

S T E V E N J . H E E L E I N

les ténèbres

für Klarinette und Ensemble

Besetzung:

Klarinette in A solo

Fagott (sordino [Tuch])

2 Bassposaunen (sordino)

Schlagzeug (1 Spieler)

- 4 Tom-toms
- 5 Templeblocks
- Kleine Trommel
- Große Trommel
- Crotales
- Becken (hängend)
- Röhrenglocken

Harfe

Klavier

Viola

2 Violoncelli

2 Kontrabässe (beide mit 5. Saite)

DIE PARTITUR IST IN C NOTIERT.

Dauer: ca. 14 Minuten

Obsession

Grands bois, vous m'effrayez comme des cathédrales;
Vous hurlez comme l'orgue; et dans nos coeurs maudits,
Chambres d'éternel deuil où vibrent de vieux râles,
Répondent les échos de vos De profundis.

Je te hais, Océan! tes bonds et tes tumultes,
Mon esprit les retrouve en lui; ce rire amer
De l'homme vaincu, plein de sanglots et d'insultes,
Je l'entends dans le rire énorme de la mer.

Comme tu me plairais, ô nuit! sans ces étoiles
Dont la lumière parle un langage connu!
Car je cherche le vide, et le noir, et le nu!

Mais les ténèbres sont elles-mêmes des toiles
Où vivent, jaillissant de mon oeil par milliers,
Des êtres disparus aux regards familiers.

— Charles Baudelaire

Besessenheit

Ich fürcht euch, Wälder, wie die Kathedralen;
Ihr heult wie Orgeln, schweres Echo dröhnt
Auf euer *De Profundis*, wenn in Qualen
Die dunkle Seele des Verdammten stöhnt.

Dich hass ich, Meer! Dein Stürmen, nie versöhnt
In meinem Herzen find ich es. Des Schwachen
Und Unterjochten Hohngelächter tönt –
Ein Schmäh und Schluchzen – aus des Meeres Lachen!

Dich lieb ich, Nacht – doch ohne Sternenheere;
Zu sehr ist ihre Sprache mir bekannt –
Ich suche nur das Nackte, Schwarze, Leere!

Das Dunkel selbst ist eine Riesenwand,
Darauf mein Aug Entschwundene weckt zum Leben,
Die mit vertrauten Blicken mich umgeben!

— deutsch von Rüdiger Görner

Obsession

Great woods, you frighten me like cathedrals;
You roar like the organ; and in our cursed hearts,
Rooms of endless mourning where old death-rattles sound,
Respond the echoes of your *De profundis*.

I hate you, Ocean! your bounding and your tumult,
My mind finds them within itself; that bitter laugh
Of the vanquished man, full of sobs and insults,
I hear it in the immense laughter of the sea.

How I would like you, Night! without those stars
Whose light speaks a language I know!
For I seek emptiness, darkness, and nudity!

But the darkness is itself a canvas
Upon which live, springing from my eyes by thousands,
Beings with understanding looks, who have vanished.

— englisch von William Aggeler

les ténèbres

für Klarinette und Ensemble

les ténèbres sont elles-mêmes des toiles
(Charles Baudelaire - "OBSESSION")

pesante (♩ = ca. 63) **poco rall.** **a tempo**

lontano 5 5 5 5 5 5 5

Klarinette (A) *ppp* *ppp*

Fagott *ppp* *ppp*

1. Bassposaune *con sord.* *p sfz* *pp f*

2. Bassposaune *con sord.* *p sfz* *pp f*

Schlagzeug (1 Spieler) 4 Tom-toms *sfz sfz* 5 Templeblocks *f ff*

Harfe *f* *ff* *fff* *Pedal glissando*

Klavier *mf sfz* *ff* *fff* *Ped.*

Viola *ppp* *pp*

1. Violoncello *f* *p f pp*

2. Violoncello *f* *p f pp*

1. Kontrabaß *f* *ff*

2. Kontrabaß *f* *ff*

C#, D#, Eb, F#, G#, Ab, H#

poco rall. a tempo

4 5 5 5 5 5 5 9

Kl. *ff* *fff* *mf* *mf* *mf* *f*

Fag. *ff* senza sord.

1. Bpos. *p* *sfz* senza sord.

2. Bpos. *p* *sfz*

Schlgz. Große Trommel *pp* *sfz* *secco* *fffz*

Hfe. *p* *delicatamente* *fff* *f* *fffz* *8va*

Klav. *fffz* *fffz* *8vb* *fffz*

Vla. *f* *ord.* *ppp* *f* *c.l. batt.* *ord.*

1. Vc. *f* *ord.* *ppp* *f* *c.l. batt.* *ord.*

2. Vc. *f* *ord.* *ppp* *f* *c.l. batt.* *ord.*

1. Kb. *sf* *ord.* *ppp* *f* *pizz.* *arco*

2. Kb. *sf* *ord.* *ppp* *f* *pizz.* *arco*

calmo (♩ = ca. 58)

KL. *sfz* *p* *pp* *mf* *pp* *morendo* *pp*

Fag. *ppp*

1. Bpos. *ppp*

2. Bpos. *ppp*

Hfe. *fff*

Klav. *fff* *pp*

Vla. *ff* *pp* *ppp*

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

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

1. Kb. *ff* *pp* *mf* *molto*

2. Kb. *ff* *pp* *mf* *molto*

15

Kl. *p* *rubato* *pp* *mf* *ppp*

Fag.

1. Bpos.

2. Bpos.

Schlgz. Bck. (h.) Crotales *sf*

Hfe. *sfz*

Klav. *ppp* 8^{va}

Vla. arco *ff* *mfz* gliss.: *lento assai* *pizz.*

1. Vc. *ppp*

2. Vc. *ppp*

1. Kb. *fff* *mf* *p* gliss.: *lento assai* *pizz.* *mfz*

2. Kb. *fff* *ppp* *p* gliss.: *lento assai* *pizz.* *mfz*

D \flat , E \flat , A \flat , H \flat

B poco meno (♩ = ca. 56)

20

Kl. *p* *ppp* *ppp* *mf p ppp*

Fag. *mf* *p* *pp* *sfz*

1. Bpos. *senza srod.* *mf* *p* *pp* *sfz*

2. Bpos. *senza srod.* *mf* *p* *pp* *sfz*

Schlgz. *pp* *pp dolce*

Hfe. *mf* Oktavflageoletts

Klav. *pp* *p* *ppp*

Vla. *arco* *pp* *ppp* *V* *V* *non dim.!*

1. Vc. *pp* *ppp* *morendo*

2. Vc. *pp* *sul pont.* *ppp*

1. Kb. *arco* *pp* *ppp*

2. Kb. *arco* *pppp* *morendo*

tempo I (♩ = ca. 63)

26

Kl. *ff* *f* *ff* *ppp* *sf* *mf* *sf* *ff* *f*

Gr. Tr. *sf* *mfz*

Klav. *pp* *ppp* 8^{va}

Vla.

1. Vc. *ppp*

2. Vc. *ppp* ord.

1. Kb. *ppp*

2. Kb. *ppp*

Annotations: *stark behaucht*, *slap*, *ord.*, *slap*, *ord.*

string. rit. calmo (♩ = ca. 56)

30

Kl. *ff* *pppp* *pppp* *fast tonlos*

1. Vc. *sfz ppp* *pppp*

2. Vc. *sfz ppp* *pppp*

1. Kb. *sfz ppp* *pppp*

2. Kb. *sfz ppp* *pppp*

C

tempo I (♩ = ca. 63)

35

Kl. *pp* *pp* *pp* *pp* *pp* *ppp*

Fag. *ppp*

Hfe. *sfz* *sfz* *p*

C#, D#, Eb, G#

Klav. *mfz* *pp*

Vla. *con sord.* *pppp* *sul pont.* *ord.* *pp*

1. Vc. *pochissimo* *pppp*

2. Vc. *f p* *sul pont.* *ord.* *pp*

1. Kb. *pochissimo* *pizz.* *p* *arco* *pp*

2. Kb. *pochissimo* *pizz.* *p* *arco* *pp*

Detailed description of the musical score: The score is for measures 35 to 41. It includes parts for Clarinet (Kl.), Bassoon (Fag.), Horn (Hfe.), Piano (Klav.), Viola (Vla.), Violin 1 (1. Vc.), Violin 2 (2. Vc.), Cello 1 (1. Kb.), and Cello 2 (2. Kb.). The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'tempo I' with a quarter note equal to approximately 63 beats per minute. The score contains various dynamic markings such as *pp*, *ppp*, *sfz*, *mfz*, *pppp*, *pochissimo*, *f p*, and *pp*. Performance instructions include 'con sord.' (with mutes), 'sul pont.' (sul ponticello), 'ord.' (ordine), 'pizz.' (pizzicato), and 'arco' (arco). There are also articulation marks like accents and slurs. The strings play a rhythmic pattern of eighth notes, while the woodwinds and strings have melodic lines.

42

Kl. *f* *mf* *p* *pp* *sf* *ppp* *p* *ff* *pp* *f*

Fag. *pp* *mf*

1. Bpos. *pp* *mf*

2. Bpos. *pp* *mf*

Hfe. *sfz* *p* *sfz*

Klav. *pp* *ppp*

Vla. *f* *ppp* *secco assai* *pp* *f* *p*

1. Vc. *pp* *pp* *p*

2. Vc. *pp* *pp* *p*

1. Kb. *pp* *pp* *p*

2. Kb. *pp* *pp* *p*

senza sord.

string.

46

Kl. *ff* *ppp* *f*

Fag. *p* *f*

1. Bpos. *p* *f*

2. Bpos. *p* *f*

Schlgz. Kleine Trommel (mit Saite) *ppp*

Hfe. *p*

Klav. *p*

Vla. *f*

1. Vc. *f*

2. Vc. *f*

1. Kb. *fff*

2. Kb. *fff*

pesante - quasi tempo I (♩ = ca. 63)

rit.
 tranquillo, molto rubato

49

Kl. *fff* *pp* *p* *morendo*

Fag. *mf* *fff*

1. Bpos. *mf* *fff*

2. Bpos. *mf* *fff*

Kl. Tr.

Schlgz. *mf* *fff*

Hfe. *mf* *ff*

Klav. *mf* *f* *fff*

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

1. Vc. *mf* *fff* *p* *pp* *ppp* *morendo*

2. Vc. *mf* *fff* *fff*

1. Kb. *fff*

2. Kb. *fff*

Detailed description: This page of a musical score, numbered 12, covers measures 49 to 52. The tempo is marked 'pesante - quasi tempo I' with a quarter note equal to approximately 63 beats per minute. The score is for a full orchestra and strings. The woodwinds (Clarinets, Bassoons, Clarinet in B-flat, and Saxophone) and Percussion (Kettledrums) have parts starting at measure 49. The strings (Violins, Violas, and Cellos/Double Basses) have parts starting at measure 50. The score includes various dynamics such as fortissimo (fff), piano (p), and pianissimo (ppp), along with performance instructions like 'rit.' (ritardando), 'tranquillo, molto rubato', and 'morendo'. Measure 49 features a prominent 9-measure rest for the Clarinet. Measure 50 has a 7-measure rest for the Viola. Measure 51 has a 7-measure rest for the Violin I and a 3-measure rest for the Violin II. Measure 52 concludes the section with a 5-measure rest for the Cello/Double Bass and a 7-measure rest for the Double Bass.

D

fluente (♩ = ca. 66)

54

Kl. *mf* *f* *p* *mf* *f* *pp*

Fag. *p*

1. Bpos. *pp*

2. Bpos. *pp*

Schlgz. *mf*

Hfe. *f* *sf* Pedal glissando

Klav. *pp*

Vla. *sf* *f*

1. Vc. *p* *sf* *f*

2. Vc. *p* *sf* *f*

1. Kb. *p*

2. Kb. *p*

57

Kl. *mf* *pp* *p* *ff* *mf*

Fag.

1. Bpos. *sfz* *pp* *pp*

2. Bpos. *sfz* *pp* *pp*

Rgl.

Schlz. *pp*

Hfe. *f*

Klav. *p*

Vla. *sfz* *pp* *ppp*

1. Vc. *sfz* *pp* *ppp*

2. Vc. *sfz* *pp* *ppp*

1. Kb.

2. Kb. *ppp*

E

rit. calmo (♩ = ca. 58)

lontano

60

Kl. *fff* *ppp* *p* *pp* *mf* *ppp*

Fag. *pp* *fff*

1. Bpos.

2. Bpos.

Schlz. Tom-t. *ff* *fff*

Hfe. *pp* *ff*

Klav. *ppp* *sfz* *pp*

Vla. *ff*

1. Vc. *ff* *fff* *ppp*

2. Vc. *ff* *fff* *ppp*

1. Kb. *ff* *fff* *ppp*

2. Kb. *fff* *ppp*

rit. . . . più calmo (♩ = ca. 50)

66

Kl. *vibr.* *p* *ppp* *pppp*

Vla. *c.l. tratto sul pont.* *delicatamente* *pppp*

1. Vc. *sul pont.* *sensibile* *ppp* *pppp*

2. Vc. *sul pont.* *sensibile* *ppp* *pppp*

1. Kb. *sul pont.* *sensibile* *ppp* *pppp*

2. Kb. *sul pont.* *sensibile* *ppp* *pppp*

morendo



75

Kl. *pppp* *ff*

1. Bpos. *con sord.* *ppp*

2. Bpos. *con sord.* *ppp*

Vla. *ord., sul pont.*

1. Vc. *pppp*

2. Vc. *pppp*

1. Kb. *pppp*

2. Kb. *pppp*

F

rit. più lento (♩ = ca. 40)

85

KL. *ppp* *pppp* *ppp* *lamentoso*

1. Bpos. *pppp*

2. Bpos. *pppp*

Hfe. *mf*

Vla. c.l. batt. *sfz* c.l. tratt., fast tonlos *pppp*

1. Vc. c.l. batt. *sfz* *p* gliss. col legno dell'arco sulle corde *pp*

2. Vc. c.l. batt. *sfz* *p* gliss. col legno dell'arco sulle corde

1. Kb. c.l. batt. *sfz* c.l. tratt., fast tonlos *pppp*

2. Kb. c.l. batt. *sfz* c.l. tratt., fast tonlos *pppp*

94

Kl. *pp* *pp* *mf* *mf* *più f* *molto* *fff* *ppp*

1. Bpos. *pp*

2. Bpos. *pp*

Schlgz. Tom-t. *p* marc. 6 Tbl. *p*

Hfe. *p* *p*

Klav. *mfz* *f* *ppp* *p*

Saite zwischen Kapodaster und Dämpfer abdrücken; Tonhöhe muß klar erkennbar sein

erstickt

f *Reo.*

Vla. *pizz.* *arco* *mf* *ppp*

1. Vc. *pizz.* *arco* *mf* *ppp*

2. Vc. *pizz.* *arco* *mf* *ppp*

1. Kb. *p* *ppp* gliss. nat. flag.

2. Kb. *p* *ppp* gliss. nat. flag.

G

animato (♩ = ca. 104)

99

Kl. *sf*

Fag. *p* *sf* *p*

1. Bpos. *p* *sf* *p*

2. Bpos. *p* *sf* *p*

Schlgz. Rgl. *p* Einsatz ad lib. Gr. Tr. *brutalmente* *fffz*

Hfe. *pppp* *bisbigliando* *f*

Klav. *mfz* *pizz.* Saite direkt mit dem Fingernagel anreißen *f* *mf*

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

1. Vc. *ff* *meno f* *ff* *mf*

2. Vc. *ff* *meno f* *ff* *mf*

1. Kb. *ff* *mf* *ff*

2. Kb. *ff* *fff* *mf* *ff*

106

Kl. *ff* 5 *mf* 5 *ff* 3 *mf* 5 *ff* 3

Fag. *poco* 3 *mf* *sfz* *pp* 3 *f* *più f* 3

1. Bpos. *poco* 3 *mf* *sfz* *pp* 3 *f* *più f* 3

2. Bpos. *poco* 3 *mf* *sfz* *pp* 3 *f* *più f* 3

Hfe.

Klav. *ff* (8val)

Vla. *p* 3 3 *sfz* *f* 3 *pp*

1. Vc. *p* 3 3 *sfz* *f* 3 *pp*

2. Vc. *p* 3 3 *sfz* *f* 3 *pp*

1. Kb. *ff* *pp*

2. Kb. *ff* *pp*

110

Kl. *mf* *fff* *mf* *ff*

Fag. *pp* *mf*

1. Bpos. *pp* *mf*

2. Bpos. *pp* *mf*

Bck. (h.)

Schlz. *ppp*

Hfe. *p* *mf*

Klav. *pp*

Vla. *ff* *p*

1. Vc. *ff* *p*

2. Vc. *ff* *p*

1. Kb. *pizz.* *ff* *arco*

2. Kb. *pizz.* *ff* *arco*

113
Kl. *mf* *f* *fff* *fff*

Fag. *p* *f*

1. Bpos. *p* *f*

2. Bpos. *p* *f*

Schlz. *f*

Hfe. *p* *f*

Klav. *p* *fff*

Vla. *pp* *fff* *sfz pp*

1. Vc. *pp* *fff* *sfz pp*

2. Vc. *pp* *fff* *sfz pp*

1. Kb. *pp* *ff* *sfz pp*

2. Kb. *pp* *ff* *sfz pp*

poco meno (♩ = ca. 92)

rit.

lento trasognato (♩ = ca. 50)

116

Kl.

Fag.

1. Bpos.

2. Bpos.

Schlgz. Gr. Tr.

Hfe.

Klav.

Vla.

1. Vc.

2. Vc.

1. Kb.

2. Kb.

Schlag mit flacher Hand auf die tiefsten Saiten 8^{te}

125

Kl. *pp* *p* *ppp*

Fag. 3 3 3

1. Bpos.

2. Bpos.

Schlz. Gr. Tr. *p* Crot. *ff* Bck. (h.) Jazz-Besen *mf* *sf*

Hfe. *sf* *fff*

Klav. *sfz* *fff*

Vla. *ppp*

1. Vc. *ppp* *sfz* *ppp*

2. Vc. *ppp* *sfz* *ppp*

1. Kb. *pp* *ppp*

2. Kb. *pp* *ppp*

I

138

Kl. *ppp* *3*

Fag. *pppp*

1. Bpos. *ppp* *tonlos*

2. Bpos. *ppp* *tonlos*

Schlgz. Gr. Tr. *ppp*

Hfe. *pp*

Klav. *pp*

Vla. *pppp* *V*

1. Vc. *pppp* *V*

2. Vc. *pppp* *V*

1. Kb. *3*

2. Kb. *3*

147 Kl. *p* *mf* *f* *più f* *p* *ff* *ppp* *mf*

151 Kl. *ff* *p* *sfz* *p* *sfz* *ff* *ff* *p* *pp*

vibr.

154 Kl. *mf* *fff* *pp* *mp* *ppp*

string. a tempo

Musical score for measures 159-166. The score includes parts for Kl. (Clarinet), Fag. (Bassoon), 1. Bpos. (Bassoon), 2. Bpos. (Bassoon), Tbl. (Tuba), Schlgz. (Timpani), Hfe. (Horn), Klav. (Piano), Vla. (Viola), 1. Vc. (Violin), 2. Vc. (Violin), 1. Kb. (Cello), and 2. Kb. (Cello). Measure 159 features a clarinet solo with a trill and triplets, marked *pppp*. A box labeled 'J' is above the first measure. The bassoon part has a *lontano* marking and a *pppp* dynamic. The bassoon parts have *sf* dynamics with 'slap tongue' markings. The tuba part has a *pp* dynamic. The horn part has a *mfz* dynamic. The piano part has a *ppp* dynamic. The viola part has a *pp* dynamic with a 'pizz.' marking. The violin parts have *pp* dynamics with 'pizz.' markings. The cello parts have *pp* dynamics with 'pizz.' markings. A double bar line is at the end of measure 166.

Musical score for measure 167, featuring a clarinet part with a 15-measure phrase and triplets, marked *pp*.

172

Kl.

Trommelstöcke für alle gut sichtbar
weit über den Kopf nach oben heben

am höchsten Punkt bewegungslos ausharren

Tom-t.

Schlgz.



177

Kl.

Tom-t.
brutalmente

sffz

ppp

Schlgz.

K

184

Kl. *ff*

Fag. *pp* *p*

1. Bpos. *ppp* *morendo*

2. Bpos. *ppp* *morendo*

Crot. *f*

Schlgz. *mp*

Hfe. *p*
8th

Klav. *pp*
3 3
Ped.

Vla. arco *pp* *mf* *ppp* *morendo* tonlos

1. Vc. arco *pp* *mf* *ppp* *morendo* tonlos

2. Vc. arco *pp* *mf* *ppp* *morendo* tonlos

1. Kb. arco *ppp* *morendo* tonlos

2. Kb. arco *ppp* *morendo* tonlos