

60 Solo Pieces

Volume 1

Clarinet & Piano

Hale Ascher VanderCook

EMR 85187

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B $\flat$ CLARINET

60 Solo Pieces

Volume 1

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1. Albatross

Allegro
Moderato Andante

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8

p

13

20

mf *p*

rit.

Allegro
Moderato 4

30

38

f

Allegro 7

52

TRIO
Slowly

p

60

68

Allegro 7

D.S. 7

Coda

f

81

accel.

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60 Solo Pieces

Volume 1

1. Albatross

Hale Ascher VanderCook

Allegro Moderato

B♭ Clarinet

Piano

f

6 **Andante**

p

p R.H.

12

18

mf *p* **rit.**

mf

2. Altair

Hale Ascher VanderCook

Andante

First system of the musical score. The right hand (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4, marked *mp dolce legato*. The left hand (bass clef) plays a series of chords and single notes, starting with a fortissimo (*f*) dynamic, then transitioning to mezzo-piano (*mp*) with a crescendo hairpin.

Second system of the musical score, starting at measure 6. The right hand features a melodic line with a crescendo leading to a fortissimo (*f*) dynamic, then a decrescendo to piano (*p*). The left hand continues with a steady accompaniment of chords.

Third system of the musical score, starting at measure 11. The right hand has a melodic line with dynamics *mf*, *f*, *mp*, and *p*. The left hand accompaniment also features dynamics *mf*, *f*, and *mp*, with a crescendo hairpin in the final measure.

Fourth system of the musical score, starting at measure 16. The right hand includes a *rit.* (ritardando) marking. Dynamics *mf*, *f*, and *p* are indicated. The left hand accompaniment features a *mf* dynamic and a decrescendo hairpin.

3. Amethyst

Hale Ascher VanderCook

Andante

7

mf *p*

13

f *p* *f*

19

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

4. Antares

Hale Ascher VanderCook

Andante

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the vocal melody in a single staff with a treble clef, key signature of three flats (B-flat, E-flat, A-flat), and common time. The melody begins with a whole rest, followed by a half note G4, and then a quarter note A4. The piano accompaniment is shown in two staves (treble and bass clefs). The right hand starts with a half note G4, followed by a half note A4, and then a quarter note B4. The left hand starts with a half note G3, followed by a half note A3, and then a quarter note B3. The second system continues the vocal melody with a half note B4, followed by a quarter note C5, and then a quarter note D5. The piano accompaniment continues with a half note B4, followed by a half note C5, and then a quarter note D5. The score is marked with a forte 'f' dynamic and a 'p legato' marking.

5

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the vocal melody in a single staff, written in 3/4 time with a key signature of two flats (B-flat and E-flat). The melody begins with a half note G4, followed by quarter notes A4, B-flat4, and A4. The second measure consists of a quarter note G4, an eighth note A4, and a quarter note B-flat4. The third measure has a half note G4, and the fourth measure has a half note F4. Dynamic markings include *mf* (mezzo-forte) under the second measure and *p* (piano) under the fourth measure. The second system features a piano accompaniment in two staves. The right hand plays a series of chords and dyads, starting with a half note G4-A4, followed by quarter notes G4-A4, B-flat4-A4, and G4-A4. The left hand provides a harmonic foundation with half notes G3, F3, and E3, and a half note D3. The third system continues the piano accompaniment, with the right hand playing a half note G4, followed by quarter notes A4, B-flat4, and A4. The left hand plays a half note G3, followed by quarter notes F3 and E3. The piece concludes with a final chord in the right hand (G4-A4-B-flat4-G4) and a half note D3 in the left hand.

9

[illegible]

14

, Slower

a tempo

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The melody begins with a quarter note G4, followed by an eighth note A4, a quarter note B-flat4, and a half note G4. The second system continues the melody with a quarter note F4, an eighth note E-flat4, a quarter note D4, and a half note C4. The third system concludes the melody with a quarter note B-flat4, an eighth note A4, a quarter note G4, and a half note F4. The score includes dynamic markings of *mf* (mezzo-forte) and a crescendo hairpin. The piano accompaniment is shown in the second and third systems, featuring a treble and bass clef. The right hand plays chords and arpeggiated figures, while the left hand provides a steady bass line. The piano part also includes a crescendo hairpin and a *mf* dynamic marking.

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-note chords, starting with a forte *f* dynamic in measure 2.

Measures 6-10. The right hand plays a melodic line with a *p dolce* dynamic in measure 10. The left hand continues with eighth-note chords, with a forte *f* dynamic in measure 8.

Measures 11-15. The right hand features a melodic line with dynamics *f* (bold), *cresc.*, and *ff* (accel.). The left hand plays eighth-note chords with dynamics *p*, *f*, and *ff*.

Measures 16-20. The right hand plays a melodic line with a *p dolce* dynamic in measure 16. The left hand plays eighth-note chords with a *p* dynamic in measure 17.

6. Arcturus

Hale Ascher VanderCook

Andante

mp dolce

f

mp

6

p

mf

p

mf

11

mf

p

mf

p

16

bold

f

f

p

rit.

f

p

7. Bombastoso

Caprice

Hale Ascher VanderCook

Andante moderato

p legato

mf

5

p

10

p

15

rit.

8. Bonita

Valse Brillante

Hale Ascher VanderCook

Allegro moderato

Measures 1-6 of the piece. The music is in 3/4 time and B-flat major. The piano part begins with a forte (*f*) dynamic. The melody is in the right hand of the piano, featuring eighth and sixteenth notes. The bass line consists of chords and single notes.

7

Moderato

Measures 7-13. The tempo changes to Moderato. The melody in measure 7 is marked *p dolce*. The piano part continues with chords and single notes, marked *p* in measure 8.

14

rit.**a tempo**

Measures 14-20. The tempo changes from ritardando to a tempo. The melody in measure 14 is marked *f*. The piano part features chords and single notes, marked *f* in measure 14 and *p* in measure 16.

21

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

Measures 21-24. The tempo changes to Slowly, then to a waltz. The melody in measure 21 is marked *p*. The piano part features chords and single notes, marked *p* in measure 21 and *f* in measure 24.

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, while the left hand (bass clef) plays a rhythmic pattern of eighth notes. The dynamic marking *ff* (fortissimo) is present in the left hand.

The second system of the musical score for 'Carnations' is in 2/4 time. The right hand (treble clef) features a melodic line with dynamic markings *f*, *p*, *ff*, and *f*, and tempo markings **Slow**, **Faster**, and **accel.**. The left hand (bass clef) plays a simple harmonic accompaniment.

The third system of the musical score for 'Carnations' is in 2/4 time. The right hand (treble clef) features a melodic line with dynamic markings *p* and *con amore*. The left hand (bass clef) plays a simple harmonic accompaniment.

The fourth system of the musical score for 'Carnations' is in 2/4 time. The right hand (treble clef) features a melodic line with dynamic markings *p* and *a tempo*, and tempo markings **rit.** and **a tempo**. The left hand (bass clef) plays a simple harmonic accompaniment.

10. Centaurus

Hale Ascher VanderCook

Grand march

Grand march

The musical score is for a piece titled "Grand march" in 2/4 time. It features two staves: a piano (p) staff and a horn (f) staff. The piano part begins with a forte (f) dynamic and consists of a series of chords and single notes. The horn part begins with a forte (f) dynamic and consists of a series of notes and rests. The score is divided into four measures, with a double bar line after the second measure. The tempo is marked "moderato" and the key signature is one flat (B-flat).

f *bold*

6

6

mf f

mf f

12

Faster

12 **Faster**

Measures 12-15 of the musical score. Measure 12: Treble clef, quarter rest, eighth note G4, quarter note A4, eighth note B4, quarter note C5. Bass clef, quarter rest, eighth note G3, quarter note A3, eighth note B3, quarter note C4. Measure 13: Treble clef, eighth note G4, quarter note A4, eighth note B4, quarter note C5. Bass clef, eighth note G3, quarter note A3, eighth note B3, quarter note C4. Measure 14: Treble clef, eighth note G4, quarter note A4, eighth note B4, quarter note C5. Bass clef, eighth note G3, quarter note A3, eighth note B3, quarter note C4. Measure 15: Treble clef, eighth note G4, quarter note A4, eighth note B4, quarter note C5. Bass clef, eighth note G3, quarter note A3, eighth note B3, quarter note C4. Dynamics: *mp* in both staves.

17

, Slower

[illegible]

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 measure. The score is divided into four systems. The first system shows the initial piano accompaniment and vocal entry. The second system includes dynamic markings *f*, *p*, and *f* for both piano and voice. The third system, starting at measure 10, includes the marking *p delicato* for the voice and *p* for the piano. The fourth system, starting at measure 15, continues the piece with various phrasing slurs and articulation marks.

12. Colossus

Hale Ascher VanderCook

Moderato

Measures 1-4 of the piece. The music is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Moderato'. The piano part begins with a forte (*f*) dynamic. The melody is primarily in the right hand of the piano, with some accompaniment in the left hand.

5

Measures 5-8. The melody continues in the right hand. The piano part features a mix of chords and moving lines. Dynamics include *mp* (mezzo-piano) in both hands.

10

Measures 9-13. The piano part has a more active role with eighth-note patterns in the right hand and sustained chords in the left hand. The melody in the right hand continues with eighth-note figures.

14

Measures 14-17. The tempo changes to 'rit. risoluto' (ritardando, then resolute) for measures 14-15, and then returns to 'a tempo' for measures 16-17. The music concludes with a final chord in the piano and a melodic flourish in the right hand.

13. Columbine

Hale Ascher VanderCook

Andantino

p *p grazioso*

6

12

mf *mp*

18 *rit.* *f*

14. Cygnus

Hale Ascher VanderCook

Andante

5

mp dolce *p* *mp*

mp *p* *mp*

10

mf *mf*

mf *mf*

15

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

mp *mf* *f* *p*

15. Daisies

Hale Ascher VanderCook

Andante rit.

p dolce

7

13

f

19 *rall. e dim.*

p

mf

p

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