

6 Suites

Bassoon

Arr.: Jirka Kadlec

Johann Sebastian Bach

EMR 78283

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6 Suites

Suite I

Johann Sebastian Bach

Arr.: Jirka Kadlec

PRÉLUDE



19



21



23



25



27



29



31



33



35



37



40



Suite II

PRÉLUDE

Musical score for Suite II, Prélude, in bass clef, 3/4 time, key of B-flat major. The score consists of ten staves of music. The first staff begins with a key signature change from B-flat to B-natural. The music features a variety of note values, including eighth and sixteenth notes, and rests, often grouped with slurs and ties. Some notes are circled with dashed lines, possibly indicating specific performance techniques or fingering. The piece concludes with a final cadence on the tenth staff.

musical score for bassoon, featuring ten staves of music. The notation includes various musical symbols such as eighth notes, sixteenth notes, slurs, ties, and dynamic markings. A 'p' (piano) marking is present on the sixth staff. The piece concludes with a final double bar line on the tenth staff.

Suite III

PRÉLUDE

The musical score for the Prelude of Suite III is written for a single melodic line in bass clef. The time signature is 3/4, and the key signature consists of two flats (B-flat and E-flat). The piece is composed of ten staves of music. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often beamed together. Slurs are used to indicate phrases, and many notes are tied across bar lines. The melody is characterized by its flowing, continuous nature, with frequent chromaticism and a mix of ascending and descending runs. The overall texture is dense and intricate, typical of a prelude in a classical suite.

The image displays a page of musical notation for a bass line, consisting of ten staves. The music is written in a key with two flats (B-flat and E-flat) and a 2/4 time signature. The notation includes various musical symbols such as eighth notes, sixteenth notes, slurs, ties, and a trill (tr.) in the final staff. The first nine staves are connected by a vertical line on the left, and the tenth staff is separate at the bottom.

Suite IV

PRÉLUDE

The musical score for the Prélude of Suite IV is written in bass clef with a key signature of one flat (B-flat) and common time (C). The piece consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat, but the rest of the score is in bass clef. The music is a continuous melody with various intervals, including thirds, fourths, and fifths. There are several accidentals, including flats and sharps, throughout the piece. The final staff ends with a double bar line and a repeat sign.

tr

(tr)

tr

Suite V

PRÉLUDE

The musical score for the Prelude of Suite V is written for a single melodic line in bass clef. The key signature is E-flat major (three flats: B-flat, E-flat, A-flat), and the time signature is 3/4. The piece consists of ten staves of music. The notation includes a variety of rhythmic values, primarily eighth and sixteenth notes, often grouped with slurs. There are several trills marked with 'tr' and one marked with 'tr~'. The piece concludes with a final cadence on the tenth staff.

11 staves of musical notation in bass clef, featuring various rhythmic patterns and trills.

Suite VI

PRÉLUDE

The musical score for the Prélude of Suite VI is written in bass clef with a 12/8 time signature. The key signature has two flats (B-flat and E-flat). The score consists of ten staves of music, each with various dynamics and articulations.

Staff 1: *(f)* *p* *f*

Staff 2: *p* *f*

Staff 3: *(p)* *(f)* *(p)*

Staff 4: *(f)* *p* *(f)*

Staff 5: *(p)* *(f)*

Staff 6: *(p)* *(f)*

Staff 7: *(p)* *(f)* *(p)* *(f)* *(p)*

Staff 8: *(f)* *(p)* *(f)* *(p)*

Musical notation for a bassoon part, page 39. The notation is in bass clef with a key signature of one flat (B-flat). The piece consists of ten staves of music. Dynamics include *(f)* (forte) and *(p)* (piano). The music features a mix of eighth and sixteenth notes, often beamed together, with some slurs and ties. The first staff starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and then returns to forte (*f*). The piece concludes with a final flourish on the tenth staff.

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