

24 Pieces - Volume 4

Tuba & Piano

Arr.: Michal Worek

Carl Baermann

EMR 67693

1. *Adagio (Op. 63, No. 43)*
2. *Variationes Sentimentales (Op. 63, No. 44)*
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TUBA

24 Pieces - Volume 4

1. Adagio (Op. 63, No. 43)

Carl Baermann
Arr.: Michal Worek

Adagio
3

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p cantabile

8

fp *p*

13 **A**

p *p*

17

fz *p*

21 *rall.* **B** a tempo

p

24

fp

29

p

33 *rall.* *poco rit.*

p

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1. Adagio (Op. 63, No. 43)

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Adagio



The musical score is arranged for Tuba and Piano. It begins with a Tuba part in the upper staff and a Piano part in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Adagio'. The score is divided into measures 1-5, 6-10, 11-15, and 16. Measure 11 is marked with a box containing the letter 'A'. Dynamics include *fp*, *p*, *pp*, *fz*, and *p cantabile*. The piano part features complex chordal textures and melodic lines, while the tuba part provides a simple, sustained accompaniment.

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2. Variationes Sentimentales (Op. 63, No. 44)

Carl Baermann

Arr.: Michal Worek

Andante con moto

Musical score for the first system, measures 1-6. It features a piano introduction with a treble and bass clef. The melody is in the right hand, and the accompaniment is in the left hand. Dynamics include *pp* and crescendos.

7

Cadenza

rit.

Musical score for the second system, measures 7-11. This section is a cadenza with a ritardando. It includes a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic.

12

THEMA
Andante

Musical score for the third system, measures 12-18. This is the beginning of the 'THEMA' section in Andante. It features a piano (*p*) dynamic throughout.

19

Musical score for the fourth system, measures 19-24. This section continues the 'THEMA' with a piano (*p*) dynamic.

3. Andante (Op. 63, No. 46)

Carl Baermann

Arr.: Michal Worek

Andante

Musical score for measures 1-4. The piece is in 6/8 time and begins with a piano (*p*) dynamic. The bass line features a melodic line with eighth and sixteenth notes. The right hand accompaniment consists of chords in the treble clef and a steady eighth-note bass line in the bass clef.

5

Musical score for measures 5-9. The dynamics range from piano (*p*) to pianissimo (*pp*). The melodic line in the bass clef continues, while the right hand accompaniment shows more complex chordal textures and some chromatic movement.

10 **A**

Musical score for measures 10-13, marked with a boxed 'A'. The dynamics include piano (*p*), fortissimo (*fz*), and piano (*p*). The right hand part features a prominent sixteenth-note accompaniment pattern, while the left hand has a more rhythmic bass line.

14

Musical score for measures 14-17. The dynamics range from piano (*p*) to fortissimo (*fz*) and pianissimo (*pp*). The piece concludes with a final melodic flourish in the bass line and a chordal resolution in the right hand.

4. Allegretto grazioso (Op. 63, No. 47)

Carl Baermann

Arr.: Michal Worek

Allegretto grazioso

Musical score for measures 1-7. The piece is in 2/4 time. The bass line starts with a melodic line marked *p grazioso*. The piano accompaniment features a rhythmic pattern of chords in the right hand and a bass line in the left hand, both marked *p*.

8

A

Musical score for measures 8-14. The bass line continues with a melodic line, marked *fz* and *p*. The piano accompaniment features a rhythmic pattern of chords, marked *fp*.

15

Musical score for measures 15-21. The bass line continues with a melodic line, marked *fz*, *p*, and *f*. The piano accompaniment features a rhythmic pattern of chords, marked *fz*, *p*, and *f*.

22

Musical score for measures 22-28. The bass line continues with a melodic line, marked *p*. The piano accompaniment features a rhythmic pattern of chords, marked *fz*, *f*, *fz*, and *p*.

5. Adagio (Op. 63, No. 49)

Carl Baermann
 Arr.: Michal Worek

Adagio

The first system of the score consists of three staves. The top staff is a single bass clef line with a common time signature (C) and a key signature of three flats (B-flat, E-flat, A-flat). It contains a few notes at the end of the system, marked with a *p* dynamic. The middle staff is a grand staff (treble and bass clefs) with a common time signature and a key signature of three flats. It contains the main melodic and harmonic material, marked with dynamics *fp*, *fp*, *fp*, *fz*, and *pp*. The bottom staff is a single bass clef line with a common time signature and a key signature of three flats, providing a bass line.

7

A

The second system begins at measure 7. The top staff (bass clef) contains a melodic line with slurs and a dynamic marking of *con dolore, con grand espressione*. The middle staff (grand staff) features a piano accompaniment of chords, marked *pp* and *sempre*. The bottom staff (bass clef) continues the bass line.

14

The third system begins at measure 14. The top staff (bass clef) continues the melodic line with slurs and a dynamic marking of *p*. The middle staff (grand staff) features the piano accompaniment, marked *pp*. The bottom staff (bass clef) continues the bass line.

20

B

The fourth system begins at measure 20. The top staff (bass clef) contains a melodic line with slurs and a dynamic marking of *con espress.*. The middle staff (grand staff) features the piano accompaniment, marked *p*. The bottom staff (bass clef) continues the bass line.

6. Rondo (Op. 63, No. 50)

Carl Baermann

Arr.: Michal Worek

Allegro vivace

7

14

21

p

p

fz

fz *fz* *fz* *fz* *p*

fz *fz*

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