

60 Solo Pieces

Volume 1

Bass Clarinet & Piano

Hale Ascher VanderCook

EMR 85188

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Hale Ascher VanderCook

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**B $\flat$ BASS
CLARINET**

60 Solo Pieces

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Hale Ascher VanderCook

1. Albatross

**Allegro
Moderato Andante**


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60 Solo Pieces

Volume 1

1. Albatross

Hale Ascher VanderCook

Allegro Moderato

B♭ Bass Clarinet

Piano

f

6

Andante

p

p R.H.

12

18

rit.

mf

p

mf

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2. Altair

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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 quarter 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. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 8/8.

6

Second system of the musical score. The right hand continues the melody with a piano (*p*) dynamic. The left hand provides harmonic support with chords and single notes. The tempo remains Andante.

11

Third system of the musical score. The right hand features a dynamic progression from mezzo-forte (*mf*) to fortissimo (*f*), then mezzo-piano (*mp*), and finally piano (*p*). The left hand continues with chords and single notes, with dynamics *mf*, *f*, and *mp* indicated.

16

Fourth system of the musical score. The right hand includes a ritardando (*rit.*) marking. Dynamics include *mf*, *f*, and *p*. The left hand continues with chords and single notes, with a *mf* dynamic marked. The piece concludes with a final chord in the left hand.

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

Measures 1-4 of the piece. The tempo is marked 'Andante'. The music is in 3/4 time with a key signature of three flats. The vocal line (top staff) is mostly rests, with a final note in measure 4 marked *p legato*. The piano accompaniment (bottom staves) begins 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.

5

Measures 5-8. The vocal line continues with a melody marked *mf* in measure 6 and *p* in measure 8. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, with dynamics *p* and *mf*.

9

Measures 9-13. The vocal line has a melody marked *mf* in measure 9 and *mp* in measure 11. The piano accompaniment continues with a steady eighth-note bass line in the left hand and chords in the right hand, with dynamics *p*, *mf*, and *mp*.

14

Slower

a tempo

Measures 14-17. The tempo changes from 'Andante' to 'Slower' at measure 14 and returns to 'a tempo' at measure 16. The vocal line has a melody marked *mf* in measure 14. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, with dynamics *mf* and *mf*.

5. Arbutus

Hale Ascher VanderCook

Measures 1-5 of the piece. The right hand (treble clef) is mostly silent, with a few notes in measure 5. The left hand (bass clef) plays a rhythmic pattern of eighth notes and chords. Dynamics include *f* and *f* *grandioso*.

Measures 6-10. The right hand plays a melodic line with eighth notes and quarter notes. The left hand continues with a rhythmic accompaniment. Dynamics include *p dolce* and *f*.

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

Measures 16-20. The right hand plays a melodic line with a *p dolce* dynamic. The left hand continues with a rhythmic accompaniment, including 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

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 *p legato* marking at the end of measure 4. 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 begins a melodic line with eighth and quarter notes. The left hand continues with chords and single notes, marked with a *p* dynamic. The tempo remains Andante moderato.

10

Measures 10-14. The right hand continues its melodic line, with a *p* dynamic marking in measure 11. The left hand provides harmonic support with chords and single notes, also marked with a *p* dynamic in measure 11.

15

Measures 15-18. The right hand continues its melodic line, ending with a *rit.* (ritardando) marking in measure 18. The left hand continues with chords and single notes, ending with a *rit.* marking in measure 18.

8. Bonita

Valse Brillante

Hale Ascher VanderCook

Allegro moderato

Measures 1-6 of the piece. The music is in 3/4 time, key of 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 is in the left hand, mostly quarter notes.

7

Moderato

Measures 7-13. The tempo changes to Moderato. The melody continues in the right hand, now marked *p dolce*. The piano accompaniment in the left hand is marked *p*. The music features a mix of eighth and quarter notes.

14

rit.

a tempo

Measures 14-20. The tempo changes from *rit.* to *a tempo*. The melody in the right hand has a crescendo leading to a forte (*f*) dynamic, then a decrescendo to piano (*p*). The piano accompaniment in the left hand also has a crescendo to *f* and then a decrescendo to *p*. The music includes some triplet markings.

21

Slowly

, pesante

rit.

Waltz

Measures 21-24. The tempo changes to Slowly, marked *p*. The music is in 3/4 time. The melody in the right hand is marked *p*. The piano accompaniment in the left hand is marked *p*. The piece concludes with a final chord in the right hand and a bass line in the left hand.

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 steady eighth-note accompaniment. The tempo is marked 'Allegro' and the dynamics are 'ff' (fortissimo).

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'. The tempo markings 'Slow', 'Faster', and 'accel.' are placed above the staff. The left hand (bass clef) provides a simple harmonic accompaniment.

The third system of the musical score for 'Carnations' is in 2/4 time. The right hand (treble clef) has a melodic line with dynamic markings 'p' and 'con amore'. The tempo is marked 'Andante'. The left hand (bass clef) plays a steady eighth-note accompaniment.

The fourth system of the musical score for 'Carnations' is in 2/4 time. The right hand (treble clef) has a melodic line with dynamic markings 'rit.' and 'a tempo'. The tempo markings 'rit.' and 'a tempo' are placed above the staff. The left hand (bass clef) provides a simple harmonic accompaniment.

10. Centaurus

Hale Ascher VanderCook

Grand march

bold

Measures 1-5 of the 'Grand march' section. The music is in 2/4 time with a key signature of two flats. The melody in the right hand starts with a whole rest in measure 1, followed by a half note G4 in measure 2, and then a half note F#4 in measure 3. The piano accompaniment in the left hand features a strong, rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include *f* (forte) and *bold*.

6

Measures 6-11 of the 'Grand march' section. The melody continues with a half note E4 in measure 6, followed by a half note D4 in measure 7, and then a half note C4 in measure 8. The piano accompaniment maintains the rhythmic pattern. Dynamics include *mf* (mezzo-forte) and *f* (forte).

12

Faster

Measures 12-16 of the 'Faster' section. The tempo is marked 'Faster'. The melody in the right hand starts with a half note G4 in measure 12, followed by a half note F#4 in measure 13, and then a half note E4 in measure 14. The piano accompaniment features a more active bass line with eighth notes. Dynamics include *mp* (mezzo-piano).

17

Slower

Measures 17-21 of the 'Slower' section. The tempo is marked 'Slower'. The melody in the right hand starts with a half note G4 in measure 17, followed by a half note F#4 in measure 18, and then a half note E4 in measure 19. The piano accompaniment features a more active bass line with eighth notes. Dynamics include *mp* (mezzo-piano) and *f* (forte).

11. Chrysanthemum

Hale Ascher VanderCook

Allegretto alla Bolero

The musical score is written for voice and piano. It begins with a piano introduction in 3/4 time, key of B-flat major. The tempo is marked 'Allegretto alla Bolero'. The score is divided into two systems, each with a vocal line and piano accompaniment. The first system starts with a piano introduction marked *f*. The vocal line begins with a melodic phrase marked *f* *energico*, followed by a phrase marked *p*, and then a phrase marked *f*. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamics *f*, *p*, and *f*. The second system starts at measure 10, with the vocal line marked *p* *delicato* and a triplet. The piano accompaniment continues with the same rhythmic pattern, marked *p*. The third system starts at measure 15, with the vocal line marked *p* *delicato* and a triplet. The piano accompaniment continues with the same rhythmic pattern, marked *p*.

12. Colossus

Hale Ascher VanderCook

Moderato

Measures 1-4 of the piece. The music is in 3/4 time, key of B-flat major. The piano part begins with a forte (*f*) dynamic. The melody is introduced in the piano part, featuring a series of chords and a descending line.

5

Measures 5-8. The piano part continues with a moderate dynamic (*mp*). The melody in the piano part features a series of chords and a descending line, with a crescendo leading into measure 8.

10

Measures 9-13. The piano part continues with a moderate dynamic (*mp*). The melody in the piano part features a series of chords and a descending line, with a crescendo leading into measure 13.

14

Measures 14-17. The piano part continues with a moderate dynamic (*mp*). The melody in the piano part features a series of chords and a descending line, with a crescendo leading into measure 17. The tempo marking changes from *rit. risoluto* to *a tempo*.

13. Columbine

Hale Ascher VanderCook

Andantino

p grazioso

p

6

12

mf *mp*

mf *mp*

18

rit.

f

14. Cygnus

Hale Ascher VanderCook

Andante

The first system of the musical score for '14. Cygnus' is in 6/8 time. It features a piano introduction with a forte (*f*) dynamic. The right hand plays a series of chords and single notes, while the left hand provides a steady bass line. The tempo is marked 'Andante'.

5

The second system of the musical score starts at measure 5. The right hand melody is marked with dynamics *mp dolce*, *p*, and *mp*. The piano accompaniment in the left hand is marked with *mp* and *p*. The tempo remains 'Andante'.

10

The third system of the musical score starts at measure 10. The right hand melody is marked with *mf*. The piano accompaniment in the left hand is also marked with *mf*. The tempo remains 'Andante'.

15

The fourth system of the musical score starts at measure 15. The right hand melody is marked with dynamics *mp*, *mf*, *f*, *p*, and *rit.*. The piano accompaniment in the left hand is marked with *mp*, *mf*, *f*, and *p*. The tempo remains 'Andante'.

15. Daisies

Hale Ascher VanderCook

Andante rit.

p dolce

7

13

19 *rall. e dim.*

p

mf

p

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