

Lukáš MATOUŠEK

**RENEŠANČNÍ SUITA
RENAISSANCE SUITE**

(1999)

pro tři zobcové flétny / für drei Blockflöten

(2 sopránové a altová / 2 Sopran und Alt)

Partitura / Partitur

Ein kurz Vorwort zur Ausgabe:

Diese Renaissance Suite ist aus einer Begleitmusik entstanden. In 1999 habe ich die Musik für die Dramatisierung des Buchs „Leonardo da Vinci“ von Merezchkovski in Prager Rundfunk geschrieben. Ich wollte meine Musik sehr nahe zu der Musik der Leonardo Zeit (15. und 16. Jahrhundertwende) schreiben. Aus verschiedenen Liedern, Tänzen und anderen Teilen dieser Musik habe ich dann eine Suite für drei Blockflöten geschrieben. Deshalb müssen die Blockflöten in einigen Sätzen „singen“ (Ballo oder Canzona) in anderen „springen“ (Alta, Canto carnascialesco, Tavernalia und Moresca).

Lukáš Matoušek

Die Bemerkung zu den einzelnen Titeln:

Ich meine, dass es gut könnte sein, wenn in der Ausgabe deutsche (und eventuell auch englische) Übersetzungen der Titeln werden:

ENTRATA – Intrade

ALTA (zu verstehen als *Atla danza*) – Hochtanz (d. H. Schnell- oder Spring-Tanz)

BALLO (Bassa danza reale) - Höfisch Basse dance (d. H. Niedrig- oder langsamer Tanz)

CANTO CARNASCIALESCO –Tanz des Karnevals

INTERMEZZO - Zwischenspiel

TAVERNALLIA – Das Lied in Taverna (in der Kneipe)

CANZONA – Das Lied

MORESCA – Maurischen Tanz (Maurisches Tanzlied)

RENEŠANČNÍ SUITA

pro tři zobcové flétny / per tre flauti dolce

ENTRATA

♩ = 104

The musical score is arranged in four systems, each with three staves for Soprano 1, Soprano 2, and Alto. The tempo is marked as quarter note = 104. The key signature has one flat (B-flat). The score consists of 14 measures. The first system (measures 1-4) features a melodic line with triplets in the Soprano 1 and 2 parts, and a more active line in the Alto part. The second system (measures 5-8) continues the melodic development with various triplet and eighth-note patterns. The third system (measures 9-12) shows further melodic elaboration. The fourth system (measures 13-14) concludes the piece with a final melodic phrase and a double bar line.

ALTA

♩.126

S 1

S 2

A

8

Detailed description: This system contains the first nine measures of the piece. It features three staves: Soprano 1 (S 1), Soprano 2 (S 2), and Alto (A). The key signature has one flat (B-flat) and the time signature is 4/4. The tempo is marked as quarter note = 126. The Soprano 1 part begins with a rest for the first nine measures, then enters with a melodic line. The Soprano 2 and Alto parts provide harmonic support with rhythmic patterns.

10

10

10

8

Detailed description: This system contains measures 10 through 18. The Soprano 1 part continues its melodic line, with some notes circled in the original score. The Soprano 2 and Alto parts continue their respective parts. Measure numbers 10 are indicated at the start of each staff.

19

19

19

8

Detailed description: This system contains measures 19 through 28. The Soprano 1 part continues with a melodic line, and the Soprano 2 and Alto parts provide accompaniment. Measure numbers 19 are indicated at the start of each staff.

29

29

29

8

Detailed description: This system contains measures 29 through 37. The Soprano 1 part features several melodic phrases, some of which are circled in the original score. The Soprano 2 and Alto parts continue their accompaniment. Measure numbers 29 are indicated at the start of each staff.

38

38

38

8

Detailed description: This system contains measures 38 through 46. The Soprano 1 part continues with a melodic line, and the Soprano 2 and Alto parts provide accompaniment. Measure numbers 38 are indicated at the start of each staff.

BALLO

(Bassa danza reale)

♩ = 40 (♩.120)

S 1

S 2

A

The first system of the musical score consists of three staves. The top staff is labeled 'S 1', the middle 'S 2', and the bottom 'A'. The music is in 3/4 time and begins with a treble clef and a key signature of one flat. The first staff contains a melodic line with eighth and sixteenth notes. The second staff has a similar melodic line, often in harmony with the first. The third staff provides a bass line with chords and single notes.

10

10

10

The second system of the musical score continues the piece from measure 10. It features three staves with the same instrumental parts as the first system. The notation includes various rhythmic patterns and rests, maintaining the 3/4 time signature.

21

21

21

The third system of the musical score continues from measure 21. The three staves show the progression of the melody and accompaniment. The music remains in 3/4 time and the same key signature.

32

32

32

The fourth system of the musical score continues from measure 32. The notation shows the continuation of the instrumental parts across three staves.

43

43

43

The fifth system of the musical score continues from measure 43. The three staves show the ongoing musical development.

54

54

54

The sixth and final system of the musical score on this page continues from measure 54. It concludes with a final cadence across the three staves.

CANTO CARNASCIALESCO

♩. 132

S 1
S 2
A

9
9
9

17
17
17

25
25
25

INTERMEZZO

♩. = 80

S 1
S 2
A

TAVERNALIA

♩.132

S 1

S 2

A

9

19

29

39

CANZONA

♩-69

S 1

S 2

A

6

6

6

12

12

12

18

18

18

24

24

24

MORESCA

$\text{♩} = 76$

S 1

S 2

A

6

12

17

23

Lukáš Matoušek

Skladby pro zobcové flétny nebo pro flétnu či s flétnou

ZOBCOVÉ FLÉTNY

RONDINO (1989)	3´
- 2 altové flétny, oblig. cembalo (nebo klavír) a oblig. violoncello (nebo jiný basový nástroj)	
RENASANČNÍ SUITA (1999) - 2 sopr. a alt	8´
PÍŠŤALKA (1977)	1´
- kánon pro zpěv (text Fr.Hrubín) a sopránovou flétnu nebo pro 2 sopránové flétny	
MRÁZ (1977) pro zpěv (text Václav Fischer), altovou zobcovou flétnu a zvonkohru	1´
Úprava:	
CLAUDIO MONTEVERDI: L´ORFEO - suita z opery pro kvintet zobcových fléten	7´

SÓLOVÁ FLÉTNA

LETOKRUHY (1982) pro flétnu a recitaci na verše Josefa Hrubého	8´
- 2. verze pro sólovou flétnu	7´
PER FLAUTO (1975)	5´
PŘEMÍTÁNÍ (1999)	5´

KOMORNÍ HUDBA

NÁZNAKY (1962) pro flétnu a klarinet	3´
SEDM HŘÍČŮ HIERONYMA BOSCHE (1971)	10´
pro flétnu, basklarinet, klavír a bicí nástroje	
HOQUET GUILLAUMA DE MACHAUT (1972) pro flétnu, klarinet a violu	3´
OHLÉDNUTÍ ORFEOVO (1973) [Orpheus overwhelmed]	9´
pro flétnu, violu a harfu (nebo klavír)	
UT HEREMITA SOLUS (1983) - motet Johannese Ockeghema	10´
pro flétnu, klarinet, violu, violoncello a klavír	
KVINTET (1987) pro flétnu, hoboje, klarinet, lení roh a fagot	9´
DVOJITÁ SERENÁDA (1996) pro flétnu, housle, violu a xylofon	2´

VOKÁLNÍ HUDBA

TARTUFFŮV TREST (1964) pro soprán, mezzosoprán, flétnu a basklarinet	5´
na text Athura Rimbauda	
BARVY A MYŠLENKY (1976) pro mezzosoprán, flétnu, klarinet, violu a cembalo	14´
na texty básníků a malířů o umění	

VĚTŠÍ SOUBORY

GARDEN MUSIC (1962) - Fl, 2 Ob, Bcl, 2 Fg, 2 Cor, Tr, 2 Trb	11´
IN MEMORIAM J. F. KENNEDY (1964)	7´
- Fl, Ob, Bcl, Fg, Cor, Tr, Trb, Tba, Vl, Vla, Vcl, Cb	
- 2. verze: Fl, Ob, Cl, Fg, Cor, Vl, Vla, Vcl, Cb	
HUDBA PRO BAYREUTH [II. Invence] (1966) - 2 Fl, 2 Ob, 2 Fg, 2 Cor, Tr, Trb	8´
KONCERT (1967) pro bicí nástroje a dechy	16´
- Fl, Ob, Cl, Fg, 2 Tr, Cor, Trb, 1 Perc.- sólo	
SONÁTA (1980) pro kontrabas a komorní soubor	10´
- Fl, Ob, Cl, Fg, Cor, 2 Vl, Vla, Vcl, Cb-sólo	
HOROSKOP PRO CÍSAŘE MAXMILIÁNA (1982)	5´
- Fl, Ob, Cl, Fg, Cor, Vl, Vla, Vcl, Cb-sólo	
VIDERUNT OMNES FINES MILLENII (1999)	6´
- Fl, Ob, Cl, Fg, Cor, Archi	