

Lukáš MATOUŠEK

PŘÍBĚHY

podle básní Vladimíra Holana
pro symfonický orchestr

STORIES

after poems of Vladimír Holan
for symphonic orchestra

1975 / 2015

Partitura / Score

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STORIES

for symphonic orchestra

was inspired by poetry of Vladimír Holan (published in complete „Příběhy“ (Vladimír Holan, Sebrané spisy, sv. VII, Odeon, Praha 1970). I used these poems:

Sbohem (Adieu) – p. 211 (in score page 5)

Zuzana v lázni (Susan in the bath) – p. 243 (in score page 14)

Composition was written in 1975 and in 2015 was overwritten.

Durata ca 15 minuti

Strumenti dell'Orchestra:

2 Flauti, 2 Oboi, 2 Clarinetti in Si^b, 2 Fagotti, 2 Corni in Fa, 2 Trombe in Do, 2 Tromboni,
Campanella, Celesta, Archi

In 2nd movement (Zuzana v lázni / Susan in the bath), there is the time written in score the main information for conductor. All performers use in aleatoric passages time or tempos informations, but they perform them quite individual. By this way perform these passages also players of stringed instruments in tutti.

sign for conductor's gesture only to written instruments

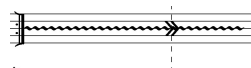
Notes:



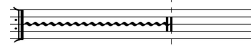
= sign for conductor's gesture to all playing instruments



= sign for conductor's gesture only to instruments written inside of frame



= after conductor's gesture to be played into the end of repetition



= finish playing immediately with conductor's gesture



= tremolo (archi, percussioni); frulato (fiatti)



= accelerando



PŘÍBĚHY pro symfonický orchestr

byly inspirovány básněmi Vladimíra Holana, vydanými ve sbírce „Příběhy“ (Vladimír Holan, Sebrané spisy, sv. VII, Odeon, Praha 1970). Jedná se o básně:

Sbohem – str. 211 (partitura str. 5)

Zuzana v lázni – str. 243 (partitura str. 14)

Skladba vznikla v roce 1975 a v roce 2015 byla přepracována.

Durata ca 15 minuti

Strumenti dell'Orchestra:

2 Flauti, 2 Oboi, 2 Clarinetti in Si^b, 2 Fagotti, 2 Corni in Fa, 2 Trombe in Do, 2 Tromboni,
Campanella, Celesta, Archi

Ve 2. větě (Zuzana v lázni) jsou pro dirigenta směrodatné informativní časové údaje. Hráči se v aleatorních místech řídí časovými nebo tempovými údaji, ale provozují je naprosto individuálně a to i hráči smyčcových nástrojů v tutti.

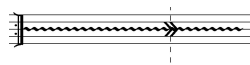
Vysvětlivky:



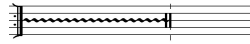
= znak pro dirigentovo gesto všem hrajícím nástrojům



= znak pro dirigentovo gesto nástrojům uvedeným v rámečku



= po dirigentově gestu dohrát do konce repetice



= skončit hraní v repetici okamžitě s dirigentovým gestem



= tremolo (archi, percussioni); frulato (fiatti)



= accelerando



= ritenuto (stacc, pizz)

Sroji Zuzance,
ktera' mne seznamila
s dilem velikeho basnika -
Vladimira Holana.

30. ledna 1975

PŘÍBĚHY
pro orchestr
podle básní Vladimíra Holana
1975 / 2015

Lukáš Matoušek

I. Sbohem

Con molta calma [$\text{♩} = \text{ca } 52$]

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flauti, Oboi, Clarineti in Sp, Fagotti), brass (Corni in Fa, Trombe in Do, Tromboni), and percussion (Campanelle, Celesta). The string section is divided into Violini I, Violini II, Viole, and Violoncelli/Contrabbassi. The Violini I part is the most active, featuring six solo passages marked 'con sord.' and 'ppp'. The Violini II part has two solo passages, also marked 'con sord.' and 'ppp'. The other instruments are mostly silent throughout the piece.

Musical score for a full orchestra, starting at measure 11. The score is divided into several sections:

- Woodwinds:** Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Fg), Cor Anglais (Cor), Trumpet (Tr), and Trombone (Tbn).
- Violins (VI I):** Violin I parts with sixteenth-note patterns and dynamic markings like *pp*.
- Violas (VI II):** Violin II parts with sixteenth-note patterns and dynamic markings like *pp*.
- Viola (Vla):** Viola part with sixteenth-note patterns and dynamic markings like *pp*.
- Violoncello (Vcl):** Violoncello part with sixteenth-note patterns and dynamic markings like *pp*.
- Double Bass (Cb):** Double Bass part with a *pizz* (pizzicato) marking and dynamic marking *f*.

The score includes various musical notations such as slurs, ties, and dynamic markings. Specific markings include "senza sord." (without mutes), "pp" (pianissimo), and "non tempo" (non-tempo). Measure numbers 11, 12, and 13 are indicated at the beginning of their respective staves.

17

1. Fl
2. Fl
1. Ob
2. Ob
1. Cl
2. Cl
1. Fg
2. Fg

p
p
p
p
dolce
p
dolce
p
p
p

1. Tr
2. Tr
1. Tbn
2. Tbn

dolce
p
dolce
p
p
p

17

VII I
VII II

arco
I. (solo)
p
gli altri divisi
pizz
p

senza sord.
pp
pp

17

VII I
VII II

I. (solo) 5
p
gli altri divisi
pizz
pp

pp
pp

17

Vla

I. (solo)
p
gli altri pizz
pp

pp
pp

17

Vcl

I. (solo) 3
p
gli altri pizz
pp

pp
pp

17

Cb

p

Agitato più mosso [♩ = ca 88]

1. Fl
2. Fl
1. Ob
2. Ob
1. Cl
2. Cl
1. Fg
2. Fg

Agitato più mosso [♩ = ca 88]

1. Cor
2. Cor
1. Tr
2. Tr
1. Tbn
2. Tbn

Agitato più mosso [♩ = ca 88]

VII I
VII II
Via
Vel
Cb

1. Fl *ff* *rit.* *mp*

2. Fl

1. Ob

2. Ob

1. Cl *ff* *fff*

2. Cl *ff* *fff*

1. Fg *fff*

2. Fg *fff*

1. Cor

2. Cor

1. Tr

2. Tr

1. Tbn

2. Tbn

VII

rit. *mf*

VII

ritando

Vla

Vcl

ritando

Cb

ritando

38 Tempo I.

1. Fl
2. Fl
1. Ob
2. Ob
1. Cl
2. Cl
1. Fg
2. Fg

tutta la forza

sfp \rightarrow *sfz*

fff

sfp \rightarrow *sfz*

sfp \rightarrow *sfz*

38 Tempo I.

1. Cor
2. Cor
1. Tr
2. Tr
1. Ttb
2. Ttb

sfp \rightarrow *sfz* *sfz*

sfp \rightarrow *sfz* *sfz*

sfp \rightarrow *sfz*

fff

fff

sfp \rightarrow *sfz*

sfp \rightarrow *sfz*

38 Tempo I.

VII
VII
Vla
Vcl
Cb

f

f

fff *f*

fff *f*

divisi *fff* *f*

fff *f*

f *f*

43

1. Fl
2. Fl
1. Cl
2. Cl
1. Fg
2. Fg

43

1. Cor
2. Cor
1. Trb
2. Trb

43

VII

43

VII

43

Vla

43

Vcl

43

Cb

2
Batti 10"

3
legni 14"

Musical score for woodwinds and strings, measures 1-2. The score is divided into two systems. The first system includes parts for 1. Flute (Fl), 2. Flute (Fl), 1. Oboe (Ob), 2. Oboe (Ob), 1. Clarinet (Cl), 2. Clarinet (Cl), 1. Bassoon (Fg), 2. Bassoon (Fg), 1. Cor (Cor), 2. Cor (Cor), 1. Trumpet (Tr), and 2. Trumpet (Tr). The second system includes parts for 1. Violin I (VI I), 2. Violin I (VI I), 1. Violin II (VI II), 2. Violin II (VI II), 1. Viola (Via), 2. Viola (Via), 1. Violoncello (Vcl), and 2. Violoncello (Vcl). The score features dynamic markings such as *f*, *mf*, *p*, and *sim.* (sforzando), and includes crescendo and decrescendo hairpins. The woodwind parts are marked with *sim.* and dynamic markings like *f*, *mf*, and *p*. The string parts are marked with *f*, *mf*, and *p*.

Musical score for strings, measures 3-4. The score is divided into two systems. The first system includes parts for 1. Violin I (VI I), 2. Violin I (VI I), 1. Violin II (VI II), 2. Violin II (VI II), 1. Viola (Via), 2. Viola (Via), 1. Violoncello (Vcl), and 2. Violoncello (Vcl). The second system includes parts for 1. Violin I (VI I), 2. Violin I (VI I), 1. Violin II (VI II), 2. Violin II (VI II), 1. Viola (Via), 2. Viola (Via), 1. Violoncello (Vcl), and 2. Violoncello (Vcl). The score features dynamic markings such as *f*, *mf*, *p*, and *rep. sempre* (ripetere sempre). The string parts are marked with *f*, *mf*, and *p*.

ca 3"

7 archi 18"

8 archi 4"

Cel. *pp*

VII *mf* $\text{♩} = 72$ *ppp* senza accenti

VII *mf* $\text{♩} = 72$ *ppp* senza accenti

Vla *mf* $\text{♩} = 72$ *ppp* senza accenti

Vla *mf* $\text{♩} = 72$ *ppp* senza accenti

Vcl *mf* $\text{♩} = 72$ *ppp* senza accenti

Cb *p* $\text{♩} = 72$ *mf* *ppp* senza accenti

9 ob. col Ob 1

10 tr.archi col Ob, Tr

1. Ob $\text{♩} = 60$ *p*

2. Ob $\text{♩} = 60$ *p*

1. Tr $\text{♩} = 60$ con sord. *p*

2. Tr *ca 4"* $\text{♩} = 60$ con sord. *p*

VII $\text{♩} = 80$ *pp* *accel.*

VII $\text{♩} = 80$ *pp* *accel.*

Vla $\text{♩} = 80$ *pp* *accel.*

Vla $\text{♩} = 80$ *pp* *accel.*

Vcl $\text{♩} = 80$ *pp*

Cb $\text{♩} = 80$ *pp*

13
vl 2, vla, vcl, cb 6'

14

15

1. Fl
2. Fl
1. Ob
2. Ob
1. Cl
2. Cl
1. Fg
2. Fg
1. Cor
2. Cor
1. Tr
2. Tr
1. Trb
2. Trb
Cmpl
Cel
VII
VII
Vla
Vcl
Cb

ff *tutta la forza*

19
legn.perc 10"

20
scor.tr 8"

Musical score for a symphony orchestra, measures 19 and 20. The score includes staves for Flutes (1, 2), Oboes (1, 2), Clarinets (1, 2), Bassoons (1, 2), Cor Anglais, Trumpets (1, 2), Trombones (1, 2), Cymbals, Celesta, Violins I and II, Viola, Violoncello, and Contrabass. Measures 19 and 20 are marked with circled numbers 19 and 20 respectively. The woodwind parts (Flutes, Oboes, Clarinets) are marked with *ad lib.* and have dynamic markings of *8^{ma}*. The percussion parts (legn.perc and scor.tr) are marked with *10"* and *8"* respectively. The score is written in a key signature of one flat and a common time signature. The woodwind parts feature complex rhythmic patterns, including sixteenth and thirty-second notes, and are often beamed together. The strings are mostly silent in these measures, with some activity in the lower registers. The Celesta part has a melodic line with a trill-like figure. The overall texture is dense and rhythmic.

26

f.lob.cel. 12-15"

corona
maxima lunga

1. Fl
2. Fl
1. Ob
2. Ob
1. Cl
2. Cl
1. Cor
2. Cor
1. Tr
2. Tr
1. Tbn
2. Tbn

Cel

♩ = 120-132 *accel.* *rit.* *pesante* *accel.* *a tempo*

VII

VII

Vla

Vcl

Cb

27

flauti, archi col archi

presto possibile

Musical score for orchestra, measures 27-32. The score is written for a full orchestra, including Flutes (1. Fl., 2. Fl.), Oboes (1. Ob., 2. Ob.), Clarinets (1. Cl., 2. Cl.), Bassoons (1. Fg., 2. Fg.), Cor Anglais (1. Cor., 2. Cor.), Trumpets (1. Tr., 2. Tr.), Trombones (1. Ttb., 2. Ttb.), Violins (VI I, VI II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). The tempo is marked *presto possibile* and the dynamic is *ff* (fortissimo). The score features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The key signature has one flat (B-flat).

31 perc col Camp

32 2ⁿ

33 cel. 5-6ⁿ

34 35 fiati archi 10-12ⁿ

1. Fl
2. Fl
1. Ob
2. Ob
1. Cl
2. Cl
1. Fg
2. Fg
1. Cor
2. Cor
1. Tr
2. Tr
1. Ttb
2. Ttb
Cmpl
Cel
Vl I
Vl II
Vla
Vcl
Cb

ca 2ⁿ = 132
solo
3
ca 1ⁿ = 46-54 arco
ca 1ⁿ = 46-54 arco
ca 1ⁿ = 46-54 arco
ca 1ⁿ = 46-54 arco
ca 1ⁿ = 46-54 arco

sf *ff* *diminuendo* *p*

mp *mf* *pp*

pizz

