

**LUKÁŠ MATOUŠEK**

**SONÁTA**

(1980)

pro kontrabas a komorní orchestr

for double bass and chamber orchestra

für Kontrabas und Kammerensemble

Partitura – Score - Partitur

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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 ansámblu 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<sup>b</sup> - corno in Fa - 2 violini – viola - violoncello

Vysvětlivky / Notes / Bemerkungen:

- ♯ = o 1/4 tónu výš, 1/4 of tone higher, um 1/4 des Tones höher
- ## = o 3/4 tónu výš, 3/4 of tone higher, um 3/4 des Tones höher
- ♭ = o 1/4 tónu níž, 1/4 of tone lower, um 1/4 des Tones tiefer
- ♭♭ = o 3/4 tónu níž, 3/4 of tone lower, um 3/4 des Tones tiefer

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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

This system contains the first five measures of the piece. The instrumentation includes Flauto, Oboe, Clarinetto in Si<sup>b</sup>, Corno in Fa, Fagotto, Contrabbasso solo, Violino I, Violino II, Viola, and Violoncello. Dynamics range from *ppp* to *p*. Performance markings include *flag.*, *Solo*, *espr.*, and *pizz.*. Fingerings and articulations like slurs and accents are indicated throughout the staves.

This system contains measures 5 through 8, marked with a double bar line and a '5' above the Flauto staff. The instrumentation remains the same. Dynamics range from *pp dolce* to *mp*. Performance markings include *arco*, *pizz.*, and *(quasi echo)*. A section labeled 'A' begins at measure 7. Fingerings and articulations are clearly marked.

Fl ossia

9

Fl *pp*

Ob *p*

Cl *p*

Cor *pp*

Fg *p* *pp*

Cb ossia *p espr.*

Cb solo *p espr.*

VII *pp*

VIII *pp*

Vla *pp* *pizz* *arco*

Vcl *pp*

13

Fl *p* *mf* *mf*

Ob *mf*

Cl *p* *mf* *mf*

Cor *p* *mf*

Fg *mf*

Cb solo *espr.* *mf*

VII

VIII

Vla *pizz* *p*

Vcl



25

Fl *mf* 3

Ob *mp* 3

Cl *mp* 3

Fg *mp* 3

Cb solo *f* *ff* 6 5 3 5:6 (♩) 5

VI I *pp* 6 *mp* 3 5:6 (♩) *espr.* 3

VI II *p* 7 *p* *espr.* 6 3

Vla *p* 6 *mp* *mp*

Vcl *mp*

29

Fl *f* 7 7 5 3

Ob *f* 3 5

Cl *f* 6 5 3 *espr.* 3

Cor *f* 5 6 6 5:6 (♩) 5

Fg *f* 6 7

Cb solo *f* 3

VI I *f* 5 9 *espr.* 5 7 6 7

VI II *f* 5 6 7 6 5:6 (♩) *espr.*

Vla *f* 5 5 5 (♩) 5 5 (♩)

Vcl *f* 7 3 5 6 7

**C**

32

Fl

Cl

Cor

Fg

Cb solo

Vl I

Vl II

Vla

Vcl

*espr.*

*p*

*ppp*

36

Cl

Fg

Cb solo

Vl I

Vl II

Vla

*poco a piacere (quasi cadenza)*

*p*

*ppp*

40

Fl

Ob

Cl

Cor

Fg

Cb solo

VI I

VI II

Vla

*pp*

*pp*

*pp*

*p*

*ppp*

*mp*

*p*

*molto espr.*

*pizz*

*mp*

*arco*

*pp*

*p*

*pp*

44

Fl

Ob

Cl

Cb solo

VI I

VI II

Vla

Vcl

*pp*

*pp dolce*

*pp*

*pp*

*dolce*

*poco espr.*

*morendo*

*pp*

*morendo*

*pp*

*morendo*

*pp*

*morendo*

*pp*

*morendo*



## II. Allegro, ma non troppo

Musical score for measures 1-12. The score is for a full orchestra and includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Cor, Bassoon (Fg), Cello solo (Cb solo), Violin I (VI I), Violin II (VI II), Viola (Vla), and Violoncello (Vcl). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is 'Allegro, ma non troppo'. The dynamic marking is *f marcato* throughout this section. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (3) and a 'pizz' (pizzicato) marking in the Cello solo part.



Musical score for measures 13-24. The score continues from the previous page. The key signature is one sharp (F#) and the time signature is 3/4. The dynamic marking is *mf* (mezzo-forte) throughout this section. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (3) and a quintuplet marking (5) in the Flute part. There are also 'pizz' (pizzicato) markings in the Viola and Violoncello parts. A double bar line is present at the end of measure 24.

25 **F**

Fl I *mp* *crescendo*

Ob *mp* *crescendo*

Cl *mp* *crescendo*

Cor *mp* *crescendo*

Fg *mp* *crescendo*

Cb solo *mp* *crescendo*

Vl I *mp* *crescendo*

Vl II *mp* *crescendo*

Vla *mp* *crescendo*

Vcl *mp* *crescendo*

36 **G**

Fl I *f*

Ob *f*

Cl *f*

Cor *f*

Fg *f*

Cb solo *f* *f marcato* Solo

Vl I *f*

Vl II *f*

Vla *f*

Vcl *f*

47

Cor

Fg

Cb solo

Vcl

*f*

57 H

Fl

Cor

Fg

Cb solo

Vcl

*pp*

*pp*

*p*

65

Cl

Cor

Fg

Cb solo

Vla

Vcl

*mp*

73

Cb solo

una batutta (♩ = ♩)

87

Cb ossia

Cb solo

*espr.*

*pesante*

*pesante*

*più f*

*più f*

100

Cb ossia

3 5:6 2:3

*poco rubato*

*p* *poco espr.*

2:3

2:3

Cb solo

3 5:6 2:3

*p* *poco rubato*

2:3 4:3

*poco espr.*

113

Cb ossia

5:6

*molto espr.*

2:3 2:3 4:3 5:6

4:3

Cb solo

5:6

*molto espr.*

2:3 2:3 4:3 5:6 7:6 5:6

J Tempo I. [tre battute]

K [tre battute]

126

F1

*f*

5 5

Ob

*f*

5:6 5:6

Cl

*f*

7:6 7:6

Cor

*f*

4:3 4:3

Fg

*f*

5 5

Cb ossia

*poco a piacere [una battuta]*

5:6 4:3

Cb solo

*poco a piacere [una battuta]*

5:6 4:3 2:3

V1 I

*f*

V1 II

*f*

Vla

*f*

3 3

Vcl

*f*

3 3

L

137

Fl *f*

Ob *f*

Cl *f*

Cor *f*

Fg *f*

Cb *f*

VI I *f*

VI II *f*

Vla *f*

Vcl *f*

*(poco a piacere)*

*(poco a piacere)*

*Vcl ossia\**

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



M

N

149

Fl *f*

Ob *f*

Cl *f*

Cor *f*

Fg *f*

Cb *ff*

Cb solo *ff*

VI I *f*

VI II *f*

Vla *ff*

Vcl *f*

*Vla ossia\**

\*Viola hraje ossia jen v tom případě, že ossia hraje i kontrabas.  
 \*Viola plays ossia only in the case that ossia is played by double bass.

161 **O**

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

173 **P**

Cb solo  
Vcl

185

Cb solo  
Vcl

197 **R**

Cb solo  
VI I  
VI II  
Vla  
Vcl



226 **T**

Fl *f* *mf* *f*

Ob *f* *mf* *f*

Cl *f* *mf* *f*

Cor *f* *mf* *f*

Fg *f* *mf* *f*

Cb solo *ff* *ff* *p*

VI I *ff*

VI II *ff*

Vla *ff*

Vcl *ff*

Cb ossia *arco* *p* *arco* *p*

236 **U una batutta**  
(poco a piacere)

Fl *ff* *p* *mp*

Ob *ff* *mp*

Cl *ff* *mp*

Cor *ff*

Fg *ff*

Cb ossia *f espr.*

Cb solo *f espr.*

VI I *ff* *f*

VI II *ff* *f*

Vla *ff* *f*

Vcl *ff* *f*



245

V

Fl *ppp* *non vibr.*

Ob *ppp* *non vibr.*

Cl *ppp* *non vibr.*

Cb ossia *f espr.*

Cb solo *f espr.*

VII *arco* *ppp non vibr.*

VI II *arco* *ppp non vibr.*

Vla *arco* *ppp non vibr.*

255

Y a tempo [tre battute]

Fl *ppp sempre*

Ob *ppp sempre*

Cl *ppp sempre*

Cor *ppp possibile*

Cb solo *f sempre*

VII *ppp*

VI II *ppp*

Vla *ppp*

Vcl *arco* *ppp*

264

Fl *crescendo poco a poco*

Ob *crescendo poco a poco*

Cl *crescendo poco a poco*

Cor *crescendo poco a poco*

Fg *ppp possibile* *crescendo poco a poco*

Cb solo *crescendo poco a poco*

VI I *crescendo poco a poco*

VI II *crescendo poco a poco*

Vla *crescendo poco a poco*

Vcl *crescendo poco a poco*

**Z**

272

Fl *ff marcato*

Ob *ff marcato*

Cl *ff marcato*

Cor *ff marcato*

Fg *ff marcato*

Cb solo *ff marcato*

VI I *ff marcato*

VI II *ff marcato*

Vla *ff marcato*

Vcl *ff marcato*

# Lukáš Matoušek

## výběr skladeb s kontrabasem / selected compositions with double bass

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

- 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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