

LUKÁŠ MATOUŠEK

SONÁTA

(1980)

pro housle a klavír

for violin and piano

Violino

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.

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

Durata ca 14 minuti

Orchestra:

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

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

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e-mail: cameralis@volny.cz

Allegro

I.

(quasi legato)

p

3

5

7

9

11

13

15

17

19



21



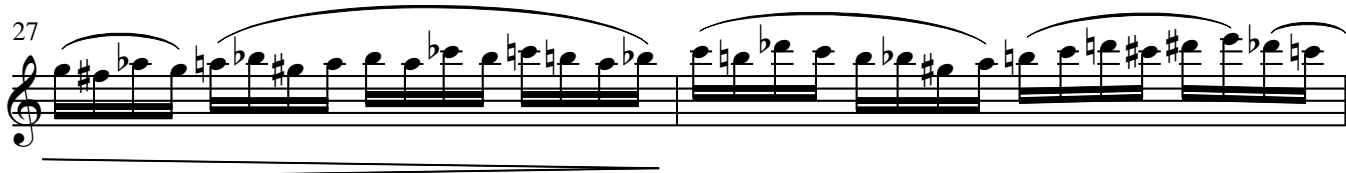
23



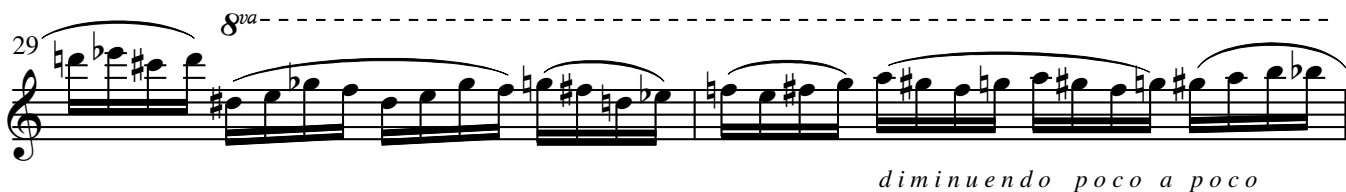
25



27



29 *8va*



diminuendo poco a poco

31 *(8va)*



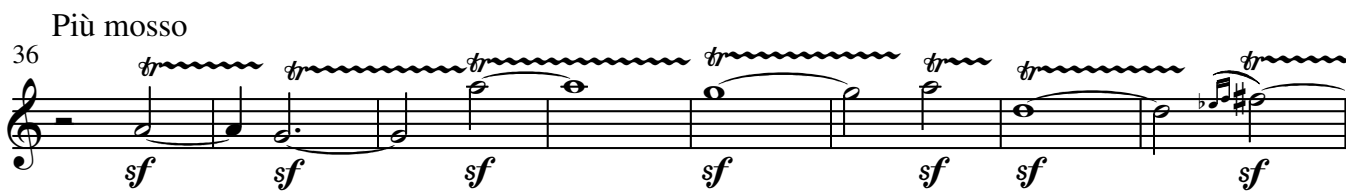
33 *(8va)* poco rit.



(dim.) al niente

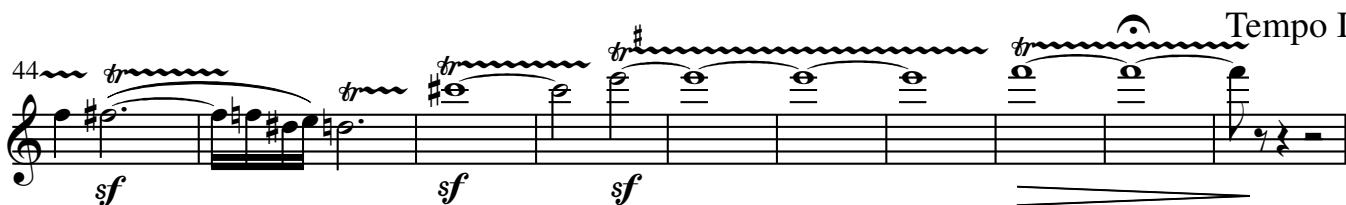
Più mosso

36



sf sf sf sf sf sf sf

44



sf sf sf

Tempo I.

54 \square \vee *sempre*

ff *barbaro*

56

58

60

62

64

66

68

70

75

80

84 *ff* *barbaro*

86

88 *p dolce espress.*

Musical staff 88-93: Treble clef, key signature of one flat. Measures 88-93 feature a series of sixteenth-note runs with various accidentals (sharps, flats, naturals) and accents. A hairpin crescendo is shown below the staff.

94 *p sub.* *mf*

Musical staff 94-100: Treble clef, key signature of one flat. Measures 94-100 continue with sixteenth-note runs and slurs. A hairpin crescendo is shown below the staff.

Più mosso
101 *mf* *f*

Musical staff 101-107: Treble clef, key signature of one flat. Measures 101-107 feature sixteenth-note runs with slurs and accents. A hairpin crescendo is shown below the staff.

108

Musical staff 108-113: Treble clef, key signature of one flat. Measures 108-113 feature sixteenth-note runs with slurs and accents.

114

Musical staff 114-116: Treble clef, key signature of one flat. Measures 114-116 feature sixteenth-note runs with slurs and accents.

117

Musical staff 117-118: Treble clef, key signature of one flat. Measures 117-118 feature sixteenth-note runs with slurs and accents.

119

Musical staff 119-120: Treble clef, key signature of one flat. Measures 119-120 feature sixteenth-note runs with slurs and accents.

121

Musical staff 121-122: Treble clef, key signature of one flat. Measures 121-122 feature sixteenth-note runs with slurs and accents.

123 *diminuendo poco a poco*

Musical staff 123-124: Treble clef, key signature of one flat. Measures 123-124 feature sixteenth-note runs with slurs and accents. A hairpin decrescendo is shown below the staff.

125

Musical staff 125-126: Treble clef, key signature of one flat. Measures 125-126 feature sixteenth-note runs with slurs and accents. A hairpin decrescendo is shown below the staff.

127 *al niente*

Musical staff 127-128: Treble clef, key signature of one flat. Measures 127-128 feature sixteenth-note runs with slurs and accents. A hairpin decrescendo is shown below the staff.

II.

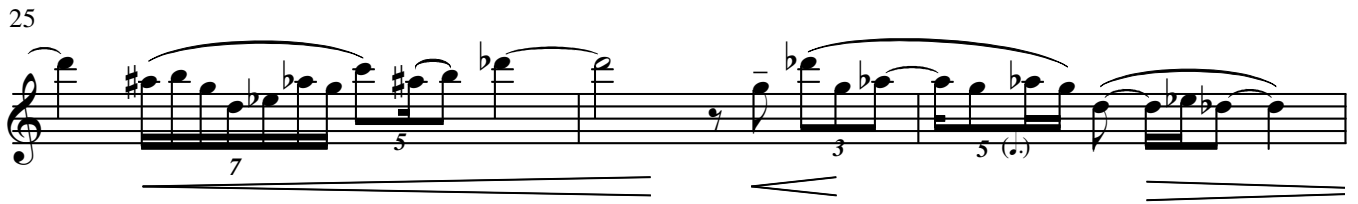
(Pozdrav Edisonu Denisovovi / Greeting to Edison Denisov)

Comodo

The musical score consists of eight staves of music in treble clef, 7/8 time signature. The piece is marked 'Comodo' and includes various dynamics and articulations:

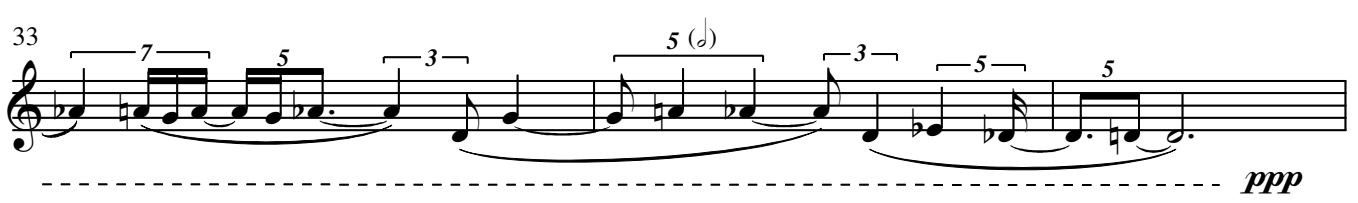
- Staff 1: Starts with a *pp* dynamic. Features a 5th finger grace note (5(♭)), a 5th finger group, a 3rd finger group, and an *espress.* section with a 5th finger group and a 7th finger.
- Staff 2: Continues with a 3rd finger group, a 5th finger grace note (5(♭)), and a 3rd finger group.
- Staff 3: Starts with a *pp* dynamic, followed by a 5th finger group, a 3rd finger group, and a *mp* dynamic section with 5th finger groups.
- Staff 4: Starts with a *p* dynamic and *espress.* marking. Features a 5th finger group and two 7th finger groups.
- Staff 5: Starts with a 3rd finger group, a 5th finger grace note (5(♭)), and 5th finger groups.
- Staff 6: Starts with a 3rd finger group, a 5th finger grace note (5(♭)), a 3rd finger group, and a *mf* dynamic section with a 2nd finger.
- Staff 7: Starts with a *pp* dynamic and *poco espress.* marking. Features a 5th finger group, a 3rd finger group, a 5th finger grace note (5(♭)), and 3rd finger groups.
- Staff 8: Continues with 5th and 7th finger groups, a 3rd finger group, and a 3rd finger group.

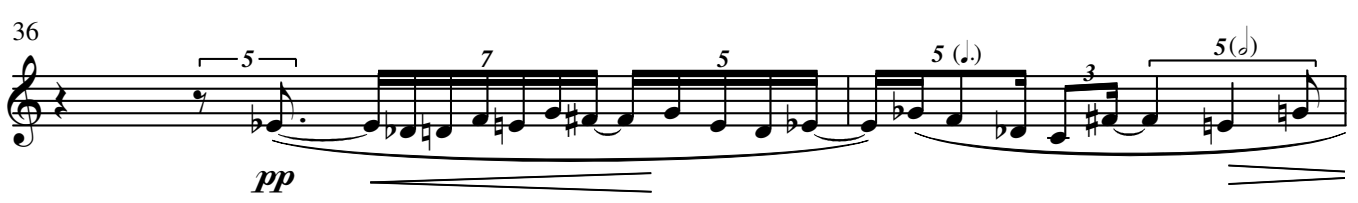
23  *espress.*

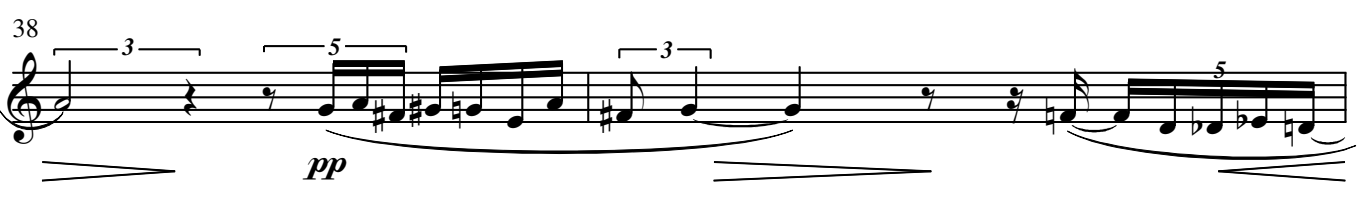
25 

28  *f espress.*

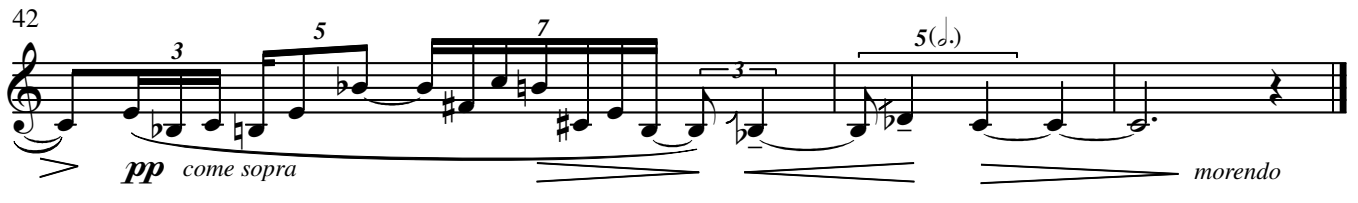
31  *diminuendo poco a poco*

33  *ppp*

36  *pp*

38  *pp*

40  *espress.* *poco espress.*

42  *pp come sopra* *morendo*

III.

Allegro

f espress.

7

12

17

24

poco rit.

30 **A** a tempo

p dolce

36

41

47

53 **B**

p dolce

60-65: Musical staff with treble clef, 3/8 time signature, and various accidentals. Includes dynamic marking *crescendo poco a poco*.

66-72: Musical staff with treble clef, 3/8 time signature, and various accidentals. Includes dynamic marking *mf* and *crescendo poco a poco*. A 'C' time signature change is indicated above the staff.

73-78: Musical staff with treble clef, 3/8 time signature, and various accidentals.

79-84: Musical staff with treble clef, 3/8 time signature, and various accidentals.

85-92: Musical staff with treble clef, 3/8 time signature, and various accidentals. Includes dynamic markings *ff*, *pp sub.*, and *f*. A 'D' time signature change is indicated above the staff.

93-101: Musical staff with treble clef, 3/8 time signature, and various accidentals. Includes dynamic marking *f* and a fermata.

102-110: Musical staff with treble clef, 3/8 time signature, and various accidentals. Includes dynamic markings *pp* and *f*, and a fermata labeled *lunga*.

111-116: Musical staff with treble clef, 3/4 time signature, and various accidentals. Includes dynamic marking *p poco a piacere* and the tempo marking **E Meno mosso**.

117-118: Musical staff with treble clef, 3/4 time signature, and various accidentals. Includes dynamic marking *p* and a fermata.

119-120: Musical staff with treble clef, 3/4 time signature, and various accidentals. Includes dynamic marking *mf*, *poco espress.*, and a fermata labeled *lunga*.

123

p *come sopra* 5 5 (♩) 6 *poco espress.*

125

5 3 5 5 (♩)

128

3 (♩) *lunga* **F** Tempo I. *pp(p) sempre*

133

138

144

148 **G**

f

151

154

Allegro vivace
(♩ = ♩, ♩ = ♩)
ff *barbaro*

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.

Lukáš Matoušek

výběr skladeb s houslemi / selected compositions with violin

In memoriam John F.Kennedy (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´
Intimní hudba / Intimate music (1968) – version for solo violin	5´
Proměny ticha / Metamorphoses of Silence (1977) for strings - 1980 verze pro smyčcový kvartet / version for string quartet	10´
Sonáta / Sonata (1980) (vl, pf) - verze / version (2003) – vl, orch. da camera	15´
Viderunt omnes fines millennii (1999) pro dechový kvintet a smyčce / for wind quintet and strings	6´
Stíny a odlesky / Shadows and Reflections (1999/2000) (fl, cl, vl, vla, vcl, pf)	20´
MiN Kaleidoskop / MiN Kaleidoscope (2002) (fl, cl, fg, 2 vl, vla, vcl, pf)	12´
Trio (2002) (cl, vl, pf)	12´
Tři novelety / Three Noveletts (2004) (ob, vl, pf - verze / version fl, vl, pf) - verze / version (2004) – (ob, 2vl, vla, vcl) (ob, smyčcový orchestr / string orchestra)	14´
Canones diversi (2009) (cl, vl)	5´

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
- Münchener Flötentrio; CAVALLI RECORDS CCD 267** (2004) - Mozaika
- Umělecká beseda, Komorní hudba členů; Studio MATOUŠ MK 0059-2132** (2011)
Trio pro klarinet, housle 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

E-MAIL cameralis@volny.cz

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

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