

# LUKÁŠ MATOUŠEK

## SKLADBY PRO SÓLOVÝ KLARINET

COMPOSITIONI PER CLARINETTO SOLO

COMPOSITIONS SOLO FOR CLARINET

KOMPOSITIONEN FÜR SOLOKLARINETTE

**Exotický tanec** (1961)

Danza exotica / Exotic Dance / Exotische Tanz

**Pět kánonů** (1962)

Cinque canoni / Five Canons / Fünf Kanons

**Sólo pro klarinet** (2003)

Solo per clarinetto / Solo for Clarinet / Solo für Klarinette

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.

# Exotický tanec

Lukáš Matoušek

Danza exotica / The Exotic Dance / Exotische Tanz  
pro sólový klarinet / per clarinetto solo / for solo clarinet / für Soloklarinette  
(1961)

Allegretto

The sheet music for 'Exotický tanec' is composed of ten staves of musical notation for solo clarinet. The key signature changes frequently, including sections in G major, A major, and E major. The time signature also varies, with measures in common time, 3/4, and 2/4. The music includes dynamic markings such as *f*, *mf*, *p*, *sforzando* (*sf*), and *cresc. poco a poco*. Performance instructions like *rit.* (ritardando) and *a tempo* are also present. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, with some slurs and grace notes.

A musical score page featuring six staves of music. 
 Staff 1: Treble clef, common time, dynamic **f**, consists of eighth notes and sixteenth-note patterns.
 Staff 2: Treble clef, common time, dynamic **ff** at measure 5, includes slurs and grace notes.
 Staff 3: Treble clef, common time, dynamic **p**, with markings *poco meno mosso*, *accel.*, *s>f*, *p*, and *mf*.
 Staff 4: Treble clef, common time, dynamic **mp** with *espr.*, *rubato*, and *pesante* markings.
 Staff 5: Treble clef, common time, dynamic **f**, labeled "Tempo I.", with a 5/4 signature.
 Staff 6: Treble clef, common time, dynamic **ff** followed by **mf**, labeled "Tempo I." and "cresc. poco a poco al fine".
 Staff 7: Treble clef, common time, dynamic **fff**, labeled "OSSIA" with a dashed line.

Pět kánonů  
Cinque canoni / Five Canons / Fünf Kanons  
(1962)

Lukáš Matoušek

Moderato

1

The musical score for Canon 1 consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a dynamic marking of *mf*. The second staff begins with a treble clef, a key signature of one sharp, and a dynamic marking of *p*. The third staff begins with a treble clef, a key signature of one sharp, and a dynamic marking of *p*. The fourth staff begins with a treble clef, a key signature of one sharp, and a dynamic marking of *p*. The fifth staff begins with a treble clef, a key signature of one sharp, and a dynamic marking of *p*. The music features various note heads, stems, and beams, with some notes having dots above them. Measure numbers 1 through 6 are indicated at the end of each staff.

Agitato

2

The musical score for Canon 2 consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a dynamic marking of *mf*. The second staff begins with a treble clef, a key signature of one sharp, and a dynamic marking of *p*. The third staff begins with a treble clef, a key signature of one sharp, and a dynamic marking of *mf*. The fourth staff begins with a treble clef, a key signature of one sharp, and a dynamic marking of *pp sub.*. The fifth staff begins with a treble clef, a key signature of one sharp, and a dynamic marking of *mf*. The music features various note heads, stems, and beams, with some notes having dots above them. Measure numbers 3 through 6 are indicated at the end of each staff. The score includes performance instructions such as *quasi tromba*, *a tempo*, *rit.*, *dolce*, and *pp echo*.

Leggerissimo

3

Musical score for section 3:

- Measure 1: Treble clef, common time. Dynamics: **p**. Measure ends with a fermata.
- Measure 2: Treble clef, common time. Dynamics: **p**.
- Measure 3: Treble clef, common time. Dynamics: **f**.
- Measure 4: Treble clef, common time. Dynamics: **p**.
- Measure 5: Treble clef, common time. Dynamics: **mf**.
- Measure 6: Treble clef, common time. Dynamics: **dim. al fine**.
- Measure 7: Treble clef, common time. Dynamics: **pp**.

Largo espressivo

4

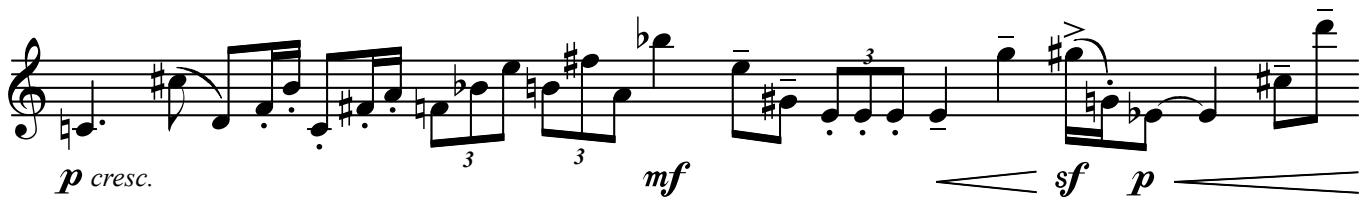
Musical score for section 4:

- Measure 1: Treble clef, common time. Dynamics: **pp**, **sf**, **f**, **p**.
- Measure 2: Treble clef, common time. Dynamics: **mp**, **p**, **sf**, **mp**.
- Measure 3: Treble clef, common time. Dynamics: **f**, **p**, **mp**.
- Measure 4: Treble clef, common time. Dynamics: **rubato espr.**, **rit.**, **a tempo**, **mf**, **mp**, **p**, **mp**.
- Measure 5: Treble clef, common time. Dynamics: **sf**.

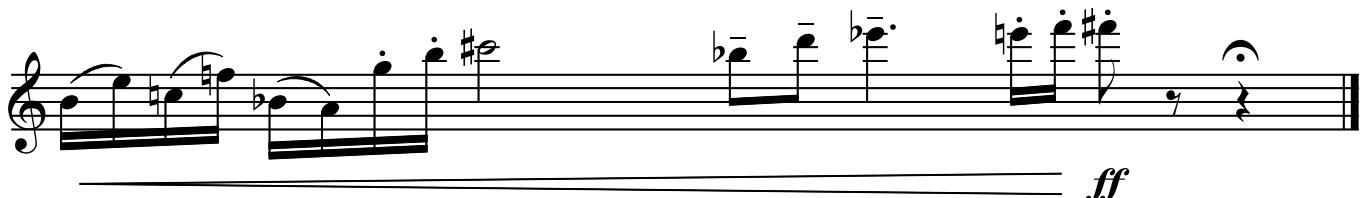
Allegro brillante

5

*mp*



*senza rit.*



Pět kánonů / Cinque canoni / Five Canons / Fünf Kanons

(Rozpis do dvojhlasu / Transcription into two voices / Zweistimmige Transkription)

1. Moderato

Musical score for the first canon in moderate tempo. The score consists of two staves: treble and bass. The music features complex rhythmic patterns and harmonic structures typical of canonic writing.

2. Agitato

Musical score for the second canon in an agitated tempo. The score consists of two staves: treble and bass. The music maintains the complex rhythmic and harmonic characteristics of the first canon.

3. Leggerissimo

Musical score for the third canon in a very light tempo. The score consists of two staves: treble and bass. The music continues the established style of the previous canons.

4. Largo espressivo

Musical score for the fourth canon in a large, expressive tempo. The score consists of two staves: treble and bass. The music shows a shift in mood while maintaining the technical complexity.

5. Allegro brillante

Musical score for the fifth canon in a brilliant, fast tempo. The score consists of two staves: treble and bass. The music concludes with a dynamic and energetic performance.

Věnováno mé dceři Andulce Ptákové / Dedicated to my daughter Anna Ptáková

**SÓLO PRO KLARINET** Lukáš MATOUŠEK  
*SOLO FOR CLARINET* (\* 1943)  
(2003)

**Allegro comodo (Tempo I.)** [♩ = ♩] rit.

Clarinetto in Si<sup>b</sup>

*ppp* — *f* — *p* — *mf* *espr.* —

*a tempo*

**6** *f*

**10** *mp* — *f* — *ff*

**13 Poco meno mosso (Tempo II.)**

*pp* *leggiero*

**16** — *f* —

**20**

**24 Tempo II.**

*pp* *sub.* — *pp* —

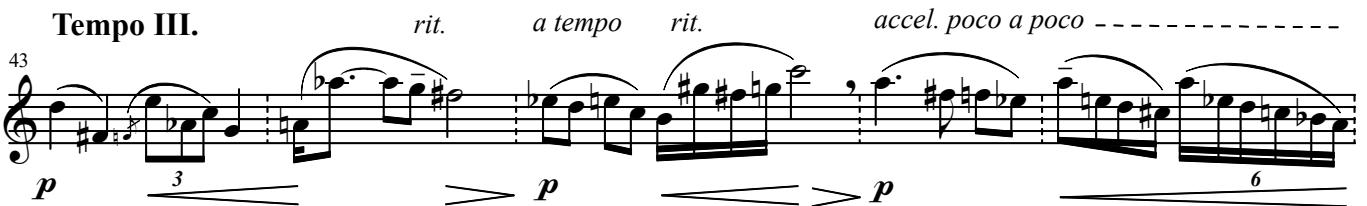
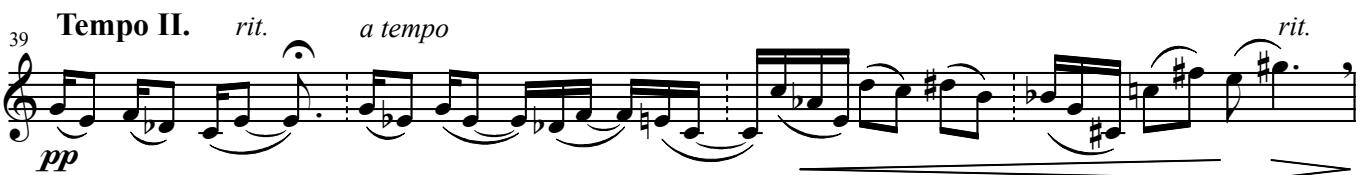
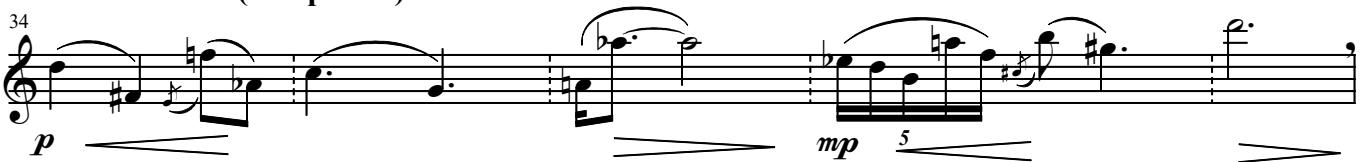
**28**

**31 Tempo I.**

*f* — *lunga* —

— 8 —

**Con lentenza (Tempo III.)**



**Tempo III.**

79

**Tempo I.**

86

92

98

**Tempo III.**

104

**Tempo II.**

107

**Tempo I.**

111

**Tempo III.**

114

**Exotický tanec** (1961) stojí na mém úplném hudebním začátku. Napsal jsem jej před příchodem na konzervatoř. **Pět kánonů pro sólový klarinet** (1962) vzniklo o rok později, kdy jsem měl za sebou první rok studia klarinetu na konzervatoři. Skladbu jsem ještě nestudoval. Pokusil jsem se o poměrně důsledné dvojglasé kánony ve dvanáctitonovém systému, které se komplementárně doplnují do jedné meodické linky. Skladba je věnována mému profesoru klarinetu, Dr. Milu Kostohryzovi. **Sólo pro klarinet** (2003) vzniklo o čtyři desetiletí později. Neklade za cíl plně využít všechny technické a témbrové možnosti klarinetu. Právě tak ani formálně se nejdá o nějaké důsledně propracované dílo. Spíš jsem se snažil o drobné pohrávání s klarinetem a s metrickými mikrodetaily. Je to dílo klidné, jehož místy technická náročnost by neměla nikterak ovlivnit pocit pohody. Skladba je věnována mé dceři Andulce Ptákové, která ji poprvé provedla na koncertě 4.12.2003 v Praze, v kostele sv. Vavřince v rámci festivalu Třídení plus.

The **Exotic Dance** (1961) stood at my very beginning in music. I wrote it before I started at the Conservatoire. **Five Canons for Clarinet Solo** (1962) were written a year later, when I had finished the first year of clarinet studies at the Conservatoire. I had not studied composition by that time. I tried to compose canons for two voices in dodecaphonic system, complementing each other into a single melodic line. The composition is dedicated to my clarinet teacher Dr. Milan Kostohryz. **Solo for clarinet** (2003) originated four decades later. The piece don't take advantage of all technical and timbre possibilities of clarinet. As well as in construction of form it is not thoroughly sophisticated work. I tried rather to toy with a clarinet and with metrical micro-details. It is a quiet piece, whose here and there technical demandingness should never influence feeling of tranquility. The composition is dedicated to my daughter Anna Ptáková, who performed it at first on 4.12.2003 in Prague.

Der **Exotische Tanz** (1961) steht ganz am Anfang meines Musikerdaseins. Ich schrieb ihn, bevor ich auf das Konservatorium kam. Die **Fünf Kanons für Soloklarinette** (1962) entstanden ein Jahr später, als bereits der erste Jahrgang meines Klarinettenstudiums auf dem Konservatorium hinter mir lag. Die Komposition habe ich damals noch nicht studiert. Ich versuchte mich ziemlich folgerichtig an zweistimmigen Kanons im Zwölftonsystem, die sich komplementär zu einer einzigen melodischen Linie ergänzen. Die Komposition ist meinem Klarinetten Professoren Dr. Milan Kostohryz gewidmet. Der **Solo für Klarinette** (2003) ist entstanden vier Dekaden später. Es legt nicht Nachdruck auf Ausnutzung aller technischen und klanglichen Möglichkeiten der Klarinette. Ebenso auch die Forme ist nicht folgerichtig durchgearbeitet. Ich habe eher gestreben nach kleiner Spiel mit der Klarinette und mit metrische Mikrodetails. Es ist eine ruhige Komposition deren zeitweilige technische Ansprüchigkeit sollte nicht das Gefühl der Behaglichkeit beeinflussen. Die Komposition ist meiner Tochter Anna Ptáková gewidmet. Sie uraufgeführt es in Prag an 4.12.2003.

### Hmaty pro čtvrttóny [Fingering for quarter-tones / Griffen für Vierteltöne]

The musical score consists of two staves of music for a clarinet. The top staff shows notes and their corresponding fingerings for the first seven notes. The bottom staff shows notes and their corresponding fingerings for the next seven notes. A note labeled 'es' is bracketed with an asterisk (\*).

Top Staff Notes	Bottom Staff Notes	Fingerings
B	#	b, 1
#	b	1, 2
#	b	o, o, o
	b	3, 3, 3
	b	4, es, o
	b	I.es
	b	II.fis
	b	III.b <sup>tr</sup>
	b	b, 1
	b	o, as, a
	b	o, o, o
	b	o, o, o
	b	III.b <sup>tr</sup>

\* Pouze pro "dlouhý" klarinet s hlubokým es.

Only for "long" clarinet with deep E-flat

Nur für "lange" Klarinette mit tiefem Es

# Lukáš Matoušek

## výběr skladeb s klarinetem / selected compositions with clarinet

<b>Exotický tanec / The Exotic Dance</b> (1961) pro sólový / for clarinet ( <i>instruktivní / instructive</i> ) <sup>1)</sup>	2'
<b>Pět kánonů / Five canons</b> (1962) pro sólový klarinet / for clarinet solo <sup>1)</sup>	4'
<b>Tartuffův trest / The Punishment of Tartuffe</b> (1964), (sopr, ms, fl, bcl)	5'
<b>II. Kantáta / 2<sup>nd</sup> Cantata („Cantata di chiesa“)</b> (1966), (sopr, bcl, fg, trb)	8'
<b>Sedm hřichů Hieronyma Bosche / Seven Sins of H. Bosch</b> (1971), (fl, bcl, pf, 1perc)	10'
<b>Hoquet Guillauma de Machaut / Hoquet of Guillaume de Machaut</b> (1972), (fl, cla, vla)	2'
<b>Barvy a myšlenky / Colours and Thoughts</b> (1976), (ms, fl, cl, vla, cemb)	14'
<b>Sonatina („česká / Czech“)</b> (1983) pro klarinet a klavír / for clarinet and piano <sup>2)</sup>	8'
<b>Kvintet / Quintet</b> (1987) (fl, ob, cl, cor, fg)	9'
<b>Hommage à Machaut</b> (1993), (cl, vla, pf)	6'
<b>Pečeť mlčení / The Seal of Silence (Sigillum silentii)</b> (1970/1998), (ms, cl, vla, pf)	15'
<b>Viderunt omnes fines millennii</b> (1999) pro dechový kvintet a smyčce / for wind quintet and strings	6'
<b>Stíny a odlesky / Shadows and Reflections</b> (1999/2000) (fl, cl, vl, vla, vcl, pf) <sup>3)</sup>	20'
<b>MiN Kaleidoskop / MiN Kaleidoscope</b> (2002) (fl, cl, fg, 2 vl, vla, vcl, pf)	12'
<b>Trio</b> (2002) (cl, vl, pf)	12'
<b>Sólo pro klarinet / Solo for clarinet</b> (2003) (cl)	6'
<b>Canones diversi</b> (2009), (vl, cl)	5'

<sup>1)</sup> ed.:Panton International, Praha – Mainz 1990, 2005

<sup>2)</sup> ed.:Český rozhlas, Praha 2009

<sup>3)</sup> ed.:Český rozhlas, Praha 2010

### 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: Věnec 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

**Svár teorie s praxí (14) 2017; Nakladatelství AMU (2017), přílohou CD k publikaci Generace?** – Sedm  
smrtelných hřichů Hieronyma Bosche

### Records:

**Sonorati di Praga; LP - Panton 11 0392** (1975); Sedm hřichů Hieronyma Bosche

**Hommage à Machaut; LP - Panton 8111 0056** (1978); Hoquet Guillauma de Machaut

**Severáček; LP - Panton 8112 0416** (1983); Klárcina říkadla

**Hudba pro žestě / Brass Music; LP - SUPRAPHON 1111 3903** (1986); Vzpomínka na pana Sudka

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