

24 Pieces - Volume 2

B $\flat$ Bass & Piano

Arr.: Michal Worek

Carl Baermann

EMR 68456

1. *Adagio* (Op. 63, No. 24)
2. *Variationen* (Op. 63, No. 25)
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B $\flat$ BASS

24 Pieces - Volume 2

1. Adagio (Op. 63, No. 24)

Carl Baermann

Arr.: Michal Worek

Adagio

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1

7

13

17

23

27

34

40

46

p *p* *f* *p* *sfz* *sfz* *p* *sf* *p* *p* *f* *fp* *pp* *pp* *più cresc.* *p* *f* *p* *p* *dim.* *morendo* *pp*

A **B** **C** **D**

a tempo

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24 Pieces - Volume 2

1. Adagio (Op. 63, No. 24)

Carl Baermann

Arr.: Michal Worek

Adagio

Sheet music for **1. Adagio (Op. 63, No. 24)** by Carl Baermann, arranged by Michal Worek. The piece is in **B-flat major** and **12/8 time**.

The score is written for **Bb Bass** and **Piano**. It consists of 12 measures, divided into four systems of three measures each.

Measure 1: The Bass line begins with a half note B-flat, followed by a half note A, and a half note G. The Piano line begins with a half note F, followed by a half note E, and a half note D. The tempo is marked **Adagio** and the dynamics are **p** (piano).

Measure 2: The Bass line continues with a half note F, followed by a half note E, and a half note D. The Piano line continues with a half note C, followed by a half note B-flat, and a half note A.

Measure 3: The Bass line continues with a half note G, followed by a half note F, and a half note E. The Piano line continues with a half note G, followed by a half note F, and a half note E.

Measure 4: The Bass line continues with a half note D, followed by a half note C, and a half note B-flat. The Piano line continues with a half note D, followed by a half note C, and a half note B-flat.

Measure 5: The Bass line continues with a half note A, followed by a half note G, and a half note F. The Piano line continues with a half note A, followed by a half note G, and a half note F.

Measure 6: The Bass line continues with a half note E, followed by a half note D, and a half note C. The Piano line continues with a half note E, followed by a half note D, and a half note C.

Measure 7: The Bass line continues with a half note B-flat, followed by a half note A, and a half note G. The Piano line continues with a half note B-flat, followed by a half note A, and a half note G.

Measure 8: The Bass line continues with a half note F, followed by a half note E, and a half note D. The Piano line continues with a half note F, followed by a half note E, and a half note D.

Measure 9: The Bass line continues with a half note C, followed by a half note B-flat, and a half note A. The Piano line continues with a half note C, followed by a half note B-flat, and a half note A.

Measure 10: The Bass line continues with a half note G, followed by a half note F, and a half note E. The Piano line continues with a half note G, followed by a half note F, and a half note E.

Measure 11: The Bass line continues with a half note D, followed by a half note C, and a half note B-flat. The Piano line continues with a half note D, followed by a half note C, and a half note B-flat.

Measure 12: The Bass line continues with a half note A, followed by a half note G, and a half note F. The Piano line continues with a half note A, followed by a half note G, and a half note F.

The score includes a section labeled **A** starting at measure 8.

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2. Variationen (Op. 63, No. 25)

Carl Baermann
Arr.: Michal Worek

Andante maestoso

First system of the musical score. The piano part features a series of chords in the left hand and a melodic line in the right hand. The violin part has a melodic line with dynamic markings *ff*, *p*, *fp*, and *ff*.

Second system of the musical score, starting at measure 7. It includes a section marked 'A' in a box. The piano part has a complex texture with many chords. The violin part has a melodic line with dynamic markings *p*, *fp*, and *p*. The system ends with a *sim.* (sforzando) marking.

Third system of the musical score, starting at measure 13. The piano part features a series of chords with dynamic markings *f*, *pp*, *sempre pp*, *ppp*, and *pp*. The violin part has a melodic line with dynamic markings *f*, *pp*, and *p*.

THEMA
Andante

Fourth system of the musical score, starting at measure 19. It is labeled 'THEMA Andante'. The piano part features a series of chords with dynamic markings *p* and *p*. The violin part has a melodic line with dynamic markings *p* and *p*.

3. Allegro molto moderato (Op. 63, No. 25)

Carl Baermann

Arr.: Michal Worek

Allegro molto moderato

4

7

10 **A**

p

fz

fz

f

Arr.: Michal Worek

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in treble clef and the piano accompaniment in grand staff (treble and bass clefs). The second system continues the vocal melody and piano accompaniment. The third system shows the vocal melody in treble clef and the piano accompaniment in grand staff. The piano accompaniment features a prominent bass line with a repeating eighth-note pattern. The vocal melody is a simple, melodic line. The score includes dynamic markings such as *ff* (fortissimo) and *p* (piano). The key signature is one flat (B-flat), and the time signature is 2/4.

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in G major, starting with a whole rest followed by a half note G4, and then a series of eighth notes. The piano accompaniment begins with a bass line of eighth notes and a treble line of chords. The second system continues the vocal melody with a half note A4 and then a half note G4, followed by a half note F#4. The piano accompaniment features a crescendo leading to a fortissimo (f) section. The third system shows the vocal melody with a half note E4 and then a half note D4. The piano accompaniment continues with fortissimo (ff) chords and a piano (p) section.

13

A

19

fz *p* *f* *fz* *fz* *fz* *p*

p *f*

5. *Andante* (Op. 63, No. 31)

Carl Baermann

Arr.: Michal Worek

Andante

7

A

7

A

3

pp

13

13

19

19

19

19

6. Variationen (Op. 63, No. 32)

Carl Baermann

Arr.: Michal Worek

Andante con moto quasi Allegro moderato

p

p

fz *p* *f* *p*

p *f* *p*

f *pp*

f *fz* *pp*

p *p* *p cresc.*

fz *p*

B^b BASS & PIANO

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