

Mise en musique des poèmes III et V du recueil  
« Leçons de ténèbres » de Corinne Hoex.

*Et nous allons dans les ténèbres.  
Nous devons y être perdus.  
Pour chanter.*

# Leçons de ténèbres

pour voix, violon, clarinette et piano

III.

La partie de clarinette est écrite en si♭

Stefan Hejdrowski (2022)

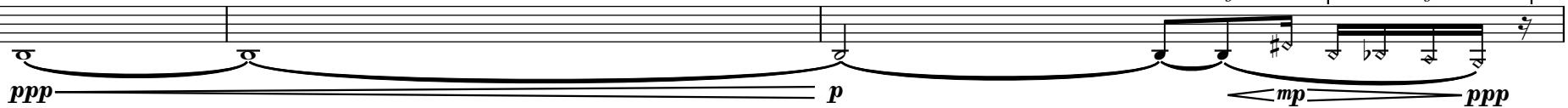
Léger ♩ = 40

s.t. → ord.

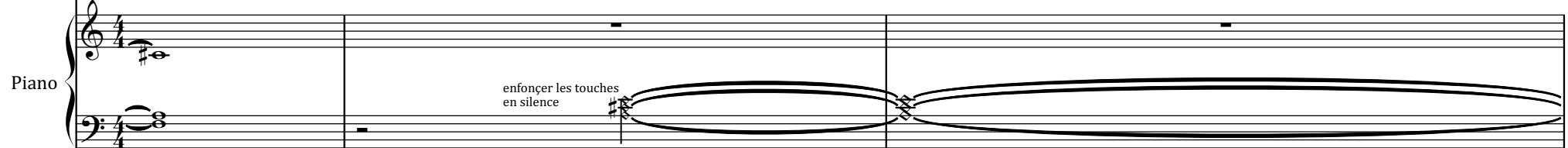


CLARINETTE EN SI♭

◊ = half-tone/half air



Léger ♩ = 40



enfoncer la pédale de manière  
à produire un son de souffle

2 4

V. gliss. gliss. gliss. gliss. gliss. ord. 3

Cl. *pp*

Voix *mf* Sen - tir con - tre Sen - tir con - tre la\_\_\_\_\_ ma - sse de la nuit Le poid du\_\_\_\_\_ noir à tes é - pau -

P. *mf* arpéger les cordes dans le piano (à la manière d'H. Cowell)

7

s.t. flautando

V. 5 5 5 5 5 5 5 5 6

Cl. *ppp* 3

Voix les Vi - de vi - de Vide au - tour de toi\_\_\_\_\_ laissez résonner

P. *p* *mp* 3 *pp* 6

10

V. *gliss.*

Cl. *pp*

*pp*

Voix Le temps est cet - te fla - mme é - tein - te

P.

→ s.p. 3

13

V. *gliss.* 3

Cl. *mf*

Voix

P. *p* *mf*

→ ord. 8

*Red.* ^

16

V. *fp*  
slap!

Cl. *sf* *mf*

Voix  
Vide au-tour de toi A - lors A - lors dou - - - ce dou - ce dou - ce - ment

P.

19 s.p. → ord. → s.p. ord.

V. *p*

Cl.

Voix  
Pre - sque sans sou - - - ffle

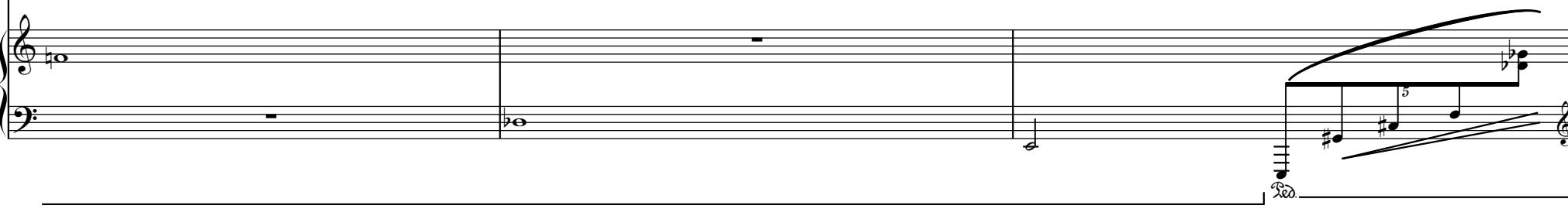
P. *pp* 3 *pp* *mp* *pp*

22 s.t. flautando

V. 

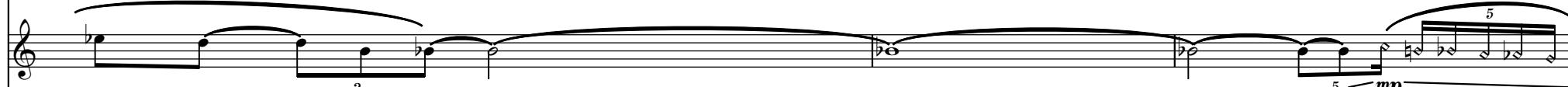
Cl. 

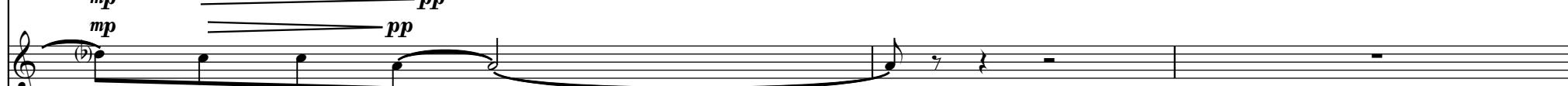
Voix 

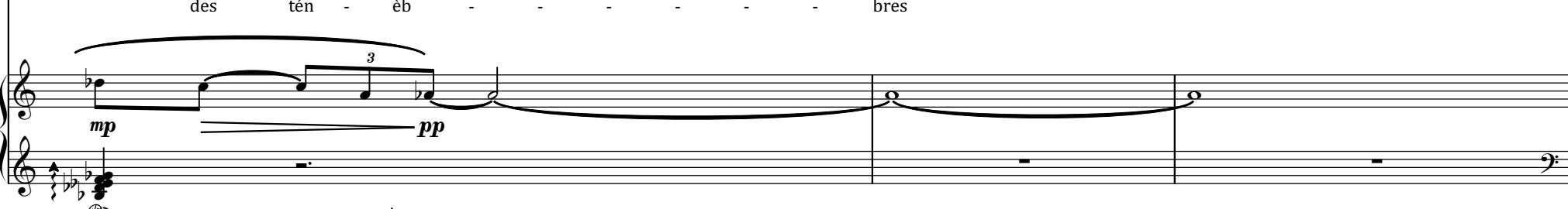
P. 

25

V. 

Cl. 

Voix 

P. 

28

V.

Cl.

Voix

P. *mp*

**Lumineux**  $\text{♩} = 48$

31 ord.

V. *mf*  $>$  *pp*

Cl. *pp*

P. *p*

**Lumineux**  $\text{♩} = 48$

V.

Cl.

P.

34

V. *f=p* 3 highest pitch I II → s.p.a la punta del arco 7  
*ord.*

Cl. *mp* 3 *f* *ppp* 6 7 *ff*  
*ffff*

P. *f* 3 *mf* 6

37

V. *p*

Cl. 9 5 3 CHANGE TO BASS CLARINET 3  
*mf* *p* 8va  
*sff* *mp* poco ped.

**Mystérieux**

Musical score for orchestra and piano, page 10, measures 40-47. The score includes parts for Violin (V.), Clarinet (Cl.), and Piano (P.). The tempo is marked as  $\frac{3}{4}$ . The piano part features a bass line with eighth-note patterns and treble-line chords. The violin and clarinet parts are mostly silent (indicated by dashes). Measure 40 starts with a dynamic of  $p$  in the piano. Measure 41 begins with a dynamic of  $f$  in the piano. Measure 42 shows a dynamic of  $p$  in the piano. Measure 43 begins with a dynamic of  $mp$  in the piano. Measure 44 begins with a dynamic of  $p$  in the piano. Measure 45 begins with a dynamic of  $pp$  in the piano. Measure 46 begins with a dynamic of  $p$  in the piano. Measure 47 begins with a dynamic of  $pp$  in the piano.

47

Musical score for strings and woodwind instruments. The score consists of three staves: V. (Violin), Cl. (Clarinet), and P. (Double Bass). The time signature changes frequently between common time (indicated by '8'), 6/8, and 3/4. The key signature also changes, with sharps and flats appearing at different times. The strings play eighth-note patterns, while the woodwinds provide harmonic support. Dynamics include *mf* and *f*.

Musical score for orchestra and piano, page 9, measures 50-51. The score includes parts for Violin (V.), Clarinet (Cl.), and Piano (P.). Measure 50 starts with V. playing pizzicato (pizz.) at  $mf$ , followed by a dynamic  $p$ . The measure ends with a fermata over the piano part. Measure 51 begins with an arco stroke on the violin at  $mf$ , followed by a dynamic  $3$ . The piano part continues with dynamic markings  $3$ ,  $5$ , and  $5$ . The piano part also features a dynamic  $psubito$  and a dynamic  $ff$  towards the end. The score is in common time throughout.

**Nerveux** I estremamente sul ponticello

estremamente sur ponticello

53 V. *sf* *mf* 3 5 3 *sf* 3

Cl. *ff* *f* 5 3

Voix T'a-affai-blir Vo-lu-pté de t'a-affai-blir T'e-ffa-cer te dis soudre Te cour ber\_\_ plaintif vers\_ la

(15) Nerveux P. *f*

10

57

V. *molto vib.*

*no vib.*

*ppp*      *f*      *p*

*legato* 5

Cl. *ppp*

*3*      *3*      *3*

*5*      *5*      *5*

*5*      *5*      *5*

*5*      *3*      *3*

*3*      *3*

Voix

terre

P. *sf*

*v*

*v*

(8) . . . . .

60

V. *molto vib.*

*no vib.*

*3*

Cl. *6*

*6*

*6*

*7*

*9*

*mp*

Voix

Vi -

*ppp*

*3*

*6*

*6*

*7*

*9*

P. *ppp*

(8) . . . . .

63

V. *mp* 6 *sf* *p* *s* *molto vib.* *s* *no vib.* *pp*

Cl.

Voix

sa - ges sans vis age dans le vent de la nuit Mon âme est triste tri - stis A

P.

(8).....

**Egarée**

66

V.

Cl.

Voix

Et cet - te voix en en toi Cet - te voix gran - dit

**Egarée**

P.

*mf* *f* *6* *portamento*

**Lumineux**

69

V.

Cl.

*p<sub>sub</sub>*

Voix      quigrandit Pâle mon âme.      Et me-naçant.      Ten-du dé-ses-pé-rément dans l'oeuvre de dé-croître      Rien pour

P.

**Lumineux**

*pp < p*

*poco ped.*

73

V.

Cl.

*mp*

*mf*

*p*      *mp*      *mf*

Voix      per - cer      l'ob-scu - ri - té      Si - non ton dé - sir      ton chant

P.

*mp*

*mf*

*f*

*mp*

78

V. Cl. Voix P.

ord. → s.p. a la punta del arco

81 Très doux V. III

p sf pp

Cl. ppp

Voix

Très doux P. 8<sup>va</sup>

filtre et rall. le trémolo ad lib. =ppp mp

P.

14

84

V. *mp* 3 3 *pp* 3 ..

Cl. (tr) .. seulement souffle *p* 6 7 *ff*

Voix

8va

P. *mp* 6 6 *ff*

s.p.

87 pp

V. gliss.

Cl. souffle

Voix *p* Ta voix a - veugle *ppp*

P. fff

*8vb* Ta ..

90

V. *gliss.*

Cl. souffle *ppp*

Voix face aux lu - trins do - rés Mon âme est triste

P.

93

V. *gliss.*

Cl. souffle

Voix Et cet - te joie pour-tant Joie d'ê - tre là dans le vi - de su - blime I - vre - sse de ne pas être

P.

Mise en musique des poèmes III et V du recueil  
« Leçons de ténèbres » de Corinne Hoex.

*Et nous allons dans les ténèbres.  
Nous devons y être perdus.  
Pour chanter.*

# Leçons de ténèbres

pour voix, violon, clarinette et piano

V.

La partie de clarinette est écrite en si♭

Stefan Hejdrowski (2022)

**Calme intense** ♩ = 48

The musical score consists of four staves. The Violon (top) has two endings: ending II shows sixteenth-note patterns, and ending III shows eighth-note patterns. The Clarinette basse en Si♭ (second from top) features slurs and dynamics *ppp* and *mf*. The Voix (third from top) has lyrics: "Et va - ci-lant", "cet-te fla-mme", "dans l'in-s-tant", and "dé-ri-soire". The Piano (bottom) provides harmonic support with sustained notes and bass lines. The score is in common time (indicated by a '4') and includes measure numbers 1 through 8.

Violon

II

III

*più p possibile*

Clarinette basse en Si♭

7

*ppp*   *mf*

legato *pp*

6   7

*ppp*   *p*

Voix

Et va - ci-lant   cet-te fla-mme   dans l'in-s-tant   dé-ri-soire

**Calme intense** ♩ = 48

Piano

*mf*

*mf*

2

V. *pp*

Cl. B. 9 *mf* *mf* *p* *più p* *possible* seulement souffle

Voix dans l'e spa-ce ob scu-re plus vi-de qu'u-ne tom-be

P. *mf*

V. *sf sf sf* *gliss.* *mp* *più 3 poss.*

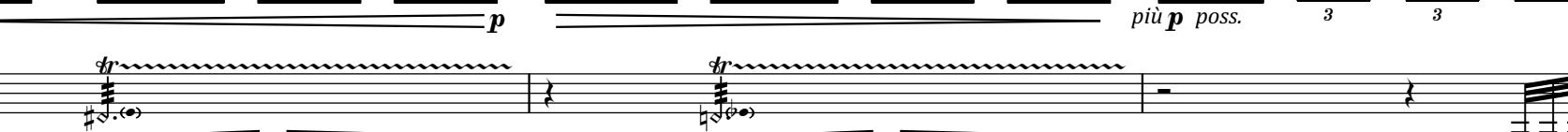
Cl. B. 3 3

Voix a - va - lée *par la nuit*

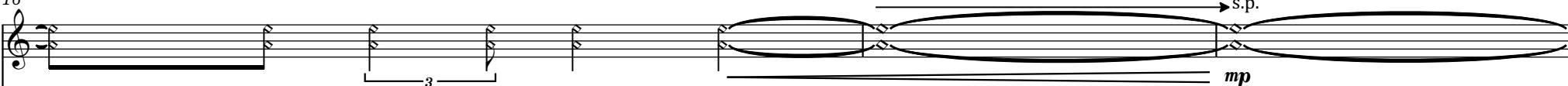
P. *ff* *più p poss.* *ff* *ff* *ff*

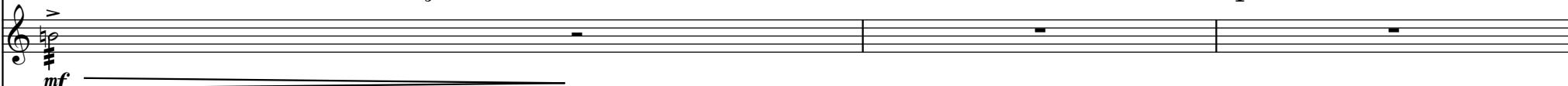
Musical score for orchestra and choir, page 10. The score includes parts for Violin (V.), Clarinet B-flat (Cl. B.), Voice (Voix), and Piano (P.). The Violin part consists of sustained notes. The Clarinet part features trills and grace notes. The Voice part has lyrics "Om bres mou - van - tes" with dynamic markings "pp" and "p". The Piano part shows bass notes with dynamics "f" and "ff".

13

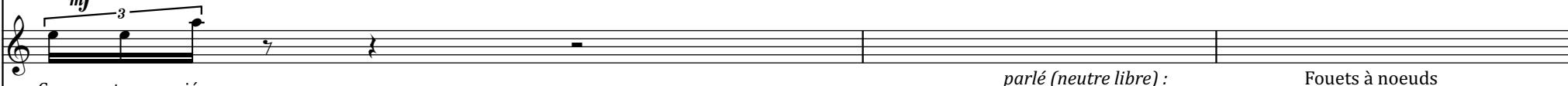
V. 

16

V. 

Cl. B. 

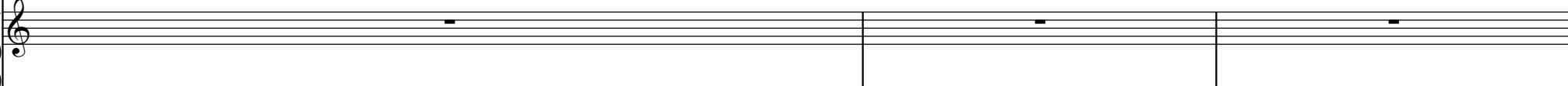
*mf*

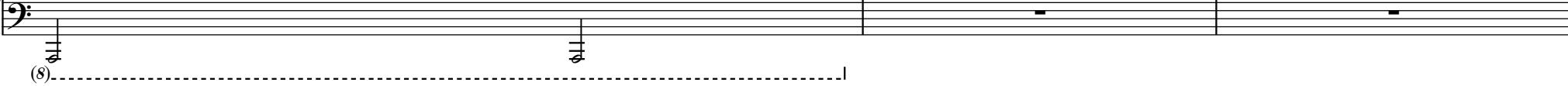
Voix 

Con - tra - riées

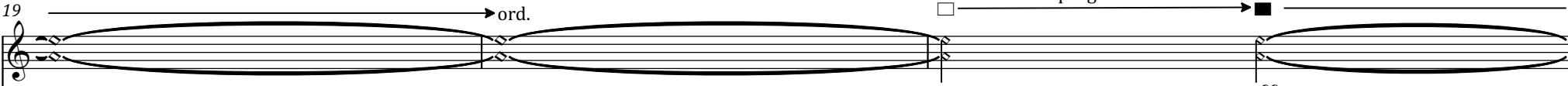
*parlé (neutre libre) :*

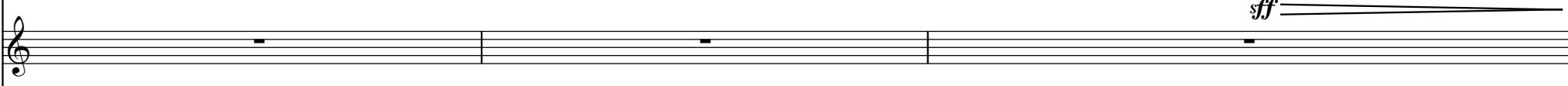
Fouets à noeuds

P. 

(8) 

19

V. 

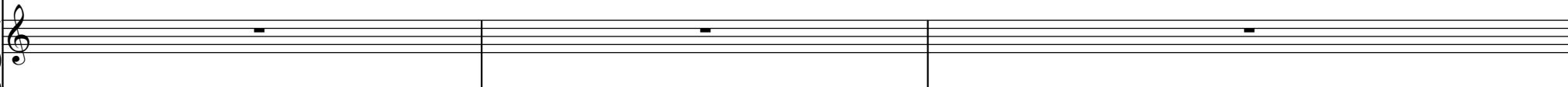
Cl. B. 

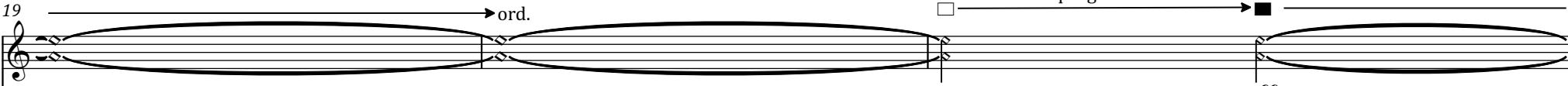
Voix 

Lanières

Disciplines

Dures cordes

P. 

*écraser progressivement* 

*ff*

22

V.  s.p.

**pp**

Cl. B.  

**pp**

Voix 

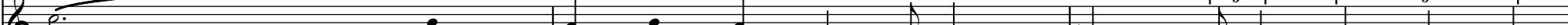
Ombres suppliciées carressées de feu

P.  

III ord.  
IV

V. 

*più p possibile*

Cl. B. 

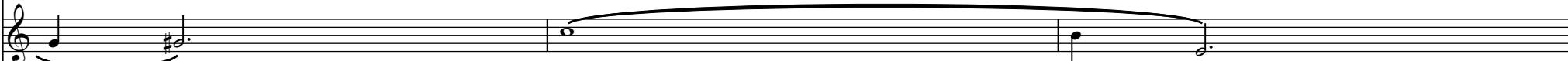
**ppp (lointain)**

P. 

**ppp (lointain)**

28

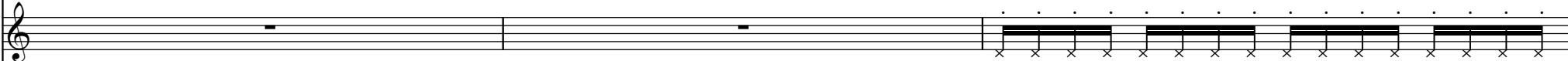
V. 

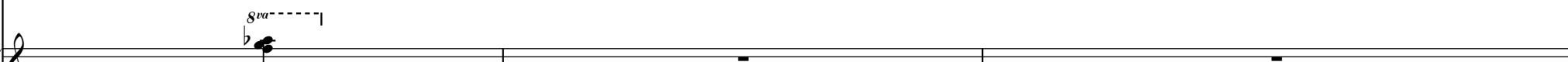
Cl. B. 

P.   


31

V. 

Cl. B. 

P.   


34

V. - s.p.

Cl. B. - ppp

P. - 8va - = ppp

8va -

8va -

37

V. - ord.

Cl. B. - fr. - gliss. - ↗

P. - (8) -

(8)

**Religieux**

40

V. *più p poss.*

Cl. B. *più p poss.*

Voix 0 - reilles d'ar gent lui - sant dans

**Religieux**

P. *più p poss. una corda*

43

V. *2*

Cl. B. *2*

Voix la pé - nombre qui é - - - - - coutent le

P. *2*

46

V. Cl. B. Voix P.

si - - - lence Coeurs clou - - - és sur les pi - liers de pierre Jambes

49

V. Cl. B. Voix P.

— et bras pen - du aux voûtes Mains et se - xe gli - ssés dans les bar - reaux de la clô - ture

Musical score for orchestra and choir, page 10, measure 52. The score includes parts for Violin (V.), Clarinet Bass (Cl. B.), Voice (Voix), and Piano (P.). The Violin part features sixteenth-note patterns with dynamic markings *mf* and *ff*. The Clarinet Bass part has eighth-note patterns. The Voice part is silent. The Piano part is also silent.

Musical score for orchestra and piano, page 55. The score includes parts for Violin (V.), Clarinet Bass (Cl. B.), Voice (Voix), and Piano (P.). The Violin and Clarinet Bass parts begin with a sustained note followed by a sixteenth-note pattern. The Voice part has a sustained note. The Piano part features a dynamic 'f' followed by a sustained note and a sixteenth-note pattern. Measure numbers 1/8, 2/4, 3/4, 4/4, 5/4, 6/8, and 7/8 are indicated above the staves.

58 **Tourmenté**

V.

Cl. B.

*Voix*

P.

Paires d'yeux sans re - gard Bou - ches de\_\_ cire qui ne par - lent pas Chu - cho - te - ment é - tou - ffé Mur -

**Tourmenté**

61

V.

Cl. B.

*Voix*

P.

mure à ras de terre re - cuei - lli Re - dou - table Car -

12

64

V.  $\frac{3}{8}$  - - - |  $\frac{4}{4}$  - - - |  $\frac{9}{8}$  - - - |  $\frac{3}{4}$

Cl. B.  $\frac{3}{8}$  - - - |  $\frac{4}{4}$  - - - |  $\frac{9}{8}$  - - - |  $\frac{3}{4}$

Voix  $\frac{3}{8}$  *mf* - - - |  $\frac{4}{4}$  - - - |  $\frac{9}{8}$  *p* - - - |  $\frac{3}{4}$

lo Ge su al do

P.  $\frac{3}{8}$  *mf* - - - |  $\frac{4}{4}$  - - - |  $\frac{9}{8}$  *p* - - - |  $\frac{3}{4}$

*z* *z*

2

Paisible

I S.p.

gliss

Musical score for orchestra and choir, page 16, system 2. The score includes parts for Violin (V.), Clarinet in B-flat (Cl. B.), Voice (Voix), and Piano (P.). The key signature changes between G major (3 sharps) and A major (2 sharps). Measure 67 starts with a rest followed by a dynamic ***pp***. The Violin part has a long sustained note with a downward glissando. The Clarinet part has a sustained note with a fermata. The Voice part enters with the lyrics "So - li - tudes" and "Le - çons" in a ***legato p*** style. The Piano part provides harmonic support with sustained notes and eighth-note patterns. The vocal line continues with "Paisible". The piano part ends with the instruction **poco ped.**

