

LUKÁŠ MATOUŠEK

SONÁTA

(1980)

pro kontrabas a komorní orchestr

for double bass and chamber orchestra

für Kontrabas und Kammerensemble

Partitura – Score - Partitur

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.

První věta **Sonáty pro kontrabas a komorní soubor** transformuje volnou větu mé houslové sonáty do tvaru, v němž se původní sólový part houslí stane (s drobnými úpravami) hlubokým partem sólového kontrabasu a klavírní složka se „rozpadne“ do ansámlu dechových a smyčcových nástrojů. Složitá rytmická struktura, která má však působit uvolněně na způsob aleatoriky, zůstává zachována. Druhá věta je kontrastující svou semknutostí, i když se zde objevují momenty rozpadu a zpětné syntézy rytmické struktury. Kontrabas je rovnocenným partnerem komornímu souboru.

First movement of the **Sonata for double bass and chamber ensemble** transforms slow movement of my Sonata for violin and piano into the form, in which the original violin part become (with small arrangements) low solo-part of double bass and piano part “falls” into the ensemble of winds and strings. Complicated rhythmical structure, which has to work empty (in the manner of aleatoric), is not changed. Second movement contrasts by its unity, even though here appear factors of disintegration and return synthesis of rhythmical structure. Double bass is in the whole piece equivalent partner to chamber ensemble.

Durata ca 10 minuti

Strumenti:

contrabbasso solo

- partitura scritta in Do, per solo scordatura: **A, E, H, F#**
- partitura je psána in C, sólový part ve scordatuře **A, E, H, F#**
- is in the score written in C, for solo to be tuned in scordature: **A, E, H, F#**
- ist in der Partitur in C geschrieben, für solo ist notwendig Scordature **A, E, H, F#**

flauto – oboe - clarinetto in Si^b - corno in Fa - 2 violini – viola - violoncello

Vysvětlivky / Notes / Bemerkungen:

- \ddagger = o 1/4 tónu výš, 1/4 of tone higher, um 1/4 des Tones höher
 \sharp = o 3/4 tónu výš, 3/4 of tone higher, um 3/4 des Tones höher
 \flat = o 1/4 tónu níž, 1/4 of tone lower, um 1/4 des Tones tiefer
 $\flat\flat$ = o 3/4 tónu níž, 3/4 of tone lower, um 3/4 des Tones tiefer

Provozovací materiál půjčuje autor / Performing material (scores and music) can be hired by composer

(Pod Loukou 247, CZ–25101 Tehov - Hačálka, +420/777029518, +420/323601851)

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CZ <http://www.musicbase.cz/skladatele/618-matousek-lukas/>

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

SONÁTA

Lukáš MATOUŠEK

pro kontrabas a komorní soubor / for double bass and chamber ensemble

1980

I. Comodo

Musical score for the first movement (I. Comodo) of the Sonata. The score includes parts for Flauto, Oboe, Clarinetto in Si, Corno in Fa, Fagotto, Contrabbasso solo, Violino I, Violino II, Viola, and Violoncello. The music consists of ten staves of musical notation with various dynamics like pp, p, and 5:6(.) and performance instructions like 'solo' and 'flag.'

Musical score for the first movement (I. Comodo) of the Sonata, continuing from page 1. The score includes parts for Flute, Oboe, Clarinet, Horn, Bassoon, Violin I, Violin II, Viola, and Cello. Measure 5 starts with Flute playing pp dolce. Measure 6 shows various instruments playing in different octaves. Measure 7 features a dynamic shift. Measure 8 introduces a section labeled 'A'. Measures 9 through 12 show a continuation of the musical dialogue between the instruments.



25

Fl
Ob
Cl
Fg
Cb solo
VII
VI II
Vla
Vcl

mp > *ff*

pp *p* *mp* > *mp*

f *ff*

mp *esp.* *p* *esp.*

mp > *mp*

mp

C

29

Fl
Ob
Cl
Cor
Fg
Cb solo
VII
VI II
Vla
Vcl

f *7* *7* *5* *3*

f *7* *5*

f *6* *5* *3* *esp.*

f *5* *6* *6*

f *esp.* *5:6*

f *7* *6* *7*

f *3*

f *9* *5* *7*

f *5* *6* *7*

f *5* *5* *5*

f *7* *3* *5*

f

32

Fl 5:6 (.)
Cl 5:6 (.) esp.
Cor
Fg 3 5 3
Cb solo 8 6 p >
VII 7 6 5 5 (.) 3 3 ppp
VI II 5 3 6 7 5 (.) 3 5 (.) esp.
Vla 6 3 5 5 3 5 3 5 ppp <
Vcl 3 5 5 3 3 5 ppp

36

poco a piacere (quasi cadenza)

Cl 7 p
Fg 6 pp >
Cb solo 3 7 7 5 3 3 5 3 5 7 5 ppp
VII 3 p ppp
VI II ppp
Vla 5 p ppp

40

Fl
Ob
Cl
Cor
Fg
Cb solo
VII
VI II
Vla

pizz
mp

pp <>
— 3 —
5 5
— 3 —
pp <>
— 5 —
— 3 —
pp <>
— 3 —
ppp <> 5 > <>
5:6 (.) 3 5 (.) 3 5 3 3
mp
p
molto espr.
||

pizz
mp

arco
pp
— 3 —
pp

p <> — 3 — 6 — <>
pp <>

44

Fl
Ob
Cl
Cb solo
VII
VI II
Vla
Vcl

pp dolce
— 3 —
5
— 3 —
pp dolce
3 3 5 3 5:6 (.)
poco espr. <>
morendo

pp — 3 —
morendo

II. Allegro, ma non troppo

Fl *f marcato*

Ob *f marcato*

Cl *f marcato*

Cor *f marcato*

Fg *f marcato*

Cb solo *f marcato*

VII *f marcato*

VI II *f marcato*

Vla *f marcato*

Vcl *f marcato*

Musical score for strings (VII, VI II, Vla, Vcl) showing measures 11-12. The score includes dynamics (mf, pizz), articulations (arco, 3), and performance instructions (pizz b). Measure 11 ends with a fermata over the bassoon's note. Measure 12 begins with a dynamic change to *mf*.

47

Cor
Fg
Cb solo
Vcl

57 H

Fl
Cor
Fg
Cb solo
Vcl

65

Cl
Cor
Fg
Cb solo
Vla
Vcl

73

una batutta ($\text{♩} = \text{♪}$)

Cb solo

87

Cb ossia
Cb solo

Measure 47: Cor, Fg, Cb solo, Vcl play eighth-note patterns. Cb solo has a sixteenth-note run.

Measure 57: Fl (pp), Cor, Fg, Cb solo, Vcl play eighth-note patterns. Cb solo has a sixteenth-note run.

Measure 65: Cl, Cor, Fg, Cb solo, Vla, Vcl play eighth-note patterns. Cb solo has a sixteenth-note run.

Measure 73: Cb solo plays eighth-note patterns. A bracket above the staff indicates "una batutta ($\text{♩} = \text{♪}$)".

Measure 87: Cb ossia and Cb solo play eighth-note patterns. Articulations include "espr.", "5:6", "4:3", "pesante", "2:3", "più f", and "I".

100

Cb ossia

poco rubato

poco esp.

poco esp.

4:3



113

Cb ossia

molto esp.

5:6

molto esp.

5:6

7:6

5:6



J *Tempo I. [tre batutte]*

126

Fl

f

5:6

5:6

7:6

4:3

4:3

f

5

5

K *[tre batutte]*

Ob

f

5:6

5:6

f

7:6

7:6

f

4:3

4:3

f

5

5

Cb ossia

poco a piacere [una batutta]

5:6

4:3

2:3

2:3

Cb solo

VII

f

f

3

3

VII II

f

3

3

Vla

f

3

3

Vcl

f

3

3

137

Fl

Ob

Cl

Cor

Fg

L

f

poco a piacere

Cb ossia

f

Vl I

Vl II

Vla

Vcl

*Violoncello hraje ossia jen v tom případě, že ossia hraje i kontrabas.

*Cello plays ossia only in the case that ossia is played by double bass.

*Violoncello hráje ossia jen v tom případě, že ossia hráje i kontrabas. **f**
*Cello plays ossia only in the case that ossia is played by double bass.

149

M

Fl ——————
Ob ——————
Cl ——————
Cor ——————
Fg ——————

Cb ossia ——————
Cb solo ——————

Vi I ——————
Vi II ——————
Vla ——————
Vcl ——————

N

Fl ——————
Ob ——————
Cl ——————
Cor ——————
Fg ——————

Cb ossia ——————
Cb solo ——————

Vi I ——————
Vi II ——————
Vla ——————
Vcl ——————

<img alt="Musical score page 149 showing parts for Flute, Oboe, Clarinet, Bassoon, Bassoon Solo, Violin I, Violin II, Viola, and Cello. The score is divided into two sections, M and N, by vertical bars. Measures 1-4 show various rhythmic patterns with time signatures like 5:6, 7:6, and 4. Measures 5-8 show more complex patterns with slurs and grace notes. Measures 9-12 show sustained notes and eighth-note patterns. Measures 13-16 show sixteenth-note patterns. Measures 17-20 show eighth-note patterns. Measures 21-24 show sixteenth-note patterns. Measures 25-28 show eighth-note patterns. Measures 29-32 show sixteenth-note patterns. Measures 33-36 show eighth-note patterns. Measures 37-40 show sixteenth-note patterns. Measures 41-44 show eighth-note patterns. Measures 45-48 show sixteenth-note patterns. Measures 49-52 show eighth-note patterns. Measures 53-56 show sixteenth-note patterns. Measures 57-60 show eighth-note patterns. Measures 61-64 show sixteenth-note patterns. 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Measures 993-996 show eighth-note patterns. Measures 997-1000 show sixteenth-note patterns.</p>

161 O

Fl
Ob
Cl
Cor
Fg

Cb solo *pizz* *ff* *p* *ff*

VII
VII
Vla
Vcl

173 ($\text{D} = \text{sempre}$) P

Cb solo *p* *f* *ff* *f*
($\text{D} = \text{sempre}$) *pizz*

Vcl *ff* *ff* *ff*

185

Cb solo *mf* *ff* *ff* *pp* *p*

Vcl *ff* *ff* *ff* *pp*

197 R

Cb solo *ff* *ff* *f*

VII *pizz* *5:6* *5:6* *5:6* *5:6* *5:6*

VII *f* *f* *f* *f* *f* *f*

Vla *pizz* *f* *f* *f* *f* *f*

Vcl *ff* *ff* *f*

206

S

Ch solo

VII

VII II

vla

vcl

f *pp* *p*

pp

pp

pp

f *pp*



217

Fl

Ob

Cl

Cor

Fg

mf *>*

mf *>*

5:6

mf

>

mf *>*

mf

Cb solo

mf

molto *>*

VII

VII II

vla

vcl

>

5:6 *5:6*

mf

3 *3*

mf *>*

4:3 *4:3*

mf

f

226 T

Fl f

Ob f

Cl 5:6 f

Cor > f

Fg 4:3 f

Cb solo arco ff ff p

Vl I ff

Vl II ff

Vla ff

Vcl ff

236

U una batuta
(poco a piacere)

V

245

Fl *ppp*
Ob *ppp*
Cl *ppp*
non vibr.

Cb ossia *f expr.*
Cb solo *f expr.*

VII
VI II
Vla *arco*
ppp non vibr.
arco
ppp non vibr.
arco
ppp non vibr.

Y a tempo [tre batutte]

255

Fl *ppp sempre*
Ob *ppp sempre*
Cl *ppp sempre*
Cor
Cb solo *f sempre*

VII
VI II
Vla
Vcl *ppp*
ppp
ppp
arco
ppp

5:6
7:6
7:6
ppp possible

Z

Fl. ff marcato

Ob. ff marcato

Ci. ff marcato

Cor. ff marcato

Fg. ff marcato

Cb solo ff marcato

VII ff marcato

VI II ff marcato

Vla ff marcato

Vcl ff marcato

Lukáš Matoušek

výběr skladeb s kontrabasem / selected compositions with double bass

| | |
|---|-----|
| In memoriam John F.Kennedy (1964) pro / for fl, ob, bcl, fg; cor, tr, trb, tba, vl, vla, vcl, cb | 7' |
| - verze / version (1974) (fl, ob, cl, fg, cor, vl, vla, vcl, cb) | |
| Sonáta / Sonata (1980) cb solo; fl, ob, cl ,fg, cor; 2vl, vla, vcl | 10' |
| Proměny ticha / Metamorphoses of Silence (1977) for strings | 10' |
| Sonáta / Sonata (1980 / 2003) – vl, orch. da camera (fl, ob, cl, fg, cor, 2 vl, vla, vcl, cb) | 15' |
| Viderunt omnes fines millennii (1999) pro dechový kvintet a smyčce / for wind quintet and strings | 6' |
| Tři novelety / Three Noveletts (2004) - verze / version (ob, smyčcový orchestr / string orchestra) | 14' |

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
- Atelier 90 - I.; Editio Český rozhlas CR 0115-2131** (1999)
Kořeny času (Radices temporis)
- 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 pro 2 flétny a klavír

Records:

- Sonorati di Praga; LP - Panton 11 0392** (1975)
Sedm hřichů Hieronyma Bosche
- Hommage à Machaut; LP - Panton 8111 0056** (1978)
Hoquet Guillaume de Machaut
- Severáček; LP - Panton 8112 0416** (1983)
Klářčina říkadla
- Hudba pro žestě / Brass Music; LP - SUPRAPHON 1111 3903** (1986)
Vzpomínka na pana Sudka

Provozovací materiál půjčuje autor / Performing material (scores and music) can be hired by composer
(Pod Loukou 247, CZ-25101 Tehov - Hačálka, +420/777029518, +420/323601851)

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