

60 Solo Pieces

Volume 1

Bassoon & Piano
or Play Back / Play Along CD

Hale Ascher VanderCook

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60 Solo Pieces

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



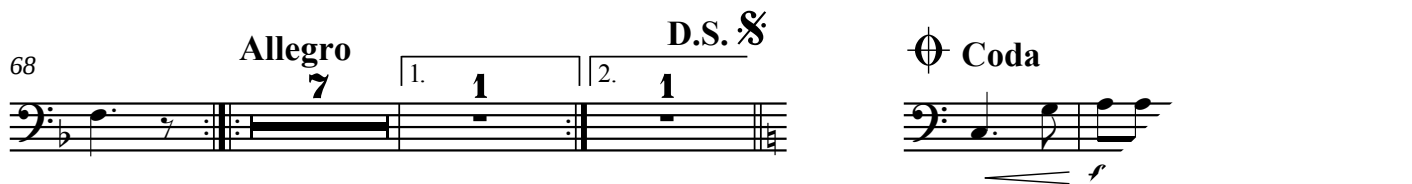
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60



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) piano accompaniment and a mezzo-piano (mp) melody. The melody is marked 'dolce legato'. The system concludes with a mezzo-piano (mp) piano accompaniment.

6

The second system continues the piano introduction. The melody begins with a piano (p) dynamic. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

11

The third system continues the piano introduction. The melody features dynamic markings of mezzo-forte (mf), forte (f), mezzo-piano (mp), and piano (p). The piano accompaniment follows the same pattern of chords and single notes.

16

The fourth system continues the piano introduction. The melody includes a 'rit.' (ritardando) marking. The piano accompaniment continues with chords and single notes.

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 more active bass line.

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.

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. The tempo remains 'Andante'.

19

Measures 19-24. The music concludes with a ritardando (*rit.*) 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.

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 a melodic line, marked with 'mf' (mezzo-forte) and 'p' (piano) dynamics. The left hand features a steady eighth-note accompaniment in the right hand and chords in the left hand, marked with 'p' and 'mf' dynamics.

9

Measures 9-13. The right hand continues its melodic development, with dynamics ranging from 'mf' to 'mp'. The left hand maintains the eighth-note accompaniment in the right hand and provides harmonic support with chords and single notes, marked with 'p' and 'mp' dynamics.

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 right hand features a more prominent melodic line, marked with 'mf' and 'p' dynamics. The left hand continues with the eighth-note accompaniment in the right hand and harmonic support in the left hand, marked with 'mf' and 'p' dynamics.

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 of eighth notes 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 a piano (*p*) texture to a forte (*f*) and finally fortissimo (*ff*) texture.

Measures 16-20. The bass line returns to a *p dolce* dynamic. The piano accompaniment features a piano (*p*) texture with a rhythmic pattern in the right hand and a more active line in the left hand.

6. Arcturus

Hale Ascher VanderCook

Andante

6

11

16

mp dolce

f

mp

p

mf

mf

p

mf

p

bold

f

f

p

rit.

f

p

7. Bombastoso

Caprice

Hale Ascher VanderCook

Andante moderato

p legato

mf

5

p

10

p

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. 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 consistent accompaniment with a *f* dynamic at measure 14.

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 consistent accompaniment with a *p* dynamic at measure 21.

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.

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

The third system begins at measure 9. It is marked **Andante** and *con amore*. The dynamics are *p* and *f*. The right hand features a melodic line with slurs and ties, while the left hand plays a steady eighth-note accompaniment.

The fourth system begins at measure 14. It includes tempo markings: **rit.** and **a tempo**. The dynamics are *p* and *f*. The right hand has a melodic line with slurs and ties, while the left hand provides a simple harmonic 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 treble line features a series of chords and single notes, including F#4, A4, and B4. Dynamics include *f* (forte) and *bold* (bold). The section ends with a double bar line.

Measures 6-11 of the 'Grand march' section. The music continues with a similar rhythmic pattern. Dynamics include *mf* (mezzo-forte) and *f* (forte). The section ends with a double bar line.

Measures 12-16 of the 'Faster' section. The tempo is marked 'Faster'. 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, A4, and B4. Dynamics include *mp* (mezzo-piano) and *f* (forte). The section ends with a double bar line.

Measures 17-21 of the 'Slower' section. The tempo is marked 'Slower'. 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, 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

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 music is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Moderato'. The first system shows the beginning of the piece with a forte (*f*) dynamic in the right hand and a bass line in the left hand.

5

Measures 5-8. The music continues with a mezzo-piano (*mp*) dynamic. The right hand features a melodic line with some grace notes, while the left hand provides a steady accompaniment.

10

Measures 9-13. The music continues with a mezzo-piano (*mp*) dynamic. The right hand features a melodic line with some grace notes, while the left hand provides a steady accompaniment.

14

Measures 14-16. The music concludes with a 'rit. risoluto' (ritardando, then resolved) marking in measure 14, followed by a 'a tempo' marking in measure 15. The right hand features a melodic line with some grace notes, while the left hand provides a steady accompaniment.

13. Columbine

Hale Ascher VanderCook

Andantino

The musical score for "Columbine" is written for piano. It begins with a piano introduction marked *p*. The main melody is in the bass staff, starting with a *p grazioso* marking. The piano accompaniment is in the treble and bass staves, starting with a *p* marking. The score is divided into measures, with measure numbers 6, 12, and 18 indicated. The tempo is marked *Andantino*. The piece concludes with a *rit.* (ritardando) marking.

6

12

18

p

p grazioso

mf

mp

f

rit.

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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