

60 Solo Pieces

Volume 1

Euphonium (♫ + ♮) & Piano

Hale Ascher VanderCook

EMR 85182

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60 Solo Pieces

Hale Ascher VanderCook

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B $\flat$ EUPHONIUM

60 Solo Pieces

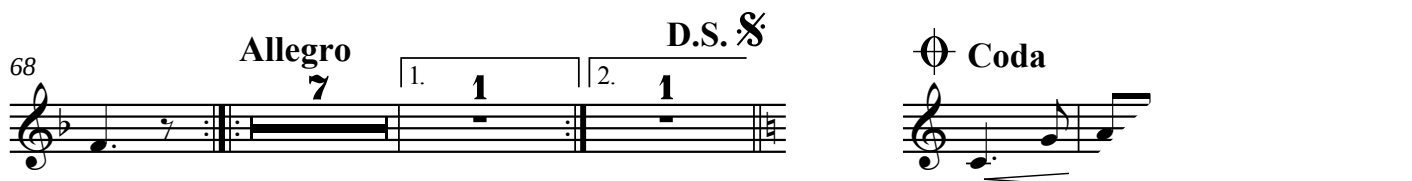
Volume 1

1. Albatross

Hale Ascher VanderCook

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Allegro
Moderato **Andante**



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60 Solo Pieces

Volume 1

1. Albatross

Hale Ascher VanderCook

Allegro Moderato

B♭ Euphonium

Piano

f

6

Andante

p

p R.H.

12

18

rit.

mf

p

mf

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2. Altair

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Altair' is in 6/8 time and B-flat major. It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment starts with a forte (f) dynamic, featuring a descending eighth-note scale in the right hand and a steady eighth-note bass line in the left hand. The system concludes with a mezzo-piano (mp) dynamic and the instruction 'dolce legato'.

6

The second system continues the piece. The vocal line begins with a piano (p) dynamic, featuring a descending eighth-note scale. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. The system ends with a mezzo-piano (mp) dynamic.

11

The third system features dynamic contrasts. The vocal line starts with mezzo-forte (mf), moves to forte (f), then mezzo-piano (mp), and ends with piano (p). The piano accompaniment mirrors these dynamics, starting with mf, moving to f, then mp. The system concludes with a mezzo-piano (mp) dynamic.

16

The fourth system begins with a mezzo-forte (mf) dynamic. The vocal line features a descending eighth-note scale, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. The system concludes with a piano (p) dynamic and the instruction 'rit.' (ritardando).

3. Amethyst

Hale Ascher VanderCook

Andante

7

13

19

f *mf* *p* *f* *p*

f *mf* *f* *p*

rit.

4. Antares

Hale Ascher VanderCook

Andante

Measures 1-4 of the piece. The tempo is marked 'Andante'. The music is in 3/4 time and B-flat major. The right hand has a melodic line with a long slur over measures 2-4, ending with a 'p legato' marking. The left hand provides harmonic support with chords and moving lines. A dynamic marking of 'f' (forte) is present in measure 2.

5

Measures 5-8. The right hand continues the melodic line with a 'mf' (mezzo-forte) dynamic in measure 6 and a 'p' (piano) dynamic in measure 8. The left hand features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with a 'p' dynamic in measure 5 and a 'mf' dynamic in measure 7.

9

Measures 9-13. The right hand continues the melodic line with a 'mf' dynamic in measure 9 and a 'mp' (mezzo-piano) dynamic in measure 11. The left hand continues the rhythmic pattern with a 'p' dynamic in measure 9, a 'mf' dynamic in measure 11, and a 'mp' dynamic in measure 13.

14

Slower

a tempo

Measures 14-17. The tempo changes from 'Andante' to 'Slower' in measure 14 and returns to 'a tempo' in measure 16. The right hand continues the melodic line with a 'mf' dynamic in measure 14. The left hand continues the rhythmic pattern with a 'mf' dynamic in measure 16.

5. Arbutus

Hale Ascher VanderCook

Measures 1-5 of the piece. The right hand (treble clef) is mostly silent, with a melodic phrase starting in measure 5 marked *f* *grandioso*. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes, marked *f* in measure 1 and *f* in measure 5.

Measures 6-10. The right hand plays a melodic line with slurs, marked *p dolce* at the end. The left hand continues the eighth-note accompaniment.

Measures 11-15. The right hand features a melodic line with dynamics *f*, *cresc.*, and *ff*, and markings *bold* and *accel.*. The left hand accompaniment has dynamics *p*, *f*, and *ff*.

Measures 16-20. The right hand plays a melodic line marked *p dolce*. The left hand accompaniment is marked *p*.

6. Arcturus

Hale Ascher VanderCook

Andante

mp dolce

f

mp

6

p

mf

p

mf

11

mf

p

mf

p

16

bold

f

rit.

f

p

f

p

7. Bombastoso

Caprice

Hale Ascher VanderCook

Andante moderato

Measures 1-4 of the piece. The right hand (treble clef) is mostly silent, with a final measure containing a *p legato* instruction. The left hand (bass clef) plays a series of chords and single notes, starting with a *mf* dynamic. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

5

Measures 5-9. The right hand plays a melodic line with some slurs. The left hand plays a rhythmic accompaniment of chords. A *p* (piano) dynamic is marked in the first measure of this system.

10

Measures 10-14. The right hand continues its melodic line. The left hand's accompaniment features some slurs and a *p* dynamic in measure 12.

15

Measures 15-18. The right hand has a melodic line ending with a fermata. The left hand continues with chords. A *rit.* (ritardando) instruction is placed above the final measure of the system.

8. Bonita

Valse Brillante

Hale Ascher VanderCook

Allegro moderato

Measures 1-6 of the first system. The music is in 3/4 time, key of B-flat major. The piano part features a strong, rhythmic accompaniment with chords and single notes. The violin part has a melodic line with eighth and sixteenth notes. A forte (*f*) dynamic marking is present in the piano part at measure 1.

7

Moderato

Measures 7-13 of the second system. The tempo changes to Moderato. The piano part continues with a steady accompaniment. The violin part has a melodic line with a *p dolce* marking at measure 7. A piano (*p*) dynamic marking is present in the piano part at measure 8.

14

rit.**a tempo**

Measures 14-20 of the third system. The tempo changes from ritardando to a tempo. The piano part features a strong, rhythmic accompaniment with chords and single notes. The violin part has a melodic line with eighth and sixteenth notes. A forte (*f*) dynamic marking is present in the piano part at measure 14, and a piano (*p*) dynamic marking is present in the violin part at measure 15.

21

Slowly*pesante***rit.****Waltz**

Measures 21-26 of the fourth system. The tempo changes to Slowly, then to a waltz. The piano part features a strong, rhythmic accompaniment with chords and single notes. The violin part has a melodic line with eighth and sixteenth notes. A piano (*p*) dynamic marking is present in the piano part at measure 21, and a forte (*f*) dynamic marking is present in the violin part at measure 25.

9. Carnations

Hale Ascher VanderCook

Allegro

The first system of the musical score for 'Carnations' is in 2/4 time. The right hand (treble clef) plays a series of chords, starting with a forte (*ff*) dynamic. The left hand (bass clef) plays a steady eighth-note accompaniment. The key signature has one sharp (F#).

8 **Slow** **Faster** **accel.**

The second system begins at measure 8. The right hand features a melodic line with dynamics *f*, *p*, *ff*, and *f* again, marked with 'Slow', 'Faster', and 'accel.' (accelerando). The left hand provides a simple harmonic accompaniment with sustained notes.

9 **Andante** *con amore*

The third system begins at measure 9. The tempo is marked 'Andante' and the mood 'con amore' (with love). The right hand has a melodic line starting with a piano (*p*) dynamic, followed by a triplet. The left hand plays a steady eighth-note accompaniment.

14 **rit.** **a temr**

The fourth system begins at measure 14. The tempo is marked 'rit.' (ritardando) and 'a temr' (a tempo). The right hand has a melodic line with a triplet. The left hand plays a steady eighth-note accompaniment.

10. Centaurus

Hale Ascher VanderCook

Grand march

Measures 1-5 of the 'Grand march' section. The music is in 2/4 time with a key signature of one sharp (F#). The melody in the right hand begins in measure 5 with a 'bold' dynamic and a forte (f) marking. The piano accompaniment in the left hand features a strong, rhythmic pattern of chords and single notes, also marked with a forte (f) dynamic.

6

Measures 6-11. The melody continues with a mezzo-forte (mf) dynamic in measure 6, then a forte (f) dynamic in measure 7. The piano accompaniment maintains a consistent rhythmic pattern, with a mezzo-forte (mf) dynamic in measure 6 and a forte (f) dynamic in measure 7.

12

Faster

Measures 12-16, marked 'Faster'. The melody begins with a mezzo-piano (mp) dynamic. The piano accompaniment features a more active, flowing pattern in the right hand, while the left hand continues with a steady rhythmic accompaniment, also marked mezzo-piano (mp).

17

Slower

Measures 17-21, marked 'Slower'. The melody begins with a mezzo-piano (mp) dynamic, then a forte (f) dynamic in measure 19. The piano accompaniment features a more active, flowing pattern in the right hand, while the left hand continues with a steady rhythmic accompaniment, also marked mezzo-piano (mp).

11. Chrysanthemum

Hale Ascher VanderCook

Allegretto alla Bolero

The musical score is written for piano and voice. It begins with a piano introduction in the left hand, marked *f*. The vocal line enters in the second system with a melodic phrase, marked *f energico*. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score includes dynamic markings *f* (forte) and *p* (piano), as well as performance instructions *f energico* and *p delicato*. Measure numbers 10 and 15 are indicated at the start of their respective systems. The piece concludes with a final melodic flourish in the vocal line and a sustained piano accompaniment.

12. Colossus

Hale Ascher VanderCook

Moderato

5

10

14

f

mp

mp

rit. risoluto

a tempo

13. Columbine

Hale Ascher VanderCook

Andantino

p *p grazioso*

6

12

mf *mp* *mf* *mp*

18 *rit.* *f*

14. Cygnus

Hale Ascher VanderCook

Andante

5

mp dolce *p* *mp*

10

mf *mf*

15

mp *mf* *f* *p* *rit.*

15. Daisies

Hale Ascher VanderCook

Andante rit.

p dolce

7

13

f

19 rall. e dim.

p

mf

EMR 85182

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