

Lukáš Matoušek

# RECORDER SONGS

free mix of individual instructive pieces

**for soprano recorder and piano**

(or for 2 recorders accompanied by either piano or guitar)

Score

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.

## Recorder songs

instructive pieces for soprano recorder and piano

or for two recorders,

or accompanied by either piano or guitar,

or accompanied by claves (short wooden sticks)

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# RECORDER SONGS

Lukáš Matoušek

for one or two soprano recorders  
and piano or guitar

These small instructive pieces were created by reworking original songs for children.  
For information on which songs were involved, they are all listed at the end of this collection  
original song lyrics.

Articulations in the recorder part can be freely supplemented according to the abilities of individual pupils..

## 1 - MORNING SONG

*Cantabile*

S.fl

*Cantabile*

Klavír

*p*

The musical score for 'Morning Song' is presented in three systems. The first system shows the beginning of the piece, with the recorder part starting on a whole rest and the piano accompaniment beginning with a piano (*p*) dynamic. The second system continues the melody and accompaniment. The third system concludes the piece with a double bar line. The score is written in G major (one sharp) and common time (C). The recorder part is marked 'Cantabile' and the piano part is marked 'Cantabile' and 'p'. The piano part features a variety of textures, including arpeggiated chords and sustained chords. The recorder part consists of a simple, melodic line with some rests.

(Z+L)

## 2 - ELEFANT BIMBO

Allegro

S. fl

Allegro

Klavír

*mf*

9

1 2

*p*

18

*mf*

26

*p*

34

*mf*

(Z+L)

# 3 - IT IS SNOWING

Larghetto

S. fl. *ad 2.*

Larghetto

Klavír *8va*  
*p sempre*

4

4 *(8va)*

7

7 *(8va)*

10 *1* *2*

10 *(8va)* *1* *2*

(Z)

# 4 - ARTISTS SONG

Andante

S. fl

*f*

Klavír

Andante

*p*

Allegro

6 8

Allegro

*mp*

11 8

*mf*

Z+L

# 5 - TRAIN

Allegro

S. fl.

Klavír

*p leggiero*

9

*mp*

*p*

17

*pp*

25

*mp*

33

# 6 - A SONG ABOUT A DRUMMER

Allegro

s.fl

Allegro

Klavir

*mf*

*p*

*f*

*mp*

The musical score is written for a flute (s.fl) and piano (Klavir) in 2/4 time. The tempo is marked 'Allegro'. The score is divided into four systems, each with a flute staff and a piano grand staff. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The flute part consists of eighth-note patterns. Dynamics include *mf*, *p*, *f*, and *mp*. Measure numbers 8, 15, and 23 are indicated at the start of their respective systems.

30<sup>8</sup>

Musical score for measures 30-35. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The melody in the top staff features eighth and quarter notes. The piano accompaniment in the grand staff includes a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

36<sup>8</sup>

Musical score for measures 36-42. The system consists of three staves. The piano accompaniment in the grand staff includes a dynamic marking *p* (piano) in measure 40. The melody in the top staff has some rests in measures 36-37.

43<sup>8</sup>

Musical score for measures 43-50. The system consists of three staves. The piano accompaniment in the grand staff features a consistent chordal accompaniment pattern.

51<sup>8</sup>

Musical score for measures 51-58. The system consists of three staves. The piano accompaniment in the grand staff includes a dynamic marking *f* (forte) in measure 55. The melody in the top staff has rests in measures 55-58.

59<sup>8</sup>

*mp*

65<sup>8</sup>

*f* *mp*

72<sup>8</sup>

*f*

79<sup>8</sup>

*mp* *p* *f*

# 7 - TULIPS

Moderato

S. fl

Klavír

*p*

8

5

5

9

*mp*

3 3 3 3 3 3

12

3 3 3 3 3 3

15 <sup>8</sup>

15

*p*

Acc. \* Acc. Acc. \* Acc. Acc. \* Acc. Acc. Acc.

19 <sup>8</sup>

19

Acc. \* Acc. Acc. \* Acc. Acc. \* Acc. Acc. Acc. \*

23 <sup>8</sup>

23

*mp*

26 <sup>8</sup>

26

# 8 - SOAP BUBBLE

Moderato

s.fl.

Moderato

Klavír

*mf*

9<sup>8</sup>

15<sup>8</sup>

21<sup>8</sup>

# 9 - LICKERISH HAG

Andante

S. fl

Klavír

Andante

*p* *mf* *p* *f*

5 8

5

*p* *f* *p* *mp*

9 8

*p*

13 8

1 1 3

*mf*

17 8 | 2

mf p

20 8

24 8

Allegro

Allegro

mf

27 8

# 10 - SPIDERS

Larghetto  $\text{♩} = 66$

S.fl.

Klavír

*mf*

5 8

5

*p dolce*

10 8

10

15 8

15

19<sup>8</sup>

*f* *p dolce*

23<sup>8</sup>

28<sup>8</sup>

*mf*

33<sup>8</sup>

Z

# 11 - CAP

Moderato

S. fl

Moderato

Klavír

*mf*

7 8

7 8

14 8

14 8

*mf*

21 8

21 8

*mp*

28 8

28 8

*mf*

Detailed description of the musical score: The score is for a piece titled '11 - CAP'. It is written for Soprano Flute (S. fl) and Piano (Klavír). The tempo is 'Moderato' and the time signature is 2/4. The key signature has one flat (B-flat). The score is divided into five systems. The first system begins at measure 8. The Soprano Flute part consists of a single line of music. The Piano part is a grand staff with treble and bass clefs. The first system of the piano part starts with a dynamic marking of *mf*. The second system starts at measure 7. The piano part continues with a dynamic marking of *mp*. The third system starts at measure 14. The piano part has a dynamic marking of *mf*. The fourth system starts at measure 21. The piano part has a dynamic marking of *mp*. The fifth system starts at measure 28. The piano part has a dynamic marking of *mf*. The Soprano Flute part continues throughout the piece.

35 <sup>8</sup>

35

*p*

3

42 <sup>8</sup>

42

*mf*

3

50 <sup>8</sup>

50

*mp*

*f*

*mf*

57 <sup>8</sup>

57

*mp*

*f*

64 <sup>8</sup>

64

# 12 - ABOUT THE MOLE

Allegro

S. fl.

Klavir

*mp*

*p*

*mp*

*p*

*rit. ----- a tempo*

*p*

*mp*

*p*

(Z+L)

The musical score is written for flute and piano. It begins with a tempo marking of 'Allegro' and a key signature of one flat. The flute part starts with a rest for 8 measures, then enters with a melodic line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include mezzo-piano (*mp*) and piano (*p*). A section starting at measure 7 includes a 'rit.' (ritardando) followed by 'a tempo'. The score concludes with a double bar line and a fermata over the final notes, marked '(Z+L)'. Measure numbers 4, 7, and 10 are indicated at the start of their respective systems.

# 13 - ROCKING HORSES

*In this song, either guitar or piano accompanies*

Allegro

S. fl

Allegro

Kytara

*f*

Allegro

*Plays guitar or piano*

Klavír

*f*

Pf

*mp-mf*

*mp-mf*

Pf

2x-3x

2x-3x

2x-3x

# 14 - A SONG ABOUT JAM

*In this song, either guitar or piano accompanies*

Tempo di mazurka

S.fl

Tempo di mazurka

Kytara

*p*

*Plays guitar or piano*

Tempo di mazurka

Klavír

*p*

7 8

7 8

7 8

13 8

13 8

13 8

Vivo

Musical score for measures 19-25. The score is in 2/4 time and features three systems. The first system (measures 19-21) includes a treble clef with a 'Vivo' marking above it. The second system (measures 22-24) continues the treble line. The third system (measures 25) includes both treble and bass clefs. The key signature has one flat (B-flat).

Musical score for measures 26-32. The score is in 2/4 time and features three systems. The first system (measures 26-28) includes a treble clef. The second system (measures 29-31) includes a treble clef with an '8' below it. The third system (measures 32) includes both treble and bass clefs. The key signature has one flat (B-flat).

Musical score for measures 33-39. The score is in 2/4 time and features three systems. The first system (measures 33-35) includes a treble clef. The second system (measures 36-38) includes a treble clef with an '8' below it. The third system (measures 39) includes both treble and bass clefs. The key signature has one flat (B-flat).

39

Musical score for measures 39-44. It consists of three systems. The first system has a single treble clef staff. The second system has a single treble clef staff with an '8' below it. The third system has a grand staff (treble and bass clefs). The music is in a minor key and features a melodic line in the upper staves and a supporting bass line in the lower staves.

45

Musical score for measures 45-51. It consists of three systems. The first system has a single treble clef staff. The second system has a single treble clef staff with an '8' below it, featuring two *l.v.* (lute vibrato) markings. The third system has a grand staff. There are *l.v.* markings at the beginning and end of the system. An asterisk (\*) is placed below the grand staff between measures 48 and 49.

52

Musical score for measures 52-57. It consists of three systems. The first system has a single treble clef staff. The second system has a single treble clef staff with an '8' below it, featuring an *l.v.* marking. The third system has a grand staff. There is an *l.v.* marking at the end of the system. An asterisk (\*) is placed below the grand staff between measures 54 and 55.

# 15 - WHISTLE

$\text{♩} = 120$

S.fl.

S.fl.

Clavés

9

18

26

34

43

The musical score is written for two flutes (S.fl.) and claves. It is in 2/4 time with a tempo of 120. The key signature has one flat (B-flat). The score is divided into six systems, each containing three staves. The first system shows the beginning of the piece. The second system starts at measure 9. The third system starts at measure 18. The fourth system starts at measure 26. The fifth system starts at measure 34. The sixth system starts at measure 43. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' and 'mf'. The claves part provides a consistent rhythmic accompaniment throughout the piece.

# 16 - EXPRESS

Allegro

S.fl 1

Musical staff for S.fl 1, measures 8-16, showing rests.

Allegro

S.fl 2

Musical staff for S.fl 2, measures 8-16, showing rests.

Allegro

Klavír

Musical staff for Klavír, measures 8-16, with dynamics *p* and *p*.

Fl 1

Musical staff for Fl 1, measures 9-16.

Fl 2

Musical staff for Fl 2, measures 9-16.

Pf

Musical staff for Pf, measures 9-16, with dynamic *p*.

Fl 1

Musical staff for Fl 1, measures 17-24, with dynamic *A*.

Fl 2

Musical staff for Fl 2, measures 17-24, with dynamic *A*.

Pf

Musical staff for Pf, measures 17-24, with dynamics *p*, *mp*, *mf*, *mp*, *mf*.

25  
Fl 1  
Fl 2  
mp  
mf  
mf  
mp

33  
Fl 1  
Fl 2  
B  
B  
B  
p

42  
Fl 1  
Fl 2  
mf

50 **C**

Fl 1

Fl 2

*mp* *leggiero*

58

Fl 1

Fl 2

*mp*

67 **D**

Fl 1

Fl 2

*mf*

*p*

77  
Fl 1  
Fl 2  
Piano

86  
Fl 1  
Fl 2  
Piano

95  
E  
Fl 1  
Fl 2

103  
Piano

# 17 - CATS AT THE BARBER SHOP

*In this song, either guitar or piano accompanies*

Allegro

S.fl 1

S.fl 2

Kytara

*mf*

*Plays guitar or piano*

Klavír

*mf*

Allegro

The musical score is arranged in four systems. The first system includes parts for two flutes (S.fl 1 and S.fl 2), guitar/piano (Kytara), and keyboard (Klavír). The flutes play a simple melody in 4/4 time, marked 'Allegro'. The guitar/piano part features a rhythmic accompaniment of eighth-note chords, marked 'mf'. The keyboard part provides harmonic support with chords and a bass line, also marked 'mf'. The second system continues the accompaniment. The third system introduces a melodic line for the guitar/piano part, marked 'p' (piano), which is then taken up by the keyboard. The fourth system concludes the piece with a final chord and a fermata.

14

Musical score for measures 14-18. The system consists of four staves. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The bottom two staves are piano accompaniment in treble and bass clefs. Measure 14 starts with a 3/4 time signature. Measure 15 changes to common time. Measure 16 changes to 3/4. Measure 17 changes to 4/4. Measure 18 returns to common time. The piano part features complex textures with many beamed notes and rests.

19

Musical score for measures 19-22. The system consists of four staves. The top two staves are vocal lines in treble clef with a key signature of two sharps and a common time signature. The bottom two staves are piano accompaniment in treble and bass clefs. Measure 19 starts with a 3/4 time signature. Measure 20 changes to common time. Measure 21 changes to 3/4. Measure 22 returns to common time. The piano part features complex textures with many beamed notes and rests.

23

Musical score for measures 23-26. The system consists of four staves. The top two staves are vocal lines in treble clef with a key signature of two sharps and a common time signature. The bottom two staves are piano accompaniment in treble and bass clefs. Measure 23 starts with a 3/4 time signature. Measure 24 changes to common time. Measure 25 changes to 3/4. Measure 26 returns to common time. The piano part features complex textures with many beamed notes and rests. A dynamic marking of *p* (piano) is present in measure 25.

27 <sup>8</sup>

Musical score for measures 27-32. The score is in G major (one sharp) and 3/4 time. It consists of four staves. The first two staves are vocal lines. The third staff is a single melodic line for a woodwind instrument. The fourth staff is a grand staff for piano accompaniment. The music features a mix of eighth and quarter notes, with some rests in the vocal parts.

33

Musical score for measures 33-37. The score is in G major (one sharp) and 3/4 time. It consists of four staves. The first two staves are vocal lines. The third staff is a single melodic line for a woodwind instrument. The fourth staff is a grand staff for piano accompaniment. The music features a mix of eighth and quarter notes, with some rests in the vocal parts.

38

Musical score for measures 38-42. The score is in G major (one sharp) and 3/4 time. It consists of four staves. The first two staves are vocal lines. The third staff is a single melodic line for a woodwind instrument. The fourth staff is a grand staff for piano accompaniment. The music features a mix of eighth and quarter notes, with some rests in the vocal parts.

42

Musical score for measures 42-45. The score is in 2/4 time and consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature has one sharp (F#). The piano part features a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand. There are accents (>) over the piano accompaniment in measures 43, 44, and 45.

46

Musical score for measures 46-49. The score is in 2/4 time and consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature has one sharp (F#). The piano part features a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand. There are accents (>) over the piano accompaniment in measures 47, 48, and 49. The word *dim.* is written above the piano part in measure 49.

# 18 - A CONCERT FOR DEVILS

S.fl 1  $\bullet = 168$

S.fl 2  $\bullet = 168$

Klavír  $\bullet = 168$

*f* *mp* *mf* *f*

*Leg.* \*

5  $\bullet = 120$

5  $\bullet = 120$

5  $\bullet = 120$

*p* *mp* *p* *mp* *p*

10  $\bullet = 168$

10  $\bullet = 168$

10  $\bullet = 168$

*mf* *p* *mf*

*Leg.* \*

15  $\bullet = 120$

15  $\bullet = 120$

15  $\bullet = 120$

*p* *trem.*

20  $\bullet = 120$

20  $\bullet = 120$

20  $\bullet = 120$

*trem.* *f*

*Leg.*

25  $\bullet = 168$

25  $\bullet = 168$

25  $\bullet = 168$

25  $\bullet = 168$

*> mf* *f*

*Leg.*

♩ = 120

29 8

29 8

♩ = 120

29

*mp*

♩ = 168      ♩ = 120

34 8

34 8

♩ = 168      ♩ = 120

34

*mp*      *p*

♩ = 168

41 8

41 8

♩ = 168

41

*f* > *mf*      *f*

*Leg.*      \*

**1 - Morning song** (text by Jiří Žáček) When the sun steps on your eyelid in the morning, don't cry, it doesn't hurt, and hurry to school.

**2 – Elefant Bimbo** (text by Jan Vodňanský)

If I had an elephant, yo, I'd call him Bimbo, yo.  
When he had breakfast in the morning, I would always add it to him porridge or whatever he likes so that he is never hungry. He would swing me on his trunk, I would buy him a shoe for it and a beanie hat when it was below zero.

**3 – It is snowing** (text by Josef Brukner)

It snowed and snowed until there was nothing at all.  
Even the car on the street, even the pompom on the cap, until there was nothing at all, everything was white.

**4 – Artists song** (text by Jan Vodňanský)

I look with the eye of a painter, what kind of animal is it?  
And already line by line is running down my paper.  
I look with the eye of an artist, dipping a brush in vermilion.  
I'm painting a squirrel with him making a merry-go-round.  
I look with the eye of a sculptor, I create a statue of a hound. The model dances, growls, barks under her arms.  
I look with the eye of a painter, what kind of animal is it?  
And already line by line they ride like in a carriage.

**5 - Train** (text by Michal Stránský)

Clap clap clap clap, the train is going down the tracks,  
clack clack, clack wheels, clack clack, clack clack. Columns run along the track, whoever counts them is not stupid, one, two, three, four, five, you already know it by heart. You have five fingers on your hand, now you can count them easily one, two, three, four, five, you already know it by heart.

**6 – A song about a drummer** (text by Jan Vodňanský)

What's the drummer up to? He beats the drum with two mallets. With two mallets, because he has no more mallets and hands. They're already beating the drum. Boomcarára, boom, boom, boom, the whole house shakes. The little drummer is drumming, the mother is talking to him. He's banging, banging the drum, but I'm not losing weight. I'll buy some cymbals, I'll be happy to join when it starts. We'll start a band of drums and cymbals. Boomcarára, boom, boom, boom, the whole house shakes. Even though we're little we'll play the drums

**7 - Tulips** (text by Jiří Faltus)

Tulips in the garden  
they swing to two sides.  
Left, right, houpity hou.  
They only have one leg  
they can't step over  
Left, right, houpity hou.

**8 – Soap bubble** (text by Jiří Žáček)

Bublina, bublina z mýdla  
letí, ač nemá křídla.  
Bublina, bublina s duhou -  
vypustím ještě druhou,  
třetí a čtvrtou, pátou, šestou...  
ať letí k nebi ptačí cestou.

**9 – Lickerish hag** (text by Jiří Faltus)

The hag is sitting on a chair in the forest,  
she hasn't lived in the gingerbread house since yesterday.  
She ate her last gingerbread at noon today.  
She has the chair for dinner, then she won't sit down.

**10 - Spiders** (text by Jiří Žáček)

When the sun lights up the flowers and the darkness fades away, spider acrobats walk on a rope above a web.  
They step on needles high above the sky. Oh, they get exercise when they have eight legs.

**11 – Cap** (text by Jiří Žáček)

I've got a cap, you've got a cap, that's a reason to celebrate.  
Whoever wears a cap is a guy! Leave it on your head, please.  
Play us trumpets, play us drums!  
He who wears a cap has under his cap.  
Those who go bald will soon pay for it:  
they won't have under the cap, that is, they will be stupid.

**12 – About the mole** (text by Blanka Švábová)

A mole in the garden in the morning rushes to work by subway, he likes to ride the subway twice or four times a day. In his spare time, he drives the family along the A and C routes, he returns with Mrs. Mole and the children when it gets dark.

**13 – Rocking horses** (text by Jan Vodňanský)

Four rocking horses chase a pedal car,  
they sway here and there, looking sadly behind him.  
They are on their feet all day, they can't catch up and that pedal car is just having fun with them.  
But if I didn't step in it, it wouldn't know how to go on, it would look at the rocking horses in embarrassment.

**14 – A song about jam** (text by Jan Vodňanský)

There was one jam and that was offered to me, offered himself in the pie, I don't want him and now he's crying because I have an appointment with Mr. Curd around the corner.

**15 - Whistle** (text by František Hrubín)

Beat your whistle, look around violet, beat yourself up with a willow twig, my feet itch in my boots already, already to run barefoot and whistle like a blackbird.

**16 - Express** (text by Jan Vodňanský)

A machine with a mouth and a nose and eyes goes, goes. It's not enough to be surprised at the delivery station, as they attack the mountainside fearlessly.  
It snuggles up to the tunnel, immediately rolls out of it, it says it is an express and whoever is in a hurry goes with it. Its wheels speak, with rails they rustle: "I go to the seas from the seas, from the mountains to the mountains." It goes, it goes, a machine with a mouth and a nose and eyes, it sees the distance... it already has it, it doesn't notice anything, only its two tracks, its eyes are already hurting.

**17 – Cats at the barber shop** (text by Jan Vodňanský)

Shmidli, fidli, pidli, on the swivel chair  
barbers there cut the long hair of cats,  
just to make it, smidgen, fiddle, drink.  
A giant poodle will arrive in five minutes  
due to the elegance of its undulation.  
And that he doesn't like to wait for cats to bark.  
Before the barber's lathers run from his chair,  
shmidli, fidli, pidli, barking scares them.  
If you want to be a groomer of dogs and cats,  
so look at them and then write them down,  
shmidli, fidli, pidli, on the cash register.  
Offer them a limo with ice, but make them pay you  
in advance willingly and without delay for soaping, for shaving.

**18 – A concert for devils** (text by Jiří Žáček)

Cats? That's something for the devils.  
Devils like to go to cat concerts.  
A trio of devils pull cats by the tails,  
it's a scream that would make people's hair stand up in horror. But damn, you're having fun, everyone claps, screams: damn, this music is nice.  
The musicians bow to the hall after the concert, and put the cats back in their cases.  
Don't say? What kind of pranks are these?  
What do you know what kind of concerts in hell they have.



# Lukáš Matoušek

## výběr instruktivních skladeb / selected instructive compositions

### Zobcové flétny / Recorders

- Rondino** (1989) 2 zobcové flétny (A), cembalo nebo klavír a violoncello 3'  
/ 2 A-Recorders, harpsichord or piano and cello
- Renesanční suita / Renaissance Suite** (1999) pro tři zobcové flétny / for three recorders (2S, A) 8'  
ed. Moeck, Celle, Zeitschrift für Spielmusik 767/768
- Rondeau, rondelet, virelai** pro tři zobcové flétny / for three recorders (2S, A) 3'

### Ostatní nástroje / Other Instrumens

- Exotická tanec / The Exotic Dance** (1961) pro klarinet / for clarinet 2'  
ed.: Panton International, Praha – Mainz 1990, 2005
- Polonéza / Polonaise** (1977) pro melodický nástroj a klavír / for melodic instrument and piano 2'
- Písničky pro Lucinku** (2010-2018) pro violoncello (nebo 2-3 violoncella) a klavír 18'  
/ for cello (or 2-3 cellos) and piano

### Úpravy / Arrangements

- Johann Sebastian Bach: Suita z kantáty / Suite from Cantata: „Mer hahn en neue Oberkeet“** 10'  
BWV 212 pro 3 zobcové flétny (S,A,T) / for three recorders (S, A, T)
- Claudio Monteverdi: L'Orfeo, suita z opery / suite from the Oper** pro pět zobcových fléten (2S, A, T,B) 12'  
for five recorders (2S, A, T, B)
- **Entrata** z / from „**Ballo delle Ingrate**“ 5 zobcových fléten / 5 recorders (2S, A, T, B) 3'
  - **Baletto „De la belleza...“** pro tři zobcové flétny / for three recorders (S, A, T) 7'
  - **Madrigal „O come sei gentile“** - pro tři zobcové flétny / for three recorders (S, A, T) 2'

## 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
- Rubinstein, Hindemith, Bloch, Matoušek; ARTA Records F1 0062-2** (1995) Intimní hudba pro violu
- Bambini di Praga - Concerto piccolo; BONTON Music a.s. 71 0525-2** (1997) - Květ z ráje
- Atelier I; Editio Český rozhlas CR 0115-213** (1999), Kořeny času [Radices temporum] pro orchestr /  
Roots of the Time for orchestra
- Münchener Flötentrio; CAVALLI RECORDS CCD 267** (2004) - Mozaika
- Lukáš Matoušek: Věvec sonetů** pro violoncello a klavír; **Lukáš Matoušek LM 0001-2131** (2010)
- 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
- Komorní soubory Hudby hradní stráže a policie ČR (propagační CD, 2021)**  
Fanfára 17. listopadu
- Capricci Milan Pala Violin, pavlikrekords.sk CD33378200** (2022)  
Půlnoční capriccio pro sólové housle

### LP-Records:

- Sonatori di Praga; LP - Panton 11 0392** (1975); Sedm hříchů Hieronyma Bosche
- Hommage à Machaut; LP - Panton 8111 0056** (1978); Hoquet Guillaume 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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