

# Carmen Medley

4 Clarinets

**Jirka Kadlec**

EMR 90591

1<sup>st</sup> B<sup>b</sup> Clarinet (or E<sup>b</sup> Clarinet)

2<sup>nd</sup> B<sup>b</sup> Clarinet

3<sup>rd</sup> B<sup>b</sup> Clarinet

B<sup>b</sup> Bass Clarinet

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# 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 (Künstlernamen 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...



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# Carmen Medley

Jirka Kadlec

Moderato rubato  $\text{♩} = 66$

1. B♭ Clarinet or E♭ Clarinet  
2. B♭ Clarinet  
3. B♭ Clarinet  
4. B♭ Bass Clarinet

4 5 6 7 8 9

10 11 12 13 14 17 18

**A**  $\text{♩} = 72$

1. 2. 3. 4.

19 20 21 22 23 24 25 26 27

**B**

1. 2. 3. 4.

28 29 30 31 32 33 34 35 36

1. 2. 3. 4.

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37 38 39 40 41 42 **C** 43 44 45

Musical score for measures 37-45. The score consists of four staves (1-4). Measure 42 is marked with a 'C' in a box. Dynamics include *f*, *mp*, and *mf*. There are triplets in measures 39, 40, 41, and 45.

46 47 48 49 50 **D** **Vivo** ♩ = 92 53 54 55 56 57

Musical score for measures 46-57. The score consists of four staves (1-4). Measure 50 is marked with a 'D' in a box. A key signature change to two flats occurs at measure 50. The tempo is marked 'Vivo' with a quarter note equal to 92 (♩ = 92). Dynamics include *f*, *mp*, and *ff*. There are triplets in measures 46, 48, and 49.

58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75

Musical score for measures 58-75. The score consists of four staves (1-4). Dynamics include *p*, *mp*, and *mf*. There are slurs and accents throughout the passage.

76 77 78 79 80 81 82 83 84 **E** 85 86 87 88

Musical score for measures 76-88. The score consists of four staves (1-4). Measure 84 is marked with an 'E' in a box. Dynamics include *cresc.*, *dim.*, *mf*, and *f*. There are slurs and accents throughout the passage.

89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 rit.

Musical score for measures 89-103. The score consists of four staves (1-4). Measure 102 is marked with 'rit.'. Dynamics include *p*, *f*, *mf*, and *ff*. There are slurs and accents throughout the passage.

**F** Andante ♩ = 72 105 106 107 108 109 110 111

1. *mp* *p accomp.*

2. *mp sost.* *p accomp.*

3. *p* *mf cant.*

4. *mp*

112 113 114 115 116 117 118 119

1. *cresc.* *mf*

2. *cresc.* *mf*

3. *cresc.* *f*

4. *mf*

120 121 122 123 124 **G** Allegretto ♩ = 69 128 129 130

1. *p* *p*

2. *p* *p*

3. *p* *mf*

4. *p* *p*

131 132 133 134 135 136 137 138 139 140 141 142 143

1. *mf* *p* *mf*

2. *mf* *p*

3. *f* *mp*

4. *mp*

144 145 146 147 148 149 150 151 152 **H** 153 154 155

1. *mf* *mf* *p*

2. *p* *p*

3. *p* *p*

4. *p*

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