

LUKÁŠ MATOUŠEK

SONÁTA

(1980 / 2003)

pro housle a komorní orchestr

for violin and chamber orchestra

PARTITURA
SCORE

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V roce 1980 jsem napsal Sonátu pro housle a klavír. V první větě jsem se pokusil o timbrové propojení odlišných zvuků houslí a klavíru. Druhá věta využívá „nezachytitelné“ rytmické členění, blízké hudbě Edisona Děnísova. Třetí věta je vystavěna na motorickém pohybu melodie složené z tercií, která je citací cantabilní části první věty. Závěr sonáty zrcadlí můj spleen nad bezvýchodností situace v době tzv. normalizace dvanáct let po okupaci naší vlasti sovětskými vojsky. V roce 2003 jsem Sonátu instrumentoval pro housle a komorní orchestr.

In 1980, I wrote Sonata for violin and piano. In the first movement I searched for the timbre link between the different sounds of the violin and the piano. The second movement makes use of the „imperceptible“ rhythmic division, which comes close to Edison Denisov’s music. The third movement is built on the motoric movement of the melody composed of thirds, which is a citation of the cantabile part of the first movement. The end of the sonata mirrors my depression arising from the then helpless situation of the „normalization“ period, twelve years into the occupation of our country by Soviet army. In 2003 I made instrumentation of the Sonata for the violin and chamber orchestra.

Im Jahre 1980 ich komponierte die Sonate für Geige und Klavier. Im ersten Satz versuchte ich die Timbre-Verschmelzung der unterschiedlichen Klänge von Violine und Klavier. Der zweite Satz nutzt die „unfassbare“ rhythmische Gliederung, der Musik Edison Denisovs nahestehend. Der dritte Satz ist auf der motorischen Bewegung einer aus Terzien zusammengefügt Melodie aufgebaut, die ein Zitat des cantabilen Teils des ersten Satzes darstellt. Der Sonatenschluss spiegelt meinen Spleen über die Aussichtslosigkeit der Situation in der Periode der sog. Normalisierung zwölf Jahre nach der Okkupation unsere Heimat wieder. Im Jahre 2003 habe ich die Sonate für Geige und Kammerorchester instrumentiert.

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

Orchestra:

Flauto – Oboe – Clarinetto in Si^b – Fagotto – Corno in Fa – **Violino solo** – Archi [5,4,3,3,2]

Durata ca 14 minuti

Provozovací materiál půjčuje:
Performing parts can be hired by:
Das Aufführungsmaterial verliehet:
Les parties séparées peuvent être empruntées a:

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SONÁTA

pro housle a komorní orchestr

Lukáš MATOUŠEK

Allegro

I.

Musical score for measures 1-5. The score includes parts for Flauto, Oboe, Clarinetto in Si^b, Fagotto, Corno in Fa, Violino solo, Violino I, Violino II, Viola, Violoncello, and Contrabbasso. The Flauto part begins with a *pp* dynamic. The Violino solo part is marked *p* and *(quasi legato)*. The Violino I part is marked *pp* and *(quasi legato)*. The other instruments are mostly silent in this section.

Musical score for measures 6-9. The Flauto part continues with a *pp* dynamic. The Violino solo part continues with a *p* dynamic and *(quasi legato)* marking. The Violino I part continues with a *pp* dynamic and *(quasi legato)* marking. The other instruments are mostly silent in this section.

Musical score for measures 10-13. The Oboe part begins with a *pp* dynamic. The Clarinetto part begins with a *pp* dynamic. The Violino solo part continues with a *pp* dynamic and *(quasi legato)* marking. The Violino I part continues with a *pp* dynamic and *(quasi legato)* marking. The Violino II part begins with a *pp* dynamic. The Viola part begins with a *pp* dynamic. The Violoncello part begins with a *pp* dynamic. The Contrabbasso part begins with a *pp* dynamic. The Violino solo part has a *pizz* marking. The Violino II part has an *arco* marking. The Viola part has a *pp* marking. The Violoncello part has a *pp* marking. The Contrabbasso part has a *pp* marking.

15

Fl
Ob
Cl
Fg
Vi solo
VI I
VI II
Vla

pp *p* *p* *p*

Detailed description: This system covers measures 15 to 18. The Flute (Fl) part begins with a *pp* dynamic and features a melodic line with slurs. The Oboe (Ob) and Clarinet (Cl) parts enter in measure 17 with a *p* dynamic. The Bassoon (Fg) part has a *pp* dynamic in measure 15 and a *p* dynamic in measure 17. The Violin solo (Vi solo) part plays a continuous sixteenth-note pattern. The Violin I (VI I) and Violin II (VI II) parts enter in measure 17 with a *p* dynamic. The Viola (Vla) part enters in measure 17 with a *p* dynamic.

19

Fl
Ob
Cl
Fg
Vi solo
VI I
VI II
Vla
Vel
Cb

mp *p* *p* *mp*

Detailed description: This system covers measures 19 to 22. The Flute (Fl) part continues its melodic line. The Oboe (Ob) and Clarinet (Cl) parts play a similar melodic line. The Bassoon (Fg) part has a *mp* dynamic in measure 22. The Violin solo (Vi solo) part continues its sixteenth-note pattern. The Violin I (VI I) part enters in measure 21 with a *p* dynamic. The Violin II (VI II) part enters in measure 22 with a *p* dynamic. The Viola (Vla) part continues its line. The Violoncello (Vel) and Contrabass (Cb) parts enter in measure 22 with a *mp* dynamic.

23

Ob
Cl
Fg
Vi solo
VI I
VI II
Vla
Vel
Cb

mp *mp* *mp* *p* *mp*

Detailed description: This system covers measures 23 to 26. The Oboe (Ob) and Clarinet (Cl) parts enter in measure 23 with a *mp* dynamic. The Bassoon (Fg) part has a *mp* dynamic in measure 23. The Violin solo (Vi solo) part continues its sixteenth-note pattern. The Violin I (VI I) and Violin II (VI II) parts continue their sixteenth-note patterns. The Viola (Vla) part enters in measure 24 with a *p* dynamic. The Violoncello (Vel) and Contrabass (Cb) parts continue their lines with a *mp* dynamic.

27

Fl *mp* *p*

Ob *p*

Cl *p*

Fg *cresc. poco a poco*

Cor *p*

VI solo *8^{va}*

VII *con sord. 8^{va}* *dimin. poco a poco*

Vcl *cresc. poco a poco*

Cb *cresc. poco a poco*

31

Fg *f*

Cor *mf* *cresc. poco a poco* *f*

VI solo *(8^{va})* *(dim.) al niente* *poco rit.*

VII *(8^{va})* *(dim.) al niente*

Vcl *f*

Cb *f*

Più mosso

36

Fl *sf*

Ob *sf*

Cl *sf*

Fg *sf*

Cor *sf*

VI solo *sf*

VII *Più mosso senza sord.* *sf*

VII II *sf*

Vla *sf*

Vcl *sf*

Cb *sf*

Musical score for measures 59-62. Instruments include Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Fg), Horn (Cor), Violin solo (VI solo), Violin I (VII), Violin II (VIII), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). The score features a dense texture with a prominent VI solo part. Dynamics include *f* and *spicc.* (spiccato).

Musical score for measures 63-66. Instruments include Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Fg), Horn (Cor), Violin solo (VI solo), Violin I (VII), Violin II (VIII), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). The VI solo part continues with complex rhythmic patterns. Dynamics include *f* and *spicc.*

Musical score for measures 67-70. Instruments include Flute (Fl), Clarinet (Cl), Bassoon (Fg), Violin solo (VI solo), Violin I (VII), Violin II (VIII), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). The VI solo part features a prominent melodic line. Dynamics include *f* and *spicc.*

Fl *mf* *sf* come sopra

Ob *poco f* *mp* *sf* come sopra

Cl *mf* *mp* *sf* come sopra

Fg *sf* come sopra

Cor *p*

Vi solo *mf* *espress.*

VII *ord.* *sf* *come sopra*

VII *ord.* *sf* *come sopra*

Vla *ord.* *sf* *come sopra*

Vel *ord.* *sf* *come sopra*

Cb *ord.* *sf* *come sopra*

Fl

Ob

Cl

Fg

Vi solo

VII *pizz* *mp* *arco* *mf* *mf*

VII *mp* *mf* *mf*

Vla *mp* *mf* *mf*

Vel *mp* *mf* *mf*

Cb *pizz* *mp* *mf* *f* *mf*

Fl *sf sf come sopra*

Ob *sf sf come sopra*

Cl *sf sf come sopra*

Fg *sf sf come sopra*

Cor *sf sf come sopra*

VI solo *ff barbaro*

VII

VII

Vla

Vel

Cb

Fl *mf f*

Ob *mp mf*

Cl *mp*

Fg *mf f*

Cor *mf*

VI solo *p dolce espress.*

VII

VII *pizz - pp leggiero*

Vla *pizz - pp leggiero*

Vel *pizz - pp leggiero*

Cb *f - più f*

117

Fl *mf*

Ob *mf*

Cl *mf*

Fg *mf*

Cor *mf*

Vi solo

VII

VII

Vla

Vcl *mf* arco

121

Fl *diminuendo poco a poco*

Ob *diminuendo poco a poco*

Cl *diminuendo poco a poco*

Fg *p*

Vi solo *diminuendo poco a poco*

VII

Vla *mf*

Vcl

125

Fl *al niente*

Ob *al niente*

Cl *al niente*

Vi solo *al niente*

II.

Comodo

[Pozdrav Edisonu Denisovovi]

Musical score for the first system of 'Comodo'. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Fg), Cor Anglais (Cor), Violin Solo (VI solo), Violin I (VI I), Violin II (VI II), Viola (Vla), Violoncello (Vcl), and Contrabass (Vcl). The music is in 3/4 time and features various dynamics such as *ppp*, *pp*, *mp*, and *p*. It includes articulation marks like accents and slurs, and technical markings such as triplets, quintuplets, and *espress.* (espressivo). The word 'Comodo' is written above the Violin I and II staves.

Musical score for the second system of 'Comodo', starting at measure 5. The instrumentation remains the same as in the first system. The music continues with various dynamics including *pp dolce*, *pp*, *mp*, and *p*. It features complex rhythmic patterns, including sixteenth-note runs and triplets. Technical markings include *pizz* (pizzicato), *arco* (arco), and *quasi echo*. The word 'Comodo' is written above the Violin I and II staves.

17

Fl

Ob

Cl

Fg

VI solo

VII

VII

Vla

mf

poco f

pp

pp

pp

poco espress.

pp

mf

mf

pp

21

Fl

Ob

Cl

Fg

Cor

VI solo

VII

VII

Vla

Vcl

Cb

p

p

p

mp

p

p

mp

mp

mp

mp

mp

mp

mp

espress.

33

Fl *pp*

Cl *pp*

Fg *pp*

VI solo *ppp*

VII *ppp*

VII *ppp*

Vla *ppp*

Vcl *ppp*

37

Fl *pp*

Ob *pp*

Cl *pp*

Fg *pp*

Cor *p*

VI solo *pp* *espress.*

VII *pizz mf* *arco pp*

VII *pp*

Vla *p* *pp*

Vcl *p* *pp*

41

Fl *pp dolce*

Ob *pp dolce*

Cl *pp dolce*

VI solo *poco espress.* *pp come sopra* *moredo*

VII *con sord. pp*

Vla *con sord. pp* *ppp*

Vcl *pp* *pp dolce*

Allegro

III.

Fg *f* *diminuendo poco a poco* *ppp*

Cor *f* *diminuendo poco a poco*

Allegro

Vl solo *f espress.*

Vla *Vad lib.* *f* *diminuendo poco a poco*

Vel *Vad lib.* *f* *diminuendo poco a poco*

Cb *Vad lib.* *8va bassa ad lib.* *f* *diminuendo poco a poco*

11 Cor *ppp*

Vl solo

Vla

Vel

Cb

21 Vl solo *poco rit.*

Vla *ppp*

Vel *ppp*

Cb *ppp*

30 **A a tempo**

Vl solo *p dolce*

Vla *ppp sempre*

Vel *ppp sempre pizz*

Cb *ppp*

40

Fl *sf* *sf sf* *sf* *sim.*

Ob *sf* *sf sf* *sf* *sim.*

Cl *sf* *sf sf* *sf* *sim.*

Fg *sf* *sf sf* *sf* *sim.*

Cor *sf* *sf sf* *sf* *sim.*

VI solo

VII *sf* *sf sf* *sf* *sim.*

VII *sf* *sf sf* *sf* *sim.*

Vla *arco* *sf* *sf sf* *sf* *sim.*

Vel *arco* *sf* *sf sf* *sf* *sim.*

Cb *sf* *sf sf* *sf* *sim.*

51

Fl *sf* *sf sf* *sim.*

Ob *sf* *sf sf* *sim.*

Cl *ppp* *ppp* *ppp*

Fg *ppp* *ppp* *ppp*

Cor *sf* *sf sf* *sim.*

VI solo *p dolce* *B*

VII *sf* *sf sf* *sim.*

VII *sf* *sf sf* *sim.*

Vla *sf* *sf sf* *sim.*

Vel *sf* *sf sf* *sim.*

Cb *sf* *sf sf* *sim.*

61

Fl

Ob

Cl

Fg

Cor

Vl solo

VI I

VI II

Vla

Vcl

Cb

crescendo poco a poco

mp

crescendo poco a poco

mp

crescendo poco a poco

mf

70

C

Fl

Ob

Cl

Fg

Cor

Vl solo

VI I

VI II

Vla

Vcl

Cb

sf

sim.

sf

sim.

sf

sim.

sf

sim.

mf *crescendo poco a poco*

sf

sim.

p *crescendo poco a poco*

sf

sim.

mp *crescendo poco a poco*

p *mp* *sf* *sf sf mp* *crescendo poco a poco*

sf

sim.

80

Fl *mf* *f* *ppp sub.*

Ob *mf* *sf* *sf* *f* *ppp sub.*

Cl *sf* *mf* *f* *ppp sub.*

Fg *f* *ppp sub.*

Cor *f* *ppp sub.*

VI solo *ad lib.* *pp sub.*

VII *f* *pp sub.*

VIII *f*

Vla *f*

Vcl *f*

Cb *f*

91

D

Fl *f* *sf*

Ob *f* *sf*

Cl *f* *sf*

Fg *f* *sf*

Cor *f* *sf*

VI solo *f* *sf*

VII *f* *sf*

VIII *f* *sf*

Vla *f*

Vcl *f*

Cb *f*

101

Fl *f* *ppp* *lunga* *f*

Ob *f* *ppp* *lunga* *f*

Cl *f* *ppp* *lunga* *f*

Fg *f* *ppp* *lunga* *f*

Cor *f* *ppp* *lunga* *f*

VI solo *f* *pp* *lunga* *f*

VI I *f* *ppp* *lunga* *f*

VI II *f* *ppp* *lunga* *f*

Vla *f* *ppp* *lunga* *f*

Vel *f* *ppp* *lunga* *f*

Cb *f* *ppp* *lunga* *pizz* *f*

111 E Meno mosso

Fl *ff* *p*

Ob *ff* *p*

Cl *ff* *mp poco a piacere* *p*

Fg *ff*

Cor *ff*

VI solo *p poco a piacere*

VI I *ff*

VI II *ff*

Vla *ff*

Vel *ff* *arco* *ad lib.* *diminuendo poco a poco*

Cb *ff* *ad lib.* *diminuendo poco a poco*

120

Fl *mf* *poco espress.* *lunga*

Ob *mf* *poco espress.* *lunga* *pp*

Cl *mf* *lunga* *p dolce* *poco espress.*

Fg *f* *lunga*

Cor *f* *lunga*

VI solo *mf* *poco espress.* *lunga* *p* *poco espress.* *poco espress.*

Vcl *f* *lunga* *ad lib.*

Cb *f* *lunga* *ad lib.*

125

Ob *lunga*

Cl *lunga*

Fg *lunga*

VI solo *lunga*

Vcl *lunga*

Cb *lunga*

130 **F** Tempo I.

VI solo *ppp* *sempre*

Vla *ppp* *sempre*

Vcl *ppp* *sempre*

140

VI solo *f*

VII *ppp* *f*

VII *ppp* *f*

Vla *f*

Vcl *f*

Cb *f*

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

Allegro vivace (♩ = 3/4, ♩ = ♩)

Fl
Cl
Fg
Cor
Vi solo

Allegro vivace (♩ = 3/4, ♩ = ♩)

VI I
VI II
Vla
Vcl
Cb

174

Fl *mp* *(mf)*

Ob *mp*

Cl *mp*

Fg *f* *mf*

Cor *p*

Vl solo *mf* 7 6 5 3 (d) 5 (e)

VII *p* 8va

VII *p*

Vla *p*

Vcl *f* *mf* *p*

Cb *f* *mf* *p* ossia 8va bassa

180

Fl *mf espress.* 7 5 *p* *mp* *pp* rit.

Ob *mf espress.* 3 *pp*

Cl *mf espress.* 3 *p* *mp* *pp*

Fg *p*

Cor *mf* *p*

Vl solo *mf espress.* 5 6 3 3 (d) 3

VII *mf* *mp* rit.

VII *mf* *mp*

Vla *mf* *mp*

Vcl *mf* *mp*

Cb *mf* *mp*

Lukáš Matoušek

výběr skladeb pro orchestr nebo pro větší soubory selected compositions for orchestra or for bigger ensembles

Garden Music (1962) for 12 wind instruments (1,2,1+bcl,2 / 2,1,2,0)	11´
In memoriam John F.Kennedy (1964) pro / for fl, ob, bcl, fg; cor, tr, trb, tba, vl, vla, vcl, cb - verze pro nonet / version for nonet (1974) (fl, ob, cl, fg, cor, vl, vla, vcl, cb)	7´
Hudba pro Bayreuth – 2. invence / Music for Bayreuth - 2nd Invention (1966) pro dechové nástroje / for wind instruments (2fl, 2ob, 2fg, 2cor, tr, trb)	8´
Koncert pro bicí nástroje a dechy / Concerto for percussion and winds (1967) [Panton 1973] (1perc.solo; fl, ob, cl, fg, cor, 2tr, trb)	16´
Příběhy / Stories (1975) podle básní Vladimíra Holana / after poems by Vladimír Holan pro orchestr / for orchestra (2,2,2,2 / 2,2,0,0 / 2perc / archi)	12´
Proměny ticha / Metamorphoses of Silence (1977) pro smyčce / for strings	10´
Sonáta / Sonata (1980) pro housle a komorní orchestr / for violin and chamber orchestra (fl, ob, cl, fg, cor; archi [5,4,3,3,2])	14´
Sonáta / Sonata (1980) pro kontrabas a komorní soubor / for double bass and chamber ensemble (fl, ob, cl, fg, cor; 2vl, vla, vcl)	10´
Kořeny času / Roots of the Time (Radices temporis) (1981/1999) pro symfonický orchestr / for symphony orchestra (2,2,2+bcl,2+cfg / 4,2,3,1 / 3perc, archi [16,16,12,12,10])	15´
Fanfára 17. listopadu / Fanfare of the 17th November (1990) pro žesťové nástroje / for 12 brass (4tr, 4cor, 3trb, tba)	5´
Viderunt omnes fines millennii (1999) pro dechový kvintet a smyčce / for wind quintet and strings	6´
Tři novelety / Three Novelle (2004) pro hoboj a smyčce / for oboe and strings	14´
Věvec sonetů / Sonnet Sequence (2009) pro violoncello a orchestr / for cello and orchestra	35´

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 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
- 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 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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