

24 Pieces - Volume 3

Clarinet & Piano

Arr.: Michal Worek

Carl Baermann

EMR 68459

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24 Pieces - Volume 3

1. Adagio (Op. 63, No. 34)

Carl Baermann

Arr.: Michal Worek

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Adagio

5 *p* *pp*

9 *rit.* *Tempo I* *fz* *pp*

13 **A** *f* *pp* *rall.*

17 *Con moto* *p* *pp* *p*

22 *ff*

28 *rit.* **B** *Tempo I, accel.* *p* *pp* *cresc.*

33 *sfz* *p* *rall.*

24 Pieces - Volume 3

1. Adagio (Op. 63, No. 34)

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Adagio

B♭ Clarinet

Piano

pp

5

p

pp

9

rit.

Tempo I

fz

pp

p

13

A

f

pp

ra'

f

pp

2. Pollaca (Op. 63, No. 35)

Carl Baermann

Arr.: Michal Worek

Allegro moderato alla Pollacca

The musical score is written for piano and violin. It consists of four systems of staves. The piano part is in the lower staves, and the violin part is in the upper staves. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked 'Allegro moderato alla Pollacca'. The score includes various dynamics such as *mf* (mezzo-forte), *p* (piano), and *f* (forte). There are also articulations like *tr* (trill) and *fz* (f marcato). A section labeled 'A' begins at measure 11. The score ends with a final cadence in the piano part.

Measure numbers 6, 11, and 16 are indicated at the start of their respective systems. The first system starts at measure 1. The second system starts at measure 6. The third system starts at measure 11. The fourth system starts at measure 16.

3. Adagio (Op. 63, No. 37)

Carl Baermann

Arr.: Michal Worek

Adagio

p espressione *p*

p *sempre p*

con Pedal ad lib.

6

p *p*

11

con espressione

16

p *p*

A

4. Ländler (Op. 63, No. 38)

Carl Baermann

Arr.: Michal Worek

Andante con moto

N. I

The musical score is written for a vocal line and a piano accompaniment. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked 'Andante con moto'. The score is divided into four systems, each with a vocal staff and a piano staff. The first system includes a vocal line starting with a rest, followed by a melody, and a piano accompaniment with chords. The second system continues the vocal melody and piano accompaniment. The third system continues the vocal melody and piano accompaniment. The fourth system continues the vocal melody and piano accompaniment. The score includes dynamic markings such as 'p' (piano) and 'p' (piano).

5. Andante (Op. 63, No. 40)

Carl Baermann

Arr.: Michal Worek

Andante

First system of the musical score. The treble clef staff begins with a whole rest, followed by a melodic line starting on a half note G4. The piano accompaniment in the grand staff (treble and bass clefs) features a steady eighth-note accompaniment in the bass and chords in the treble. Dynamics include *p legato* in both staves.

Second system of the musical score, starting at measure 6. The treble clef staff continues the melody, marked with *p* and *rit.* (ritardando). The piano accompaniment continues with chords and eighth-note patterns. The system concludes with a whole rest in the treble staff.

Third system of the musical score, starting at measure 12. A section marker 'A' is present. The treble clef staff begins with a forte (*f*) dynamic, followed by a melodic line. The piano accompaniment features a strong chordal accompaniment in the treble and eighth-note patterns in the bass. Dynamics include *f* and *p*.

Fourth system of the musical score, starting at measure 18. The treble clef staff continues the melody with a *p* (piano) dynamic. The piano accompaniment features chords in the treble and eighth-note patterns in the bass, also marked with *p*. The system concludes with a whole rest in the treble staff.

6. Tarantella (Op. 63, No. 41)

Carl Baermann

Arr.: Michal Worek

Allegro vivace quasi Presto

The musical score is written for piano and violin. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Allegro vivace quasi Presto'. The score is divided into four systems, with measures 7, 13, and 21 marked at the beginning of their respective systems. The first system (measures 1-6) features a piano introduction with triplets in the right hand and a steady eighth-note bass line in the left hand. The second system (measures 7-12) continues the piano part with more complex triplet patterns. The third system (measures 13-20) introduces a first ending bracket labeled 'I' and features a forte (f) dynamic. The fourth system (measures 21-24) concludes the piece with alternating forte (f) and piano (p) dynamics. The violin part enters in the first system with a triplet melody and continues throughout, often mirroring the piano's triplet patterns.

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