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Twenty-two miniatures of the Tarot : a cycle for chamber ensemble

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Twenty-two miniatures of the Tarot : a cycle for chamber ensemble

A Thesis

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirements for the degree of

Master of Music
in
Composition

by

Pierre Emmanuel Mariaca

B.A., University of Montreal, 2013

August 2017

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Abstract

Twenty-two miniatures of the Tarot is a cycle for chamber ensemble related to the twenty-two major arcana of the Tarot. Indeed, the intention of this composition is to capture the esoteric essence for each Major Arcana of the Tarot, making them speak musically in a contemporary language of music. Ideally, this cycle should be performed in the same order as the Tarot cycle, which has a number for each Major Arcana: 1) *The Magician*, 2) *The High Priestess*, 3) *The Empress*, 4) *The Emperor*, 5) *The Pope*, 6) *The Lover*, 7) *The Chariot*, 8) *Justice*, 9) *The Hermit*, 10) *The Wheel of Fortune*, 11) *Strength*, 12) *The Hanged Man*, 13) *The Nameless Arcanum*, 14) *Temperance*, 15) *The Devil*, 16) *The Tower*, 17) *The Star*, 18) *The Moon*, 19) *The Sun*, 20) *Judgment*, 21) *The World* and 22) *The Fool*.

Keywords: Chamber Music, Miniature, Major Arcana, Tarot de Marseille

Program Notes

Major Arcana I - The Magician (for Bb Clarinet Solo), or the first major arcana of the Tarot, represents the spontaneity of youth with all its potential of creativity, and the origins of life on earth for a human being.

Major Arcana II - The High Priestess (for Quartet), or the second major arcana of the Tarot represents the wisdom of adulthood.

Major Arcana III - The Empress (for Quintet), or the third major arcana of the Tarot, represents the intelligence and the freedom of speech of a young person.

Major Arcana IV - The Emperor (for Quintet), or the fourth major arcana of the Tarot, represents the stability and the mastery of the material world.

Lyrics by Pierre Emmanuel Mariaca :

The Emperor

I'm The Emperor,
The father.
The sitting stability.
And I'm the materiality of the number four.
I'm your inner warrior.
Masculinity of your being.

El Emperador

Soy el Emperador,
El padre.
La estabilidad sentada.
Y soy la materialidad del quatro.
Soy tu guerrero interior.
Masculinidad de tu ser.

Major Arcana V - The Pope (for String Quartet), or the fifth major arcana of the Tarot, represents the spiritual power, the superior knowledge and the teaching.

Major Arcana VI - The Lover (for Quintet), or the sixth major arcana of the Tarot, represents the union and the emotional and social life of a young person who falls in love for the first time and who must make choices in life.

Lyrics by Pierre Emmanuel Mariaca :

The Lover

I'm The Lover,
Ah! The Lover,
Almost invisible.
I'm living in the ecstasy of the other,
This other who is none other than me.

El Enamorado

Soy El Enamorado,
Ah! El Amante,
Almost invisible.
Vivo en el éxtasis del otro,
Ese otro que no es otro que yo.

Major Arcana VII - The Chariot (for Violin Solo), or the seventh major arcana of the Tarot, represents the power of action in the world and autonomy.

Major Arcana VIII - Justice (for C Flute Solo), or the eighth major arcana of the Tarot, represents Law and Harmony.

Major Arcana IX - The Hermit (for Quartet), or the ninth major arcana of the Tarot, represents the knowledge, the experience and the wisdom of the Old Age.

Major Arcana X - The Wheel of Fortune (for eleven musicians), or the tenth major arcana of the Tarot, represents the beginning or the end of a new cycle of life and the impermanence of life.

Major Arcana XI - Strength (for Viola Solo), or the eleventh major arcana of the Tarot, represents the instinctive energy and its control.

Major Arcana XII - The Hanged Man (for Sextet), or the twelfth major arcana of the Tarot, represents the gift of oneself and the meditative life.

Major Arcana XIII - The Nameless Arcanum (for Duo), or the thirteenth major arcana of the Tarot, represents the principle of radical change and transformation to eliminate what prevents the human being from moving forward.

Major Arcana XIV - Temperance (for Oboe Solo), or the fourteenth major arcana of the Tarot, represents the principle of healing and moderation.

Major Arcana XV - The Devil (for Duo), or the fifteenth major arcana of the Tarot, represents the hidden powers of the human subconscious.

Lyrics by Pierre Emmanuel Mariaca :

The Devil

The Devil,
I am,
The fire
Which burns in you,
The passion of enjoying my body,
The pleasure is my temple,
All that I attract
I devour it immediately!

El Diablo

Diablo,
Soy,
El fuego
Que arde en ti,
La passion de gozar de mi cuerpo,
El placer es mi templo,
Todo lo que atraigo,
Lo devere en seguida!

Major Arcana XVI - The Tower (for Percussion Solo), or the sixteenth major arcana of the Tarot, represents the expression and the freedom of what was imprisoned in the human being.

Major Arcana XVII - The Star (for Soprano Solo), or the seventeenth major arcana of the Tarot, represents the power of artistic inspiration and the principle of fertility.

Lyrics by Pierre Emmanuel Mariaca :

The Star

Follow me,
I'm your Star,
The Temple,
Of The Arts,
Sacred Spring,
The Gift,
That heals,
The Humanity,
Follow me,

La Estrella

Sigueme,
Soy tu Estrella,
El Templo,
De los Artes,
Fuente sagrada,
El Don,
Que cura,
La Humanidad,
Sigueme.

Major Arcana XVIII - The Moon (for Quartet), or the eighteenth major arcana of The Tarot, represents the receptive female power and the imagination.

Major Arcana XIX - The Sun (for Cello Solo), or the nineteenth major arcana of The Tarot, represents the paternal archetype and the principle of reciprocity.

Major Arcana XX - Judgement (for Duo), or the twentieth major arcana of The Tarot, represents the awakening of consciousness and the renaissance of someone.

Major Arcana XXI - The World (for Piano Solo), or the twenty-first major arcana of The Tarot, represents the total realization of a human being on earth with maximal expansion.

Major Arcana XXII - The Fool (for Quintet), or the twenty-second major arcana of The Tarot, represents marginality, freedom and madness.

Lyrics by Pierre Emmanuel Mariaca :

The Fool

I'm the Fool,
A change of consciousness,
In your being.

El Loco

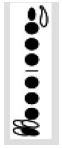
El Loco soy,
Un cambio de conciencia,
En tu ser.

Score in C

Major Arcana I : The Magician

Solo for Bb Clarinet

Lento ♩ = 40



From blow to real pitch

→ Non vibrato

→ Molto vibrato

→ Non vibrato

n

2"

A musical score excerpt on three staves. The first staff shows a note with a dynamic **f**. The second staff shows a note with a dynamic **p**. The third staff shows a note with a dynamic **mp**.

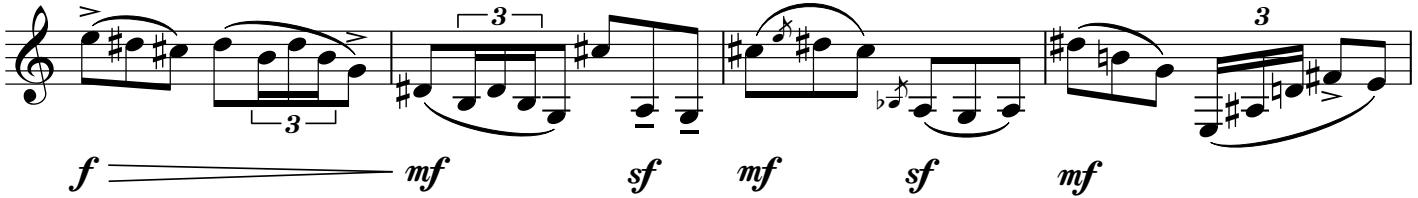
Andante ♩. = 60

Tempo di Valse

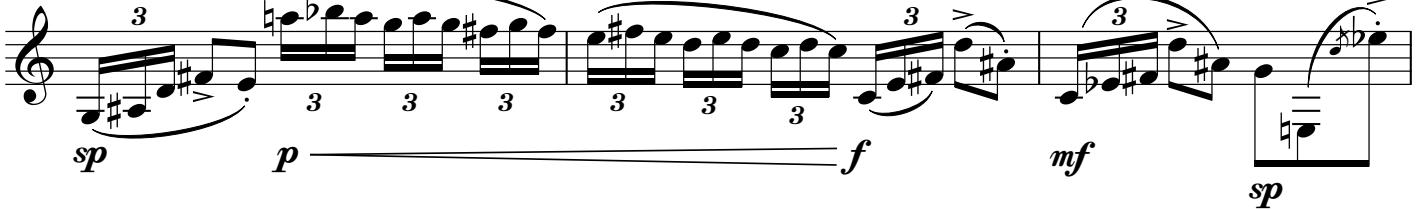
5



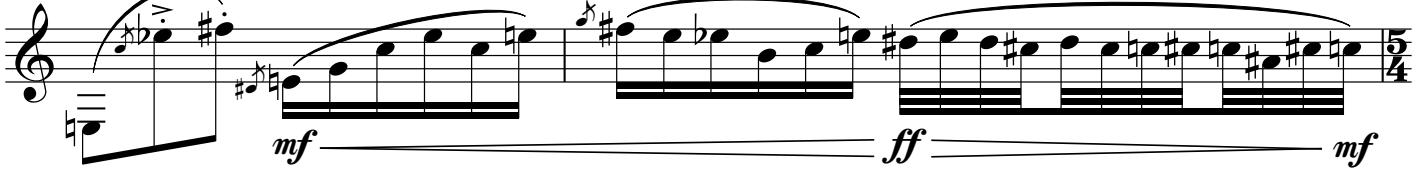
9



13



16



Cadenza - free tempo
accel.

go to high
vibrato

18

mf

p

p ————— *ff*

go back to
normal vibrato

20

rall.

f

p ————— *f*

tr 2"

6/*8*

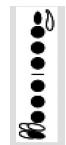
Lento $\text{d.} = 40$

21

Tempo di Valse

p ————— *ff*

6/*8*



23

pp ————— *mf*

27 Non vibrato → Molto vibrato → Non vibrato → From real pitch to blow

>p ————— *f* ————— *p* ————— *mf* —————

5

Major Arcana II : The High Priestess

For Quartet

Andante $\text{♩} = 60$

Flute

Violin

Bb Clarinet

Vibraphone

High motor
With 2 soft mallets

6

Fl.

Vln.

Cl.

Vib.

11

Fl.

Vln.

Cl.

Vib.

Instrumental parts for measures 11-17:

- Flute (Fl.)**: Playing eighth-note patterns. Dynamics: zf , mf , mf , f , f .
- Violin (Vln.)**: Playing sixteenth-note patterns. Dynamics: zf , mf , f , mf .
- Clarinet (Cl.)**: Playing eighth-note patterns. Dynamics: mf , f , mf .
- Vibraphone (Vib.)**: Playing sixteenth-note patterns. Dynamics: f , mf .

17

Fl.

Vln.

Cl.

Vib.

Instrumental parts for measures 17-23:

- Flute (Fl.)**: Playing eighth-note patterns. Dynamics: mf , p .
- Violin (Vln.)**: Playing eighth-note patterns. Dynamics: mf , p .
- Clarinet (Cl.)**: Playing eighth-note patterns. Dynamics: mf , p .
- Vibraphone (Vib.)**: Playing sixteenth-note patterns. Dynamics: mf , p .

Major Arcana III : The Empress

For Quintet

$\text{♩} = 80$

C Flute: Measures 1-4. Dynamics: p , mf . Measure 5: p , mf .

Oboe: Measures 1-4. Dynamics: p , mf . Measure 5: p , mf .

Violin: Measures 1-4. Dynamics: p , mf . Measure 5: p , mf .

Viola: Measures 1-4. Dynamics: p , mf . Measure 5: p , mf .

Susp. Cymb. (small): Measures 1-4. Dynamics: p , mf . Measure 5: p , mf .

Fl. (Flute): Measures 1-4. Dynamics: f , fp , fp . Measure 5: f , fp .

Ob. (Oboe): Measures 1-4. Dynamics: f , fp , fp . Measure 5: f , fp .

Vln. (Violin): Measures 1-4. Dynamics: f , fp , fp . Measure 5: f , fp .

Vla. (Viola): Measures 1-4. Dynamics: f , fp , fp . Measure 5: f , fp .

S. C. (String Bass): Measures 1-4. Dynamics: f , fp , fp . Measure 5: f , fp .

Dynamic markings: $flz.$ (ffl), fp (fortissimo).

Performance instruction: To Vib.

Musical score for orchestra and vibraphone. The score includes parts for Flute (Fl.), Oboe (Ob.), Violin (Vln.), Cello/Bass (Vla.), and Vibraphone. The Vibraphone part includes performance instructions: 'Vibraphone High Motor 2 medium mallets'. The score shows various musical markings such as dynamic levels (mf, p, ff), articulations (arco, v, >), and performance techniques (Ped., sustained notes with grace notes). The score is numbered 5 at the top left.

9

Fl.

Ob.

Vln.

Vla.

Perc.

6

3

11

Fl.

Ob.

Vln.

Vla.

Perc.

tr

ff

mf

ff

slap with palm of hand

Col legno battuto

l.v.

mf

ff

f

pizz. l.h.

ffff

To Toms Toms

3

5

v

v

v

v

13

Fl.

Ob.

Vln.

Vla.

5 T.T.

flz.

Bisbigliando

c.l.b.

Ord.

slap with l.h.

Ord.

molto sul tasto

5 Toms Toms

4 soft mallets (2 in each hand)

15

Fl.

Ob.

Vln.

Vla.

5 T.T.

flz.

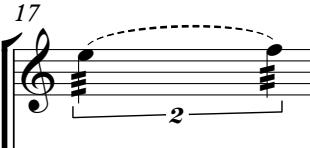
flz.

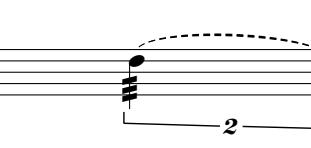
molto sul ponticello

ordinario

flz.

17

Fl. 

Ob. 

Vln. 

Vla. 

5 T.T. 

ffff

p *mf* *f*

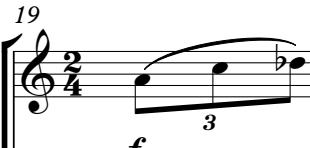
molto sul tasto → *Ordinario*

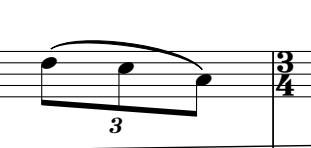
ffff

ffff

To Vib.

19

Fl. 

Ob. 

Vln. 

Vla. 

5 T.T. 

f

ff *mf* *p*

fp *mf* *ff* *mf* *p*

f

ff *mf* *p*

21

Fl. flz. flz.

Ob. p f subito ff

Vln. - -

Vla. pizz. p f ff fff

Vib. Vibraphone High motor Glissando with 2 wire brushes on natural pitches only

Suspended Cymbal 1 Hard mallet stroke scrape stroke scrape stroke

23

Fl. mf f mf f mf 5/8

Ob. - - 5/8

Vln. arco - - 5/8

Vla. mf f mf 5/8

Vib. Vibraphone High motor Glissando with 2 wire brushes on natural pitches only

Suspended Cymbal 1 Hard mallet stroke scrape stroke scrape stroke

Musical score for orchestra, page 25, measures 25-26. The score includes parts for Flute (Fl.), Oboe (Ob.), Violin (Vln.), Cello/Bassoon (Vla.), and Vibraphone (Vib.). The instrumentation changes between measures 25 and 26. In measure 25, Flute, Oboe, and Violin play eighth-note patterns, while Cello/Bassoon and Vibraphone provide harmonic support. Dynamics are marked *p* (piano) and *f* (fortissimo). Measure 26 begins with a dynamic *p* and transitions to *f*. The instrumentation shifts to Flute, Oboe, and Violin playing eighth-note patterns, with Cello/Bassoon and Vibraphone continuing their harmonic role.

Fl. *f* *fff* *p* *pp*

Ob. *f* *fff* *p* *pp*

Vln. *f* *fff* *p* *pp*

Vla. *B* *4* *5* *4* - - - - -

Vibraphone
High motor
4 soft mallets

Vib. *f* *fff* *p* *pp*

Score in C

Major Arcana IV : The Emperor

For Quintet

Andante ♩ = 80

Soprano *With authority* **f**

Flûte

Bb Clarinet

Violin

Gong 1 soft mallet

Vibraphone High motor 4 soft mallets

Adagio ♩ = 60

Soprano *p* — *mf* — *p*

Flûte *f*

Bb Clarinet *p* — *mf* — *p*

Violin *f* *p* — *mf* — *p*

Gong *f* *Ped.* *p* — *mf* — *p*

Andante ♩ = 80

Sopr. *f* — *mf*

C Fl.

Bb Cl.

Vln.

Vib.

Adagio ♩ = 60

6

Sopr.

C Fl.

Bb Cl.

Vln.

Vib.

p
mf
p

Y soy la

p
mf
p

f
p
p

Reo. Reo.

Andante ♩ = 80

Adagio ♩ = 60

Andante ♩ = 80

8

Sopr.

C Fl.

Bb Cl.

Vln.

Vib.

ff
f
Ma - te - ria - li - dad
del qua - tro.
[j]i] --> [ju] --> [ji] --> [ju]

mf
p
pp

6
mf
p
pp

3
3

ff
f
Crotales
1 soft mallet

pp

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

Sopr. [m] [o] Soy tu guer - re - ro in - ter - ior

C Fl. *mf* *f* *p*

Bb Cl. *mf* *f* *p*

Vln. Col legno battuto
slap with palm of hand
l.v. ord. arco

Vibraphone
High
motor

Glissando with 2 wire brushes on natural notes only

Crot. *mf* *f* *p* *mf* *mf*

Adagio $\downarrow = 60$

13

Sopr. Mas-cu - li - ni-dad de tu ser.

C Fl. *f* *ff* *mf* *p*

Bb Cl. *f* *ff* *mf* *p*

Vln. slap with palm of hand
Col legno battuto Col legno battuto ord. pizz. arco
l.v. *mf* *f* *mf* *f* *f* *ff* *mf* *p*

Vib. *mf* *f* *mf* *f* *mf* *ff* *mf* *p*

Glissando with 2 wire brushes on sharp notes only

Suspended Cymbal 1 soft mallet stroke scrape l.v. l.v.

Gong

Major Arcana V : The Pope
for String Quartet

Lento ♩ = 60

Violin 1

Violin 2

Viola

Cello

13

Vln.1

Vln.2

Vla.

Vlc.

Major Arcana VI : The Lover

for Quintet

Score in C

* Refers to a rhythm alternation of one hand on and off mouth while singing.

Andante ♩ = 80

With wonder

*s to a rhythm
of one
on and off
while*

1 * hoot 5 5 5 5 5

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

[a] -----> [o] -----> [a] -----> [o] -----> [a]

Flûte

Bb Clarinet

Violin

Vibraphone

p *f* *p* *p* *f* *p*

Vibraphone
High motor
2 bows

p *f* *p* *p* *f* *p*

Andante ♩ = 70

Tenderly

3

Sopr.

Fl.

Bb Cl.

Vln.

Crot.

Soy ___ El ___ En - a -

Crotales

2 bows

p

mf **p** **mf** **p** **p**

mf **p** **mf** **p** **p**

mf **p** **mf** **p** **p**

#8 **mf** **mf** **p** **sempre** **p**

7

Sopr. *mo - ra_ do,*

Fl.

Bb Cl.

Vln.

Crot.

11

Sopr. *Ah!_ el_ a-man _ te. ca - si in - vi - si - ble.* whisper

Fl.

Bb Cl.

Vln. *mf* *p* *f* *p* *mf*
repeat this pattern by accelerating until the end of the measure
Vibrphone
High motor
4 soft mallets

Vib. *con ped.* *mf* *p* *mf* *f*

Andante ♩ = 80

14 *mf* 3 *f* *mf* *p*

Sopr. Vi____ vo en el ex - ta - sis del o - tro,

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

Bb Cl. *mf* *f*

Vln. - *mf* *p*

Vib. *mf* *f* *mf* *p*



16 *mf* *f* *mf* *tr.*

Sopr. E - se o - tro que no__ es o - tro____ que_____

Fl. - *mf*

Bb Cl. *mf* *f* *mf*

Vln. *mf* *f* *mf*

Vib. *mf* *f* *mf*



19 *sfp* ————— *fff*

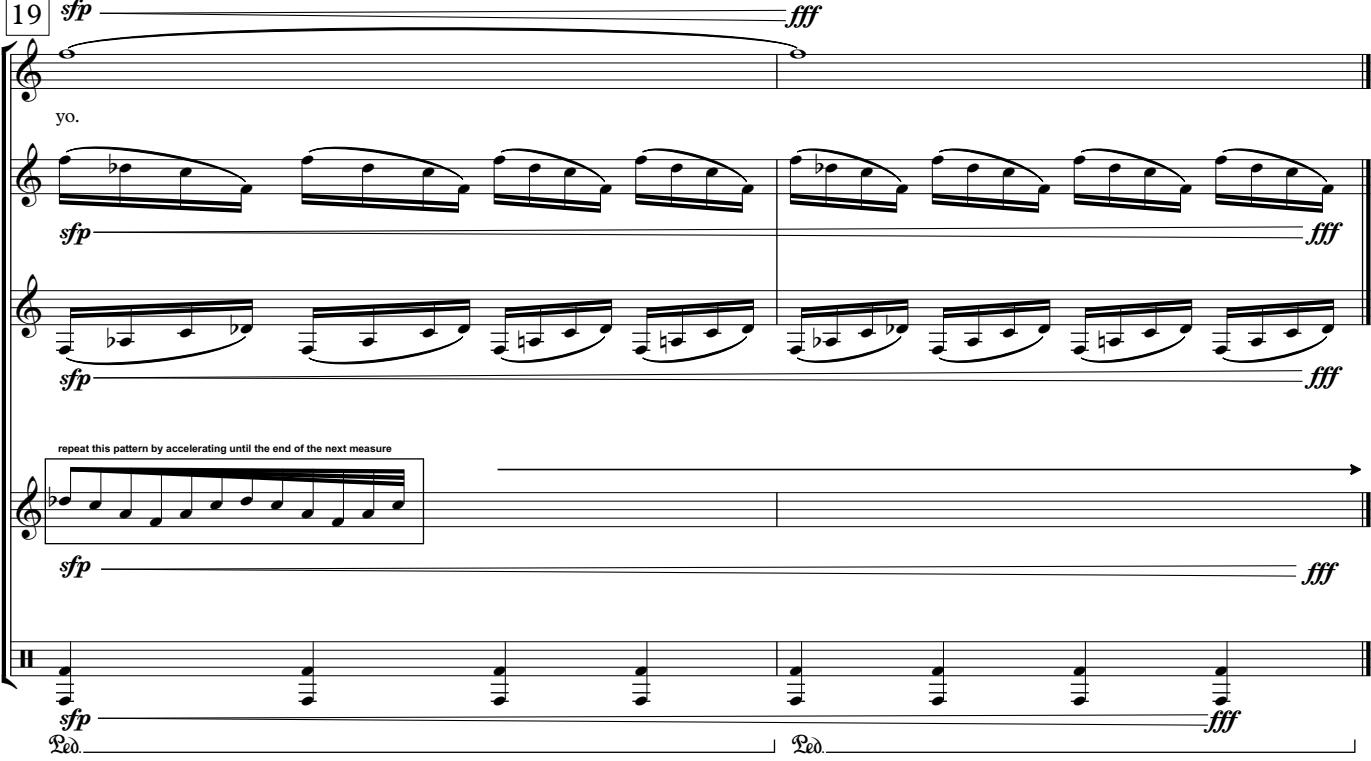
Sopr. yo.

Fl. *sfp* ————— *fff*

Bb Cl. *sfp* ————— *fff*

Vln. repeat this pattern by accelerating until the end of the next measure  → *sfp* ————— *fff*

Vib. *sfp* ————— *fff*



Major Arcana VII : The Chariot

Solo for Violin

Andante $\text{♩} = 90$

1

3

5

Lento $\text{♩} = 60$

7

Andante $\text{♩} = 90$

9

11

Sul E

Sul A

pizz.

Sul D

mf

Sul E

arco

Sul A

ff

mf

13

Sul A

Sul D

sp

mf

15

sf

ff

f

mf

17

sf

mf

pizz.

Sul G

sf

Major Arcana VIII : Justice

Solo for C Flute

Allegro, alla tango ♩ = 100

The musical score for the C Flute solo consists of six staves of music. Staff 1 starts in 4/4 with dynamic *p*, leading to *mf*. Staff 2 begins in 5/4 with *mf*, changes to 4/4, then 5/4, and ends in 5/4 with *f*, *ff*, *mf*, and *p*. Staff 3 starts in 5/4 with *mf*, changes to 4/4, then 5/4, and ends in 5/4 with *ff* and *mf*. Staff 4 starts in 4/4 with *sp*, changes to 3/4, then 4/4, and ends in 4/4 with *p*. Staff 5 starts in 4/4 with *p*, changes to 5/4, then 4/4, and ends in 4/4 with *mf*. Staff 6 starts in 4/4 with *sp*, changes to 5/4, then 4/4, and ends in 4/4 with *mf*.

16

sp — *fff*

p — *mf*

Musical score for piano, page 10, measures 23-24. The score is in 5/4 time. Measure 23 starts with a forte dynamic (f) and ends with a measure rest. Measure 24 begins with a mezzo-forte dynamic (mf). The music features a melodic line with various note heads and stems, some with grace marks and slurs. The key signature changes from one flat to one sharp during the measure.

Musical score for piano, page 25, measures 25-28. The score consists of two staves. The left staff shows a treble clef, a key signature of one sharp, and a common time signature. The right staff shows a bass clef, a key signature of one sharp, and a common time signature. Measure 25 starts with a dynamic of **p**. Measure 26 begins with a dynamic of **fff**. Measure 27 ends with a dynamic of **p**. Measure 28 concludes with a dynamic of **p**. Various performance markings are present, including grace notes, slurs, and a *gliss.* (glissando) instruction.

Major Arcana IX : The Hermit

for Quartet

Lento $\text{♩} = 40$

1

C Flute: $\text{♩} = 40$. Measures 1-4. Dynamics: p , mf , $flz.$.

Bb Clarinet: $\text{♩} = 40$. Measures 1-4. Dynamics: p , mf , p .

Viola: $\text{♩} = 40$. Measures 1-4. Dynamics: p , mf , p .

Cello: $\text{♩} = 40$. Measures 1-4. Dynamics: p , mf , p .

6

Fl. (Flute): $\text{♩} = 40$. Measures 6-10. Dynamics: f , mf , sp , f , sp , $flz.$.

Cl. (Clarinet): $\text{♩} = 40$. Measures 6-10. Dynamics: f , mf , sp , f , sp , $flz.$.

Vla. (Viola): $\text{♩} = 40$. Measures 6-10. Dynamics: f , mf , sp , f , sp .

Vlc. (Bassoon): $\text{♩} = 40$. Measures 6-10. Dynamics: f , mf , sp , f , sp .

13 flz.

Fl. $\begin{array}{c} \text{3} \\ \text{4} \end{array}$ $\begin{array}{c} 3 \\ 8 \end{array}$ $\begin{array}{c} 5 \\ 4 \end{array}$ $\begin{array}{c} 5 \\ 8 \end{array}$ $\begin{array}{c} 6 \\ 4 \end{array}$ $\begin{array}{c} 6 \\ 4 \end{array}$ $\begin{array}{c} 6 \\ 4 \end{array}$

Cl. $\begin{array}{c} \text{3} \\ \text{4} \end{array}$ $\begin{array}{c} 3 \\ 8 \end{array}$ $\begin{array}{c} 5 \\ 4 \end{math>$

18

Fl. $\begin{array}{c} 9 \\ 8 \end{array}$ $\begin{array}{c} 12 \\ 8 \end{array}$ $\begin{array}{c} 6 \\ 8 \end{array}$

Cl. $\begin{array}{c} 9 \\ 8 \end{array}$ $\begin{array}{c} 12 \\ 8 \end{array}$ $\begin{array}{c} 6 \\ 8 \end{array}$

Vla. $\begin{array}{c} 9 \\ 8 \end{array}$ $\begin{array}{c} 12 \\ 8 \end{array}$ $\begin{array}{c} 6 \\ 8 \end{array}$

Vlc. $\begin{array}{c} 9 \\ 8 \end{array}$ $\begin{array}{c} 12 \\ 8 \end{array}$ $\begin{array}{c} 6 \\ 8 \end{array}$

22

Fl.

Cl.

Vla.

Vlc.

Measure 22 consists of four staves. The Flute (Fl.) starts with a sixteenth-note pattern in 6/8 time, followed by eighth notes in 4/8 time, then sixteenth notes in 4/4 time with a sharp, and finally eighth notes in 3/4 time. Dynamics: *p*, *mf*. The Clarinet (Cl.) has eighth-note pairs in 6/8 time, followed by sixteenth-note patterns in 4/8 and 4/4 times. Dynamics: *p*, *mf*. The Violin (Vla.) starts with eighth notes in 6/8 time, followed by sixteenth-note patterns in 4/8 and 4/4 times. Dynamics: *p*, *mf*. The Cello (Vlc.) starts with sixteenth-note pairs in 6/8 time, followed by sixteenth-note patterns in 4/8 and 4/4 times. Dynamics: *p*, *mf*.

25

Fl.

Cl.

Vla.

Vlc.

Measure 25 consists of four staves. The Flute (Fl.) starts with eighth notes in 3/4 time, followed by quarter notes in 4/4 time, then eighth notes in 6/4 time. Dynamics: *sf*, *p*, *ff*, *p*. The Clarinet (Cl.) has eighth-note pairs in 3/4 time, followed by eighth notes in 4/4 time, then eighth notes in 6/4 time. Dynamics: *sf*, *p*, *ff*, *p*. The Violin (Vla.) starts with eighth notes in 3/4 time with a sharp, followed by eighth notes in 4/4 time with a sharp, then eighth notes in 6/4 time with a sharp. Dynamics: *sf*, *p*, *ff*, *p*. The Cello (Vlc.) has eighth-note pairs in 3/4 time, followed by quarter notes in 4/4 time, then eighth notes in 6/4 time. Dynamics: *sf*, *p*, *ff*, *p*.

Score in C

Major Arcana X : The Wheel of Fortune

For 11 musicians

Allegro $\text{J} = 110$

C Flute

Oboe

Bb Clarinet

Claves mf

Marimba

Piano mf

Soprano

Violin 1

Violin 2

Viola

Cello

Allegro $\text{J} = 110$

5

Fl.

Ob.

Bb Cl.

Clv.

Mar.

Pno.

Sopr.

Vln. 1

Vln. 2

Vla.

Vlc.

mf

mf

mf

mf

mf

mf

mf

mf

9

Fl.

Ob.

Bb Cl.

Clv.

Mar.

Pno.

Sopr.

Vln. 1

Vln. 2

Vla.

Vlc.

11

Fl.

Ob.

Bb Cl.

Clv.

Mar.

Pno.

Sopr.

Vln. 1

Vln. 2

Vla.

Vlc.

mf

Doo Doo Doo

13

Fl.

Ob.

Bb Cl.

Clv.

Mar.

Pno.

Sopr.

Vln. 1

Vln. 2

Vla.

Vlc.

Doo Doo Doo

15

F1.

Ob.

Bb Cl.

Clv.

Mar.

Pno.

Sopr.

Vln. 1

Vln. 2

Vla.

Vlc.

Doo Doo Doo

17

F1.

Ob.

Bb Cl.

Clv.

Mar.

Pno.

Sopr.

Vln. 1

Vln. 2

Vla.

Vlc.

Doo Doo Doo Doo

19

F1.

Ob.

Bb Cl.

Clv.

Mar.

Pno.

Sopr.

Vln. 1

Vln. 2

Vla.

Vlc.

Doo Doo Doo Doo

21

Fl.

Ob.

Bb Cl.

Clev.

Mar.

Pno.

Sopr.

Vln. 1

Vln. 2

Vla.

Vlc.

Doo Doo Doo Doo

23

Fl.

Ob.

Bb Cl.

Clev.

Mar.

Pno.

Sopr.

Doo

Vln. 1

Vln. 2

Vla.

Vlc.

25

Fl.

Ob.

Bb Cl.

Clv.

Mar.

Pno.

Sopr.

Vln. 1

Doo

Vln. 2

Vla.

Vlc.

40

Major Arcana XI : Strength

Solo for Viola

Adagio $\text{♩} = 30$

1

3/8 time signature, bass clef. Dynamics: **pp** followed by **mf**. Measures show eighth-note patterns with grace notes.

3

Dynamics: **p**, **mf**, **sf**, **mf**. Measures show eighth-note patterns with grace notes and dynamic changes.

5

Dynamics: **sf**, **mf**, **p**, **mf**, **p**, **mf**, **sf**, **mf**. Measures show eighth-note patterns with grace notes and dynamic changes.

7

Dynamics: **p**, **mf**, **ff**. Measures show eighth-note patterns with grace notes and dynamic changes, including a forte section.

9

Dynamics: **ff**, **f**, **mf**, **sf**, **sf**. Measures show eighth-note patterns with grace notes and dynamic changes, including a decrescendo section.

Musical score for piano, page 11, measures 11-15. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. Measure 11 starts with a dynamic *sp*, followed by a sixteenth-note pattern. Measures 12 and 13 continue this pattern. Measure 14 begins with a forte dynamic *mf*. Measure 15 ends with a dynamic *f*. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. Measures 11-13 show a sustained note with a sharp symbol above it. Measures 14-15 show a sustained note with a sharp symbol above it.

Sound pitches

Musical score for page 15, measures 15-16. The score consists of two staves. The top staff is in treble clef and 15/16 time, starting with a dynamic of *15ma*. It features two melodic lines: one starting with a eighth note followed by a sixteenth note, and another starting with a quarter note followed by a eighth note. The bottom staff is in bass clef and 12/8 time, starting with a dynamic of *sp*. It shows two melodic lines: one starting with a eighth note followed by a sixteenth note, and another starting with a quarter note followed by a eighth note. Measure 16 begins with a dynamic of *mf*, followed by a dynamic of *f*, and ends with a dynamic of *mf*. The vocal parts are labeled "Sul A" and "Sul D".

Sounding pitches

Musical score for two staves. The top staff shows a melodic line starting with eighth notes followed by a dotted half note. The bottom staff shows a bass line with quarter notes and rests. Measure numbers 41 and 42 are indicated above the staff lines. Dynamics 'mf' and 'p' are shown at the beginning of the measures, and 'ff' is shown at the end of measure 42.

Major Arcana XII : The Hanged Man

For Sextet

Andante $\text{♩} = 72$

C Flute

Oboe

Bb Clarinet

Violin

Viola

Cello

Sujet

contresujet

f

Fl.

Ob.

Cl.

Vln.

Vla.

Vlc.

3 Sujet

contresujet

Voix libre

Sujet

contresujet

f

5

Fl.

Ob.

Cl.

Vln.

Vla.

Vlc.

voix libre

*divertissement
3 voix*

p subito

Sujet

f

voix libres

contresujet

p subito

voix libres

p subito

voix libre

Fl.

Ob.

Cl.

Vln.

Vla.

Vlc.

contresujet

Sujet

contresujet

Sujet

voix libres

Fl.

Ob.

Cl.

Vln.

Vla.

Vlc.

f

Sujet

f

f

contresujet

f

f

rit.

12

Fl.

Ob.

Cl.

Vln.

Sujet

Vla.

Vlc.

Major Arcana XIII : The Nameless Arcanum

for Duo

Lento $\text{♩} = 40$

1

Violin: segment A segment C segment E B x A Non Transposed
 $p < mf$ $mf > p$ $p \xleftarrow{\hspace{1cm}} mf$ $mf > p$ mf B x A Transposed

Cello: Segment B segment D

6

Vln.: B x B Transposed B x C Non Transposed
 f

Vlc.: B x B Non Transposed B x C Transposed
 f

8

Vln.: B x D Transposed B x E Non Transposed
 ff f

Vlc.: B x D Non Transposed B x E Transposed
 ff f

10

Vln.: B x A Transposed Retrograde B x B Transposed Retrograde
 sp mf

Vlc.: B x B Non Transposed Modified B x C Non Transposed Modified
 sp mf

12 B x C Transposed Modified

Vln.

B x D Non Transposed Retrograde

Vlc.

14 B x E Transposed Retrograde

Vln.

ff

B x A Non Transposed Modified

Vlc.

ff

16 B x B Transposed Retrograde

Vln.

mf

B x D Non Transposed Modified

Vlc.

mf

B x C Transposed Modified

Vln.

f

B x E Non Transposed Retrograde

Vlc.

f

18 B x D Non Transposed Modified

Vln.

ff

B x A Transposed Retrograde

Vlc.

ff

B x E Non Transposed

Vln.

f

B x B Transposed Retrograde

Vlc.

f

20 segment A retrograde

Vln.

sp — **mf**

Segment B retrograde

Vlc.

sp — **mf**

segment C retrograde

Vln.

mf — **p**

segment D retrograde

Vlc.

mf — **f**

segment E retrograde

Major Arcana XIV : Temperance

Solo for Oboe

Andante $\text{♩} = 90$

1

mf

sp

This section starts with a 4/4 time signature. Measure 1 begins with a sixteenth-note rest followed by a eighth note. Measures 2-5 show a continuous pattern of eighth and sixteenth notes. Measure 6 changes to a 6/8 time signature and concludes with a dynamic marking 'sp'.

Adagio $\text{♩} = 60$

4

mf

This section starts with a 6/8 time signature. Measures 4-6 show a steady eighth-note pattern. Measure 7 changes to a 3/8 time signature.

7

f

mf

This section starts with a 3/8 time signature. Measures 7-9 show eighth-note patterns. Measure 10 changes to a 6/8 time signature.

10

sp

f

This section starts with a 6/8 time signature. Measures 10-11 show eighth-note patterns. Measure 12 changes to a 3/4 time signature.

ff

f

This section starts with a 3/4 time signature. Measures 12-14 show eighth-note patterns. Measure 15 changes to a 2/4 time signature.

Andante ♩ = 80

14

mf

19

sp mf sp p — f

6
8

m

Detailed description: The musical score consists of two staves of music. The first staff starts with a treble clef, a key signature of one flat, and a 3/4 time signature. Measure 14 begins with a dotted half note followed by eighth notes. Measure 15 continues with eighth-note patterns. Measure 16 shows a change in key signature to one sharp. Measure 17 features a melodic line with eighth and sixteenth notes. Measure 18 concludes with a sharp sign at the end of the measure. The second staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. Measures 19 and 20 show eighth-note patterns. Measure 21 starts with a sharp sign and ends with a double bar line and a 6/8 time signature. Measure 22 concludes with a sharp sign.

Adagio ♩ = 60

24

mf f

Detailed description: The musical score consists of one staff of music. It begins with a treble clef, a key signature of one flat, and a 6/8 time signature. Measure 24 starts with a dotted half note followed by eighth notes. Measure 25 continues with eighth-note patterns. Measure 26 begins with a sharp sign and ends with a double bar line and a 4/4 time signature. Measure 27 concludes with a sharp sign.

Andante ♩ = 90

26

mf sp

29

mf — f

Detailed description: The musical score consists of two staves of music. The first staff starts with a treble clef, a key signature of one flat, and a 4/4 time signature. Measure 26 begins with a dotted half note followed by eighth notes. Measure 27 continues with eighth-note patterns. Measure 28 begins with a sharp sign and ends with a double bar line and a 4/4 time signature. Measure 29 concludes with a sharp sign. The second staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. Measures 30 and 31 show eighth-note patterns. Measure 32 concludes with a sharp sign.

Major Arcana 15 : The Devil

For Duo

Allegro $\text{♩} = 60$

p

Soprano

Piano

S.

P.

S.

P.

f

5

12/8

12/8

12/8

Di - a - blo,

soy,

el fue - go que ar - de en ti

7

S. *mf*

P. *mf*

La pas - sion de go- zar de mi cuer-po,

10

S. *p*

P. *p*

El pla - cer es mi tem - plo.

13

S. *mf*

P. *mf*

Ped.

To - do lo que____ a-trai-go, lo de vo ro en_ se-gui - da!

17

S.

P.

mf

3/4

2/4

20

S.

P.

p

2/4

3/4

Major Arcana XVI : The Tower

Solo for Percussion

Andante $\text{♩} = 40-60$

1

Crotal es

Vibraphone

Susp. Cymb.
Bongos
Bass Drum

High Motor
2 Cord Mallets

1 Hard Mallet

p

l.v.

l.v.

1 Cord Mallet

p

With left foot

mf

p

l.v.

5

Crot.

Vib.

S.Cymb.
Bongos
B. Dr

l.v.

l.v.

l.v.

sp

mf

sp

mf

sp

mf

l.v.

l.v.

l.v.

mf

p

8

Crot. Vib. S.Cymb.
Bongos B. Dr.

11

Crot. Vib. S.Cymb.
Bongos B. Dr.

14

Crot. Vib. S.Cymb.
Bongos B. Dr.

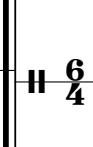
Major Arcana XVII : The Star

Solo for Soprano

Andante ♩ = 60

1

Soprano 

Susp. Cymbal 

Glockenspiel 

Imitate the sound of the wind

Play on Susp. Cymbal with two Wire Brushes

*** Damp the sound**

(Play progressively from slow to fast) *(Play progressively from fast to slow)*

2

Sopr. 

Imitate a source of water

*** Refers to a rhythm alternation of one hand on and off mouth while singing.**

3

Sopr. 

hoot  *(Play progressively from slow to fast)* *(Play progressively from fast to slow)*

5

Sopr. 

Play on Glockenspiel with 1 Hard Mallet

Glock. 

8 *mf* ————— *p* 3 sec. *p* ————— *f*
 Sopr. Soy tu Es -trel - - -

 Glock.

 10 = *p* ————— *f* *mf* ————— *p* *p* ————— *f* > *p* *sf* whisper *p subito*
 Sopr. la, El Tem-plo, de los Ar - tes, [f] -Fuen-te [s] sa-gra-da,

 14 *sf* ————— *p* ————— *mf* ————— *f* ————— *mf*
 Sopr. El Don, que cu - ra la - hu - ma-ni - dad,
Alter the sound of the voice by knocking with the palm of the hand on the solar plexus
mf

 17 *p* ————— *f* ————— *p*
 Sopr. Si - gue me, si, si, si - gue - me, si - gue - me,
 Susp. Cymb. *p* *Play on Susp. Cymb. with 1 Wire Brush*
 Glock. *p* *Play on Glockenspiel with 1 Hard Mallet*

 19 *mf*
 Sopr. Si - gue me, Si - gue me,
 Susp. Cymb.
 Glock.

Score in C

Major Arcana XVIII : The Moon

For Quartet

Adagio $\text{♩} = 60$

Violin

Oboe

Bb Clarinet

Cello

Vln.

Ob.

Cl.

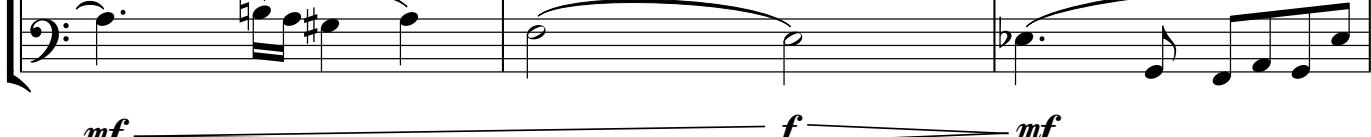
Vlc.

8

Vln. 

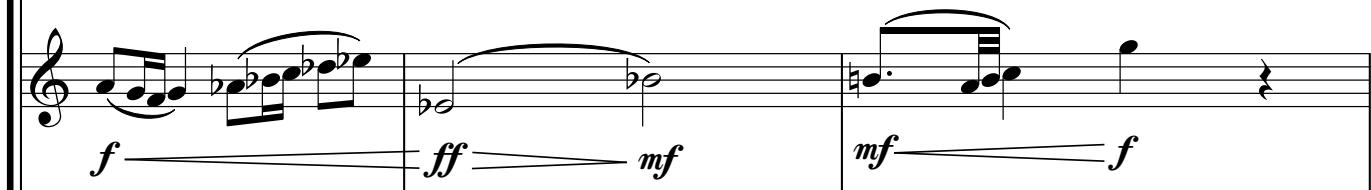
Ob. 

Cl. 

Vlc. 

11

Vln. 

Ob. 

Cl. 

Vlc. 

14

Vln. $\text{f} \longrightarrow \text{mf}$

Ob. $\text{tr}^{\natural} \text{----}$
 $\text{f} \longrightarrow \text{mf}$

Cl. ---
 $\text{f} \longrightarrow \text{mf}$

Vlc. ---
 $\text{f} \longrightarrow \text{mf}$

Vln. $f \longrightarrow ff$

Ob. $f \longrightarrow ff$

Cl. ---
 $f \longrightarrow ff$

Vlc. ---
 $f \longrightarrow ff$

Major Arcana XIX : The Sun

Solo for Cello

Adagio $\text{♩} = 60$

Molto sul pont. → Ord.

Seagull Effect

61

Molto sul pont.

Ord.

mf — *p*

mf — *f*

tr $\begin{smallmatrix} \flat \\ \text{b} \end{smallmatrix}$ *tr* $\begin{smallmatrix} \flat \\ \text{b} \end{smallmatrix}$ *tr* $\begin{smallmatrix} \flat \\ \text{b} \end{smallmatrix}$ *tr* $\begin{smallmatrix} \flat \\ \text{b} \end{smallmatrix}$

sp — *mf*

24

mf — *fff*

26

fff — *mf*

Non vibrato —————→ Molto vibrato

28

mf — *ff*

Seagull Effect

mf

pizz.

f

Major Arcana XX : Judgment

For Duo

Lento ♩ = 40

Violin 1

Vibraphone

High Motor
4 hard mallets

Vln. 4

Vib.

Vln. 7

Vib.

Vln. 10

Vib.

13

Vln.

Vib.

16

Vln.

Vib.

19

Vln.

Vib.

23

Vln.

Vib. <img alt="Musical score for Vibraphone (Vib.) in measure 23. The score shows two staves. The top staff has a treble clef, a key signature of one sharp, and a 4/4 time signature. The bottom staff has a bass clef, a key signature of one sharp, and a 4/4 time signature. Both staves begin with a dynamic 'p' (pianissimo). The music consists of eighth-note patterns. Measures 1-3 are in 4/4 time. Measures 4-5 are in 2/4 time. Measures 6-7 are in 4/4 time. Measures 8-9 are in 2/4 time. Measures 10-11 are in 4/4 time. Measures 12-13 are in 2/4 time. Measures 14-15 are in 4/4 time. Measures 16-17 are in 2/4 time. Measures 18-19 are in 4/4 time. Measures 20-21 are in 2/4 time. Measures 22-23 are in 4/4 time. Measures 24-25 are in 2/4 time. Measures 26-27 are in 4/4 time. Measures 28-29 are in 2/4 time. Measures 30-31 are

Major Arcana XXI : The World

Solo for Piano

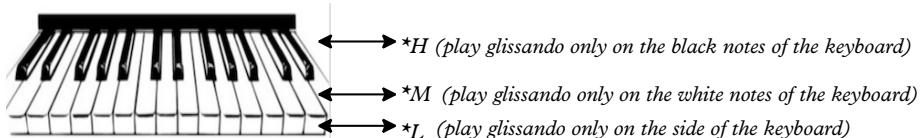
Allegro $\downarrow = 80$

Musical score for piano, measures 1 and 2. The score consists of two systems of music. Measure 1 starts with a forte dynamic (**f**) in common time (4/4). The melody is played on the treble clef staff, while the bass clef staff provides harmonic support. Measure 2 begins with a piano dynamic (**p**) and a crescendo instruction (**mf crescendo**). The key signature changes between common time (4/4) and common time (5/4).

Musical score for piano, measures 3 and 4. Measure 3 continues the melodic line with eighth-note patterns and harmonic support from the bass staff. Measure 4 concludes the section with a dynamic instruction (**ff diminuendo**). The score ends with three endings:

- Ending 1: **ppp** (pianississimo)
- Ending 2: **mf** (mezzo-forte)
- Ending 3: A graphic instruction showing a hand with fingers pointing at piano keys.

A note above the ending 3 instruction specifies: *No sound pitches, the only sounds should be fingernails on keys.



5

*M *L *H *M *H *L *M *H

slegiss. *slegiss.* *slegiss.*

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

7

Pedal Kick

sf

gliss.

f

f

Play inside the piano, directly with fingertip on the piano strings

11

Play inside the piano, directly with fingertip on the piano strings

sp

giss.

Ped. 15^{mb}

Like at the end of measure 4

13

M *L* *M* *H*

sp < *mf* *sp* < *mf*

Like measure 10

I

15

sp *mf*

3 *3* *3* *3*

3 *3* *3* *3*

Ped.

Play inside the piano, directly with fingertip on the piano strings

17

sp

f

v *v* *v* *v*

Ped.

I

19

sp

3 *3* *3* *3*

3 *3* *3* *3*

Ped.

21 Play inside the piano, directly with fingertip on the piano strings

Musical score for piano strings (measures 21-22). The score consists of two staves. The top staff is in bass clef, and the bottom staff is also in bass clef. Measure 21 starts with a dynamic *f*. The music is in common time (indicated by a '4'). Measures 21 and 22 show sixteenth-note patterns with grace marks. Measure 21 ends with a fermata over the first note of the next measure. Measure 22 begins with a dynamic *f*, followed by a crescendo dynamic *crescendo*. Measure 22 ends with a fermata over the first note of the next measure.

Musical score for piano strings (measures 23-24). The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Measure 23 starts with a dynamic *mf* followed by a crescendo dynamic *crescendo*. Measures 23 and 24 show sixteenth-note patterns with grace marks. Measure 23 ends with a fermata over the first note of the next measure. Measure 24 begins with a dynamic *ff*, followed by a dynamic *fff*.

Musical score for piano strings (measures 24-25). The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Measures 24 and 25 show sixteenth-note patterns with grace marks. Measure 24 ends with a dynamic *fff*. Measure 25 begins with a dynamic *ff*, followed by a dynamic *fff*. Measure 25 ends with a dynamic *ff* and a fermata over the first note of the next measure.

Major Arcana XXII : The Fool - For Quintet

Metric system

- The first miniature uses a metric system with cues (see Figure 1 below).
- The big number above the measure represents the number of cues per measure (for example, the big number 5 in Figure 1 below means that there are five cues in this measure).
- The small numbers represent the cues.
- The duration between the cues is written in seconds.
- This metric system explains always which instrument leads the others instruments for the cues (for example, as written in Figure 1 below, we can see that the Bass Flute leads the others instruments).

Figure 1 :

Major Arcana XXII : The Fool

Pierre Emmanuel Mariaca

Performance notes for all the Musicians



1/4 sharp, 3/4 sharp

1/4 flat, 3/4 flat

Performance notes for the Percussion Player

-Instruments

Gong : use a Chinese Gong

Suspended Cymbal : use a regular size (ca. 18 inches)

-Mallets

2 Wire Brushes : use it only to play the Suspended Cymbal and the Snare Drum.

2 Hands (without any mallets) : use it only to play the Bongos.

1 Soft Mallet : use it only to play the Chinese Gong.

4 Soft Mallets : use it only to play the Vibraphone and the Crotales.

2 Bows : use it for the Vibraphone and the Crotales only when its written "2 bows" on the score.

Performance notes for the Singer

Repeat the motive of the box (two notes with glissando) until the end of the arrow.

Performance notes for the Bass Flute Player

Wind tone

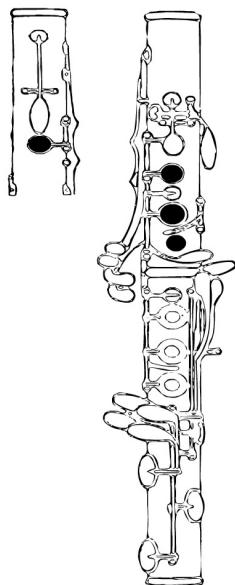


Between wind tone and normal note



Performance notes for the Bb Clarinet Player

Multiphonic



Major Arcana XXII : The Fool

For Quintet

not measured
on cue

5

3" 2" 4" 3" 3"

Soprano

1 flute leads 2 3 poco a poco → molto vib. 4 → non vib. 5

Bass Flute

lead 1 2 3 4 5

w.t. (wind tone) go from w.t. to a note between w.t. and normal note, and then go to a normal note

sfff → pp → ff → p sub. → mf sempre

with strong lip-pressure flute leads

1 2 3 4 repeat this note by accelerating until the next cue 5

Bb Clarinet

flute leads 1 2 3 4 5

Violin

flute leads 1 2 3 4 5

Susp. Cymbal

flute leads 1 2 3 4 wire brushes 5

Suspended Cymbal

repeat this pattern by accelerating until the next cue

4

6" 3" 4" 4" f

Sopr.

2 1 2 3 repeat this pattern by accelerating until the end of the arrow 4

[æ] 3 m 4 m

1 sing the note with diamond 2 3 4

B. Fl.

mf sempre 1 repeat this pattern by accelerating until the next cue 2 3 4

Bb Cl.

p mf pp mf f

Vln.

1 pizz. 2 3 play gesture, then rest for remainder of duration 4 arco

Susp. Cymbal

Snare Drum 1 2 3 4

p mf pp mf mf f

$\text{♩} = 60$
Suddenly measured

Back to
non measured
on cue

Measure 3:

- Sopr. (Violin leads): pp to ff .
- B. Fl.: pp to ff .
- Bb Cl.: pp to ff .
- Vln.: pp to ff , then mf .
- Susp. Cymbal: pp to ff .

Measure 4:

- Sopr. (Violin leads): pp to ff .
- B. Fl.: pp to ff .
- Bb Cl.: pp to ff .
- Vln.: pp to ff .
- Susp. Cymbal: pp to ff .

Text annotations: Loc - - - co - - - soy. (Measure 3); play gesture, then rest for remainder of duration (Measure 4); Suspended Cymbal (Measure 4).

4

Measure 5:

- Sopr.: pp to ff .
- B. Fl.: pp to ff .
- Bb Cl.: pp to ff .
- Vln.: pp to ff .
- Susp. Cymbal: pp to ff .

Text annotations: Perc. leads (Measure 5); Bongos 2 hands lead poco accel. (Measure 5).

$\downarrow = 80$

Suddenly measured

6 *p* *ff*
violin leads
Sopr. Un cam - bio de cons-cien - cia
violin leads
play gesture as fast as possible and repeat it until the end of the arrow
Picc.
p *ff*
violin leads
Bb Cl.
p *ff*
Molto sul ponticello → Molto sul tasto
lead
Vln. Sul D Sul G Sul D Sul G
p *ff*
violin leads
Susp. Cymb.

$\downarrow = 60$

8 *p* *f*
con molto vib.
Sopr. en tu ser.
Picc.
p *f*
Bb Cl.
mf *f*
Ord.
Vln. *p* *f*
Suspended Cymbal
2 wire brushes
Susp. Cymb. *p* *f*

Vita

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