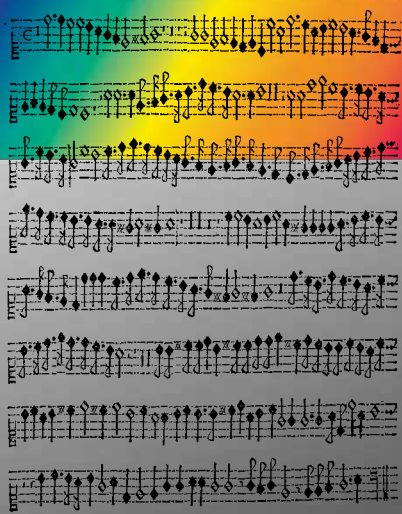


# ZEITSCHRIFT FÜR SPIELMUSIK



Jiří Laburda  
(\*1931)

## Pastorely

Böhmische Hirtengesänge  
für vier Blockflöten

Bohemian shepherds'  
songs for four recorders

**MOECK**

# Pastorely

- 1987 -

per 4 flauti dolce

Jiří Laburda (1931)

Blockflöten · Recorders  
Flûtes à bec

Moderato

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts, measures 1-8. The score is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Moderato'. The Soprano part features a melodic line with eighth and quarter notes. The Alto, Tenor, and Bass parts provide harmonic support with various rhythmic patterns and rests.

Four flute parts (Soprano, Alto, Tenor, Bass clefs), measures 9-16. The parts are in 2/4 time with a key signature of one sharp. The Soprano and Tenor flutes play a melodic line with eighth notes and quarter notes. The Alto and Bass flutes play a rhythmic accompaniment consisting of eighth notes and quarter notes.

Four flute parts (Soprano, Alto, Tenor, Bass clefs), measures 17-24. The parts continue the melodic and rhythmic themes established in the previous system, with some dynamic markings and phrasing slurs.

Four flute parts (Soprano, Alto, Tenor, Bass clefs), measures 25-32. The score concludes with a final melodic flourish in the Soprano and Alto flutes, and a sustained bass line in the Tenor and Bass flutes.

## Andante semplice

The image displays a musical score for a piece titled "Andante semplice". The score is written for four staves, likely representing a string quartet or a similar ensemble. The music is in 3/4 time and features a variety of melodic and harmonic textures. The first system shows a melodic line in the upper voice with a slur, and a bass line with a long note. The second system continues the melodic development with more complex rhythmic patterns. The third system includes a "solo" marking for the upper voice, indicating a more prominent melodic role. The fourth system shows the music tapering off with some rests and a final melodic phrase. The notation includes various note values, slurs, and dynamic markings.



First system of musical notation, consisting of four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in a key signature of one flat (B-flat). The system contains several measures of music with various note values and rests.



Second system of musical notation, consisting of four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in a key signature of one flat (B-flat). The system contains several measures of music with various note values and rests.



Third system of musical notation, consisting of four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in a key signature of one flat (B-flat). The system contains several measures of music with various note values and rests.



Fourth system of musical notation, consisting of four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in a key signature of one flat (B-flat). The system contains several measures of music with various note values and rests.

## Allegro animato

*giocososo*

8

*solo*

8

8

8

Larghetto

8 dolce poco rit. Tempo I

This system contains the first four staves of the musical score. It begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 8/8. The first staff has a melodic line with a 'dolce' marking. The second and third staves provide harmonic accompaniment. The fourth staff is the bass line, which includes a 'poco rit.' marking. A double bar line is followed by a repeat sign and the tempo change to 'Tempo I'.

This system contains the next four staves of the musical score, continuing the melodic and harmonic development from the first system. It maintains the same instrumental and key signature settings.

8

basso solo

This system contains the next four staves. The bass line in the fourth staff is marked 'basso solo', indicating a solo passage for the bass instrument. The system concludes with a double bar line and a repeat sign.

8

This system contains the final four staves of the musical score on this page, continuing the melodic and harmonic lines from the previous system.

Maestoso



First system of musical notation, measures 1-4. It consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The music features a variety of note values including eighth and sixteenth notes, with some notes beamed together. A fermata is placed over the final note of the first staff in measure 4.



Second system of musical notation, measures 5-8. It consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The music continues with similar rhythmic patterns and note values as the first system.



Third system of musical notation, measures 9-12. It consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The music continues with similar rhythmic patterns and note values as the first system.



Fourth system of musical notation, measures 13-16. It consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The music continues with similar rhythmic patterns and note values as the first system.



### **Jiří Laburda**

wurde am 3.4.1931 geboren. Die Liebe zur Musik erwarb er in seinem Elternhaus und studierte Musikerziehung und Philologie (1952–1955 an der Pädagogischen Fakultät in Prag und von 1957–1961 an der Prager Pädagogischen Hochschule). Er ist heute an der Pädagogischen Fakultät der Karlsuniversität in Prag tätig. In seinen Anfängen als Komponist schuf Laburda hauptsächlich Chormusik, die auch heute noch einen wichtigen Platz in seinem Werk einnimmt. Seine kompositorische Arbeit stützt sich auf traditionelle Ausdrucksmittel und knüpft im Stil an den Neoklassizismus an.

Das Ergebnis seiner schöpferischen Tätigkeit ist ein umfangreiches Werk, aus dem zahlreiche Kompositionen im Druck erschienen sind.

Laburda berücksichtigt bei seinen Kompositionen das musikalische Können der Ausführenden, so dass die Werke immer verständlich sind und bei den breitesten Schichten Anklang finden. So unterhält der Autor z. B. ständige Kontakte zu Amateurchören, für die er Musik schreibt, und schuf Stücke für Kinder, die sie selbst spielen oder singen können. Er hat aber auch technisch anspruchsvolle Solokonzerte, Messen und Kammermusik geschrieben.

Jiří Laburda erhielt zahlreiche Preise im In- und Ausland, die vom Erfolg seines kompositorischen Schaffens zeugen.

### **Jiří Laburda**

was born on 3.4.1931. His love of music he acquired in his parents' home and he studied musical education and philology (1952-1955 at the Education Faculty in Prague and from 1957-1961 at the Teacher's Training College in Prague). At the present he is attached to the Education Faculty of the Karls University in Prague. Laburda's beginnings as a composer were mainly in the realm of choral music, which still plays an important part in his work up to the present day. His creative work is based on traditional forms of expression and follows on in the style of neoclassicism.

The results of his creative activity is a large collection of works, many of which have already been published.

In his compositions, Laburda always takes into account the musical ability of the performers, so that his works are always easy to understand and appeal to a wide circle of musicians and listeners. For instance, he remains constantly in contact with amateur choirs for whom he is composing, and has written pieces for children which can be played or sung by the children themselves. He has however, also written technically demanding pieces such as concertos, masses and chamber music.

Jiří Laburda has won numerous awards at home and abroad, which bear witness to the success he has attained as a composer.

*Translation: R. Grocock*

### **Jiří Laburda**

est né le 3 avril 1931. C'est au sein de sa famille qu'il développa son amour de la musique. Il fit des études de pédagogie de la musique et de philologie de 1952 à 1955 à la faculté de pédagogie à Prague, et ensuite de 1957 à 1961 à l'Université de Pédagogie de Prague. Aujourd'hui il occupe une chaire à l'Université Charles de Prague. Lorsqu'il fit ses débuts en tant que compositeur, Jiří Laburda composa essentiellement de la musique chorale, style qui marque encore aujourd'hui l'essentiel de son œuvre. Dans ses compositions, il fait appel à des moyens d'expression traditionnels et se base sur le style néoclassique.

L'ensemble de ses compositions représente une œuvre très importante et nombre d'entre elles ont déjà été éditées.

Dans ses compositions, Jiří Laburda tient compte du savoir-faire du musicien, si bien que toutes ses œuvres sont toujours compréhensibles et accessibles au plus grand nombre. L'auteur entretient ainsi des relations constantes avec des chorales amateurs pour lesquelles il compose des pièces. Il a également écrit des morceaux pour enfants qui peuvent être joués ou chantés par eux. Mais il a aussi composé des concerts avec soliste, des messes et de la musique de chambre d'un niveau technique très élevé.

Jiří Laburda a été récompensé par de nombreux prix dans son pays et à l'étranger, prix qui témoignent du succès de ses compositions.

*Traduction: A. Rabin-Weller*