

Kryštof MARATKA

ASTROPHONIA

Concerto pour alto et orchestre à cordes avec piano



K. Maratka

Editions JOBERT

NOTATIONS

cordes :



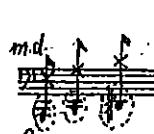
poser les doigts de la main gauche sur la corde grave comme pour des harmoniques afin d'étouffer la corde pour obtenir un souffle



(seulement alto solo)
frapper la corde avec l'ongle de l'index droit à l'aide d'une chiquenaude (pichenette)

piano :

- la pièce est écrite pour piano à queue entièrement ouvert
- préparer éventuellement deux tabourets pour un meilleur déplacement vers les cordes graves
- pour mieux accéder aux cordes graves il est possible de sortir le pupitre de ses rainures et de le pousser vers la queue du piano afin d'accéder aux cordes graves plus facilement
- préparer une règle un plastique d'environ 30 cm (pour une meilleure manipulation il est possible de coller un bouchon en liège au milieu de la règle)



étouffer les cordes de :



appuyer les doigts de la main gauche sur les cordes indiquées juste à côté des chevilles, ne les soulever pas et jouer avec la main droite sur le clavier afin d'obtenir un son résonnant et profond,
pour étouffer toutes les sept cordes en même temps il faut placer les doigts entre les cordes :

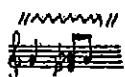
doigt	entre
5ème	La, Si bémol
4ème	Si, Do
3ème	Do#, Ré
2ème	Ré#, Mi



avec le 3ème doigt de la main gauche jouer un « pizz » à l'aide d'un mouvement brusque vers la corde voisine



cluster joué avec la paume de la main



Jeu avec la règle posée sur les cordes approximativement entre :



- poser les doigts de la main gauche sur les cordes indiquées (idéalement derrière l'étouffoir vers le milieu de la corde) et jouer avec la main droite sur le clavier; enlever aussitôt la main gauche pour laisser la corde vibrer afin d'obtenir un son de cloche. La croix au dessus de la note indique la hauteur approximative de l'harmonique: plus l'harmonique est grave, plus il faut poser le doigt de la main gauche vers le milieu de la corde et inversement

A S T R O P H O N I A

concerto pour alto et orchestre à cordes avec piano
1998 – 2002
commande de l'Etat et de l'Orchestre Régional de Cannes

à Karine LETHIEC

Kryštof MARÁTKA
(1972)

$\text{♩} = 38$

I.
calmato, lontano
consordino, cantabile, vibr.

viola solo (B) MVM... ad libitum
vln. I pp sul G
vln. II pp sul C
vle pp sul C
vcl. pp non
cb. pp div.
piano (Ped.) →

I.
calmato, lontano
consordino, cantabile, vibr.
p — ordin. vib.
b6. pp ordin.
b6. pp ordin. (harm.)
b6. pp
stacc. mdr. (pizz)
ms. Ped.

solo (B) bo
I bo ordin. pp
II bo pp
vle bo pp
vcl. bo pp
cb. bo pp
piano (Ped.) → ff 8... pizz. ff 8...

9

gloss. (p)

I
pp

II
pp

rle
pp

vcl.
pp (f)

cb.
pp

pno
8
8
ppp

zkl. zvlášť po nástrojích
—(Ped)→

più mosso, molto largo
♩ = 65

14

solo

I
II
vle
vcl.
cb.
pno

ordin.
ppd.

ordin.

ordin. 6

♩ = 65

cantabile

senza sordino

27

solo

I

II

vcl.

vc.

cb.

pno

p
mp
mf
3-3
3-3

ordin.
ordin.
(p)
(p)

3-3
3-3
3-3
3-3
3-3
3-3

- poco più mosso
 d=74
 solo 5
 79
 I. *p*
 II. *p*
 vle. *ff*
 vcl.
 cb.
 pno

duro *sf* *sf* *sf*
subito
zlc: I a II
vle
vel + cl
legg. *3* *3*
f

allegro, severo
sul pont.
p
sul pont. div.
p
trummu
p
mf
div. sul pont.
pp
div.
gliss. *p*
arcu
p
gliss. *p*
sfz
(ordin...)
p
sfz
p
sfz
p
sf *b* *sf*
8
Ped.

84 solo *ten. vib.* *pianissimo = a 1/2*

I II vle. vcl. cb. pno

div. *pont.* *sul pont.* *div.* *ordi.* *Tutti ordin.* *(pp)* *ordin.* *(pp)* *ordin.* *(pp)*

cantabile

(Ped.) → *d=38* *(Ped.) →*

molto Calmando

84 solo *ten. vib.* *pianissimo = a 1/2*

I II vle. vcl. cb. pno

div. *pont.* *sul pont.* *div.* *ordi.* *Tutti ordin.* *(pp)* *ordin.* *(pp)* *ordin.* *(pp)*

cantabile

(Ped.) → *d=38* *(Ped.) →*

molto Calmando

89 solo *molto meno mosso, lento*

I II vle. vcl. cb. pno

div. *div.* *div.* *div.* *pp* *pp* *pp* *pp*

poser la règle

2. d.cca
poi rit.

89 solo *molto meno mosso, lento*

I II vle. vcl. cb. pno

div. *div.* *div.* *div.* *pp* *pp* *pp* *pp*

poser la règle

2. d.cca
poi rit.

$$J = 56$$

-11-

प्र० रामेश

fermamente, molto contabile.

97

solo
vib.

I
pp

II
pp (b)

vcl.
pp

vcl.
pp

cb.
enlever la règle et étailler les cordes avec la main gauche (pno)

pno

(1875 Jan 23)
-17-

II.

notations:

I, II, vcl, pho' vle

accel. ♩ = 84

Handwritten musical score for orchestra and piano, page 18, measures 8-11. The score includes parts for solo, I, II, alt., vcl., cb., pho., and piano. Measure 8: Solo part has sixteenth-note patterns. I and II parts have eighth-note patterns. Alt. part has eighth-note patterns. Vcl. part has eighth-note patterns. Pho. part has eighth-note patterns. Measure 9: Solo part has sixteenth-note patterns. I part has eighth-note patterns. II part has eighth-note patterns. Alt. part has eighth-note patterns. Vcl. part has eighth-note patterns. Pho. part has eighth-note patterns. Measure 10: Solo part has sixteenth-note patterns. I part has eighth-note patterns. II part has eighth-note patterns. Alt. part has eighth-note patterns. Vcl. part has eighth-note patterns. Pho. part has eighth-note patterns. Measure 11: Solo part has sixteenth-note patterns. I part has eighth-note patterns. II part has eighth-note patterns. Alt. part has eighth-note patterns. Vcl. part has eighth-note patterns. Pho. part has eighth-note patterns. The piano part is indicated with "Ped." and an arrow.

Handwritten musical score for orchestra and piano, page 18, measures 12-15. The score includes parts for solo, I, II, alt., vcl., cb., and piano. Measure 12: Solo part has sixteenth-note patterns. I part has eighth-note patterns. II part has eighth-note patterns. Alt. part has eighth-note patterns. Vcl. part has eighth-note patterns. Pho. part has eighth-note patterns. Measure 13: Solo part has sixteenth-note patterns. I part has eighth-note patterns. II part has eighth-note patterns. Alt. part has eighth-note patterns. Vcl. part has eighth-note patterns. Pho. part has eighth-note patterns. Measure 14: Solo part has sixteenth-note patterns. I part has eighth-note patterns. II part has eighth-note patterns. Alt. part has eighth-note patterns. Vcl. part has eighth-note patterns. Pho. part has eighth-note patterns. Measure 15: Solo part has sixteenth-note patterns. I part has eighth-note patterns. II part has eighth-note patterns. Alt. part has eighth-note patterns. Vcl. part has eighth-note patterns. Pho. part has eighth-note patterns. The piano part is indicated with "Ped." and an arrow.

70 $\downarrow = 48$
 solo
 piano
 (mf) \downarrow \downarrow
 senza ped.
 74 *slantando*
 solo
 piano
 (senza ped.)
 78 *slantando*
 solo
 piano
 * senza ped.
 83 poco string. a tempo
 solo
 I
 II
 alt.
 vi.
 db.
 piano
 (Ped. \rightarrow)

Handwritten musical score for orchestra, page 92, system 3. The score includes parts for Solo Violin, II Violins, III Violins, Alto, Violas, and Cellos. The Solo Violin part features dynamic markings like f , p , and fizz . The II Violins play eighth-note patterns. The III Violins play sixteenth-note patterns. The Alto part has eighth-note patterns. The Violas play eighth-note patterns. The Cellos play eighth-note patterns. The score is annotated with performance instructions such as "fizz", "pizz", "arco", "tremolo", "f", "p", "mp", "ff", and "gliss". The section is labeled "IV f laudando". Measure numbers 92 and 93 are indicated.

118

solo

I

II

vcl.

vcl.

cb.

(p)

pp

mp

pp cresc.

div.

div.

mp

mp

div.

(mp)

pp

mp

pp

mp

solo
 I
 II
 vle.
 vcl.
 cb.
 basso

123 3 5

$\text{d} = 66$

I, vel, db, pno
 II, vla
 arco
 pizz
 resonance
 pizz
 getato
 Ped. →

3

127

solo
II
III
att
rd
cb
pno

(Rd.) →

-32-

pizz.
arco.

3

3

ff
md.

8
ff
(Rd.) →

j=48
meno mosso
misterioso, calmato

131

solo: arco (b) pizz.
 I: 3 3 3 3 3 3
 II: (ppp) 3 3 3 3 3 3
 alt.: (pp) 3 3 3 3 3 3
 vol.: 3 3 3 3 3 3
 cb.: 3 3 3 3 3 3
 pno: 3 3 3 3 3 3

flutando III: 3 3 3
 b8 p mp ordin.
 II: 3 3 3 3 3 3
 II: (ppp) 3 3 3 3 3 3
 alt.: (ppp) 3 3 3 3 3 3
 vol.: (ppp) 3 3 3 3 3 3
 cb.: (ppp) 3 3 3 3 3 3
 pno: (ppp) 3 3 3 3 3 3

(Ped.) → 8 (Ped.) → 8

187 solo

I ordin. (f)

II ordin. (pp) mp

vle. (pp) pp

vc. b. mp

cb. (p) mp

pho. 8 (ff) poser la règle (Ped.)

192

solo
I.
II.
vle.
vel.
cb.

(p) pp div. pp mp div. mp mp
mp pp cresc. div. (mp) pp mp

(II) 0 pp mp