

60 Solo Pieces

Volume 1

Bass Clarinet & Piano
or Play Back / Play Along CD

Hale Ascher VanderCook

EMR 88008

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60 Solo Pieces

Hale Ascher VanderCook

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**B $\flat$ BASS
CLARINET**

60 Solo Pieces

Volume 1

Hale Ascher VanderCook

1. Albatross

**Allegro
Moderato Andante**

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8

p

13

mf *p*

**Allegro
Moderato** **rit.** **Allegro
Moderato** **4** **3/4** **Moderato**

20

30

38

f **Allegro** **7** **1. 1**

TRIO
Slowly

52

p

60

Allegro **7** **1. 1** **2. 1** **D.S. 3/4**

Coda *f*

81

accel.

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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

r

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2. Altair

Hale Ascher VanderCook

Andante

The first system of the musical score for '2. Altair' is in 6/8 time and B-flat major. It features 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 steady eighth-note pattern in the right hand and a bass line in the left hand. The system concludes with a mezzo-forte (mp) dynamic and the instruction 'dolce legato'.

6

The second system of the musical score continues the piece. The vocal line begins with a piano (p) dynamic, featuring a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand. The system concludes with a mezzo-forte (mp) dynamic.

11

The third system of the musical score continues the piece. The vocal line begins with a mezzo-forte (mf) dynamic, followed by a forte (f) dynamic, then a mezzo-forte (mp) dynamic, and finally a piano (p) dynamic. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand. The system concludes with a mezzo-forte (mp) dynamic.

16

The fourth system of the musical score continues the piece. The vocal line begins with a mezzo-forte (mf) dynamic, followed by a forte (f) dynamic, then a piano (p) dynamic, and finally a mezzo-forte (mp) dynamic. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand. The system concludes with a mezzo-forte (mp) dynamic and the instruction 'rit.' (ritardando).

3. *Amethyst*

Hale Ascher VanderCook

Andante

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single treble staff with a 3/4 time signature and a key signature of one flat (B-flat). The second system is a grand staff with a treble and bass staff, also in 3/4 time and one flat key signature. The third system continues the grand staff. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and single notes. A forte (f) dynamic marking is present in the first measure of the third system.

7

A musical score for three parts: Soprano, Alto, and Piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The Soprano part begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The Alto part starts with a half note F#4, a quarter note G4, and a half note A4. The Piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamic markings include *mf* and *p*. The piece concludes with a final chord in all parts.

13

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the vocal melody and the first two staves of the piano accompaniment. The second system contains the vocal melody and the next two staves of the piano accompaniment. The third system contains the vocal melody and the final two staves of the piano accompaniment. The vocal melody is in G major, 4/4 time, and features a key signature of one sharp (F#). The piano accompaniment is in G major, 4/4 time, and features a key signature of one sharp (F#). The score includes dynamic markings of *f* (forte) and *p* (piano), and articulation markings such as slurs and accents. The vocal melody is written in a soprano clef, and the piano accompaniment is written in a grand staff (treble and bass clefs).

19

rit.

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the vocal melody and the first two staves of the piano accompaniment. The second system contains the vocal melody and the next two staves of the piano accompaniment. The third system contains the vocal melody and the final two staves of the piano accompaniment. The piano accompaniment features a complex texture with multiple voices in the right and left hands, including chords and moving lines. The score is marked with dynamic changes: *f* (forte), *mf* (mezzo-forte), and *p* (piano). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

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 (B-flat, E-flat, A-flat). The vocal line (top staff) begins with a whole rest, followed by a half note G4 and a quarter note A4, marked *p legato*. The piano accompaniment (bottom staves) 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.

5

Measures 5-8. The vocal line continues with a half note G4, a quarter note A4, and a half note B4, marked *mf*. The piano accompaniment features a steady eighth-note bass line in the left hand and a descending eighth-note scale in the right hand, marked *p* in the first measure and *mf* in the third measure.

9

Measures 9-13. The vocal line continues with a half note G4, a quarter note A4, and a half note B4, marked *mf*. The piano accompaniment features a steady eighth-note bass line in the left hand and a descending eighth-note scale in the right hand, marked *p* in the first measure and *mf* in the third measure. The tempo remains 'Andante'.

14

Slower

a tempo

Measures 14-17. The tempo changes to 'Slower' in measure 14 and returns to 'a tempo' in measure 15. The vocal line continues with a half note G4, a quarter note A4, and a half note B4, marked *mf*. The piano accompaniment features a steady eighth-note bass line in the left hand and a descending eighth-note scale in the right hand, marked *mf* in the first measure and *mf* in the third measure.

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 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* in measure 10. 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 16-19. The right hand continues the melodic line, marked *p* *dolce* in measure 16. The left hand accompaniment is marked *p* 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 final note in measure 4 marked *p legato*. 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).

Measures 5-9. The right hand begins a melodic line with eighth and quarter notes. The left hand continues with chords, marked with a *p* (piano) dynamic in measure 5. The music maintains the same key signature and time signature.

Measures 10-14. The right hand continues its melodic development, featuring some slurs and a *p* dynamic in measure 10. The left hand provides harmonic support with chords and single notes, also marked with a *p* dynamic in measure 10. The key signature and time signature remain consistent.

Measures 15-18. The right hand concludes with a melodic phrase ending in a half note, marked with a *rit.* (ritardando) instruction. The left hand continues with chords and single notes. The piece ends in the same key signature and time signature.

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 consists of chords and single notes.

7

Moderato

Measures 7-13. The tempo changes to Moderato. The melody continues in the right hand, with a *p dolce* marking. The piano accompaniment features chords and moving lines in both hands, with a *p* dynamic marking.

14

rit.

a tempo

Measures 14-20. The tempo changes to *rit.* and then *a tempo*. The melody features a *f* dynamic in measure 14, followed by a *p* dynamic. The piano part has a *f* dynamic in measure 14 and a *p* dynamic in measure 16. There are trills and grace notes in the melody.

21

Slowly

, pesante

rit.

Waltz

Measures 21-24. The tempo changes to Slowly, then *rit.*, and finally Waltz. The melody is in the right hand, starting with a *p* dynamic. The piano part has a *p* dynamic in measure 21 and a *f* dynamic in measure 24. The piece ends with a final chord.

9. Carnations

Hale Ascher VanderCook

Allegro

The first system of the musical score for 'Carnations' is in 2/4 time. The piano part features a series of chords in the right hand and eighth-note patterns in the left hand, marked with a forte (*ff*) dynamic. The melody line is present but contains no notes.

The second system begins at measure 8. The tempo markings 'Slow', 'Faster', and 'accel.' are placed above the staff. The melody is marked with dynamics *f*, *p*, *ff*, and *f* from left to right. The piano accompaniment consists of sustained chords in the right hand and single notes in the left hand.

The third system begins at measure 9 with the tempo marking 'Andante'. The melody is marked 'con amore' and starts with a *p* dynamic. It includes triplet markings (3) in measures 11 and 12. The piano accompaniment features a steady eighth-note pattern in the right hand and sustained chords in the left hand, marked with a *p* dynamic.

The fourth system begins at measure 14. The tempo markings 'rit.' and 'a temp' are placed above the staff. The melody includes a triplet in measure 15. The piano accompaniment continues with eighth-note patterns in the right hand and sustained chords in the left hand.

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 two flats. The melody in the right hand starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment in the left hand consists of chords: F4-A4-C5 (measures 1-2), F4-A4-C5 (measure 3), and F4-A4-C5 (measures 4-5). Dynamics include *f* and *bold*.

Measures 6-11. The melody continues with eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the left hand. Dynamics include *mf* and *f*.

Measures 12-16, marked 'Faster'. The tempo increases. The melody is more active with eighth notes. The piano accompaniment has a consistent eighth-note pattern. Dynamics include *mp*.

Measures 17-20, marked 'Slower'. The tempo decreases. The melody features half and whole notes. The piano accompaniment has a consistent eighth-note pattern. Dynamics include *mp* and *f*.

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 piano section marked *p*, and then a section marked *f*. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The second system starts at measure 10, with the vocal line marked *p* *delicato*. The piano accompaniment continues with the same eighth-note pattern. The score includes measure numbers 10 and 15.

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 in the right hand of the piano, starting with a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of half notes B2, C3, and D3.

5

Measures 5-8. The melody continues with quarter notes D5, E5, and F5. The piano part has a mezzo-piano (*mp*) dynamic. The bass line continues with half notes E2, F2, and G2.

10

Measures 9-13. The melody continues with quarter notes G5, A5, and B5. The piano part continues with a mezzo-piano (*mp*) dynamic. The bass line continues with half notes A2, B2, and C3.

14

Measures 14-16. The tempo changes to *rit. risoluto* (rhythmic, resolute) for measures 14-15, and then to *a tempo* for measure 16. The melody continues with quarter notes C6, D6, and E6. The piano part continues with a mezzo-piano (*mp*) dynamic. The bass line continues with half notes D2, E2, and F2.

13. Columbine

Hale Ascher VanderCook

Andantino

p

p grazioso

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.* (ritardando). 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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