

LUKÁŠ MATOUŠEK

CONCERTO

PER STRUMENTI A PERCUSSIONE E FIATI

1967

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LUKÁŠ MATOUŠEK

KONCERT

PRO BICÍ NÁSTROJE A DECHY

(1967)

PARTITURA A HLASY

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Partitura scritta in Do

 ... = diminuendo perdendosi

ORCHESTRA:

flauto, oboe, clarinetto in Si^b, fagotto, corno in Fa, 2 trombe in Do, trombone, percussione solo (uno sonatore) — 4 temple blocks, 5 bognos o tom — toms, 3 timpani, frusta, 2 piatti (tenore, basso) vibrafono

Durata cca 16 min.

Lukáš Matoušek, (nar. 1943) studoval skladbu na pražské konzervatoři u Zdeňka Hůly a v dvouletém kursu elektronické hudby i soukromě u Miloslava Kabeláče. Z jeho dosavadní tvorby jmenujme Tartuffův trest pro soprán, mezzosoprán, flétnu a basklarinet (1964), Hudbu pro Bayreuth pro 10 dechů (1966), komorní Kantáty na text Vulgaty II. (1966) a III. (1969). Intimní hudbu pro sólovou violu (1968), Pečeť mlčení pro baryton, trubku a klavír na text Vulgaty (1970), Sedm hříchů Hieronyma Bosche pro flétnu, basklarinet,

Лукаш Матоушек родился в 1943 году. Учился композиции у Зденька Гулы в Пражской консерватории и индивидуально у Милослава Кабелача; кроме того посещал двухлетний курс электронной музыки.

Из его творчества перечислим следующие произведения:

Наказание Тартюффа для сопрано, меццосопрано, флейты и бас-кларнета (1964), Музыку для 10 духовых инструментов (написанная для Байройта в 1966 году), камерные Кантаты по тексту Вулгаты II. (1966) и III. (1969). Интимную музыку для сольного альтя (1968), Печать молчания для баритона, трубы и фортепиано по тексту Вулгаты (1970).

Lukáš Matoušek (geboren 1943) studierte Kompositionslehre bei Zdeněk Hůla am Prager Konservatorium und in einem zweijährigen Kurs elektronischer Musik und auch privat bei Miloslav Kabeláč. Von seinen bisherigen Werken erwähnen wir vor allen Tartuff's Strafe, für Sopran, Mezzosopran, Flöte und Baßklarinet (1964), die Musik für Bayreuth, für 10 Bläser (1966), die Kammerkantate, nach einem Text aus der Vulgata II (1966) und III (1969), die Intime Musik für Solobratsche (1968), Das Siegel der Verschwiegenheit, für Bariton, Trompete und Klavier, nach einem Text aus der Vulgata, (1970), die Siben Sünden des Hieronymus

Lukáš Matoušek (born 1943) has studied composition under Zdeněk Hůla at the Conservatoire of Prague and under Miloslav Kabeláč both in a two years' course of electronic music and in private lessons. From his production let us quote Tartuffe's Punishment for soprano, mezzo-soprano, flute and bass clarinet (1964), Music for Bayreuth for 10 winds (1966), the chamber Cantatas based on the text of Vulgate II (1966) and III (1969), Intimate Music for solo viola (1968), The Seal of Silence for baritone, trumpet and piano, based on the text of Vulgate (1970), The Seven Sins of Hieronymus Bosch

klavír a bicí nástroje (1971) a Afekty pro cimbál (1972).

Koncert pro bicí nástroje a dechy z roku 1967 je virtuosně náročné dílo, v němž koncertuje za doprovodu dechového souboru jediný hráč se 16 bicími nástroji šesti druhů. Dílo provedl poprvé Rudolf Výborný a Komorní soubor posluchačů pražské konzervatoře za řízení Jiřího Bělohlávka 29. května 1968, od 1971 je má v repertoáru Oldřich Šatava a Komorní harmonie.

Jaroslav Smolka

Семь грехов Иеронима Боша для флейты, бас-кларнета, фортепиано и ударных (1971) и Аффекты для цимбала (1972).

Концерт для ударных и духовых инструментов (1967) носит концертно-виртуозный характер. Здесь, под аккомпанемент духового оркестра, концертирует один музыкант на шестнадцати ударных инструментах шести типов. Впервые его исполняли Рудольф Выборны и Камерный ансамбль студентов Пражской консерватории под управлением Юрия Белоглава 29. мая 1968.

В 1971 году концерт вошел в репертуар Олдржиха Шатавы и Камерной гармонии.

Jaroslav Smolka — Перевела Р. Новакова

Bosch, für Flöte, Baßklarinet, Klavier und Schlaginstrumente (1971) und die Affekte, für Zimbal (1972).

Das Konzert für Schlaginstrumente und Bläser aus dem Jahre 1967 ist ein virtuos anspruchsvolles Werk, in dem unter Begleitung eines Blasensembles ein einziger Spieler auf 16 Instrumenten sechs verschiedener Arten konzertiert. Das Werk wurde erstmalig von Rudolf Výborný mit dem Kammerensemble der Hörer des Prager Konservatoriums, unter der Leitung von Jiří Bělohlávek am 29. Mai 1968 aufgeführt; seit 1971 nahmen es Oldřich Šatava und die Kammerharmonie in ihr Repertoire auf.

Jaroslav Smolka — Deutsch von Adolf Langer

for flute, bass clarinet, piano and percussions (1971), and Affections for dulcimer (1972).

The Concerto for Percussions and Winds, of 1967, is a masterly exacting work for a single, player performing on 16 percussion instruments of six kinds, to the accompaniment of a wind ensemble. The work was first performed by Rudolf Výborný and the Chamber Ensemble of Prague Conservatoire Students, under the baton of Jiří Bělohlávek, on 29th May 1968. Since 1971 it has been included in the repertory of Oldřich Šatava and the Chamber Harmony.

Jaroslav Smolka — Translated by Jan Machač

poco meno e rubato (quasi cadenza)

A Tempo I.

Fl. *mp*

Ob. *sf sf*

Cl. *ff f*

Fg. *sf sf*

Cor. *Tempo I. ff*

Tr. 1. *con sord. sf sf f*

Tr. 2. *con sord. sf sf senza sord. f*

Trb. *ff f*

B

Fl. *ff*

Ob. *ff*

Cl. *ff*

Tr. 1. *ff*

Trb. *ff*

5 Bong. *f*

Fg. *sf sim.*

Cor. *ff*

Tr. 2. *con sord. sf sim.*

mf

Cl. *pp*

Tr. 1. *senza sord.*
mp

5 Bong. *(trem.)*
sub.mp

Cor. *pp*

Tr. 2. *senza sord.*
mp

3 Timpani *ff*

Fl. *pp*

Ob. *pp*

Cl. *pp sub.*

Fg. *pp*

Cor. *mp*

Tr. 1. *pp sub.*

Tr. 2. *pp sub.*

Tr. 3. *mp*

Timp. *ff*

C

3 Timp. *mf* (trem.)

Solo Cl. *p*

con coperto *mp*

Fl. *p*

Ob. *p*

Cl. *p*

Tr. 1. *p*

3 Timp. *pp sub.* senza coperto

rit.

D a tempo

Cl. *pp*

Fg. *p*

rit.

a tempo Solo Cor. *p*

Tr. 1. (Solo) *p* *mp*

Tr. 2. *p*

rit.

a tempo 4 Temple blocks *p*

3 Timp. *gliss.*

5 Bong. *p* *mp*

Fl. *mp*

Ob. *p*

Cl. *p*

Fg. *p*

Cor. *mp*

Trb. *p*

Tbl. *p*

5 Bong. *pp* (echo)

rit.

rit.

rit.

E
a tempo

Fl. *p dolce*

Ob. *pp dolce*

Cl. *pp dolce*

Fg. *pp dolce*

3 Timp. *p*

rit.

rit. (trem.)

Cadenza ad lib.

4 Tbl. *p*

5 Bong. *p*

3 Timp. *p*

p

mf (rubato)

Tbl. *p* *mp* *rit.*

G. P. tempo rubato

3 Timp. *mp* *gliss.* *mf*

3 Timp. *mf*

4 Tbl. *p* a tempo

4 Tbl. *p* *mf*

5 Bong. *p* *mf*

5 Bong. *f* *ff*

4 Tbl. *f* poco meno e pesante

5 Bong. *p* *mp*

3 Timp. *p* con coperto ad lib.

5 Bong. *mf* senza dim.

3 Timp. *mp*

5 Bong. *mf* *p*

3 Timp. *mf*

F Tempo I.

Fl. *ff* *mf dolce*

Ob. *sf sim.*

Cl. *ff*

Fg. *sf sim.*

Cor. *Tempo I.* *ff* *con sord.* *mf dolce*

Tr.1 *sf sim.* *con sord.*

Tr.2 *sf sim.*

Trb. *ff* *mf dolce*

3 Timp. *sf sim.* *senza coperto*

5 Bong. *p* *mf*

G

Fl. *ff*

Ob. *sf sim.*

Cl. *ff*

Fg. *sf sim.*

Cor. *ff*

Tr.1 *sf sim.*

Tr.2 *sf sim.*

Trb. *ff*

3 Timp. *sf sim.*

4 Tbl. *mf*

5 Bong. *f* *mf*

Main musical score for page 13. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet 1 (Tr.1), Trumpet 2 (Tr.2), Trombone (Trb.), and 5 Bongos. The music is in 2/4 time and features a series of eighth-note patterns. Dynamics include *sf* (sforzando) and *ff* (fortissimo).

Detailed view of the woodwind and brass staves from the main score. The instruments shown are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet 1 (Tr.1), Trumpet 2 (Tr.2), and Trombone (Trb.). Dynamics include *ff* and *sf*.

senza rit. e dim.

5 Bongos part of the musical score, showing a continuous eighth-note pattern.

II

Flauto *p espress.*

Oboe *pp* *espress.*

Clarinetto *Adagio* *p espress.*

Fagotto *p espress.*

Corno *con sord.* *pp*

Tromba 2. *con sord.* *pp*

Trombone *con sord.* *pp*

Solo

Cl. *p dolce*

Cor.

Tr.2

Trb.

Fl. *pp*

Solo

Fl. *p dolce*

Ob. *pp*

Cl. *pp*

Fg. *pp*

Cor.

Tr.2

Trb.

Vibrafono solo *p*

Cor. *senza sord.*
p
 Tr. 1. *senza sord.*
p
 Tr. 2. *senza sord.*
p
 Trb. *senza sord.*
p
 Vcl. *p*
 Cl. *pp*
 Fg. *pp*
pp
pp
pp

J Pochetto più mosso

Fl. *Solo*
p dolce espress.
mf
 Ob. *p*
mf
 Cl. *pp*
p
 Fg. *pp*
p
 Cor. *Pochetto più mosso*
pp
p
 Vcl. *p*
 rit. Tempo I.

Vcl. *mp*
pp

Vcl. *mf*
p
 rit. *a tempo*
pp
 rit.

Fl. *a tempo*
ppp dolcissimo
 Vcl. *pp*

K

Cl. *pp*

Cor. *mp*

Trb. *mp*

Vcl. *p* *cresc.*

L

Fl. *mp*

Ob. *mp*

Cl. *pp*

Fag. *pp*

Cor. *p*

Trb. *mp*

Vcl. *mp* *cresc.* *mf*

Fl.

Ob.

Cl.

Fag.

Cor.

Tr. 2. *con sord.* *p*

Vcl.

M

Fl. *p*

Cl. Solo *p*

Tr. 2 *p*

Trb. *p*

Vbl. *p*

Cl. *p* rit. *dim.* *pp* a tempo

Cor. *pp*

Trb.

Vbl. a tempo *mf*

Vbl. *pp* *mp*

Vbl. *p* *mp* *pp* a piacere

N

a tempo

Fl. *pp* *mp*

Cl. *p*

Ob. *pp*

Fg. *p*

Vbl. *p*

III

Vivo, ma con grazia (♩-♩ *sim.*)

5 Bongos
3 Timpani

mf

Tr. 1.

mf

5 Bong.
3 Timp.

Ob.
Cl.
Cor.
Tr. 1.
Tr. 2.
Pfto.

ff
ff
ff
ff
ff
ff

senza sord.
bacch. di timp.

G. P.
G. P.

Cor.
Tr. 1.
Tr. 2.

mf
mf
mf

P

Ob. *ff*

Cl. *ff*

Cor. *ff*

Tr. 1 *ff*

Tr. 2 *ff*

5 Bong *p*

Ptto *ff*

Ob.

Cl.

Cor.

Tr. 1

Tr. 2

5 Bong *p sub.*

Ptto

Fg *mf*

5 Bong *p*

Fg

5 Bong *mf*

R

Musical score for measures 1-10. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet 1 (Tr.1), Trumpet 2 (Tr.2), Trombone (Trb.), and Percussion (Ptti). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a melodic line. Dynamics include *ff* and *rit.*. A double bar line is present at the end of measure 10.

Musical score for measures 11-20, marked *Andante*. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet 1 (Tr.1), Trumpet 2 (Tr.2), Trombone (Trb.), and Percussion (Ptti). The woodwinds and strings play a melodic line, while the brass instruments play a rhythmic pattern. Dynamics include *f* and *mf*. A double bar line is present at the end of measure 20.

S Tempo I. (Fugato)

Fl. *p*

Cl. *p*

Fg. *p*

Cor. *mf* *mp*

Tr.1 *p*

Tr.2 *mf*

Trb. *p*

4 Tbl. *mf*

Ob. *p*

con sord. *p*

con sord. *p*

Frustra *mp*

Cl. *p*

Fl. Solo *mp*

Cl. *p*

Fl. *dolce*

Cl. *dolce*

Fl. *Solo*
 Cl.
 5 Bong. *mf*

This system contains the first three staves of the score. The Flute part has a melodic line with various accidentals (flats and naturals) and a long slur. The Clarinet part follows a similar melodic contour. The Bongos provide a rhythmic accompaniment with a dynamic marking of *mf*.

Fl. *pp*
 Cl. *pp*
 Fag. *Solo* *f*
 5 Bong.

This system contains the next three staves. The Flute and Clarinet parts are marked *pp* (pianissimo). The Bassoon part has a *Solo* marking and a dynamic of *f* (forte). The Bongos continue their rhythmic accompaniment.

Fl. *U*
 Cl.
 Fg.
 5 Bong. *Soli (con Ob.)* *f*
 Ob. *Solo* *ff*

This system contains five staves. The Flute part has a *U* marking above it. The Oboe part has a *Solo* marking and a dynamic of *ff* (fortissimo). The Bongos and Bassoon parts are marked *Soli (con Ob.)* and *f*.

Ob.
 Cl.
 Fag.
 Tr. 1 *Solo, ma non troppo forte senza sord.*
 5 Bong.

This system contains five staves. The Trumpet 1 part has a *Solo, ma non troppo forte senza sord.* marking. The Bongos continue their accompaniment.

Fl. *f*

Ob.

Cl.

Fg.

5 Bong.

ff

3 Timp.

ossia:

This section of the score features a flute part starting with a forte (*f*) dynamic. The oboe and clarinet parts have melodic lines with various accidentals. The bassoon part consists of a steady eighth-note pattern. The bongos and timpani provide a rhythmic accompaniment, with the timpani marked *ff* and featuring a triplet of eighth notes.

V

Fl. *mf*

Ob. *mf*

Cl. *mf*

Fg. *mf*

Solo

Cor. *f*

Tr. 1. *mf*

Trb. *f*

5 Bong.

3 Timp. *f*

Ptti 1. 2.

This section begins with a rehearsal mark 'V'. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a rhythmic pattern of eighth notes at a mezzo-forte (*mf*) dynamic. The Cor Anglais part is marked 'Solo' and features a melodic line with a forte (*f*) dynamic. The Trumpet 1 and Trombone parts also have melodic lines, with the Trombone marked *f*. The bongos and timpani continue their rhythmic accompaniment, with the timpani marked *f*. The percussion part includes two variations for Ptti (Percussion 1 and 2).

Fl. *f* *cresc.*

Ob. *f* *cresc.*

Cl. *f* *cresc.*

Fg. *f* *cresc.*

Cor. *f* *cresc.*

Tr.1. *f* *cresc.* senza sord.

Tr.2. *f* *cresc.*

Trb. *f* *cresc.*

5 Bong. *f* *cresc.*

3 Timp. *f* *cresc.*

Ptti 1. *f* *cresc.*

Ptti 2. *f* *cresc.*

Fl. *f* *cresc.*

Ob. *f* *cresc.*

Cl. *f* *cresc.*

Fg. *f* *cresc.*

Cor. *f* *cresc.*

Tr.1. *f* *cresc.*

Tr.2. *f* *cresc.*

Trb. *f* *cresc.*

3 Timp. *f* *cresc.*

Ptti 1. *f* *cresc.*

Ptti 2. *f* *cresc.*

ffff

Lukáš Matoušek

výběr skladeb pro bicí a dechové nástroje / selected compositions for percussion and winds

| | |
|--|-----|
| Letokruhy / Annual Circles (1962) pro flétnu a recitaci / for flute and recitation (text Josef Hrubý) | 7´ |
| - verze pro sólovou flétnu / version for flute solo | 5´ |
| Pět kánonů / Five canons (1962) pro sólový klarinet / for clarinet solo [Panton International 1990] | 4´ |
| Garden Music (1962) for 12 wind instruments (1,2,1+bcl,2 / 2,1,2,0) | 11´ |
| In memoriam John F.Kennedy (1964) pro / for fl, ob, bcl, fg; cor, tr, trb, tba, vl, vla, vcl, cb | 7´ |
| - verze pro nonet / version for nonet (1974) (fl, ob, cl, fg, cor, vl, vla, vcl, cb) | |
| Tartuffův trest / The Punishment of Tartuffe (1964) | 5´ |
| soprano, mezzosoprano, flauto, clarinetto basso (testo Arthur Rimbaud) | |
| II. Kantáta / 2nd Cantata („Cantata di chiesa“) (1966) | 8´ |
| soprano, clarinetto basso, fagotto, trombone (testo Psalm 93) | |
| Hudba pro Bayreuth – 2. invence / Music for Bayreuth - 2nd Invention (1966) | 8´ |
| pro dechové nástroje / for wind instruments (2fl, 2ob, 2fg, 2cor, tr, trb) | |
| Koncert pro bicí nástroje a dechy / Concerto for percussion and winds (1967) [Panton 1973] | 16´ |
| (1perc.solo; fl, ob, cl, fg, cor, 2tr, trb) | |
| III. Kantáta / 3rd Cantata (1969) coro misto, 4 ottoni (tr, cor, trb-t, trb-b) | 14´ |
| (testo Lamentationes Jeremiae prophetae) | |
| Pečeť mlčení / The Seal of Silence (Sigillum silentii) (1970/1998) | 15´ |
| mezzosoprano, clarinetto, viola, pianoforte (testi biblicí) | |
| Sedm hříchů Hieronyma Bosche / Seven Sins of H. Bosch (1971), (fl, bcl, pf, 1perc) | 10´ |
| Ohlédnutí Orfeovo / Orpheus overwhelmed (1973), (fl, vla, arpa/pf) | 9´ |
| Barvy a myšlenky / Colours and Thoughts (1976), (ms, fl, cl, vla, cemb) | 14´ |
| (testi: V. Holan, P. Klee, J. Miró, M. Medek, S. Mallarmé, G. Rouault, V. Kandinskij) | |
| Aztékové / Aztecs (1978) pro bicí nástroje / for percussion (1 performer) | 12´ |
| Vzpomínka na pana Sudka / recollection on Mr. Sudek (1979) (2tr, cor, 2trb, tba) | 10´ |
| Sonatina („česká / Czech“) (1983) pro klarinet a klavír / for clarinet and piano [Český rozhlas 2009] | 8´ |
| - verze / version (2007) pro altový saxofon a klavír / for alto saxophone and piano | |
| Kvintet / Quintet (1987) (fl, ob, cl, cor, fg) | 9´ |
| Fanfára 17. listopadu / Fanfare of the 17th November (1990) | 4´ |
| pro žesťové nástroje / for 12 brass (4tr, 4cor, 3trb, tba) | |
| Hommage à Machaut (1993), (cl, vla, pf) | 6´ |
| Viderunt omnes fines millennii (1999) pro dechový kvintet a smyčce / for wind quintet and strings | 6´ |
| Stíny a odlesky / Shadows and Reflections (1999/2000) (fl,cl,vi,vla,vcl,pf) [Český rozhlas 2010] | 20´ |
| MiN Kaleidoskop / MiN Kaleidoscope (2002) (fl, cl, fg, 2 vl, vla, vcl, pf) | 12´ |
| Trio (2002) (cl, vl, pf) | 12´ |
| Mozaika (2003) (2 fl, pf) | 7´ |
| Sólo pro klarinet / Solo for clarinet (2003) (cl) | 6´ |
| Tři novelety / Three Noveletts (2004) (ob, vl, pf) | 14´ |
| - verze / version (2004) – (ob, 2vl, vla, vcl) (ob, smyčcový orchestr / string orchestra) | |
| Paměť pražského palace / Memory of Prague's palace (2009) | 10´ |
| pro komorní orchestr / for chamber orchestra (1,1,1,1 / soli VI I, VI II, Vcl / archi) | |
| Canones diversi (2009), (vl, cl) | 5´ |

Diskografie / Discography

Lukáš Matoušek: Chamber Music; Studio MATOUŠ MK 0044-2931 (1998)

Vzpomínka na pana Sudka / Recollection of Mr Sudek, Barvy a myšlenky / Colours and Thoughts, Proměny ticha / Metamorphoses of Silence, Aztékové / Aztecs, Sonáta pro housle a klavír / Sonata for violin and piano, Pečeť mlčení / The Seal of Silence (Sigillum silentii), Fanfára 17. listopadu / Fanfare of the 17th November

Lukáš Matoušek: Věvec sonetů pro violoncello a klavír; Lukáš Matoušek LM 0001-2131 (2010)

Věvec sonetů / Sonnet sequence

Münchener Flötentrio; CAVALLI RECORDS CCD 267 (2004)

Mozaika pro 2 flétny a klavír / Mosaik for 2 flutes and piano

Umělecká beseda, Komorní hudba členů; Studio MATOUŠ MK 0059-2132 (2011)

Trio pro klarinet, housle a klavír Trio for clarinet, violin and piano

Svár teorie s praxí (14) 2017; Nakladatelství AMU (2017), přílohové CD k publikaci Generace? – Sedm smrtelných hříchů Hieronyma Bosche

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