

# **UCLA**

## **Contemporary Music Score Collection**

**Title**

et tenebrae factae sunt in terra

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**Author**

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**Publication Date**

2020

# *et tenebrae factae sunt in terra*

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for chamber ensemble

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**MICHAEL RICKELTON**

# *et tenebrae factae sunt in terra*

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for chamber ensemble

**Flute (doubling Piccolo)**

**Clarinet in B♭ (doubling Bass Clarinet)**

**Trumpet in C**

**Percussion**

Police Whistle

Tambourine

Bass Drum

Two Bongos

Three Toms

Triangle

Glockenspiel

Vibraphone (motor off) with Bow

**Piano**

**2 Violins**

**Viola**

**Cello**

**Contrabass**

*et tenebrae factae sunt in terra* (and darkness covered the earth) is a reflection on the crucifixion. This connection is seen primarily through the use of four quotations. The first is a statement of the first 4 notes (F#, G, E#, F#) of Bach's second "Kyrie" from the *B Minor Mass*. This is first presented in the opening measure of the cello and this figuration permeates throughout the work. The second and third quotations are a four-part chant and Gregorian chant from Victoria's *Reproaches* for Good Friday. Finally, the hymn tune *Picardy* (Let all mortal flesh keep silent) is heard in combination with the above.

commissioned by the SONAR new music ensemble

# *et tenebrae factae sunt in terra*

Score in C  
(octave transpositions  
remain)

Michael Rickelton

Prestissimo  $\text{♩} = 176+$

Flute      non vib.

Clarinet in B♭

Trumpet in C      con sord.

Percussion      Police flz.  
Whistle      Bass Drum

Tambourine      fff

Ratchet

Piano      fff

Violin I      8va- - - - -

Violin II      8va- - - - -

Viola      fff

Cello

Contrabass      fff

\*Glissando as fast as possible between and including the indicated pitches. Tremolo should be rapid.

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[www.michaelrickelton.com](http://www.michaelrickelton.com)

**A**

*non vib.*

Fl. B♭ Cl. C Tpt. Perc. Pno.

Fl. B♭ Cl. C Tpt. Perc. Pno.

(con sord.)

Police *flz.*  
Whistle

Tambourine *fff*

Bass Drum

Ratchet

*fff*

*sfp*

**A**

Vln. I

Vln. II

Vla.

Vc.

C.B.

8va  
fff  
8va  
fff  
flautando non vib.  
ppp  
pp  
ppp  
fff  
fff  
sfz

5 6 7 8 9 10

*non vib.*

Fl. | B♭ Cl. | C Tpt. | Perc. | Pno. | Vln. I | Vln. II | Vla. | Vc. | C.B.

*(con sord.)*

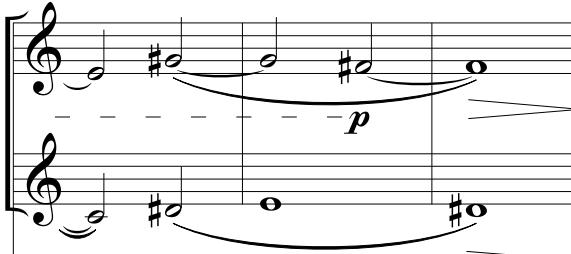
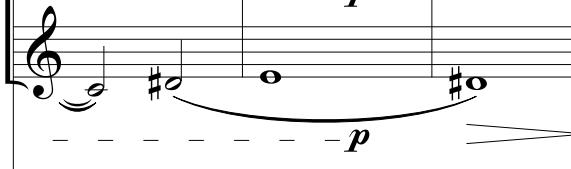
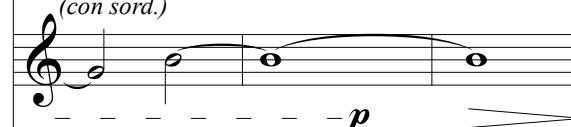
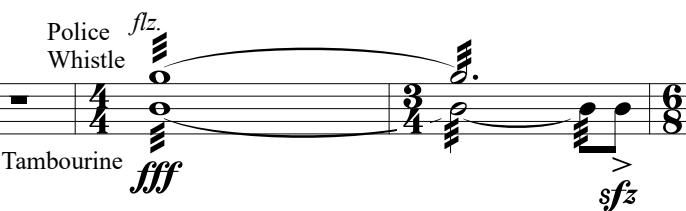
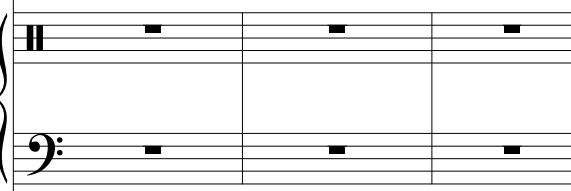
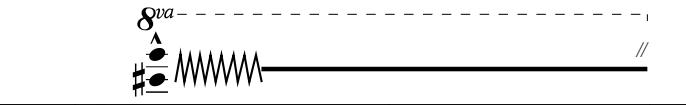
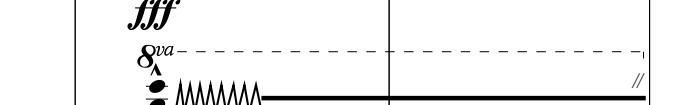
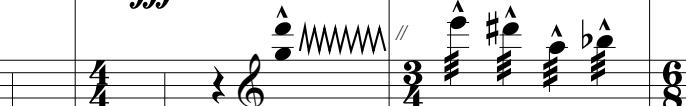
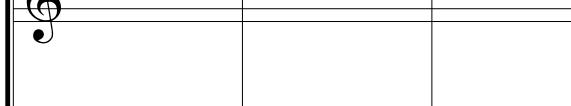
Police *flz*  
Whistle | Tambourine *fff* | Ratchet | Vln. I *fff* | Vln. II *fff* | Vla. *fff* | Vc. C.B. *fff*

Bass Drum | flautando *non vib.* | *ppp* *poco cresc.*— — | *sfp* *poco cresc.*— — | *sfp* *poco cresc.*— —

*ppp* | *ppp* | *ppp* | *sfz* | *sfz* | *sfz* | *sfz* | *sfz* | *sfz*

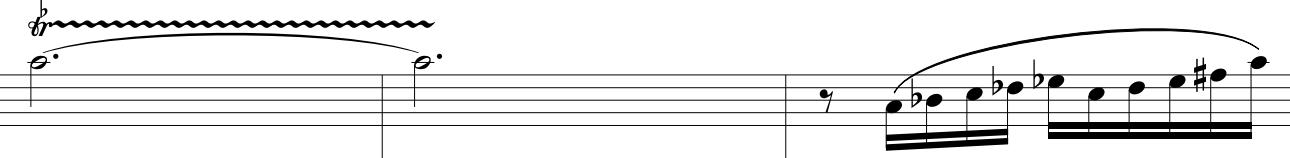
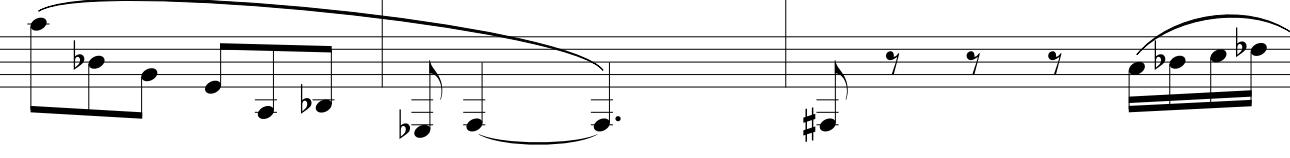
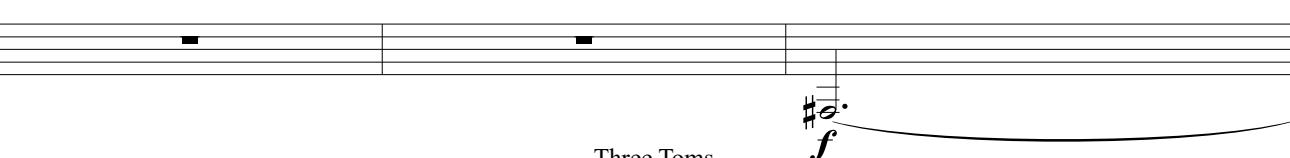
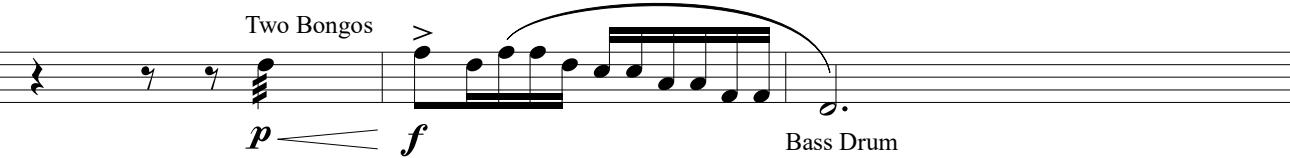
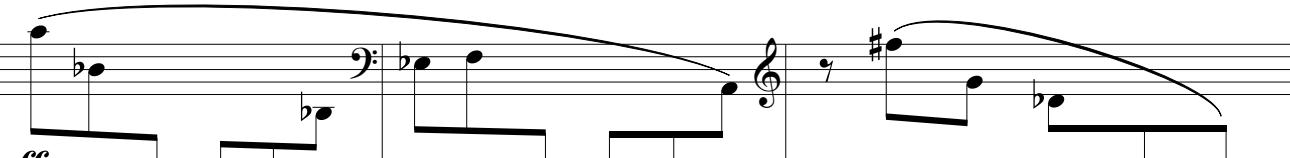
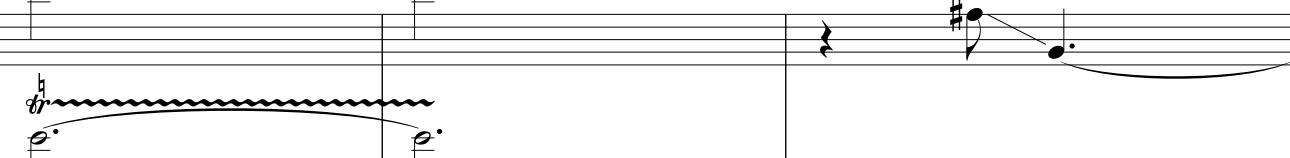
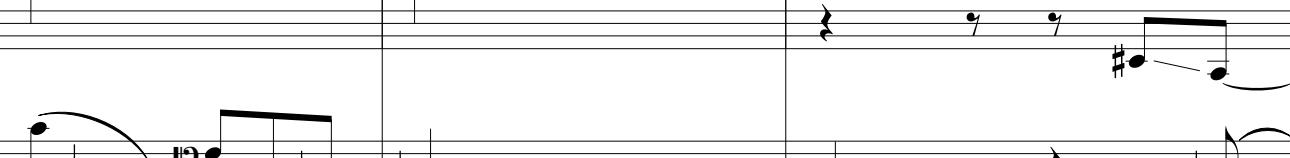
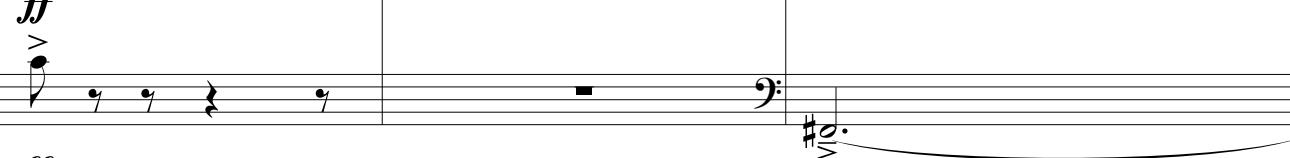
*poco cresc.*— — | *poco cresc.*— —

11 12 13 14 15

Fl. 
  
 B♭ Cl. 
  
 C Tpt. 
  
 Perc. 
  
 Pno. 
  
 Vln. I 
  
 Vln. II 
  
 Vla. 
  
 Vc. 
  
 C.B. 

16            17            18            19            20            21

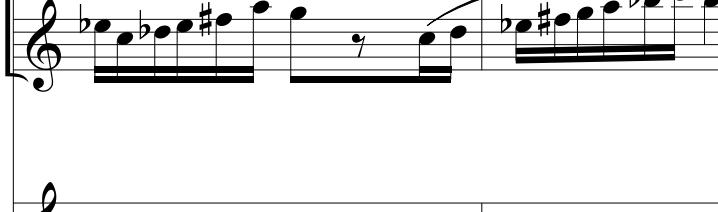
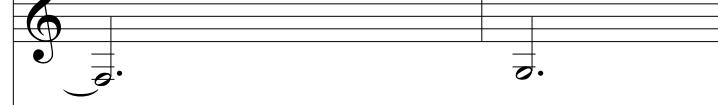
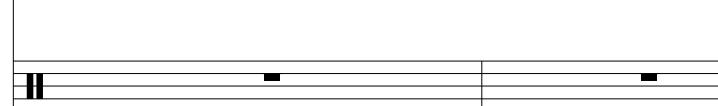
**B**  
 Fl.   
 B♭ Cl.   
 C Tpt.   
 Tambourine  
 Perc.  
 Bass Drum  
 Pno.   
**B**  
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 C.B.

Fl. 
  
 B♭ Cl. 
  
 C Tpt. 
  
 Perc. 
  
 Pno. 
  
 Vln. I 
  
 Vln. II 
  
 Vla. 
  
 Vc. 
  
 C.B. 

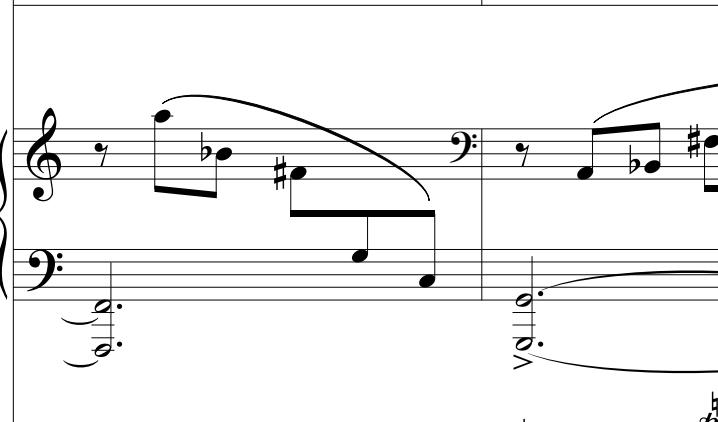
25

26

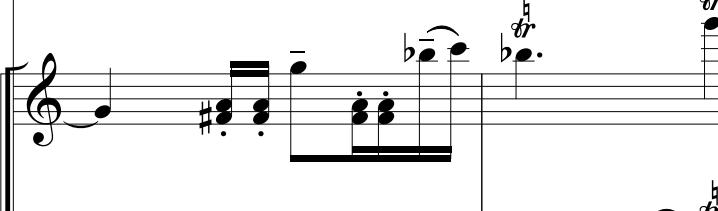
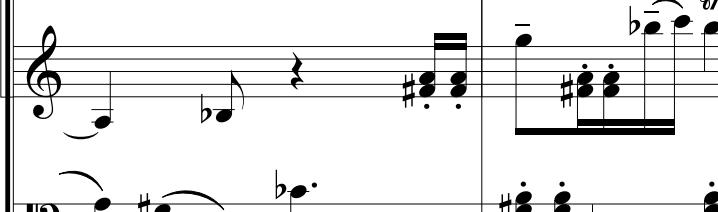
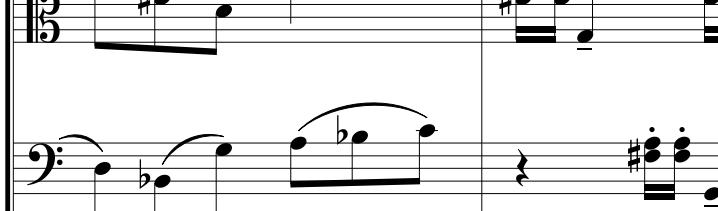
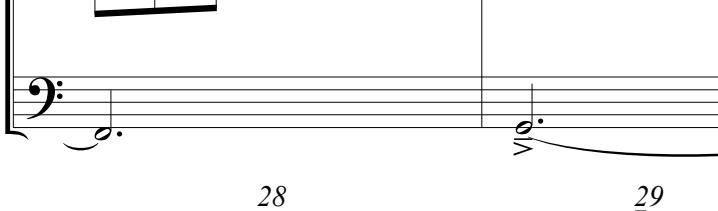
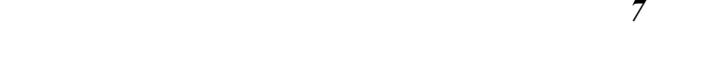
27

Fl. 
  
 B♭ Cl. 
  
 C Tpt. 
  
 Perc. 

Triangle  f

  
 Pno. 

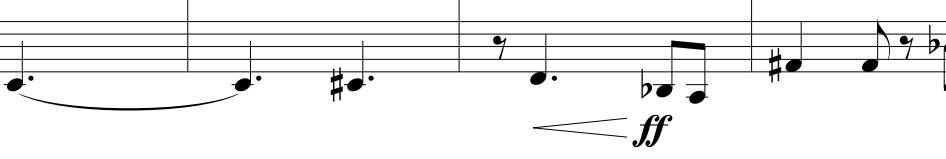
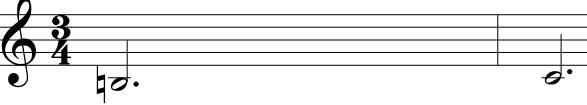
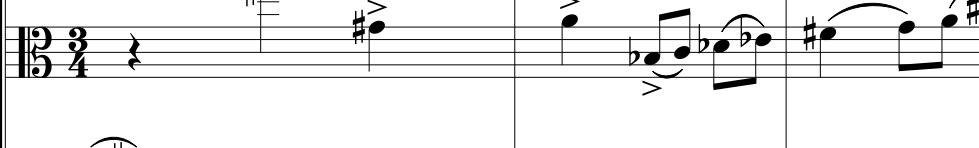
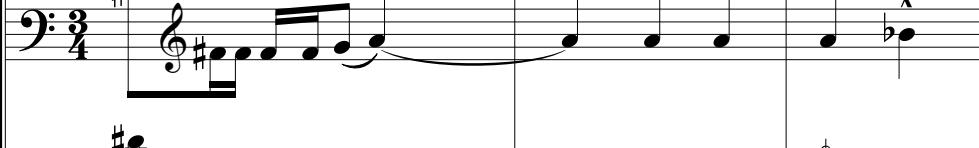
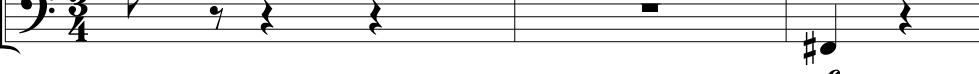
*8va-----*

  
 Vln. I 
  
 Vln. II 
  
 Vla. 
  
 Vc. 
  
 C.B. 

Fl. *flz.*  
 B♭ Cl.  
 C Tpt.  
 Perc.  
 Pno.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 C.B.

**C**

32      33      34      35

Fl. 
  
 B♭ Cl. 
  
 C Tpt. 
  
 Perc. 
  
 Pno. 
  
 Vln. I 
  
 Vln. II 
  
 Vla. 
  
 Vc. 
  
 C.B. 

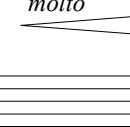
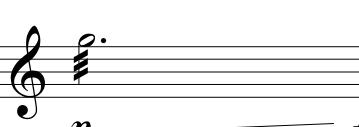
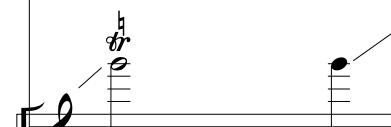
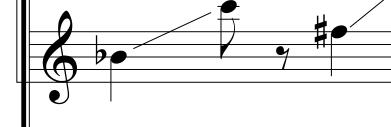
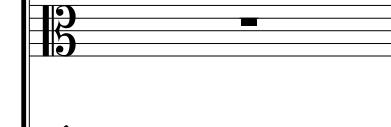
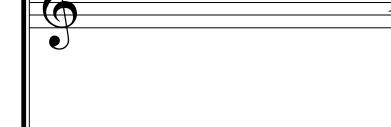
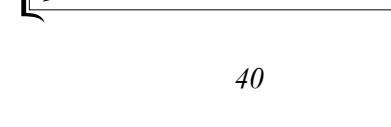
36

37

*sffz*

38

39

Fl.   
*molto*  
 B♭ Cl.   
*molto*  
 C Tpt.   
*p* — *ff*  
 Perc.  
 Pno.   
*sfp* *sfp* *sfp* *sfp*  
*8va* —  
 Vln. I   
 Vln. II   
 Vla.   
*sfp* *sfp* *sfp* *sfp*  
 Vc.   
*sfp* *sfp* *sfp* *sfp*  
 C.B.   
*arco*  
 40                    41                    42                    43

D

Fl.

B♭ Cl.

C Tpt.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

C.B.

Whistle and Triangle *flz.*

*ff*

*sffz*

*8va*

*D*

44                  45                  46                  47

\*A non-pitched crunch. The indicated pitches should be fingered but enough pressure placed on the string with the bow to produce a virtually non-pitched sound.

piccolo

Fl.

B♭ Cl.

C Tpt.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

C.B.

(picc.)

Fl.

B♭ Cl.

C Tpt.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

C.B.

# # # # #

pizz.

52

53

54

55

**E**

(picc.)

Fl.

B♭ Cl.

C Tpt.

Perc.

Bass Drum

Low Tom

Pno.

Vln. I

Vln. II

Vla.

Vc.

C.B.

56      57      14      58      59

(picc.)

Fl.

B♭ Cl.

C Tpt.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

C.B.

*p* *f*

High Tom >

Bass Drum *sfz* *sfz* *sfz*

Three Toms

Bass Drum *sfz* >

*sffz* *sffz*

60

61

62

63



Fl.  
 B♭ Cl. *p*  
 C Tpt.  
 Perc.  
 Pno. *mp*  
 Glockenspiel  
 Vln. I  
 Vln. II  
 Vla. *mp*  
 Vc.  
 C.B. *col legno battuto*

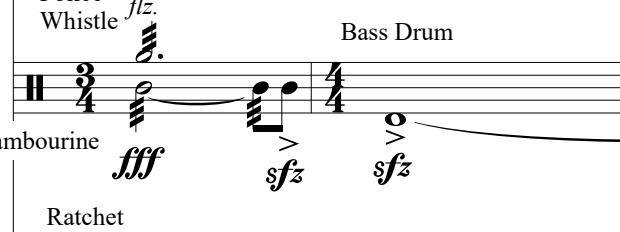
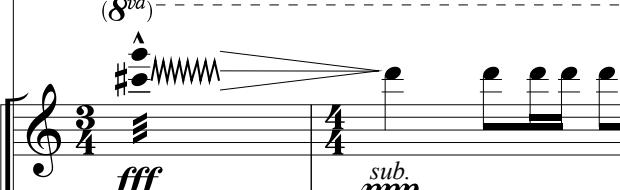
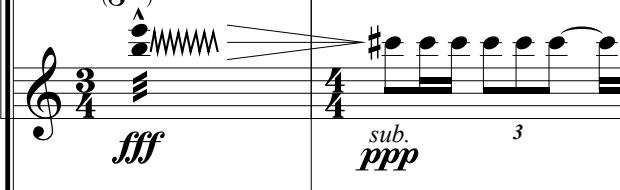
68      *f*      69      *f*      70

Musical score for orchestra and piano, pages 71-74. The score includes parts for Flute (Fl.), Bassoon Clarinet (B♭ Cl.), C Tpt., Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (C.B.). The score features dynamic markings such as *ff*, *p*, and *molto*, and performance instructions like *sfz*. The piano part has two staves, one in G major and one in E major. The strings play eighth-note patterns, while the woodwinds provide harmonic support.



Fl. 
  
 B♭ Cl. 
  
 C Tpt. 
  
 Bass Drum 
  
 Perc. 
  
 Pno. 
  
 Vln. I 
  
 Vln. II 
  
 Vla. 
  
 Vc. 
  
 C.B.

Measures 78-80:   
 \*Gradually reduce the range of glissando arriving on the indicated pitch.

Fl. 
  
 B♭ Cl. 
  
 C Tpt. 
  
 Perc. 
  
 Pno. 
  
 Vln. I 
  
 Vln. II 
  
 Vla. 
  
 Vc. 
  
 C.B. 

81                    82                    83

Fl.

B♭ Cl.

C Tpt. (con sord.)

Perc.

Pno. on the strings

Vln. I (8<sup>va</sup>) 3 3 sub. fff

Vln. II (8<sup>va</sup>) 3 3 sub. fff

Vla. ♯o

Vc. ♭o f p fff

C.B. pizz. ♭o ♮o ♪o ♪o ♪o

\*Pluck string with flesh of finger. On tremolo indications, repeatedly strum all strings associated with given pitch.

**H**

Fl.

B♭ Cl.

C Tpt.

Flute (Fl.) begins with a sustained note. Measures 2 and 6 show rhythmic patterns. Dynamics: ***ff***, ***ff***.

*senza sord.*

Perc.

Percussion (Perc.) includes Two Bongos and Three Toms. Dynamics: ***p*** — ***f***.

Pno.

Piano (Pno.) shows a dynamic crescendo (*cresc.*) followed by ***ff***.

**H**

(8<sup>va</sup>)

Vln. I

Vln. II

Vla.

Vc.

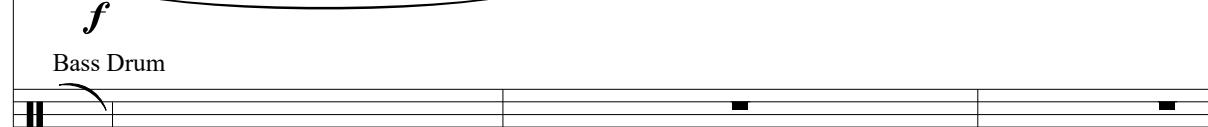
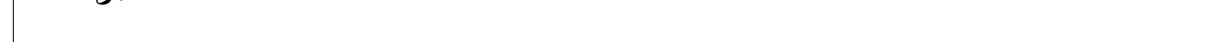
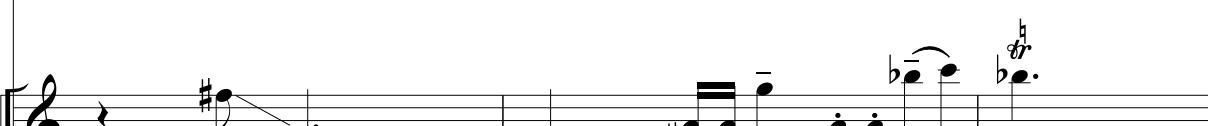
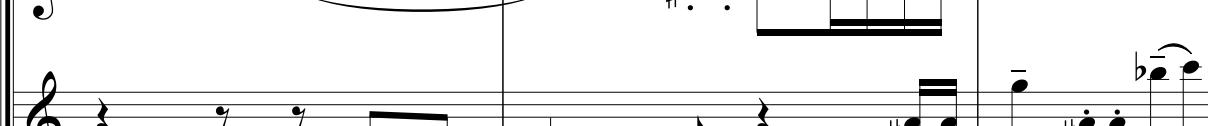
C.B.

Violin I (Vln. I) and Violin II (Vln. II) play eighth-note patterns. Dynamics: ***pp***, ***fff***, ***sub. ppp***, ***fff***, ***ff***, ***ff***.

Violoncello (C.B.) plays eighth-note patterns. Dynamics: ***f*** — ***ff***.

Double Bass (Vc.) plays eighth-note patterns. Dynamics: ***f***.

Measure 89: ***ff***

Fl. 
  
 B♭ Cl. 
  
 C Tpt. 
  
 Bass Drum 
  
 Perc. 
  
 Pno. 
  
 Vln. I 
  
 Vln. II 
  
 Vla. 
  
 Vc. 
  
 C.B. 

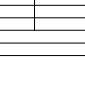
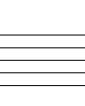
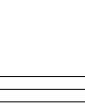
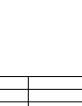
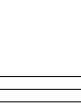
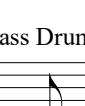
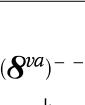
Jet

*arco*

91                    92                    93

Fl. *flz.*  
 B♭ Cl.  
 C Tpt.  
 Perc. Whistle and *flz.*  
 Triangle Tambourine  
 Pno. *ff* *sfz*  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 C.B.

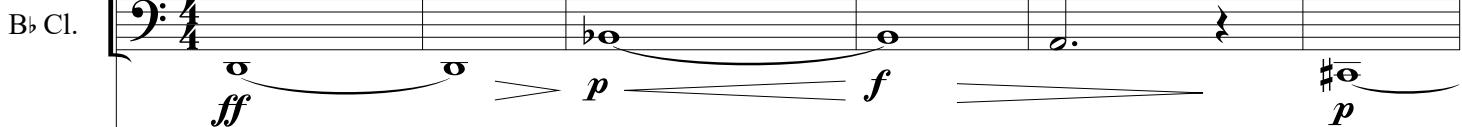
94      95      96

Fl. 
  
 B♭ Cl. 
  
 C Tpt. 
  
 Bass Drum 
 Tambourine 
 Bass Drum 
 Two Bongos 
 Three Toms 
  
 Perc. 
  
 Pno. 
  
 Vln. I 
  
 Vln. II 
  
 Vla. 
  
 Vc. 
  
 C.B. 

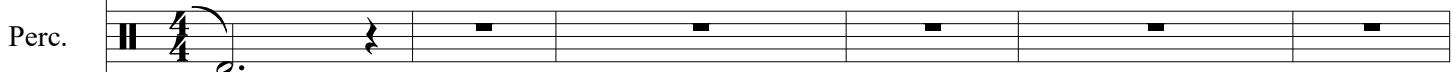
(8<sup>va</sup>) - - - - -

**I**(♩.=♩) *tr.**RIT* - - - - -  $\text{♩} = 92$ 

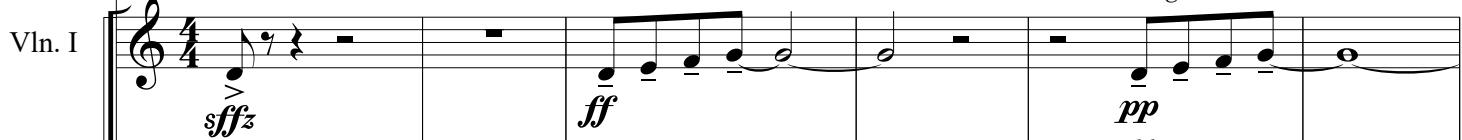
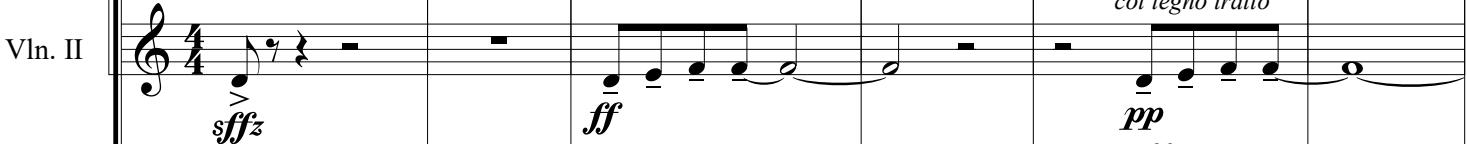
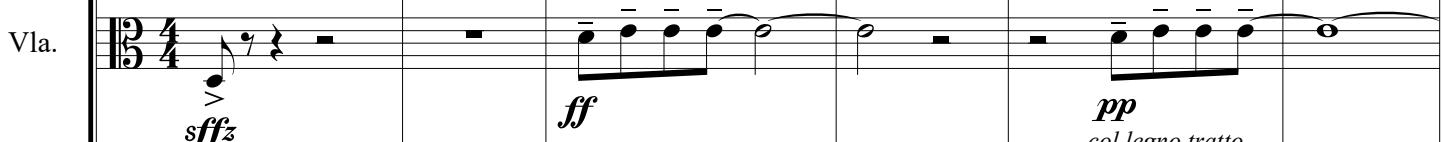
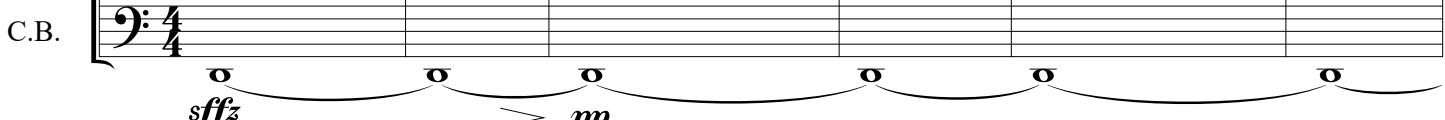
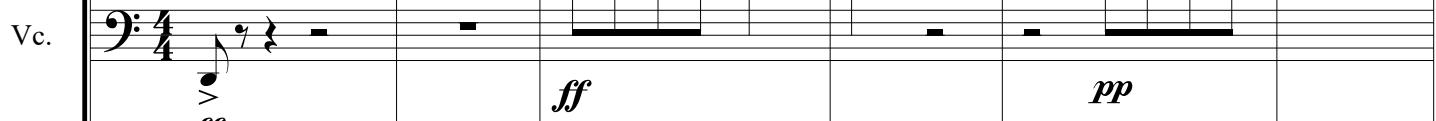
bass clarinet

*con sord.*

Bass Drum

(8<sup>va</sup>)**I**

(♩.=♩)

*RIT* - - - - -  $\text{♩} = 92$  *col legno tratto**col legno tratto**col legno tratto**col legno tratto*

100

101

> **pp**

102

103

104

105

Fl. - *non vib.*  
 (bass cl.) *p*  
 B♭ Cl.  
 C Tpt.  
 Perc.  
 Pno.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 C.B.

106    107    108    109    110    111    112

**J**

Fl.

B♭ Cl.

**p**

C Tpt.

(*con sord.*)

**o**

**p**

Perc.

Vibraphone *motor off*

**g**

**p**

Pno.

on the strings

*pluck strings with flesh of finger*

**p**

**o**

**8va-----**

**J**

Vln. I

**pp**

**sul pont.**

Vln. II

**o**

**p**

*sul pont.*

Vla.

**o**

**p**

*sul pont.*

Vc.

**o**

**p**

*sul pont.*

C.B.

**o**

**p**

*sul pont.*

113      114      115      116      117      118

**K** ♩ = 88

Fl.

(bass cl.)

B♭ Cl.

(con sord.)

C Tpt.

(Vib.)

Perc.

Pno.

(8<sup>va</sup>) - - - - -

Vln. I

Vln. II

Vla.

Vc.

C.B.

normal

normal

normal

normal

normal

mp

pp

pp

pp

ppp

ppp

ppp

mp

119

120

121

122

123

124

This musical score page shows measures 119 through 124. The top section features woodwind and brass instruments (Flute, Bass Clarinet, C Trumpet, Percussion, and Piano). The bottom section features strings (Violin I, Violin II, Viola, Cello, Double Bass). The score includes dynamic markings like 'normal', 'mp' (measures 119-120), 'pp' (measures 121-124), and 'ppp' (measures 123-124). Measure 119 starts with eighth-note pairs from Flute and Bass Clarinet. Measure 120 continues with Bass Clarinet. Measures 121-124 show various instruments playing eighth notes with grace notes, using dynamics like 'normal', 'mp', 'pp', and 'ppp'.

$\text{♩} = 88$

F. Fl.

B♭ Cl.

C Tpt.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

C.B.

(Vib.) bowed  
*pp* *l.v.*

$\bullet = 92^*$   
*chantlike, non vibrato*  
*flautando*

$\bullet = 76^*$   
*chantlike, non vibrato*  
*flautando*

$\text{♩} = 88^*$

*ffff* *sub. pp* *ppp*

*ffff* *sub. pp* *ppp*

125

126

127

128

129

\*1st and 2nd violins continue independently of the larger ensemble. Violins also continue independently of one another, although playing the same chant. Violins DO NOT ALIGN with the ensemble. Violins stop chanted line at rehearsal L and rejoin the ensemble in time. If either player reaches the end of the notated chant before the arrival at L, go back and repeat the last phrase of the chant until the arrival at L.

\*\*The resulting dynamic of the crescendo should produce a crunching effect.

Fl.

B♭ Cl.

C Tpt.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

C.B.

*(bass cl.)*

*(con sord.)*

*(Vib. bowed)*

*normal*

*l.v.*

*on the strings*

*f* strike strings with palms in indicated register.

*8va*

*fffff sub. pp*

*fffff sub. pp*

*fffff sub. pp*

*fffff sub. pp*

*fffff*

*fffff*

*fffff*

*fffff*

Fl. (bass cl.)  
 B♭ Cl. *sub.* ***pp***  
 C Tpt. *(con sord.)*  
 Perc.  
 Pno. *on the keys* ***p***  
*(Vib.)*  
 Vln. I  
 Vln. II  
 Vla. *tr*  
 Vc.  
 C.B.

***pp***      ***p***  
***p***  
***pp***      ***p***  
***p***  
***p***  
***pp***      ***f***  
***fp***  
***p***  
***p***  
***pp***      ***p*** < ***f***  
***p***

135      136      137      138      139      140

L

Fl.

(bass cl.)

B♭ Cl.

C Tpt.

(Vib.)

Perc.

Glockenspiel

p

to clarinet

Pno.

Vln. I

\*

n

STOP

Vln. II

\*

n

STOP

pp

Vla.

p

Vc.

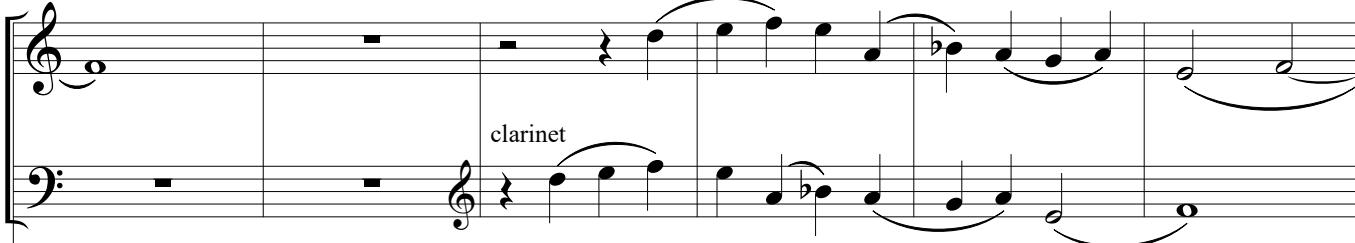
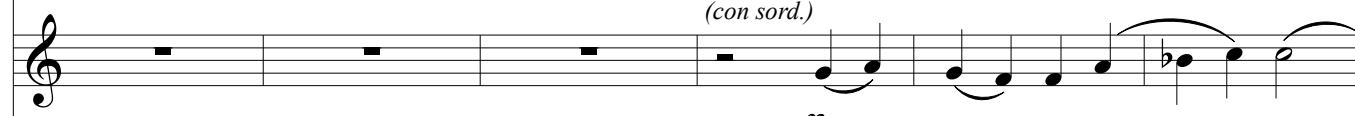
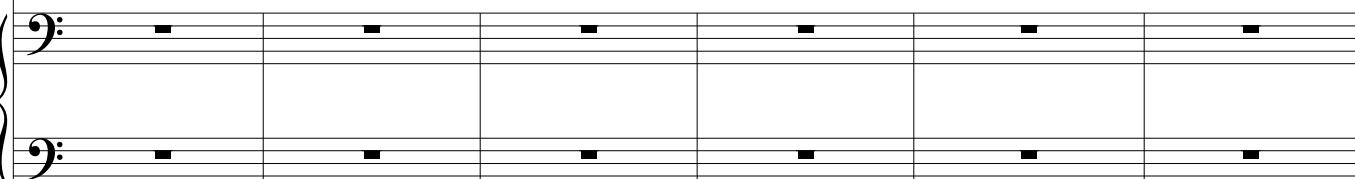
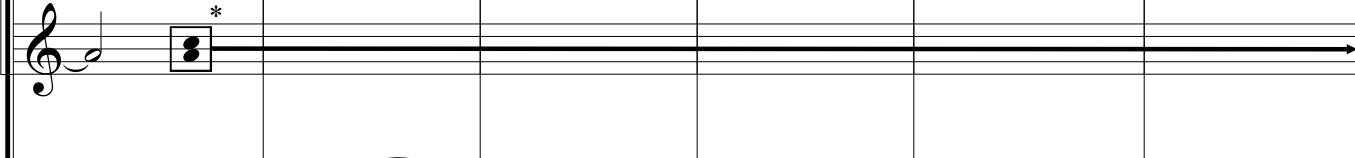
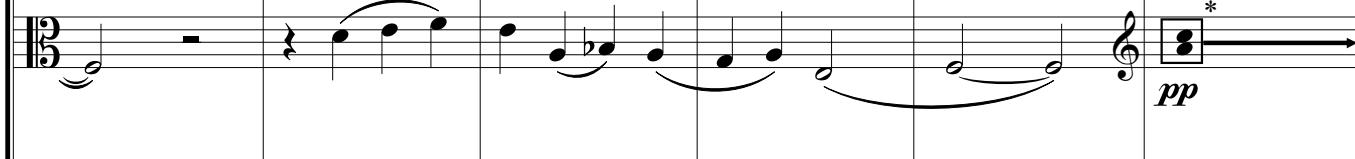
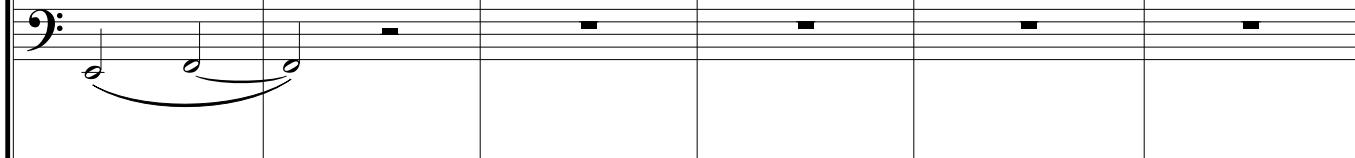
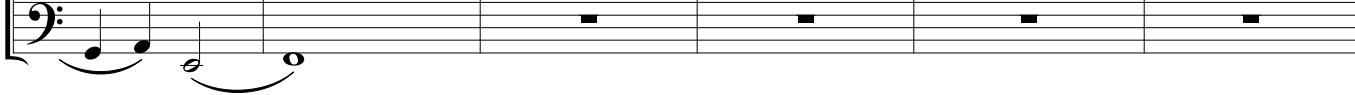
p

C.B.

p

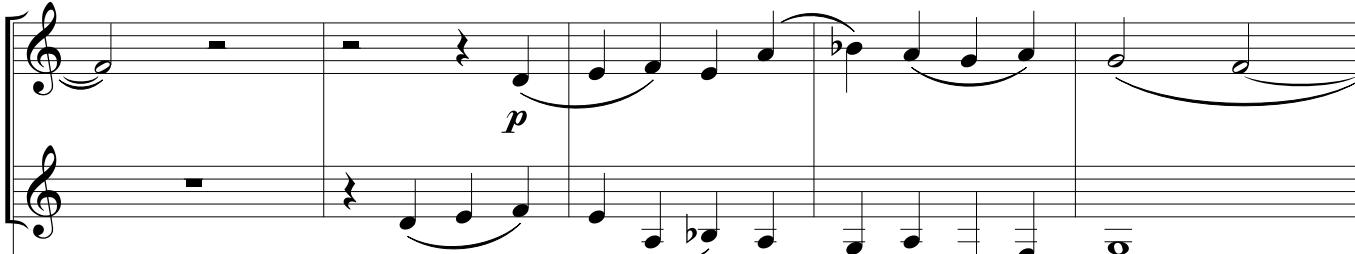
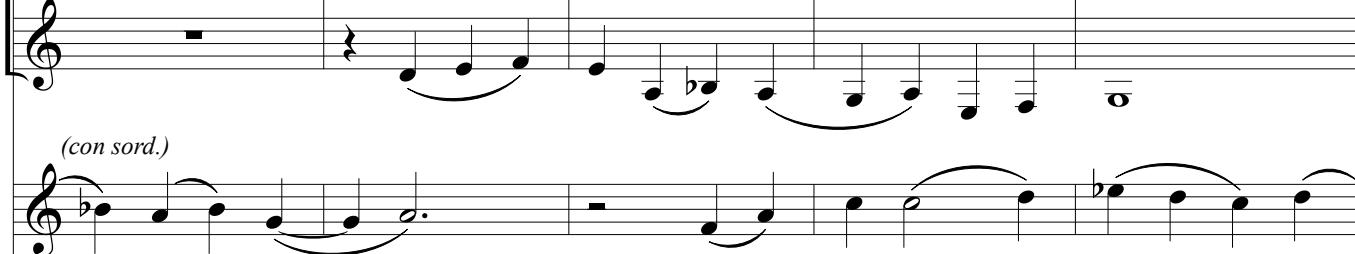
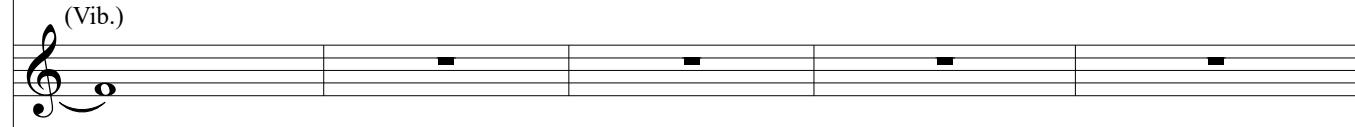
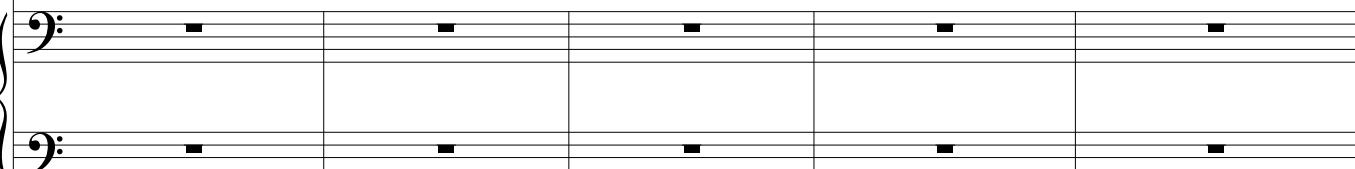
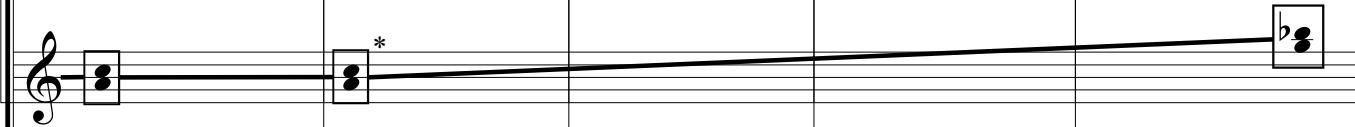
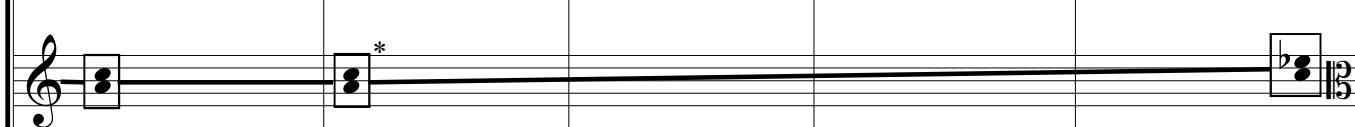
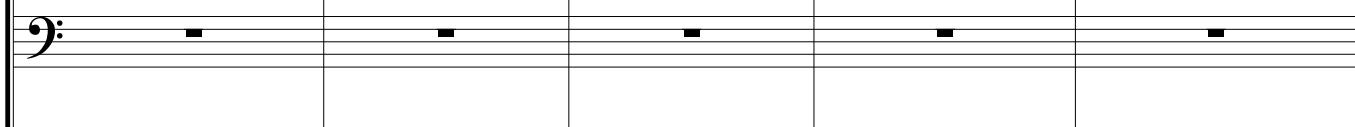
141      142      143      144      145      146

\*If arriving at the end of notated pitches before rehearsal L, go back and repeat the last phrase until the arrival at L.

Fl. 
  
 B♭ Cl. 
  
 C Tpt. 
  
 Perc. 
  
 Pno. 
  
  
 Vln. I 
  
 Vln. II 
  
 Vla. 
  
 Vc. 
  
 C.B. 

147      148      149      150      151      152

\*Improvise within and including the indicated pitches using a variety of intervals including quarter tones.  
 Each pitch should be deliberately placed. Do not slide between pitches. Bow freely.

Fl. 
  
 B♭ Cl. 
  
 C Tpt. 
  
 Perc. 
  
 Pno. 
  
 Vln. I 
  
 Vln. II 
  
 Vla. 
  
 Vc. 
  
 C.B. 

153

154

155

156

157

\*Continue improvising. Slowly ascend to the indicated pitches, maintaining an outer range of a minor third.

**M**

Fl.

B♭ Cl.

C Tpt. (con sord.)

Perc.

Pno. (Vib.) bowed

**M**

Vln. I flautando

Vln. II flautando

Vla. flautando

Vc. flautando

C.B. flautando

158

159

160

161

162

Fl. *mp*  
 B♭ Cl. *mp*  
 C Tpt. *(con sord.)* *senza sord.*  
 Perc. *(Vib. bowed)*  
 Pno.  
 Vln. I *pp* *non vib.* *poco vib.* *normal vib.* *mp*  
 Vln. II *pp* *non vib.* *poco vib.* *normal vib.*  
 Vla. *pp* *non vib.* *poco vib.* *normal vib.* *mp*  
 Vc. *pp* *non vib.* *poco vib.* *normal vib.* *bassoon*  
 C.B.

163            164            165            166            167



*accel. poco a poco* - - - - -

Fl.

B♭ Cl.

C Tpt.

Perc.

(Vib.)

Pno.

Vln. I

Vln. II

Vla.

Vc.

C.B.

173      174      175      176      177

N

 $\text{♩} = 144$ 

Fl. *f*

B♭ Cl. *f*

C Tpt.

Perc. (Vib.) bowed *f* l.v.

Pno.

N  $\text{♩} = 144$ 

Vln. I *ff*

Vln. II *ff*

Vla.

Vc. *ff*

C.B.

178

179

180

181

182

(picc.)

**F Fl.**

**B♭ Cl.**

**C Tpt.**

**Perc.**

**Pno.**

**Vln. I**

**Vln. II**

**Vla.**

**Vc.**

**C.B.**

This page contains musical staves for various instruments. The top section includes parts for Flute (Fl.), Bassoon (B♭ Cl.), C Trumpet (C Tpt.), and Percussion (Perc.). The piano part (Pno.) is shown below. The bottom section includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (C.B.). The score is in piccolo range (picc.) and includes dynamic markings such as *mp*, *ff*, and *normal*.

183

184

185

186

187

188

ff

(picc.)

Fl.

B♭ Cl.

C Tpt.

Perc. (Vib.)

High Tom

Bass Drum

Pno.

Vln. I

Vln. II

Vla.

Vc.

C.B.

189      190      191      192      193

*accel. poco a poco*

(picc.)

Fl.

B♭ Cl.

C Tpt.

Perc.

Pno.

This section of the musical score includes parts for Flute, Bassoon, Clarinet, Trombone, Percussion, and Piano. The Flute and Bassoon play eighth-note patterns. The Clarinet and Trombone provide harmonic support. The Percussion and Piano provide rhythmic and harmonic complexity, particularly in measure 196 where the piano has a sustained note and a sixteenth-note pattern.

*accel. poco a poco*

Vln. I

Vln. II

Vla.

Vc.

C.B.

This section of the musical score includes parts for Violin I, Violin II, Cello, Double Bass, and Bassoon. The Violins play eighth-note patterns. The Cello and Double Bass provide harmonic support. The Bassoon plays a prominent role in the bass line, particularly in measure 196.

194

195

196

(picc.)

**O** ♩ = 176

Fl. *p* *fff*

B♭ Cl. *p* *fff*

C Tpt. *p* *fff*

Tambourine > Two Bongos > Three Toms Bass Drum

Perc. Bass Drum *sfsz* *p* *f*

Pno. *fff*

*8va*

**O** ♩ = 176

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

C.B. *fff*

197 45 198 199

Fl. (picc.)  
 B♭ Cl.  
 C Tpt.  
 Tambourine  
 Bass Drum  
 Perc.  
 Pno.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 C.B.

200

201

202

203

Fl. (picc.)  
 B♭ Cl.  
 C Tpt.  
 Perc.  
 Pno.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 C.B.

204

205

206

207

Fl. (picc.) to flute  
 B♭ Cl.  
 C Tpt.  
 Perc. Three Toms  
 Two Bongos  
 Pno. p < f  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 C.B.

208

209

210

211

**P**

Fl. flute *non vib.*  
 B♭ Cl.  
 C Tpt. *con sord.*  
 Perc. Police Whistle *fz.* Bass Drum  
 Bass Drum Tambourine *sfz* *sfz*  
 Ratchet Pno.  
**P**  
 Vln. I *(8va)* \*  
 Vln. II  
 Vla.  
 Vc.  
 C.B. *fff*

212      213      214      215      216

\*Glissando as fast as possible between and including the indicated pitches. Tremolo should be rapid.

Musical score for piano and orchestra. The score includes parts for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (C.B.). The piano part consists of two staves: treble and bass, both in common time (4/4). The orchestra parts are in common time (4/4) except for the viola part which is in 12/8 time. The score is marked with *MOLTO RIT.* (molto ritardando) and a tempo of  $\text{♩} = 72$ . The violins play sustained notes with grace marks. The viola and cello play sustained notes with grace marks. The double bass plays a single note at the beginning. The piano part has a dynamic marking *ppp* followed by a grace note. Measure numbers 217 through 222 are indicated below the staff.

\*Improvise within and including the indicated pitches using a variety of intervals including quarter tones. Each pitch should be deliberately placed. Do not slide between pitches. Bow freely.

Fl.

B♭ Cl. *pp*

C Tpt.

Perc.

Pno.

Vln. I

Vln. II

Vla.

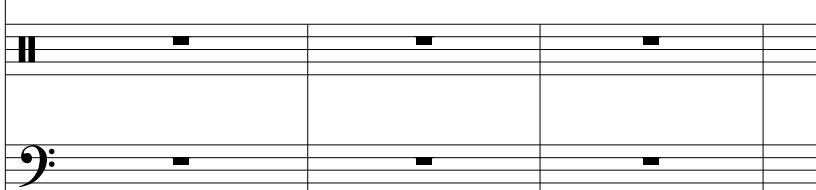
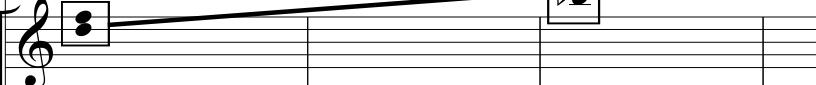
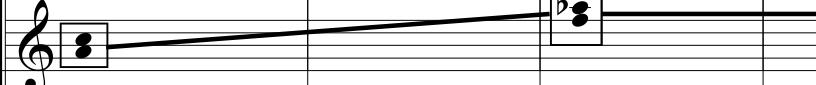
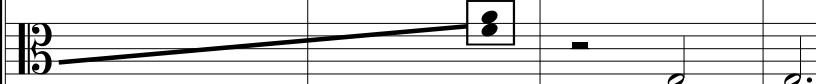
Vc.

C.B.

223      224      225      226      227      228      229

\*Continue improvising. Slowly ascend to the indicated pitches, maintaining an outer range of a minor third.

\*\*Improvise within and including the indicated pitches using a variety of intervals including quarter tones.  
Each pitch should be deliberately place. Do not slur.

Fl. -  
 B♭ Cl.   
 C Tpt. -  
 Perc. -  
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 C.B. 

230      231      232      233      234      235



*MOLTO RIT*

Musical score for orchestra and piano, featuring the following instruments:

- Fl.
- B♭ Cl.
- C Tpt.
- Perc.
- Pno. (piano)
- Vln. I
- Vln. II
- Vla.
- Vc.
- C.B.

The score consists of five systems of music. The first system (measures 236-240) shows the Flute, Bassoon, C Trumpet, Percussion, and Piano playing sustained notes. The second system (measures 236-240) shows Violin I, Violin II, Cello, Double Bass, and Piano playing sustained notes. The third system (measures 236-240) shows the Cello and Double Bass playing sustained notes. Measure 236 includes slurs and grace notes above the strings. Measures 237-240 include dynamic markings *n* (normal) and *MOLTO RIT* (molto ritardando). Measure 240 includes a tempo marking *240*.

November 27, 2013  
Bethany Beach, DE