

60 Solo Pieces

Volume 1

Contrabass & Piano

Hale Ascher VanderCook

EMR 85203

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Hale Ascher VanderCook

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CONTRABASS

60 Solo Pieces

Volume 1

1. Albatross

Hale Ascher VanderCook

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Allegro
Moderato Andante

8



13



20



30



38



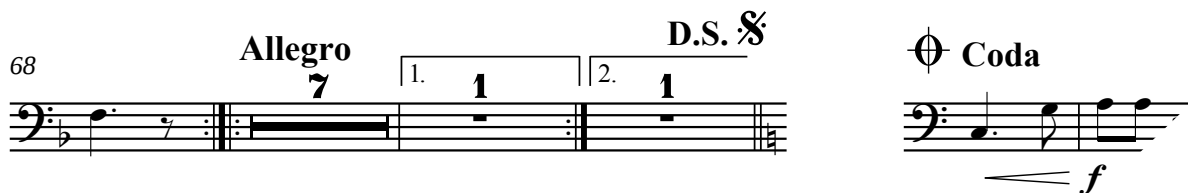
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60



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60 Solo Pieces

Volume 1

1. Albatross

Hale Ascher VanderCook

Allegro Moderato

Contrabass

Piano

f

6

Andante

p

p R.H.

12

18

mf

p

mf

rit.

2. Altair

Hale Ascher VanderCook

Andante

First system of the musical score. The bass staff begins with a whole rest, followed by a melodic line starting with a half note G4, marked *mp dolce legato*. The piano accompaniment in the grand staff starts with a fortissimo (*f*) chord and features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The system concludes with a mezzo-piano (*mp*) section.

6

Second system of the musical score. The bass staff features a melodic line marked *p* (piano). The piano accompaniment continues with a consistent rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

11

Third system of the musical score. The bass staff shows dynamic changes: *mf* (mezzo-forte), *f* (fortissimo), *mp* (mezzo-piano), and *p* (piano). The piano accompaniment also reflects these dynamics, with the right hand playing eighth notes and the left hand providing a steady bass line.

16

Fourth system of the musical score. The bass staff includes a *rit.* (ritardando) marking. Dynamics include *mf*, *f*, and *p*. The piano accompaniment continues with the established rhythmic pattern, ending with a final chord in the right hand and a sustained bass note in the left hand.

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 melody in the right hand features a dynamic shift from mezzo-forte (*mf*) to piano (*p*). The piano accompaniment in the left hand also mirrors this dynamic change, providing harmonic support with chords and moving lines.

13

Measures 13-18. This section is characterized by a more active piano accompaniment in the left hand, featuring chords and eighth-note patterns. The right hand continues with a melodic line, with dynamics alternating between forte (*f*) and piano (*p*).

19

Measures 19-24. The final system of the page shows a continuation of the melodic and harmonic themes. Dynamics range from forte (*f*) to piano (*p*), with a 'rit.' (ritardando) marking appearing above the right hand in measure 24, indicating a gradual deceleration 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 chords. The left hand provides a harmonic accompaniment with chords and single notes. A 'p legato' marking appears at the end of measure 4.

5

Measures 5-8. The right hand continues with eighth-note patterns, marked with a mezzo-forte (mf) dynamic. The left hand features a piano (p) dynamic in the first measure, followed by a mezzo-forte (mf) dynamic. The music maintains the Andante tempo.

9

Measures 9-13. The right hand continues with eighth-note patterns, marked with a mezzo-forte (mf) dynamic. The left hand features a piano (p) dynamic in the first measure, followed by a mezzo-forte (mf) dynamic. The music maintains the Andante tempo.

14

Slower

a tempo

Measures 14-17. The tempo changes to 'Slower' in measure 14 and returns to 'a tempo' in measure 15. The right hand continues with eighth-note patterns, marked with a mezzo-forte (mf) dynamic. The left hand features a mezzo-forte (mf) dynamic in the first measure of the 'a tempo' section. The music maintains the Andante tempo.

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, ending with a *p dolce* marking. The piano accompaniment maintains a consistent rhythmic pattern with chords in the right hand.

Measures 11-15. The bass line features a *bold* and *accel.* section, with dynamics ranging from *f* to *ff* and a *cresc.* marking. The piano accompaniment starts with a *p* dynamic, then increases to *f* and *ff* in the right hand.

Measures 16-20. The bass line continues with a *p dolce* marking. The piano accompaniment features a *p* dynamic in the right hand, with a melodic line in the left hand.

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

mf

p legato

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 in the first measure.

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 in 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 in measure 14, followed by a *p* dynamic in measure 15. The left hand has a steady accompaniment with a *f* dynamic in measure 14 and a *p* dynamic in measure 15.

21

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

Measures 21-26. The tempo changes to Slowly. The right hand has a melodic line with a *p* dynamic. The left hand has a steady accompaniment with a *p* dynamic. The piece concludes with a *f* dynamic in the final measure.

9. Carnations

Hale Ascher VanderCook

Allegro

The first system of the musical score for 'Carnations' is in 2/4 time, key of B-flat major. It features a piano introduction with a forte (*ff*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.

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

The second system begins at measure 8. It features a melodic line in the right hand with dynamics *f*, *p*, *ff*, and *f*. The tempo markings are **Slow**, **Faster**, and **accel.**. The left hand provides a simple harmonic accompaniment.

9 **Andante** *con amore*

The third system begins at measure 9. It is marked **Andante** and *con amore*. The right hand has a melodic line with a *p* dynamic, and the left hand has a steady eighth-note accompaniment. There are triplet markings in the right hand.

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

The fourth system begins at measure 14. It features a melodic line in the right hand with a *p* dynamic. The tempo markings are **rit.** and **a tempo**. The left hand continues with 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 bass line starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features a strong, rhythmic pattern of chords in the right hand and single notes in the left hand. Dynamic markings 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 piano accompaniment maintains the rhythmic pattern. Dynamic markings 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 tempo is marked 'Faster'. The bass line starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features a more active rhythmic pattern with eighth notes in the right hand and chords in the left hand. Dynamic markings 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 tempo is marked 'Slower'. The bass line continues with a half note C5, a quarter note D5, and a half note E5. The piano accompaniment features a more active rhythmic pattern with eighth notes in the right hand and chords in the left hand. Dynamic markings include *mp* (mezzo-piano) and *f* (forte). The section ends with a double bar line.

11. Chrysanthemum

Hale Ascher VanderCook

Allegretto alla Bolero

f

f *energico* *p* *f*

f *p* *f*

10 *p* *delicato* 3

15 3 *f*

12. Colossus

Hale Ascher VanderCook

Moderato

Measures 1-4 of the piece. The key signature is one sharp (F#) and the time signature is common time (C). The piece begins with a forte (*f*) dynamic in the right hand, while the left hand has a whole rest. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment of chords.

5

Measures 5-8. The right hand continues with its melodic and harmonic development. The left hand has a whole rest in measure 5, then enters with a steady accompaniment. A mezzo-piano (*mp*) dynamic is indicated in both hands starting in measure 7.

10

Measures 9-13. The right hand features a series of eighth-note patterns, often beamed together. The left hand continues with a steady accompaniment of chords and moving lines.

14

Measures 14-17. The piece concludes with a *rit. risoluto* (ritardando, then resolved) marking in measure 14, followed by a *a tempo* marking in measure 16. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment of chords and moving lines.

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 whole note chord 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 dynamics of mezzo-piano (*mp*) and piano (*p*). The system ends with a mezzo-piano (*mp*) dynamic.

10

The third system begins at measure 10. The right hand continues the melodic line with mezzo-forte (*mf*) dynamics. The left hand provides a harmonic accompaniment with mezzo-forte (*mf*) dynamics. The system ends with a mezzo-forte (*mf*) dynamic.

15

The fourth system begins at measure 15. The right hand features a melodic line with dynamics of mezzo-piano (*mp*), mezzo-forte (*mf*), forte (*f*), and piano (*p*). The left hand provides a harmonic accompaniment with dynamics of mezzo-piano (*mp*), mezzo-forte (*mf*), forte (*f*), and piano (*p*). The system ends with a piano (*p*) dynamic and a ritardando (*rit.*) marking.

15. Daisies

Hale Ascher VanderCook

Andante

rit.

p dolce

7

13

f

19 *rall. e dim.*

p

mf

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