

Todd Tarantino
Fragments from "The Wanderer"
for Soprano and Instrumental Ensemble

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Instrumentation

Soprano

Flute

Clarinet in Bb (doubling Clarinet in Eb)

Trumpet

Trombone

Percussion (one player)

1 Timpano, 7 Tom-toms, low gong, caxixi

Violin (one or two)

Viola (one or two)

Cello (one or two)

Contrabass (one or two)

Duration: 14 minutes

Conductor's Score in C

All instruments (including bass) notated at sounding pitch

Quarter-tone notation

♯ = 1/4-tone sharp

♭ = 1/4-tone flat

For Further Information

toddtarantino@gmail.com

Performance Note

"The Wanderer" is an anonymous eleventh-century poem found in the Exeter Book. Scholars consider it among the greatest poems of the Anglo-Saxon age. It speaks of a world of harsh weather, decay and ruin and the steadfastness of heavenly comfort in the face of such torment. To set fragments from the text I turned to my own experience, translating wind sounds I have recorded into the work's harmonies. Among the winds presented are those of the ruins of Muhammad Tughlaq's palace in Delhi, the desolation of the Turfan Depression; the Mintaka Pass in the high Karakoram, used by Silk Road traders; and the pilgrimage circuit of Xiahe, in Gansu province, China. In using my own wanderings to locations contemporary to the original text, I hope to enact the environment of the poem's wanderer as well as lend a certain realism to the protagonist's plight. By using the original Anglo-Saxon, I hope to emphasize the sense of dislocation that effects any wanderer whether traveller, pilgrim or refugee.

A Note on Ensemble

While the string parts may be played solo, ensembles may find it easier to split the string lines between two instruments. To facilitate such division, indications have been placed within the score.

A Note on Pronunciation

ð, a hard D, as in done or *donna*: *donne*, *gesihð*

æ, halfway between "wake" and "wok", as in weather: *onwæcneð*, *brædan*

a(t), as in water: *winsalo*, *gewat*

i, as e in before: *biforan*, *hrim*

ea, as in ail: *eal*

au, as in wow: *biwaune*

g, soft, liquid, as in Gyorgy: *gesteal*, *gewat*

A recording of a scholar reading the portions of the text is available from the composer.

Text

Ðonne onwæcneð eft, [eardstapa]
Gesihð him biforan fealwe wegas,
Baphian brimfuglas, brædan feþra;
Hreosan hrim ond snaw hagle gemenged.

winde biwaune weallas stondaþ,
hrime bihrorene, hryðge þa ederas.
Woriað þa winsalo.

Hu seo þrag gewat,
swa heo no wære.

wintres woma,

Eal þis eorþan gesteal idel weorþed.

(45) Then he awakens again, [earth-stepper]
Sees before him the fallow waves,
Bathing seabirds, with spread feathers;
Falling frost and snow mixed with hail.

(76) wind-blown walls stand,
frost covered, snow-swept the buildings.
The wine-halls toppled.

(95) How the time has passed,
as if it never were.

(103) Winter's chaos,

(110) All this earth's foundation will become empty.

Anon: 11th Century Anglo-Saxon

Translation: based on Elaine Treharne, *Old and Middle English: An Anthology* (Blackwell 2000)

Fragments from "The Wanderer"

Todd Tarantino
text: Anon (11th century)

4/4 Visionary ♩ = c. 56 3/4 4/4

Flute *ff* *sostenuto*

Clarinet *ff*

Trumpet *ff* *sostenuto*

Trombone *ff*

Soprano

Percussion *ff* *Timpani*

Violin *ff* *sostenuto* *con bravura*

Viola *ff*

Cello *ff* *sostenuto*

Bass *ff*

Fl. *ff*

Cl. *ff*

Tr. *ff*

Tbn. *ff*

Sop.

Perc. *ff* *f*

Vn. *ff*

Vla. 1. *ff* 2. *ff*

Vc. 1. *ff* 2. *ff*

Cb. 1. *ff* 2. *ff*

7 *non dimin.*

Detailed description: This page of a musical score covers measures 7 through 12. The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Clarinet, Trumpet, Trombone) and Percussion are marked with fortissimo (*ff*) dynamics. The strings (Violins, Violas, Cellos) also play with fortissimo dynamics, with first and second endings indicated. The Percussion part features a complex rhythmic pattern with five-measure rests and accents. The Soprano part is silent throughout. The score includes various musical notations such as slurs, accents, and dynamic markings.

2/4 4/4

Fl. *mf* *f*

Cl. *mf* *f*

Tr. *mf* *f*

Tbn. *mf* *f*

Sop. *p* *mf*
sospirando
inwardly quasi con bocca chiusa
 aah... aah...

Perc. *mp* *mf* *f*

Vn. 1. *mf* *f*

Vla. 1. *mf* *f* *ff*

Vc. 1. *mf* *f*

Cb. 1. *mf* *f*

2. *mf* *f*

15

Fl. \sharp $\frac{9}{8}$ \flat $\frac{4}{4}$ *come sopra* $\frac{3}{4}$ $\frac{4}{4}$

Cl. *ff* *ff*

Tr. *ff*

Tbn. *ff*

Sop. *ff* *strong* 5 *come sopra*

Don - ne on - wæ - cneð eft, [ea - - - rd - - - - sta-pa]
 Then be awakens again, earth-stepper

Perc. $\frac{9}{8}$ 5 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *f* *ff*

Vn. \sharp $\frac{9}{8}$ \flat $\frac{4}{4}$ *ff* *ff* 1. 2. $\frac{3}{4}$ $\frac{4}{4}$

Vla. 1. $\frac{4}{4}$ 2. *ff*

Vc. 1. $\frac{4}{4}$ 2. *ff*

Cb. 1. $\frac{4}{4}$ 2. *ff*

4/4

Fl.

Cl.

Tr.

Tbn.

Sop.

[ea - rd - - - sta - pa] — [ea - rd - sta - pa] h-ri - me, h-ri - - - me

f *mf* *mp*

beginning to trail off, as if lost in thought

frost *play indicated rhythm bend pitch*

4/4

Perc.

Vn.

Vla.

Vc.

Cb.

legato *legato* *legato* *legato*

p *p*

1. 2. 1. 1.

36

Fl. *mf* *mp* *p* *pp*

Cl. *mf* *mp* *p* *pp*

Tr. *mf* *mp* *p* *con sord.* *p*

Tbn. *mf* *mp* *p* *pp* *p*

Sop. *p* *poetically* *mf*
 hr... Don-ne on

Perc.

Vn. *con sord.* *p*

Vla. *con sord.* *p*

Vc. *p* *mf* *p*

Cb. *p*

Fl. *f* *f*

Cl. *solo*

Tr. *mf*

Tbn. *f*

Sop. *f* *espressivo*

fe - al - we - - - gas Bath - - - i - - - an

fallow *waves* *bathtub*

Perc.

Vn. *f* *mf* *f*

Vla. *f* *mf* *f* *senza sord.* *non vib.*

Vc. *mf* *f*

Cb. *f* *mf* *f*

48

7 8

7 8

7 8

7 8 4 4 5 8 5 4

Fl. *f* *mf*

Cl. *mf* *mf*

Tr. *senza sord.* *mf* *harmon mute*

Tbn. *mf*

Sop. *mf* *with eyes wide open, a remembered detail* *mf* *like an inbala-tion*

brim - - - fug - las
seabirds *seabirds* *with spread* *feathers;* ah,

7 8 4 4 5 8 5 4

Perc.

Vn. *non vib.* *f* *mf* *f* *mf*

Vla. *mf* *f* *mf*

Vc. 1. 2.

Cb. 1. 2. *mf* *f* *mf*

53

5/4 4/4 3/4 6/4 4/4

Fl. *f*

Cl. *f*

Tr. *con sord.* *mf* *f*

Tbn. *mf* *f*

Sop. *f* *with stark clarity*
Don-ne on - wæ-cneð eft!—

Perc.

Vn. *add vib.* *f* *non vib.* *add vib.*

Vla. *add vib.* *f* *non vib.* *add vib.*

Vc. *f*

Cb. *f*

58

4/4 *come sopra*

Fl. *ff*

Cl. *ff*

Tr. *senza sord.* *ff*

Tbn. *ff*

Sop. *ff* *come sopra*

Perc. *ff* *come sopra*

Vn. *fff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

ea - rd - - - - sta - pa!

2/4

3/4 *mf* *Tom-tom* *high tom-tom*

3/4 *mf* *on the rim* *Tom-tom*

64

70

Fl. *f* *ff* *f* *p*

Cl. *f* *ff* *mp*

Tr. *f* *ff*

Tbn. *ff* *mp* *mp*

Sop. *mp*
 Hreo-san hrim ond snaw;
 falling frost and snow;

Perc. *f* *mf* *ff*
 Tom-tom on the rim Timpani

Vn. *f* *ff* *mp* *sim. 1.*

Vla. *ff* *mp*

Vc. *ff* *mp*

Cb. *ff* *mp*

well articulated

f 6 6 6 5 4 7 8

Fl.

Cl.

Tr.

Tbn.

Sop.

hreo-san hrim ond snaw, h-rim, h-rim, hag-le h rim, snaw hag - - - - le ge - men-ged.

mp *mp* *mf* *mf* *mf* *f*

mf *f*

bail 5 4 mixed 7 8

Perc.

Vn.

Vla.

Vc.

Cb.

75 *f*

4/4 5/4 4/4 *colla voce* 5/4 4/4

Fl.

Cl. *ff* *mp* < > *mp* < > *mp* < > *colla voce*

Tr.

Tbn. *ff* *p* *p*

Sop.
 ea - rd Don - ne on - wæ - cneð eft Don - ne on - wæ - cneð eft

Perc. *ff* *p* *mp* *bd.* *p*

Vn. 1. *ff* *p* *f* *sub. p* < > *f* *sub. p*

Vla. 1. *ff* *p* < > *p* < > *p* < >

2. *ff* *p* < > *p* < >

Vc. 1. *ff* *p* < > *p* < >

2. *ff* *p* < > *p* < >

Cb. 1. *ff* *p* < > *p* < >

2. *ff* *p* < > *p* < >

81

4
4

Fl.

Cl.

mp

mp

mp

mp

Tr.

Tbn.

Sop.

win - de bi - wau - - - ne we - al - las ston - - - dath.

4
4

lontano
wind-blown
tom-toms (soft mallet)

leggiero

p

4
4

Vn.

Vla.

Vc.

p

p

p

Cb.

86

offering judgment

11 7 2 3
16 8 4 4

Fl. *p*

Cl. *mp* *pp* *mp*

Tr. *p*

Tbn. *p*

Sop. *mf*

hri - me bi - hro - re - ne, hryð - ge tha
frost covered, snowswept

11 7 2 3
16 8 4 4

Vn. *mp* *mp*

Vla. *pp* *p*

Vc. *p*

Cb. *p* *f* *p* *f* *p*

3/4 4/4 3/4 Poco Rall. 4/4 3/4

Fl. *mf* *f* *mf* *p* *mp*

Cl. *p* *mp*

Tr. *mf* *f*

Tbn. *p* *mp*

Sop. *f* *p* *mf*

e - de - ras. Wo - - - - ri - - - - að tha - win - sa - lo.

buildings. *Topped* *the* *wine-balls.*

Perc.

Vn. *f* *p* *p* *mp*

Vla. *mf* *f* *p* *mp*

Vc. *mf* *p* *mp*

Cb. *mf*

98

3/4 **A tempo** 3/8 2/4 4/4 15/16 *colla voce* 4/4

Fl.

Cl. **f**

Tr.

Tbn. **f**

Sop. **A tempo** *trying to be heard* *legato, espressivo* **f**

Wo - - - - ri - a ð tha win - sa - lo Don-ne on - wæ -

3/4 3/8 2/4 4/4 15/16 4/4

Perc.

Vn. **A tempo** 3/4 1. 2. **f** 3/8 2/4 4/4 15/16 4/4

Vla. 1. 2. **f**

Vc. 1. 2. **f**

Cb. 1. 2. **f**

116

Fl. $\frac{3}{4}$ $\frac{15}{16}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{4}$

Cl. *f* *ff*

Tr. *f*

Tbn.

Sop.

Perc. $\frac{3}{4}$ $\frac{15}{16}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{4}$

Vn. $\frac{3}{4}$ $\frac{15}{16}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

3/4 2/4 3/4 4/4

Fl. *p* *mp*

Cl.

Tr.

Tbn. *mp*

Sop. *mf* *inwardly* *with inner wisdom*
 Don-ne on - wæ - cneð eft, — Hu
 How

3/4 2/4 3/4 4/4

Perc.

Vn. *p* *molto legato espressivo* *pp* *p*

Vla. *pp* *pp* *p*

Vc. 1. *molto legato poco vibrato bow changes should be imperceptible*
 2. *p* *pp* *p*

Cb. 1. *molto legato poco vibrato bow changes should be imperceptible*
 2. *p* *pp* *p* *espressivo*

121

Fl.

Cl.

Tr.

Tbn.

Sop.

Perc.

Vn.

Vla.

Vc.

Cb.

se - o thrag ge-wat, swa heo no wæ - - - re.
the time has passed, as if it never were.

dolce
p

mp *p* *mp* *p*

mp *p*

1. 2. 3. 2. 3.

6
4

tutti cresc. poco a poco

3
4

Fl.

Cl.

Tr.

Tbn.

p

mp

into the lap, as if practicing

5 6 6

mp

tutti cresc. poco a poco

Sop.

mp

mf

6 6 6

gesihð

Don ne on wæcneðeft, Don ne on wæcneðeft, Donne on wæcneðeft,

6 4

Perc.

3 4

tutti cresc. poco a poco

Vn.

Vla.

Vc.

Cb.

dolce

1.

6 4

p

mp

1.

mp

2.

mf

2.

mf

3

3 4

3/4 2/4 3/4

Fl.

Cl. *espressivo dolce* *mf* *f*

Tr. 6

Tbn.

Sop. Brim - - - fug - las... [ea - rd...

Perc. 3/4 2/4 3/4

Vn. *cresc.*

Vla. *mf*

Vc.

Cb. 3

5/4 6/4

Fl.

Cl. *5* *ff*

Tr.

Tbn.

Sop.

Perc. *big tom-tom* *mf* *f* 6/4 5/4 5 3 6/4

Vn. *5/4* *6/4* *ff*

Vla. *Vn. 2* *ff*

Vc. *ff*

Cb. *3* *3* *ff*

Inexorable

6/4 *fff* 5/4 4/4 3/4 4/4

Fl.

Cl.

Tr.

Tbn.

Sop.

win - - - - - Winter's tres WO - - - - - chaos,

6/4 *fff* 5/4 4/4 3/4 4/4

Vn.

Vla.

Vc.

Cb.

157 *fff*

4/4 3/8 4/4

Fl. *ff* *ff*

Cl. *ff*

Tr. *f* *ff*

Tbn. *f* *ff*

Sop. ma Ge - sihð

Perc. 4/4 3/8 4/4

Vn. *ff* 1. *ff*

Vla. *ff* 1. *ff*

Vc. 2. *ff*

Cb. 1. *ff* 2. *ff*

165

Fl. *f*

Cl. *f*

Tr. *mf*

Tbn. *mf*

Sop. hag - le, hri - - - - - me

Perc. *f*

Vn. *f*

Vla. *f* *ff* *f* *non dimin.*

Vc. *f*

Cb. *f* *non dimin.*

169

Fl. *ff* *f*

Cl. *ff*

Tr. *f* *ff* *mf* *f*

Tbn. *mp* *mf*

Sop.

Perc. *Timpani* *f* *ff* *f*

Vn. *ff*

Vla. *con bravura* *ff*

Vc. *f* *ff*

Cb. *ff*

2/4

2/4

2/4

2/4 4/4 2/4 4/4 6/4 4/4 Still

Fl. *f* *mf* *molto espressivo sempre glissando*

Cl. *f* *to Eb Clarinet* *Eb Clarinet* *poco f*

Tr. *f*

Tbn. *f*

Sop. Still

Perc. *mf* *pp* *tam-tam*

Vn. *mf* *f* *p* *Still* *molto espressivo crisp*

Vla. *f* *mf* *icy, bow changes imperceptible*

Vc. *mf* *mf* *icy, bow changes imperceptible*

Cb. *f* *mf*

173

6/4 Freely 4/4 A tempo

Fl.

Cl.

Tr.

Tbn.

Freely with measured intensity poco f A tempo

Sop.

Eal this eor-than ge - steal —
All this earth's foundation

Perc.

6/4 Freely 4/4 A tempo

Vn.

Vla.

Vc.

Cb.

Fl. *quasi tonlos*
pp

Cl.

Tr. *con sord.*
quasi tonlos, as if practicing
pp

Tbn. *or lower (ad lib)*
quasi tonlos
ppp

Sop.

Perc. *tam-tam*
pp
tom-toms (soft mallet)
p
large caxixi
tom-toms (soft mallet)
tam-tam
pp
tom-toms (soft mallet)
p

Vn. *poco f*

Vla.

Vc. *2.*
p

Cb. *3.*
detuned E string
tonlos
(sensation only)
1, 2
8th
ppp

Fl.

Cl.

Tr.

Tbn.

Sop.

Perc.

Vn.

Vla.

Vc.

Cb.

long

long

long

long

long

long

pp

mf

pp

pp

p

pp p

Timpani

large caixixi

tom-toms (soft mallet)

tam-tam

tom-toms (soft mallet)

5 6

5 6

5 6

3 3

3 3