

Lukáš MATOUŠEK

PROMĚNY TICHÁ

pro smyčcové kvarteto

Metamorphoses of Silence / Metamorphosen der Stille /
Métamorphoses du silence

for string quartet / für Streichquartett / pour quatuor à cordes

1977 / 1980

Partitura
(Score / Partitur / Partition)

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It is **ALLOWED** to make copies of this music.
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Proměny ticha

Zaposloucháme-li se do ticha, po chvíli slyšíme celou řadu nejrůznějších zvuků. Dokonce i relativní "hluk" může být v určitou chvíli tichem. Snad právě tato představa mne vedla při vzniku této hudby. Skladba využívá dodekafonii, která v roce 1977, kdy skladba vznikala, ovlivňovala moji tvorbu. Určité náznaky timbrového komponování lze rovněž vycítit. Nicméně používané kompoziční techniky nebyly v Proměnách ticha prvoplánové.

Původní verze pro 12 smyčcových nástrojů je z roku 1977, v roce 1980 jsem skladbu přepracoval pro smyčcové kvarteto.

Metamorphoses of Silence

If we listen to silence, after a while we can hear a number of sounds. Even a relative "noise" can at some point be perceived as silence. It was perhaps this idea that led me when I was composing this piece of music. The composition uses dodecaphony, which has influenced my creation in the year 1977 when the composition originated. Certain traces of timbre composing can be felt. Nevertheless used composing techniques were not primary.

The original version for 12 strings was written in 1977; in 1980, I reworked the piece for string quartet.

Metamorphosen der Stille

Wenn wir in der Stille hineinhören, nehmen wir nach einer Weile eine ganze Reihe der verschiedensten Klänge wahr. Sogar ebenfalls ein relatives „Geräusch“ kann im bestimmten Augenblick die Stille darstellen. Vielleicht wurde ich eben von dieser Vorstellung beim Entstehen jener Musik geleitet. Die Komposition benützt die Dodekaphonie, die hat in das Jahr 1977, wenn das Stück entstanden ist, mein Schaffen beeinflusst. Es ist möglich auch bestimmte Andeutungen der Timbre-Komposition herausfühlen. Nichtsdestoweniger angewendeten Kompositionstechniken waren nicht in den Metamorphosen der Stille erstrangige.

Ursprüngliche Version für 12 Streichinstrumenten ist in das Jahr 1977 entstanden. In 1980 habe ich es für Streichquartett umarbeitete.

Durata ca 10 min.

Premiéra / First performance / Uraufführung:

Původní verze / The original version / Ursprüngliche Version

4. 5. 1978 Praha, Památník písemnictví

Pražští komorní sólisté, dirigent / conductor Eduard Fischer

Verze pro smyčcové kvarteto / Version for string quartet / Version für Streichquartett

13. 2. 1996 Praha, Umělecká beseda – Janáčkova sň

Stamicovo kvarteto

Nahrávky / Recordings / Aufnahmen:

Čs. rozhlas Praha (Pražští komorní sólisté, Eduard Fischer)

původní verze / original version / Ursprüngliche Version

CD – Studio Matouš, MK 0044, (Stamicovo kvarteto)

verze pro smyčcové kvarteto / version for string quartet / Version für Streichquartett

Provozovací materiál půjčuje autor:

Composer can hire performing parts:

Das Aufführungsmaterial verleihe der Komponist:

Les partes séparées peuvent être empruntées à compositeur:

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PROMĚNY TÍCHA

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Metamorphoses of Silence / Metamorphosen der Stille / Métamorphoses du silence

1977 / 1980

Grave (♩ = 48-52)

The musical score is arranged in four systems. The first system contains the staves for Violino I, Violino II, Viola, and Violoncello. Each staff begins with a dynamic marking of *sfz* and a tempo marking of *ppp quasi niente*. The second system continues the Violino I and Violino II parts, with *ppp* markings. The third system continues the Violino I, Violino II, and Viola parts, with *ppp* markings and includes triplet markings (3) and a sextuplet marking (6). The fourth system continues the Violino I, Violino II, and Viola parts, with *ppp* markings.

A

8

Musical score for measures 8 and 9, featuring four staves. The notation includes complex rhythmic patterns with eighth and sixteenth notes, often beamed together. The key signature has one flat (B-flat), and the time signature is 4/4. The music is characterized by dense, flowing lines with frequent ties and slurs.

10

Musical score for measures 10 and 11, featuring four staves. The notation continues with complex rhythmic patterns, including sixteenth-note runs and slurs. The key signature remains one flat (B-flat), and the time signature is 4/4.

12

Musical score for measures 12 and 13, featuring four staves. The notation includes complex rhythmic patterns with eighth and sixteenth notes, often beamed together. The key signature has one flat (B-flat), and the time signature is 4/4. The music is characterized by dense, flowing lines with frequent ties and slurs.

B

15

sfpp

sfpp

sf *pp*

sf *pp*

flag. sul A

sm

18

pp

pp sul D

pp flag. sul G D

C

20

p

sf *p*

sf *p*

flag. sul D

flag. sul G

sf *p*

22

mp *mp* *mp* *mp*

24

mf *p* *mp* *mf* *sf*
mf *p* *mp* *mf* *sf*
mf *p* *mp* *mf* *sf*
mf *3* *mp* *3* *mf* *sf*

D

26

flag. *pp* *cantabile* *pp* *p*
pp *pp*
espr. p *mp* *mp* *pp* *pp*
flag. sul pontic. *flag. nat.*

E

Allegro (♩ = 108-132)

Musical score for section E, measures 32-42. The score is in 12/16 time and features four staves: two treble clefs, a tenor clef (C3), and a bass clef. The key signature has one sharp (F#). The first staff (treble clef) starts with a forte dynamic (sf) and contains rests for measures 32-36, followed by notes in measures 37-42. The second staff (treble clef) also starts with sf and contains rests for measures 32-36, followed by notes in measures 37-42, including a pizzicato (pizz) instruction in measure 40. The third staff (tenor clef) starts with sf and contains notes throughout measures 32-42. The fourth staff (bass clef) starts with sf and contains notes throughout measures 32-42. Measure numbers 32, 36, 40, and 42 are indicated at the end of their respective measures.

Musical score for section E, measures 43-52. The score is in 8/16 time and features four staves: two treble clefs, a tenor clef (C3), and a bass clef. The key signature has one sharp (F#). The first staff (treble clef) contains notes throughout measures 43-52, with dynamics ranging from f to sf. The second staff (treble clef) contains notes throughout measures 43-52, with dynamics ranging from f to sf, and includes arco and pizzicato (pizz) instructions. The third staff (tenor clef) contains notes throughout measures 43-52, with dynamics ranging from sf to f. The fourth staff (bass clef) contains notes throughout measures 43-52, with dynamics ranging from sf to f. Measure numbers 43, 46, 49, and 52 are indicated at the end of their respective measures.

F

Tempo I. (♩ = 48-52)

Musical score for section F, measures 53-62. The score is in 6/8 time and features four staves: two treble clefs, a tenor clef (C3), and a bass clef. The key signature has one sharp (F#). The first staff (treble clef) contains notes throughout measures 53-62, with dynamics ranging from sf to f, and includes a flag. instruction in measure 60. The second staff (treble clef) contains notes throughout measures 53-62, with dynamics ranging from sf to f, and includes a flautato (flag.) instruction in measure 60. The third staff (tenor clef) contains notes throughout measures 53-62, with dynamics ranging from sf to f. The fourth staff (bass clef) contains notes throughout measures 53-62, with dynamics ranging from sf to f. Measure numbers 53, 56, 59, and 62 are indicated at the end of their respective measures.

G

Più mosso (♩ = 56-60)

49

sim.

p cantabile

p cantabile

56

p cantabile

p

p cantabile

p

p

espr.

espr.

63

p

espr.

espr.

repete sempre

ma poco piu espr.

repete sempre

ma poco piu espr.

70 *mp espr.* *lunga* **H** *pp* *molto espr.*

76 *Più mosso* *sf sempre* *sf sempre* *ppp* *sf sf* *pp* *mp* *pp* *sf sempre*

81 *ff* *sf* *mf* *mp* *p* *sf sempre* *ff* *ppp subito* *mp* *p* *ff* *sf ppp subito* *mf* *mp* *p*

I

a tempo (♩ = 56-60)

87 *f* *p espr.* *mp espr.* *a piacere*

f *p espr.* *mp espr.* *a piacere*

f *p espr.*

f *p espr.*

This system contains measures 87 through 92. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Dynamics include *f*, *p espr.*, and *mp espr.*. The first staff has a *a piacere* marking. The second staff includes triplet markings. The piece is in a key with one flat and a 3/4 time signature.

a tempo *p espr.*

a tempo *p espr.*

a piacere *mp espr.* *a tempo* *p espr.* *a tempo*

a piacere *mp espr.* *p espr.*

This system contains measures 93 through 98. It features four staves. Dynamics include *p espr.*, *mp espr.*, and *p*. The first staff has a *a tempo* marking. The second staff has a *a tempo* marking. The third staff has *a piacere* and *a tempo* markings. The fourth staff has a *a piacere* marking.

This system contains measures 99 through 104. It features four staves. Dynamics include *p* and *mp*. The first staff has a *a tempo* marking. The second staff has a *a tempo* marking. The third staff has a *a tempo* marking. The fourth staff has a *a tempo* marking.

Musical score for the first system, consisting of four staves. The notation includes notes, rests, and dynamic markings. The word "rit." (ritardando) is written above the first and third staves. There are also several fermatas (half-moon symbols) placed above notes in the first, second, and third staves. The bottom staff features a series of slurs and accents under the notes.

K

109 Tempo I. (♩ = 48-52)

Musical score for the second system, starting at measure 109. It consists of four staves with complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings such as *ppp*, *pp*, and *pp* are used throughout. The notation includes many slurs and accents. The system concludes with a double bar line.

Musical score for the third system, starting at measure 111. It consists of four staves with complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings such as *pp* and *pp* are used throughout. The notation includes many slurs and accents. The system concludes with a double bar line.

113

p *pp* *p*

p *pp* *p*

p *pp* *mp*

p *pp* *mp*

115

mf *ff* *f*

mf *ff* *f*

mf *ff*

mf *ff*

117

f *mp*

f *mp*

Lukáš Matoušek

výběr komorních skladeb / selected chamber compositions

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´
Tartuffův trest / The Punishment of Tartuffe (1964), (sopr, ms, fl, bcl)	5´
II. Kantáta / 2nd Cantata („Cantata di chiesa“) (1966), (sopr, bcl, fg, trb)	8´
Intimní hudba / Intimate Music (1968) pro sólovou violu / for solo viola [Chester Music 1984]	6´
- verze pro sólové violoncello / version for solo cello [Chester Music 1984]	6´
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´
Proměny ticha / Metamorphoses of Silence (1977) for strings	10´
- 1980 verze pro smyčcové kvarteto / version for string quartet	
Sonáta / Sonata (1980) (vl, pf) – verze (2003) – vl, orch. da camera	15´
Sonatina („česká / Czech“) (1983) pro klarinet a klavír / for clarinet and piano	8´
- verze / version (2007) pro altový saxofon a klavír / for alto saxophone and piano	
Kvintet / Quintet (1987) (fl, ob, cl, cor, fg)	9´
Hommage à Machaut (1993), (cl, vla, pf)	6´
Pečeť mlčení / The Seal of Silence (Sigillum silentii) (1970/1998), (ms, cl, vla, pf)	15´
Viderunt omnes fines millennii (1999) pro dechový kvintet a smyčce / for wind quintet and strings	6´
Věvec sonetů / Sonnet Sequence (1997/2000) (vcl, pf) – verze / version (2009) – vcl, orch	35´
Stíny a odlesky / Shadows and Reflections (1999/2000) (fl, cl, vl, vla, vcl, pf)	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)	
Sonety / Sonnets (2011) (vcl, pf)	19´

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

LP-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**

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EN <http://www.musicbase.cz/composers/618-matousek-lukas/>