

Winter Story

E $\flat$ Bass & Piano

Jirka Kadlec

EMR 66191

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EDITIONS MARC REIFT

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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. Břanimír Šlokar, 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. Břanimír Šlokar, 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. Břanimír Šlokar, 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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E♭ BASS

Winter Story

1. Random Meeting Allegro ♩ = 138

A

Jirka Kadlec

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Piano

Play

f

7



13



19

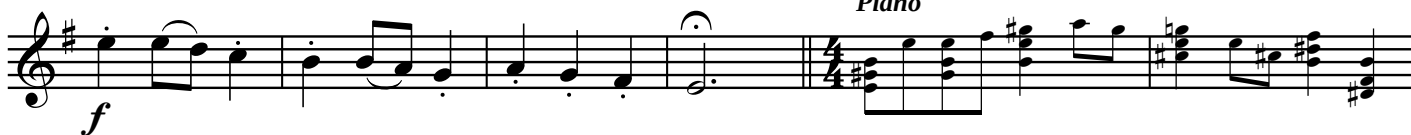


25

rit.

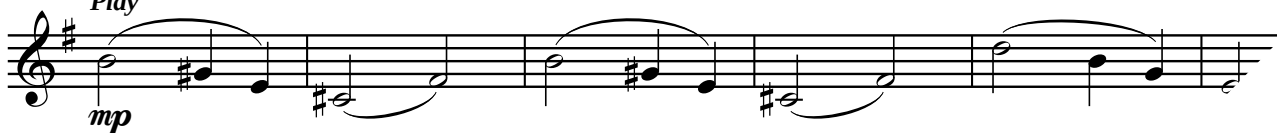
B 2. Endless Moment Andante ♩ = 96

Piano



31

Play



37



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Winter Story

Jirka Kadlec

1. Random Meeting Allegro ♩ = 138

A

Sheet music for "Winter Story" (1. Random Meeting, Allegro ♩ = 138) by Jirka Kadlec. The score is for Eb Bass and Piano, in 3/4 time, key of Bb major. The piece is marked with a box 'A' and a tempo of 138 beats per minute.

The score is divided into four systems, each starting with a measure number (7, 14, 21). The first system begins with a forte (*f*) dynamic. The second system continues the melody and accompaniment. The third system introduces a mezzo-piano (*mp*) dynamic and a crescendo (*cresc.*) marking. The fourth system concludes with a forte (*f*) dynamic.

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27 rit.

B 2. Endless Moment
Andante ♩ = 96

Measures 27-32. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is Andante (♩ = 96). Measure 27 begins with a piano introduction marked 'rit.' (ritardando). The piano part features a complex harmonic texture with many accidentals. Dynamics include *mp* (mezzo-piano) in the right hand and *f* (forte) in the left hand. A crescendo leads to *mp* in measure 32.

33

Measures 33-38. The piano part continues with a complex harmonic texture. Dynamics include *cresc.* (crescendo) and *mf* (mezzo-forte) in the right hand, and *cresc.* and *mp* (mezzo-piano) in the left hand. A crescendo leads to *mf* in measure 38.

39

C

Measures 39-45. The piano part continues with a complex harmonic texture. Dynamics include *mf* (mezzo-forte) in the right hand and *mf* in the left hand. A crescendo leads to *f* (forte) in measure 45.

46

Measures 46-51. The piano part continues with a complex harmonic texture. Dynamics include *cresc.* (crescendo) and *f* (forte) in the right hand, and *cresc.* and *f* in the left hand. A crescendo leads to *f* in measure 51.

52

Measures 52-57. The piano part continues with a complex harmonic texture. Dynamics include *f* (forte) in the right hand and *f* in the left hand. A crescendo leads to *f* in measure 57.

E^b BASS

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