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et tenebrae factae sunt in terra

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et tenebrae factae sunt in terra

for chamber ensemble

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et tenebrae factae sunt in terra

for chamber ensemble

Flute (doubling Piccolo)

Clarinet in B \flat (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 ♩ = 176+ *non vib.*

Flute *ppp*

Clarinet in B \flat *ppp* \sharp

Trumpet in C *con sord.* *ppp*

Percussion: Police Whistle *flz.*, Tambourine *fff*, Ratchet *fff*, Bass Drum *sfz*

Piano *fff*

Prestissimo ♩ = 176+

Violin I *fff* *8va*

Violin II *fff* *8va*

Viola *fff*

Cello *fff*

Contrabass *fff* *sfz*

1 2 3 4

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

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A *non vib.*

Fl.

B \flat Cl.

C Tpt. (*con sord.*)

Perc. Police Whistle *flz.* Bass Drum

Tambourine *fff* *sfz* *sfz*

Ratchet *fff*

Pno.

A

Vln. I *fff* *8va*

Vln. II *fff* *8va*

Vla. *fff* *flautando non vib.* *ppp* *pp* *ppp*

Vc. *fff*

C.B. *fff* *sfz*

5 6 2 7 8 9 10

B

Fl. *ff* *Jet*

B♭ Cl. *ff*

C Tpt. *(con sord.) sfz* *senza sord. sfz*

Perc. *Tambourine sfz*

Bass Drum *sfz*

Pno. *fp* *p*

B

Vln. I *sfz*

Vln. II *sfz*

Vla. *sfz*

Vc. *mp*

C.B. *sfz*

sub. p

Fl.
 B♭ Cl.
 C Tpt.
 Perc. *p* *f*
 Pno. *ff*
 Vln. I
 Vln. II
 Vla.
 Vc.
 C.B. *ff*

Two Bongos
 Three Toms
 Bass Drum

25 26 27

Fl.

B \flat Cl.

C Tpt.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

C.B.

Jet

Triangle

f

p

ova---

Fl. *flz.* C
 B \flat Cl. *mp*
 C Tpt. *mf* *mp*
 Perc.
 Pno.
 (8va)
 Vln. I C
 Vln. II
 Vla.
 Vc. *pizz.*
 C.B.

32 33 34 35

Fl.
 B \flat Cl.
 C Tpt.
 Perc. Glockenspiel
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 C.B.

36 37 38 39

ff
f
sfz

Fl. *molto*
 B \flat Cl. *molto*
 C Tpt. *p* — *ff*
 Perc.
 Pno. *sfz* *sfz* *sfz* *sfz*
8va -----
 Vln. I
 Vln. II
 Vla. *sfz* *sfz* *sfz* *sfz*
 Vc. *sfz* *sfz* *sfz* *sfz*
 C.B. *arco* *sfz* *sfz* *sfz* *sfz*

40 41 42 43

(picc.)

Fl.

B \flat Cl.

C Tpt.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

C.B.

pizz.

52 53 54 55

This musical score page contains measures 52 through 55. The instruments are arranged as follows: Flute (piccolo), B-flat Clarinet, C Trumpet, Percussion, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and strings play sustained notes with long slurs, while the piano and cello/contrabass have more active parts. The percussion part consists of four measures of rests. The piano part features a complex rhythmic pattern with many accidentals. The strings play a melodic line with various accidentals. The cello/contrabass part includes a 'pizz.' (pizzicato) marking in measure 53.

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

Musical score for measures 68, 69, and 70. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), C Trumpet (C Tpt.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (C.B.).

Measure 68: Flute and Piano play a melodic line starting with a half note G4. B♭ Clarinet and C Trumpet play a half note G3. Percussion is silent. Violin I and II play a half note G4. Viola and Violoncello play a half note G3. Contrabass plays a half note G2. Dynamics: *p* (Flute), *mp* (Piano), *f* (Violoncello/Contrabass).

Measure 69: Flute and Piano play a melodic line starting with a half note A4. B♭ Clarinet and C Trumpet play a half note A3. Percussion is silent. Violin I and II play a half note A4. Viola and Violoncello play a half note A3. Contrabass plays a half note A2. Dynamics: *f* (Flute), *f* (Piano), *f* (Violoncello/Contrabass).

Measure 70: Flute and Piano play a melodic line starting with a half note B4. B♭ Clarinet and C Trumpet play a half note B3. Percussion plays a rhythmic pattern. Violin I and II play a half note B4. Viola and Violoncello play a half note B3. Contrabass plays a half note B2. Dynamics: *f* (Flute), *f* (Piano), *f* (Violoncello/Contrabass).

Performance markings include *col legno battuto* for the Violoncello and Contrabass in measure 68, and *Glockenspiel* for the Percussion in measure 70.

Fl. *molto*
 B♭ Cl. *ff* *molto*
 C Tpt. *p* *ff*
 Perc.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 C.B. *sfz*

71 72 73 74

G

Fl. *non vib.*

B \flat Cl.

C Tpt. *con sord.*

Perc. Police Whistle *flz.*

Tambourine *fff*

Pno. Ratchet *fff*

G

Vln. I *8va*

Vln. II *8va*

Vla. *fff*

Vc. *fff*

C.B. *fff normal*

Fl. *p*

B♭ Cl. *p*

C Tpt. (con sord.) *p*

Bass Drum

Perc. *sfz*

Pno. *ppp*

Vln. I *sub. ppp*

Vln. II *sub. ppp*

Vla. *flautando non vib.* *ppp* *p* *p*

Vc. *sub. ppp*

C.B. *sfz* *ppp*

78 79 80

*Gradually reduce the range of glissando arriving on the indicated pitch.

Fl.

B \flat Cl.

C Tpt. *(con sord.)*

Perc. Police Whistle *flz.* Bass Drum

Tambourine *fff sfz sfz*

Pno. Ratchet *ppp*

Vln. I *fff* *sub. ppp* 3

Vln. II *fff* *sub. ppp* 3

Vla.

Vc. *fff* *sub. ppp*

C.B. *fff* *ppp* 3

81 82 83

Detailed description of the musical score: The score is for measures 81, 82, and 83. It features a woodwind section with Flute (Fl.), B-flat Clarinet (B \flat Cl.), and C Trumpet (C Tpt.) playing sustained notes. The percussion section includes Police Whistle (flz.), Bass Drum, and Tambourine (fff, sfz, sfz). The piano (Pno.) part features a Ratchet with triplets and a *ppp* dynamic. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (C.B.). Vln. I and Vln. II play tremolos in measure 81, followed by triplets in measures 82 and 83. Vc. and C.B. play chords and triplets. Dynamics range from *fff* to *ppp*. The time signature changes from 3/4 to 4/4 between measures 81 and 82.

Fl.

B♭ Cl.

C Tpt. *(con sord.)*

Perc.

Pno. *on the strings*

Vln. I *(8va)*

Vln. II *(8va)*

Vla.

Vc. *f* *p* *fff*

C.B. *pizz.*

84 85 86

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

H

Fl. *ff*

B \flat Cl. *ff*

C Tpt. *senza sord.* *ff*

Perc. Two Bongos *p* *f* Three Toms

Pno. *cresc.* *ff*

H

Vln. I *sub. pp* *sub. fff* *sub. ppp* *ff*

Vln. II *sub. pp* *sub. fff* *sub. ppp* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

C.B. *f* *ff*

Fl.

B \flat Cl.

C Tpt.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

C.B.

Bass Drum

arco

Jet

91 92 93

Detailed description: This page of a musical score covers measures 91, 92, and 93. The instruments are arranged vertically from top to bottom: Flute (Fl.), B-flat Clarinet (B \flat Cl.), C Trumpet (C Tpt.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (C.B.). The Flute and B-flat Clarinet parts feature complex melodic lines with many slurs and ties. The C Trumpet part has a few notes, including a dynamic marking of *f*. The Percussion part includes a Bass Drum. The Piano part is written in grand staff with various chords and melodic fragments. The Violin I and II parts play sustained chords and moving lines. The Viola and Violoncello parts provide harmonic support with sustained notes and chords. The Double Bass part is marked *arco* and plays a simple bass line. Measure 93 includes a 'Jet' instruction with an upward-pointing arrow. Measure numbers 91, 92, and 93 are printed at the bottom of the page.

Fl. *flz.*
 B \flat Cl. *to bass clarinet*
 C Tpt.
 Perc. Whistle and Triangle *flz.* Tambourine *sfz*
 Pno. *ff*
 Vln. I
 Vln. II
 Vla.
 Vc.
 C.B. *8va*

94

95

96

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

Bass Drum
 Tambourine
 Bass Drum
 Two Bongos
 Three Toms

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

97 98 99

I
RIT — — — — — ♩ = 92

Fl. *ff* *pp*

bass clarinet *ff* *p* *f* *p*

C Tpt. *con sord.* *ff* *pp*

Perc.

Pno. *ff* *pp* 88

(8^{va})

I
RIT — — — — — ♩ = 92

Vln. I *sffz* *ff* *pp* *col legno tratto*

Vln. II *sffz* *ff* *pp* *col legno tratto*

Vla. *sffz* *ff* *pp* *col legno tratto*

Vc. *sffz* *ff* *pp*

C.B. *sffz* *pp*

sffz 100 101 *pp* 102 103 104 105

27

non vib.
p

Fl.

(bass cl.)

B \flat Cl.

C Tpt.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

C.B.

normal
normal
col legno tratto
p
normal
pp
col legno tratto
normal
col legno tratto
p
pp
pp
pp

106 107 108 109 110 111 112

K ♩ = 88

Fl.

(bass cl.)

C Tpt. (*con sord.*)

Perc. (Vib.)

Pno.

(8^{va})

K ♩ = 88

Vln. I

Vln. II

Vla.

Vc.

C.B.

119 120 121 122 123 124

♩ = 88

Fl.

B♭ Cl.

C Tpt.

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

Pno.

Vln. I
 ♩ = 92*
chantlike, non vibrato
flautando
pp

Vln. II
 ♩ = 76*
chantlike, non vibrato
flautando
pp

Vla.
 ♩ = 88*
 ** *fff* *sub. pp* *ppp*

Vc.
 ** *fff* *sub. pp* *ppp*

C.B.

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. *pp* *f* *p*
 (bass cl.)

B \flat Cl. *pp* *f* *pp* *fff*

C Tpt. (con sord.) *pp* *f* *pp* *pp*

Perc. (Vib. bowed) *pp* *l.v.* *pp* *l.v.* normal *mf*

Pno. on the strings *f* strike strings with palms in indicated register. *f*
8^{va} *8^{va}*

Vln. I
 Vln. II

Vla. *ffff* sub. *pp* *ppp* *ffff* sub. *pp* *ffff*

Vc. *ffff* sub. *pp* *ppp* *ffff* sub. *pp* *ffff*

C.B. *ppp* normal *ppp* *ffff*

130 131 132 133 134

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

135 136 137 138 139 140

L

Fl. *p*

B \flat Cl. (bass cl.) *p* to clarinet

C Tpt.

Perc. (Vib.) Glockenspiel *pp*

Pno.

L

Vln. I *n* *pp* *STOP*

Vln. II *n* *pp* *STOP*

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.

clarinet

(con sord.)

p

Vibraphone

p

*pp**

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.

p

(con sord.)

(Vib.)

153 154 155 156 157

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

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

163 164 165 166 167

Fl. *mf*
 B \flat Cl. *mf*
 C Tpt. *mf* more present
 Perc. (Vib.) normal *mp*
 Pno. *mf*
 Vln. I *mf*
 Vln. II *mf*
 Vla. *mf*
 Vc. *mf*
 C.B. *mf*

168 169 *mf* 170 171 172

accel. poco a poco—

Fl.

B \flat Cl.

C Tpt.

Perc. (Vib.)

Pno.

accel. poco a poco—

Vln. I

Vln. II

Vla.

Vc.

C.B.

cresc.—

f

f

f

173

174

175

176

177

N ♩ = 144

Fl. *f* *ff* piccolo

B♭ Cl. *f* *ff*

C Tpt. *ff*

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

Pno. *ff*

N ♩ = 144

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

C.B.

178

179

180

181

182

(picc.)
 Fl. *mp* *ff*
 B \flat Cl. *mp* *ff*
 C Tpt. *mp* *ff*
 Perc. (Vib.) *normal* *mp* *ff*
 Pno. *ff*
 Vln. I
 Vln. II
 Vla.
 Vc.
 C.B. *ff*

183 184 185 186 187 *ff* 188

(picc.)

Fl.

B \flat Cl.

C Tpt.

Perc. (Vib.) High Tom Bass Drum

Pno.

Vln. I

Vln. II

Vla.

Vc.

C.B.

The musical score consists of ten staves. The woodwind section includes Piccolo Flute (Fl.), B-flat Clarinet (B \flat Cl.), and C Trumpet (C Tpt.). The percussion section (Perc.) includes Vibraphone (Vib.), High Tom, and Bass Drum. The piano (Pno.) part is written in grand staff notation. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (C.B.). The score shows a variety of rhythmic patterns and melodic lines across the instruments.

189

190

191

192

193

accel. poco a poco -

(picc.)

Fl.

B \flat Cl.

C Tpt.

Perc.

Pno.

3

3

3

accel. poco a poco -

Vln. I

Vln. II

Vla.

Vc.

C.B.

194

195

196

(picc.) O ♩ = 176

Fl. *p* *fff*

B♭ Cl. *p* *fff*

C Tpt. *p* *fff*

Perc. Tambourine *sfz* *sfz* Two Bongos *p* *f* Three Toms Bass Drum

Pno. *fff*

8va

O ♩ = 176

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

C.B. *fff*

(picc.)

Fl.

B \flat Cl.

C Tpt.

Perc.

Tambourine

High Tom

Bass Drum *sfz* *sfz*

Bass Drum *sfz* *sfz* *sfz*

Pno.

Vln. I

Vln. II

Vla.

Vc.

C.B.

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, B-flat Clarinet, and C Trumpet) plays a melodic line with various articulations and dynamics. The percussion section includes Tambourine, High Tom, and Bass Drum, with the latter marked with *sfz* (sforzando) and accents. The piano part features a complex harmonic texture with multiple voices. The string section (Violins I and II, Viola, Violoncello, and Contrabass) provides a steady accompaniment with some melodic movement in the lower registers.

200

201

202

203

(picc.)

Fl.

B \flat 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. Two Bongos Three Toms

p < *f*

Pno.

Vln. I *8va*

Vln. II

Vla.

Vc.

C.B.

208

209

210

211

P

Flute: *flute non vib.*

B♭ Clarinet

C Trumpet: *con sord.*

Percussion: Police Whistle, Bass Drum, Tambourine, Ratchet

Piano (Pno.): *fff*

P

Vln. I: *ppp*

Vln. II: *ppp*

Vla. (Violoncello): *ppp*

Vc. (Violone): *ppp*

C.B. (Cello/Bass): *fff*

212

213

214

215

216

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

MOLTO RIT - - - - - $\text{♩} = 72$

Fl. *poco cresc.* - - - - - *p*

B♭ Cl. *poco cresc.* - - - - - *p*

C Tpt. (con sord.) *poco cresc.* - - - - - *p*

Perc.

Pno.

MOLTO RIT - - - - - $\text{♩} = 72$

Vln. I

Vln. II

Vla.

Vc.

C.B.

ppp

217 218 219 220 221 222

*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 \flat Cl. *pp*

C Tpt.

Perc.

Pno.

Vln. I *

Vln. II *

Vla. **

Vc. *n*

C.B. *n*

223 224 225 *n* 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 placed. Do not slur.

Fl.

B \flat Cl.

C Tpt.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

C.B.

230 231 232 233 234 235

pp

pp

pp

MOLTO RIT

Fl.

B \flat Cl.

C Tpt.

Perc.

Pno.

MOLTO RIT

Vln. I

Vln. II

Vla.

Vc.

C.B.

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Bethany Beach, DE