

LUKÁŠ MATOUŠEK

VĚNEC SONETŮ
SONNET SEQUENCE

(1996 / 2000)

pro violoncello a klavír

for cello and piano

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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.

Věnec sonetů je básnická forma, která sdružuje 15 sonetů vytvořených ve vzájemném kruhovém propojení. Poslední verš prvého sonetu je shodný s prvním veršem druhého sonetu. Poslední verš druhého sonetu je shodný s prvním veršem třetího sonetu atd. Poslední verš čtrnáctého (posledního) sonetu je shodný s prvním veršem prvního sonetu. Tím se uzavře kruh čtrnácti sonetů. První verše všech sonetů jsou sdruženy do samostatného sonetu (tzv. „věncového“), který je myšlenkovým kadlubem celého věnce sonetů.

JUDr. Jiří Hejda (25. 2. 1895 – 25.4.1985), jehož památce je moje skladba věnována, byl významný novinář a národního hospodář předválečného Československa. Po komunistickém puči v únoru 1948 se stal nepohodlným komunistickému režimu. To co následovalo nejlépe vyjádřil Jiří Hejda sám: „*V prosinci roku 1949, těsně před vánoci, jsem byl zatčen, v červnu 1950 odsouzen k doživotnímu žaláři v procesu s Dr. Miladou Horákovou, načež jsem prošel Ruzyní, Pankrácí, Mírovem, Leopoldovem a Valdicemi, abych v květnu 1962 ve stáří 67 let byl propuštěn „na podmínu“. V červenci roku 1968 jsem byl rozsudkem Nejvyššího soudu v celém rozsahu sproštěn viny a rozsudek Státního soudu z roku 1950 prohlášen za hrubé porušení práva a spravedlnosti. To jsou tedy holá fakta. Těch dvanáct a půl roku, které jsem nevinně proseděl v kriminálech nic ovšem nemohlo odčinit. A ty byly zlé... Za těchto podmínek vznikaly sonety. Vznikaly – nebyly však napsány. Protože mít tužku a papír na cele znamenalo korekci, tj. ještě horší hladovění a spánek na holé zemi bez přikryvek a bez podhlavníku v nevytopené světnici. V zoufalství smutku samoty, kdy mnozí spáchali sebevraždu, jsem se odhodlal básnit... Bez tužky a papíru bylo nutno spolehnout se jen na vlastní paměť.“*

Jiří Hejda během svého věznění vytvořil bez jakékoli možnosti zápisu a mnoho let byl nucen udržet v paměti 10 Věnců sonetů, což je přes 2000 veršů.

Věnec sonetů jsem napsal v roce 1996 a znova se k němu vrátil v roce 2000, kdy jsem jej výrazně přepracoval. V hudební formě jsem vyšel z formy básnické. Také charakter i vzájemné vztahy „tematických“ okruhů jednotlivých sonetů se snaží reflektovat básnickou formu sonetu (dvě čtyřverší v rýmu ‚abba-abba‘ a dvě trojverší v rýmu ‚cde-cde‘).

Skladbu Věnec Sonetů poprvé provedli 4.12.1996 Jitka Vlašánská a Luděk Šabaka (Praha, festival Třídení), přepracovanou verzi 20.6.2000 Jiří Bárta a Jaromír Klepáč (Praha, 492. Úterek Umělecké besedy). V roce 2002 ji Jiří Bárta a Jaromír Klepáč nahráli pro Český rozhlas v Praze a v roce 2010 Petr Nouzovský a Daniel Wiesner na CD (*přílohové CD pro knihu Jiřího Hejdy: Sonety, LM 0001*).

V roce 2011 jsem zkrácením Věnce sonetů vytvořil **Sonety**. Dávám přednost kompletní skladbě Věnec sonetů před zkrácenou verzí, i když jsem si vědom, že z praktických důvodů (délka skladby ok. 19 minut) budou asi častěji provozovány právě zkrácené **Sonety**.

Skladbu Sonety poprvé provedli 27.11.2011 Eduard Šístek a David Hausknecht (Praha) a 8.8.2012 ji nahráli pro Český rozhlas v Praze.

Durata ca 35 minut

Vysvětlivky:

- ♩ = o 1/4 tónu výš
- ♯ = o 3/4 tónu výš
- ♪ = o 1/4 tónu níž
- ♫ = o 3/4 tónu níž
- … = diminuendo perdendosi

Sonnet sequence is a poetic form, containing 15 sonnets, created in mutual circular connection. Last line of the first sonnet is identical with the first line of the second sonnet. Last line of the second sonnet is identical with the first line of the third sonnet, etc. Last line of the fourteenth (last) sonnet is identical with the first line of the first sonnet. By this way the circle of fourteen sonnets is closed. First lines of all sonnets are uniting into separate sonnet, which is thought mould of the whole sonnet sequence.

JUDr. Jiří Hejda (25. 2. 1895 – 25. 4. 1985), whose memory is my composition dedicated, was prominent journalist and economist of Czechoslovakia before the Second World War. After the Communist putsch in February 1948 he became inconvenient for Communist regime. The following situation Jiří Hejda best expressed himself: “*In December 1949 closely before Christmas I was arrested, in June 1950 I was sentenced to life imprisonment in trial with Dr. Milada Horáková¹⁾, whereupon went through Ruzyně, Pankrác, Mírov, Leopoldov and Valdice²⁾ to be released “on conditional discharge“ in May 1962, in the age 67. In July 1968 I was fully relieved of the guilt by the judgement of the Supreme Court, and the judgement of the State Court from the year 1950 was repealed as a gross infringement of law and justice. These are plain facts then. These twelve and half years, which I was innocently inside the prisons, it was nothing to be able to redress. And these years were bad... In these conditions developed sonnets. Developed – they were not written however. Because to possess a pencil and a paper in prison cell meant ‘correction’, it is to go yet worse hungry and to sleep on the bald floor without blanket and without headrest in the not heated room. In the despair of sorrow of solitude, when many others committed suicide, I decided to create poetry... Without pencil and paper it was necessary to depend only on own memory.”*

¹⁾ First Czechoslovakian show trial arranged after the Soviet example.

²⁾ Known prisons for political prisoners in Communist Czechoslovakia.

Jiří Hejda created in the course of his imprisonment and he had to keep many years in his mind (without any possibility to write them down) 10 Sonnet sequences, which is more than 2000 verses.

I wrote **Sonnet sequence** in the year 1996 and I came back to it in the year 2000, when I reworked it considerably. In the musical form I proceeded from the poetic form. Also the character as well as mutual relations among „thematic radiuses“ of separate sonnets tries to reflect poetic form of the sonnet (two four-verses in the rhyme ‘abba - abba’ and two three-verses in the rhyme ‘cde - cde’). In the year 2009 I finished instrumentation of this composition for cello and orchestra.

Sonnet sequence was first performed on 4.12.1996 in Prague by Jitka Vlašáková and Luděk Šabaka. The reworked version was first performed on 20.6.2000 by Jiří Bárta and Jaromír Klepáč and they recorded it as well in the year 2002 for Czech Radio in Prague. In the year was Sonnet sequence recorded by Petr Nouzovský and Daniel Wiesner on CD.

In the year 2011 I made abbreviated version named **Sonnets**. This version was first performed on 27.11.2011 in Prague by Eduard Šístek and David Hausknecht. They both recorded Sonnets for Czech Radio in the year 2012.

Vysvětlivky / Notes:

#	= o 1/4 tónu výš, 1/4 of tone higher
#	= o 3/4 tónu výš, 3/4 of tone higher
↓	= o 1/4 tónu níž, 1/4 of tone lower
↓	= o 3/4 tónu níž, 3/4 of tone lower
=====	… = diminuendo perdendosi

Durata ca 35 minutes

Památkce Jiřího Hejdy (1895 - 1985)

VĚNEC SONETŮ

pro violoncello a klavír

(1996 / 2000)

Lukáš Matoušek

(*1943)

I. Sonet

The musical score consists of ten staves of music for Violoncello (Vcl) and Piano (Pf). The score is divided into three sections: measures 1-3, measures 4-6, and measures 7-10. The Violoncello part features rapid sixteenth-note patterns throughout. The Piano part includes sustained notes and rhythmic patterns. Measure 1 starts with 'Violoncello' and 'Pianoforte' parts. Measure 4 starts with 'Vcl' and 'Pf'. Measure 7 starts with 'Vcl' and 'Pf'. Measure 10 starts with 'Vcl' and 'Pf'. Dynamic markings include *f*, *mp*, *non legato*, and *Impetuoso espressivo*. Fingerings and performance instructions like '=>' and '=> >' are also present.

Vcl ff pizz

Pf ff ppp pp leggiero

Vcl

Pf Leo.

Vcl

Pf f mp

Vcl

Pf f mp

Vcl 27

 Pf 27

Vcl 30

 Pf 30

Vcl 33

 Pf 33

Vcl 37

 Pf 37

Vcl

Pf

Vcl

Pf

40

40

44

44

Pausa ca 3"

Pausa ca 3"

II. Sonet

L'istesso tempo

Vcl

Pf

L'istesso tempo

Vcl

Pf

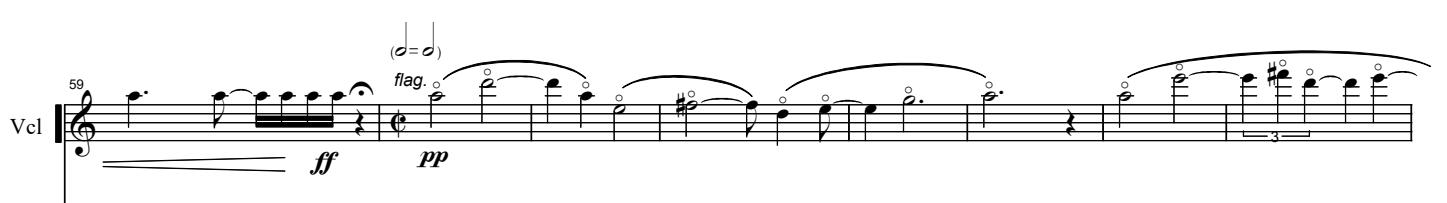
47

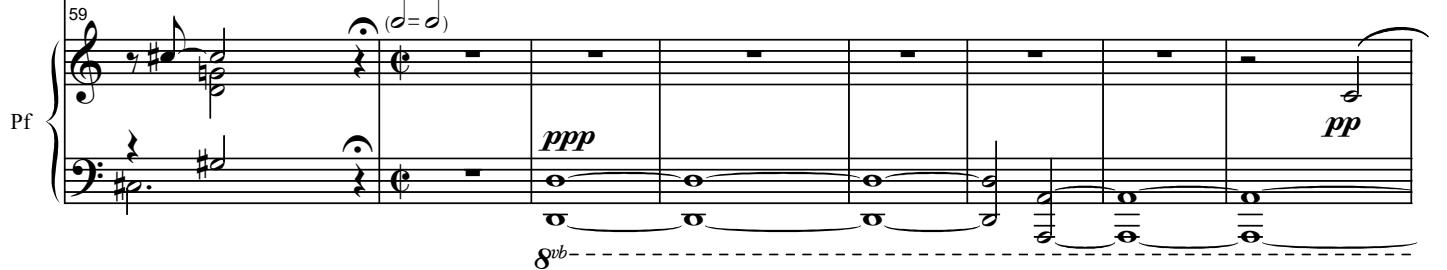
47

51

Vcl 55 

 Pf 55 

 Vcl 59 

 Pf 59 

 Vcl 67 

 Pf 67 

 Vcl 73 

 Pf 73 

Vcl 77 *flag.* *pp*
 Pf 77 *pp* *pp*

Pf 85 *pp*
 Pf 88 *m.s.* *mf*
20.

Vcl 92 *mp* *espr.*
 Pf 92 *mp* *f*

Vcl 97 *dim. poco a poco* *morendo* Pausa ca 4"
 Pf 97 *pp* *p* Pausa ca 4"

III. Sonet

104
Pf

Quieto ma concentrato $\bullet = 108$

111
Pf

mp

118
Pf

mf

124
Pf

sffz

Vcl $\text{♩} = 112$
 130 ff pizz
 Pf $\text{♩} = 112$
 130 ff pp ff
 arco
 Vcl pizz arco
 135 pp ff
 Pf 135 sffz
 f ff
 Leo.
 Leo.
 Pf 140 fff
 3 fff
 Leo. * Leo. Leo. Leo.
 Vcl 146 ff pp ff
 Pf 146 ff ff

Vcl 150 *pp ff pp* Pausa ca 3"

Pf 150 *ff ff* Pausa ca 3"

IV. Sonet

Drammaticamente $\text{♩} = 112$

Vcl 154 *p molto ff pp ff pp*

Pf 154 Drammaticamente $\text{♩} = 112$ *ff ff*

Vcl 159 *ff pp*

Pf 159 *ff p stacc.*

nervosamente

sul D

Vcl 162 *mp espr.* 3 3 *mf*

Pf 162

Vcl 167 *pizz arco*
mp p

Pf 167 *p*

Vcl 171 *drammaticamente*
mp ff

Pf 171 *p stacc.*

Vcl 175 *mp espr.* *pp subito ff*

Pf 175 *ff fff pp ff*

Vcl 179 *sul D*
p ff mp espr.

Pf 179 *p p stacc.*

Vcl 183

 Pf 183

 Vcl 187

 Pf 187

 Vcl 192
Pausa ca 4-5"

 Pf 192
Pausa ca 4-5"

V. Sonet

Vcl 196 Risoluto, fermamente $\text{♩} = 112$

 Pf 196 Risoluto, fermamente $\text{♩} = 112$

-11- 8vb-----

Vcl 201

 Pf 201

 Vcl 205

 Pf 205

 Vcl 209

 Pf 209

 Vcl 213

 Pf 213

Vcl 233

Pf 233

Vcl 239

Pf 239

Vcl 243

Pf 243

rit.
Pausa ca 3''

VI. Sonet

Doloroso $\text{♩} = 100$

Vcl 246

mp espr.

Pf 246

Doloroso $\text{♩} = 100$

Vcl 250

 Pf 250

 Vcl 253

 Pf 253

 Vcl 259

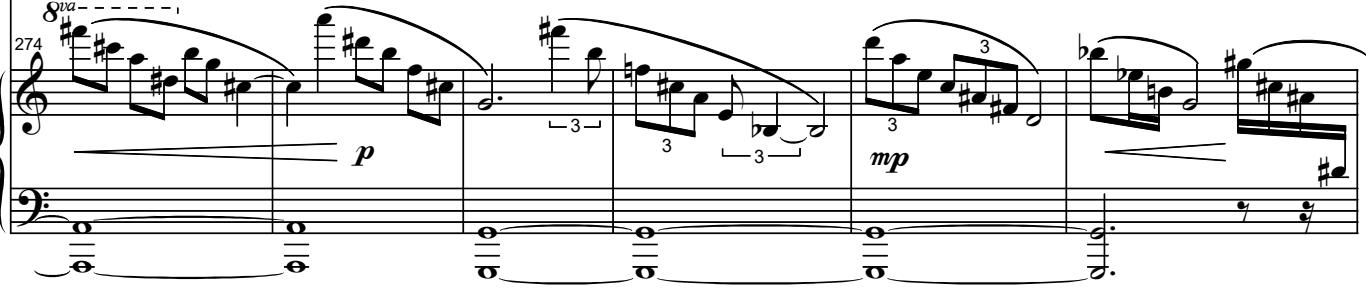
 Pf 259

 Vcl 265

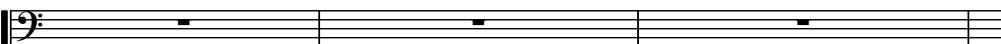
 Pf 265

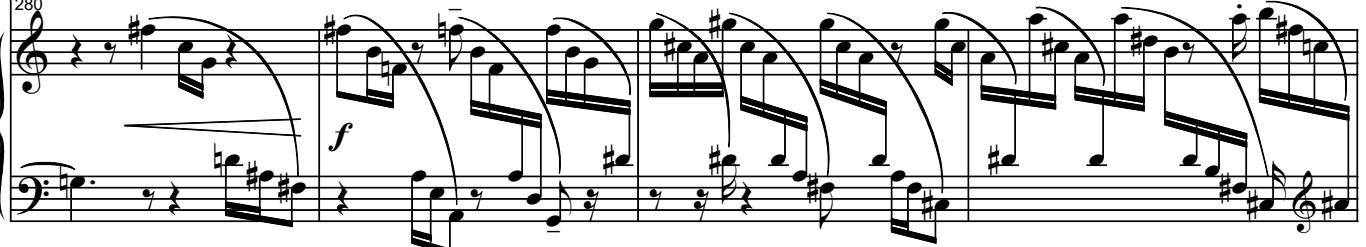
274

Vcl | 

Pf | 

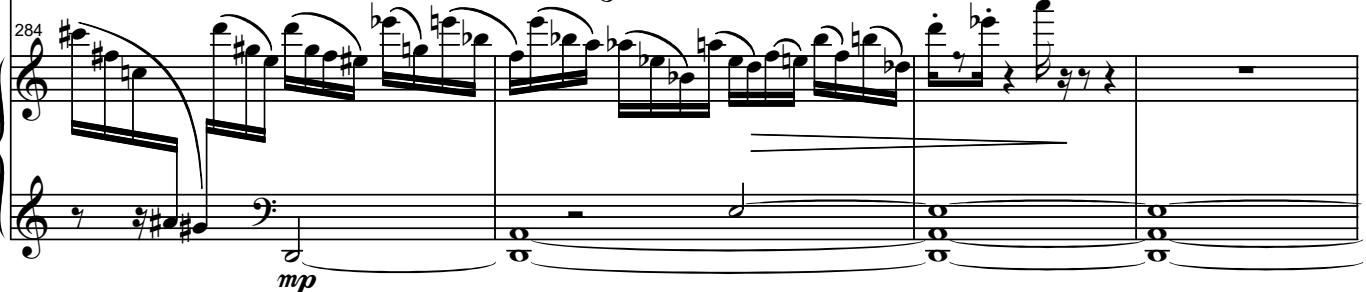
280

Vcl | 

Pf | 

284

Vcl | 

Pf | 

288

Vcl | 

Pf | 

Vcl

293

p cantabile

Pausa ca 4"

293

p

Pausa ca 4"

VII. Sonet

Quasi un ricordo $\bullet = 96$

Vcl

301

p cantabile

Quasi un ricordo $\bullet = 96$

Pf

pp

sempre pp

pp

rit. a tempo

Vcl

308

p

rit. a tempo

Pf

mp

stacc.

3

senza tempo.

Vcl

315

p

Pf

pp

p

Vcl 323

 Vcl 331

 Pf 331

 Vcl 338

 Pf 338

 Vcl 343

 Pf 343

VIII. Sonet

Espressivo $\text{♩} = 112$

347 Vcl f sostenuto mp a tempo

347 Pf f p sostenuto mf a tempo

351 Vcl f pesante

351 Pf f f 8^{va} 8^{vb}

355 Vcl a tempo rit. a tempo

355 Pf rit. pp f mf

359 Vcl p ben ritmico f p

359 Pf f

Vcl 364

 Pf 364

Vcl 369

 Pf 369

Vcl 373

 Pf 373

Vcl 377

 Pf 377

Vcl 381 > > >

 Pf 381

 Vcl 387
Pausa ca 5"

 Pf 387
Pausa ca 5"

IX. Sonet

Mysterious $\text{♩} = 92$
 Vcl 392

 Mysterious $\text{♩} = 92$
 Pf 392

 Vcl 397

 Pf 397

Vcl 402

 Pf 402 *non legato*

 Vcl 406 *p esp.*

 Pf 406 *p*

 Vcl 410

 Pf 410

 Vcl 413 *mp*

 Pf 413 *p*

Vcl

418 *p*

Pf

418 *p*

f espr.

f

Vcl

424

Pf

espr.

Vcl

428 *pizz*

mp

poco rit.

Pf

428 *poco rit.*

Vcl

432 *tranquillo* *arco* *d=92*

p cantabile

Pf

432 *tranquillo* *d=92*

p

Reo.

Vcl

Pf

437

Pausa ca 3"

437

Pausa ca 3"

Reo.

Reo.

X. Sonet

Tranquillo spianato $\text{d}=48$
(quasi un ricordo distante)

Vcl

p cantabile

442

Tranquillo spianato (quasi un ricordo distante) $\text{d}=48$

Pf

p

442

Reo.

Reo.

Reo.

Reo.

Vcl

Pf

447

447

Reo.

Reo.

Vcl

Pf

452

452

mf

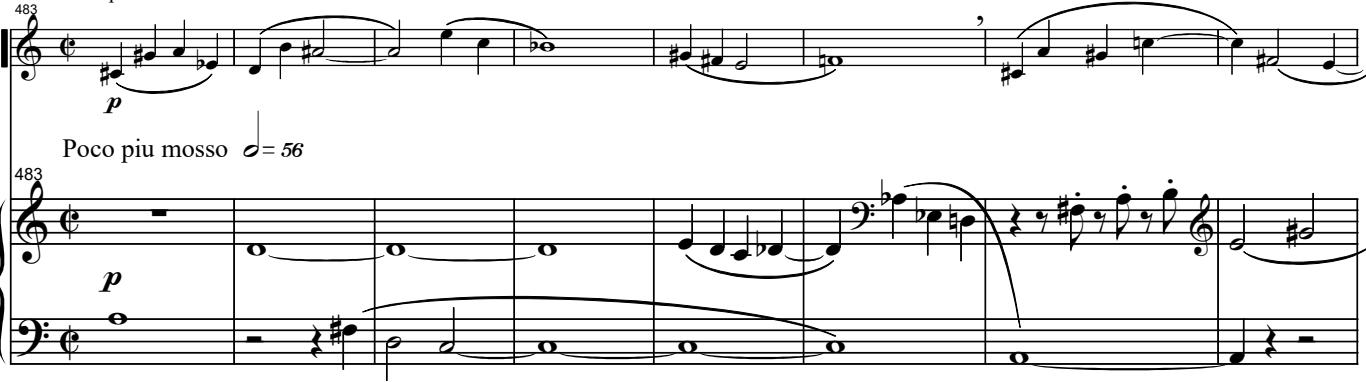
mf

Vcl 457 *pp cantabile*
 Pf
 Vcl 457 *pp*
 Pf
 Vcl 464
 Pf
 Vcl 470 *p*
 Pf
 Vcl 477 Pausa ca 4"
 Pf Pausa ca 4"

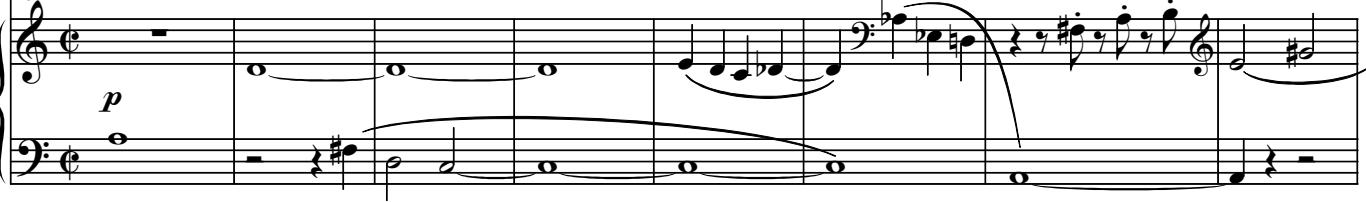
This musical score consists of six staves, three for Violin (Vcl) and three for Piano (Pf). The Violin parts begin at measure 457 with a 'cantabile' dynamic, followed by measure 464. The Piano parts begin at measure 457 with a dynamic of 'pp', followed by measure 464. Measure 470 starts with the Violin and continues with the Piano in measure 477. Various dynamics such as 'pp', 'p', and 'cantabile' are used throughout. Performance instructions like 'Pausa ca 4'' are also present. The score uses standard musical notation with treble and bass clefs, common time, and some measures in 3/2 time.

XI. Sonet

Poco più mosso $\sigma = 56$

Vcl 483 

Poco più mosso $\sigma = 56$

Pf 483 

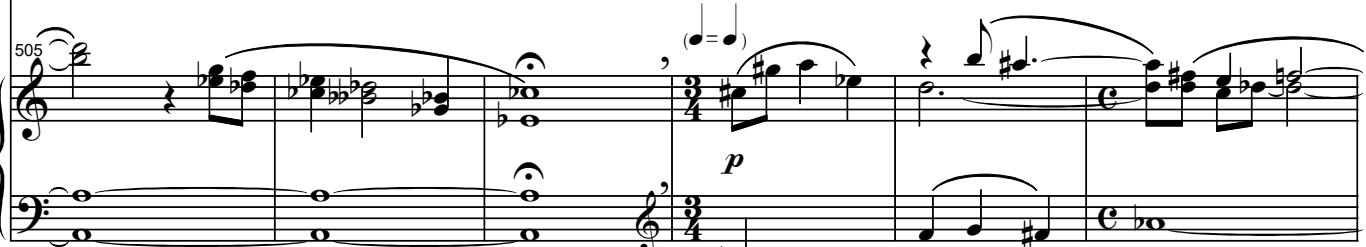
Vcl 491 

Pf 491 

Vcl 498 

Pf 498 

Vcl 505 

Pf 505 

Vcl 511 *p*

Pf 511 *p*

Vcl 516 *pizz mp* Pausa ca 4" *l.v.*

Pf 516 *pp arco* Pausa ca 4"

XII. Sonet

Moderato espressivo $\text{♩} = 112$

Vcl 522 *arco mp*

Pf 522 *mp*

Vcl 526 *p espr. mf*

Pf 526 *pp mf*

530

Vcl: *pizz* *pp* *arco* *pizz* *(pizz)* *t.v.*

Pf: *3* *3*

530

Pf: *3* *3*

535

Vcl: *arco* *p* *pizz* *mp*

Pf: *p* *pp* *5[.]* *5[.]*

539

Vcl: *arco* *mp*

Pf: *p* *(quasi pizz)* *mp* *3* *3* *mf*

542

Vcl:

Pf: *5* *3*

Vcl 545

 Pf 545

 Vcl 548

 Pf 548

 Vcl 552

 Pf 552
Pausa ca 4"

XIII. Sonet

Vcl 560 Cantabile $\text{d} = 50$

 Vcl 569

 Vcl 575

Vcl (nat.) 582

Vcl 587

Vcl 593

Pf 593 8va

Vcl 599 pizz 3" arco

Pf 599 (8va) Pausa ca 3"

XIV. Sonet

Misterioso, enigmaticamente $\text{♩} = 112$

Vcl 605 p

Misterioso, enigmaticamente $\text{♩} = 112$

Pf 605 8va p

Vcl 612

pizz

ff

arco

p

Pf 612

8va-

p

ff

p

Vcl 618

Pf 618

p

Vcl 625

ff

arco

3

pizz

arco

Pf 625

ff

p

Vcl 632

pizz

mp

arco

p

Pf 632

8va-

mp

Vcl 639

pizz
arco

(8va)

Pf 639

Vcl 645 arco
pp
p
mp
f

Pf 645

Vcl 649

Pf 649
f
non legato

Vcl 652 f

Pausa ca 5"

Pf 652 f
mp
f

Pausa ca 5"
l.v.

XV. Sonet ("Věncový")

Molto espressivo $\text{♩} = 112$

Vcl 655 f

Pf 655 Molto espressivo $\text{♩} = 112$

(σ) I.v.

Vcl 658

Pf 658 f non legato

Vcl 660 f

Pf 660 f $mp \rightarrow f$

Vcl 663 f *espr.* 3 3 3

Pf 663

Musical score for Violin (Vcl) and Piano (Pf) showing measures 666-670. The Violin part features a melodic line with grace notes and slurs. The Piano part provides harmonic support with sustained notes and rhythmic patterns. Measure 666 starts with a forte dynamic. Measure 667 shows a transition with eighth-note patterns. Measures 668-670 continue the melodic line and harmonic progression.

Musical score for Violin (Vcl) and Piano (Pf). The Violin part consists of two staves: the upper staff in bass clef and the lower staff in treble clef. The Piano part is in treble clef. Measure 669 begins with a dynamic of $\frac{1}{2}$ (forte). The Violin has eighth-note pairs with grace notes. The Piano has eighth-note chords. Measure 670 begins with a dynamic of $\frac{1}{2}$ (forte). The Violin has eighth-note pairs with grace notes. The Piano has eighth-note chords. Measure 671 begins with a dynamic of $\frac{1}{2}$ (forte). The Violin has eighth-note pairs with grace notes. The Piano has eighth-note chords. Measure 672 begins with a dynamic of $\frac{1}{2}$ (forte). The Violin has eighth-note pairs with grace notes. The Piano has eighth-note chords. Measure 673 begins with a dynamic of $\frac{1}{2}$ (forte). The Violin has eighth-note pairs with grace notes. The Piano has eighth-note chords. Measure 674 begins with a dynamic of $\frac{1}{2}$ (forte). The Violin has eighth-note pairs with grace notes. The Piano has eighth-note chords. Measure 675 begins with a dynamic of $\frac{1}{2}$ (forte). The Violin has eighth-note pairs with grace notes. The Piano has eighth-note chords. Measure 676 begins with a dynamic of $\frac{1}{2}$ (forte). The Violin has eighth-note pairs with grace notes. The Piano has eighth-note chords. Measure 677 begins with a dynamic of $\frac{1}{2}$ (forte). The Violin has eighth-note pairs with grace notes. The Piano has eighth-note chords. Measure 678 begins with a dynamic of $\frac{1}{2}$ (forte). The Violin has eighth-note pairs with grace notes. The Piano has eighth-note chords. Measure 679 begins with a dynamic of $\frac{1}{2}$ (forte). The Violin has eighth-note pairs with grace notes. The Piano has eighth-note chords. Measure 680 begins with a dynamic of $\frac{1}{2}$ (forte). The Violin has eighth-note pairs with grace notes. The Piano has eighth-note chords.

Musical score for Violin (Vcl) and Piano (Pf). The Violin part (measures 674-675) consists of two staves. The top staff starts with a sustained note followed by sixteenth-note patterns. The bottom staff starts with a sustained note followed by eighth-note patterns. The Piano part (measures 674-675) consists of three staves. The top staff has a dynamic of *p*, the middle staff has a dynamic of *sf*, and the bottom staff has a dynamic of *p*. Both piano staves feature complex chords and arpeggiated patterns. Measure 675 concludes with a dynamic of *ff* and a melodic line on the violin.

Musical score for strings and piano, page 16, measures 681-682. The score consists of two staves. The top staff is for the strings (Vcl) and the bottom staff is for the piano (Pf). Measure 681 starts with a rest followed by eighth-note chords. Dynamic markings include *ff*, *pp*, and *ff*. Measure 682 continues with eighth-note chords, with dynamic markings *ff* and *ff*.

Vcl 685

 Pf 685

 Vcl 689

 Pf 689

 Vcl 694

 Pf 694

 Vcl 697

 Pf 697

Vcl 701 > 3 [.] > 5 [.] (d=d) 3
 Pf 701 3 (d=d) c mp
 Vcl 705 3 c
 Pf 705 c
 Vcl 711 (d=d) f sostenuto mf a tempo 3
 Pf 711 (d=d) f p 8va mf sostenuto a tempo
 Vcl 715 f 3
 Pf 715 8va f 8vb

Vcl 719 - *p* > <> < > < > < > *mp*
 Pf 719 *pp* *mp* *p*
 Vcl 725 *mf* *p cantabile* (o=o)
 Pf 725 *mp* *p* (o=o) 6 *p* *p* *p* *p*
 Vcl 731 *p*
 Pf 731 *p*
 Vcl 738 *p*
 Pf 738 *p*

The musical score consists of six staves of music for Violin (Vcl) and Piano (Pf). The score is divided into three sections by measure numbers 719, 725, and 731. Measure 719 starts with a rest for the Violin followed by eighth-note patterns. The Piano part features eighth-note chords. Measure 725 begins with a melodic line for the Violin, followed by eighth-note chords for the Piano. Measure 731 shows a continuation of the Violin's melodic line and eighth-note chords for the Piano. The score uses standard musical notation with stems, beams, and rests, along with specific dynamic markings and performance instructions.

Vcl 745

Pf 745

mp

5[.] 3

Vcl 751

pizz *mp*

pizz

arco

l.v.

p cantabile

($\textcircled{O} = \textcircled{O}$)

Pf 751

Vcl 759

p

8va -

Pf 759

p

Vcl 769

pizz

3

arco

Pf 769

8va -

Lukáš Matoušek

výběr skladeb pro violoncello nebo s violoncellem / selected compositions for cello or with cello

In memoriam John F. Kennedy (1964) pro / for fl, ob, bcl, fg; cor, tr, trb, tba, vl, vla, vcl, cb	7'
- verze pro nonet / version for nonet (1974) (fl, ob, cl, fg, cor, vl, vla, vcl, cb)	
Intimní hudba / Intimate Music (1968)	6'
- verze pro sólové violoncello / version for solo cello [Chester Music 1984]	
Proměny ticha / Metamorphoses of Silence (1977) for strings	10'
- 1980 verze pro smyčcový kvartet / version for string quartet	
Sonáta / Sonata (1980) pro kontrabas a komorní soubor / for double bass and chamber ensemble	10'
(fl, ob, cl, fg, cor; 2vl, vla, vcl)	
Ut heremita solus (1982) – motet Johannese Ockeghema / of Johannes Ockeghem (fl, cl, vla, vcl, pf)	10'
Viderunt omnes fines millennii (1999) pro dechový kvintet a smyčce / for wind quintet and strings	6'
Věnec sonetů / Sonnet Sequence (1997/2000) (vcl, pf)	35'
– verze / version (2009) – vcl, orch (2,2,2,2 / 2,2,0,0 / archi)	
Sonety / Sonnets (2011) (vcl, pf)	19'
= zkrácená verze Věnce sonetů / abbreviated version of Sonnet Sequence	
Stíny a odlesky / Shadows and Reflections (1999/2000) (fl, cl, vl, vla, vcl, pf) [Český rozhlas 2010]	20'
MiN Kaleidoskop / MiN Kaleidoscope (2002) (fl, cl, fg, 2 vl, vla, vcl, pf)	12'
Tři novelety / Three Noveletts (2004) (ob, vl, pf) - verze / version (2004) – ob, 2vl, vla, vcl	14'
Óda na radost / Ode to Joy (2008) (recit., vl, vcl, pf)	12'
Paměť pražského palace / Memory of Prague's palace (2009)	10'
pro komorní orchestr / for chamber orchestra (1,1,1,1 / soli VI I, VI II, Vcl / archi)	

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: Věnec sonetů pro violoncello a klavír; Lukáš Matoušek LM 0001-2131** (2010)
Věnec sonetů
- Atelier 90 - I.; Editio Český rozhlas CR 0115-2131** (1999)
Kořeny času (Radices temporis)
- 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 hřichů Hieronyma Bosche / Seven Capital Sins of Hieronymus Bosch

Records:

- Sonorati di Praga; LP - Panton 11 0392** (1975)
Sedm hřichů Hieronyma Bosche
- Hommage à Machaut; LP - Panton 8111 0056** (1978)
Hoquet Guillauma de Machaut
- Severáček; LP - Panton 8112 0416** (1983)
Klárcina říkadla
- Hudba pro žestě / Brass Music; LP - SUPRAPHON 1111 3903** (1986)
Vzpomínka na pana Sudka

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

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