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Tenebrae

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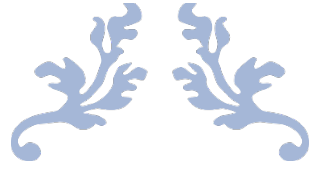
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Full Score (Transposed)



TENEBRAE

for Orchestra



GARRETT MICHAEL GEORGE

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Score and parts were typeset with the assistance of Julien Monick and Joseph Harkins.

This work is dedicated to the memory of my grandfather, Nandy.

This work was commissioned by the CCM Concert Orchestra to be performed on April 11, 2019, conducted by Prof. Jiannan Cheng.

Duration: approximately 18 minutes

INSTRUMENTATION

3 Flutes (3rd = Piccolo)
3 Oboes (3rd = English Horn)
3 Clarinets (1st and 2nd = Bb, 3rd = Eb)
3 Bassoons (3rd = Contrabassoon)

4 F Horns
3 C Trumpets
2 Trombones
1 Bass Trombone
1 Tuba

Timpani
4 Percussionists (Vibraphone, Crotales,
Whip, Bass Drum, Xylophone)

Piano

Strings

PERFORMANCE INSTRUCTIONS

All accidentals remain for the rest of the bar in which they appear, applying only to the designated octave.

The *senza misura* sections are not to be conducted. They are notated in a free meter designed to help soloists simulate the rhythms of plainchant. Thus all rhythmic values given in these sections are approximate (rhythms throughout the rest of the work are to be played as notated).

The dotted barlines denote the conductor's beats which should be for soloists or small group only, not the entire orchestra. Normal musical time is resumed with the words "in time," at which a large downbeat may be given for the orchestra.

PROGRAM NOTE

For he shall grow up before him as a tender plant, and as a root out of a dry ground: he hath no form nor comeliness; and when we shall see him, there is no beauty that we should desire him.

He is despised and rejected of men; a man of sorrows, and acquainted with grief: and we hid as it were our faces from him; he was despised, and we esteemed him not.

Surely he hath borne our griefs, and carried our sorrows: yet we did esteem him stricken, smitten of God, and afflicted.

But he was wounded for our transgressions, he was bruised for our iniquities: the chastisement of our peace was upon him; and with his stripes we are healed.

He was oppressed, and he was afflicted, yet he opened not his mouth: he is brought as a lamb to the slaughter, and as a sheep before her shearers is dumb, so he openeth not his mouth.

—Isaiah 53:2-5, 7 (KJV)

Tenebrae for Orchestra is an extended meditation on the above text as well as on the beautiful Gregorian setting of it in the plainchant *Ecce vidimus eum*, from

the *Tenebrae* service of Maundy Thursday during Holy Week. The text speaks of a "lamb who opened not his mouth," which I found evocative musically, and I was particularly drawn to the connection between scourging and healing. The whip strokes violently interrupt the music several times until being subsumed into a slow, upward ascension to heaven. The piece is a long, darkness-to-light sort of journey, the darkest F phrygian eventually to E minor and finally E major. I was captivated by the picture of Jesus still there, innocent, silently enduring the beating and the whipping and the oppression and hatred and scorn, still there despite the worst, never opening His mouth, receiving it all fully, but with an inner light that the darkness can never reach and which eventually triumphs over it.

My grandfather—we called him Nandy—died last year, and his favorite passage was always this one: "and by His stripes, we were healed." This work is dedicated to his memory.

in memoriam Nandy
TENEBRAE

GARRETT MICHAEL GEORGE

Maestoso ♩ = 60 **rit.** **a tempo** **rit.** **a tempo**

with great sadness

A

The score is divided into two systems. The first system includes:

- Piccolo
- Flutes 1.2
- Oboes 1.2
- English Horn
- Clarinet in Eb
- Clarinet in Bb 1.2
- Bassoon 1.2
- Contrabassoon
- Horns in F 1.2.3.4
- Trumpets in C 1.2.3
- Trombones 1.2
- Bass Trombone
- Tuba
- Timpani
- Percussion 1.2.3.4
- Piano

The second system includes:

- Violin I
- Violin II
- Viola
- Violoncello divisi
- Contrabass

Tempo markings include **Maestoso** (♩ = 60), **rit.**, and **a tempo**. Dynamics range from *f* to *mf cantabile*. Performance instructions include *apass.*, *sf*, *p sub.*, *mf cantabile*, *pizz.*, and *div.*. A section marker **A** is present at the end of both systems.

C Poco meno mosso

rall.

14

Picc.

Fl. 1.2

Ob. 1.2

E♭ Cl.

B♭ Cl. 1.2

Bsn. 1.2

Cbsn.

1.2

Hn. in F

3.4

Tpt. 1.2.3 in C

Tbn. 1.2

B. Tbn.

Tba.

Timp.

1

2

3

4

Perc.

Pno.

C Poco meno mosso

rall.

14

Vn. I

Vn. II

Va.

Vc.

Cb.

D **Largo espressivo** ♩ = 60 **rit.** **E** **Fugato. Lento** ♩ = 72 **poco rit.**

Picc. *mf espr.* *sf*

Fl. 1.2 *mf espr.* *sf* *mf molto espr.* *f*

Ob. 1.2 *mf espr.* *sf* *mp espr.* *mf molto espr.* *f*

Eng. Hn. *mf espr.* *sf* *mp espr.* *mf molto espr.* *f*

E♭ Cl. *mf espr.* *sf*

B♭ Cl. 1.2 *mf espr.* *sf* *mf molto espr.* *f*

Bsn. 1.2 *mf* *mf*

Cbsn. *mp*

Hn. in F 1.2 *mf* *f*

3.4 *mf* *f*

Tpt. 1.2.3 in C

Tbn. 1.2

B. Tbn.

Tba.

Timp. *pp* *ff con forza* solo

Perc. 1. **Vibraphone** *mf* **To Xyl.** *l.v.*

2.

3.

4.

Pno. *mf*

D **Largo espressivo** ♩ = 60 **rit.** **E** **Fugato. Lento** ♩ = 72 **poco rit.**

Vn. I *mp espr.* *mf molto espr.* *f*

Vn. II *mp espr.* *mf molto espr.* *f*

Va. *mp* *mf molto espr.* *f*

Vc. *mp* *pizz. mf* *arco molto espr.* *f*

Cb. *mf molto espr.* *f* *mp*

F **A tempo** **G** **H**

Picc.

Fl. 1.2

Ob. 1.2

E♭ Cl.

B♭ Cl. 1.2

Bsn. 1.2

Cbsn.

Hn. in F 1.2

Hn. in F 3.4

Tpt. 1.2.3 in C

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Vn. I

Vn. II

Va.

Vc.

Cb.

1. solo

mf

cresc.

1.

mf

cresc.

2.

mf

cresc.

fp

mf

cresc.

1 solo, con sord.

mp

mf

1.

mf

cresc.

fp

mf

cresc.

I Tempo I° (Maestoso ♩ = 60)

53

Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn.

E♭ Cl.

B♭ Cl. 1.2

Bsn. 1.2

Cbsn.

Hn. in F

3.4

Tpt. 1.2.3 in C

Tbn. 1.2

B. Tbn.

Tba.

Timp.

1.

2.

3.

4.

Perc.

Crotales

Xylophone

Whip

Bass Drum

Pno.

I Tempo I° (Maestoso ♩ = 60)

53

Vn. I

Vn. II

Va.

Vc.

Cb.

unis., marcato

div. non vibr.

unis., ord.

f apass.

sf

sub. sfz

f³

div. a 3, non vibr.

unis., ord.

f³

unis., marcato

div. a 3, non vibr.

unis., ord.

f

div.

div. non vibr.

unis., ord.

f

sub. sfz

f

78 **K** **L** **M**

Picc.

Fl. 1.2

Ob. 1.2

E♭ Cl.

B♭ Cl. 1.2

Bsn. 1.2

Cbsn.

Hn. 1.2 in F

3.4

Tpt. 1.2.3 in C

Tbn. 1.2

B. Tbn.

Tba.

Timp.

1
2
3
4

Perc.

Vibraphone con pedale
1.v. 1.v. to Xylophone
p

Pno.

78 **K** **L** **M**

Vn. I unis., ord. *mp espr.*

Vn. II *mp espr.*

Va. unis., ord. *mp espr.*

Vc. unis., ord. *mp espr.*

Cb. *mp espr.*

98 **N** **O** **P**

Picc.

Fl. 1.2

Ob. 1.2

E♭ Cl.

B♭ Cl. 1.2

Bsn. 1.2

Cbsn.

1.2
Hn.
in F

3.4

Tpt. 1.2.3
in C

Tbn. 1.2

B. Tbn.

Tba.

Timp.

1
2
3
4
Perc.

Pno.

98 **N**

Vn. I

Vn. II

Va.

Vc.

Cb.

118

Q R S

Picc.

Fl. 1.2

Ob. 1.2

E♭ Cl.

B♭ Cl. 1.2

Bsn. 1.2

Cbsn.

1.2

Hn. in F

3.4

Tpt. 1.2.3 in C

Tbn. 1.2

B. Tbn.

Tba.

Timp.

1

2

Perc.

3

4

Pno.

Q R S

118

Vn. I

Vn. II

Va.

Vc.

Cb.

137

T **U**

Picc.

Fl. 1.2

Ob. 1.2
1. solo
mp molto legato e espr.

Eng. Hn.
1. solo
mp molto legato e espr.

E♭ Cl.

B♭ Cl. 1.2

Bsn. 1.2
mp legato

Cbsn.

Hn. in F
1.2
2.
mp
1. solo
mp molto legato e espr.

3.4
mp

Tpt. 1.2.3 in C

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc.
1
2
3
4

Pno.

Vn. I
137
mp

Vn. II
mp

Va.

Vc.

Cb.

T **U**

155 **V**

Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn.

E♭ Cl.

B♭ Cl. 1.2

Bsn. 1.2

Cbsn.

Hn. in F 1.2

3.4

Tpt. 1.2.3 in C

Tpt. in C 1

Tpt. in C 2.3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1

2

3

4

Pno.

Vn. I

Vn. II

Va.

Vc.

Cb.

mf *f*

1. *mp* *f*

a 2

1. *mf* *f*

1. *mf* *f*

1. *p* *mf* lightly *f*

1. solo *mp* *f* *mp*

a 2

1. *mp* *f*

3.4 *mf*

mf lightly

2. *mf* lightly

1.2 *mf*

mf

mf

1.2 *mf*

mf

mf

pp *mp*

div. pizz. *mp* *f*

div. pizz. *sf* *sf* *sf* *sf* *sf* *sf* *mf*

pizz. *mp* *sf* *f* *sf* *mp*

unis., arco *mf*

molto rit.

W

Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn.

E♭ Cl.

B♭ Cl. 1.2

Bsn. 1.2

Cbsn.

Hn. in F 1.2

3.4

Tpt. in C 1

Tpt. in C 2.3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1

2

3

4

Pno.

molto rit.

W

Vn. I

Vn. II

Va.

Vc.

Cb.

8va.

X **A tempo** (♩ = 72)

Picc. *ff* molto appassionato e lyrico *sf sf*

Fl. 1.2 *ff* molto appassionato e lyrico *sf sf*

Ob. 1.2 *ff* molto appassionato e lyrico *sf sf sf*

Eng. Hn. *ff* molto appassionato e lyrico *sf sf sf*

E♭ Cl. *ff* molto appassionato e lyrico *sf sf sf*

B♭ Cl. 1.2 *ff* molto appassionato e lyrico *sf sf sf*

Bsn. 1.2 *ff*

Cbsn. *ff*

Hn. in F 1.2 *ff* molto appassionato e lyrico *sf sf sf*

3.4 *ff* molto appassionato e lyrico *sf sf sf*

Tpt. 1.2.3 in C

Tpt. in C 1 *sf sf sf*

Tpt. in C 2.3 *sf sf sf*

Tbn. 1.2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Perc. 1 Crotales *sfz*

2 Xylophone *sfz*

3 Whip *sfz*

4 Bass Drum *sfz*

Pno. *ff*

X **A tempo** (♩ = 72)

Vn. I *ff* molto appassionato e lyrico *sf sf sf*

Vn. II *ff* molto appassionato e lyrico *sf sf sf*

Va. *ff* molto appassionato e lyrico *sf sf sf*

Vc. *ff* *unis.* *sf sf sf*

Cb. *ff* *div.* *unis.* *sf sf sf*

div. non vibr.

div. non vibr.

div. a 3 non vibr.

div. non vibr.

Y **Tempo 1° (Maestoso ♩ = 60)**

Y **Tempo 1° (Maestoso ♩ = 60)**

Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn.

E♭ Cl.

B♭ Cl. 1.2

Bsn. 1.2

Cbsn.

Hn. in F

3.4

Tpt. 1.2.3 in C

Tbn. 1.2

B. Tbn.

Tba.

Timp.

1 **Crotales** **damp**

2 **Xylophone**

3 **Whip**

4

Pno.

Y **Tempo 1° (Maestoso ♩ = 60)**

Vn. I *unis., ord.* *f* *sf* *sfz* *3* *sfz* *div. non vibr.* *ff*

Vn. II *unis., ord.* *f* *sf* *sfz* *3* *sfz* *div. a 3, non vibr.* *ff*

Va. *unis., ord.* *f* *sf* *sfz* *3* *sfz* *div. a 3, non vibr.* *ff*

Vc. *unis., ord.* *f* *sf* *sfz* *3* *sfz* *div. non vibr.* *ff*

Cb.

This page of the musical score for 'Tenebrae' (Full Score, Transposed) covers measures 199 to 204. The score is arranged in a system with multiple staves for different instruments. The woodwind section includes Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Eb Clarinet, Bb Clarinet 1 & 2, Bassoon 1 & 2, and Contrabassoon. The brass section includes Horns in F (1 & 2), Trumpets 1, 2, & 3 in C, Trombone 1 & 2, Baritone Trombone, and Tuba. The percussion section consists of four parts (1-4). The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various musical notations such as dynamics (sfz, mp), articulation (div., non vibr., div. a 3, non vibr.), and performance instructions. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The page number '16' is in the top left, and the title 'TENEBRAE - Full Score (Transposed)' is at the top center. The measure number '199' is written above the first staff.

229

5 6 7 8 9

in time
(♩ = 60)

Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn.

E♭ Cl.

B♭ Cl. 1.2

Bsn. 1.2

Cbsn.

Hn. in F 1.2

3.4

Tpt. 1.2.3 in C

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1

2

3

4

Pno.

Vn. I

Vn. II

Va.

Vc.

Cb.

p *sf* *mp* *mf* *poco rit.* *mf*

p *espr.* *molto accel.* *rit.* *sf* *p* *mf*

mf

div.

mp

237 **EE** senza misura

1 2 3

Picc.

Fl. 1.2

Ob. 1.2
♩ = ca. 68
1. solo
mp *sf*

Eng. Hn.
♩ = ca. 112
solo
mp *sf*
molto espr. e rubato
molto accel. *molto rit.*
p

E♭ Cl.

B♭ Cl. 1.2

Bsn. 1.2

Cbsn.

1.2 Hn. in F

3.4

Tpt. 1.2.3 in C

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc.
1
2
3
4

Pno.

237 **EE** senza misura

1 2 3

Vn. I
div. a 3, sul tasto
pp

Vn. II
div. a 3, sul tasto
pp

Va.

Vc.

Cb.

248 ⑧ ⑨

FF Tempo 1° (♩ = 60) **GG**

Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn.

E♭ Cl.

B♭ Cl. 1.2

Bsn. 1.2

Cbsn.

Hn. in F

3.4

Tpt. 1.2.3 in C

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1 2 3 4

Pno.

248 ⑧ ⑨

FF Tempo 1° (♩ = 60) **GG**

Vn. I

Vn. II

Va.

Vc.

Cb.

This page of the musical score for 'Tenebrae' (Full Score, Transposed) features the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flute 1 & 2 (Fl. 1.2), Oboe 1 & 2 (Ob. 1.2), English Horn (Eng. Hn.), Eb Clarinet (Eb Cl.), Bb Clarinet 1 & 2 (Bb Cl. 1.2), Bassoon 1 & 2 (Bsn. 1.2), and Contrabassoon (Cbsn.).
- Brass:** Horns in F (Hn. in F), Trumpets 1, 2, & 3 in C (Tpt. 1.2.3 in C), Trombone 1 & 2 (Tbn. 1.2), Baritone Trombone (B. Tbn.), and Tuba (Tba.).
- Percussion:** Timpani (Timp.) and a set of four Percussion instruments (Perc. 1-4).
- Piano:** Piano (Pno.).
- Strings:** Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

Key performance markings include *mf espr.* (mezzo-forte, expressive) for the woodwinds, *f* (forte) for the horns and bassoon, and *mf* (mezzo-forte) for the horns. The score is divided into three sections labeled **HH**, **II**, and **JJ**. The woodwind parts feature complex rhythmic patterns with triplets and accents, while the string parts provide a steady accompaniment. The percussion parts are mostly silent on this page.

271 KK LL solo *f espr.* 3

Picc. *f espr.* 3

Fl. 1.2

Ob. 1.2 *f espr.* 3

Eng. Hn.

E♭ Cl.

B♭ Cl. 1.2

Bsn. 1.2

Cbsn.

Hn. in F *mp cresc.* *f* *sfz* *fp*

3.4 *mp cresc.* *f* *sfz* *fp*

Tpt. 1.2.3 in C *pp* *f brillante* *sf* *sfz* *fp*

Tbn. 1.2 *molto* *a 2* *f brillante* *sf* *sfz* *fp*

B. Tbn.

Tba. *f brillante* *sf* *sfz* *fp*

Timp. *f*

Perc. 1 2 3 4

Pno. *f*

271 KK LL *fp*

Vn. I *fp*

Vn. II *fp*

Va.

Vc.

Cb.

MM Largo e molto cantabile ♩ = 52

281

Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn.

E♭ Cl.

B♭ Cl. 1.2

Bsn. 1.2

Cbsn.

Hn. in F 1.2

Hn. in F 3.4

Tpt. 1.2.3 in C

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Vn. I

Vn. II

Va.

Vc.

Cb.

MM Largo e molto cantabile ♩ = 52

MM Largo e molto cantabile ♩ = 52

281

solo

f espr.

sf

mp dolce

poco

fp

fp

fp

fp

fp

mp dolce

con pedale

tutti

div.

f

sf

mp dolce

poco

a 3

292 NN

Picc.

Fl. 1.2

Ob. 1.2

E♭ Cl.

B♭ Cl. 1.2

Bsn. 1.2

Cbsn.

1.2
Hn. in F
mp dolce

1.2
mp cresc.

3.4
mp cresc.

1.2, 3
Tpt. in C
pp

1.2
Tbn.
f brillante

B. Tbn.

Tba.
f brillante

1.2
Timp.

1
2
3
4
Perc.

Pno.

292 NN

Vn. I

Vn. II

Va.

Vc.
unis.

Cb.
f brillante

