

60 Solo Pieces

Volume 1

Contrabass & Piano
or Play Back / Play Along CD

Hale Ascher VanderCook

EMR 88023

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60 Solo Pieces

Hale Ascher VanderCook

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CONTRABASS

60 Solo Pieces

Volume 1

Hale Ascher VanderCook

1. Albatross

Allegro
Moderato Andante

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13



20



30



38



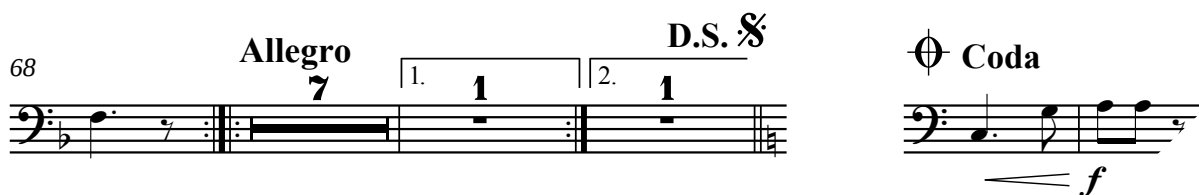
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60



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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 half note G4, a quarter note A4, and a half note B4, marked *mp dolce legato*. The piano accompaniment starts with a forte (*f*) chord in the right hand and a half note G3 in the left hand. The right hand features a series of chords and moving lines, while the left hand provides a steady bass line. The system concludes with a mezzo-forte (*mp*) chord in the right hand and a half note G3 in the left hand.

6

Second system of the musical score. The bass staff begins with a half note G4, marked *p*, followed by a half note A4, a quarter note B4, and a half note C5. The piano accompaniment continues with chords in the right hand and a steady bass line in the left hand. The system concludes with a half note G4 in the bass staff and a half note G3 in the left hand.

11

Third system of the musical score. The bass staff begins with a half note G4, marked *mf*, followed by a half note A4, a quarter note B4, and a half note C5, marked *f*. The piano accompaniment continues with chords in the right hand and a steady bass line in the left hand. The system concludes with a half note G4 in the bass staff and a half note G3 in the left hand.

16

Fourth system of the musical score. The bass staff begins with a half note G4, marked *mf*, followed by a half note A4, a quarter note B4, and a half note C5, marked *f*. The piano accompaniment continues with chords in the right hand and a steady bass line in the left hand. The system concludes with a half note G4 in the bass staff and a half note G3 in the left hand, marked *rit.*

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 begins with a mezzo-forte (*mf*) dynamic and then transitions to piano (*p*). The left hand provides harmonic support with chords and moving lines.

13

Measures 13-18. This section features a more active melody in the right hand with frequent dynamic changes between forte (*f*) and piano (*p*). The left hand continues with a steady accompaniment.

19

Measures 19-24. The final system of the page shows the melody in the right hand with a 'rit.' (ritardando) marking. Dynamics range from forte (*f*) to piano (*p*). The left hand features sustained chords and moving bass lines.

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 long slur over measures 2 and 3. The left hand plays a bass line with chords and single notes. The piece ends with a piano (p) legato marking in measure 4.

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 from 'Andante' to 'Slower' in measure 14 and back to 'a tempo' in measure 15. 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).

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 a half note G4, 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*. The piano accompaniment features a steady eighth-note pattern in the right hand and a rhythmic accompaniment in the left hand.

Measures 11-15. The bass line shows a dynamic shift from *f* to *ff* with a *cresc.* (crescendo) and *bold* marking, followed by an *accel.* (accelerando) section. The piano accompaniment starts with a piano (*p*) texture, then shifts to *f* and *ff* in the right hand.

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

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 15. The left hand has a steady accompaniment with a *f* dynamic at measure 14 and a *p* dynamic at 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 at measure 21. The left hand has a steady accompaniment with a *p* dynamic at measure 21. The piece concludes with a *f* dynamic at measure 26.

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 *p*. 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 *p*. 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 eighth notes. Dynamics include *f* (forte) and *bold* markings.

6

Measures 6-11. The bass line continues with eighth and quarter notes. Dynamics include *mf* (mezzo-forte) and *f* (forte). The treble line features chords and eighth notes.

12

Faster

Measures 12-16 of the 'Faster' section. The tempo is marked 'Faster'. The bass line features eighth and quarter notes. Dynamics include *mp* (mezzo-piano). The treble line features chords and eighth notes.

17

Slower

Measures 17-21 of the 'Slower' section. The tempo is marked 'Slower'. The bass line features eighth and quarter notes. Dynamics include *mp* (mezzo-piano) and *f* (forte). The treble line features chords and eighth notes.

11. Chrysanthemum

Hale Ascher VanderCook

Allegretto alla Bolero

f

f *energico* *p* *f*

f *p* *f*

10

p *delicato* *p* *f*

15

f

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 system shows the beginning of the piece with a forte (f) dynamic in the right 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 ritardando (rit.) and risoluto (resoluto) marking, followed by a return to the original tempo (a tempo). 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

Andantino

6/8

p *grazioso*

p

p

6

The musical score for 'The Rose Tree' is presented in three systems. The first system includes a vocal line in the bass clef and a piano accompaniment in treble and bass clefs. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line and piano accompaniment, with the piano part featuring a final chord in the right hand and a sustained bass note in the left hand.

12

12

12

mf mp

mf mp

18

rit.

III.

f

14. Cygnus

Hale Ascher VanderCook

Andante

The first system of the musical score for '14. Cygnus' is in 6/8 time with a key signature of one sharp (F#). 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. A fermata is placed over the final note of the system.

5

The second system begins at measure 5. The right hand features a melodic line with dynamics of *mp dolce*, *p*, and *mp*. The left hand provides harmonic support with chords and single notes, marked with *mp* and *p* dynamics.

10

The third system begins at measure 10. The right hand continues the melodic development with *mf* dynamics. The left hand maintains the harmonic texture with *mf* dynamics.

15

The fourth system begins at measure 15. The right hand includes a *rit.* (ritardando) marking. Dynamics range from *mp* to *f* and *p*. The left hand continues with harmonic accompaniment, also marked with *mp*, *mf*, *f*, and *p*.

15. Daisies

Hale Ascher VanderCook

Andante

rit.

p dolce

7

13

f

19 *rall. e dim.*

p

mf

3 VIOLONCELLOS

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EMR 19145	GERSHWIN, George	Fascinating Rhythm
EMR 19146	GERSHWIN, George	I Got Plenty O' Nuttin'
EMR 19157	GERSHWIN, George	Strike Up The Band
EMR 19159	GERSHWIN, George	Swanee
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EMR 19137	NAULAIS, Jérôme (Arr.)	Banana Boat Song
EMR 19138	NAULAIS, Jérôme (Arr.)	Battle Hymn Of The Republic
EMR 19140	NAULAIS, Jérôme (Arr.)	Ciao, Bella, Ciao
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EMR 19148	NAULAIS, Jérôme (Arr.)	Lil' Liza Jane
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EMR 19156	NAULAIS, Jérôme (Arr.)	St. Louis Blues
EMR 19160	NAULAIS, Jérôme (Arr.)	Wade In The Water
EMR 19144	STRAUSS, Johann	Emperor Waltz
EMR 19152	STRAUSS, Johann	Radetzky March
EMR 19147	TAILOR, Norman	Inca Dance
EMR 19150	TAILOR, Norman	Paso Doble Ole
EMR 41095	TELEMANN, Georg P.	Sonate D-Dur

4 VIOLONCELLOS

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EMR 19057	ARMITAGE, Dennis	All Together
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EMR 19080	BARCLAY, Ted	Sunshine
EMR 19061	GERSHWIN, George	Bess, You Is My Woman Now
EMR 19067	GERSHWIN, George	Fascinating Rhythm
EMR 19068	GERSHWIN, George	I Got Plenty O' Nuttin'
EMR 19079	GERSHWIN, George	Strike Up The Band
EMR 19081	GERSHWIN, George	Swanee
EMR 19064	JOPLIN, Scott	Easy Winners
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EMR 21089	NAULAIS, Jérôme	Keep Cool
EMR 21088	NAULAIS, Jérôme	Loch Ness
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EMR 21086	NAULAIS, Jérôme	Vlady
EMR 21085	NAULAIS, Jérôme (Arr.)	Agadir
EMR 19058	NAULAIS, Jérôme (Arr.)	Aura Lee
EMR 19059	NAULAIS, Jérôme (Arr.)	Banana Boat Song
EMR 19060	NAULAIS, Jérôme (Arr.)	Battle Hymn Of The Republic
EMR 19062	NAULAIS, Jérôme (Arr.)	Ciao, Bella, Ciao
EMR 19063	NAULAIS, Jérôme (Arr.)	Deep River
EMR 21105	NAULAIS, Jérôme (Arr.)	Gospel Medley
EMR 19070	NAULAIS, Jérôme (Arr.)	Lil' Liza Jane
EMR 19071	NAULAIS, Jérôme (Arr.)	Morning Has Broken
EMR 19076	NAULAIS, Jérôme (Arr.)	Scarborough Fair
EMR 19077	NAULAIS, Jérôme (Arr.)	Scotland The Brave
EMR 19078	NAULAIS, Jérôme (Arr.)	St. Louis Blues
EMR 19082	NAULAIS, Jérôme (Arr.)	Wade In The Water
EMR 21104	NAULAIS, Jérôme (Arr.)	Wiener Medley
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