

Lukáš MATOUŠEK

TŘI NOVELETY

(2004)

pro hoboj, housle a klavír

Three Novelettes

for oboe, violin and piano

– Violino –

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Lukáš Matoušek: Tři novelety / Three Novelettes (2004)
trio pro hoboj, housle a klavír / trio for oboe, violin and piano

Moderato
Andante sostenuto
Allegro

Durata ca 14 minut

Skladba vznikla z podnětu hobojisty Jana Adamuse. Nutno přiznat, že jsem zdaleka nevyužil všech možností, které hoboj nabízí. 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 Jan Adamus' initiative. I did not use all possibilities of oboe contemporary playing. Oboe part is therefore "moderate". I tried to use rather the cantability of the instrument than 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 jsem rovněž přepracoval pro hoboj a smyčcový orchestr nebo pro hoboj a smyčcové kvarteto, ale též pro hoboj, housle a smyčcový orchestr.

I rewrote Three Novelettes on the one hand for oboe and string orchestra or for oboe and string quartet and on the other hand 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
 pro hoboje, housle a klavír / for oboe, violin and piano
 (2004)

Lukáš MATOUŠEK
 (* 1943)

I.

Moderato

Ob. *mf*

Violino Moderato

6

11 *mf*

15

19 *mf*

23 *rit.* *pf*

Violino

a tempo
mf espr.

28 *a tempo*
mf³ espr.

33 *mp*

p e legato sempre

37 *mf*

40

43 *mf*

46 *f*

poco rubato

rit.

a tempo
mp
50 *a tempo*
p e legato sempre

mf
53

mp *p* *mf*
56

pizz *p* *sfp* *3* *ppp* *sfp* *3* *sfp* *3* *ppp* *f* *come sulla chitarra*
62

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

rit. *p* *rit.*
82 *p*

Violino

II.

Andante sostenuto (♩ = 56)

Ob *p*

VI *ppp* \triangleleft *p*

p

mp

13 *p*

19 *p*

24 *pp* \triangleleft *p* *p*

30 *mp* *p*

Violino
36
p

Musical notation for measures 36-41. The top staff contains a melodic line with a dynamic marking of *p* (piano) at measure 37. The bottom staff contains a supporting line with a dynamic marking of *p* at measure 37. Both staves feature long, sweeping phrases with slurs and hairpins.

42
mp *mf*

Musical notation for measures 42-46. The top staff begins with a dynamic marking of *mp* (mezzo-piano) at measure 42. The bottom staff has a dynamic marking of *mp* at measure 42 and *mf* (mezzo-forte) at measure 44. The music continues with melodic and harmonic development.

47
p

Musical notation for measures 47-52. The top staff has a dynamic marking of *p* (piano) at measure 48. The bottom staff has a dynamic marking of *p* at measure 49. The music features sustained notes and melodic lines.

53
pp *p*

Musical notation for measures 53-58. The top staff has a dynamic marking of *mf* (mezzo-forte) at measure 54 and *p* (piano) at measure 56. The bottom staff has a dynamic marking of *pp* (pianissimo) at measure 54 and *p* at measure 58. The music shows a range of dynamics.

59
mp *p*

Musical notation for measures 59-63. The top staff has a dynamic marking of *mp* (mezzo-piano) at measure 60 and *p* (piano) at measure 62. The bottom staff has a dynamic marking of *mp* at measure 60 and *p* at measure 63. The music continues with melodic and harmonic development.

64

Musical notation for measures 64-68. The top staff contains a melodic line with a dynamic marking of *p* (piano) at measure 65. The bottom staff contains a supporting line with a dynamic marking of *p* at measure 65. The music concludes with sustained notes and slurs.

III.

Allegro

Ob *mp* *mf*

VI *mp* *mf*

6 *f* *mf*

11 *mp* *mp*

16 *mf* *f*

21 *mf* *f*

26 *mp* *mf* *mf*

Musical notation for measures 31-35. The top staff contains chords and rests. The bottom staff contains a melodic line starting with a flat sign (b) and ending with a dynamic marking of *p*.

Musical notation for measures 36-40. The top staff features dynamics *mf*, *f*, and *mp*, along with triplet markings. The bottom staff features a dynamic marking of *f* and *mp*.

Musical notation for measures 41-44. The top staff includes the instruction *dolce cantabile*. The bottom staff includes the instruction *p dolce cantabile*.

Musical notation for measures 45-49. Both staves contain melodic lines with various articulations and dynamics.

Musical notation for measures 50-56. The top staff starts with a dynamic marking of *mf*. The bottom staff ends with a dynamic marking of *mp*.

Musical notation for measures 57-61. The top staff starts with a dynamic marking of *p* and includes the instruction *Cantabile* with a note example [♩ = ♩]. The bottom staff ends with a dynamic marking of *mp*.

Violino

Musical score for Violino, measures 65-71. The score consists of two staves. The upper staff contains the main melodic line with various ornaments and trills. The lower staff provides harmonic support with sustained notes and some rhythmic patterns. Measure numbers 65, 66, 67, 68, 69, 70, and 71 are indicated on the left side of the staves.

Musical score for Violino, measures 72-77. The score consists of two staves. The upper staff features a melodic line with trills and slurs. The lower staff has sustained notes and some rhythmic patterns. Measure numbers 72, 73, 74, 75, 76, and 77 are indicated on the left side of the staves. The instruction *poco a piacere (quasi cadenza)* is written above the final measure.

Musical score for Violino, measures 78-81. The score consists of two staves. The upper staff contains a complex melodic line with many trills and slurs. The lower staff has sustained notes. Measure numbers 78, 79, 80, and 81 are indicated on the left side of the staves. The instruction *rit.* is written above the final measure.

Musical score for Violino, measures 82-86. The score consists of two staves. The upper staff contains a complex melodic line with many trills and slurs. The lower staff has sustained notes and some rhythmic patterns. Measure numbers 82, 83, 84, 85, and 86 are indicated on the left side of the staves. The instruction *- a tempo* is written above the first measure. Dynamic markings *p* and *p* are present below the staves.

Musical score for Violino, measures 87-90. The score consists of two staves. The upper staff contains a complex melodic line with many trills and slurs. The lower staff has sustained notes and some rhythmic patterns. Measure numbers 87, 88, 89, and 90 are indicated on the left side of the staves. A dynamic marking *f* is present below the first measure.

Musical score for Violino, measures 91-94. The score consists of two staves. The upper staff contains a complex melodic line with many trills and slurs. The lower staff has sustained notes and some rhythmic patterns. Measure numbers 91, 92, 93, and 94 are indicated on the left side of the staves. Dynamic markings *mp* and *f* are present below the staves. The instruction *Allegro* with a tempo marking $[\text{quarter note} = \text{quarter note}]$ is written above the final measure.

Violino

rit.

96 *mp* *p* *pp* *rit.*

102 *f*

107 *mf*

113 *mf*

119 *mp* *rit.*

126 *pp* *p*

Violino

133 *mf*

mf

139 *p dolce*

p dolce

146 *mf* *mp* *mp* *sim.*

mf *mp* *mp* *sim.*

153 *mp* *mf* *mf*

mp *mf* *mf*

158 *p*

p

163 *mf* *mf*

mf *mf*

168

mf

mf

This system contains measures 168 to 173. The top staff begins with a treble clef and a 2/4 time signature. The bottom staff begins with a bass clef and a 2/4 time signature. The music features various time signatures including 3/4, 3/8, and 2/4. Dynamic markings include *mf* (mezzo-forte) with hairpins indicating volume changes.

174

mp

mp

This system contains measures 174 to 178. The top staff begins with a treble clef and a 3/4 time signature. The bottom staff begins with a bass clef and a 3/4 time signature. The music features various time signatures including 3/4, 3/8, and 2/4. Dynamic markings include *mp* (mezzo-piano) with hairpins indicating volume changes.

179

f

f

This system contains measures 179 to 183. The top staff begins with a treble clef and a 3/4 time signature. The bottom staff begins with a bass clef and a 3/4 time signature. The music features various time signatures including 3/4, 3/8, and 2/4. Dynamic markings include *f* (forte) with hairpins indicating volume changes.

184

This system contains measures 184 to 188. The top staff begins with a treble clef and a 3/4 time signature. The bottom staff begins with a bass clef and a 3/4 time signature. The music features various time signatures including 3/4, 3/8, and 2/4.

189

This system contains measures 189 to 193. The top staff begins with a treble clef and a 3/4 time signature. The bottom staff begins with a bass clef and a 3/4 time signature. The music features various time signatures including 3/4, 3/8, and 2/4.

194

This system contains measures 194 to 198. The top staff begins with a treble clef and a 3/4 time signature. The bottom staff begins with a bass clef and a 3/4 time signature. The music features various time signatures including 3/4, 3/8, and 2/4.

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)	14´
- verze pro hoboj a smyčcové kvarteto / version for oboe and string quartet	14´
- verze pro hoboj a smyčcový orchestr / version for oboe and string orchestra	14´
- verze pro hoboj, housle a smyčcový orchestr / version for oboe, violin and 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
- 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 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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