

Todd Tarantino

Pilgrimage Song: Bertrandon de la Broquière (2005)

Instrumentation

Tenor
Flute
Oboe
Clarinet in Bb
Trombone
Violin
Cello

Program Note

In 1996, I walked the pilgrimage to Compostela across France and Spain. During these months, I conceived of a series of works, called "Pilgrimage Songs" that could musically enact the slow transformations of the individual that experience creates.

Bertrandon de la Broquière was a minor noble from Southern France. Little is known of his life, though from his narrative we learn that he held the minor post of "first carving squire" at the Burgundian court of Philip the Good. In February of 1432, Bertrandon left Ghent for a pilgrimage to the Holy Land, returning in mid-1433. Like many others, before and since, Bertrandon was not traveling solely for devotion; he was also clandestinely assessing the possibility of Philip's launching a new crusade.

Bertrandon's sea journey to Jaffa was relatively uneventful. On his return journey overland through modern-day Syria and Turkey, Bertrandon was confronted with many troubles: at the gates of Damascus he was pulled from a fight over his felt hat ("not the usual costume in those parts"); in Horns, another group threatened to kill him; in the mountains near Tarsus he took ill. In all of these instances, a Mameluke sultan named Mahomet, who seeing that Bertrandon was alone and could not speak the language, accompanied and cared for him. During their time together, Bertrandon learned the ways of his guide: he sat cross-legged, slept on the ground, drank water without wine, and rode his horse without stirrups. At their parting Bertrandon was moved, and wrote:

"I am writing this so that people will remember that a man not of our faith did many good things for me ... and he bade me to be very careful, from now on, of the Saracens whose company I kept, warning me that they can be as bad as the Europeans."

Among writers of the time, Bertrandon's favorable portrayal of Muslims was anomalous.

This composition is dedicated to the memory of Jonathan Kramer.

Text

Based on memory and rough notes, I have written this account.

(Beards... Horse... memory ... felt hat... memory...)

I was wearing a wide felt hat...

Four days...

One of them hit it and knocked it off my head. I raised my fist to hit the man.

They seem to be mean people...

They dry themselves and comb their beards.

I was cold that night and caught some indecent disease.

We rode through the mountains for four days without seeing any human habitation.

I was in great danger.

I will continue trying...

A poor man passed by.

Call the man over...

Eat with us...

If it is not as well said as others might have, I beg pardon.

Adapted from Galen R. Kline, *The Voyage d'Outremer* by Bertrandon de la Broquière, Translated, Edited, and Annotated with an Introduction and Maps (New York: Darmstadt 1989) 1, 20, 58, 63, 66, 170.

Approximate Duration

7 minutes

Conductor's Score in C

Quarter Tone Notation

♯ = 1/4 tone sharp

♭ = 1/4 tone flat

♯ = 3/4 tone sharp

Other Symbols:

= a low sounding multiphonic of the player's choosing

= behind the bridge

= a sharp almost bitten off attack

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Pilgrimage Song: Bertrandon de la Broquière

In memory of Jonathan Kramer

Todd Tarantino

Musical score for Pilgrimage Song: Bertrandon de la Broquière. The score is in 4/4 time with a tempo of c. 60. It features a vocal line and instrumental parts for Flute, Oboe, Clarinet, Trombone, Violin, and Cello. The vocal line includes lyrics: "Matter of factly mem - o - ry and rough notes, I have writ - ten this a - count. -". The score includes dynamic markings such as *mf*, *pp*, *f*, *p*, and *mf*, and articulation like accents and slurs. It also contains performance instructions like "Based on ___ mem - o - ry and ___ rough notes, ___" and "I have writ - ten ___ this ___ a - count. -".

Music © 2005 Todd Tarantino

Text from: Galen R. Kline, *The Voyage of Outrigger by Bertrandon de la Broquière*
Translated, Edited, and Annotated with an Introduction and Maps (New York, 1989)

7
4

9
8

7
4

5
8

7
4

9
8

7
4

5
8

7
4

9
8

7
4

5
8

7
4

9
8

7
4

5
8

Musical score for piano, consisting of five systems of staves. The score includes various dynamic markings such as *f* (forte), *mf* (mezzo-forte), *p* (piano), *mp* (mezzo-piano), *fp* (fortissimo), and *sfz* (sforzando). It also features performance instructions like *Con brio* and *non dim.*. The notation includes complex rhythmic patterns, slurs, and fingering numbers (e.g., 3, 4, 5). The piece concludes with a *sfz* marking and a fermata.

6 4 4 4 6 4

Hesitant mf I was wear - ing a wide felt hat.

More assured f

6 4 4 4 6 4

f

6 4 4 4 6 4

f

19 *p mp p dp p p*

Inward *p* (my — felt — hat...) —

Again proud *f* four — days... — wear — ing a —

3 4

3 4

Clumsy

f *mp* *pp* *f*

3 4

Elegante

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

30 *f* 3 4

3 4
wide, felt, hat. —

4 4

mp Suddenly *f*
my... wide,

3 4
wide, felt, hat. —

4 4

mp Suddenly *f*
my... wide,

p *ff* *sfz* *f* *sfz* *f*

3 4
wide, felt, hat. —

4 4

mp Suddenly *f*
my... wide,

pp *ff*

3 4
wide, felt, hat. —

4 4

mp Suddenly *f*
my... wide,

pp *ff*

34

felt, hat. —

6

6

37

6

6
4

4
4

Emotionally

One of them hit it and knocked it off

6
4

4
4

sffz

f

nasal

sffz

ord.

sffz

ff

5

mf

mp

wide tone

6
4

4
4

ff

f

ff

6
4

4
4

40

my head. I raised my fist to hit the man. I raised my fist to hit hit hit the man,

mf *sfz* *f* *mf* *f* *sfz* *sfz* *sfz* *p* *quasi gliss* *f* *mf* *f* *mf* *f* *mf*

f *Becoming frantic* *mf* *mf*

We rode through the mountains for four days, four days, four days, four days, with - out see - ing

Heavy *f p mf* *Solo* *mf* *p* *nasal* *f* *ord.* *f* *p* *mp*

6 4

6 4

6 4

6 4

76 *sfz* *mf* *f* *f*

5 4 7 4 4 4

Hesitant mf

Call the man o-ver

6 4

5 4 7 4 4 4

mf

Con brio

f

mf

p

mf

p

6 4

5 4 7 4 4 4

f

f

ord.

f

p

f

mf

p

6 4

mp Eat _____ with us... *f*

f *ff* *Heavy* *mf* *f* *f*

f *p* *f*

f *Con brio* *f* *f*

74 *mf* 4 8 4 4 5 4 4 *p f* 4 4 *mf* 4

If it is not, not as, as well

75 *f* 7 4 8 4 4 4 5 4 4 *f p* 4 4 *p ff < f* 4 4 *p* 4 4

76 *f* 7 4 8 4 4 4 5 4 4 *f* 4 4 *mf* 4 4 *p* 4 4

77 *f* 7 4 8 4 4 4 5 4 4 *f* 4 4 *mf* 4 4 *p* 4 4

78 *f* 7 4 8 4 4 4 5 4 4 *f* 4 4 *mf* 4 4 *p* 4 4

79 *f* 7 4 8 4 4 4 5 4 4 *f* 4 4 *mf* 4 4 *p* 4 4

80 *f* 7 4 8 4 4 4 5 4 4 *f* 4 4 *mf* 4 4 *p* 4 4

81 *f* 7 4 8 4 4 4 5 4 4 *f* 4 4 *mf* 4 4 *p* 4 4

82 *f* 7 4 8 4 4 4 5 4 4 *f* 4 4 *mf* 4 4 *p* 4 4

83 *f* 7 4 8 4 4 4 5 4 4 *f* 4 4 *mf* 4 4 *p* 4 4

84 *f* 7 4 8 4 4 4 5 4 4 *f* 4 4 *mf* 4 4 *p* 4 4

85 *f* 7 4 8 4 4 4 5 4 4 *f* 4 4 *mf* 4 4 *p* 4 4

86 *f* 7 4 8 4 4 4 5 4 4 *f* 4 4 *mf* 4 4 *p* 4 4

87 *f* 7 4 8 4 4 4 5 4 4 *f* 4 4 *mf* 4 4 *p* 4 4

88 *f* 7 4 8 4 4 4 5 4 4 *f* 4 4 *mf* 4 4 *p* 4 4

89 *f* 7 4 8 4 4 4 5 4 4 *f* 4 4 *mf* 4 4 *p* 4 4

90 *f* 7 4 8 4 4 4 5 4 4 *f* 4 4 *mf* 4 4 *p* 4 4

91 *f* 7 4 8 4 4 4 5 4 4 *f* 4 4 *mf* 4 4 *p* 4 4

92 *f* 7 4 8 4 4 4 5 4 4 *f* 4 4 *mf* 4 4 *p* 4 4

93 *f* 7 4 8 4 4 4 5 4 4 *f* 4 4 *mf* 4 4 *p* 4 4

94 *f* 7 4 8 4 4 4 5 4 4 *f* 4 4 *mf* 4 4 *p* 4 4

95 *f* 7 4 8 4 4 4 5 4 4 *f* 4 4 *mf* 4 4 *p* 4 4

96 *f* 7 4 8 4 4 4 5 4 4 *f* 4 4 *mf* 4 4 *p* 4 4

97 *f* 7 4 8 4 4 4 5 4 4 *f* 4 4 *mf* 4 4 *p* 4 4

98 *f* 7 4 8 4 4 4 5 4 4 *f* 4 4 *mf* 4 4 *p* 4 4

99 *f* 7 4 8 4 4 4 5 4 4 *f* 4 4 *mf* 4 4 *p* 4 4

100 *f* 7 4 8 4 4 4 5 4 4 *f* 4 4 *mf* 4 4 *p* 4 4

Musical score for voice and piano. The score is written in 4/4 time and consists of three systems of staves. The lyrics are: "said as o - - thers might have, I beg par - - don."

The score includes dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *f* (forte). It also features various musical notations including triplets, slurs, and fermatas. The piano part includes complex rhythmic patterns and chordal structures.

The first system (measures 106-110) shows the vocal line starting with a triplet of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line.

The second system (measures 111-115) continues the vocal melody with a mix of eighth and sixteenth notes. The piano part maintains its rhythmic drive while providing harmonic support.

The third system (measures 116-120) concludes the phrase with a final vocal note and piano accompaniment. The score ends with a fermata over the final notes.

New York, Darmstadt,
 Darmstadt, New York
 04/04 - 03/05