

24 Pieces - Volume 3

Alto Saxophone & Piano

Arr.: Michal Worek

Carl Baermann

EMR 67675

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ALTO
SAXOPHONE

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 *f* *pp* *rall.*

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

22 *ff*

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

33 *sfz* *p* *rall.*

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24 Pieces - Volume 3

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

Carl Baermann
Arr.: Michal Worek

Adagio

Alto Saxophone

Piano

p

pp

5

p

pp

9

rit.

Tempo I

fz

pp

p

13

A

f

pp

f

pp

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

Carl Baermann

Arr.: Michal Worek

Allegro moderato alla Pollacca

The musical score is written for a voice and piano. It is in 3/4 time and B-flat major. The tempo is marked 'Allegro moderato alla Pollacca'. The score is divided into four systems, each with a vocal line and a piano accompaniment.

- System 1 (Measures 1-5):** The vocal line begins with a rest, followed by a melody starting on G4. Dynamics include *mf*. The piano accompaniment starts with a steady eighth-note pattern in the left hand and chords in the right hand, marked *mf*.
- System 2 (Measures 6-10):** The vocal line continues with a melody that ends on a whole note G4. Dynamics include *p*. The piano accompaniment continues with the same pattern, marked *f* in the final measure.
- System 3 (Measures 11-15):** The vocal line starts with a bracketed section 'A' and continues with a melody. Dynamics include *p*. The piano accompaniment continues with the same pattern, marked *p* in the first measure.
- System 4 (Measures 16-20):** The vocal line includes a trill (trm) and ends with a melody. Dynamics include *fz* and *p*. The piano accompaniment continues with the same pattern, marked *mf* and *f*.

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 first system of the musical score for '4. Ländler' (Op. 63, No. 38) by Carl Baermann, arranged by Michal Worek. The tempo is marked 'Andante con moto'. The key signature is one sharp (F#) and the time signature is 3/4. The system consists of a single staff for the melody and a grand staff (treble and bass clef) for the piano accompaniment. The melody begins with a rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble. Dynamics include a piano (*p*) marking under the first measure of the melody and another under the first measure of the piano accompaniment.

6

The second system of the musical score, starting at measure 6. The melody continues with a half note C5, a quarter note D5, and a half note E5. The piano accompaniment maintains the eighth-note pattern in the bass and chords in the treble. The system concludes with a fermata over the final measure of the melody.

11

The third system of the musical score, starting at measure 11. The melody features a half note F#5, a quarter note G5, and a half note A5. The piano accompaniment continues with the eighth-note pattern in the bass and chords in the treble. Dynamics include a piano (*p*) marking under the final measure of the melody.

16

The fourth system of the musical score, starting at measure 16. The melody continues with a half note B5, a quarter note C6, and a half note D6. The piano accompaniment maintains the eighth-note pattern in the bass and chords in the treble. The system concludes with a fermata over the final measure of the melody.

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

Carl Baermann

Arr.: Michal Worek

Andante

The first system of the musical score is in 2/4 time, key of D major. The right hand features a melody with a slur and a crescendo hairpin, marked *p legato*. The left hand provides a harmonic accompaniment with chords and moving lines, also marked *p legato*.

6

The second system continues the piece. The right hand has a slur and a crescendo hairpin, marked *p*. A *rit.* (ritardando) marking appears above the staff. The left hand continues with its accompaniment.

12

A a tempo

The third system begins with a section marked **A** and *a tempo*. The right hand has a slur and a crescendo hairpin, marked *f* (forte). The left hand also has a slur and a crescendo hairpin, marked *f*. The system concludes with a slur and a crescendo hairpin, marked *p* (piano).

18

The fourth system continues the piece. The right hand has a slur and a crescendo hairpin, marked *p*. The left hand has a slur and a crescendo hairpin, marked *p*. The system concludes with a slur and a crescendo hairpin, marked *p*.

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 indicated at the start of their respective systems. The piano part features a rhythmic accompaniment with triplets and dynamic markings of *p* (piano) and *f* (forte). The violin part includes melodic lines with triplets, slurs, and dynamic markings of *fz* (forzando) and *p*. The score concludes with a repeat sign at the end of the fourth system.

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