

Lukáš MATOUŠEK

RADICES TEMPORUM

(Kořeny času / Roots of the Time)

1981

(opravená verze / revised version 1999)

Partitura / Score

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It is **ALLOWED** to make copies of this music.
Es ist **ERLAUBEN** diese Noten zu kopieren.
Est-il **POSSIBLE** de faire des copies de cette musique.

ORCHESTRA

2 Flauti – 2 Oboi – 2 Clarinetti in Si^b – Clarinetto basso in Si^b – 2 Fagotti – Contrafagotto

4 Corni in Fa – 2 Trombe in Do – 3 Tromboni – Tuba

3 Timpani – Percussioni (3 esecutori)

- I. 3 Temple blocchi
2 Piatti
2 Tom – tom (*tenore, basso*)
3 Bonghi (*a sinistra dietro l'orchestra*)
Crotali (*mi bemolle, fa, sol bemolle, la bemolle, si bemolle, do bemolle*)
- II. Wood-block
2 Tom – tom (*baritono, contrabasso*)
2 Piatti
Tom – tom (*basso – a centro dietro l'orchestra*)
- III. Claves
Wood-block
Triangolo
Tam – tam
3 Bonghi (*a destra dietro l'orchestra*)

Archi (12 – 16 Violini I., 12 – 16 Violini II., 10 – 12 Violenze, 10 – 12 Violoncelli, 8 – 10 Contrabbassi)

DURATA ca 16 min.

[Entrata ca 4 min.]

[Credo ca 8 min.]

[Postludio ca 4 min.]

Skladba **Kořeny času** (Radices temporum) vznikla v roce 1981. Je věnována Gennadii Rožděstvenskému. V roce 1999 jsem provedl revizi skladby, ve 2. části (Credo) jsem udělal drobné opravy, ve 3. části (Postludio) došlo k výraznějším změnám. Pro další provozování dávám přednost této revidované verzi.

Roots of the Time (Radices temporum) I wrote in 1981. The composition is dedicated to Gennady Rozhdestvensky. In the year 1999 I made revision of this composition. In the second part (Credo) I made small corrections, but in the third part (Postludio) it took place stronger changes. For further performances I have preference for this revised version.

Provozovací materiál půjčuje:
Performing parts can be hired by:
Des Aufführungsmaterials verliehet:
Les parties séparées peuvent être empruntées a:

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RADICES TEMPORUM (Kořeny času / Roots of the Time)

Lukáš Matoušek

* 1943

- 1981 -

I. Entrata

Allegro

- bacchette con palline in feltro duro

3 Timpani

Percussione 1
3 temple blocchi
2 piatti (tenore, basso)

Percussione 2
wood-block
2 tom-tom (barit., contrab.)

Percussione 3
claves
triangolo
tam-tam

A

3 Timp

Perc 1

Perc 2

Perc 3

B **C**

Cor 1

Cor 2

Cor 3, 4

Tr 1

Tr 2

Trb 3
Tba

26

Cor 1

Cor 2

Cor 3, 4

Tr 1

Tr 2

Trb 3
Tba

D

E

33

Musical score for measures 33-41. The score is for a brass and percussion ensemble. It includes parts for Cor 1, Cor 2, Cor 3, 4, Tr 1, Tr 2, Trb 3 Tba, 3 Timp, Perc 1, and Perc 2. The music features various dynamics such as *mf*, *f*, and *ff*, and includes performance instructions like *senza sord.* and *Soli*. There are also triplets and slurs throughout the passage.



42

Musical score for measures 42-50. The score continues with the same ensemble. It includes parts for Cor 1, Cor 2, Cor 3, 4, Tr 1, Tr 2, Trb 1, 2, Trb 3 Tba, 3 Timp, Perc 1, Perc 2, and Perc 3. Dynamics include *f* and *ff*. Performance instructions include *con sord.* and *senza sord.*. The score features complex rhythmic patterns, including triplets and slurs, and ends with a *trem.* marking.

F

51

Fl1
Ob1
Ob2
Cl1
Cl2

F

VII
VII

f
f
f
f
f
f
f
f
f
f

G

57

VII
VII
Vla
Vcl
Cb

f
f
f
f
f

62

Fl1
Ob1
VII
VII
Vla
Vcl

mf
mf
f
f
f

H

68

Fl1
Ob1
VII
VII
Vla
Vcl
Cb

f
f
f
f
f
f
f

J

85

Cor 1

Cor 2

Cor 3, 4

Tr 1

Tr 2

Trb 3
Tba

3 Timp

Perc 1

Perc 2

Perc 3

92

Cor 1

Cor 2

Cor 3, 4

Tr 1

Tr 2

Trb 1, 2

Trb 3
Tba

3 Timp

Perc 1

Perc 2

Perc 3

II. Credo

Allegretto moderato

A
Allegro

Fl
Ob
Cl
Fg
Cf

Allegretto moderato **A** Allegro

[*ad lib.*] tutti

VI. I
VI. II
Vla
Vel
Cb

12

Fl
Ob
Cl
Trb
VI. I
VI. II
Vla
Vel
Cb

VISIBILIIUM OMNIUM (Trb)

32

pp, quasi soli, mf, mp, p, sf, secco - con coperta, arco, ff

CONSUBSTANTIALEM PATRI

PER QUEM OMNIA FACTA SUNT.

39

ff, Smo, f, p, sfz, sim., (2+2+3)

45 (2+2+3)

FI
Ob
Cl
Cor
Tba
VI.
VII.
Vla
Vcl
Cb

D ET INCARNATUS EST DE SPIRITU SANCTO ET MARIA VIRGINAE:

Moderato assai

(♩ = ca 66)

52 rit. (2+2+3) a 2

FI
Ob
Cl
Bcl
Fg
Cb
Tr

D

Moderato assai

(♩ = ca 66)

rit. (2+2+3)

VI.
VII.
Vla
Vcl
Cb

59

3 F a sinistra (dietro la orchestra)

con le dite

ppp

pp

3 F a destra (dietro la orchestra)

pp

1. Solo

pp

2. Solo

pp

gli altri divisi

pp

1. Solo

pp

2. Solo

pp

gli altri divisi

pp

divisi

pp

divisi

pp

divisi

pp

pp



67

pp sub.

1. Solo

2. Solo

(gli altri)

pp

1. Solo

2. Solo

(gli altri)

pp

ET RESUREXIT TERTIA DIE,

SECUNDUM SCRIPTORAS (Ob)

ET ASCENDIT IN COELUM,
(Cl)

SEDET AD DEXTERAM
(Vcl)

Musical score for measures 82-87. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bcl), Bassoon (Fg), Trumpet (Tr), Percussion 1 (Perc 1), Percussion 3 (Perc 3), Violoncello (Vcl), and Contrabass (Cb). The music features various dynamics such as *p*, *mp*, *mf*, and *espr.* (espressivo). There are also performance instructions like *(con sord.)* and *arco*. The percussion parts include *mutta in Tam-tam* and *arco*. The score is written in a 3/4 time signature.

PATRIS, ET ITERUM VENTURUS EST (Otoni)

F CUM GLORIA,

JUDICARE VIVOS ET MORTUOS:

Musical score for measures 89-94. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bcl), Bassoon (Fg), Cor (Cor), Trumpet (Tr), Trombone (Trib), Tuba (Tba), 3rd Timpani (3 Timp), Percussion 3 (Perc 3), Violoncello (Vcl), and Contrabass (Cb). The music features various dynamics such as *p*, *mf*, *ppp*, *sf*, and *espr.* (espressivo). There are also performance instructions like *senza sord.*, *secco*, and *mutta in Triangolo*. The score is written in a 3/4 time signature.

96

Fl

Cl

Bcl

VI. I

VI. II

Vla

Vcl

3 *espr.*

cantabile

p

(poco accel.)

ppp

p

mp

G CREDO IN SPIRITUM SANCTUM DOMINUM.

103

VI. I

VI. II

Vla

Vcl

Cb

accel.

Allegro

p

mp

p

p

p

p

divisi

cresc.

cresc.

108

VI. I

VI. II

Vla

Vcl

Cb

3

divisi

p

p

divisi

cresc.

cresc.

cresc.

113

VI. *cantabile*
mp cresc.

VII. *cantabile*
mp cresc.

Vla. *mp cresc.*

Vcl. *mp cresc.*

Cb. *mp cresc.*

Detailed description: This system contains measures 113 through 116. It features six staves: VI. (Violin I), VII. (Violin II), Vla. (Viola), Vcl. (Violoncello), and Cb. (Contrabbasso). The VI. and VII. staves are marked *cantabile* and *mp cresc.*. The Vla., Vcl., and Cb. staves are marked *mp cresc.*. The music consists of flowing sixteenth-note passages in the strings and a more melodic line in the violins.

117

VI. *mp cresc.*

VII. *mp cresc.*

Vla. *mp cresc.*

Vcl. *mp cresc.*

Cb. *mp cresc.*

Detailed description: This system contains measures 117 through 120. The VI. and VII. staves are marked *mp cresc.*. The Vla., Vcl., and Cb. staves are also marked *mp cresc.*. The music continues with similar sixteenth-note textures, showing a gradual increase in volume and intensity.

121

VI. *mp cresc. molto poco a poco*

VII. *mp cresc. molto poco a poco*

Vla. *mp cresc. molto poco a poco*

Vcl. *poco a poco*

Cb. *mp cresc. molto poco a poco*

Detailed description: This system contains measures 121 through 124. The VI., VII., and Vla. staves are marked *mp cresc. molto poco a poco*. The Vcl. staff is marked *poco a poco*. The Cb. staff is marked *mp cresc. molto poco a poco*. The music features a complex rhythmic pattern of sixteenth notes with a clear crescendo throughout the system.

138 rit. 1.

Tr rit. ppp

VII. *ff*

VII. *ff*

Vla *ff*

Vcl *ff*

Cb *ff*

K AMEN.
Moderato

143

Fl *mp*

Cl *mp*

Bcl *mp*

Cor *p dolce*

Tr *p cantabile*

Tbn *p cantabile*

Tba *p dolce*

3 Timp

Perc 3 *p* *l.v.*

K Moderato

VII. *p dolce* *mp*

VII. *p dolce* *mp*

Vla *p dolce* *mp*

Vcl *p dolce* *mp*

Cb *p dolce* *mp*

III. Postludio

Larghetto espressivo e rubato

Fl
Ob
Cl
Bcl
Fg
Cf

p

This section of the score covers measures 1 through 4. It features woodwind parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bass Clarinet (Bcl), and Bassoon (Fg), along with a Cello/Double Bass (Cf) part. The music is marked *p* (piano). The woodwinds play melodic lines with various ornaments such as triplets and sixteenth-note runs. The Cello/Double Bass part provides a harmonic foundation with sustained notes and some rhythmic patterns.

Timp.

mp

The Timpani (Timp.) part consists of a single melodic line in the bass clef, marked *mp* (mezzo-piano). It features a few notes in the first measure, followed by rests in the subsequent measures.

Larghetto espressivo e rubato

VI I.
VI II.
Vla
Vcl
Cb

mp *mf*

This section of the score covers measures 1 through 4 for the string ensemble, including Violin I (VI I.), Violin II (VI II.), Viola (Vla), Violoncello (Vcl), and Contrabasso (Cb). The music is marked *mp* (mezzo-piano) in the first measure and *mf* (mezzo-forte) in the third measure. The strings play a melodic line with a triplet of sixteenth notes in the first measure, followed by a *divisi* (divided) section. The Viola and Violoncello parts have a *divisi* marking above them. The Contrabasso part is mostly silent, with a few notes in the first measure.

A

6

Fl
Ob
Cl
Bsn
Fg
Cfb
Timp.
VI
VII
Vla
Vel
Cb

f *espr.* *f* *espr.* *f* *espr.* *f* *espr.* *f* *espr.*

f *divisi* *f* *divisi* *f* *divisi* *f* *divisi*

10

Fl
Ob
Cl
Bsn
Tr
Trb
Cb

f *con sord.* *p* *1.+ 2. con sord.* *p*

meno mosso

B

poco accel.

poco più mosso

14

Fl *p* *f* *a 2*

Ob *p* *f*

Cl *p* *f*

Bcl *p* *f*

Fg *p* *f*

Cfg *p* *f*

Cor *p* *f*

Tr *f* senza sord.

Trb *f* senza sord.

Tba *p* *f*

Timp. *f*

Perc 2 *f* 2

Perc 3 *f* I.V.

meno mosso

B

poco accel.

poco più mosso

VI I. *pizz* *p* *f* *arco* *divisi*

VI II. *pizz* *p* *f* *arco* *divisi*

Vla *pizz* *p* *f* *arco* *divisi*

Vcl *pizz* *p* *f* *arco* *divisi*

Cb *pizz* *p* *f* *arco* *divisi*

20 ^{a 2}

Fl
Ob
Cl
Bcl
Fg
Cfgr
Cor
Tr
Trb
Tba
Timp.
Perc 2
Perc 3
VI I.
VI II.
Vla
(divisi)
Vcl
(divisi)
Cb

C *a 2*

28

Fl

Ob

Cl

Bcl

Fg

Cfg

Cor

Tr

Trb

Tba

Timp.

Perc 2

Perc 3

C

VII.

VII.

Vla

Vel

Cb

meno mosso

più mosso

34

Fl *ff*

Ob *p* 1. *p* *ff*

Cl *p* 1. *p* 2. *p* *ff*

Bcl *pp* *p* *ff*

Eg *p* *p* *ff*

Cfg *p* *p* *ff*

Cor *ff*

Tr *meno mosso* *p* 3 5 *ff* *con sord.* *p*

Trb *p* 5 5 *ff* *con sord.* *p*

Trb *1* *p* 3 *ff* *con sord.* *p*

Tba *2 + 3* *p* *ff* *2. con sord.* *p*

Timp *ff*

Crotali Perc 1 *(Solo)* *mp* 3 *mp*

Perc 2 *ff*

Perc 3 *ff*

V.I. *meno mosso* *p* *ff*

V.II. *p* *ff*

Vla *p* *ff*

Vcl *p* *ff*

Cb *ff*

D Tempo I.

42 a 2

Fl
Cl
Bcl
Cor
Tr
Tbn
Timp
Crotali
Perc 3

D Tempo I.

VI I.
VI II.
Vla
Vcl
Cb

E rit. ... meno mosso e dolce cantabile

48

Ob
Cl
Bcl
Fg
Cig
Tr
Tbn
Crotali
VI I.
VI II.
Vla
Vcl
Cb

Musical score for various instruments including Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bcl), Bassoon (Fg), Contrabassoon (Cfb), Cor, Trumpet (Tr), Trombone (Trb), Tympani (Timp), Cymbals (Crotali), Violin I (VI I.), Violin II (VI II.), Viola (Vla), Violoncello (Vcl), and Double Bass (Cb). The score includes dynamic markings (p, mp, f), articulation (accents), and performance instructions (con sord., arco, pizz). The score is divided into two systems.

System 1 (Measures 54-67):

- Flute (Fl):** Measures 54-67. Dynamic markings: *p*, *mp*.
- Oboe (Ob):** Measures 54-67. Dynamic markings: *p*, *mp*.
- Clarinet (Cl):** Measures 54-67. Dynamic markings: *mp*.
- Bassoon (Bcl):** Measures 54-67. Dynamic markings: *mp*.
- Bassoon (Fg):** Measures 54-67. Dynamic markings: *p*.
- Contrabassoon (Cfb):** Measures 54-67. Dynamic markings: *p*.
- Cor:** Measures 54-67. Dynamic markings: *p*.
- Trumpet (Tr):** Measures 54-67. Dynamic markings: *p*. Includes markings: *con sord.*, *p*, *con sord.*, *p*, *con sord.*, *p*.
- Trombone (Trb):** Measures 54-67. Dynamic markings: *p*. Includes marking: *con sord.*, *p*.
- Tympani (Timp):** Measures 54-67. Dynamic markings: *f*.
- Cymbals (Crotali):** Measures 54-67. Dynamic markings: *f*.

System 2 (Measures 68-71):

- Violin I (VI I.):** Measures 68-71. Dynamic markings: *p*, *f*. Includes marking: *espr.*
- Violin II (VI II.):** Measures 68-71. Dynamic markings: *p*, *f*. Includes marking: *espr.*
- Viola (Vla):** Measures 68-71. Dynamic markings: *p*, *f*. Includes marking: *pizz*.
- Violoncello (Vcl):** Measures 68-71. Dynamic markings: *p*.
- Double Bass (Cb):** Measures 68-71. Dynamic markings: *p*, *pizz*.

Score for measures 60-65. Instruments include Timp., Perc 3, VI I, VI II, Vla, Vcl, and Cb. Dynamics range from *mf* to *f*. Percussion includes a *lv* (lute) effect.

Score for measures 66-71. Instruments include Fl, Ob, Cl, Bcl, Perc 2, VI I, VI II, Vla, Vcl, and Cb. Dynamics range from *p* to *mf espr.*. Percussion includes a *lv* (lute) effect. A dashed line connects a note in the Bcl part to a note in the Fl part.

Lukáš Matoušek

výběr skladeb pro orchestr nebo pro větší soubory selected compositions for orchestra or for bigger ensembles

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 - verze pro nonet / version for nonet (1974) (fl, ob, cl, fg, cor, vl, vla, vcl, cb)	7´
Hudba pro Bayreuth – 2. invence / Music for Bayreuth - 2nd Invention (1966) pro dechové nástroje / for wind instruments (2fl, 2ob, 2fg, 2cor, tr, trb)	8´
Koncert pro bicí nástroje a dechy / Concerto for percussion and winds (1967) [Panton 1973] (1perc.solo; fl, ob, cl, fg, cor, 2tr, trb)	16´
Příběhy / Stories (1975) podle básní Vladimíra Holana / after poems by Vladimír Holan pro orchestr / for orchestra (2,2,2,2 / 2,2,0,0 / 2perc / archi)	12´
Proměny ticha / Metamorphoses of Silence (1977) pro smyčce / for strings	10´
Sonáta / Sonata (1980) pro housle a komorní orchestr / for violin and chamber orchestra (fl, ob, cl, fg, cor; archi [5,4,3,3,2])	14´
Sonáta / Sonata (1980) pro kontrabas a komorní soubor / for double bass and chamber ensemble (fl, ob, cl, fg, cor; 2vl, vla, vcl)	10´
Kořeny času / Roots of the Time (Radices temporum) (1981/1999) pro symfonický orchestr / for symphony orchestra (2,2,2+bcl,2+cfg / 4,2,3,1 / 3perc, archi [16,16,12,12,10])	15´
Fanfára 17. listopadu / Fanfare of the 17th November (1990) pro žesťové nástroje / for 12 brass (4tr, 4cor, 3trb, tba)	4´
Viderunt omnes fines millennii (1999) pro dechový kvintet a smyčce / for wind quintet and strings	6´
Tři novelety / Three Novelettes (2004) pro hoboj a smyčce / for oboe and strings	14´
Paměť pražského paláce / Memory of Prague's palace (2009) pro komorní orchestr / for chamber orchestra (1,1,1,1 / soli VI I, VI II, Vcl / archi)	10´
Věvec sonetů / Sonnet Sequence (1997/2000/2009) pro violoncello a orchestr / for cello and orchestra (2,2,2,2 / 2,2,0,0 / archi)	35´

Diskografie / Discography

CDs:

- Lukáš Matoušek: Chamber Music; Studio MATOUŠ MK 0044-2931** (1998)
Vzpomínka na pana Sudka, Barvy a myšlenky, Proměny ticha, Aztékové,
Sonáta pro housle a klavír, Pečeť mlčení (Sigillum silentii), Fanfára 17.listopadu
- Lukáš Matoušek: Věvec sonetů pro violoncello a klavír; Lukáš Matoušek LM 0001-2131** (2010)
- Atelier I; Editio Český rozhlas CR 0115-213** (1999), Kořeny času [Radices temporum] pro orchestr /
Roots of the Time for orchestra
- Bambini di Praga - Concerto piccolo; BONTON Music a.s. 71 0525-2** (1997) - Květ z ráje
- Rubinstein, Hindemith, Bloch, Matoušek; ARTA Records F1 0062-2** (1995) Intimní hudba pro violu
- Münchner Flötentrio; CAVALLI RECORDS CCD 267** (2004) - Mozaika
- Umělecká beseda, Komorní hudba členů; Studio MATOUŠ MK 0059-2132** (2011)
Trio pro klarinet, housle a klavír
- Svár teorie s praxí (14) 2017; Nakladatelství AMU (2017), přílohové CD k publikaci Generace? –**
Sedm smrtelných hříchů Hieronyma Bosche

Records:

- Sonatori di Praga; LP - Panton 11 0392** (1975); Sedm hříchů Hieronyma Bosche
- Hommage à Machaut; LP - Panton 8111 0056** (1978); Hoquet Guillaumea de Machaut
- Severáček; LP - Panton 8112 0416** (1983); Klárčina říkadla
- Hudba pro žestě / Brass Music; LP - SUPRAPHON 1111 3903** (1986); Vzpomínka na pana Sudka

Provozovací materiál půjčuje autor / Performing material (scores and music) can be hired by composer
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