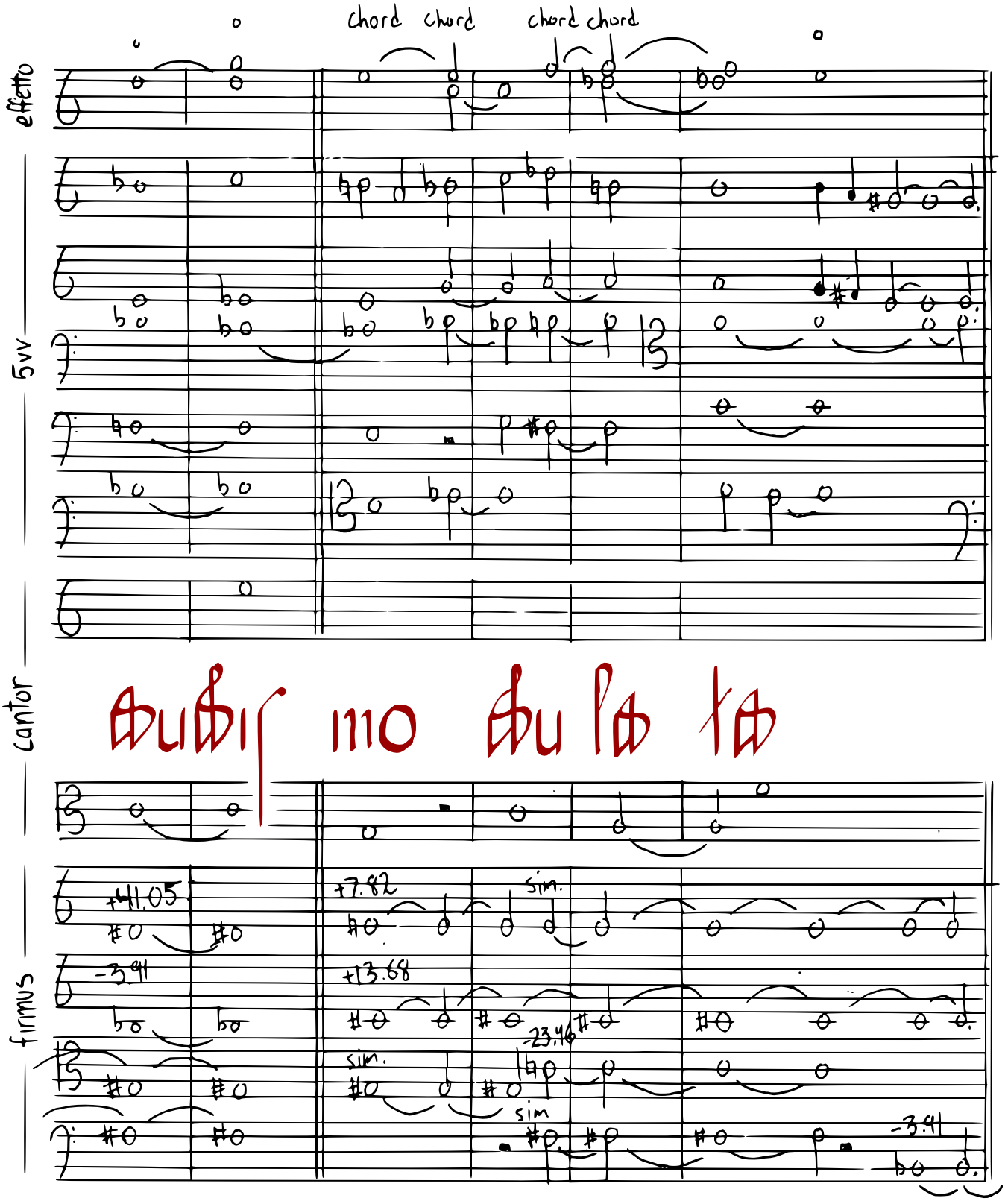
chromatique
firmus
+17.59
+3.91
-1.95
+13.68
+15.64
+11.73
armonia
celesta
bells


chord chord chord chord
effetto
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+11.05
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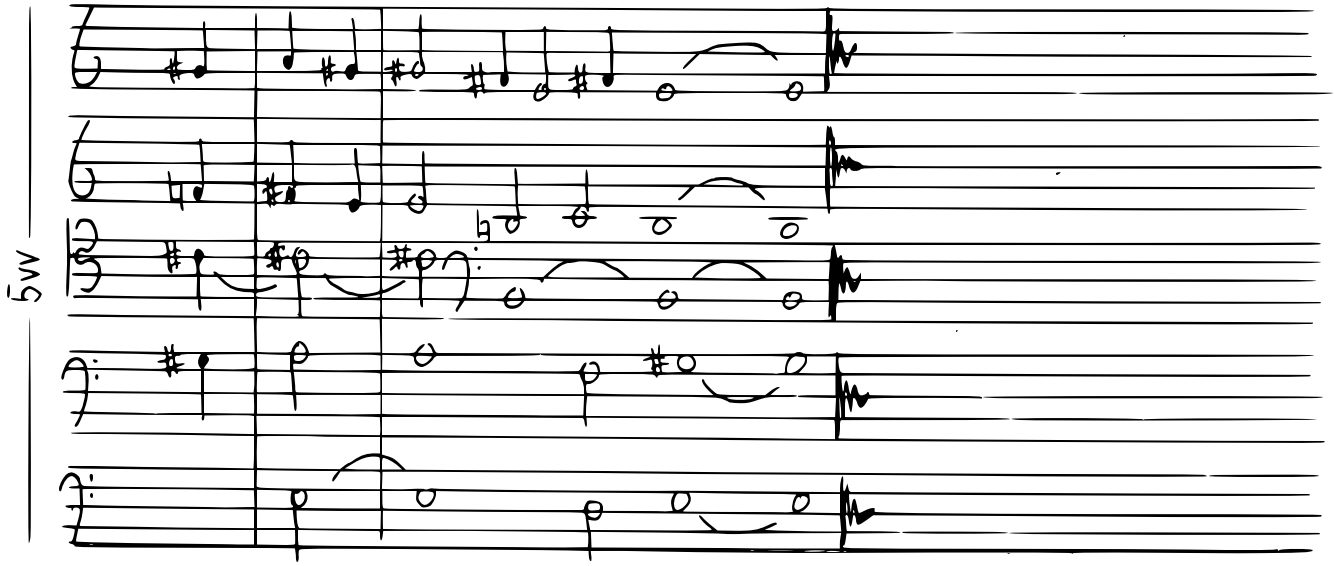

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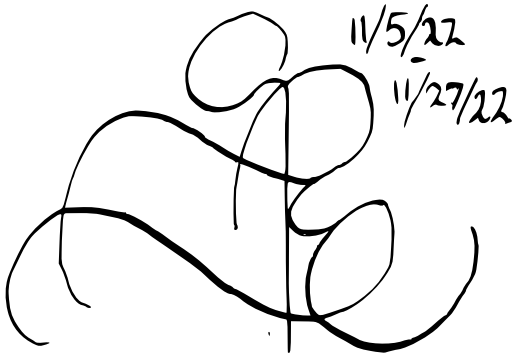
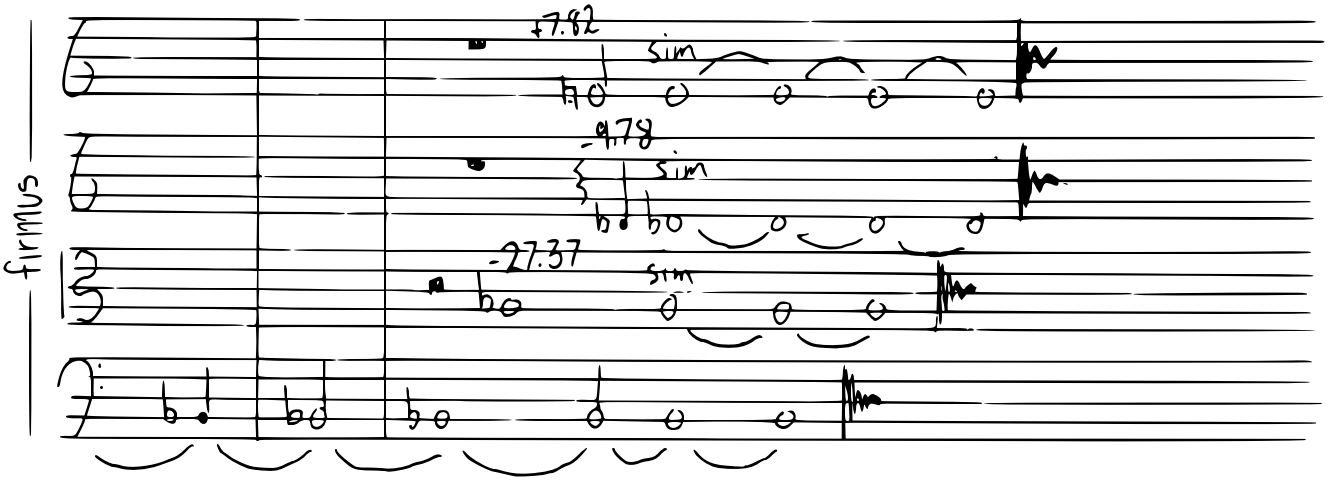
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