

LUKÁŠ MATOUŠEK

SONÁTA

(1980 / 2003)

pro housle a komorní orchestr

for violin and chamber orchestra

Violino solo

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.

Allegro

I.

(quasi legato)



54 \vee *sempre*
ff *barbaro*

56

58

60

62

64

66

68

70 $\underline{\underline{\hspace{10em}}}$ *mf* *espress.*

75

80

ff *barbaro*

84

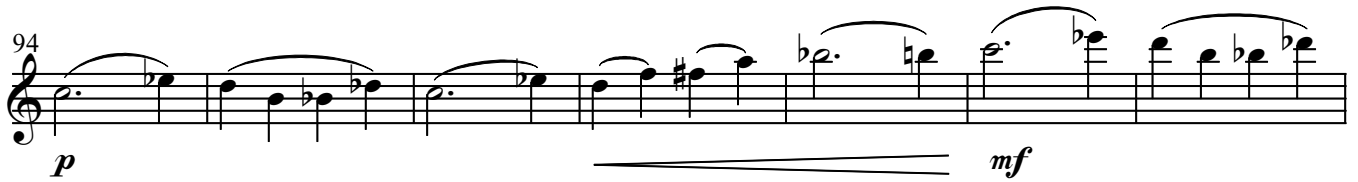
86

Detailed description: This page of a musical score for Violin solo contains measures 54 through 86. The music is written on a single staff in treble clef. It begins with a dynamic marking of *ff* and the instruction *barbaro*. The tempo is marked *sempre*. The score features a variety of rhythmic patterns, including sixteenth-note runs, eighth-note patterns, and triplet figures. There are numerous accents (>) and breath marks (v) throughout. A fermata is placed over measure 70, which is marked *mf* *espress.*. The piece concludes with a return to *ff* *barbaro* in measure 84.

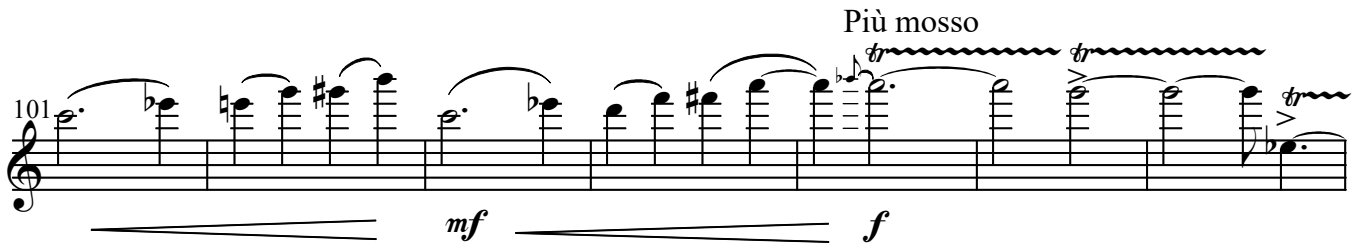
88 *p dolce espress.*

Musical staff 88-93. It begins with a treble clef and a key signature of one flat. The music consists of a series of eighth notes with various accidentals (sharps, flats, naturals) and accents. A dynamic marking of *p* (piano) is present, along with the instruction *dolce espress.* (dolce espressivo). A hairpin crescendo is shown below the staff.

94 *p* *mf*

Musical staff 94-100. Continuation of the eighth-note pattern. A dynamic marking of *p* is at the start, and *mf* (mezzo-forte) is at the end. A hairpin crescendo is shown below the staff.

101 *mf* *f* Più mosso

Musical staff 101-107. The tempo is marked *Più mosso*. The music features sixteenth-note passages with accents. Dynamic markings *mf* and *f* are present. A hairpin crescendo is shown below the staff.

108

Musical staff 108-113. Continuation of the sixteenth-note passages with accents. A hairpin crescendo is shown below the staff.

114

Musical staff 114-116. Continuation of the sixteenth-note passages with accents. A hairpin crescendo is shown below the staff.

117

Musical staff 117-118. Continuation of the sixteenth-note passages with accents. A hairpin crescendo is shown below the staff.


119

Musical staff 119-120. Continuation of the sixteenth-note passages with accents. A hairpin crescendo is shown below the staff.

121

Musical staff 121-122. Continuation of the sixteenth-note passages with accents. A hairpin crescendo is shown below the staff.

123 *diminuendo poco a poco*

Musical staff 123-124. Continuation of the sixteenth-note passages with accents. A hairpin decrescendo is shown below the staff, with the instruction *diminuendo poco a poco*.

125

Musical staff 125-126. Continuation of the sixteenth-note passages with accents. A hairpin decrescendo is shown below the staff.

127 *al niente*

Musical staff 127-130. Continuation of the sixteenth-note passages with accents. A hairpin decrescendo is shown below the staff, ending with the instruction *al niente*.

II.

(Pozdrav Edisonu Denisovovi)

Comodo

Musical score for Violin solo, measures 1-21. The score is written in treble clef with a 7/8 time signature. It features various technical challenges including triplets, quintuplets, and septuplets, as well as dynamic markings and articulation.

Measures 1-2: *pp*, 5 (♩), 3, 5, *espress.*, 7

Measures 3-5: 3, 3, 5 (♩), 3, 5

Measures 6-8: *pp*, 5, 3, 5, 5, *mp*

Measures 9-10: *espress.*, *p*, 5, 7, 7

Measures 11-13: 3, 5 (♩), 5, 5

Measures 14-18: *espress.*, 3, 5 (♩), 3, 5, 3, *mf*, 2

Measures 19-20: *pp*, 5, 3, 5 (♩), 3, 3, 5, 3

Measures 21-23: 5, 7, 7, 3, 3

23

5 7 *espress.* 5(♭) 3

25

7 5 3 5(♭)

28

5 7 5 5

f espress.

31

7 6 5 5 3

diminuendo poco a poco ----- *ppp*

33

7 5 3 5 5

ppp

36

5 7 5 5(♭) 3 5(♭)

pp

38

3 5 3 5

pp

40

3 5(♭) 3 3 3

espress. *poco espress.*

42

3 5 7 5(♭) 5(♭)

pp come sopra *morendo*

III.

Allegro

f espress.

poco rit.

30 **A**
a tempo

p dolce

B
p dolce

60 *crescendo poco a poco*

66 *mf* *mf* *crescendo poco a poco*

73 *mf*

79 *mf*

85 *ff* *pp sub.* *f*

93 *f*

102 *pp* *f*

E *Meno mosso*
111 *p poco a piacere*

117 *p*

119 *poco espress.* *mf* *lunga*

123 *come sopra*
p *poco espress.*

125

128 *lunga* **F** Tempo I.
pp(p) sempre

133

138

144

148 **G**
f

151

154 **ff** *f* barbaro
Allegro vivace (= , =)

158

pp sub. *f* barbaro

162

165

167

dimin. rit. *p*

H Meno mosso

171

mp espress. *espress.*

174

mf

176

mf espress.

181

rit.

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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