

Lukáš MATOUŠEK

PŘÍBĚHY

podle básní Vladimíra Holana
pro symfonický orchestr

STORIES

after poems of Vladimír Holan
for symphonic orchestra

1975 / 2015

Violino II (pult 2)

Tyto noty je **DOVOLENO** kopírovat.
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.

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 2 přepracována.


Durata ca 15 minuti

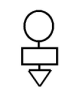
Strumenti dell'Orchestra:

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

2. věta (Zuzana v lázni) je psána aleatorně. Hráči se v aleatorních místech řídí časovými nebo tempovými údaji, ale provozují je naprosto individuálně a to i hráči smyčkových nástrojů v tutti.

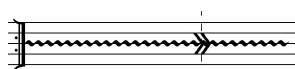
Vysvětlivky:

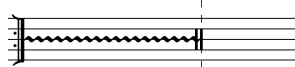
 = znak pro dirigentovo gesto hrajícímu hudebníkovi (větší znak)


 = informační znak dirigentova gesta, určeného jiným hudebníkům. V rámečku jsou uvedeny nástroje, kterým toto gesto patří. (menší znak)

Jednotlivé znaky dirigentových gest jsou postupně číslovány.

Všechny **repetice** se opakují stále znovu až do chvíle dirigentova gesta určeného danému hráči (nebo hráčům). Po dirigentově gestu jsou dvě možnosti ukončení hry v repetici:

1)  = dohrát repetice do konce. Pak teprve pokračovat dále.

2)  = skončit hraní v repetici okamžitě s dirigentovým gestem.

 = tremolo

 = accelerando

 = ritenuto (pizzicato)

PŘÍBĚHY

pro orchestr
podle básní Vladimíra Holana
1975 / 2015

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I. Sbohem

Con molta calma [♩ = ca 52]

con sord.
Solo *ppp* con sord.
ppp

7 *tutti* *pp*

10 *tutti* *pp*

13

16 *senza sord.* *pp* *non troppo*

20 *pizz*
pp

20 *pizz*
pp

Measures 20-24: Pizzicato section. Both staves feature a rhythmic pattern of eighth notes with slurs and fingering '5'. Measure 24 ends with a triplet of eighth notes.

25 *arco*
p *f* *mf* *p* *cresc. poco a poco*

Measures 25-27: Arco section. Measure 25 starts with a slur and fingering '5'. Measure 26 has accents and a triplet. Measure 27 has a slur and fingering '5'. Dynamics range from *p* to *f*, *mf*, and *p*. A *cresc. poco a poco* marking is present.

28 *div.*
6

Measures 28-30: Arco section. Measure 28 has a triplet and *div.* marking. Measure 29 has a triplet. Measure 30 has a triplet. A *6* marking is below the staff.

Agitato più mosso [$\text{♩} = \text{ca } 88$]

31 *fff*

Measures 31-35: Agitated section. Measure 31 starts with *fff*. The music is characterized by rapid sixteenth-note passages with slurs and accents.

36 *rit.* *Tempo I.*
f

Measures 36-40: Tempo I section. Measure 36 has a *rit.* marking. Measure 37 has a *Tempo I.* marking. The music features sixteenth-note patterns with slurs and accents. Dynamics include *f*.

Measures 41-43: Continuation of the sixteenth-note patterns from the previous section, with slurs and accents.

44 *Solo flag.* (\blacktriangleright)
fff *ppp*

44 *Solo flag.* (\sharp)
fff *ppp*

Measures 44-48: Solo flag section. Measures 44-46 have triplets. Measure 47 has a *Solo flag.* marking with a \blacktriangleright symbol and *fff* dynamics. Measure 48 has a *Solo flag.* marking with a \sharp symbol and *ppp* dynamics.

Violini II (2. pult)

II. Zuzana v lázni

1 40"

pizz *f* *dim. poco a poco* *p* *ca 2"*

pizz *f* *dim. poco a poco* *p* *ca 2"*

• = 46-54
arco

• = 46-54 *arco* *ppp*

• = 46-54 *arco* *ppp*

2 10" *fiati*

2 10" *fiati* *ppp* *rep. sempre*

ppp *rep. sempre*

4

4 *arco* *ppp*

arco *ppp*

5 fl.perc

5 fl.perc 14" *pp* *rep. sempre*

pp *rep. sempre*

6

6 *accel.* *p* = 66 *mp*

accel. *p* = 66 *p* *mp*

7 18"

mf $\text{♩} = 72$

8 4"

senza accenti *ppp*

9 10

ob. *pp* *accel.* $\text{♩} = 80$

11 12

4" *mf* *pp* *pp* *pp* $\text{♩} = 64$ ob. tr.

cresc. poco a poco *accel.*

Violini II (2. pult)

Measures 11-12. Tempo: quarter note = 72.

13
6"

14

15

16
fiatti 3"

Measures 13-16. Dynamics: *fff* tutta la forza.

17

18
5"

Measures 17-18. Tempo: quarter note = 120. Dynamics: *ff*, *mf*.

19
legni, perc 10"

20
cor, tr 8"

21
cor, trb

22
cor, trb

23
cor, trb

24
ottoni 5"

25
10"

26
fl, ob, cl, cel 12-15"

Measures 25-26. Dynamics: *cresc. poco a poco*.

Two staves of musical notation for measures 25 and 26. The music consists of eighth-note patterns with slurs and accents. A dynamic marking of *f* is present at the end of measure 26.

Two staves of musical notation for measures 27 and 28. Measure 27 begins with a circled number 27 and a downward-pointing triangle. The tempo marking *presto possibile* and dynamic marking *ff* are present. Measure 28 continues with similar eighth-note patterns.

Two staves of musical notation for measures 29 and 30. The music features eighth-note patterns with slurs and accents.

Two staves of musical notation for measures 31 and 32. Measure 31 begins with a circled number 28 and a downward-pointing triangle. The tempo marking *ff possibile* and dynamic marking *ff possibile* are present. Measure 32 continues with similar eighth-note patterns.

Two staves of musical notation for measures 33 and 34. Measure 33 begins with a circled number 31 and a downward-pointing triangle. The tempo marking *ff possibile* and dynamic marking *ff possibile* are present. Measure 34 continues with similar eighth-note patterns.

Violini II (2. pult)

34 35 *sf ff diminuendo* *ca 1"* *p* *ca 1"* *arco* *p*

sf ff diminuendo *p pp* 36 cor.tr 37 legni

arco *pp* 38 legni 39 fiatti 40 fiatti

41 fl.cl.cor.tr 42 *lunga* *ad lib.* *ppp* *lunga* *ad lib.* *ppp*

44 45 46 47 48 49 50 *cresc. poco a poco* *cresc. poco a poco* 3" 2" 1" 2"

51 52 53 54 *tutta la forza* *tutta la forza* 3" 4" 5"