

**Lukáš MATOUŠEK**

# **TŘI NOVELETY**

**(2019)**

**pro hoboj, housle a smyčcový orchestr**

## **Three Novelettes**

**for oboe, violin and string orchestra**

Oboe

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**Lukáš Matoušek: Tři novelety / Three Novelettes (2019)**  
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*Moderato – Andante sostenuto – Allegro*

Durata ca 14 minuti

Skladba vznikla z podnětu hobojisty Jana Adamuse. Nutno přiznat, že jsem zdaleka nevyužil všech možností, které hoboj i hráčské dovednosti dnešních hobojistů nabízejí. Hobojový part je po této stránce „střídmý“. Snažil jsem se spíš využít zpěvnost nástroje, než na něj klást požadavky brilantní nástrojové „ekvilibristiky“. I přes určitou závažnost některých částí 1. věty a celé 2. věty jsem se chtěl pokusit o hudbu příjemnou. Zvláště 3. věta má charakter až rozverný.

Hudební jazyk celé skladby může působit dojmem poněkud rozpolcenějším. Byl to dokonce záměr – konec konců v dnešní postmoderní době se vedle sebe (ve všech druzích umění) často objevují polohy zcela vzájemně nespojitelné a právě jejich protiklad může být tmelícím prvkem celku. Předpokládám, že ve Třech noveletách (i název reflektující svět literární naznačuje možnost trojího rozdílného pohledu) nebude moje snaha volby poněkud rozdílného hudebního jazyka působit rozpolceně. Z první i druhé věty je (v každé z nich jiným způsobem) vzdáleně patrný můj celoživotní příklon k novějším hudebním trendům, zatímco třetí věta (opět vzdáleně) může připomenout moje propojení s hudbou historickou.

*The composition was composed on oboe player Jan Adamus' initiative. I did not use all possibilities of oboe and oboe players' dexterity. Oboe part is therefore "moderate". I tried to use rather the cantability of the instrument then to make on it demands of brilliant instrumental "equilibristic". In spite of certain weightiness some parts of 1<sup>st</sup> and 2<sup>nd</sup> movements I wanted to write a sweet music. In particular the 3<sup>rd</sup> movement has a light-hearted and funny character.*

*Musical language of the whole piece makes rather split impression. Even it was my intention – in the end, there are often (in all kinds of art) entirely completely incompatible parts in our post-modern time, and their contradiction should be the connecting component of the whole. From 1<sup>st</sup> and 2<sup>nd</sup> movements should be distantly noticeable (in each of them by other way) my lifelong swing to newer musical trends, while 3<sup>rd</sup> movement (again distantly) could call to mind my connection with historical music.*

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Tři novelety (původně byly napsány pro hoboj, housle a klavír) jsem přepracoval jednak pro hoboj a smyčcový orchestr (první provedení bylo 22.4.2015 v Praze, Kamila Mořková – hoboj, Malý evropský orchestr, dirigent Josef Popelka), jednak pro hoboj a smyčcový kvartet, a také tuto verzi pro hoboj, housle a smyčcový orchestr.

*Three Novelettes were written for oboe, violin and piano. Later I rewrote this composition on the one hand for oboe and string orchestra (first performed in Prague 22.4.2015, Kamila Mořková – oboe, Malý evropský orchestr, conductor Josef Popelka), on the other hand for oboe and string quartet, as well as this version for oboe, violin and string orchestra.*

**Provozovací materiál půjčuje:  
Performing parts can be hired by:  
Des Aufführungsmaterials verliehet:  
Les parties séparées peuvent être empruntées a:**

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## Tři novelety / Three Novelettes

Lukáš MATOUŠEK

pro hoboj, housle a smyčcový orchestr / for oboe, violin and string orchestra

(\* 1943)

(2019)

Moderato

I.

Oboe

*mf*

VI.

7

13

19

25

31

Orch.

*mf espr.*

*mf espr.*

Oboe

35

*mp* *mf*

*p e legato sempre*

38

*3*

41

*3* *3*

44

*mf* *f*

47

*poco rubato* *rit.* *a tempo*

*mp*

*rit.* *a tempo*

*p e legato sempre*

51

*mf*

Oboe

54

57

63

72

78

84

Oboe

Andante sostenuto (♩ = 56)

II.

Ob *p*

VI *ppp*  $\curvearrowright$  *p*

7

*p*

*mp*

13

*p*

*p*

19

*p*

24

*pp*  $\curvearrowright$  *p*

*p*

30

*mp*

*p*

*p*

Oboe

36

Musical score for measures 36-41. The upper staff features a melodic line with a dynamic marking of *p* (piano) starting at measure 37. The lower staff provides harmonic support with a dynamic marking of *p* at measure 39. Both staves include slurs and hairpins indicating phrasing and dynamics.

42

Musical score for measures 42-46. The upper staff begins with a dynamic marking of *mp* (mezzo-piano) at measure 42. The lower staff has dynamic markings of *mp* at measure 42 and *mf* (mezzo-forte) at measure 44. The music features complex phrasing with multiple slurs and hairpins.

47

Musical score for measures 47-52. The upper staff has a dynamic marking of *p* at measure 48. The lower staff has a dynamic marking of *p* at measure 50. The passage is characterized by long, sweeping slurs across both staves.

53

Musical score for measures 53-58. The upper staff has dynamic markings of *mf* at measure 54 and *p* at measure 56. The lower staff has dynamic markings of *pp* (pianissimo) at measure 54 and *p* at measure 58. The music includes various phrasing slurs and hairpins.

59

Musical score for measures 59-63. The upper staff has dynamic markings of *mp* at measure 60 and *p* at measure 62. The lower staff has dynamic markings of *mp* at measure 61 and *p* at measure 63. The score shows intricate phrasing with multiple slurs and hairpins.

64

Musical score for measures 64-68. The upper staff features a melodic line with a dynamic marking of *p* at measure 65. The lower staff has a dynamic marking of *p* at measure 66. The passage concludes with a final cadence in both staves.

Oboe

III.

Allegro

Musical score for Oboe (Ob) and Violin I (VI) in 2/4 time, marked Allegro. The score consists of six systems of two staves each. Measure numbers 6, 11, 16, 21, and 26 are indicated at the beginning of their respective systems. Dynamics include *mp*, *mf*, *f*, and *mf*. The Oboe part features melodic lines with slurs and accents, while the Violin I part provides harmonic support with rhythmic patterns and triplets. The key signature has one sharp (F#).



Oboe

31

*p*

36

*mf* *f* *mp*

40

*mp* *p dolce cantabile*

44

48

*mf*

54

Cantabile [♩ = ♩]

*mp* *p* *mp*

# Oboe

62

*mp*

69

75

*poco a piacere (quasi cadenza)*

79

*rit.*

82

*a tempo*

*p*

86

*f*

90

Oboe

94 Allegro [♩ = ♩]

*Vla+Vcl*

*f* *mp*

100 *rit.* *a tempo*

*p* *pp* *f*

105

110

115 *mf*

*mf*

120 *rit.*

*mp* *rit.*

# Oboe

126 *a tempo*

Musical notation for measures 126-131. The score is in treble clef with a key signature of one flat. Measure 126 starts with a *pp* dynamic and a crescendo hairpin. Measures 127-131 feature triplets and various articulations. Dynamics include *p* and *p dolce*.

Musical notation for measures 132-137. The score is in treble clef with a key signature of one flat. Measures 132-137 feature a variety of time signatures including 3/4, 9/8, and 3/2. Dynamics include *mf*.

Musical notation for measures 138-143. The score is in treble clef with a key signature of one flat. Measures 138-143 feature a variety of time signatures including 3/4, 9/8, and 3/2. Dynamics include *p dolce*.

Musical notation for measures 144-150. The score is in treble clef with a key signature of one flat. Measures 144-150 feature a variety of time signatures including 3/4, 9/8, and 3/2. Dynamics include *mf* and *p dolce*.

Musical notation for measures 151-155. The score is in treble clef with a key signature of one flat. Measures 151-155 feature a variety of time signatures including 3/4, 9/8, and 3/2. Dynamics include *mp* and *mf*. There are also markings for *sim.* and *mf*.

Musical notation for measures 156-161. The score is in treble clef with a key signature of one flat. Measures 156-161 feature a variety of time signatures including 3/4, 9/8, and 3/2. Dynamics include *p*.

Musical notation for measures 162-167. The score is in treble clef with a key signature of one flat. Measures 162-167 feature a variety of time signatures including 9/8, 3/4, and 3/2. Dynamics include *mf*.

Oboe

167

Musical score for measures 167-171. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature changes from 2/4 to 3/4, then to 3/8, and back to 2/4. The music features a melodic line in the upper register and a supporting bass line. A crescendo hairpin is visible in the right margin.

172

Musical score for measures 172-176. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature changes from 3/4 to 3/8, then to 3/4, and finally to common time (C). The music features a melodic line in the upper register and a supporting bass line. A crescendo hairpin is visible in the right margin. The dynamic marking *mf* is present in both staves.

177

Musical score for measures 177-180. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is common time (C). The music features a melodic line in the upper register and a supporting bass line. A crescendo hairpin is visible in the right margin. The dynamic marking *mp* is present in both staves. Triplet markings (3) are present in the upper staff.

181

Musical score for measures 181-184. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature changes from 3/4 to 3/8, then to 3/4, and back to 3/8. The music features a melodic line in the upper register and a supporting bass line. A crescendo hairpin is visible in the right margin. The dynamic marking *f* is present in both staves.

185

Musical score for measures 185-189. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature changes from 3/4 to 3/8, then to 3/4, and back to 3/8. The music features a melodic line in the upper register and a supporting bass line. A crescendo hairpin is visible in the right margin.

190

Musical score for measures 190-194. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature changes from 3/4 to 3/8, then to 3/4, and back to 3/8. The music features a melodic line in the upper register and a supporting bass line. A crescendo hairpin is visible in the right margin.

195

Musical score for measures 195-199. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature changes from 3/4 to 3/8, then to 3/4, and back to 3/8. The music features a melodic line in the upper register and a supporting bass line. A crescendo hairpin is visible in the right margin.

# Lukáš Matoušek

## výběr skladeb pro hoboj / selected compositions for oboe

<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>Kvintet / Quinet</b> (1987) (fl, ob, cl, cor, fg)	9´
<b>Miniatura / Miniature</b> (1990) pro hoboj a klavír / for oboe and piano	5´
<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) (ob, vl, pf)	14´
- verze pro hoboj a smyčcový kvartet / version for oboe and string quartet	14´
- verze pro hoboj a smyčcový orchestr / version for oboe and 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
- 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 piccolo; 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
- 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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