Christophe QUEVAL

ANASTASIS

- Méditation sur le Mystère
de la descente du Christ aux Enfers
avant sa glorieuse Résurrection -

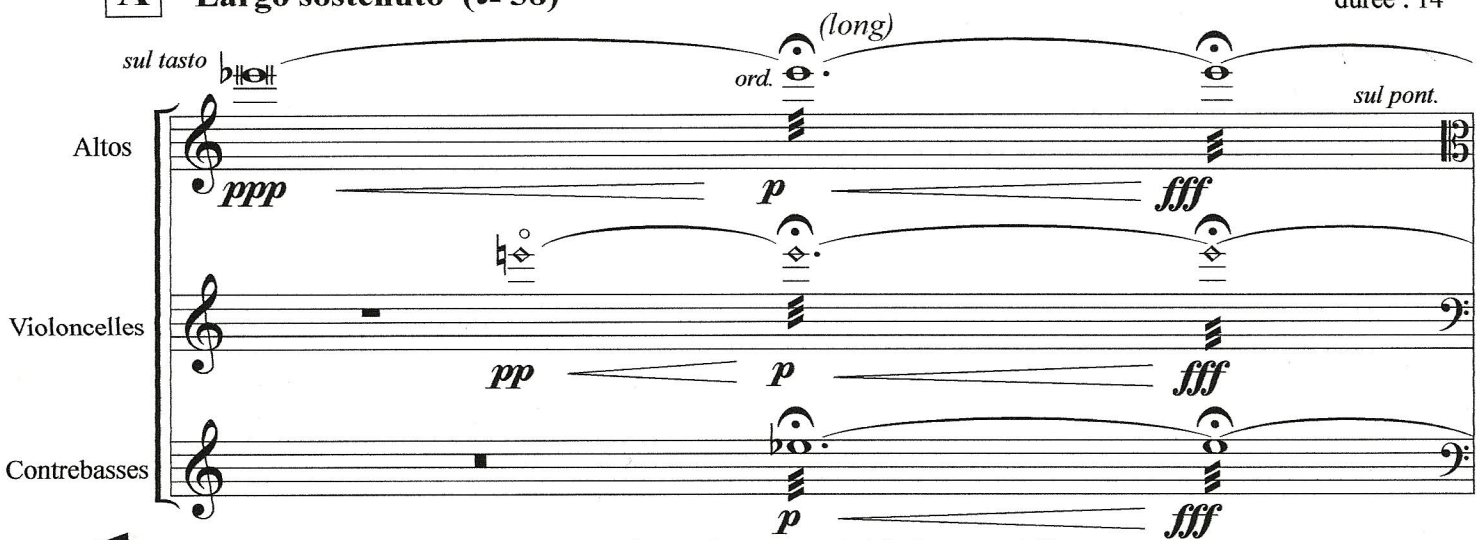
- pour Orchestre de chambre -
(1.1.1.1./1./Hrp./ Glock./ Cordes)

- opus 27 -

(2004 – durée : 14')

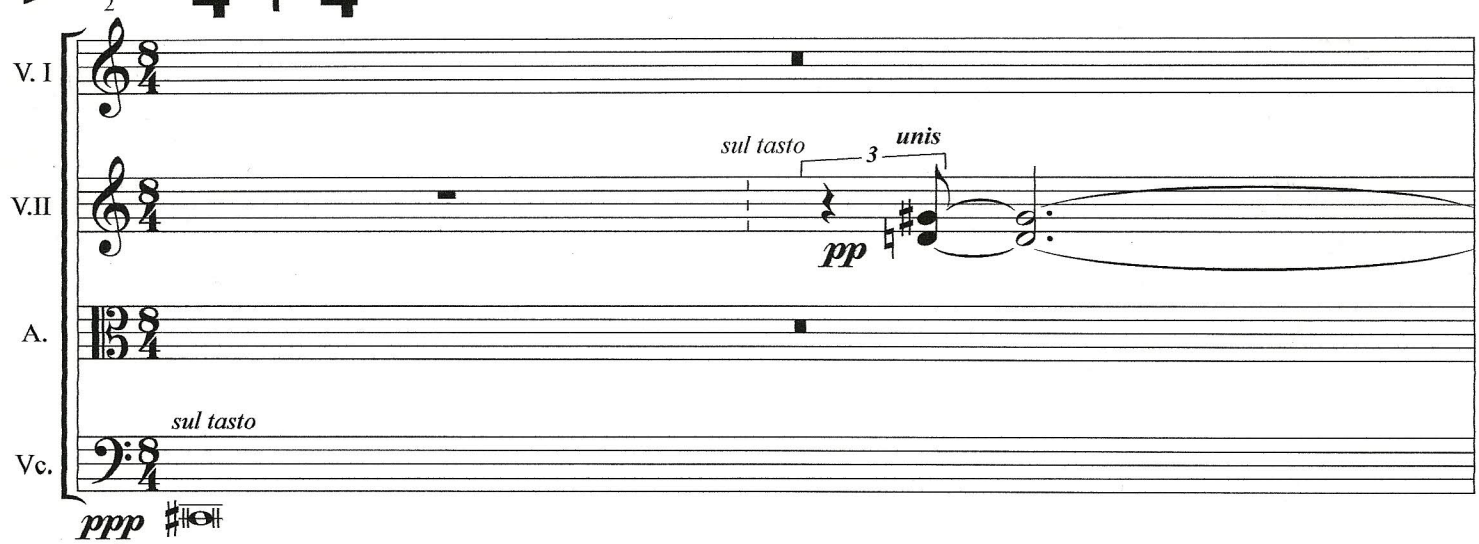
ΑΝΑΣΤΑΣΙΣ

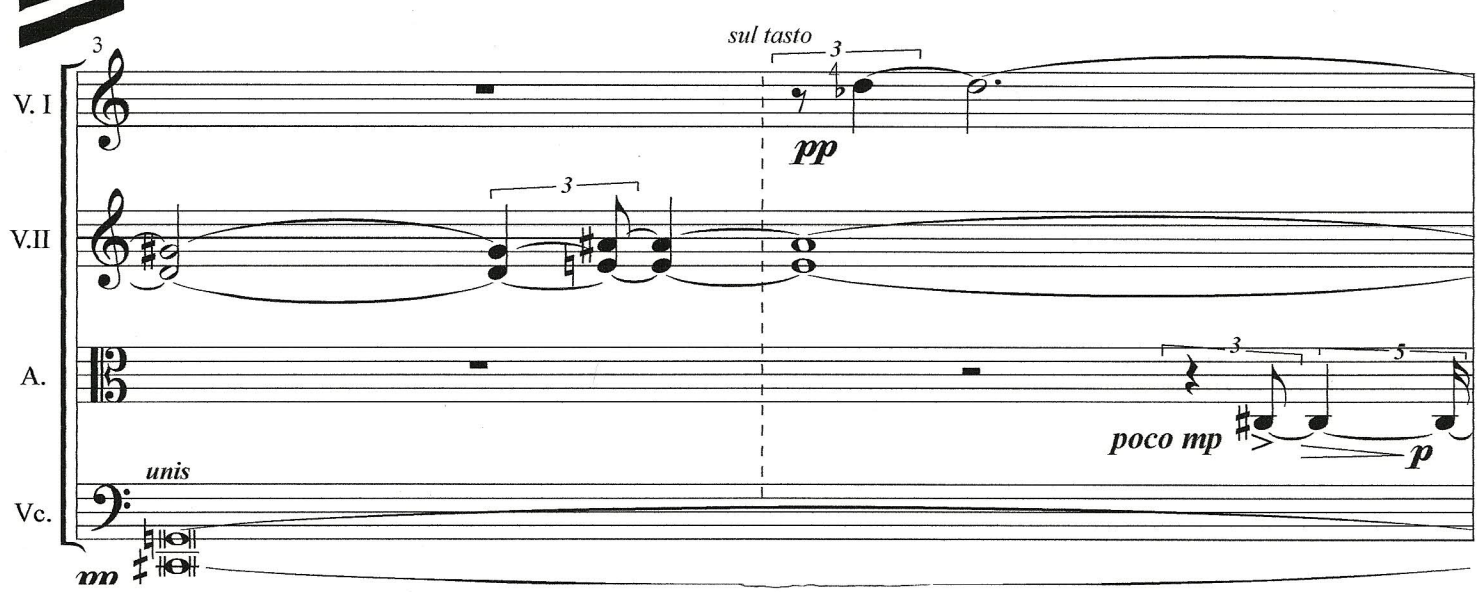
A **Largo sostenuto (♩= 38)** durée : 14'

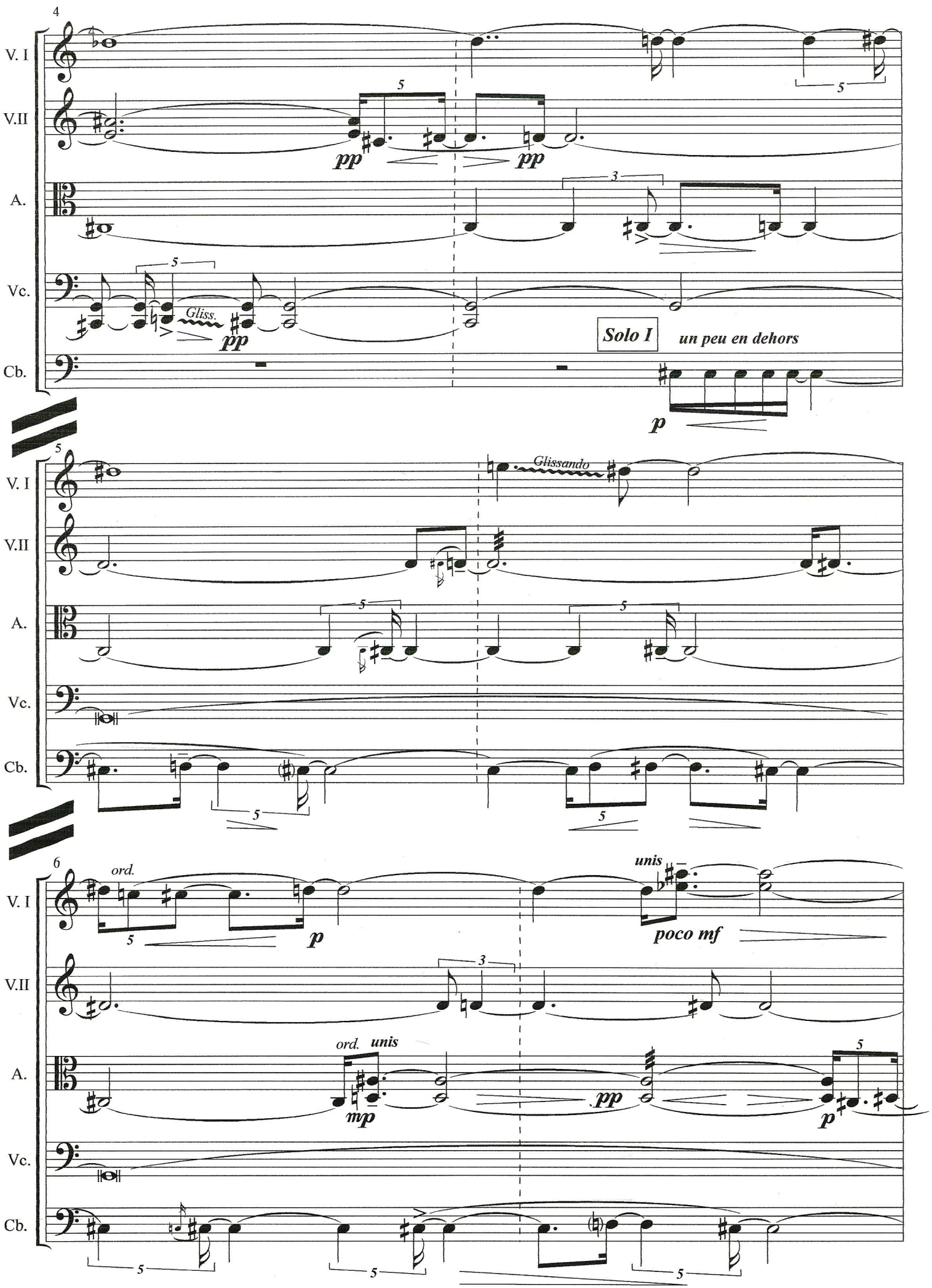


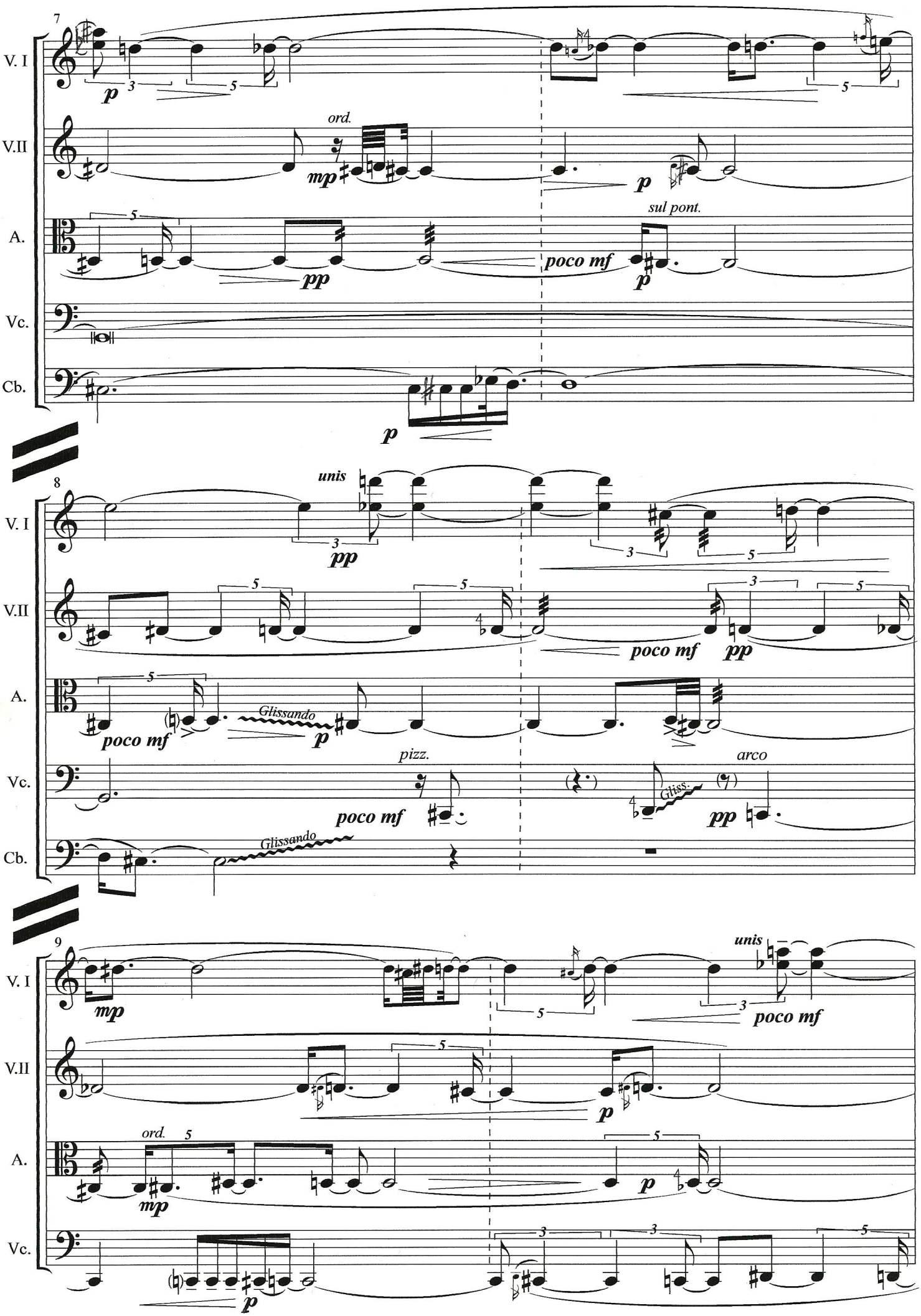
(*) N.B. : *Tous les sons harmoniques des cordes sont notés à la hauteur réelle.*

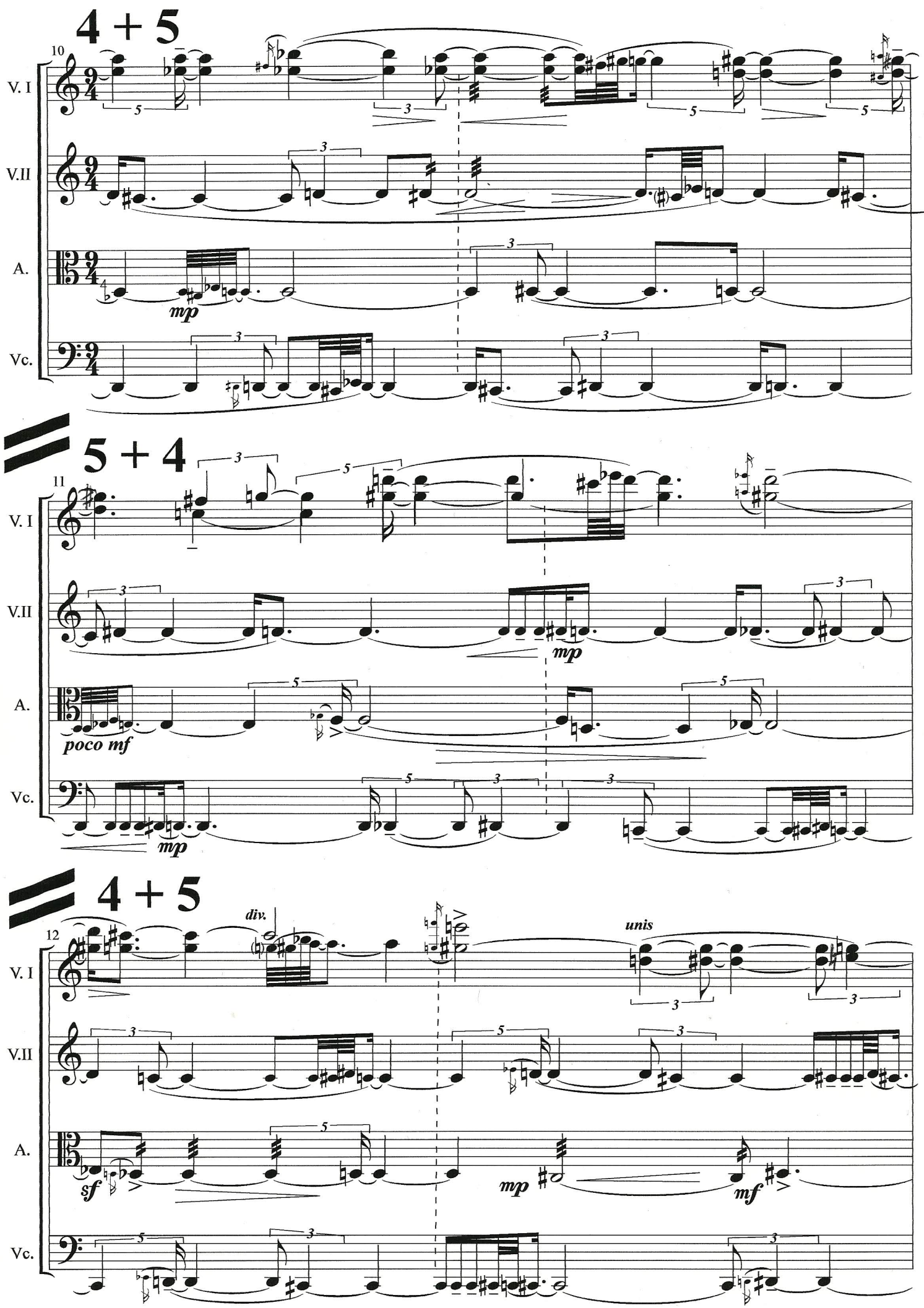
4 + 4

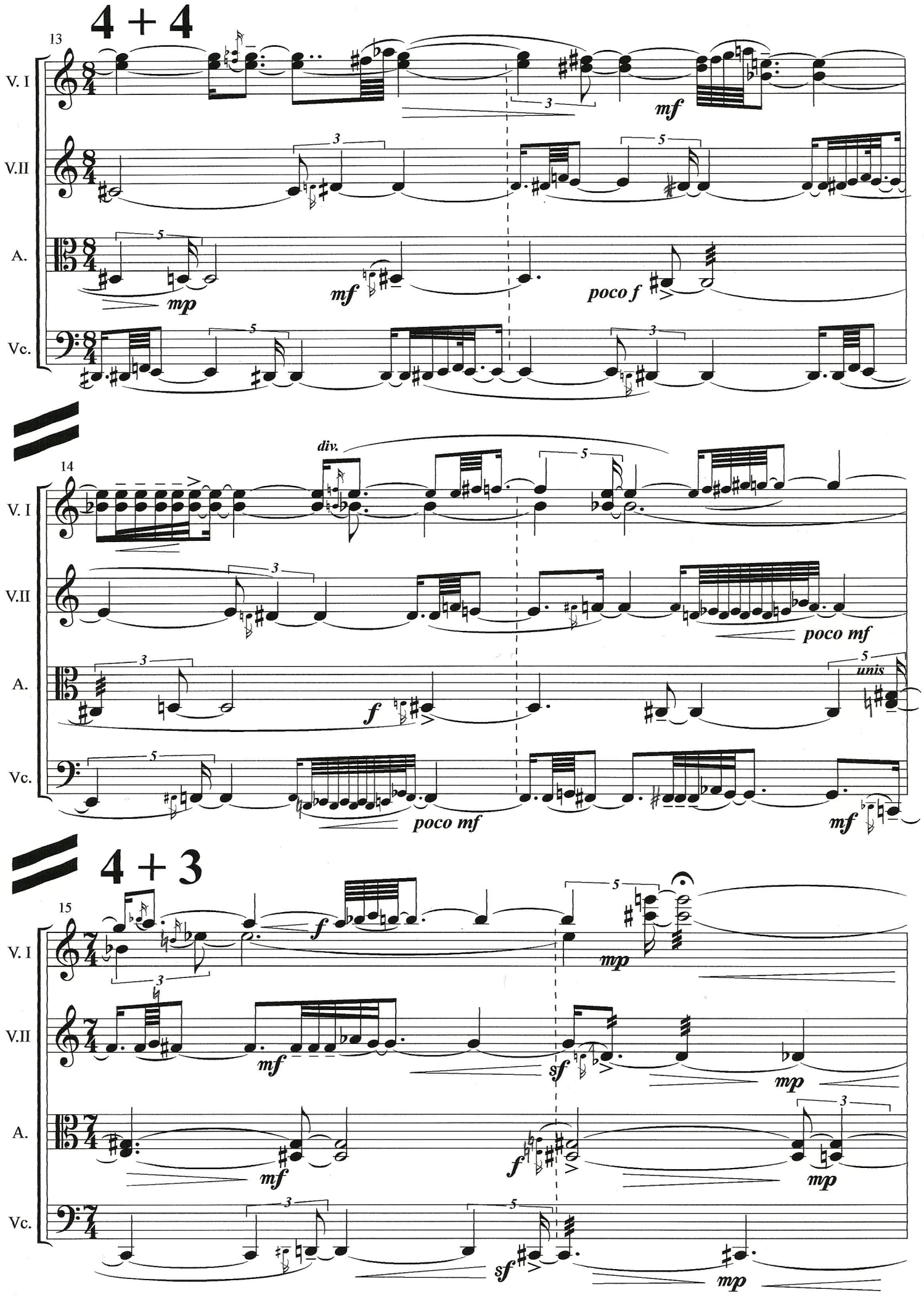


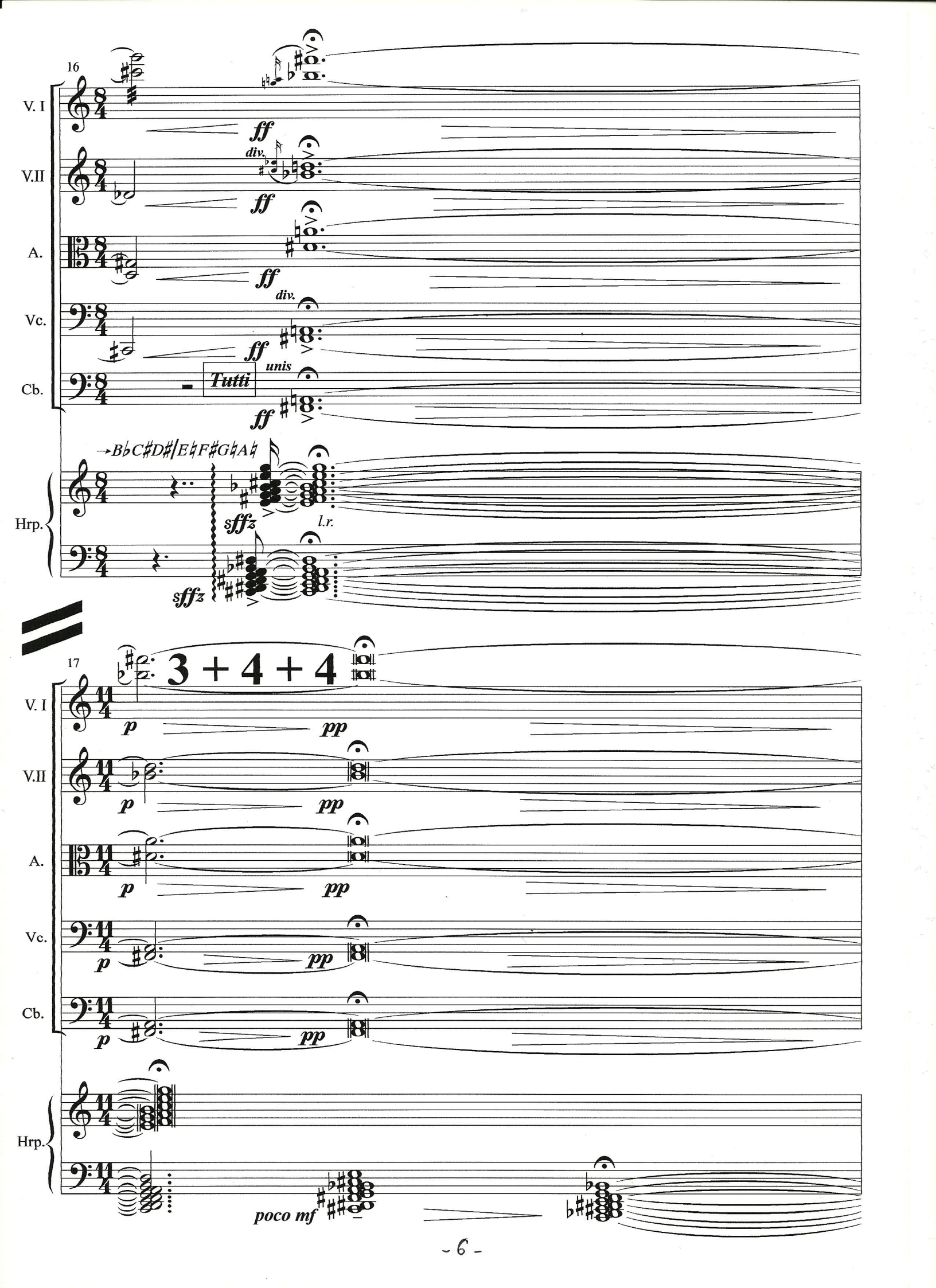


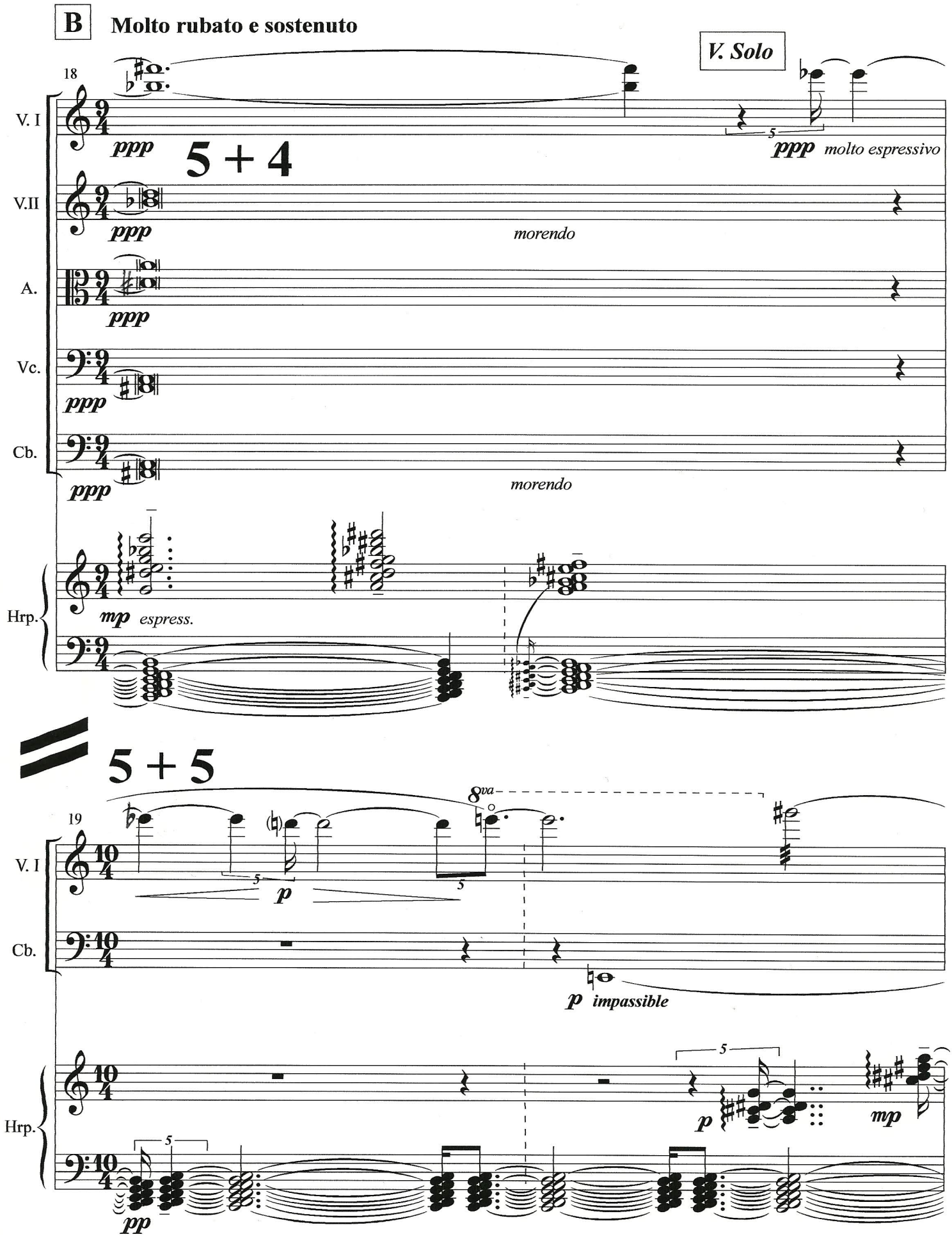

4
V. I
V.II
A.
Vc.
Cb.
pp
pp
Gliss.
pp
Solo I
un peu en dehors
p
5
Glissando
ord.
p
unis
poco mf
ord.
mp
unis
pp
p

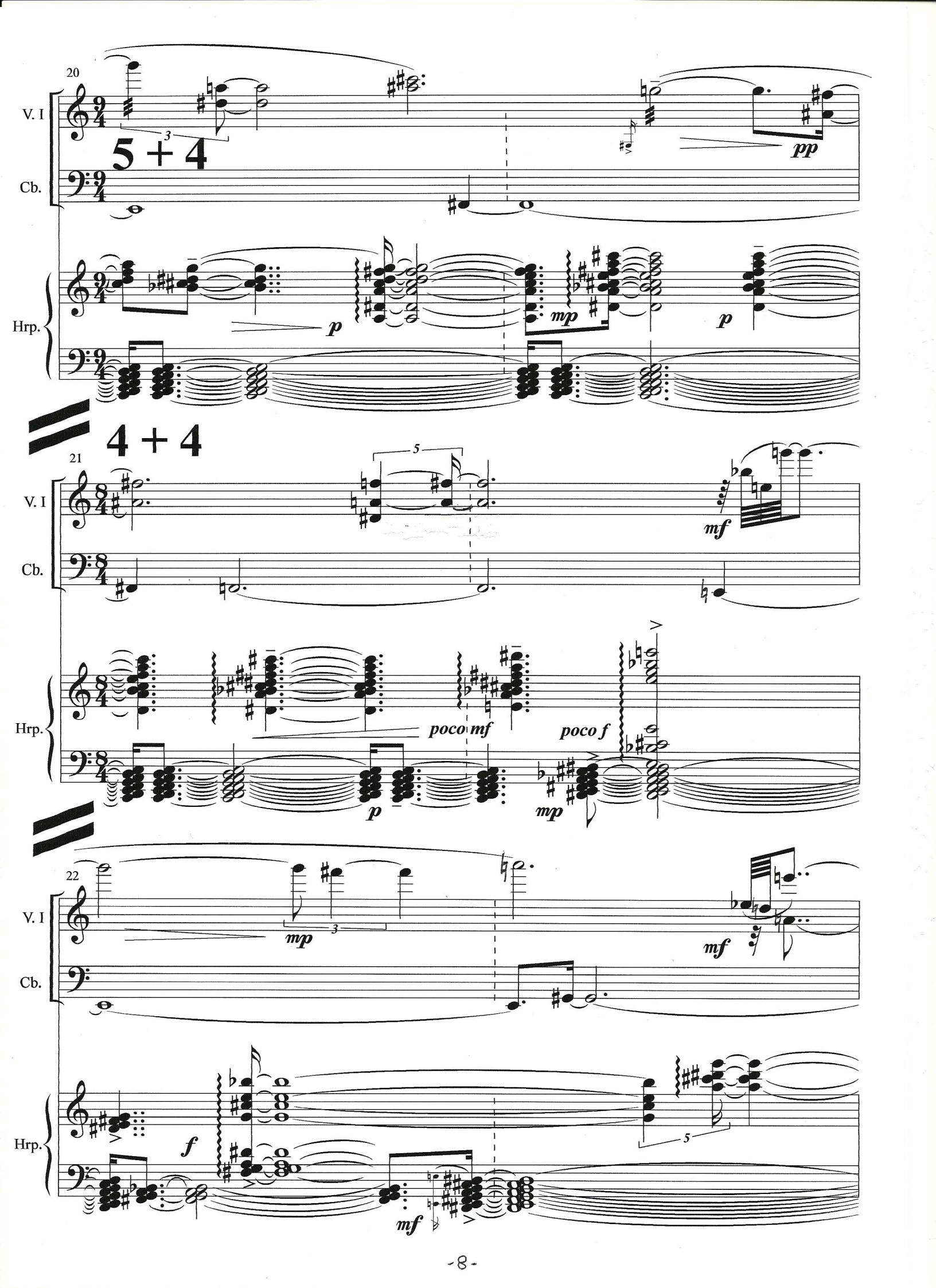

7
V. I
V.II
A.
Vc.
Cb.
ord.
sul pont.
unis
Glissando
pizz.
arco
Gliss.

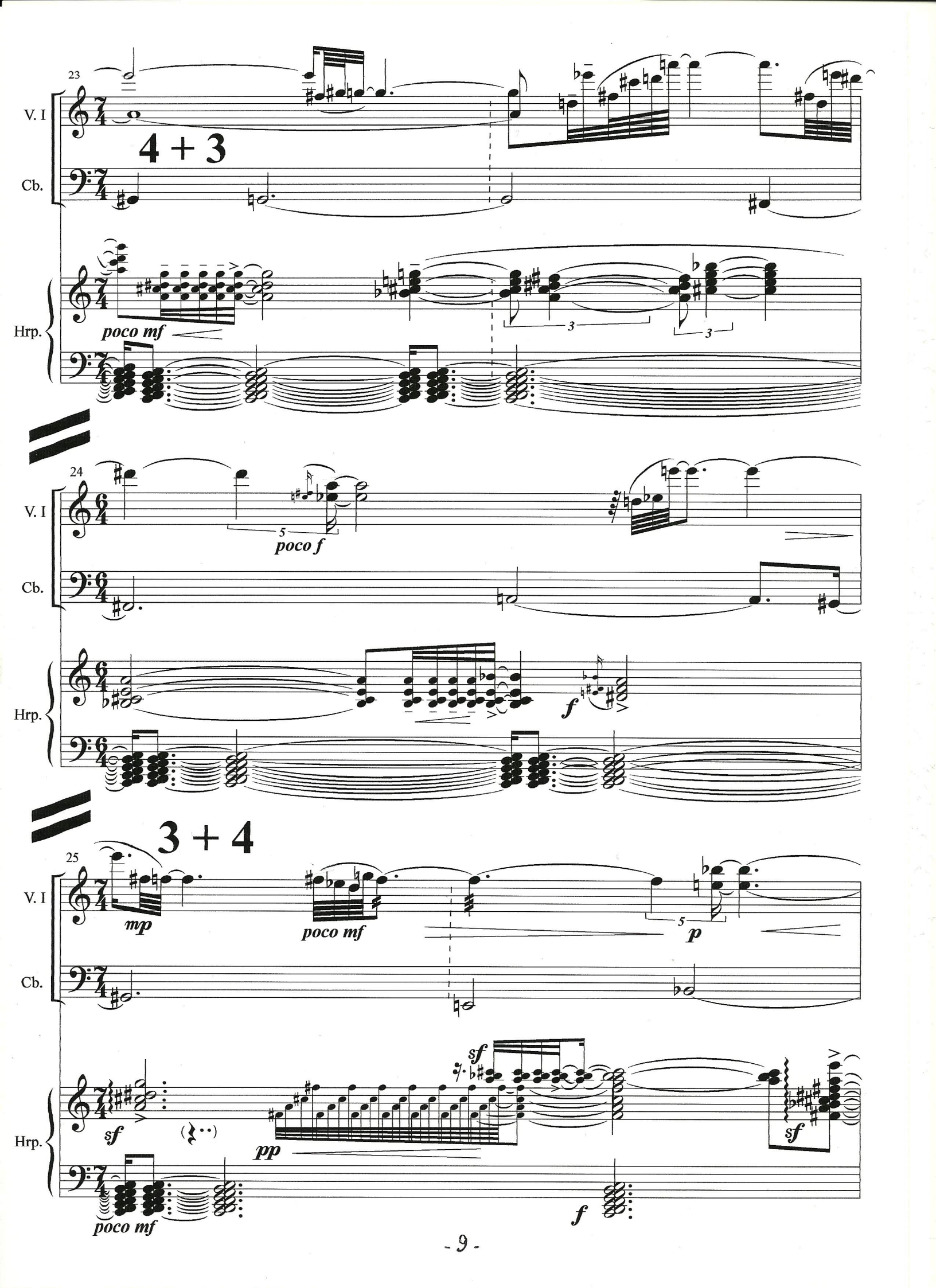

4 + 5
10
V. I
V.II
A.
Vc.
mp
5 + 4
11
V. I
V.II
A.
Vc.
poco mf
mp
4 + 5
12
V. I
V.II
A.
Vc.
div.
unis
sf
mp
mf

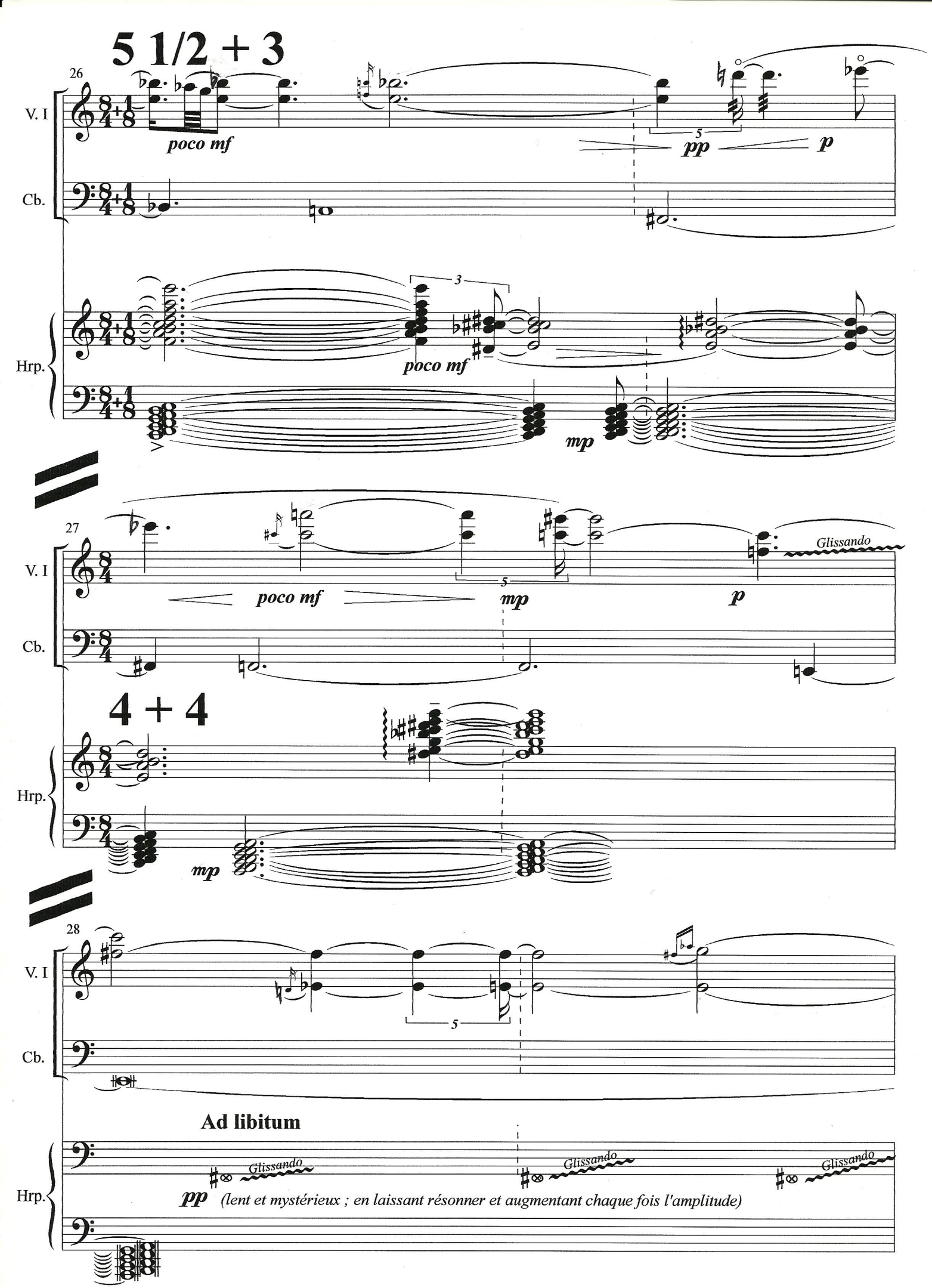

4 + 4
13
V. I
V.II
A.
Vc.
mf
mp
mf
poco f
14
div.
poco mf
f
unis
poco mf
mf
4 + 3
15
f
mp
mf
sf
mp
mf
f
mp
sf
mp


16
V. I
V.II
A.
Vc.
Cb.
Hrp.
ff
div.
unis
Tutti
→BbC#D#|EbF#GbAb
sffz
l.r.
17
3 + 4 + 4
p
pp
poco mf

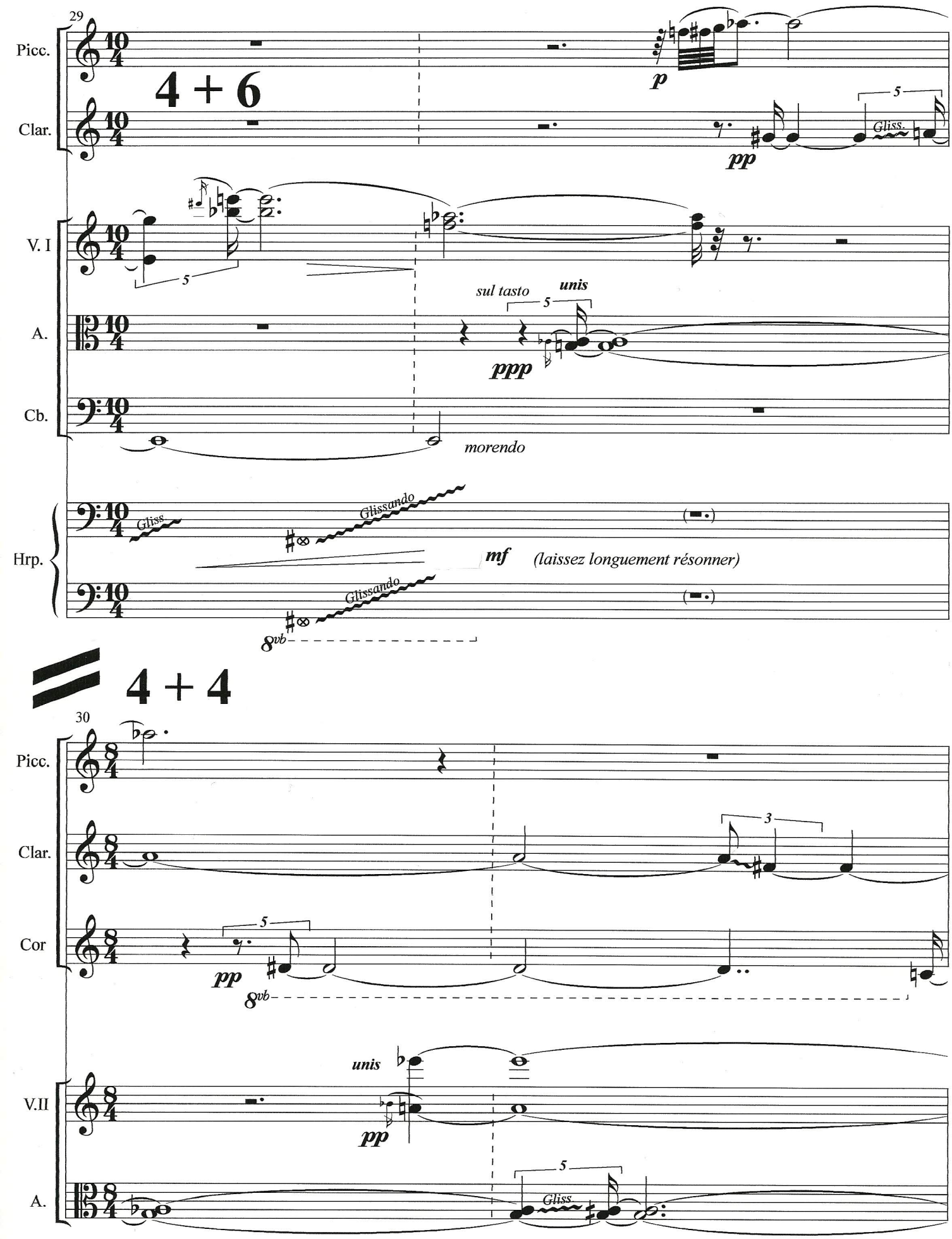

B
Molto rubato e sostenuto
V. Solo
18
V. I
V.II
A.
Vc.
Cb.
Hrp.
ppp
5 + 4
molto espressivo
morendo
mp
espress.
5 + 5
8va
19
p
impassible
pp
mp

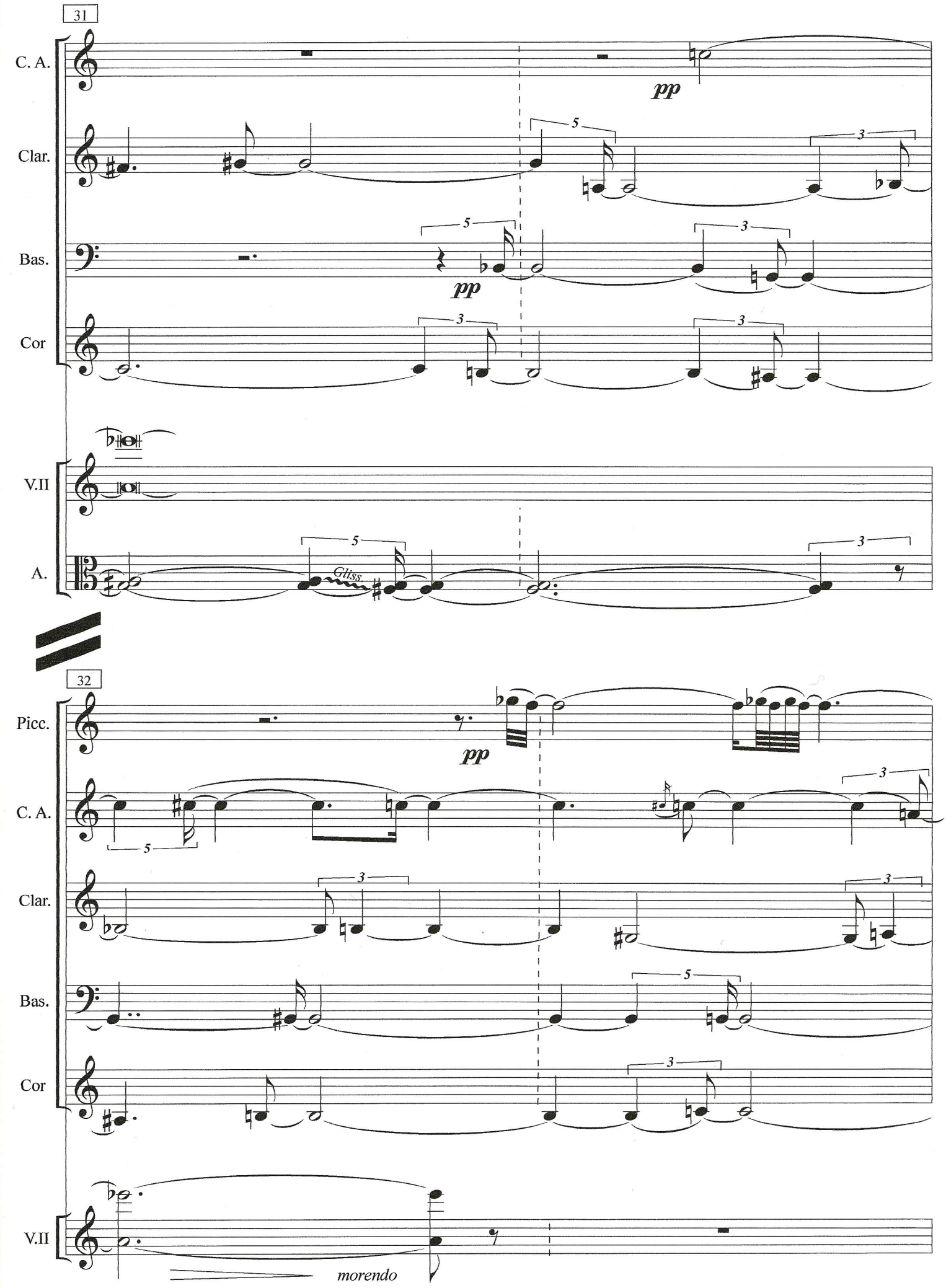

20
V. I
Cb.
5 + 4
pp
Hrp.
p
mp
p
4 + 4
21
V. I
Cb.
mf
Hrp.
poco mf
poco f
p
mp
22
V. I
Cb.
mp
mf
Hrp.
f
mf

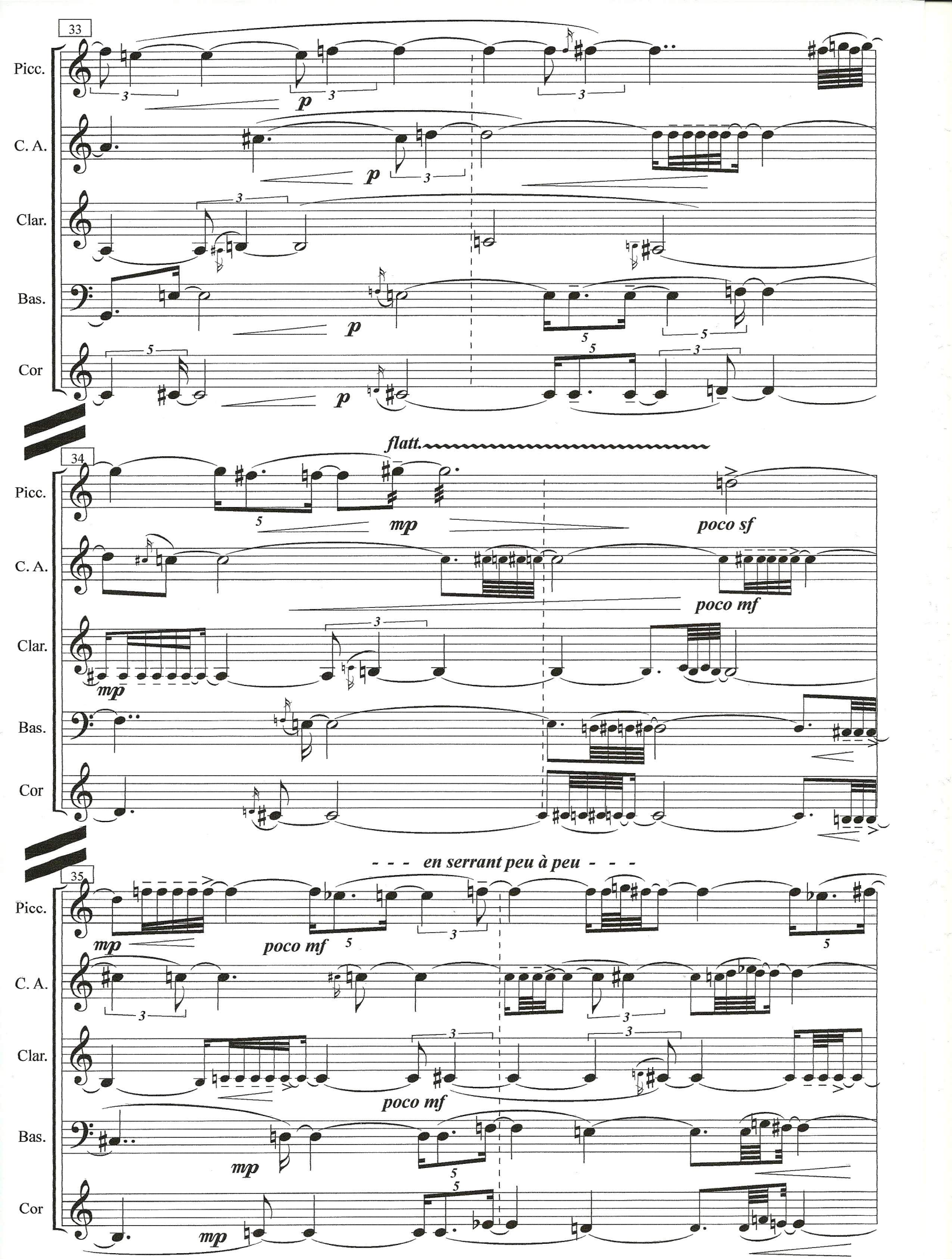

23
V. I
Cb.
4 + 3
Hrp.
poco mf
3
3
24
V. I
Cb.
5
poco f
Hrp.
f
3 + 4
25
V. I
Cb.
mp
poco mf
5
p
Hrp.
sf
pp
sf
sf
poco mf
f

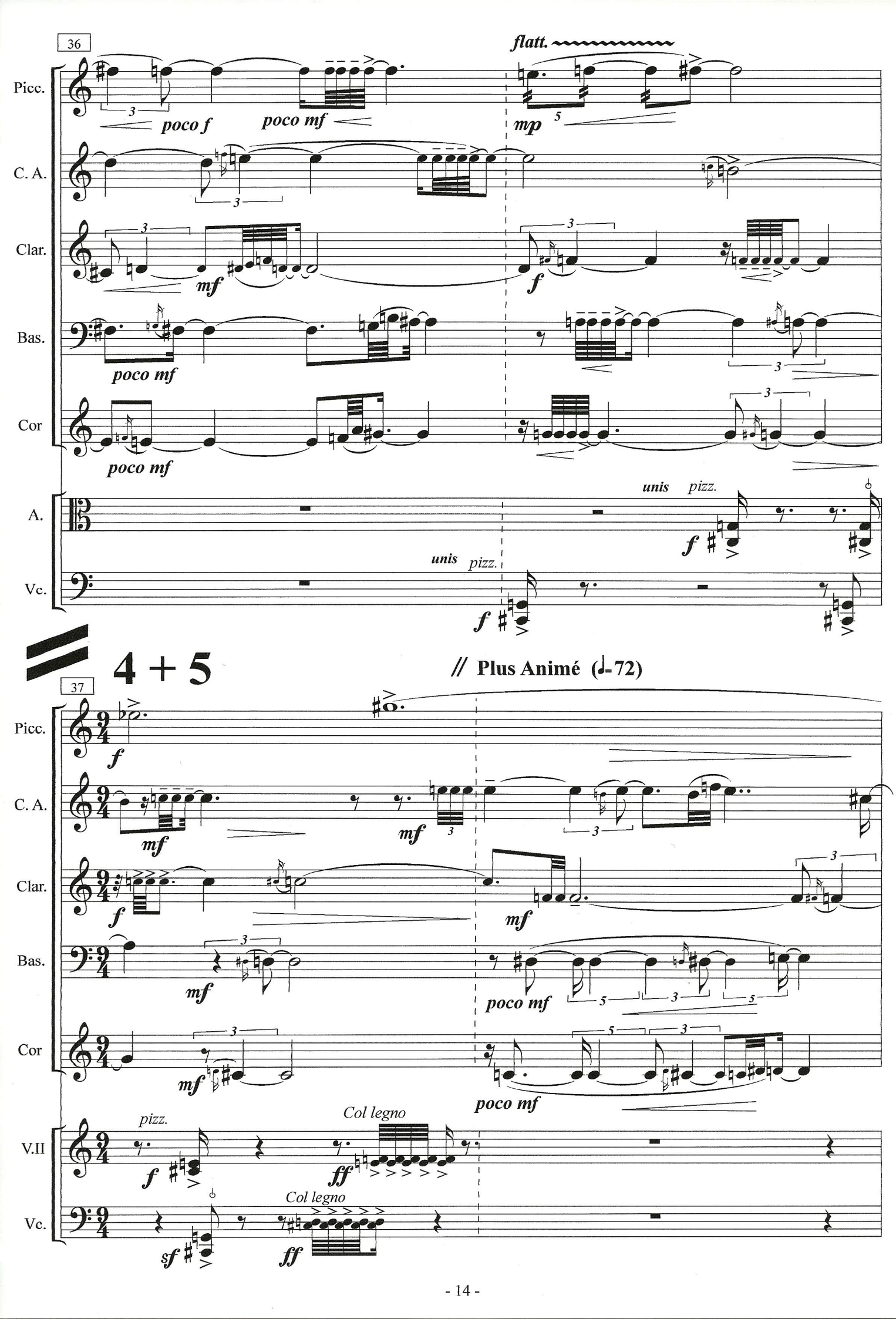

5 1/2 + 3
26
V. I
Cb.
Hrp.
poco mf
pp
p
3
poco mf
mp
27
V. I
Cb.
Hrp.
poco mf
mp
p
Glissando
4 + 4
mp
28
V. I
Cb.
Hrp.
Ad libitum
Glissando
Glissando
Glissando
pp (lent et mystérieux ; en laissant résonner et augmentant chaque fois l'amplitude)

C **Sempre rubato e molto legato, poco a poco esaltato**

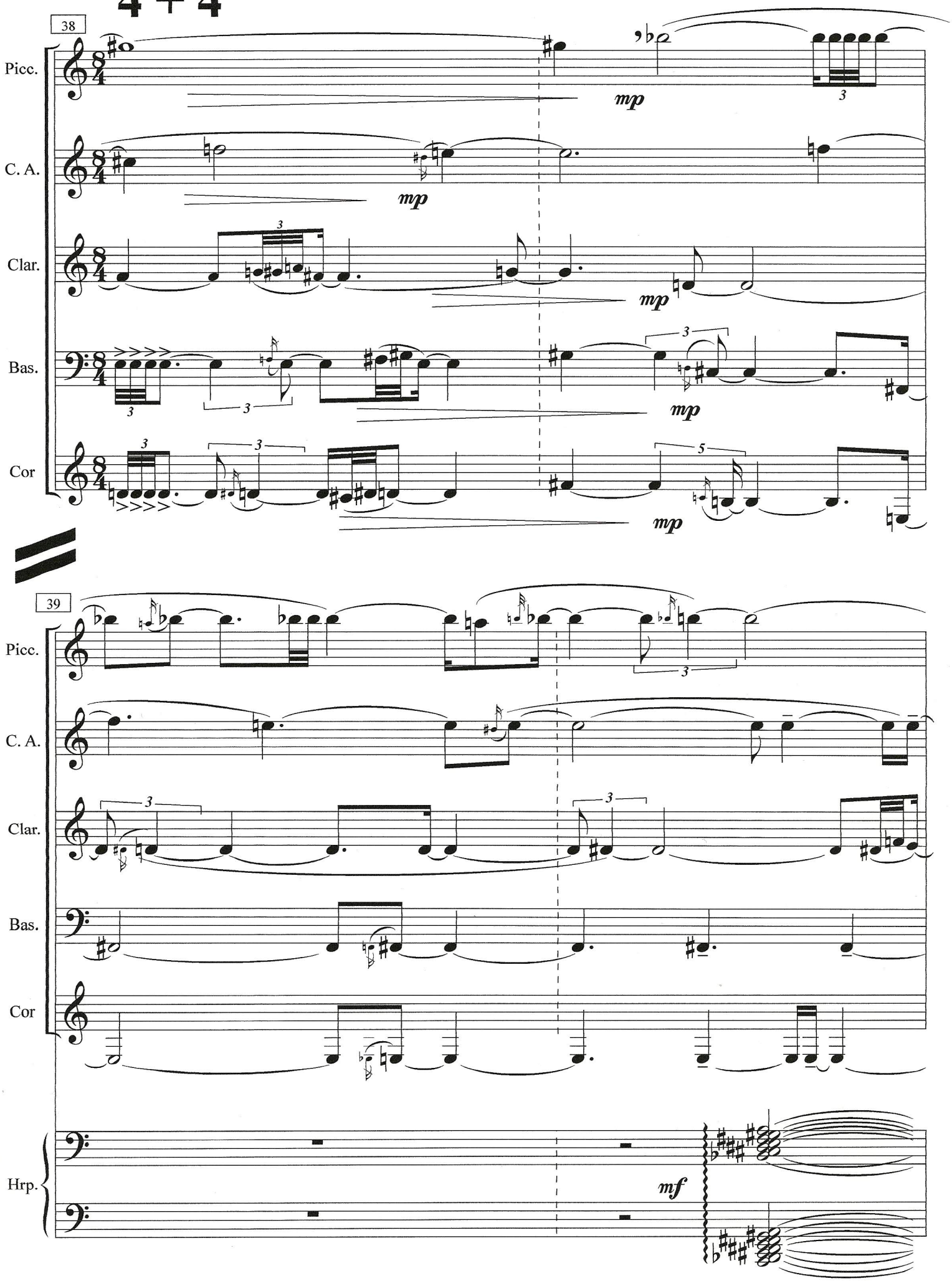


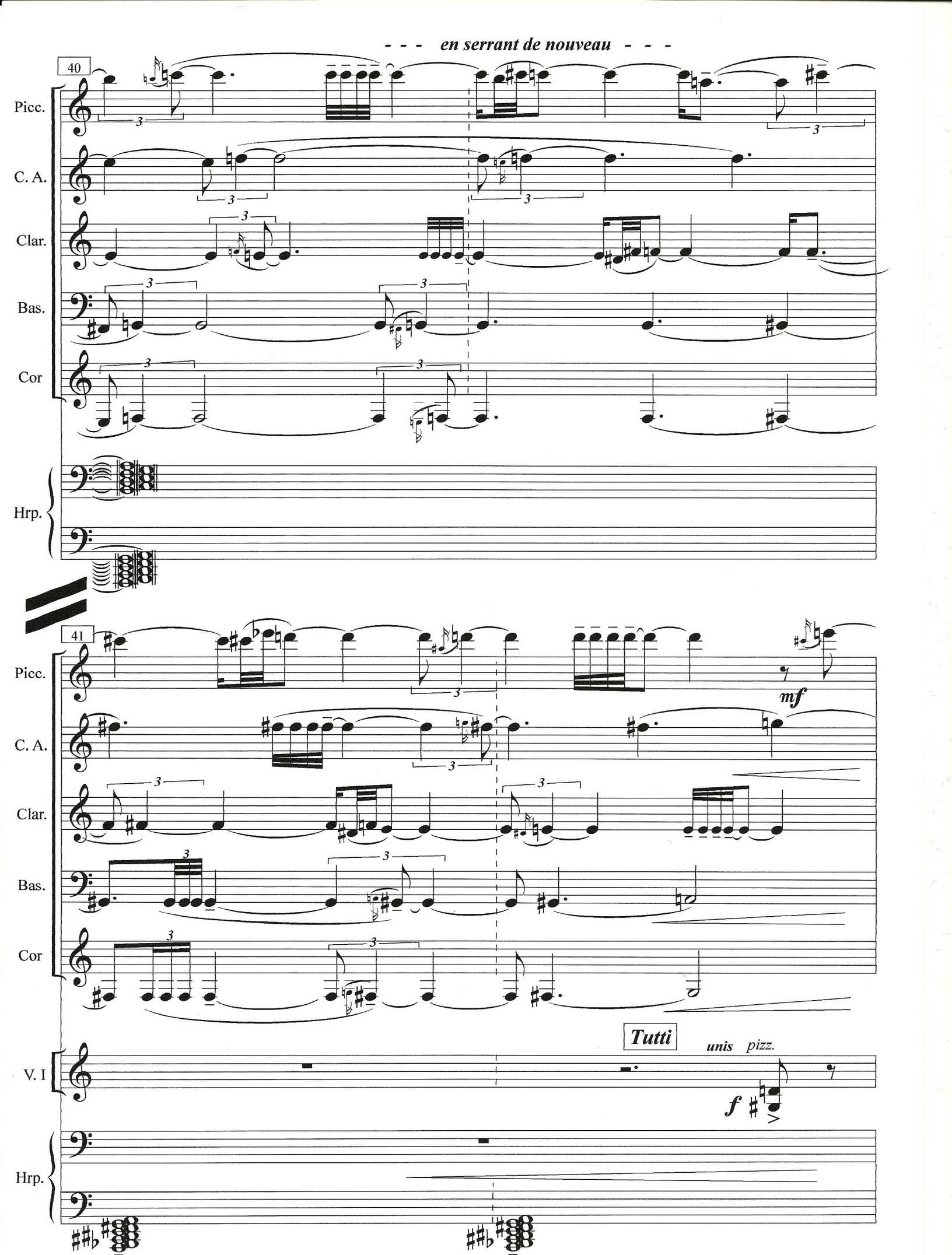

31
C. A.
Clar.
Bas.
Cor
V.II
A.
pp
Gliss.
32
Picc.
C. A.
Clar.
Bas.
Cor
V.II
pp
morendo

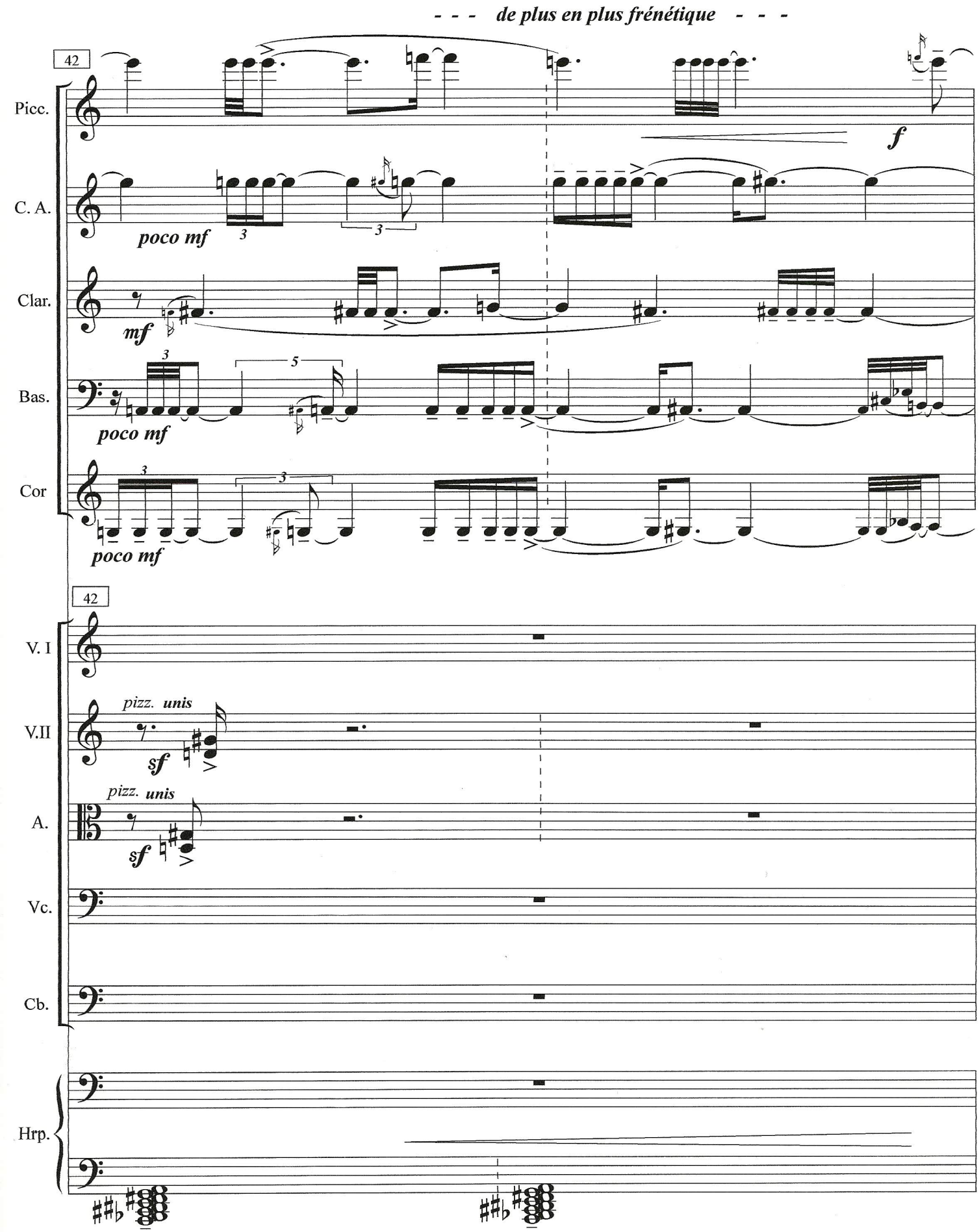

33
Picc.
C. A.
Clar.
Bas.
Cor
p
flatt.
34
mp
poco sf
poco mf
- - - en serrant peu à peu - - -
35

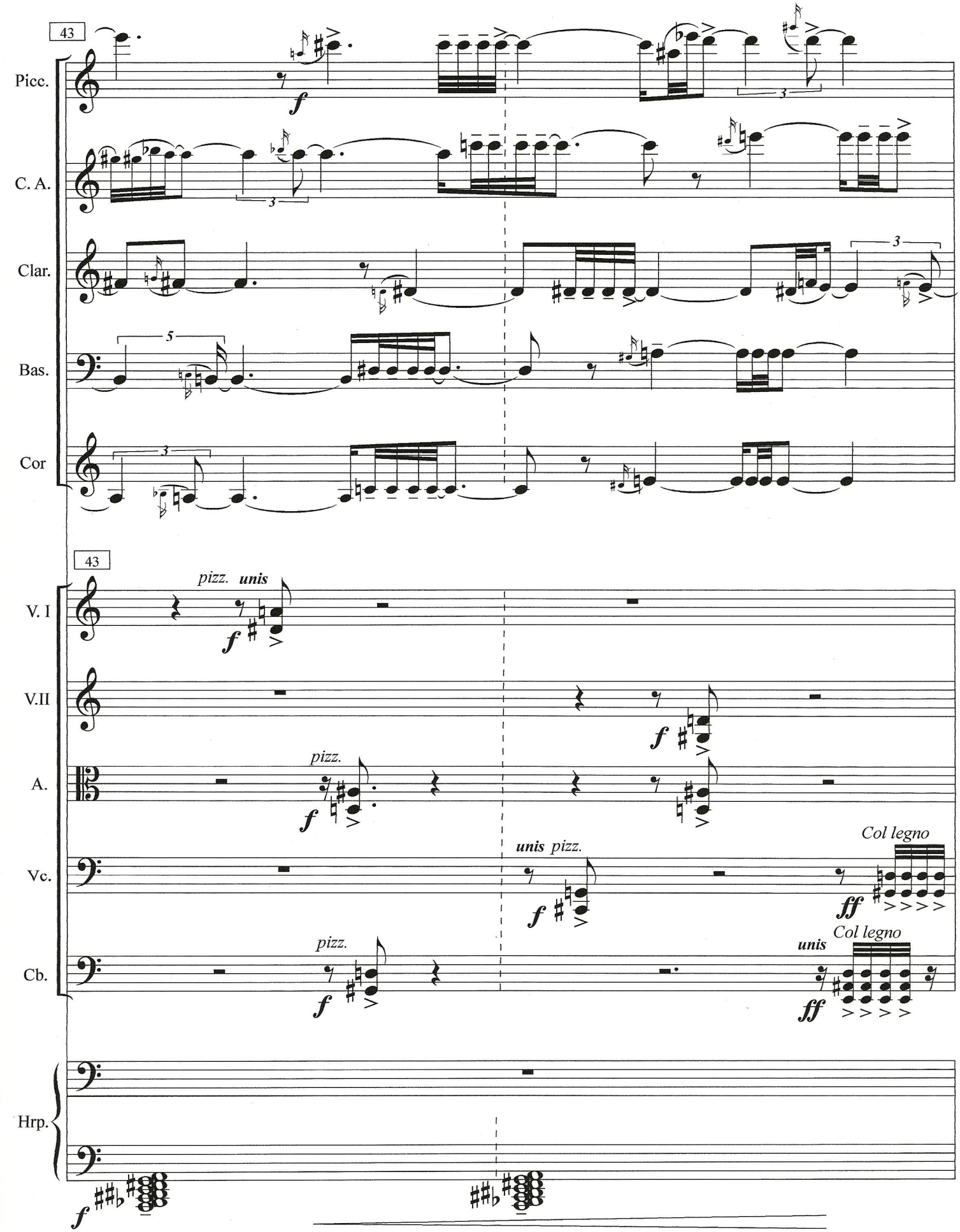

36
flatt.
Picc.
poco f
poco mf
mp
C. A.
Clar.
mf
f
Bas.
poco mf
Cor
poco mf
A.
unis
pizz.
f
unis
pizz.
Vc.
f
4 + 5
// Plus Animé (♩=72)
37
Picc.
f
C. A.
mf
mf
Clar.
f
mf
Bas.
mf
poco mf
Cor
mf
poco mf
V.II
pizz.
f
Col legno
ff
Vc.
Col legno
sf
ff

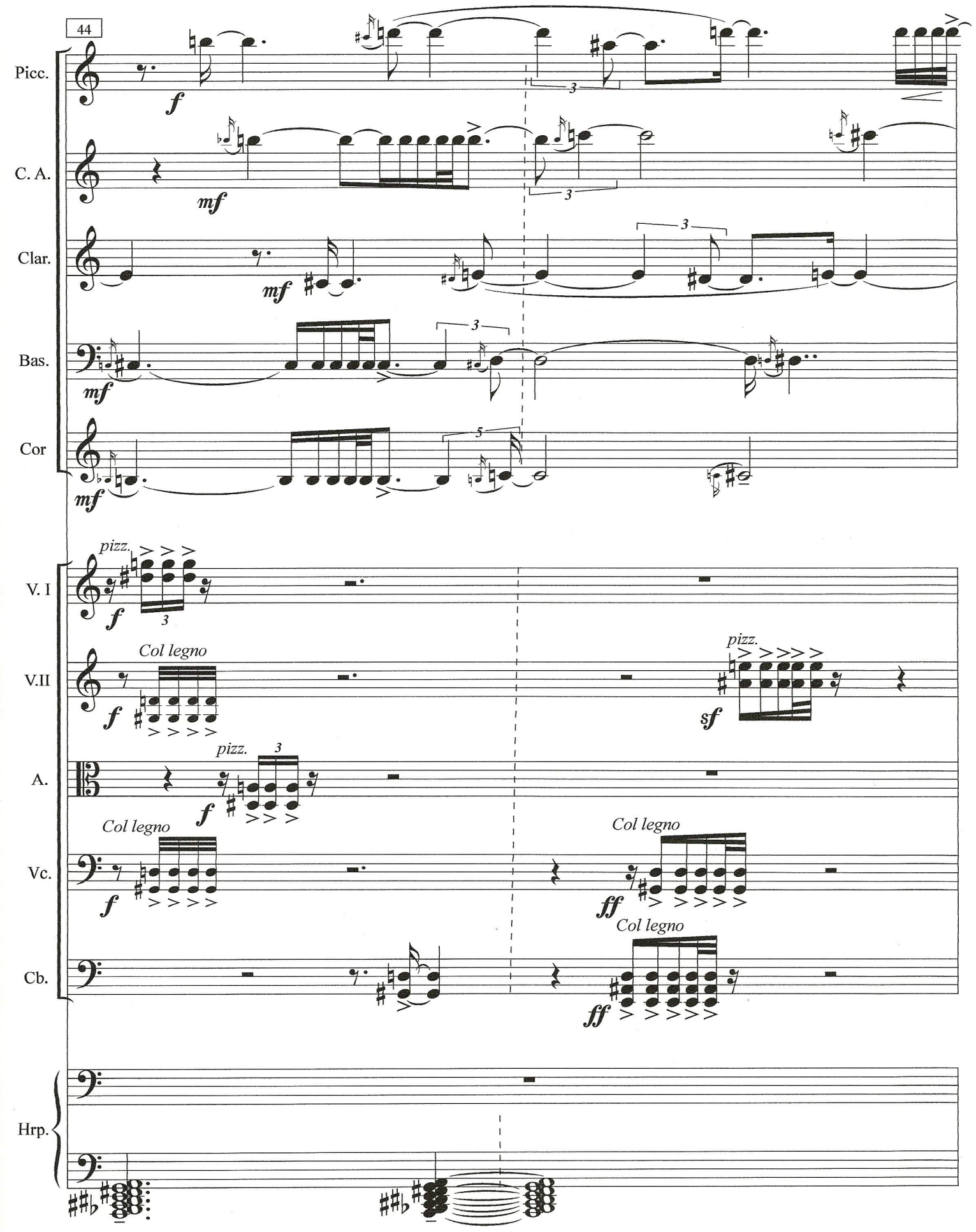
4 + 4

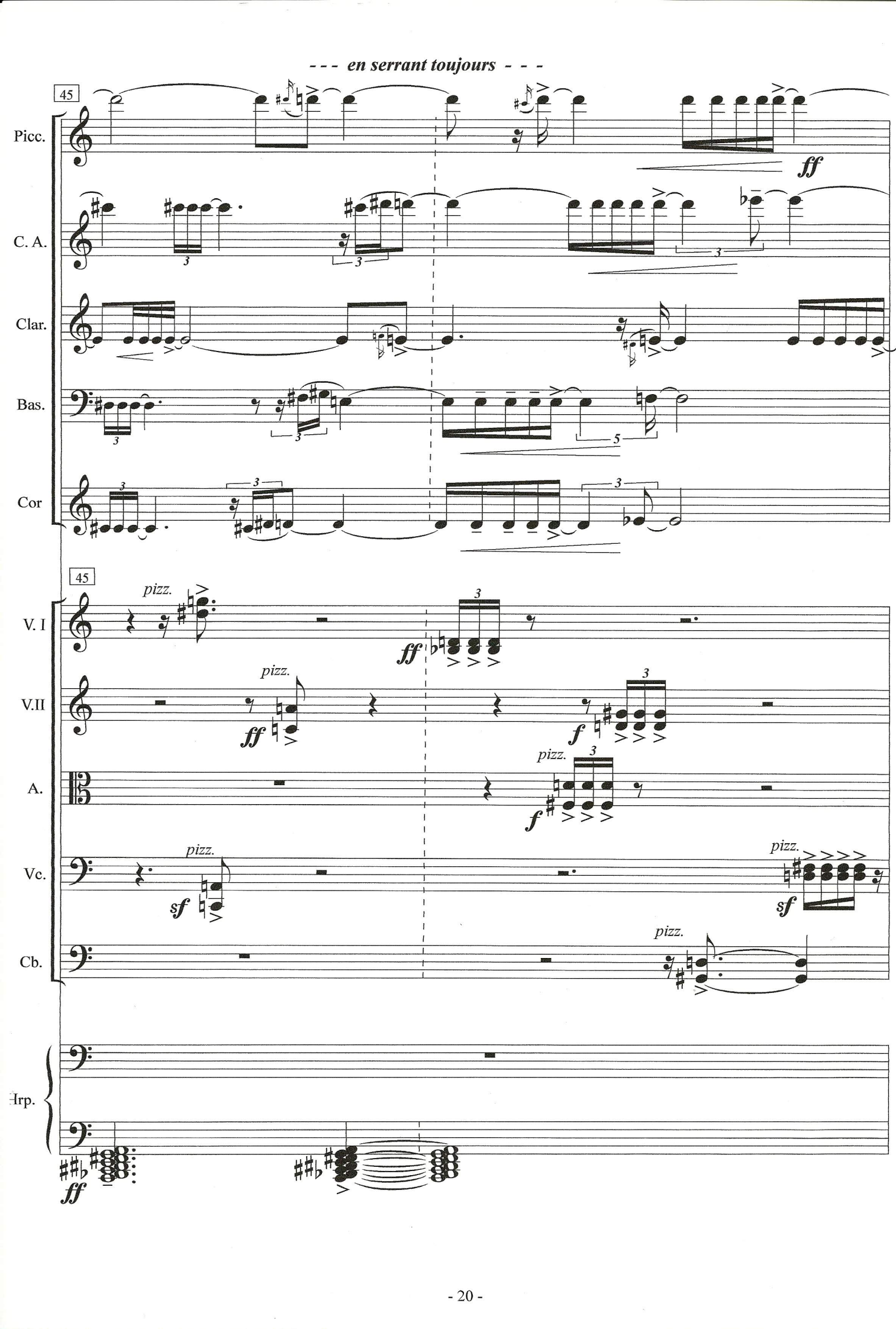


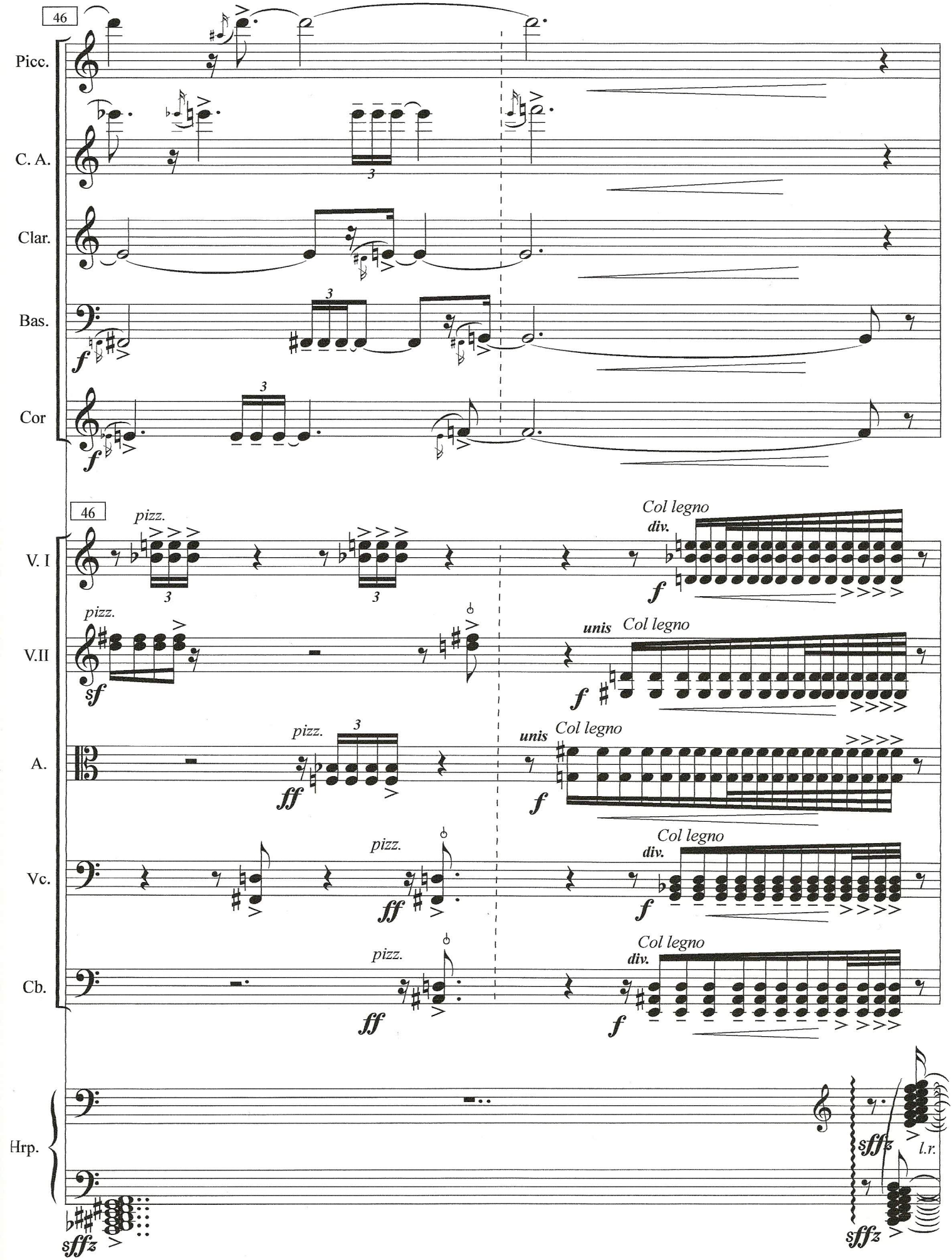

- - - en serrant de nouveau - - -
40
Picc.
C. A.
Clar.
Bas.
Cor
Hrp.
41
Picc.
C. A.
Clar.
Bas.
Cor
mf
Tutti
unis
pizz.
V. I
f
Hrp.


- - - de plus en plus frénétique - - -
42
Picc.
C. A.
poco mf
Clar.
mf
Bas.
poco mf
Cor
poco mf
f
42
V. I
V.II
pizz. unis
sf
A.
pizz. unis
sf
Vc.
Cb.
Hrp.


43
Picc.
C. A.
Clar.
Bas.
Cor
43
V. I
pizz. unis
V.II
A.
pizz.
Vc.
unis pizz.
Col legno
Cb.
pizz.
unis
Col legno
Hrp.


44
Picc.
C. A.
Clar.
Bas.
Cor
V. I
V.II
A.
Vc.
Cb.
Hrp.
pizz.
Col legno
f
mf
sf
ff
3
5


--- en serrant toujours ---
45
Picc.
C. A.
Clar.
Bas.
Cor
45
V. I
V.II
A.
Vc.
Cb.
Hrp.
pizz.
ff
f
sf


46
Picc.
C. A.
Clar.
Bas.
Cor
46
pizz.
Col legno
div.
V. I
pizz.
unis
Col legno
V.II
pizz.
unis
Col legno
A.
pizz.
Col legno
div.
Vc.
pizz.
Col legno
div.
Cb.
Hrp.
l.r.

D **Largo misterioso**

47

Solo I *Tutti*

Vc. *pizz.* *Col legno* ***libre*** *pizz.* *Glissando*

div.

mp ***p***

6 + 8

Hrp. →D♮E♭

8 + 6

48

V. I *arco*

pp

V.II *arco*

pp

Ad libitum : Molto ritenuto -

Hrp.

p ***mp*** 3

p

4 + 8 + 3

49

V. I 8va 15ma

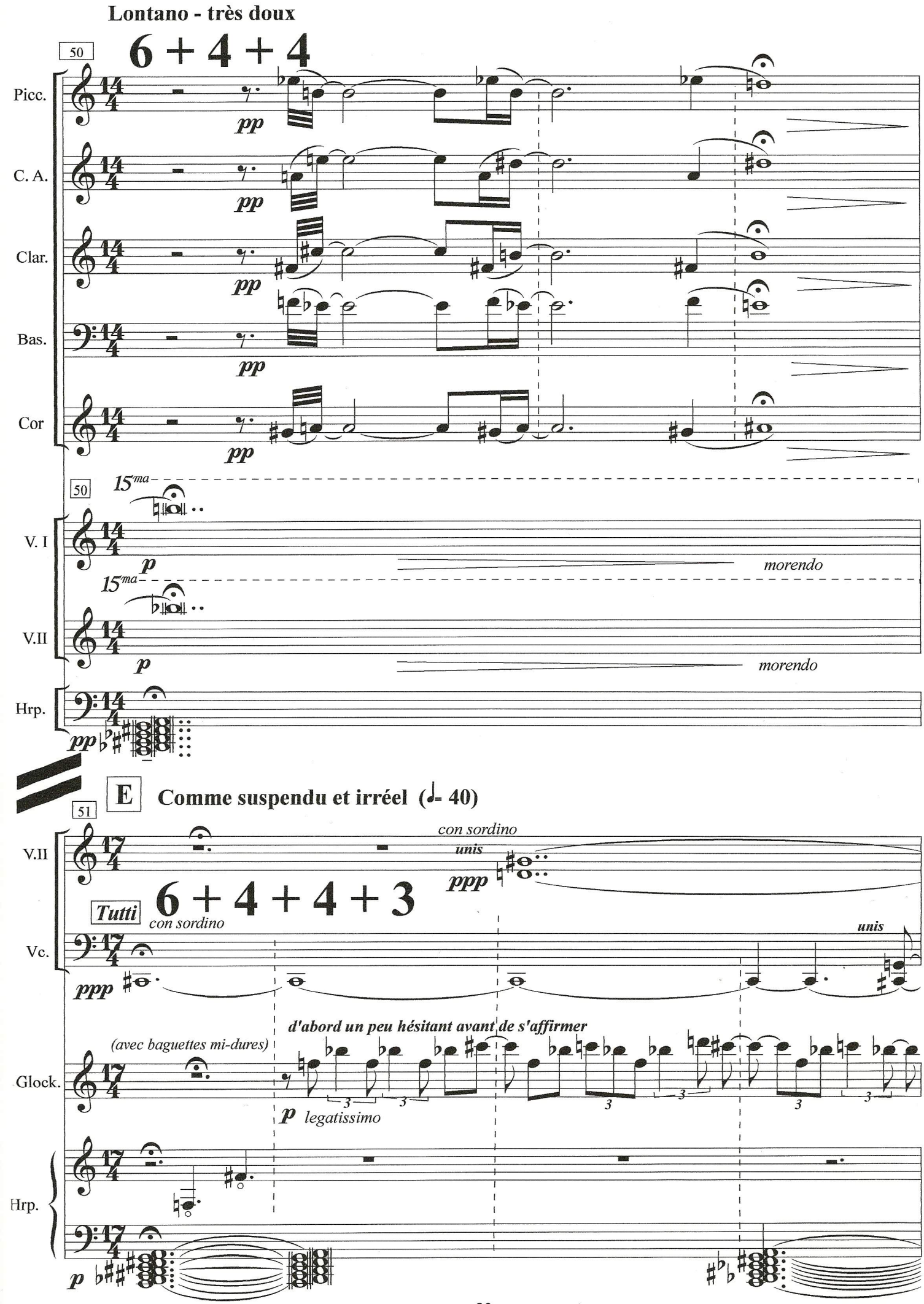
p ***mp***

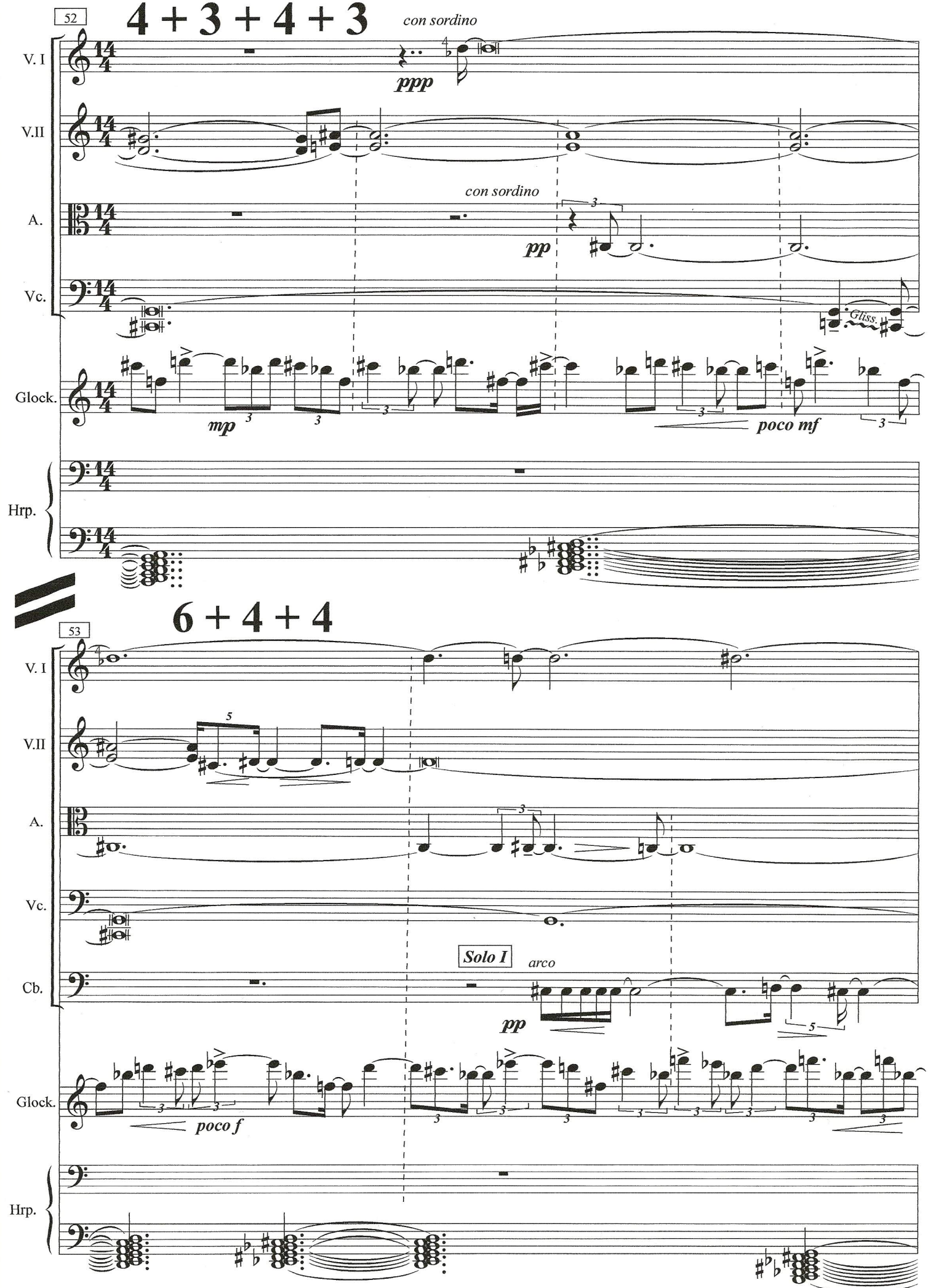
V.II 8va 15ma

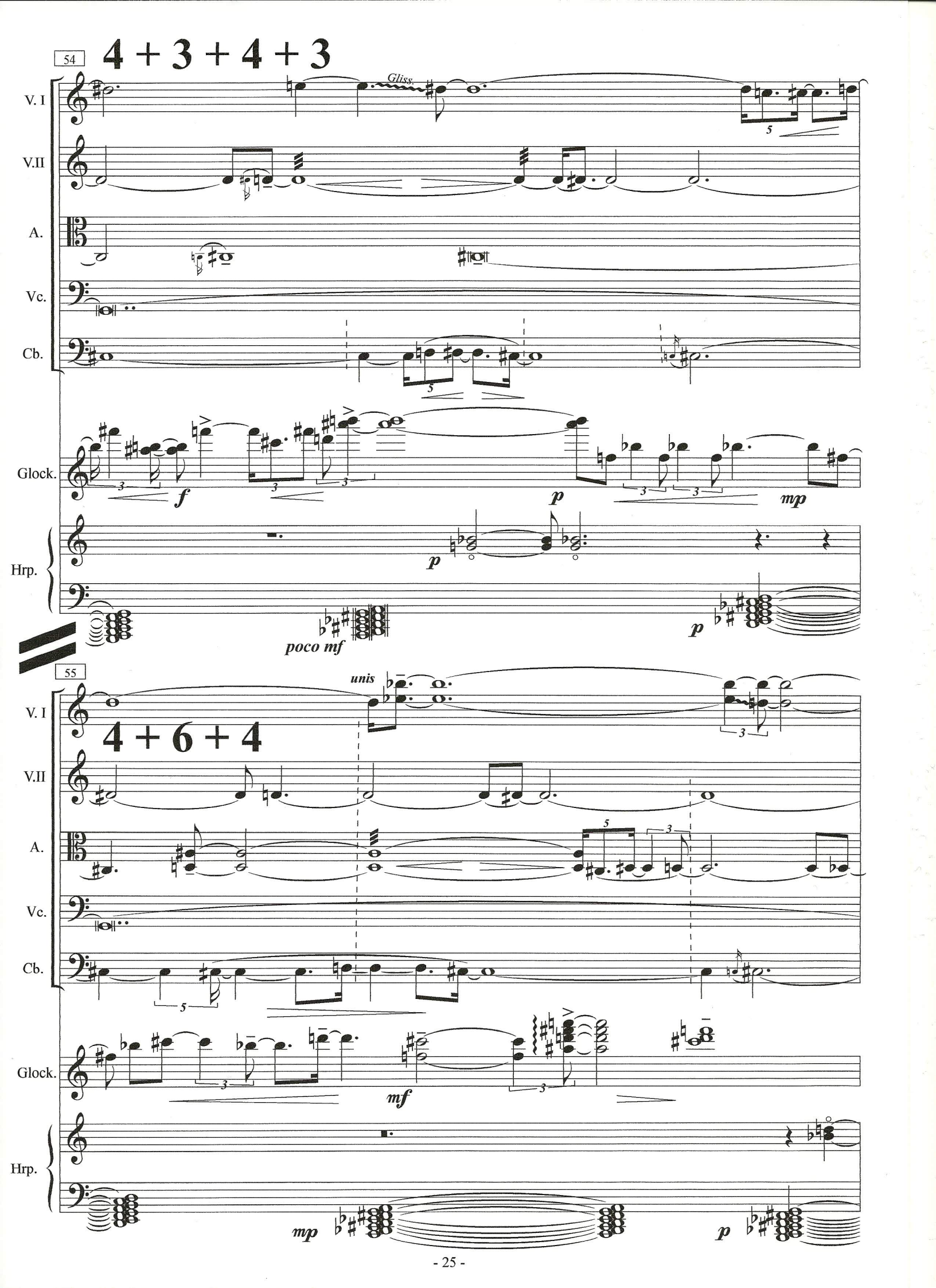
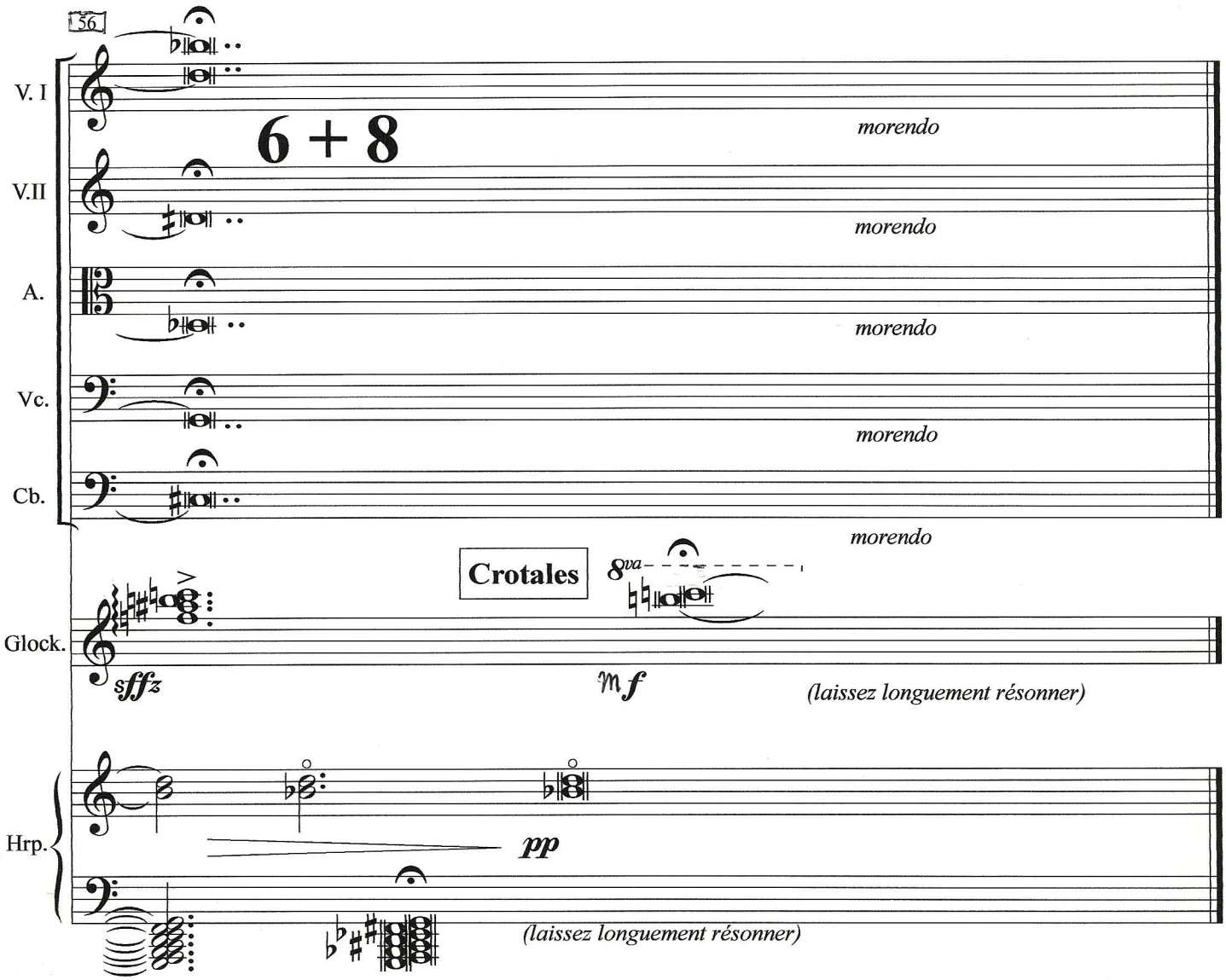
p ***mp***

Hrp. 8vb

p


Lontano - très doux
50
6 + 4 + 4
Picc.
C. A.
Clar.
Bas.
Cor
pp
50
15ma
V. I
V.II
p
morendo
Hrp.
pp
E
Comme suspendu et irréel (♩= 40)
51
con sordino
unis
ppp
V.II
Tutti
6 + 4 + 4 + 3
con sordino
Vc.
unis
ppp
d'abord un peu hésitant avant de s'affirmer
(avec baguettes mi-dures)
Glock.
p legatissimo
Hrp.
p


52
4 + 3 + 4 + 3
con sordino
V. I
ppp
V.II
con sordino
A.
pp
Vc.
Gliss.
Glock.
mp
poco mf
Hrp.
6 + 4 + 4
53
V. I
V.II
A.
Vc.
Solo I
arco
Cb.
pp
Glock.
poco f
Hrp.


54
4 + 3 + 4 + 3
Gliss.
V. I
V.II
A.
Vc.
Cb.
Glock.
Hrp.
f
p
mp
p
poco mf
p
55
unis
4 + 6 + 4
V. I
V.II
A.
Vc.
Cb.
Glock.
Hrp.
mf
mp
p

Ad libitum : Molto ritenuto -