

24 Pieces - Volume 3

Trumpet or Cornet (B^b) & Piano

Arr.: Michal Worek

Carl Baermann

EMR 68460

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**B $\flat$ TRUMPET
or CORNET**

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.*

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24 Pieces - Volume 3

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

Carl Baermann
Arr.: Michal Worek

Adagio

B♭ Trumpet
or Cornet

Piano

p

pp

5

p

pp

9

rit.

fz

pp

Tempo I

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 voice and piano. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Allegro moderato alla Pollacca'.

System 1 (Measures 1-5): The vocal line begins with a rest, followed by a melody starting on G4. The piano accompaniment starts with a chord of B-flat major. Dynamics include *mf* (mezzo-forte) in the vocal line and *mf* (mezzo-forte) in the piano accompaniment.

System 2 (Measures 6-10): The vocal line continues with a melody that includes a trill. The piano accompaniment maintains the eighth-note accompaniment. Dynamics include *p* (piano) in the vocal line and *f* (forte) in the piano accompaniment.

System 3 (Measures 11-15): The vocal line features a melody with a trill. The piano accompaniment continues with the eighth-note accompaniment. Dynamics include *p* (piano) in the vocal line and *p* (piano) in the piano accompaniment.

System 4 (Measures 16-20): The vocal line ends with a melody that includes a trill. The piano accompaniment concludes with a chord. Dynamics include *fz* (forzando) in the vocal line, *p* (piano) in the vocal line, *mf* (mezzo-forte) in the piano accompaniment, and *f* (forte) in the piano accompaniment.

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' is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Andante con moto'. The system consists of a single staff for the melody and a grand staff for the piano accompaniment. The melody begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include a piano (*p*) marking under the first measure of the melody and another under the first measure of the piano accompaniment.

The second system of the musical score continues the melody and piano accompaniment. The melody starts at measure 6 with a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with its eighth-note bass line and chords. The system concludes with a repeat sign at the end of the piano accompaniment.

The third system of the musical score continues the melody and piano accompaniment. The melody starts at measure 11 with a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with its eighth-note bass line and chords. The system concludes with a repeat sign at the end of the piano accompaniment.

The fourth system of the musical score continues the melody and piano accompaniment. The melody starts at measure 16 with a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with its eighth-note bass line and chords. The system concludes with a repeat sign at the end of the piano accompaniment.

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

Carl Baermann

Arr.: Michal Worek

Andante

Measures 1-5 of the piece. The music is in 2/4 time, key of D major. The right hand features a melodic line with a long slur over measures 1-5, marked *p legato*. The left hand provides a harmonic accompaniment with chords and moving lines, also marked *p legato*.

6

Measures 6-11. Measure 6 begins with a *p* dynamic. Measure 10 is marked *rit.* (ritardando). The right hand continues the melodic development, while the left hand features more complex chordal textures and some sixteenth-note passages.

12 **A** a tempo

Measures 12-17. Measure 12 is marked **A** (Allegretto) and *a tempo*. The right hand starts with a *f* (forte) dynamic, which then softens to *p* (piano) by measure 15. The left hand features a strong, rhythmic accompaniment with chords, marked *f* in measure 12 and *p* in measure 15.

18

Measures 18-22. The right hand continues the melodic line, marked *p* in measure 18 and *p* in measure 20. The left hand provides a steady accompaniment, marked *p* in measure 19. The piece concludes with a final chord in measure 22.

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 time signature of 2/4. 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 piano part features a series of triplets in the right hand and a steady eighth-note accompaniment in the left hand. The violin part has a melodic line with triplets and various dynamics. The score includes a first ending bracket at measure 13. Dynamics range from piano (p) to forte (f). The piece concludes with a double bar line at the end of the fourth system.

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