

60 Solo Pieces

Volume 2

Bassoon & 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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BASSOON

60 Solo Pieces

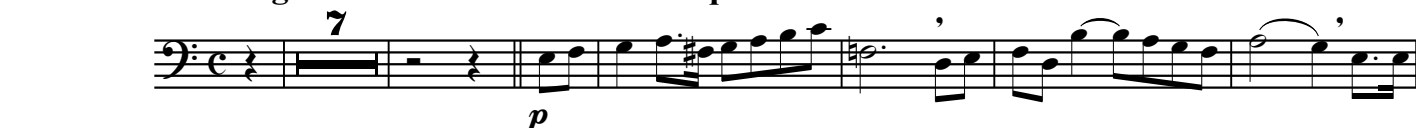
Volume 2

16. Debonnaire

Hale Ascher VanderCook

Allegro moderato

Moderato quasi Andante



60 Solo Pieces

53

Volume 2

16. Debonnaire

Hale Ascher VanderCook

Allegro moderato

Bassoon

Piano

f

This block contains the first four measures of the piece. The Bassoon part is a whole rest in each measure. The Piano part begins with a forte (*f*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with eighth notes.

5

Moderato quasi Andante

p

This block contains measures 5 through 8. The tempo changes to 'Moderato quasi Andante'. The dynamics are marked piano (*p*). The Bassoon part enters in measure 5 with a half-note melody. The Piano part continues with a more complex texture, including some sustained chords in the right hand.

10

This block contains measures 9 through 14. The Bassoon part has a continuous half-note melody. The Piano part features a rhythmic pattern of eighth notes in the right hand, often beamed together, with a simpler bass line in the left hand.

15

mf

p

mf

p

This block contains measures 15 through 18. The dynamics alternate between mezzo-forte (*mf*) and piano (*p*). The Bassoon part continues its half-note melody. The Piano part has a more active right hand with eighth-note patterns and some chords, while the left hand remains relatively simple.

17. Dewdrops

Hale Ascher VanderCook

Andante moderato

The musical score is written for piano in G major (one sharp) and common time (C). It consists of four systems of staves, each with a grand staff (treble and bass clef). Measure numbers 1, 5, 9, and 14 are indicated at the start of their respective systems. The tempo is marked *Andante moderato* at the beginning. The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings. The dynamics *mf* (mezzo-forte) and *mp* (mezzo-piano) are used in the first system, while *p* (piano) appears in the third system. The tempo changes to *Animato* at measure 9 and *Slower* at measure 14. The piece concludes with a final chord in measure 14.

1

mf

5

mp

9

Animato

p

14

Slower

mf

18. Diamond

Hale Ascher VanderCook

Andante

The musical score for "18. Diamond" is written in 6/8 time. It consists of four systems of music, each with a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The tempo is marked *Andante*.

System 1: The vocal line begins with a rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a half note G3, a quarter note A3, and a half note B3. The dynamics are *f* for the piano and *p* for the vocal.

System 2: The vocal line continues with a half note C5, a quarter note D5, and a half note E5. The piano accompaniment features a half note G3, a quarter note A3, and a half note B3. The dynamics are *f* for the piano and *p* for the vocal.

System 3: The vocal line includes a half note F5, a quarter note G5, and a half note A5. The piano accompaniment has a half note G3, a quarter note A3, and a half note B3. The dynamics are *f* for the piano and *p* for the vocal.

System 4: The vocal line ends with a half note B5, a quarter note C6, and a half note D6. The piano accompaniment has a half note G3, a quarter note A3, and a half note B3. The dynamics are *f* for the piano and *p* for the vocal.

The score includes various articulations and dynamics: *f* (forte), *p* (piano), *rit.* (ritardando), and *a tempo* (return to original tempo).

19. Emerald

Hale Ascher VanderCook

Andante

Measures 1-8 of the piece. The tempo is Andante. The key signature has three sharps (F#, C#, G#). The time signature is 8/8. The piece begins with a piano introduction in the right hand, marked *f* (forte). The left hand provides a steady accompaniment.

9

Measures 9-18. The right hand continues with a melodic line, and the left hand provides a steady accompaniment. Dynamics include *mp* (mezzo-piano) and *p* (piano).

19

Measures 19-26. The right hand continues with a melodic line, and the left hand provides a steady accompaniment. Dynamics include *f* (forte) and *p* (piano).

27

§ Moderato

Measures 27-34. The tempo changes to Moderato. The key signature changes to two sharps (F#, C#). The time signature changes to 2/4. The piece begins with a piano introduction in the right hand, marked *mf* (mezzo-forte). The left hand provides a steady accompaniment.

20. Falcon

Hale Ascher VanderCook

Andante maestoso

Measures 1-5 of the piece. The bass line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a forte (f) dynamic, featuring a series of chords and a melodic line in the right hand.

6

Measures 6-9. The bass line continues with a half note C5, a quarter note D5, and a half note E5. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note pattern in the left hand.

10

Measures 10-14. The bass line includes a half note F5, a quarter note G5, and a half note A5. The piano accompaniment continues with a triplet of eighth notes in the right hand and a steady eighth-note pattern in the left hand. A piano (p) dynamic marking is present.

15

Measures 15-18. The bass line features a half note B5, a quarter note C6, and a half note D6. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady eighth-note pattern in the left hand. A forte (f) dynamic marking is present.

21. Garnet

Hale Ascher VanderCook

Andante

Measures 1-5 of the piece. The tempo is marked 'Andante'. The music is in 6/8 time. The right hand starts with a forte (*f*) dynamic, playing a melody of eighth and quarter notes. The left hand provides a harmonic accompaniment with chords and single notes.

6

Not too slow

Measures 6-12. The tempo instruction 'Not too slow' is present. The music continues with a dynamic range from mezzo-piano (*mp*) to piano (*p*). The right hand features a melodic line with some grace notes, while the left hand plays a steady accompaniment of chords.

13

Measures 13-18. The dynamics range from mezzo-forte (*mf*) to forte (*f*). The right hand has a more active melodic role, often playing eighth notes, while the left hand continues with a supportive accompaniment.

19

rit.

Measures 19-24. The tempo is marked 'rit.' (ritardando). The dynamics range from piano (*p*) to forte (*f*). The right hand features a melodic line with some grace notes, while the left hand plays a steady accompaniment of chords.

22. Hawthorne

Hale Ascher VanderCook

Andante

Measures 1-5 of the piece. The tempo is marked 'Andante'. The key signature has one sharp (F#). The time signature is 6/8. The bass staff begins with a whole note rest, followed by a half note G4, and then a quarter note F#4. The treble staff begins with a half note G4, followed by a quarter note F#4, and then a quarter note E4. The dynamics are marked 'mf dolce' in the bass staff and 'f' in the treble staff.

6

Measures 6-11 of the piece. The tempo remains 'Andante'. The key signature has one sharp (F#). The time signature is 6/8. The bass staff continues with a half note G4, followed by a quarter note F#4, and then a quarter note E4. The treble staff continues with a half note G4, followed by a quarter note F#4, and then a quarter note E4. The dynamics are marked 'mf' in the bass staff.

12

Animato

Measures 12-17 of the piece. The tempo changes to 'Animato'. The key signature has one sharp (F#). The time signature is 6/8. The bass staff begins with a half note G4, followed by a quarter note F#4, and then a quarter note E4. The treble staff begins with a half note G4, followed by a quarter note F#4, and then a quarter note E4. The dynamics are marked 'p' in the bass staff and 'p' in the treble staff.

18

rit.

a tempo

Measures 18-22 of the piece. The tempo changes to 'rit.' and then 'a tempo'. The key signature has one sharp (F#). The time signature is 6/8. The bass staff begins with a half note G4, followed by a quarter note F#4, and then a quarter note E4. The treble staff begins with a half note G4, followed by a quarter note F#4, and then a quarter note E4. The dynamics are marked 'p' in the bass staff and 'pp' in the treble staff.

24. Hyacinthe

Hale Ascher VanderCook

Allegro brillante

The first system of the musical score for '24. Hyacinthe' is in common time (C). It features a grand staff with a treble and bass clef. The right hand (treble clef) begins with a forte (*ff*) dynamic, playing a series of chords and moving lines. The left hand (bass clef) provides a steady accompaniment with eighth and sixteenth notes. The tempo is marked 'Allegro brillante'.

6

Allegro brillante

The second system of the musical score starts at measure 6. The right hand continues with chords and moving lines, while the left hand provides a steady accompaniment. A piano (*p*) dynamic is indicated in the right hand at measure 7. The tempo remains 'Allegro brillante'.

12

The third system of the musical score starts at measure 12. The right hand continues with chords and moving lines, while the left hand provides a steady accompaniment. The tempo remains 'Allegro brillante'.

17

The fourth system of the musical score starts at measure 17. The right hand continues with chords and moving lines, while the left hand provides a steady accompaniment. The tempo remains 'Allegro brillante'.

25. Ivy

Hale Ascher VanderCook

Andante moderato

The musical score is written for piano in 6/8 time, featuring a key signature of one flat (B-flat). The tempo is marked 'Andante moderato'. The score is divided into four systems, each with a measure number (1, 6, 12, 18) at the beginning of the first staff.

System 1 (Measures 1-5): The right hand begins with a melody of eighth and quarter notes, while the left hand provides a steady eighth-note accompaniment. A mezzo-forte (*mf*) dynamic is indicated at the start.

System 2 (Measures 6-11): The right hand continues its melodic line, incorporating some rests. The left hand maintains the accompaniment. A piano (*p*) dynamic and the instruction *cantabile* are introduced in measure 7.

System 3 (Measures 12-17): This system features triplet markings (indicated by a '3' over the notes) in both hands. The right hand has more complex rhythmic patterns, including some beamed sixteenth notes.

System 4 (Measures 18-22): The piece concludes with a final melodic flourish in the right hand and sustained chords in the left hand.

26. Jessamine

Hale Ascher VanderCook

Andante moderato

Measures 1-10 of the piece. The score is in common time (C). The tempo is marked 'Andante moderato'. The key signature has one sharp (F#). The music features a vocal line and piano accompaniment. Dynamics include *mf* *recitante* for the vocal line and *f* *cresc.* for the piano. The piano part consists of chords and moving lines in both hands.

Measures 11-14 of the piece. The tempo changes to 'a tempo'. The key signature changes to two sharps (F# and C#). The music continues with vocal and piano parts. Dynamics include *ad lib.*, *p dolce*, and *p*. The piano part features chords and moving lines.

Measures 15-18 of the piece. The key signature changes to one sharp (F#). The music continues with vocal and piano parts. The piano part features chords and moving lines.

27. Kinglet

Hale Ascher VanderCook

Andante rit. Andante moderato

7

13

19 rit. Brightly

28. Lilacs

Hale Ascher VanderCook

Andante moderato

The musical score is written for piano in E-flat major, 4/4 time, with a tempo of Andante moderato. It consists of three systems of staves. The first system (measures 1-4) features a treble staff with a melody and a bass staff with a strong accompaniment marked *f*. The second system (measures 5-8) includes a vocal line in the upper staff marked *f declamato* and piano accompaniment in the lower staves marked *f*. The third system (measures 9-12) continues the vocal line marked *mf dolce* and piano accompaniment. The final system (measures 13-14) shows the vocal line concluding and piano accompaniment marked *mf*. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

5

f declamato

9

mf dolce

13

mf

29. Lily

Hale Ascher VanderCook

Andante moderato

First system of the musical score for 'Lily'. It features a piano introduction in D major, 4/4 time, marked 'Andante moderato'. The piano part begins with a forte (*f*) chord and a descending eighth-note scale in the right hand, while the left hand plays a simple bass line. The system concludes with a melodic phrase in the right hand marked *p dolce*.

6

Second system of the musical score. The piano part continues with a series of chords and a descending eighth-note scale in the right hand, marked *f*. The right hand features a melodic line with a crescendo leading to a forte (*f*) dynamic.

11

Più mosso

Third system of the musical score, marked 'Più mosso'. The tempo increases. The piano part features a series of chords and a descending eighth-note scale in the right hand, marked *f*. The right hand features a melodic line with a crescendo leading to a forte (*f*) dynamic.

16

Cadenza
Slowly

accel.

Fourth system of the musical score, marked 'Cadenza' and 'Slowly'. The piano part features a series of chords and a descending eighth-note scale in the right hand, marked *f*. The right hand features a melodic line with a crescendo leading to a forte (*f*) dynamic. The system concludes with a melodic phrase in the right hand marked *dim.* and *furioso*.

30. *Lyra*

Hale Ascher VanderCook

Andante

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in a single staff with a treble clef and common time signature. The lyrics 'The Rose Tree' are written below the staff. The second system continues the vocal melody with the lyrics 'The Rose Tree, The Rose Tree'. The third system shows the vocal melody and piano accompaniment. The piano part is written in two staves (treble and bass clefs) with a common time signature. The lyrics 'The Rose Tree' are written below the piano part. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano).

6

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains five measures of music, with a crescendo leading to a forte (f) dynamic in the final measure. The second system is a grand staff with treble and bass staves. The treble staff contains five measures, including a piano (p) dynamic marking and a crescendo leading to a forte (f) dynamic. The bass staff contains five measures, with a piano (p) dynamic marking in the fourth measure. The third system continues the grand staff with five measures, featuring a piano (p) dynamic marking in the first measure and a crescendo leading to a forte (f) dynamic in the final measure.

11

The image shows a musical score for the song "The Rose Tree". It consists of three staves. The top staff is a single melodic line in bass clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 4/4. The music is marked with a piano (*p*) dynamic. The melody is simple and folk-like, while the accompaniment features chords and moving lines in both hands. The score is presented in a clean, professional layout with standard musical notation.

17

rit.

The musical score for 'The Rose Tree' is presented in three systems. The first system features a single melodic line in bass clef, starting with a forte (*f*) dynamic and transitioning to piano (*p*) after the first measure. The second system is a piano accompaniment consisting of three staves: a treble staff with a melody of eighth and sixteenth notes, and two bass staves providing harmonic support with chords and single notes. The piano part also includes dynamic markings of *f* and *p*. The third system continues the piano accompaniment, ending with a final chord in the bass and a sustained note in the treble.

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EMR 13772	BARCLAY, Ted (Arr.)	Scarborough Fair + CD (5)
EMR 13774	BARCLAY, Ted (Arr.)	Shenandoah + CD (5)
EMR 13774	BARCLAY, Ted (Arr.)	Swing Low + CD (5)
EMR 13772	BARCLAY, Ted (Arr.)	The House Of The Rising Sun + CD (5)
EMR 13772	BARCLAY, Ted (Arr.)	The Rivers Of Babylon + CD (5)
EMR 13773	BARCLAY, Ted (Arr.)	Yankee Doodle + CD (5)
EMR 2315	FILLMORE, Henry	15 Rags + CD
EMR 13186	MORTIMER, John G.	Solo Pieces Vol. 1 + CD
EMR 13187	MORTIMER, John G.	Solo Pieces Vol. 2 + CD
EMR 13188	MORTIMER, John G.	Solo Pieces Vol. 3 + CD
EMR 13189	MORTIMER, John G.	Solo Pieces Vol. 4 + CD
EMR 13190	MORTIMER, John G.	Solo Pieces Vol. 5 (Bassoon)
EMR 13191	MORTIMER, John G.	Solo Pieces Vol. 6 (Bassoon)
EMR 13855	VARIOUS	20 Sacred Hits + CD

