

Todd Tarantino
Gabriel Tetzl
for Tenor and Six Instruments

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Instrumentation

Tenor

Flute

Oboe

Clarinet in Bb

Viola

'Cello

Piano

Duration: 6 minutes

Conductor's Score in C

For Further Information
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Performance Note

In 1465 Leo of Rozmital set off with a great entourage on a journey through Europe to "visit all Christian kingdoms, also all principalties in Germany and foreign countries, ecclesiastical and lay, and above all to visit the Holy Sepulchre and the beloved Saint James." Rozmital's main goal however, seems to have been to gain support for his recently excommunicated brother-in-law, the King of Bohemia. Among his retinue were two chroniclers: a Czech polyglot known only as Schasek, and a wealthy landowner from Nuremberg, Gabriel Tetzl. Throughout their journey the group was plagued by numerous troubles, among them bandits and disease, until they finally arrived at, and at first were denied entry to, the cathedral at Compostela in Northwestern Spain. Little is known of Tetzl other than his position and what appears to have been a benign temperament. Upon their return to Bohemia, Rozmital awarded Tetzl two horses and a sum of money.

In the spring of 1996, I was able to retrace a portion of their route, one thousand miles on foot across France and Spain. In retrospect, I could see that while landscapes and cultures changed slowly from the mountains of the Auvergne to the Basque region and weeks later the flat plains of the *meseta*, overall the change was profound. On the journey, I conceived of an imaginary songbook, the *Cancionero Anónimo*, from which any number of works could be discovered.

This piece imagines an aging Tetzl, moving between memory and reality. Along the way his landscape changes, his mind opens to more possibilities and his rhythm slows with the coming of night. Musically this is accomplished by six note harmonic-tonal clouds that shift one note at a time to become, at the end of the piece, a completely different set, all of which are derivations of the initial six note set; a musical pilgrimage of a sort. The rhythm of the piece follows essentially the same procedure. Tetzl's song is not meant to be dramatic, nor to indulge in a post-modern quasi-medieviality, but simply to reflect on the internal motions of a man.

Text

He had with him Jan Scrobitz Kollattbratt, Lord Buyan von Schwanburck, Achatz Frodner, Petipesky, Knysto, Indersyz, and three noble pages, among them a banneret's son...

Winter and summer it is hot there, snow never falls, and it is hot beyond belief. We rode for many days, and came to markets and villages, but no one would take us in, and we had to lie in the fields under the sky.

from Malcolm Letts, trs., ed., *The Travels of Leo of Rozmital through Germany, Flanders, England, France, Spain, Portugal, and Italy, 1465-1467*. (Cambridge, 1957) 20, 82.

Gabriel Tetzl

Todd Tarantino

5/4 = c. 50 4/4 6/4 4/4 7/8 4/4

Voice

He had with him Jan Scrobitz Kollattbratt, Lord Buyan von Schwanburck,

Flute

Oboe

Clarinet

Viola

Cello

Piano

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Text from Malcolm Letts, trs. ed., *The Travels of Leo of Rozmítal
through Germany, Flanders, England, France, Spain, Portugal
and Italy. 1465-1467.* (Cambridge, 1957) 20, 82

4
4

mf *resigned*

Achatz Frodner, Petipesky, Knysto, Indersyz, and three noble pages among them a banneret's son. We rode for

4
4

mf mp mf

mf f mf

4
4

8

Red. * *Red.* * *Red.* * *Red.* * *Red.* *dead* *S^o*

ma - ny days. —

mp

mf

p

mp

p

mp

p

mp

p

mp

con ped.

12

dead

Sst

ped.

ped.

ped.

2/4 *mp* *p* 3/4

snow ne - ver,

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

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

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

2/4 3/4

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

mf *p* *mf* *f* *p* *mf*

mf *f*

33

mf *crec.*

We rode for ma - ny days — and

f *f* *mf* *f* *mf* *f*

37

Detailed description: This page of a musical score contains measures 37 through 40. It features a vocal line and a piano accompaniment. The vocal line begins in measure 37 with the lyrics 'We rode for many days' and continues to measure 40 with the word 'and'. The piano accompaniment consists of a right-hand part and a left-hand part. The right-hand part has a melodic line with several five-finger patterns (marked with '5') and dynamic markings of *f* and *mf*. The left-hand part provides harmonic support with chords and moving lines, also marked with *f* and *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings. The page number '37' is located at the bottom left.

Musical score for measures 39-44. The score includes vocal lines and piano accompaniment. The lyrics are: "came to mar - - - - - kets and vil - la - ges,". The music features various time signatures (3/8, 2/8, 3/4, 4/4), dynamics (mf, mp, mf), and performance markings like "cresc." and "5" (triplets).

39

4/4

f

mf *f*

We rode for many days. but no one would

4/4

f

mf *f*

4/4

f *mf* *f* *mf* *f* *mf*

4/4

f *mf*

4/4

42

44

take us in, _____ no one, _____ no one, _____ no

f *cresc.* *cresc.* *cresc.* *f* *cresc.* *cresc.* *cresc.* *ff* *ff*

4/4 4/4 4/4 4/4 4/4 4/4 4/4 4/4

4
4 < *f* *mp* *parlando*

one, no one no one would take us in

ff *mf* *f* *p*

ff *mf* *f* *p*

ff *mf* *mf* *f*

ff *mp*

mf

dimin. al fin

and we had to lie in the

dimin. al fin

mf *mf* *f* *mp*

The musical score for page 49 consists of six staves. The top staff is a vocal line with lyrics: "and we had to lie in the". It begins with a long note on 'and' and continues with notes for 'we', 'had', 'to', 'lie', 'in', and 'the'. The vocal line is marked with a hairpin indicating a decrescendo from the start to the end of the phrase, labeled "dimin. al fin". The piano accompaniment is spread across five staves. The first piano staff (treble clef) features a melodic line with triplets and is marked with a decrescendo hairpin and "dimin. al fin". The second piano staff (treble clef) provides harmonic support with chords and some melodic fragments, also marked with a decrescendo hairpin and "dimin. al fin". The third piano staff (treble clef) contains a more active melodic line with triplets, marked with a decrescendo hairpin and "dimin. al fin". The fourth piano staff (bass clef) provides a steady bass line with chords, marked with a decrescendo hairpin and "dimin. al fin". The fifth piano staff (bass clef) contains a melodic line with triplets, marked with a decrescendo hairpin and "dimin. al fin". The sixth piano staff (bass clef) provides a bass line with chords, marked with a decrescendo hairpin and "dimin. al fin". Dynamic markings include *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano) at various points in the piano parts. The page number "49" is located at the bottom left.

fields under the sky.

p

mf

mp

mp

mp

mp

mf

Musical score for piano and voice, measures 60-63. The score is written for voice (soprano), piano (right and left hands), and a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The score includes dynamic markings (*mp*, *mf*) and performance instructions (*dimin. al fin*). Fingerings (5, 7, 8^{va}) and slurs are indicated throughout. The piano part features a complex texture with many sixteenth notes and slurs. The voice part has a melodic line with some grace notes. The grand staff part has a few notes in the treble clef.

60

This musical score is arranged for guitar and consists of six staves. The top staff is a treble clef staff that remains empty throughout. The second staff is a treble clef staff containing a melodic line with eighth and sixteenth notes, including a flat (b) and a natural sign. It features several slurs and a '5' fingering. The third staff is a treble clef staff with a more rhythmic accompaniment, including chords and single notes, also marked with '5' fingerings. The fourth staff is a bass clef staff with a melodic line similar to the second staff, including slurs and a '5' fingering. The fifth staff is a bass clef staff with a rhythmic accompaniment, including chords and single notes, marked with '5' fingerings. The sixth staff is a grand staff (treble and bass clefs) with a treble clef staff containing a melodic line with slurs and a '5' fingering, and a bass clef staff that is mostly empty. There are also some '8va' markings with dashed lines in the sixth staff.

64

Musical score for a piece, page 68. The score consists of six staves. The top two staves are for a vocal line, the middle two for a piano accompaniment, and the bottom two for a grand piano. The music features complex melodic lines with many slurs and fingering numbers (5). The piano part includes a section marked '(Sua)' with a dashed line. The score is divided into measures by vertical bar lines.