

60 Solo Pieces

Volume 2

Bass Clarinet & Piano
or Play Back / Play Along CD

Hale Ascher VanderCook

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60 Solo Pieces

Hale Ascher VanderCook

Volume 1

1. Albatross
2. Altair
3. Amethyst
4. Antares
5. Arbutus
6. Arcturus
7. Bombastoso
8. Bonita
9. Carnations
10. Centaurus
11. Chrysanthemum
12. Colossus
13. Columbine
14. Cygnus
15. Daisies

Volume 2

16. Debonnaire
17. Dewdrops
18. Diamond
19. Emerald
20. Falcon
21. Garnet
22. Hawthorne
23. Heliotrope
24. Hyacinthe
25. Ivy
26. Jessamine
27. Kinglet
28. Lilacs
29. Lily
30. Lyra

Volume 3

31. Magnolia
32. Marigold
33. Meadowlark
34. Mignonette
35. Mira
36. Morning Glory
37. Moss Rose
38. Myrtle
39. Opal
40. Oriole
41. Orion
42. Pansies
43. Pearl
44. Peony
45. Primrose

Volume 4

46. Punchinello
47. Rigel
48. Rosebuds
49. Ruby
50. Sapphire
51. Sirius
52. Spica
53. Starling
54. The Tulip
55. The Wild Rose
56. Topaz
57. Turquoise
58. Twosome
59. Vega
60. Warbler



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**B $\flat$ BASS
CLARINET**

60 Solo Pieces

Volume 2

Hale Ascher VanderCook

16. Debonnaire

Allegro moderato Moderato quasi Andante

7

p

13

mf

rit.

p

20

f

Allegro 2

rit. 1

28

Moderato

mp daintily

35

Allegro 8

TRIO

42

f pompously

56

rit.

64

a tempo

mp

Allegro 2

rit. 1

73

D.S. **Coda** **Cadenza**

75

Vivace

f

60 Solo Pieces

53

Volume 2

16. Debonnaire

Hale Ascher VanderCook

Allegro moderato

B♭ Bass Clarinet

Piano

f

This block contains the first four measures of the piece. The B♭ Bass Clarinet part is in treble clef with a key signature of two flats and a common time signature. It has whole rests for the first four measures. The Piano part is in grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. It begins with a forte (*f*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.

Moderato quasi Andante

5

p

This block contains measures 5 through 9. The B♭ Bass Clarinet part begins in measure 5 with a piano (*p*) dynamic, playing a melodic line. The Piano part continues with its accompaniment, featuring some sustained chords in the right hand and a consistent eighth-note pattern in the left hand.

10

This block contains measures 10 through 14. The B♭ Bass Clarinet part continues its melodic line. The Piano part features more complex chordal textures in the right hand, including some triplets, while the left hand maintains the eighth-note accompaniment.

15

mf

p

This block contains measures 15 through 18. The B♭ Bass Clarinet part begins with a mezzo-forte (*mf*) dynamic. The Piano part also features a mezzo-forte (*mf*) dynamic in the right hand, with a piano (*p*) dynamic in the left hand. The piece concludes with a final cadence in measure 18.

17. Dewdrops

Hale Ascher VanderCook

Andante moderato

mf

5

mp

9

Animato

p

14

Slower

mf

18. Diamond

Hale Ascher VanderCook

Andante

6

11

16

f *p* *f* *p* *f* *p*

rit.

a tempo *rit.*

19. Emerald

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Emerald' is in 6/8 time. The right hand (treble clef) is mostly silent, with a few notes in the first measure. The left hand (bass clef) plays a series of chords and single notes, starting with a forte (*f*) dynamic. The key signature has two flats (B-flat and E-flat).

9

The second system continues the piece. The right hand (treble clef) now has a melodic line with dynamics of mezzo-piano (*mp*) and piano (*p*). The left hand (bass clef) continues with chords and single notes, with a mezzo-piano (*mp*) dynamic. The key signature remains two flats.

19

The third system continues the piece. The right hand (treble clef) has a melodic line with dynamics of forte (*f*) and piano (*p*). The left hand (bass clef) continues with chords and single notes, with a forte (*f*) dynamic. The key signature remains two flats.

27

§ Moderato

The fourth system begins a new section marked 'Moderato'. The right hand (treble clef) has a melodic line with dynamics of mezzo-forte (*mf*) and piano (*p*). The left hand (bass clef) continues with chords and single notes, with a mezzo-forte (*mf*) dynamic. The key signature changes to one flat (B-flat).

20. Falcon

Hale Ascher VanderCook

Andante maestoso

Measures 1-5 of the piece. The music is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is Andante maestoso. The score features a piano introduction with a forte (f) dynamic. The right hand has a melodic line with a fermata on a whole note chord in measure 5. The left hand provides a steady accompaniment with eighth notes and chords.

Measures 6-9 of the piece. The right hand continues its melodic line, marked with a forte (f) dynamic. The left hand features a triplet of eighth notes in measure 7. The music maintains the Andante maestoso tempo.

Measures 10-14 of the piece. The right hand has a melodic line with a piano (p) dynamic. The left hand features a triplet of eighth notes in measure 11. The music maintains the Andante maestoso tempo.

Measures 15-18 of the piece. The right hand has a melodic line with a forte (f) dynamic. The left hand features a triplet of eighth notes in measure 16. The music maintains the Andante maestoso tempo.

21. Garnet

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Garnet' is marked 'Andante'. It consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It begins with a whole rest followed by six measures of whole notes. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It starts with a forte (*f*) dynamic and features a steady eighth-note accompaniment in the bass and a melody of eighth and quarter notes in the treble.

6

Not too slow

The second system of the musical score is marked 'Not too slow'. It continues the vocal and piano parts. The vocal line has a mezzo-forte (*mp*) dynamic at the start, followed by a piano (*p*) dynamic. The piano accompaniment also has a mezzo-forte (*mp*) dynamic at the start, followed by a piano (*p*) dynamic. The tempo and dynamics are indicated by slurs and wedge markings.

13

The third system of the musical score continues the vocal and piano parts. The vocal line has dynamics of mezzo-forte (*mf*), piano (*p*), mezzo-forte (*mp*), and forte (*f*). The piano accompaniment has dynamics of mezzo-forte (*mf*), piano (*p*), mezzo-forte (*mp*), and forte (*f*). The tempo and dynamics are indicated by slurs and wedge markings.

19

rit.

The fourth system of the musical score is marked 'rit.' (ritardando). It continues the vocal and piano parts. The vocal line has a piano (*p*) dynamic. The piano accompaniment has a piano (*p*) dynamic. The tempo and dynamics are indicated by slurs and wedge markings.

22. Hawthorne

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Hawthorne' is in 6/8 time. The right hand (treble clef) begins with a whole rest, followed by a half note G4, and then a melodic line starting with a half note A4. The left hand (bass clef) starts with a whole rest, followed by a half note G3, and then a bass line. Dynamics include *mf dolce* for the right hand and *f* for the left hand. The system concludes with a double bar line.

The second system continues the piece. The right hand features a melodic line with eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and moving bass lines. The system ends with a double bar line.

The third system is marked 'Animato'. The right hand has a more active melodic line. The left hand features a steady accompaniment of chords. Dynamics include *p* (piano) for both hands. The system ends with a double bar line.

The fourth system includes tempo changes. It begins with 'rit.' (ritardando) and then 'a tempo'. The right hand has a melodic line with some rests. The left hand has a bass line with chords. Dynamics include *p* (piano) and *pp* (pianissimo). The system ends with a double bar line.

23. Heliotrope

Hale Ascher VanderCook

Andante moderato

mf

5

p grazioso

p

9

rit.

a tempo

p

p

14

Animato

f

24. Hyacinthe

Hale Ascher VanderCook

Allegro brillante

The first system of the musical score for 'Hyacinthe' consists of two staves. The upper staff is a single line with a treble clef and a common time signature (C). The lower staff is a grand staff with a treble and bass clef, also in common time. The key signature has three flats (B-flat, E-flat, A-flat). The lower staff begins with a fortissimo (ff) dynamic marking. The music features a series of chords and moving lines in both hands.

6

Allegro brillante

The second system of the musical score starts at measure 6. It continues with the same two-staff format. The upper staff has a piano (p) dynamic marking at the beginning. The lower staff also has a piano (p) dynamic marking. The music continues with various chordal textures and melodic fragments.

12

The third system of the musical score starts at measure 12. It maintains the two-staff format. The music features a mix of sustained chords and moving lines, with some measures showing a more active melody in the upper staff.

17

The fourth system of the musical score starts at measure 17. It continues with the two-staff format. The music concludes with a series of chords and a final melodic phrase in the upper staff.

25. Ivy

Hale Ascher VanderCook

Andante moderato

The first system of the musical score for 'Ivy' consists of two staves. The upper staff is a single line with a treble clef and a key signature of two flats (B-flat and E-flat). It contains five measures of whole rests. The lower staff is a grand staff (treble and bass clefs) with a key signature of two flats. It begins with a mezzo-forte (*mf*) dynamic marking. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. The system concludes with a final chord in the right hand and a whole note in the left hand.

The second system of the musical score for 'Ivy' consists of two staves. The upper staff begins with a measure of whole rest, followed by a melodic line starting in the third measure. A *p cantabile* marking is placed above the staff. The lower staff continues the accompaniment from the first system, featuring a *p* (piano) dynamic marking in the fourth measure. The system ends with sustained chords in both hands.

The third system of the musical score for 'Ivy' consists of two staves. The upper staff features a melodic line with triplet markings (indicated by a '3' over a group of notes) in the first and third measures. The lower staff provides a harmonic accompaniment, also including triplet markings in the first and third measures. The system concludes with sustained chords in both hands.

The fourth system of the musical score for 'Ivy' consists of two staves. The upper staff continues the melodic line with various intervals and a final descending scale-like passage. The lower staff provides a harmonic accompaniment with sustained chords and moving lines. The system concludes with sustained chords in both hands.

26. Jessamine

Hale Ascher VanderCook

Andante moderato

The first system of the musical score for 'Jessamine' is in 3/4 time, marked 'Andante moderato'. It features a vocal line and a piano accompaniment. The vocal line begins with a whole note rest, followed by a half note G4, and then a quarter note F#4. The piano accompaniment starts with a fortissimo (f) dynamic, featuring a series of chords in the right hand and a steady eighth-note bass line in the left hand. A crescendo (cresc.) marking is placed over the first four measures. The system concludes with a mezzo-forte (mf) dynamic and a 'recitante' (recitative) marking over the final two measures.

6

The second system of the musical score continues the piece. The vocal line features a series of eighth and sixteenth notes, with a key signature change to two flats (B-flat and E-flat) indicated by a sharp sign on the F line. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

11

ad lib.

a tempo

The third system of the musical score is marked 'ad lib.' (ad libitum) and 'a tempo'. The vocal line begins with a half note G4, followed by a quarter note F#4, and then a half note E4. The piano accompaniment features a mezzo-forte (p) dynamic and a 'dolce' (sweet) marking. The right hand plays chords, while the left hand has a steady eighth-note bass line. A key signature change to two flats (B-flat and E-flat) is indicated by a sharp sign on the F line.

15

The fourth system of the musical score continues the piece. The vocal line features a series of eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

27. Kinglet

Hale Ascher VanderCook

Andante rit. Andante moderato

7

13

19 rit. Brightly

28. Lilacs

Hale Ascher VanderCook

Andante moderato

The first system of the musical score for 'Lilacs' is in 3/4 time, marked 'Andante moderato'. It features a vocal line and a piano accompaniment. The piano part begins with a forte (*f*) dynamic. The vocal line is mostly rests, with a few notes appearing in the final measure.

5

The second system of the musical score for 'Lilacs' starts at measure 5. The vocal line is marked *f* *declamato*. The piano accompaniment continues with a forte (*f*) dynamic. The system concludes with a measure marked *mf* *dolce*.

9

The third system of the musical score for 'Lilacs' starts at measure 9. The vocal line continues with a melodic line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The system ends with a measure marked *mf* *dolce*.

13

The fourth system of the musical score for 'Lilacs' starts at measure 13. The vocal line continues its melodic phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The system ends with a measure marked *mf*.

29. Lily

Hale Ascher VanderCook

Andante moderato

First system of the musical score. The treble clef staff begins with a whole rest, followed by a melodic phrase starting on a whole note G4, marked *p dolce*. The piano accompaniment in the grand staff starts with a forte (*f*) chord and features a steady eighth-note bass line. The system concludes with a piano (*p*) chord.

6

Second system of the musical score. The treble clef staff continues the melody with a forte (*f*) dynamic. The piano accompaniment consists of a series of chords in the right hand and a steady eighth-note bass line in the left hand.

11

Più mosso

Third system of the musical score, marked *Più mosso*. The treble clef staff features a melodic line with a forte (*f*) dynamic, a crescendo leading to a piano (*p*) dynamic, and another forte (*f*) dynamic. The piano accompaniment includes chords and a bass line with a forte (*f*) dynamic, a piano (*p*) dynamic, and another forte (*f*) dynamic.

16

Cadenza
Slowly

accel.

Fourth system of the musical score, marked *Cadenza* and *Slowly*, followed by *accel.* The treble clef staff contains a rapid, flowing melodic line starting with a forte (*f*) dynamic, marked *dim.* and *furioso*. The piano accompaniment consists of sustained chords in both the right and left hands.

30. *Lyra*

Hale Ascher VanderCook

Andante

p legato

f *p* *p*

6 *p* *f* *p* *f*

11 *p* *p*

17 *f* *p* *f* *p* *rit.*

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EMR 908G	REIFT / ARMITAGE	Solo Album Volume 05
EMR 909G	REIFT / ARMITAGE	Solo Album Volume 06
EMR 910G	REIFT / ARMITAGE	Solo Album Volume 07
EMR 911G	REIFT / ARMITAGE	Solo Album Volume 08
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