

Lukáš MATOUŠEK

SONÁTA

pro klavír

for piano / für Klavier / pour piano

2017

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Lukáš Matoušek: Sonáta pro klavír / Sonata for piano

Když jsem v letech 1999 až 2000 psal skladbu *Stíny a odlesky*, která má jednotlivé věty v různých obsazeních, počítal jsem zároveň s tím, že některé věty použiji jako základ pro samostatnou skladbu. Tak z jedné věty jejím přepracováním a dokončováním dalších vět vzniklo Trio pro klarinet, housle a klavír. Rovněž třetí věta tohoto cyklu, která je pro sólový klavír měla být v budoucnosti jednou z částí vícevěté sonáty. Impulsem k tomu, abych se konečně do této práce vrhnul byla objednávka klavírní skladby od vynikající klavíristky Barbory Křištofové Sejákové. Meditace je onou původní větou ze *Stínů a odlesků*. Ostatní věty jsem dokončoval mezi lety 2014 a 2017. Sonáta je věnována Barboře Křištofové Sejákové, která ji jako celek poprvé provedla v Praze na 623. Úterku Umělecké besedy dne 28. listopadu 2017 a nahrála ji pro Český rozhlas.

Jednotlivé věty je možno hrát i samostatně.

When I was composing my piece *Shadows and Reflections* (1999-2000) for chamber ensemble (with each movement set for a different instrumental combination), I planned to use some of its movements as a starting point for new compositions. This way I rewrote and expanded one of them into the *Trio for clarinet, violin and piano*. Also the original third movement, for piano solo, was supposed to become part of a new sonata in several movements. When Barbora Křištofová Sejáková, an excellent pianist, asked me to compose a new piano piece for her, it was the impulse for me to finally start the work. *Meditace* (Meditation) is the original movement from *Shadows and Reflections*. I added the other movements between the years 2014 and 2017. The *Sonata* is dedicated to Barbora Křištofová Sejáková, who first performed the complete version at November 28th, 2017 in Prague, at the 623rd “Tuesday-Concert” of the legendary Umělecká beseda society. She recorded the whole piece for Czech Radio.

The individual movements can also be performed separately.

Introdukce / Introduction (Allegro vivace)
Scherzo (Vivace)
Meditace / Meditation (Andante)
Toccata (Allegro)

Durata cca 12 minuti

SONÁTA

pro klavír / for piano

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1. Introdukce

Allegro vivace ♩ = 132 *sempre*
(Tempo I)

Pianoforte *ff*

poco meno mosso ♩ = 120
(Tempo II)

p

Tempo I.

mf *f*

Tempo II.

mp

Tempo I.

8va

p *ff*

8va

8va

Tempo II.

47 *mf* *mf* *f* *mf* *f*

50 *f* *p*

54 *mp* *mf*

Tempo I.

58 *ff*

Tempo II.

63 *p* *pesante* *mf*

Tempo I.

67 *ff* *p cantabile*

Tempo I.

72 *ff*

76

Tempo II.

p cantabile

80

84

Tempo I.

ff

meno mosso ♩ = 88
(Tempo III)

Tempo I.

89

p *ff*

Tempo III.

93

p cantabile

Tempo II.

98

Tempo III.

Tempo II.

103

108 *Tempo I.* *ff*

112

115 *Tempo II.* *p* *mf* *rubato e accel.* *rit. e pesante*

119 *Tempo I.* *ff*

125 *ff*

131

136

2. Scherzo

Vivace (♩ = 180; ♩ = 60)

p leggiero

7 *sub. pp* *p*

13 *pp* *p*

19 *mp* *8va*

25 *p*

31 *mp* *8va*

37 *pp sub.* *p* *mp* *8va*

Detailed description: This is a musical score for a Scherzo in 3/4 time, marked Vivace. The tempo is specified as 180 quarter notes per minute (♩ = 180) and 60 eighth notes per minute (♩ = 60). The score is written for piano and consists of seven systems of two staves each (treble and bass clef). The key signature has one sharp (F#). The first system (measures 1-6) is marked *p leggiero*. The second system (measures 7-12) starts with a dynamic of *sub. pp* and changes to *p*. The third system (measures 13-18) features dynamics of *pp* and *p*. The fourth system (measures 19-24) is marked *mp* and includes a *8va* (octave) marking. The fifth system (measures 25-30) is marked *p*. The sixth system (measures 31-36) is marked *mp* and includes a *8va* marking. The seventh system (measures 37-40) includes dynamics of *pp sub.*, *p*, and *mp*, along with a *8va* marking.

43 *8va*

49 *8va* *mp*

55 *8va* *pp*

61 *poco meno mosso*
p cantabile

67 *mf*

73 *p* *mp*

79 *p* *mf*

85 *mp*

Musical score for measures 85-90. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains six measures of music with various note values and rests. The bass staff begins with a bass clef and contains six measures of music. The dynamic marking *mp* is placed at the beginning of the treble staff.

91 *p* *mp*

Musical score for measures 91-96. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains six measures of music with various note values and rests. The bass staff begins with a bass clef and contains six measures of music. The dynamic marking *p* is placed at the beginning of the treble staff, and *mp* is placed in the middle of the treble staff.

97 *mp*

Musical score for measures 97-102. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains six measures of music with various note values and rests. The bass staff begins with a bass clef and contains six measures of music. The dynamic marking *mp* is placed at the beginning of the treble staff.

103 *f*

Musical score for measures 103-108. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains six measures of music with various note values and rests. The bass staff begins with a bass clef and contains six measures of music. The dynamic marking *f* is placed at the beginning of the treble staff. There are triplets in measures 104 and 105.

109 *mf*

Musical score for measures 109-114. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains six measures of music with various note values and rests. The bass staff begins with a bass clef and contains six measures of music. The dynamic marking *mf* is placed at the beginning of the treble staff.

115

Musical score for measures 115-120. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains six measures of music with various note values and rests. The bass staff begins with a bass clef and contains six measures of music. There are triplets in measures 115 and 116.

121 *mp*

Musical score for measures 121-126. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains six measures of music with various note values and rests. The bass staff begins with a bass clef and contains six measures of music. The dynamic marking *mp* is placed at the beginning of the treble staff.

127

f

Tempo I.

133

p leggiero

140

sub. pp *p* *mp* 8va

145

p 8va

150

mp 8va

155

mp 8va

160

mp *mf* *f* 8va

3. Meditace

Andante

pp

Red. ad lib.

cresc.

7

12

mp

dim.

18

23

p

28

pp

senza rit.

The musical score is written for piano in G major (one sharp) and 8/8 time. It begins with a piano (*pp*) dynamic and a tempo marking of *Andante*. The first system (measures 1-6) features a *Red. ad lib.* (ritardando) and a *cresc.* (crescendo) marking. The second system (measures 7-11) includes an *8va-* (octave up) marking. The third system (measures 12-17) starts with a mezzo-piano (*mp*) dynamic and includes a *dim.* (diminuendo) marking. The fourth system (measures 18-22) continues the texture. The fifth system (measures 23-27) includes a piano (*p*) dynamic marking. The sixth system (measures 28-32) concludes with a *pp* dynamic and a *senza rit.* (without ritardando) marking.

4. Toccata

Allegro

Measures 1-3 of the Toccata. The piece begins with a piano (*p*) dynamic. The right hand features a continuous eighth-note pattern, while the left hand provides a steady accompaniment. A *cresc. poco a poco* marking is present in measure 3.

Measures 4-6. The eighth-note patterns continue, with the right hand moving up and down the scale and the left hand providing harmonic support.

Measures 7-8. The melodic lines in both hands continue their eighth-note patterns.

Measures 9-10. Measure 9 includes a *mf* dynamic marking. Measure 10 begins with a *p* dynamic marking.

Measures 11-13. Measure 11 features a *cresc. poco a poco* marking. The right hand continues its eighth-note pattern, while the left hand has a more active role.

Measures 14-16. Measure 14 starts with a *f* dynamic marking. Measure 15 has a *p* dynamic marking. Measure 16 includes a *cresc. poco a poco* marking.

Measures 17-19. The final measures of this system show the continuation of the eighth-note patterns, ending with a *p* dynamic marking.

20 *8^{va}*
f *p*

23 *cresc. poco a poco*

26

28 *mf*

30

32 *8^{va}*

34 (*8^{va}*)

36 (*8^{va}*)

39

ff

8va -

This system contains measures 39, 40, and 41. It features a grand staff with a bass clef on the left and a treble clef on the right. The music is written in a key with one sharp (F#) and a common time signature. Measure 39 starts with a piano introduction in the bass clef. Measure 40 continues with similar patterns. Measure 41 features a dynamic marking of *ff* and includes an 8va - marking above the treble clef staff.

42

p

This system contains measures 42 and 43. It features a grand staff with a treble clef on the left and a bass clef on the right. The music is written in a key with one sharp (F#) and a common time signature. Measure 42 starts with a dynamic marking of *p*. The music consists of continuous eighth-note patterns in both hands.

45

This system contains measures 44, 45, and 46. It features a grand staff with a treble clef on the left and a bass clef on the right. The music is written in a key with one sharp (F#) and a common time signature. The music consists of continuous eighth-note patterns in both hands.

48

This system contains measures 47, 48, and 49. It features a grand staff with a treble clef on the left and a bass clef on the right. The music is written in a key with one sharp (F#) and a common time signature. The music consists of continuous eighth-note patterns in both hands.

50

This system contains measures 50, 51, and 52. It features a grand staff with a treble clef on the left and a bass clef on the right. The music is written in a key with one sharp (F#) and a common time signature. The music consists of continuous eighth-note patterns in both hands.

52

This system contains measures 53, 54, and 55. It features a grand staff with a treble clef on the left and a bass clef on the right. The music is written in a key with one sharp (F#) and a common time signature. The music consists of continuous eighth-note patterns in both hands.

54

This system contains measures 56, 57, and 58. It features a grand staff with a treble clef on the left and a bass clef on the right. The music is written in a key with one sharp (F#) and a common time signature. The music consists of continuous eighth-note patterns in both hands.

57

f

This system contains measures 59, 60, and 61. It features a grand staff with a treble clef on the left and a bass clef on the right. The music is written in a key with one sharp (F#) and a common time signature. Measure 61 features a dynamic marking of *f*. The music consists of continuous eighth-note patterns in both hands.

60 *p* *cresc. poco a poco*

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

66 *p* *f*

69 *p*

71

74 *cresc. poco a poco*

77 *f* *p* *cresc. poco a poco*

80 *ff* *dim.* *ppp*

Detailed description: This is a piano score for measures 60 through 80. The music is written in a key with one sharp (F#) and a common time signature. The score consists of eight systems, each with a grand staff (treble and bass clefs). Measure 60 starts with a piano (*p*) dynamic and a gradual crescendo (*cresc. poco a poco*). Measure 63 features dynamic changes from mezzo-forte (*mf*) to piano (*p*), fortissimo (*f*), and back to piano (*p*). Measure 66 shows a transition from piano (*p*) to fortissimo (*f*). Measure 69 begins with a piano (*p*) dynamic. Measure 74 includes another gradual crescendo (*cresc. poco a poco*). Measure 77 starts with fortissimo (*f*), then piano (*p*), and a final gradual crescendo (*cresc. poco a poco*). Measure 80 concludes with fortissimo (*ff*), a decrescendo (*dim.*), and pianissimo (*ppp*).

Lukáš Matoušek

Skladby s nebo pro klavír / Compositions with or for piano

Preludium a fuga (1967/8) pro klavír / for piano	5´
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´
Sonáta / Sonata (1980) (vl, pf)	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	
Pečeť mlčení / The Seal of Silence (Sigillum silentii) (1970/1998), (ms, cl, vla, pf)	15´
Věvec sonetů / Sonnet Sequence (1997/2000) (vcl, pf)	35´
Stíny a odlesky / Shadows and Reflections (1999/2000) (fl, cl, vl, vla, vcl, pf)	20´
MIIN Kaleidoskop / MIIN Kaleidoscope (2002) (fl, cl, fg, 2 vl, vla, vcl, pf)	12´
Trio (2002) (cl, vl, pf)	12´
Mozaika (2003) (2 fl, pf)	7´
Tři novelety / Three Noveletts (2004) (ob, vl, pf)	14´
Óda na radost / Ode to Joy (2008), (recit, vl, vcl, pf), (text Vladimír Holan)	12´
Sonety / Sonnets (2011) (vcl, pf)	19´
Sonáta / Sonata (2014/17) pro klavír / for piano	12´

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

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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