

Jirka Kadlec



Jiří Kadlec (aka Jirka Kadlec) was born on 19th September 1979 in Ostrava in Czechoslovakia. When he was seven years old, he started to play the euphonium and at the age of twelve also the trombone. During his studies at the Janáček Academy of Music and the University of Music in Freiburg with Prof. Branimir Slokar, he won several prizes in trombone competitions. He then became solo trombonist of the Bohuslav Martinů Philharmonic Orchestra in Zlín until 2013. Since then has worked as an arranger for Editions Marc Reift. He is also the first trombonist of the *Marc Reift Orchestra* and arranged all the compositions on his solo CD "Sunday Mood" by himself. His motto is: It doesn't matter what the style of music is, as long as it comes from the heart...

Jiří Kadlec (nom de plume Jirka Kadlec) est né le 19 septembre 1979 à Ostrava en Tchécoslovaquie. A l'âge de sept ans il apprend l'euphonium et à douze ans aussi le trombone. Pendant ses études à l'Académie Janáček et à l'Université de Freiburg auprès de Prof. Branimir Slokar, il gagne plusieurs prix lors de concours de trombone. Ensuite il devient trombone solo à l'Orchestre Bohuslav Martinů à Zlín jusqu'en 2013. Actuellement il travaille en tant qu'arrangeur chez les Editions Marc Reift. Il est aussi premier trombone dans le *Marc Reift Orchestra*, et assurait lui-même tous les arrangements sur son CD solo "Sunday Mood". Sa devise: Le style de musique n'a aucune importance pourvu que le cœur y est...

Jiří Kadlec (Künstlername Jirka Kadlec) wurde am 19. September 1979 in Ostrava, in der Tschechoslowakei geboren. Mit sieben Jahren fing er an das Euphonium zu lernen, dann mit zwölf auch die Posaune. Während seiner Studienzeit an der Janáček-Musikakademie und an der Freiburger Musik-Universität unter Prof. Branimir Slokar, gewann er mehrere Preise bei Posaunenwettbewerben. Danach wurde er Soloposaunist der Philharmonie Bohuslav Martinů in Zlín bis zum Jahr 2013. Zurzeit arbeitet er vor allem als Arrangeur beim Verlag Editions Marc Reift. Er spielt auch erste Posaune im *Marc Reift Orchestra* und bearbeitete selber alle die Stücke auf seiner Solo-CD "Sunday Mood". Sein Motto: In der Musik ist der Stil unwichtig, wenn sie vom Herzen kommt...



EDITIONS MARC REIFT

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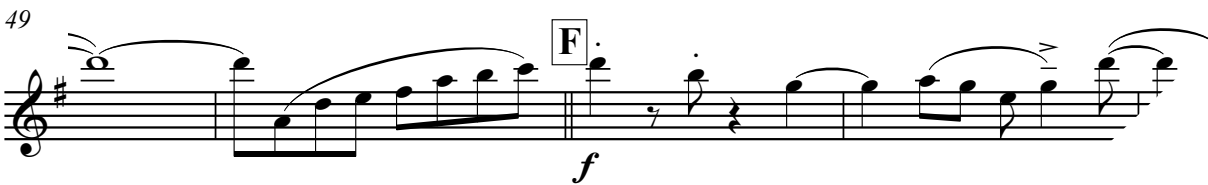
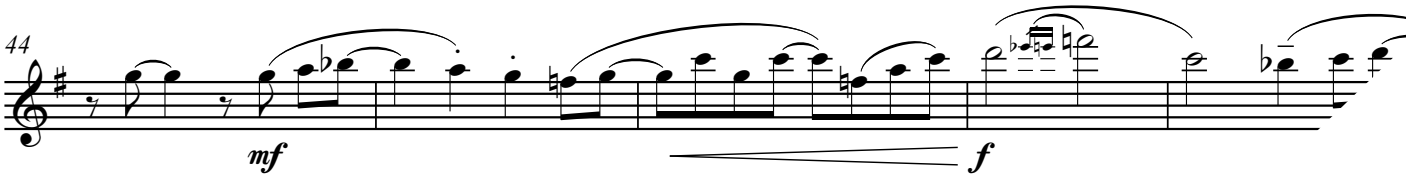
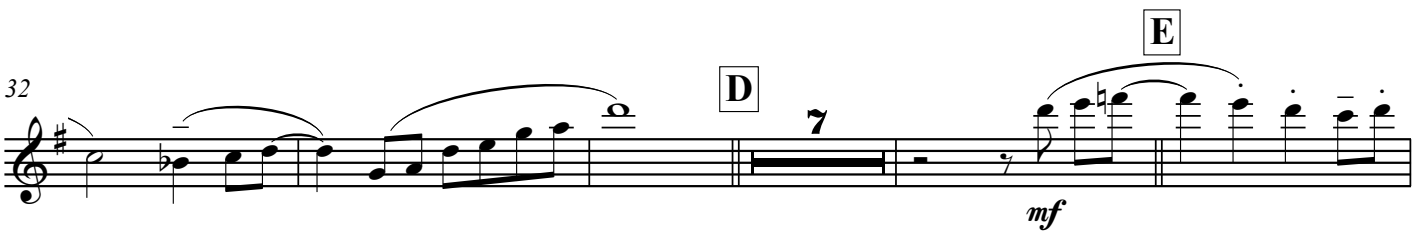
SOLO
B \flat CLARINET

Jazzy Concerto for Clarinet

Jirka Kadlec

$\text{♩} = 108$ Swing **A**

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Solo *f*

Fl. *mp*

Ob. *mp*

Bsn. *mp*

Cl.1 *mp*

Cl.2 *mp*

Cl.3 *mp*

B.Cl. *mp*

A.Sax.1 *mp*

A.Sax.2 *mp*

T.Sax.1 *mp*

T.Sax.2 *mp*

B.Sax. *mp*

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Tpt./Cnt.4

Hn.1 *mp*

Hn.2 *mp*

Tbn.1 *mp*

Tbn.2 *mp*

Tbn.3 *mp*

Tbn.4 *mp*

Bar. *mp*

Tba. *mp*

Pno./Kbd. *mp*

E.Gtr. *mp*

Str.B./B.Gtr. *mp*

C.Bell

Cong. *mp*

Dr. *mp*

mp

Gm7 Bb/C C9(omit5) C7 F Bb7 Bb7 F Gm7 Bb7 A7 Dm G7/B Bb7 Abm/Ds

(2) (3) (4) (5) (6)

Solo *f*

Fl. *mp*

Ob. *mp*

Bsn. *mp*

Cl.1 *mp*

Cl.2 *mp*

Cl.3 *mp*

B.Cl. *mp*

A.Sax.1 *mp*

A.Sax.2 *mp*

T.Sax.1 *mp*

T.Sax.2 *mp*

B.Sax. *mp*

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Tpt./Cnt.4

Hn.1 *mp*

Hn.2 *mp*

Tbn.1 *mp*

Tbn.2 *mp*

Tbn.3 *mp*

Tbn.4 *mp*

Bar. *mp*

Tba. *mp*

Pno./Kbd. *mp*

E.Gtr. *mp*

Str.B./B.Gtr. *mp*

C.Bell *mp*

Cong. *mp*

Dr. *mp*

B \flat /C F B \flat /C F B \flat 7 B \flat 7 F Gm7 B \flat 7 A7 Dm G7/B B \flat 7 A \flat m/D \flat

(7) (2) (3) (4) (5) (6)

Solo

Fl. *mp cresc.* *f*

Ob. *mp cresc.* *f*

Bsn. *f*

Cl.1 *mp cresc.* *f*

Cl.2 *mp cresc.* *f*

Cl.3 *mp cresc.* *f*

B.Cl. *f*

A.Sax.1 *f*

A.Sax.2 *f*

T.Sax.1 *f*

T.Sax.2 *f*

B.Sax. *f*

Tpt./Cnt.1 *f*

Tpt./Cnt.2 *f*

Tpt./Cnt.3 *f*

Tpt./Cnt.4 *f*

Hn.1 *f*

Hn.2 *f*

Tbn.1 *f*

Tbn.2 *f*

Tbn.3 *f*

Tbn.4 *f*

Bar. *f*

Tba. *f*

Pno./Kbd. *f*

E.Gtr. *f*

Str.B./B.Gtr. *f*

C.Bell *f*

Cong. *f*

Dr. *cresc.* *f*

CRASH

C F A⁹7 B⁹7 B⁹7 F/C D⁷(#9) Gm⁷ B⁹7 A⁷ Dm Dm/C G⁷/B B⁹7 Abm/D⁹

C F A⁹7 B⁹7 B⁹7 F/C D⁷(#9) Gm⁷ B⁹7 A⁷ Dm Dm/C G⁷/B B⁹7 Abm/D⁹

Solo *mf* *mf* *f*

Fl.

Ob.

Bsn. *mp* *mf*

Cl.1

Cl.2

Cl.3

B.Cl. *mp* *mf*

A.Sax.1 *mp*

A.Sax.2 *mp*

T.Sax.1 *mp*

T.Sax.2 *mp*

B.Sax. *mp* *mf*

Tpt./Cnt.1 *mp cresc.* *fp*

Tpt./Cnt.2 *mp cresc.* *fp*

Tpt./Cnt.3 *mp cresc.* *fp*

Tpt./Cnt.4 *mp cresc.* *fp*

Hn.1 *mp*

Hn.2 *mp*

Tbn.1 *mp*

Tbn.2 *mp*

Tbn.3 *mp*

Tbn.4 *mp* *mf*

Bar. *mp*

Tba. *mp*

Pno./Kbd. *mp*

E.Gtr. *mp*

Str.B./B.Gtr. *mp*

C.Bell

Cong. *mp*

Dr. *mp* RIDE H.H. RIDE

Abm(maj7)/Db Bb/C F F Gm7 Am(b5) F/A Ab/Bb Bb/C Cm7 Db(maj7) Bbm7 C(Sus4)

Solo *f*

Fl. *mp cresc.* *mf*

Ob. *mp cresc.* *mf*

Bsn. *mf*

Cl.1 *mp cresc.* *mf*

Cl.2 *mp cresc.* *mf*

Cl.3 *mp cresc.* *mf*

B.Cl. *mf*

A.Sax.1 *mf*

A.Sax.2 *mf*

T.Sax.1 *mf*

T.Sax.2 *mf*

B.Sax. *mf*

Tpt./Cnt.1 *cresc.* *mf*

Tpt./Cnt.2 *cresc.* *mf*

Tpt./Cnt.3 *cresc.* *mf*

Tpt./Cnt.4 *cresc.* *mf*

Hn.1 *mf*

Hn.2 *mf*

Tbn.1 *mf*

Tbn.2 *mf*

Tbn.3 *mf*

Tbn.4 *mf*

Bar. *mf*

Tba. *mf*

Pno./Kbd. *mf*

E.Gtr. *mf*

Str.B./B.Gtr. *mf*

C.Bell. *mf*

Cong. *mf*

Dr. *cresc.* *mf*

C F A^{ø7} B^{ø7} B^{ø7} F/C D⁷(#9) Gm⁷ B^{ø7} A⁷ Dm Dm/C G⁷/B B^{ø7} Abm/D^ø

Solo *f*

Fl. *mp cresc.* *mf*

Ob. *mp cresc.* *mf*

Bsn. *mf*

Cl.1 *mp cresc.* *mf*

Cl.2 *mp cresc.* *mf*

Cl.3 *mp cresc.* *mf*

B.Cl. *mf*

A.Sax.1 *mf*

A.Sax.2 *mf*

T.Sax.1 *mf*

T.Sax.2 *mf*

B.Sax. *mf*

Tpt./Cnt.1 *cresc.* *mf*

Tpt./Cnt.2 *cresc.* *mf*

Tpt./Cnt.3 *cresc.* *mf*

Tpt./Cnt.4 *cresc.* *mf*

Hn.1 *mf*

Hn.2 *mf*

Tbn.1 *mf*

Tbn.2 *mf*

Tbn.3 *mf*

Tbn.4 *mf*

Bar. *mf*

Tba. *mf*

Pno./Kbd. *mf*

E.Gtr. *mf*

Str.B./B.Gtr. *mf*

C.Bell *mf*

Cong. *mf*

Dr. *cresc.* *mf*

C F A⁹ B⁷ B⁹ F/C D⁷(⁹) Gm⁷ B⁷ A⁷ Dm Dm/C G⁷/B B⁷ Abm/D⁹

Solo

Fl.

Ob.

Bsn.

Cl.1

Cl.2

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.1

T.Sax.2

B.Sax.

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Tpt./Cnt.4

Hn.1

Hn.2

Tbn.1

Tbn.2

Tbn.3

Tbn.4

Bar.

Tba.

Pno./Kbd.

E.Gtr.

Str.B./B.Gtr.

Cab.

Cong.

Dr.

f

p

mp

Am⁷(E^b) Bm⁷ A/C# Dm E^bmaj⁷ Dm G/B B^bmaj⁷ B^b/C F E^bmaj⁷ E^b

Solo

Fl.

Ob.

Bsn.

Cl.1

Cl.2

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.1

T.Sax.2

B.Sax.

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Tpt./Cnt.4

Hn.1

Hn.2

Tbn.1

Tbn.2

Tbn.3

Tbn.4

Bar.

Tba.

Pno./Kbd.

E.Gtr.

Str.B./B.Gtr.

Cab.

Cong.

Dr.

B \flat Cm 7 Dm $^{\flat 9}$ Em 7 D/F \sharp Gm A \flat maj 7 Gm C/E E \flat maj 7 E \flat /F

(2) (3) (4)

L 112 113 114 115 116 117 118 119 120

C solo ad lib. 1st time *f* Dm7 Em7(♯9) F F/G C Dm7 Em7(♯9) F♯m7 E/G♯ Am B♭maj7

C solo ad lib. 2nd time *f* Dm7 Em7(♯9) F F/G C Dm7 Em7(♯9) F♯m7 E/G♯ Am B♭maj7

Fl. *mp*

Ob. *mp*

Bsn. *mp*

Cl.1 *mp*

Cl.2 *mp*

Cl.3 *mp*

B.Cl. *mp*

A.Sax.1 *mp*

A.Sax.2 *mp*

T.Sax.1 *mp*

T.Sax.2 *mp*

B.Sax. *mp*

Tpt./Cnt.1 *mp*

Tpt./Cnt.2 *mp*

Tpt./Cnt.3 *mp*

Tpt./Cnt.4 *mp*

Hn.1 *mp*

Hn.2 *mp*

Tbn.1 *mp*

Tbn.2 *mp*

Tbn.3 *mp*

Tbn.4 *mp*

Bar. *mp*

Tba. *mp*

Pno./Kbd./ *mp* B♭ Cm7 Dm7(♯9) E♭ E♭/F B♭ Cm7 Dm7(♯9) Em7 D/F♯ Gm A♭maj7

E.Gtr. *mp* B♭ Cm7 Dm7(♯9) E♭ E♭/F B♭ Cm7 Dm7(♯9) Em7 D/F♯ Gm A♭maj7

Str.B./B.Gtr. *mp*

Cab. *mp* (2) (3) (2) (3)

Cong. *mp* (2) (3) (4)

Dr. *mp* (2) (3) (2) (3)

129 130 131 132 133 134 135

F F/G C Dm7 Em7(♯5) F♯m7 E/G♯ Am B♭maj7

Solo

Solo

Fl. *mp*

Ob. *mp*

Bsn. *mp*

Cl.1 *mp*

Cl.2 *mp*

Cl.3 *mp*

B.Cl. *mp*

A.Sax.1 *mp*

A.Sax.2 *mp*

T.Sax.1 *mp*

T.Sax.2 *mp*

B.Sax. *mp*

Tpt./Cnt.1 *mp*

Tpt./Cnt.2 *mp*

Tpt./Cnt.3 *mp*

Tpt./Cnt.4 *mp*

Hn.1 *mp*

Hn.2 *mp*

Tbn.1 *mp*

Tbn.2 *mp*

Tbn.3 *mp*

Tbn.4 *mp*

Bar. *mp*

Tba. *mp*

Pno./Kbd. *mp*

E.Gtr. *mp*

Str.B./B.Gtr. *mp*

Cab. (2) (3)

Cong. (2) (3) (4)

Dr. *mp*

E♭/F B♭ Cm7 Dm7(♯5) Em7 D/F♯ Gm A♭maj7



136

137

138

139

140

141

142

143

Ab6

Am D/F# Fmaj7 F/G

Solo

Am D/F# 3 3 3 Fmaj7 F/G

f

Fl.

Ob.

Bsn.

Cl.1

Cl.2

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.1

T.Sax.2

B.Sax.

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Tpt./Cnt.4

Hn.1

Hn.2

Tbn.1

Tbn.2

Tbn.3

Tbn.4

Bar.

Tba.

Gm C/E Ebmaj7 Eb/F Bb Abmaj7 Gm7 Gbmaj7 Gb6

Pno./Kbd./

Gm C/E Ebmaj7 Eb/F

E.Gtr.

Str.B./B.Gtr.

Cab.

Cong.

Dr.

To C Bell

O CADENZA

145

146

147

148

Cadenza Swingy ad lib.

Solo

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B.Cl.

A.Sax. 1

A.Sax. 2

T.Sax. 1

T.Sax. 2

B.Sax.

Tpt./Cnt. 1

Tpt./Cnt. 2

Tpt./Cnt. 3

Tpt./Cnt. 4

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Bar.

Tba.

Pno./Kbd.

E.Gtr.

Str.B./B.Gtr.

Cab.

Cong.

Dr.

mp

f

Fm/Ab

Gm7

Solo

Fl.

Ob.

Bsn.

Cl.1

Cl.2

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.1

T.Sax.2

B.Sax.

Tpt./
Cnt.1

Tpt./
Cnt.2

Tpt./
Cnt.3

Tpt./
Cnt.4

Hn.1

Hn.2

Tbn.1

Tbn.2

Tbn.3

Tbn.4

Bar.

Tba.

Pno./
Kbd./

E.Gtr.

Str.B./
B.Gtr.

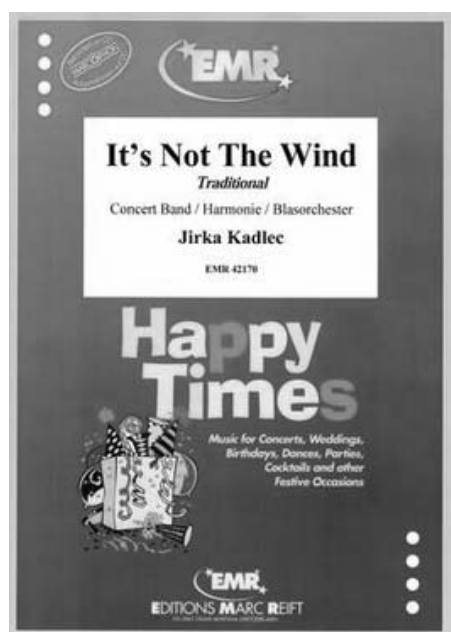
C.Bell

Cong.

Dr.

This page contains a musical score for measures 154 through 158. The score is written for a soloist and a full symphony orchestra. The soloist part is a single melodic line in the treble clef, featuring a complex rhythmic pattern of eighth and sixteenth notes with various accidentals. The orchestral parts are arranged in a standard order: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cl. 1, 2, 3), Bass Clarinet (B. Cl.), Saxophones (A. Sax. 1, 2, T. Sax. 1, 2, B. Sax.), Trumpets and Cornets (Tpt./Cnt. 1-4), Horns (Hn. 1, 2), Trombones (Tbn. 1-4), Baritone (Bar.), Tuba (Tba.), Piano and Keyboard (Pno./Kbd.), Electric Guitar (E. Gtr.), String Bass and Double Bass (Str. B./B. Gtr.), Cymbals (C. Bell), Conga (Cong.), and Drums (Dr.). The score includes various musical notations such as rests, notes, and dynamic markings. A 'Crescendo' marking is present at the end of measure 158. The page number '22' is located in the top left corner, and the measure numbers '154', '155', '156', '157', and '158' are positioned above their respective measures.

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