

6 Suites

E $\flat$ Cornet

Arr.: Jirka Kadlec

Johann Sebastian Bach

EMR 78301

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6 Suites

Suite I

Johann Sebastian Bach

Arr.: Jirka Kadlec

PRÉLUDE



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19

21

23

25

27

29

31

33

35

37

40

The musical score consists of ten staves of music, each beginning with a measure number. The notation is in treble clef and includes various musical symbols such as eighth notes, sixteenth notes, and rests. The key signature changes from one sharp (F#) to two sharps (F# and C#) between measures 27 and 29. The music is characterized by rapid sixteenth-note passages and some longer notes with ties or slurs.

Suite II

PRÉLUDE

This page contains the musical score for the Prélude of Suite II, page 8. The score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a 3/4 time signature. The music is characterized by a continuous flow of eighth and sixteenth notes, often grouped in pairs or fours. Slurs and ties are used extensively to indicate phrasing and continuity across measures. The notation includes various accidentals (sharps, naturals, and flats) and rests. The piece concludes with a final cadence in the last measure.

The musical score is written for a single melodic line in G major (one sharp, F#). It consists of ten staves of music. The notation includes various rhythmic values, slurs, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, and rests. Slurs are used to group notes, and some notes are marked with a 'p' (piano) dynamic. The score is a continuous melodic line without a bass line.

Suite III

PRÉLUDE

The musical score for the Prélude of Suite III is written for a single melodic line in 3/4 time. The key signature has one flat (B-flat). The piece consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat. The music is characterized by a steady eighth-note pulse, often grouped in pairs or fours with slurs. Various musical ornaments are used throughout, including slurs, ties, and phrasing slurs. The notation includes many beamed eighth notes, creating a continuous, flowing texture. The piece concludes on the tenth staff with a final cadence.

tr

Suite IV

PRÉLUDE

The musical score for the Prelude of Suite IV is written for a single melodic line on a grand staff. It consists of ten staves of music. The key signature is one sharp (F#), indicating G major. The time signature is 3/4. The music is characterized by a steady eighth-note pulse, often with a descending or ascending eighth-note pair. The first nine staves are composed of measures with eighth-note patterns, some featuring accidentals (sharps and naturals) to create chromatic movement. The final staff concludes with a half-note chord (G4 and B4) followed by a rapid, ascending sixteenth-note scale leading to a final G4 note.

This musical score is written on a single treble clef staff with a key signature of one sharp (F#). The piece consists of ten measures of music. The notation includes a variety of rhythmic values, primarily eighth and sixteenth notes, often beamed together. Slurs are used to group phrases of notes across several measures. A trill (tr) is indicated above a note in the fourth measure. A trill with a wavy line (tr~) is indicated above a note in the tenth measure. The music features a mix of ascending and descending melodic lines, with some chromaticism. The final measure ends with a double bar line.

Suite V

PRÉLUDE

The musical score for the Prélude of Suite V is written for a single melodic line in G-flat major (one flat) and common time (C). It consists of ten staves of music. The notation includes various musical symbols such as treble clefs, time signatures, and accidentals (flats and naturals). The melody is characterized by flowing eighth and sixteenth notes, often grouped with slurs. Trills are indicated by 'tr' above specific notes on the second, fourth, and eighth staves. A trill with a wavy line, 'tr~', appears on the seventh staff. A half note with a flat and a parenthesis, '(b)', is present on the fifth staff. The piece concludes with a final cadence on the tenth staff.

11 staves of musical notation in a single melodic line. The notation includes various rhythmic values, accidentals, and a trill marked with *(tr)*.

Suite VI

PRÉLUDE

12/8

f *p* *f*

p *f*

(p) *(f)* *(p)*

f *p* *f*

(p) *(f)*

(p) *(f)* *(p)* *(f)* *(p)*

f *(p)* *(f)* *(p)*

(f) *(p)* *(f)*

(p) *(f)*

(p) *(f)*

E^b CORNET

E^b CORNET SOLO

EMR 44718	DOKSHITSER, T.	Suite
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E^b CORNET & PIANO

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EMR 2431	DEBONS, Eddy	Kirbo
EMR 31182	DEBONS, Eddy	Mystic Curiosities
EMR 49328	DEBONS, Eddy	Prélude et Burlesque
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E^b Cornet & Piano (Fortsetzung - Continued - Suite)

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EMR 43684	KADLEC, Jirka	Kazatchok
EMR 49001	KADLEC, Jirka	Solo Alla Turca
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EMR 47716	KADLEC, Jirka	The Red Sarafan
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