

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'

Musical score for string quartet (Altos, Violoncelles, Contrebasses). The score is in 4/4 time and features a long, sustained melodic line across all instruments. The dynamics range from *ppp* to *fff*. The Alto part includes markings for *sul tasto*, *ord.* (long), and *sul pont.*. The Violoncelles and Contrebasses parts also include *pp*, *p*, and *fff* markings.

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

4 + 4

Musical score for Violin I (V. I.), Violin II (V. II.), Alto (A.), and Viola (Vc.). The score is in 4/4 time. The Violin I part starts with a *ppp* dynamic and a *sul tasto* marking. The Violin II part includes a *pp* dynamic and a *unis* marking. The Alto and Viola parts are marked *sul tasto*. The score includes a *3* (triple) marking and a *2* (second) marking.

Musical score for Violin I (V. I.), Violin II (V. II.), Alto (A.), and Viola (Vc.). The score is in 4/4 time. The Violin I part includes a *pp* dynamic and a *sul tasto* marking. The Violin II part includes a *3* (triple) marking. The Alto part includes a *3* (triple) marking and a *poco mp* dynamic. The Viola part includes a *5* (quint) marking and a *p* dynamic. The score includes a *3* (triple) marking and a *2* (second) marking.

4

V. I

V. II

A.

Vc.

Cb.

pp

5

3

pp

Solo I un peu en dehors

p

5

V. I

V. II

A.

Vc.

Cb.

Glissando

5

5

6

V. I

V. II

A.

Vc.

Cb.

ord.

5

p

unis

poco mf

ord. unis

mp

pp

p

5

7

V. I *p* 3 5

V. II *ord.* *mp* *p* *sul pont.*

A. 5 *pp* *poco mf* *p*

Vc.

Cb. *p*

8

V. I *unis* *pp* 3 5

V. II 5 5 *poco mf* *pp* 3 1 5

A. 5 *poco mf* *Glissando* *p* *pizz.* *arco*

Vc. *poco mf* *Gliss.* *pp*

Cb. *Glissando*

9

V. I *mp* 5 3 *unis* *poco mf*

V. II 5 *p*

A. *ord.* 5 *mp* 5 *p*

Vc. 3 3 5 *p*

4 + 5

Musical score for measures 10-11, 4+5 section. The score is for four staves: V.I (Violin I), V.II (Violin II), A. (Alto), and Vc. (Violoncello). The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. Measure 10 starts with a dynamic marking of *mp*. Measure 11 has a dynamic marking of *mp*. The music features complex rhythmic patterns with triplets and quintuplets.

5 + 4

Musical score for measures 11-12, 5+4 section. The score is for four staves: V.I (Violin I), V.II (Violin II), A. (Alto), and Vc. (Violoncello). The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. Measure 11 has a dynamic marking of *mp*. Measure 12 has a dynamic marking of *poco mf*. The music features complex rhythmic patterns with triplets and quintuplets.

4 + 5

Musical score for measures 12-13, 4+5 section. The score is for four staves: V.I (Violin I), V.II (Violin II), A. (Alto), and Vc. (Violoncello). The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. Measure 12 starts with a dynamic marking of *sf* and includes the instruction *div.* (divisi). Measure 13 has dynamic markings of *mp* and *mf*, and includes the instruction *unis* (unison). The music features complex rhythmic patterns with triplets and quintuplets.

4 + 4

13

V. I *mf*

V. II

A. *mp* *mf* *poco f*

Vc.

14

V. I *div.*

V. II *poco mf*

A. *f* *5 unis*

Vc. *poco mf* *mf*

4 + 3

15

V. I *f* *mp*

V. II *mf* *sf* *mp*

A. *mf* *f* *mp*

Vc. *sf* *mp*

16

V. I *ff*

V. II *ff* *div.*

A. *ff* *div.*

Vc. *ff* *div.*

Cb. *ff* *unis* **Tutti**

Hrp. *sfz* *l.r.*

ffz

$\rightarrow Bb C \# D \# / E \flat F \# G \flat A \flat$

17

V. I *p* *pp*

V. II *p* *pp*

A. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

Hrp. *poco mf*

3 + 4 + 4

B Molto rubato e sostenuto

V. Solo

18

V. I *ppp* **5 + 4** *ppp* molto espressivo

V. II *ppp* morendo

A. *ppp*

Vc. *ppp*

Cb. *ppp* morendo

Hrp. *mp* espress.

5 + 5

19

V. I *p* *sva*

Cb. *p* impassibile

Hrp. *p* *mp*

20

V. I

5 + 4

Cb.

Hrp.

pp

p

mp

p

21

V. I

4 + 4

Cb.

Hrp.

mf

poco mf

poco f

p

mp

22

V. I

Cb.

Hrp.

mp

mf

f

mf

23

V. I

4 + 3

Cb.

Hrp.

poco mf

3

3

24

V. I

5

poco f

Cb.

Hrp.

f

25

3 + 4

V. I

mp

poco mf

p

5

Cb.

Hrp.

sf

pp

f

sf

5 1/2 + 3

26

V. I. *poco mf* *pp* *p*

Cb.

Hrp. *poco mf* *mp*

27

V. I. *poco mf* *mp* *p* *Glissando*

Cb.

Hrp. *mp*

28

V. I.

Cb.

Hrp. *pp* *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

29

Picc. $4 + 6$

Clar. pp *Gliss.*

V. I. *5*

A. *sul tasto unis* *5* ppp

Cb. *morendo*

Hrp. *Gliss.* *Glissando* mf (*laissez longuement résonner*) 8^{vb}

4 + 4

30

Picc. *pp*

Clar. *3*

Cor. *5* pp 8^{vb}

V. II. *unis* pp

A. *5* *Gliss.*

31

C. A.

Clar.

Bas.

Cor

V.II

A.

pp

pp

Gliss

32

Picc.

C. A.

Clar.

Bas.

Cor

V.II

pp

morendo

33

Picc. *p*

C. A. *p*

Clar. *p*

Bas. *p*

Cor. *p*

34

flatt.

Picc. *mp* *poco sf*

C. A. *poco mf*

Clar. *mp*

Bas.

Cor

35

en serrant peu à peu

Picc. *mp* *poco mf*

C. A. *poco mf*

Clar. *poco mf*

Bas. *mp*

Cor. *mp*

36

flatt.

Picc. *poco f* *poco mf* *mp* *5*

C. A. *3*

Clar. *mf* *f* *3*

Bas. *poco mf* *3*

Cor *poco mf* *3*

A. *unis pizz.* *f*

Vc. *unis pizz.* *f*

4 + 5

// Plus Animé (♩=72)

37

Picc. *f* *#6.*

C. A. *mf* *mf* *3* *3*

Clar. *f* *mf* *3*

Bas. *mf* *poco mf* *5* *3* *5*

Cor *mf* *poco mf* *5* *3*

V.II *pizz.* *f* *Col legno* *ff*

Vc. *sf* *Col legno* *ff*

4 + 4

38

Picc. *mp*

C. A. *mp*

Clar. *mp*

Bas. *mp*

Cor *mp*

39

Picc.

C. A.

Clar. *mf*

Bas.

Cor

Hrp. *mf*

--- en serrant de nouveau ---

40

Picc.

C. A.

Clar.

Bas.

Cor

Hrp.

41

Picc.

C. A.

Clar.

Bas.

Cor

V. I

Hrp.

mf

Tutti *unis pizz.*

f

- - - de plus en plus frénétique - - -

42

Picc.

C. A.

Clar.

Bas.

Cor

poco mf

mf

poco mf

poco mf

f

42

V. I

V. II

A.

Vc.

Cb.

Hrp.

pizz. unis

sf

pizz. unis

sf

Picc.

C. A.

Clar.

Bas.

Cor

V. I

V. II

A.

Vc.

Cb.

Hrp.

pizz. unis

f

pizz.

f

unis pizz.

f

Col legno

ff

unis

Col legno

ff

Picc. *f*

C. A. *mf*

Clar. *mf*

Bas. *mf*

Cor *mf*

V. I *f* *pizz.*

V. II *f* *Col legno*

A. *f* *Col legno* *pizz.*

Vc. *f* *Col legno*

Cb. *ff* *Col legno*

Hrp.

--- en serrant toujours ---

45

Picc.

C. A.

Clar.

Bas.

Cor

45

V. I

V. II

A.

Vc.

Cb.

Irp.

Picc.

C. A.

Clar.

Bas.

Cor

V. I

V. II

A.

Vc.

Cb.

Hrp.

D Largo misterioso

Solo I

Tutti

Col legno *libre*
div.

47

Vc. $\frac{14}{4}$ **6 + 8** *mp* *pizz.* *p* *Glissando*

Hrp. $\frac{14}{4}$ $\rightarrow D^{\sharp} E^{\flat}$

48

8 + 6

V. I *arco* *pp*

V. II *arco* *pp*

Hrp. *p* *mp* *3* **Ad libitum : Molto ritenuto -**

49

4 + 8 + 3

V. I $\frac{15}{4}$ *p* *mp* *8va* *15ma*

V. II $\frac{15}{4}$ *p* *mp* *8va* *15ma*

Hrp. $\frac{15}{4}$ *8vb* *p*

Lontano - très doux

50

6 + 4 + 4

Picc. *pp*

C. A. *pp*

Clar. *pp*

Bas. *pp*

Cor *pp*

50

V. I *p* *morendo*

V. II *p* *morendo*

Hrp. *pp*

E Comme suspendu et irréel (♩ = 40)

51

V. II *con sordino* *unis* *ppp*

Vc. *Tutti* *con sordino* *ppp* *unis*

Glock. *(avec baguettes mi-dures)* *d'abord un peu hésitant avant de s'affirmer* *p* *legatissimo*

Hrp. *p*

6 + 4 + 4 + 3

52

4 + 3 + 4 + 3

con sordino

V. I. *ppp*

V. II.

A. *con sordino* *pp*

Vc.

Glock. *mp* *poco mf*

Hrp.

53

6 + 4 + 4

V. I.

V. II. *5*

A. *3*

Vc.

Cb. *Solo I* *arco* *pp* *5*

Glock. *poco f*

Hrp.

54

4 + 3 + 4 + 3

V.I. *Gliss.*

V.II

A.

Vc.

Cb.

Glock. *f* *p* *mp*

Hrp. *p* *poco mf* *p*

55

4 + 6 + 4

V.I. *unis*

V.II

A.

Vc.

Cb.

Glock. *mf*

Hrp. *mp* *p*

Ad libitum : Molto ritenuto -

56

V. I. *morendo*

V. II. *morendo*

A. *morendo*

Vc. *morendo*

Cb. *morendo*

Glock. *sffz* **Crotales** *mf* *(laissez longuement résonner)*

Hrp. *pp* *(laissez longuement résonner)*

6 + 8