
Sid Richardson

Tarot Teller

for Chamber Ensemble

2018

Tarot Teller

Instrumentation

Flute

Clarinet in Bb

Violin

Viola

Violoncello

Percussion - Bongos, Congas, 2 Wood blocks, Suspended Cymbal (with bow)

Piano

Duration: 6 minutes

Performance Notes

 = note raised 1/4 of a tone

 = note lowered 1/4 of a tone

 = note raised 3/4 of a tone

 = note lowered 3/4 of a tone

Hand-muting of the strings inside the piano is indicated with parenthetical grace notes and respective hand placement. The position of the fingertip on a given string is not specified and is left up to the player.

Program Note

The tarot, also known *tarocchi* or *les tarots*, is a deck of cards that dates back to the fifteenth century. Used to play a variety of games, the tarot in some ways resembles a standard fifty-two-card deck with four suits known as the Minor Arcana. The tarot is more widely known for its twenty-two-card trump suit, the Major Arcana, which features highly stylized cards depicting figures such as the High Priestess, the Devil, and the Fool. In the eighteenth century, the tarot became increasingly associated with cartomancy and divination. A tarot teller, or cartomancer, would use the cards to predict an individual's future by arranging the trump suit in a variety of patterns. The order in which the cards are dealt may portend events, obstacles, or love interests for those having their futures read.

Tarot Teller for chamber ensemble taps into the symbolism and patterning of the tarot, as well as its supernatural overtones. Certain passages are associated with cards from the Major Arcana such as the Hermit, the Hanged Man, and the Magician. The seven instruments play into the layout of tarot readings, in which commonly seven cards are dealt at a time, sometimes until all twenty-one cards (the Fool stands apart) are present. *Tarot Teller* reflects these various layouts with an assortment of instrumental textures that fluctuate throughout the work. The supernatural elements of the tarot as a tool for divination are highlighted in passages that incorporate frequency-based harmonic structures.

Tarot Teller was loosely inspired by the poem "Tarot-teller" by Nathaniel Mackey, which appears in his first collection of poems, *Eroding Witness* (1985). The piece was commissioned by the Aspen Music Festival and School for the Aspen Contemporary Ensemble's *First Glimpse* concert series.

Tarot Teller

Transposed Score

Sid Richardson
(b. 1987)

♩ = 84 Light and spritely

Musical score for measures 1-4. The score is for a transposed ensemble. The instruments and their parts are:

- Flute:** Measures 1-4. Dynamics: *p*, *mp*, *p*, *mf*, *molto*.
- Clarinet in B♭:** Measures 1-4. Rested.
- Violin:** Measures 1-4. Rested.
- Viola:** Measures 1-4. Dynamics: *mf* (pizz.), *p*, *sfz* (arco ric.), *mp* (pizz.).
- Violoncello:** Measures 1-4. Rested.
- Percussion:** Measures 1-4. Dynamics: *p*, *pp*, *mp*, *p*, *mp*.
- Piano:** Measures 1-4. Rested.

* All percussion instruments played with fingers until measure 97

Musical score for measures 5-8. The score is for a transposed ensemble. The instruments and their parts are:

- Fl.:** Measures 5-8. Dynamics: *pp*, *p*, *mf*, *> p*, *mf*, *mp*, *pp*.
- Cl.:** Measures 5-8. Rested.
- Vln.:** Measures 5-8. Rested.
- Vla.:** Measures 5-8. Dynamics: *pp*, *sfz* (arco ric.), *mp* (pizz.).
- Vc.:** Measures 5-8. Dynamics: *pp cantabile*, *mp*, *pp*.
- Perc.:** Measures 5-8. Dynamics: *ppp*, *mf*, *pp*, *mp*.
- Pno.:** Measures 5-8. Rested.

9

Fl. *tr.* *mp* *pp* *f* *flz.*

Cl. *p* *fp*

Vln. *p* *arco ric.* *pizz.* *fp*

Vla. *p* *mfz* *p* *sfz*

Vc. *poco gliss.* *mp* *pp* *gliss.* *mf* *p*

Perc. *Cymbal* *Bongos* *Cymbal* *slap ord.* *slap* *Cymbal fingernail flick*
pp *p* *pp* *mp* *mfz* *pp* *mfz* *mfz*

Pno. *p* *fp*



13

Fl. *ord.* *p* *mp* *p* *mf*

Cl. *tr.* *mp* *p* *mp* *p*

Vln. *mp* *p* *tr.* *p* *pizz. ord.*

Vla. *mf* *pizz.*

Vc. *mf*

Perc. *Bongos and Congas* *pp* *p* *mp* *slap* *mfz* *mp* *pp* *< mp*

Pno. *pp* *p* *mp* *p*

17

Fl. *mp*

Cl. *mp*
tr

Vln. *pp* *arco* *mp* *arco ric.* *mfz*

Vla. *mp* *mfz*

Vc. *mp* *mf*

Bongos and Congas

Perc. *mf* *mfz* *mf* *p*

Pno. *mp* *pp freely* *f* *mf*

Ped.

21 Swirling

21

Fl. *mf* *f*

Cl. *mf* *f*

Vln. *pizz.* *mfz* *sim.*

Vla. *pizz.* *mfz* *sim.*

Vc. *pizz.* *mfz* *arco* *gliss.* *f* *mf*

Bongos and Congas

Perc. *mfz* *mfz* *sim.* *mf* *f*

Pno. *f* *3* *5* *6* *6* *solo* *7* *7*

Ped.

[illegible]

33

Fl.

Cl.

Vln.

Vla.

Vc.

Perc.

Pno.

mp *p* *mp* *pp* *p* *mf*

p lontano *3* *ppp*

solo

3 *pedalled*

Ped.

37

Fl.

Cl.

Vln.

Vla.

Vc.

Perc.

Pno.

arco *pp* *tranquillo*

arco *pp* *tranquillo*

Congas *p* *pp* *p* *pp* *3*

circular scraping with fingernails

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

senza Ped. *Ped.*

41

Fl. *p espress.*

Cl. *p espress.* *tr* *mp* *pp*

Vln. *p* *mp* *pp*

Vla. *arco* *mfp* *pp* *mf* *pp*

Vc. *p* *mp* *pp*

Perc. Congas ord. *mp*

Pno. *p*



45 ♩ = 80 Leggero-style

45

Fl.

Cl. *mf* *5* *mp* *3* *f* *mp* *5* *f*

Vln. *mf* *5* *ric.* *sfz* *ord. 3* *p* *mp* *f*

Vla.

Vc. *f*

Perc. Bongos and Congas *mp* *5* *p* *mp* *mf* *> p* *3*

Pno. *mf* *p* *f* *3* *p*

49

Fl.

Cl.

Vln.

Vla.

Vc.

Perc.

Pno.

Bongos and Congas

Cymbal

ric. *sfz*

pizz. *mp*

arco *mf*

ord. *f*

ord. *f*

pizz. *mf*

slap *mf*

mf *mp* *p* *f*

pp *mp* *p* *f*

5

3

3

3

5

53

Fl.

Cl.

Vln.

Vla.

Vc.

Perc.

Pno.

Bongos and Congas

ric. *sfz*

arco ric. *sfz*

pizz. *mp*

pizz. *mf*

mf *sfz* *mf* *sfz* *mf*

mp *p* *mf* *sfz* *sfz* *mf* *p* *mf*

mf *mp* *f* *mp*

6

5

6

59

♩ = 60 Solemn - *The Hermit*

57

Fl.

Cl.

Vln.

Vla.

Vc.

Perc.

Pno.

f *mf* 3 *ff*

arco ric. *mf* *ff*

sfz

5

5

5

Congas

Bongos

mf

p *mf* *p* *f*

RH mute strings

LH play on keyboard

f 3 *mf* *f*

p secco *pp*



61

Fl.

Cl.

Vln.

Vla.

Vc.

Perc.

Pno.

Bongos

f *mp* *p* *sfz* *mp* *f* *sfz* 3

sim.

p 3 *pp sim.* *mp*

ord. *p*

8^{vb}

65 *solo* *gliss.* *3* *gliss.*

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

Cl. *3* *p* *mf* *pp*

Vln. *arco, con sord.*

Vla. *mp* *3*

Vc. *3*

Perc. **Bongos** *p* *mp* *3* *p* *mf* *3* *mp* *f* *mf* *sfz* *mf*

Pno. *pp* *p* *mp* *pp* *p* *pp*

(8).....



69 *5* *3* *gliss.* *flz.* *ord.* *gliss.* *poco* *f*

Fl. *mf* *p* *f* *sfz* *mf* *poco* *f*

Cl. *mf* *p* *mf*

Vln. *p* *3* *mp* *pp*

Vla. *p* *3* *mp* *pp* *(pizz.)* *mf*

Vc. *mf* *3* *mf* *f* *p* *sfz* *mfz* *f* *5*

Perc. **Bongos** *p* *3* *mfz* *p* *f* *p* *sfz* *mfz* *f*

Pno. *3* *p* *mp* *pp* *p* *mp*

(8).....

73

Fl. *gliss.* *p* *mf* *< f* *p* *mf* *< f* *gliss.*

Cl. *mf* *gliss.* *p*

Vln. *p* *mp* *pp* *mp*

Vla. *p* *mp* *pp* *mp*

Vc. *mp* *> p* *mp* *pp* *mp* *p*

Bongos *p* *f* *mf* *> p* *< mf* *sfz* *f* *> mp* *f* *sfz* *sfz*

Perc. *p* *f* *mf* *> p* *< mf* *sfz* *f* *> mp* *f* *sfz* *sfz*

Pno. *p* *mp* *p* *mp* *p*

(8)



77

Fl. *mp* *f* *p* *mf* *5*

Cl. *< f* *p*

Vln. *pp* *mp* *p* *mp* *p* *mp*

Vla. *3*

Vc. *pp* *mp* *p* *mp* *p* *mp*

Bongos *p* *mf* *p* *f* *p < sfz mp < f* *mf* *f* *ff* *mf* *sfz* *mf*

Perc. *p* *mf* *p* *f* *p < sfz mp < f* *mf* *f* *ff* *mf* *sfz* *mf*

RH mute strings

Pno. *LH on keyboard* *ord. 3* *p* *pp* *p* *mp*

(8)

81

Fl. *f* *mp* *sfz* *f* *gliss.* *mp* *f* *mf* *mf*

Cl. *mf* *f* *mf*

Vln. *f* *mp* *sfz* *mp* *f* *mf*

Vla. *f* *mp* *sfz* *mp* *f* *mf*

Vc. *p* *mp* *p* *mf* *p*

Bongos *p* *mp* *p* *mf* *p*

Perc. *p* *mf* *sfz* *f* *mf* *sfz* *p* *mf* *mp* *f* *p* *f* *mp* *ff* *mf*

Pno. *p* *mp* *p* *mf* *p*

RH mute strings

(8)

85

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

Cl. *mf* *p* *mf* *p*

Vln. *ord.* *ppp* *poco* *pp*

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

Vc. *mp* *p* *p* *mp* *mf* *mp* *pp*

Bongos *mp* *p* *p* *mp* *mf* *mp* *pp*

Perc. *sfz* *mf* *f* *mp* *< f* *sfz* *p* *mf* *f* *p* *mf* *p* *sfz* *mp*

Pno. *ord.* *mp* *p* *mp* *mf* *mp* *pp*

(8)

89

Fl. *mp* *mf* *f* *ff*

Cl. *mp* *mf* *f* *ff*

Vln. *poco* *p* senza sord. *mp* *f*

Vla. *mf* *f* *ff*

Vc. *Bongos* *mp* *mfz* *p* *mf* *f* *Congas*

Perc. *mf* *f* *p* *mfz* *mp* *p* *f* *ff* *sfz* *sfz*

Pno. *mp* *mfz* *p* *mf* *f* *sfz*

(8)

92 **92** ♩ = 66 Ritualistic

Fl. non vib. *f* *ff* *p* *mf* *ff* *f*

Cl. non vib. *f* *ff* *p* *mf* *ff* *f*

Vln. *ff* non vib. *f* *ff* *p* *mf* *ff* *f*

Vla. *f* *ff* *p* *mf* *ff* *f*

Vc. arco, non vib. *ff* *f* *ff* *p* *mf* *ff* *f*

Perc. *ff* *fff* *mf* *ff*

Pno. *ff* *fff* *mf* *ff* *8va*

97 ♩ = 60 Rustling - *The Hanged Man*

solo

Fl. *ff* *f* *mf* *f*

Cl. *mf*

Vln. *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Wood blocks with medium rubber beaters

Perc. *p* *p* *mfz* *sfz* *p* *mf* *pp* *mp* *p* *mf* *p*

Pno. *p* *mp* *p* *mf* *mp*

8va

15va

8vb



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

Cl. *p* *mf* *f*

Vln. *p* *mp* *mf* *p* *mp* *mf*

Vla. *f* *mf* *sub. p* *mf* *f* *mf*

Vc. *f* *mf* *sub. p* *mf* *f* *mf*

Wood blocks

Perc. *mp* *mf* *p* *mf* *mp* *pp* *mf* *mf* *pp* *p* *f* *mf* *p*

Pno. *mp* *p* *mp* *mf* *p*

(15)

(8)

* Rapid glissando of indeterminate length and pitch executed after the attack. Follow the contour of the line and bring out the gestural drama.

105

Fl. *flz.* *ord.* *gliss.*

Cl. *flz.* *ord.*

Vln. *mf* *mp* *p* *mf* *3* *mp* *> p*

Vla. *f* *3* *mp*

Vc. *f* *3* *mp*

Perc. **Wood blocks**

mf *pp* *sfz* *sfz* *f* *> p* *mfpp* *mfz* *mf* *3* *p* *< mf* *> p* *sfz* *p* *3* *< mf*

(15)

Pno. *3* *mf* *mp* *p* *< f* *mp* *5* *mf*

p *8^{vb}* *mf* *mp* *pp* *p*

109

Fl. *gliss.*

Cl. *gliss.* *gliss.* *gliss.*

Vln. *mp* *p* *mf* *3* *f* *mp* *< f* *mf*

Cl. *mf* *3* *< f* *mp* *3* *mp*

Vln. *3* *mp* *mf* *p* *mp* *p*

Vla. *3* *mf* *f* *mf* *3*

Vc. *ppp lontano*

Perc. **Wood blocks**

mf *3* *p* *f* *p* *mp* *< f* *sfz* *p* *mp* *< f* *3* *sfz* *p* *mf* *pp*

(15)

Pno. *p* *3* *mp* *mf* *3* *5* *p*

mp *pp* *mp* *p* *mf* *pp* *p*

(8)

Sul pont., vary bow pressure and proximity to the bridge to bring out upper partials

113

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

Cl. *f* *mf*

Vln. *mp* *p* *mf* *mp* *f*

Vla. *mf* *p* *f*

Vc. *pp*

Wood blocks

Perc. *mp* *mfz* *p* *mf* *mp* *pp* *mp* *f* *mp* *sfz* *sfz* *mp* *f*

Pno. *pp* *mp* *mf* *p* *mp* *p* *pp*

(8)

117

Fl. *flz.* *ord.* *mp* *f* *gliss.*

Cl. *f* *mp* *f* *mp*

Vln. *mp* *p* *mf* *mp* *p* *mp*

Vla. *f* *mp* *f* *mp*

Vc. *p*

Wood blocks

Perc. *p* *mp* *pp* *sfz* *f* *sfz* *mp* *p* *f* *mp* *sfz* *pp* *mf* *p* *f*

Pno. *mp* *p* *mp* *p* *mf* *mp* *pp* *p* *mp* *pp* *p*

(8)

121

Fl. *mf* *p* *mf* *gliss.* *p*

Cl. *mf* *p* *mf* *3*

Vln. *pp* *mp* *mf*

Vla. *mf* *3*

Vc. *mp*

Wood blocks

Perc. *mf* *p* *mf* *mp* *p* *mf* *mp > p* *3 f* *p*

Pno. (15) *> p* *mp* *mp* *p* *mp* *p*

RH mute strings

LH on keyboard

(8) *8vb*



125 ♩ = 72 Gnostic Rite - The Magician

125 non vib.

Fl. *f* non vib. *ff* *f* *mf*

Cl. *f* *ff* *f* *mf*

Vln. *f* arco, non vib. *ff* *f* *mf*

Vla. *f* non vib. *ff* *f* *mf*

Vc. *f* ord., v *ff* *f* *mf*

Cymbal arco *p* *ff* *f* *mf*

Perc. *p* *ff* *f* *mf*

Pno. *f* *ff* *f* *mf*

129

Fl. *f* *ff* *sub. mf* *ff*

Cl. *f* *ff* *sub. mf* *ff*

Vln. *f* *ff* *sub. mf* *ff*

Vla. *f* *ff* *sub. mf* *ff*

Vc. *f* *ff* *sub. mf* *ff*

Perc. Cymbal *p* *ff* l.v.

Pno. *f* *ff* *sub. mf* *ff*

133

Fl. *mf* *ff* *mf* *f*

Cl. *mf* *ff* *mf* *f*

Vln. *mf* *ff* *mf* *f*

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

Vc. *mf* *ff* *mf* *f*

Perc. Cymbal *p* *ff* l.v.

Pno. *mf* *ff* *mp* *f*

137

Fl. *mf* — *sffz* — *molto* — *f* — *ff*

Cl. *mf* — *sffz* — *molto* — *f* — *ff*

Vln. *mf* — *sffz* — *molto* — *f* — *ff*

Vla. *mf* — *sffz* — *molto* — *f* — *ff*

Vc. *mf* — *sffz* — *molto* — *f* — *ff*

Cymbal *p* — *f* l.v.

Perc. *p* — *f*

Pno. *mf* — *sffz*

141

Fl. *f subito meno* — *mf* — *3* — *ff* — *fff*

Cl. *f subito meno* — *mf* — *3* — *ff* — *fff*

Vln. *f subito meno* — *mf* — *3* — *ff* — *fff*

Vla. *f subito meno* — *mf* — *3* — *ff* — *fff*

Vc. *f subito meno* — *mf* — *3* — *ff* — *fff*

Cymbal *p* — *f* l.v.

Perc. *p* — *f*

Pno. *f subito meno* — *mf* — *3* — *ff*

145♩ = 84 *Leggiero*♩ = 80 *Poco meno mosso, freely*

145

Fl. *mf* *p* 5

Cl. *mf* *p* 5

Vln. *mf* *p* 5

Vla. *mf* *p* 5

Vc. *mf* *p* 5 *solo* *mf* *mp* 3 3

Bongos and Congas

Perc. *mf* *p* 5

Pno. *mf* *p* 5



149

Fl.

Cl.

Vln.

Vla.

Vc. *pp* *p* 3 *mf* *poco* *mp* *port.* *f*

Perc.

Pno.

♩ = 88 Spritely

153

Fl.

Cl.

Vln.

Vla.

Vc.

Perc.

Pno.

soaring

ff

fff non dim.

Bongos and Congas

mf *f*

f *5*

(2+3)

157

Fl.

Cl.

Vln.

Vla.

Vc.

Perc.

Pno.

pizz.

mp

mf *mp* *f* *3* *ff* *3* *p*

mf *5* *f* *3* *p* *mp*

mf *3* *f* *pizz.*

arco *5* *p*

mf *3* *f* *5* *p* *sub.f*

Bongos and Congas

mf *mp* *f* *3* *mp* *f* *5* *p*

[illegible]

165

♩ = 60 *Simmering - The Fool*

165

Fl. *solo, ord.*
p *mf*

Cl.

Vln. *pizz.*
pp *mp* *pp* *p* *pp*

Vla. *pizz.*
p *pp* *mp*

Vc. *pizz.*
p *mp* *p* *pp*

Perc. *p* *mp* *p* *pp*

Pno. RH mute strings
LH play on keyboard
p secco ritmico *pp* *pp* *pp* *mp* *pp* *p* *pp*
8^{va}

ord. (unmuted)



168

Fl. *pp* *mf* *p* *mp* *f* *p lontano*

Cl. *ord., shadowing flute*
p *ppp*

Vln. *5* *3* *3*
p *pp* *mp* *p* *mp* *3*

Vla. *pp* *p* *mp* *p*

Vc. *mp* *p* *3* *mp* *pp* *p* *pp*

Perc. *Congas scraping with fingernails solo*

Pno. *5*
pp *mp* *p* *pp* *p* *pp*

improvisando with spasmodic dynamic swells

171

Fl. *ppp* *mp* *pp < p* *mp* *pp*

Cl. *p sim.* *ppp*

Vln. *p* *pp* *mp* *p* *pp* *pp* *p*

Vla. *p* *mp* *p* *mp* *pp* *p*

Vc. *p* *mp* *pp < p* *mp* *p* *pp* *p*

Perc. *p sim.*

RH mute strings

Pno. LH on keyboard ord. *mp* *p* *pp* *mp* *pp* *p*

(8)

174

Fl. *mp* *pp* *ppp* *pp lontano*

Cl. *pp* *ppp* *n*

Vln. *pp* *p* *pp* *ppp*

Vla. *pp* *p* *pp* *ppp*

Vc. *pp* *p* *pp* *ppp*

Perc. Bongos scraping *sim.* Congas scraping *sim.*

RH mute strings

Pno. LH play on keyboard *pp* *p* *pp* *ppp* *pppp*

(8)

match length of final
note to cymbal scrape

Fl. 177

Cl.

Vln.

Vla.

Vc.

Perc.

Pno.

3 *ppp* *pppp*

Congas scraping slowing down, dying away *pppp*

Cymbal scrape with nails *p*

match length of final
note to cymbal scrape

February - May, 2018
Duke University
Durham, NC