

**Lukáš MATOUŠEK**

# **STÍNÝ A ODLESKY**

**(1999 / 2000)**

**pro flétnu, klarinet, housle, violu, violoncello a klavír**

**Shadows and Reflections**

for flute, clarinet, violin, viola, cello and piano

**Schatten und Widerscheine**

für Flöte, Klarinette, Geige, Viola, Violoncello und Klavier

**– Partitura / Score –**

Für das tschechische Ensemble **MONDSCHHEIN** komponiert.

Bei Mondschein-Konzerten dafür den Namen

**"SCHATTEN UND WIDERSCHHEINE"** benützen.

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.

*Strumenti: flauto - clarinetto in Si<sup>b</sup> - violino - viola - violoncello - pianoforte*

*Durata ca 20 Minuti*

Název skladby „Stíny a odlesky“ souvisí s názvem českého souboru Mondschein, pro který původně vznikla. Za měsíčního svitu vznikají často tvarově bizarní stíny a odlesky. Proto i moje skladba má několik rozdílných částí. Tak jako stíny a odlesky měsíčního svitu jsou ve své podstatě několikanásobným odrazem slunečního světla, i v mé hudbě je několikanásobný „odraz“ soudobého hudebního světa, který mne obklopuje. Snažil jsem se vnitřně vyrovnat s přebujelou hudební současností. Snad právě proto ta až záměrná různorodost, snad proto ty reminiscence, snad proto ta touha po syntéze.

Skladba „Stíny a odlesky“ měla premiéru 14. prosince 1999 v Praze na koncertě Umělecké besedy. V roce 2000 jsem skladbu přepracoval a rozšířil o tři části. Tato konečná verze byla poprvé provedena na koncertě souboru Mondschein v Praze 30. října 2000.

The name of my composition “Shadows and Reflections” is bound with the name of Czech ensemble “Mondschein”, for which was originally my piece written. During the moonshine we can often see very fantastic shapes of shadows and of reflections. Therefore my composition contains several different movements. As shadows reflections of moonshine are multiple reflections of sunshine in their essence, as my music is multiple “reflection” of contemporary musical world, which gathers me around. I tried to deal with the rampant contemporary musical present. Perhaps just for that reason is my music too deliberately diverse, perhaps on that account it contains the reminiscences, and perhaps therefore that thirst for synthesis.

First performance was in December 14<sup>th</sup>, 1999 in Prague. In the year 2000 I revised the piece and I added yet three movements. First performance of this definitive version was at the concert of Mondschein Ensemble in October 30<sup>th</sup>, 2000 in Prague.

**Provozovací materiál půjčuje autor:  
Composer can hire performing parts:  
Das Aufführungsmaterial verleihe der Komponist:  
Les partes séparées peuvent être empruntées a compositeur:**

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# Stíny a odlesky (1999 / 2000)

Lukáš MATOUŠEK

pro flétnu, klarinet, housle, violu, violoncello a klavír

## I. INTRODUZIONE / INTRODUKCE

Allegro

Flauto

Clarinetto in Sp

Violino

Viola

Violoncello

*f*

*f*

*f*

Musical score for the first system of the introduction. It features five staves: Flauto (Flute), Clarinetto in Sp (Soprano Clarinet), Violino (Violin), Viola, and Violoncello (Cello). The Flute and Clarinet parts are mostly rests. The Violino, Viola, and Violoncello parts play a rhythmic pattern of eighth notes, marked with a forte (*f*) dynamic.

VI

Vla

Vcl

Musical score for the second system, continuing the rhythmic pattern from the first system. It includes staves for Violino (VI), Viola (Vla), and Violoncello (Vcl). The dynamics remain forte (*f*).

Fl

Cl

Adagio

*ppp*

*pp*

*ppp*

*pp*

Musical score for the third system, marked Adagio. It features staves for Flauto (Fl) and Clarinetto (Cl). The Flute part starts with a *ppp* dynamic and transitions to *pp*. The Clarinet part also starts with *ppp* and transitions to *pp*. The tempo is slower than the previous section.

VI

Vla

Vcl

Allegro

*f*

*f*

*f*

Musical score for the fourth system, marked Allegro. It includes staves for Violino (VI), Viola (Vla), and Violoncello (Vcl). The tempo is faster than the previous section, and the dynamics are forte (*f*).

Adagio

Allegro

Musical score for measures 21-25. The score is for Flute (Fl), Clarinet (Cl), Violin (VI), Viola (Vla), and Violoncello (Vcl). Measures 21-22 are marked *ppp*. Measure 23 is marked *f*. The tempo changes from Adagio to Allegro between measures 24 and 25. The key signature has one flat (B-flat).

Adagio

Allegro

Musical score for measures 26-31. The score is for Flute (Fl), Clarinet (Cl), Violin (VI), Viola (Vla), and Violoncello (Vcl). Measures 26-27 are marked *ppp*. Measure 28 is marked *f*. The tempo changes from Adagio to Allegro between measures 29 and 30. The key signature has one flat (B-flat).

Musical score for measures 32-36. The score is for Violin (VI), Viola (Vla), and Violoncello (Vcl). The tempo is marked Allegro. The key signature has one flat (B-flat).

37

VI

Vla

Vcl

42

Adagio

Fl

Cl

VI

Vla

Vcl

46

Andante

pù mosso

Fl

Cl

51

meno mosso

Fl

Cl

Allegro

ossia VI

74

Fl

Cl

VI

Vla

Vcl

*ff*

*f*

*f*

*f*

*f*

79

Fl

Cl

Vcl

*pp*

*pp*

*pp*

*pp*

Andante

rit.

a tempo

rit.

87

Fl

Cl

VI

Vla

Vcl

*f*

*f*

*f*

*f*

*f*

Allegro

91

Fl *f* *ff*

Cl *f* *ff*

VI *f*

Vla *f*

Vcl *f*

95

Fl *f*

Cl *f*

VI *mp*

Vla *mp*

Vcl *mp*

99

Fl *pp*

Cl *pp*

VI *pp*

Vla *pp*

Vcl *pp*

*senza rit.*



## II. INTERMEZZO 1

Allegretto

Musical score for the first section of "II. INTERMEZZO 1", marked "Allegretto". The score is in 3/4 time and features the following instruments: Flauto, Clarinetto in Si<sup>b</sup>, Violino, Viola, Violoncello, and Pianoforte. The Flauto and Clarinetto parts are mostly rests. The Violino and Viola parts begin with a *p* dynamic. The Violoncello part begins with a *pp* dynamic. The Pianoforte part features a *sfz* dynamic in the first measure, followed by a *ff* dynamic in the second measure, and includes triplet markings in both hands.

Allegro

Musical score for the second section of "II. INTERMEZZO 1", marked "Allegro". The score is in 2/4 time and features the following instruments: Flauto (Fl), Clarinetto (Cl), Viola (Vla), Violoncello (Vcl), and Pianoforte (Pf). The Flauto and Clarinetto parts begin with a *f* dynamic. The Viola part begins with a *p* dynamic. The Violoncello part begins with a *p* dynamic. The Pianoforte part features a *sfz* dynamic in the first measure, followed by a *ff* dynamic in the second measure, and includes triplet markings in both hands.

9

Fl

Cl

VI

Vla

Vcl

Pf

*pp*

*sf*

*f*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*pp*

**Allegretto**

13

Fl

Cl

VI

Vla

Vcl

Pf

*p*

*pp*

*p*

*p*

*p*

*p*

*p*

*pp*

### III. SOLO

Andante [♩ = 60 (56)]

Pianoforte

*ff*

*pp*

*ad lib.*

Pf

*cresc.*

Pf

*Senza rit.*

*mp*

Pf

*dim.*

Pf

*p*

Pf

*pp*

*senza rit.*

# IV. TRIO

Moderato

(♩ = ♩)

Clarinetto in Si<sup>b</sup>

Violino

Pianoforte

Cl

VI

Cl

VI

Pf

Cl

VI

Pf

18

Cl *mp* *f*

VI *mp* *f*

Pf *mp* *p* *f*

*Red.* *Red.*

22

Cl *mp* *f*

VI *mp* *f*

Pf *mp* *p* *f*

*S<sup>va</sup>*

*S<sup>va</sup>*

*\* (♭)*

26

Cl *f* *p* *ff*

VI *f* *p* *ff*

Pf *p* *p* *ff*

*S<sup>va</sup>*

*S<sup>va</sup>*

30

Cl

VI

Pf

*f*

*f*

*f*

8va

34

Cl

VI

Pf

*mp*

*p*

*mp*

*p*

*pp*

8va

38

Cl

VI

Pf

*p*

*p*

V. INTERMEZZO 2

Cantabile [♩ = 66]

Flauto *p*

Viola *p* *pizz* *arco* *pizz*

Violoncello *p*

Fl. 5

Vla *arco* *pizz* *arco*

Vcl *arco* *pizz*

Fl. 9 *p espr.* *accel.*

Vla *p espr.*

Vcl *p*

Fl. 13 *rit.* *a tempo* *rit.* *sostenuto* *p (quasi echo)* *pizz*

Vla *p (quasi echo)* *pizz*

Vcl *pizz*

18 *a tempo*

Fl *p* *mp espr.*

Vla *pizz* *p*

Vcl *p*

22

Fl *p* *mp*

Vla

Vcl

25

Fl *p*

Vla *arco*

Vcl *arco*

29

Fl *rit.*

Vla *rit.* *pizz*

Vcl



VI. MONODIE

Allegro ben ritmato [♩ = 126]

Flauto *mf*

Clarinetto in Si♭

Violino *mf*

Viola *mf*

Violoncello *mf*

Pianoforte *mf*

Fl *mf* *f*

Cl *mf* *f*

VI *mf* *f*

Vla *mf* *f* *pizz* *arco* *sf*

Vcl *f*

Pf *mf* *f* *m.s.* *m.d.*

14

Fl

Cl

VI

Vla

Vcl

Pf

*mf* *mf* *f* *f* *f*

*mf* *mf* *f* *f* *f*

*mf* *mf* *f* *f* *f*

*mf* *mf* *f* *f* *f*

*mf* *mf* *f* *f*

*mf* *f* *f* *f*

22

Fl

Cl

VI

Vla

Vcl

Pf

*f* *f* *f* *f* *mf*

*f* *f* *f* *f* *f* *mf*

*f* *f* *f* *f* *f* *mf*

*f* *f* *f* *f* *f* *mf*

*mf* *mf* *mf* *mf* *f* *mf*

*f* *f* *f* *f* *mf*

28

Fl

Cl

VI

Vla

Vcl

Pf

*mf*

*mf*

*mf*

*mf*

*mf*

34

Fl

Cl

VI

Vla

Vcl

Pf

*f*

*f*

*f*

*f*

*f*

*f*

38

(♩ = ♩)

Fl

Cl

VI

Vla

Vcl

Pf

*f* *mf* *p*

*f* *mf* *p*

*f* *mf* *p*

*f* *f* *mp* *p*

*f* *mp* *p*

51

Fl

Cl

VI

Vla

Vcl

Pf

*p* *mp*

*mp*

*p* *molto* *mp*

65 (♩ = ♩)

Fl *mf*

Cl *mp* *mf*

VI *mf*

Vla *mp* *mf* *pp* *molto*

Vcl *mp* *mf*

Pf *mp* *mf*

77

Fl *pp* *molto* *sf* *pp* *sf* *f* *p*

Cl *pp* *molto* *sf* *pp* *sf* *pp* *sf* *sf* *f* *p*

VI *pp* *molto* *sf* *pp* *sf* *sf* *f*

Vla *pp* *sf* *sf*

Vcl *pp* *molto* *sf* *pp* *sf* *sf* *f*

Pf *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *f* *p* <sup>3</sup>

Ta- (ad lib.) -cet

84

Fl *f* *mp* *mp* *mp* *f*

Cl *f* *f*

84

VI *mp* *mp* *mp* *f*

Vla *f* *f*

Vcl *f* *f*

Pf *f* *f*

*Sva* -----

*Red.* \*

90

Fl *mf*

Cl *mf*

90

VI *mf*

Vla *mf*

Vcl *f*

Pf *f* *mf*

*Sva* -----

98

Fl

Cl

VI

Vla

Vcl

Pf

104

Fl

Cl

VI

Vla

Vcl

Pf

Red. \*

# VII. CANONI / KÁNONY

Canon per motum contrarium in dyapason inferiore (in 8 infra)

Moderato  $\text{♩} = 72$

Canon per motum contrarium in semiditono cum dyapente superiore (in 7 supra)

*più mosso*  $\text{♩} = 84$

Flauto

Clarinetto in Sib

*p* *mf espr.*

*p* *mf espr.*

Canon per motum contrarium in diminutione tres contra duos (3:2)  
in dyapason superiore (in 8 supra)

Tempo I.

Fl.

Cl.

*mp*

*mp*

Canon per motum contrarium in dyatesaron inferiore (in 4 infra)  
*più mosso*

Fl.

Cl.

*mf*

*mf*

Diaphonia retrograda  
*ancora più mosso*

Fl.

Cl.

*p*

*p*

Canon per motum contrarium in dyapason superiore (in 8 supra)

Grave  $\text{♩} = 52$

Fl.

Cl.

*pp*

*pp*

*(mp)*

*mf*

Canon in semiditono superiore (in 3 supra)

Allegro moderato  $\text{♩} = 92$

Fl.

Cl.

*mf*

*f*

*f espr.*

*mp*

*f espr.*



VIII. FINALE

Allegro

Musical score for the first system, measures 1-6. The instruments are Flauto, Clarinetto in Si♭, Violino, Viola, Violoncello, and Pianoforte. The Flauto, Clarinetto, Violino, and Viola parts begin with a dynamic of *p* and increase to *f* by measure 2. The Violoncello part also starts at *p* and reaches *f* by measure 2. The Pianoforte part starts with a rest and enters in measure 2 with a dynamic of *f*. The Flauto, Clarinetto, Violino, and Viola parts feature a melodic line with slurs and accents, and a triplet of eighth notes in measure 5. The Violoncello part has a similar triplet. The Pianoforte part provides a harmonic accompaniment with chords and moving lines in both hands.

Musical score for the second system, measures 7-12. The instruments are Flauto (Fl), Clarinetto (Cl), Viola (Vla), Violoncello (Vcl), and Pianoforte (Pf). The Flauto, Clarinetto, Viola, and Violoncello parts begin with a dynamic of *f* and decrease to *p* by measure 12. The Flauto part features a melodic line with slurs and accents, and a triplet of eighth notes in measure 7. The Clarinetto part has a similar melodic line. The Viola and Violoncello parts have a rhythmic accompaniment with slurs and accents. The Pianoforte part is mostly silent, with rests in both hands.

14

Fl *f* *p* *p* *f*

Cl *f* *p* *p* *f*

VI *f* *p* *p* *f*

Vla *f* *p* *p* *f*

Vcl *f* *p* *p* *f*

Pf *f* *f*

20

Fl *f espr.* *p sub.* *f*

Cl *f espr.* *f*

VI *f espr.* *p sub.*

Vla *f espr.* *p sub.*

Vcl *f espr.* *p sub.*

Pf *f* *p*

*meno mosso* *a tempo*

*rit. molto*

# Allegro

Fl *p* *p cantabile*

Cl *p* *p cantabile*

VI *f*

Vla *lunga flag. pp* *nat. f* *pizz 3 p*

Vcl *lunga flag. pp* *nat. f* *pizz 3 p*

Pf *lunga* *f* *p*

Fl

Cl *ff* *f*

VI *f* *p*

Vla *arco f* *p ff* *f*

Vcl *arco f* *p ff* *f*

Pf *f* *ff* *f*

*rit. pesante* Andante

38

Fl

Cl

VI

Vla

Vcl

Pf

*f* *ff* *f* *f* *f* *ff* *ff* *f* *ff*

44

Fl

Cl

VI

Vla

Vcl

Pf

*f* *mf* *f* *mf* *mf* *mf* *mf* *mp* *f* *mp*

50

Fl *pp* *p cantabile*

Cl *pp* *p cantabile*

50

VI *pp*

Vla *pp*

Vcl *pp* *p*

Pf *pp*

57

Fl *dim. al niente* *pp* *ppp* *senza rit.*

Cl *dim. al niente* *pp* *mp* *pp* *ppp*

57

VI *ppp* *p* *pp* *ppp*

Vla *ppp* *p* *p* *ppp* *pp* *ppp*

Vcl *pizz* *arco* *mp* *pp* *ppp*

Pf *pp* *5* *ppp*

*senza Ped.*

# Lukáš Matoušek

## výběr komorních skladeb / selected chamber compositions

<b>Letokruhy / Annual Circles</b> (1962) pro flétnu a recitaci / for flute and recitation (text Josef Hrubý)	7'
- verze pro sólovou flétnu / version for flute solo	5'
<b>Pět kánonů / Five canons</b> (1962) pro sólový klarinet / for clarinet solo [Panton International 1990]	4'
<b>Tartuffův trest / The Punishment of Tartuffe</b> (1964), (sopr, ms, fl, bcl)	5'
<b>II. Kantáta / 2<sup>nd</sup> Cantata („Cantata di chiesa“)</b> (1966), (sopr, bcl, fg, trb)	8'
<b>Preludium a fuga</b> (1967/8) pro klavír	5'
<b>Intimní hudba / Intimate Music</b> (1968) pro sólovou violu / for solo viola [Chester Music 1984]	6'
- verze pro sólové violoncello / version for solo cello [Chester Music 1984]	6'
- verze pro sólové housle / version for solo violin	6'
<b>Sedm hříchů Hieronyma Bosche / Seven Sins of H. Bosch</b> (1971), (fl, bcl, pf, 1perc)	10'
<b>Ohlédnutí Orfeovo / Orpheus overwhelmed</b> (1973), (fl, vla, arpa/pf)	9'
<b>Barvy a myšlenky / Colours and Thoughts</b> (1976), (ms, fl, cl, vla, cemb)	14'
<b>Sonáta / Sonata</b> (1980) (vl, pf) – verze / version (2003) – vl, orch. da camera	15'
<b>Sonatina („česká / Czech“)</b> (1983) pro klarinet a klavír / for clarinet and piano	8'
<b>Kvintet / Quintet</b> (1987) (fl, ob, cl, cor, fg)	9'
<b>Hommage à Machaut</b> (1993), (cl, vla, pf)	6'
<b>Pečeť mlčení / The Seal of Silence (Sigillum silentii)</b> (1970/1998), (ms, cl, vla, pf)	15'
<b>Věvec sonetů / Sonnet Sequence</b> (1997/2000) (vcl, pf) – verze / version (2009) – vcl, orch	35'
<b>Stíny a odlesky / Shadows and Reflections</b> (1999/2000) (fl, cl, vl, vla, vcl, pf)	20'
<b>MiN Kaleidoskop / MiN Kaleidoscope</b> (2002) (fl, cl, fg, 2 vl, vla, vcl, pf)	12'
<b>Trio</b> (2002) (cl, vl, pf)	12'
<b>Mozaika</b> (2003) (2 fl, pf)	7'
<b>Sólo pro klarinet / Solo for clarinet</b> (2003) (cl)	6'
<b>Canones diversi</b> (2009), (vl, cl)	5'
<b>Sonáta / Sonata</b> (2014/17) pro klavír / for piano	12'
<b>Půlnoční capriccio / Midnight Capriccio</b> (2020) (vl)	4'

## 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
- Rubinstein, Hindemith, Bloch, Matoušek; ARTA Records F1 0062-2** (1995) Intimní hudba pro violu
- Bambini di Praga - Concerto piccolo; BONTON Music a.s. 71 0525-2** (1997) - Květ z ráje
- Atelier I; Editio Český rozhlas CR 0115-213** (1999), Kořeny času [Radices temporum] pro orchestr /  
Roots of the Time for orchestra
- Münchner Flötentrio; CAVALLI RECORDS CCD 267** (2004) - Mozaika
- Lukáš Matoušek: Věvec sonetů** pro violoncello a klavír; **Lukáš Matoušek LM 0001-2131** (2010)
- 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
- Komorní soubory Hudby hradní stráže a policie ČR (propagační CD, 2021)**  
Fanfára 17. listopadu
- Capricci Milan Pala Violin, pavlikrekords.sk CD33378200** (2022)  
Půlnoční capriccio pro sólové housle

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