

60 Solo Pieces

Volume 1

Bassoon & Piano

Hale Ascher VanderCook

EMR 85201

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Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)
Tel. +41 (0) 27 483 12 00 • E-Mail : info@reift.ch • www.reift.ch

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Hale Ascher VanderCook

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BASSOON

60 Solo Pieces

Volume 1

1. Albatross

Hale Ascher VanderCook

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Allegro
Moderato Andante

8



13



20



30



38



52



60



68



81



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60 Solo Pieces

Volume 1

1. Albatross

Hale Ascher VanderCook

Allegro Moderato

Bassoon

Piano

f

6

Andante

p

p R.H.

12

18

rit.

mf

p

mf

2. Altair

Hale Ascher VanderCook

Andante

The first system of the musical score for '2. Altair' is in 8/8 time and D major. It features a piano introduction with a forte (f) dynamic in the right hand and a mezzo-forte (mp) dolce legato melody in the left hand. The piano accompaniment consists of chords and moving lines in both hands.

6

The second system continues the piano introduction. The left hand features a mezzo-forte (mp) dolce legato melody, while the right hand provides harmonic support with chords and moving lines. The dynamics are marked p (piano) and mp (mezzo-forte).

11

The third system continues the piano introduction. The left hand features a mezzo-forte (mp) dolce legato melody, while the right hand provides harmonic support with chords and moving lines. The dynamics are marked mf (mezzo-forte), f (forte), and mp (mezzo-forte).

16

The fourth system continues the piano introduction. The left hand features a mezzo-forte (mp) dolce legato melody, while the right hand provides harmonic support with chords and moving lines. The dynamics are marked mf (mezzo-forte), f (forte), and p (piano). The system concludes with a ritardando (rit.) marking.

3. Amethyst

Hale Ascher VanderCook

Andante

Measures 1-6 of the piece. The music is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Andante'. The first system shows a piano introduction with a forte (*f*) dynamic in the right hand and a steady bass line in the left hand.

7

Measures 7-12. The music continues with a mezzo-forte (*mf*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The right hand features a melodic line with a crescendo and decrescendo, while the left hand provides harmonic support with chords and moving lines.

13

Measures 13-18. The music features a forte (*f*) dynamic in both hands. The right hand has a melodic line with a crescendo and decrescendo, while the left hand provides harmonic support with chords and moving lines. The tempo remains 'Andante'.

19

Measures 19-24. The music concludes with a 'rit.' (ritardando) marking. The dynamics range from forte (*f*) to piano (*p*). The right hand features a melodic line with a crescendo and decrescendo, while the left hand provides harmonic support with chords and moving lines. The tempo slows down towards the end of the piece.

4. Antares

Hale Ascher VanderCook

Andante

Measures 1-4 of the piece. The tempo is marked 'Andante'. The key signature has two sharps (F# and C#). The time signature is common time (C). The music is in a piano arrangement. The right hand starts with a forte (f) dynamic, playing a series of eighth notes and quarter notes, with a slur over measures 2-4. The left hand plays a bass line with chords and single notes. The piece ends with a piano (p) legato marking.

5

Measures 5-8. The right hand continues with a piano (p) dynamic, playing eighth notes and quarter notes. The left hand plays a bass line with chords and single notes. Dynamics include mezzo-forte (mf) and piano (p).

9

Measures 9-13. The right hand continues with a piano (p) dynamic, playing eighth notes and quarter notes. The left hand plays a bass line with chords and single notes. Dynamics include mezzo-forte (mf) and mezzo-piano (mp).

14

Slower

a tempo

Measures 14-17. The tempo changes to 'Slower' for measures 14-15 and 'a tempo' for measures 16-17. The right hand continues with a mezzo-forte (mf) dynamic, playing eighth notes and quarter notes. The left hand plays a bass line with chords and single notes. Dynamics include mezzo-forte (mf) and mezzo-piano (mp).

5. Arbutus

Hale Ascher VanderCook

Measures 1-5 of the piece. The bass line begins with a whole rest, followed by a melodic phrase starting on measure 4 marked *f* *grandioso*. The piano accompaniment starts with a forte (*f*) chordal texture in the right hand and a rhythmic pattern in the left hand.

Measures 6-10. The bass line continues the melodic phrase, marked *p dolce* at the end. The piano accompaniment features a consistent rhythmic pattern in the right hand and a more active line in the left hand.

Measures 11-15. The bass line shows a dynamic shift from *f* to *ff* with markings for *bold*, *cresc.*, and *accel.*. The piano accompaniment transitions from *p* to *f* and finally to *ff* in the right hand, while the left hand maintains a steady rhythmic accompaniment.

Measures 16-20. The bass line returns to a *p dolce* dynamic. The piano accompaniment features a new rhythmic pattern in the right hand, marked *p*, while the left hand continues with a simple accompaniment.

6. Arcturus

Hale Ascher VanderCook

Andante

The musical score for "6. Arcturus" is written for piano and bass. It begins with a tempo marking of "Andante". The key signature has one sharp (F#), and the time signature is common time (C). The score is divided into four systems, with measure numbers 6, 11, and 16 indicated at the start of their respective systems.

- System 1 (Measures 1-5):** The piano part starts with a forte (*f*) dynamic. The bass part has a mezzo-piano (*mp*) dynamic with a "dolce" marking. The system ends with a mezzo-piano (*mp*) dynamic.
- System 2 (Measures 6-10):** The piano part begins with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) dynamic. The bass part also starts with a piano (*p*) dynamic and moves to mezzo-forte (*mf*). Both parts feature crescendo and decrescendo markings.
- System 3 (Measures 11-15):** The piano part starts with a mezzo-forte (*mf*) dynamic, then a piano (*p*) dynamic. The bass part begins with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic. The system includes several decrescendo markings.
- System 4 (Measures 16-20):** The piano part starts with a forte (*f*) dynamic, marked "bold", then a piano (*p*) dynamic, and ends with a mezzo-forte (*mf*) dynamic. The bass part begins with a forte (*f*) dynamic, marked "bold", then a piano (*p*) dynamic, and ends with a mezzo-forte (*mf*) dynamic. The system concludes with a "rit." (ritardando) marking.

7. Bombastoso

Caprice

Hale Ascher VanderCook

Andante moderato

p legato

mf

5

p

10

p

15

p

rit.

8. Bonita

Valse Brillante

Hale Ascher VanderCook

Allegro moderato

Measures 1-6 of the piece. The music is in 3/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A forte (*f*) dynamic is indicated at the beginning.

7

Moderato

Measures 7-13. The tempo changes to Moderato. The right hand has a melodic line with a *p dolce* marking. The left hand continues with a steady accompaniment. A piano (*p*) dynamic is marked at measure 8.

14

rit.**a tempo**

Measures 14-20. The tempo returns to a tempo. The right hand features a melodic line with a *f* dynamic at measure 14, followed by a *p* dynamic at measure 16. The left hand has a steady accompaniment with a *f* dynamic at measure 14 and a *p* dynamic at measure 16.

21

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

Measures 21-26. The tempo changes to Slowly, then to a waltz. The right hand has a melodic line with a *p* dynamic at measure 21, followed by a *f* dynamic at measure 25. The left hand has a steady accompaniment with a *p* dynamic at measure 21 and a *f* dynamic at measure 25.

9. Carnations

Hale Ascher VanderCook

Allegro

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

9 **Andante** *con amore*

14 **rit.** **a tempo**

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 bass line starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The treble line features a series of chords and single notes, including F#4, G4, A4, and B4. Dynamics include *f* (forte) and *bold* (bold). The section ends with a double bar line.

6

Measures 6-11 of the 'Grand march' section. The bass line continues with a half note C5, a quarter note D5, and a half note E5. The treble line features a series of chords and single notes, including F#4, G4, A4, and B4. Dynamics include *mf* (mezzo-forte) and *f* (forte). The section ends with a double bar line.

12

Faster

Measures 12-16 of the 'Faster' section. The bass line continues with a half note F#4, a quarter note G4, and a half note A4. The treble line features a series of chords and single notes, including F#4, G4, A4, and B4. Dynamics include *mp* (mezzo-piano) and *f* (forte). The section ends with a double bar line.

17

Slower

Measures 17-21 of the 'Slower' section. The bass line continues with a half note B4, a quarter note C5, and a half note D5. The treble line features a series of chords and single notes, including F#4, G4, A4, and B4. Dynamics include *mp* (mezzo-piano) and *f* (forte). The section ends with a double bar line.

11. Chrysanthemum

Hale Ascher VanderCook

Allegretto alla Bolero

The musical score for "11. Chrysanthemum" is written for piano. It begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The tempo/mood is indicated as "Allegretto alla Bolero". The score is divided into four systems. The first system shows the initial chords and a melodic line in the right hand. The second system includes dynamics *f* (forte), *p* (piano), and *f energico*. The third system starts at measure 10 and includes the dynamic *p delicato*. The fourth system starts at measure 15 and concludes the piece. The bass line is prominent throughout, often playing chords or single notes in a steady rhythm. The right hand features more complex melodic patterns, including triplets and sixteenth notes.

12. Colossus

Hale Ascher VanderCook

Moderato

Measures 1-4 of the piece. The music is in G major (one sharp) and common time (C). The tempo is Moderato. The first staff is a single bass line. The second system is a grand staff (treble and bass). The first staff of the grand staff begins with a forte (*f*) dynamic. The music features chords and moving lines in both hands.

5

Measures 5-8. The music continues in the same key and time signature. The first staff has a mezzo-piano (*mp*) dynamic marking. The grand staff continues with various chordal textures and melodic fragments.

10

Measures 9-13. The music continues with a consistent rhythmic pattern in the grand staff, featuring eighth and sixteenth notes. The first staff continues with a steady eighth-note accompaniment.

14

Measures 14-16. The music concludes with a change in tempo. Above measure 14 is the marking *rit. risoluto*. Above measure 15 is the marking *a tempo*. The grand staff features a final chordal cadence.

13. Columbine

Hale Ascher VanderCook

Andantino

p *p grazioso*

6

12

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 and D major. It features a piano introduction with a forte (*f*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady eighth-note accompaniment. The system concludes with a half note chord in the right hand and a quarter note in the left hand.

5

The second system begins at measure 5. The right hand features a melodic line with dynamics of mezzo-piano (*mp* dolce), piano (*p*), and mezzo-piano (*mp*). The left hand provides a harmonic accompaniment with chords and eighth notes, marked with mezzo-piano (*mp*) and piano (*p*) dynamics.

10

The third system begins at measure 10. The right hand continues the melodic development with mezzo-forte (*mf*) dynamics. The left hand accompaniment remains consistent with mezzo-forte (*mf*) dynamics, featuring chords and eighth-note patterns.

15

The fourth system begins at measure 15 and includes a ritardando (*rit.*) marking. The right hand features a melodic line with dynamics of mezzo-piano (*mp*), mezzo-forte (*mf*), forte (*f*), and piano (*p*). The left hand accompaniment also follows these dynamics, with chords and eighth-note patterns.

15. Daisies

Hale Ascher VanderCook

Andante rit.

p dolce

7

13

f

19 *rall. e dim.*

p

mf

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