

Lukáš MATOUŠEK

TŘI NOVELETY

(2019)

pro hoboje, housle a smyčcový orchestr

Three Novelettes

for oboe, violin and string orchestra

Violino solo

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Lukáš Matoušek: Tři novelety / Three Novelettes (2019)
pro hoboj, housle a smyčcový orchestr / for oboe, violin and string orchestra

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 1st and 2nd movements I wanted to write a sweet music. In particular the 3rd 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 1st and 2nd movements should be distantly noticeable (in each of them by other way) my lifelong swing to newer musical trends, while 3rd movement (again distantly) could call to mind my connection with historical music.

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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Violino

Tři novelety / Three Novelettes

Lukáš MATOUŠEK

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

(* 1943)

(2019)

I.

Moderato

Ob
mf
Moderato

Violino

6
6

11
11
mf

15
15

19
19
mf

23
23
2
rit.
Orch.

Violino

28 *a tempo*
mf espr.

28 *a tempo*
mf³ espr.

33 *mp*

33 *p e legato sempre*

37 *mf*

37 *mf*

40 *mf*

40 *mf*

43 *mf*

43 *mf*

46 *f*

46 *poco rubato*

rit.

rit.

Violino

50 *a tempo*
mp

50 *a tempo*
p e legato sempre

53 *mf*

56 *mp* *p* *Orch.*

62 *sfp* *ppp* *sfp* *sfp* *ppp*
pizz *p* *p* *f* *come sulla chitarra*

72 *p* *mp* *arco* *mf*

82 *p* *rit.*

Detailed description: This is a violin score for measures 50 to 90. It consists of two staves per system. The first system (measures 50-52) features a melody in the upper staff with dynamics *mp* and *p*, and a rhythmic accompaniment in the lower staff with dynamics *p* and *e legato sempre*. The second system (measures 53-55) continues the melody with *mf* and the accompaniment. The third system (measures 56-61) shows a change in dynamics to *mp* and *p*, with an orchestral entry marked *Orch.* in measure 59. The fourth system (measures 62-71) includes a pizzicato section with dynamics *sfp*, *ppp*, and *f*, and a note to play *come sulla chitarra*. The fifth system (measures 72-81) features a tempo change to 3/4 and then 2/4, with dynamics *p*, *mp*, *arco*, and *mf*. The final system (measures 82-90) concludes with dynamics *p* and *rit.* (ritardando).

Violino

II.

Andante sostenuto (♩ = 56)

Ob *p*

VI *ppp* < *p*

7

p

mp

13

p

p

19

p

24

pp < *p*

p

30

mp

p

p

Violino

36

Musical score for measures 36-41. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and the same key signature. The music features long, flowing lines with various dynamics including *p* (piano) and *mp* (mezzo-piano). Slurs and hairpins are used to indicate phrasing and volume changes.

42

Musical score for measures 42-46. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and the same key signature. The music features long, flowing lines with various dynamics including *mp* (mezzo-piano) and *mf* (mezzo-forte). Slurs and hairpins are used to indicate phrasing and volume changes.

47

Musical score for measures 47-52. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and the same key signature. The music features long, flowing lines with various dynamics including *p* (piano). Slurs and hairpins are used to indicate phrasing and volume changes.

53

Musical score for measures 53-58. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and the same key signature. The music features long, flowing lines with various dynamics including *pp* (pianissimo), *mf* (mezzo-forte), and *p* (piano). Slurs and hairpins are used to indicate phrasing and volume changes.

59

Musical score for measures 59-63. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and the same key signature. The music features long, flowing lines with various dynamics including *mp* (mezzo-piano) and *p* (piano). Slurs and hairpins are used to indicate phrasing and volume changes.

64

Musical score for measures 64-68. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and the same key signature. The music features long, flowing lines with various dynamics including *p* (piano). Slurs and hairpins are used to indicate phrasing and volume changes.

Violino

III.

Allegro

Ob *mp* *mf*

VI *mp* *mf*

6 *f* *mf*

11 *mp* *mp*

16 *mf* *f* *f*

21 *mf* *f* *f*

26 *mp* *mf* *mf*

31

36

41

45

50

57

Violino

65

72

*poco a piacere
(quasi cadenza)*

78

rit.

82

p
a tempo

87

f

91

Vla+Vcl
Allegro [♩ = ♩]
mp *f*

96

Musical score for measures 96-101. The system consists of two staves. The upper staff contains a melodic line with triplets and slurs. The lower staff contains a bass line with slurs and dynamic markings. Dynamics include *mp*, *p*, and *pp*. A *rit.* marking is present above the final measure.

102

Musical score for measures 102-106. The system consists of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs. Dynamics include *f* and *a tempo*.

107

Musical score for measures 107-112. The system consists of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs and accents.

113

Musical score for measures 113-118. The system consists of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs and accents. Dynamics include *mf*.

119

Musical score for measures 119-125. The system consists of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs and accents. Dynamics include *mp*. A *rit.* marking is present above the final measure.

126

Musical score for measures 126-131. The system consists of two staves. The upper staff contains a melodic line with slurs, accents, and triplets. The lower staff contains a bass line with slurs. Dynamics include *pp* and *a tempo*.

Violino

133

mf

mf

Detailed description: This system contains measures 133 through 138. The music is written for two staves in treble clef. The top staff begins with a dynamic marking of *mf*. The bottom staff begins with a dynamic marking of *mf*. The time signature changes from 3/4 to 3/8, then to 3/4, 3/8, 3/4, 3/8, and finally 3/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

139

p dolce

p dolce

Detailed description: This system contains measures 139 through 145. The music is written for two staves in treble clef. The top staff begins with a dynamic marking of *p dolce*. The bottom staff begins with a dynamic marking of *p dolce*. The time signature changes from 3/4 to 3/8, then to 3/4, 3/8, 3/4, 3/8, and finally 3/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

146

mf

mp

mp

sim.

Detailed description: This system contains measures 146 through 152. The music is written for two staves in treble clef. The top staff begins with a dynamic marking of *mf*. The bottom staff begins with a dynamic marking of *mp*. The time signature changes from 3/4 to 3/8, then to 3/4, 3/8, 3/4, 3/8, and finally 3/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

153

mp

mf

mf

Detailed description: This system contains measures 153 through 157. The music is written for two staves in treble clef. The top staff begins with a dynamic marking of *mp*. The bottom staff begins with a dynamic marking of *mf*. The time signature changes from 3/4 to 3/8, then to 3/4, 3/8, 3/4, 3/8, and finally 3/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

158

p

Detailed description: This system contains measures 158 through 162. The music is written for two staves in treble clef. The top staff begins with a dynamic marking of *p*. The bottom staff begins with a dynamic marking of *p*. The time signature changes from 3/4 to 3/8, then to 3/4, 3/8, 3/4, 3/8, and finally 3/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

163

mf

mf

Detailed description: This system contains measures 163 through 168. The music is written for two staves in treble clef. The top staff begins with a dynamic marking of *mf*. The bottom staff begins with a dynamic marking of *mf*. The time signature changes from 3/4 to 3/8, then to 3/4, 3/8, 3/4, 3/8, and finally 3/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

169

Two staves of music. The top staff has a treble clef and the bottom staff has an alto clef. The music is in 3/4 time and features various rhythmic patterns and dynamics. A *mf* dynamic marking is present in the top staff.

174

Two staves of music. The top staff has a treble clef and the bottom staff has an alto clef. The music is in 3/4 time and features various rhythmic patterns and dynamics. A *mp* dynamic marking is present in the top staff.

179

Two staves of music. The top staff has a treble clef and the bottom staff has an alto clef. The music is in 3/4 time and features various rhythmic patterns and dynamics. A *f* dynamic marking is present in the top staff.

184

Two staves of music. The top staff has a treble clef and the bottom staff has an alto clef. The music is in 3/4 time and features various rhythmic patterns and dynamics.

189

Two staves of music. The top staff has a treble clef and the bottom staff has an alto clef. The music is in 3/4 time and features various rhythmic patterns and dynamics.

194

Two staves of music. The top staff has a treble clef and the bottom staff has an alto clef. The music is in 3/4 time and features various rhythmic patterns and dynamics.

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, vl, 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 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
- 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 Guillaumea 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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