

60 Solo Pieces

Volume 1

Euphonium (♩ + ♭) & Piano

Hale Ascher VanderCook

EMR 85182

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60 Solo Pieces

Hale Ascher VanderCook

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B $\flat$ EUPHONIUM

60 Solo Pieces

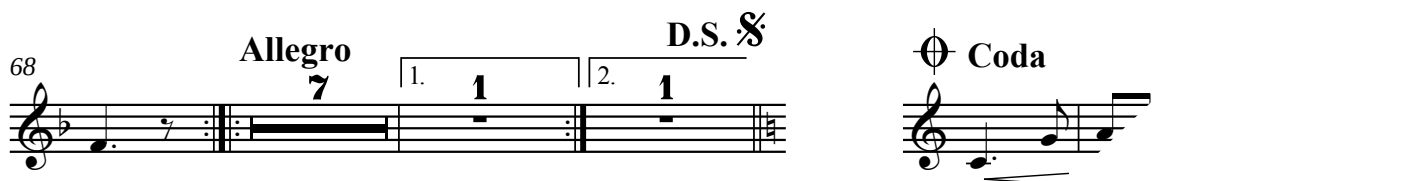
Volume 1

1. Albatross

Hale Ascher VanderCook

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Allegro
Moderato **Andante**



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60 Solo Pieces

Volume 1

1. Albatross

Hale Ascher VanderCook

Allegro Moderato

B♭ Euphonium

Piano

f

6

Andante

p

p R.H.

12

18

rit.

mf

p

mf

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2. Altair

Hale Ascher VanderCook

Andante

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

6

The second system continues the piece. The vocal line begins with a piano (p) dynamic, featuring a descending eighth-note scale. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. The system ends with a mezzo-piano (mp) dynamic.

11

The third system features dynamic contrasts. The vocal line starts with mezzo-forte (mf), moves to forte (f), then mezzo-piano (mp), and ends with piano (p). The piano accompaniment mirrors these dynamics, starting with mf, moving to f, then mp. The system concludes with a mezzo-piano (mp) dynamic.

16

The fourth system begins with a mezzo-forte (mf) dynamic. The vocal line features a descending eighth-note scale, followed by a forte (f) dynamic, and then a piano (p) dynamic. The piano accompaniment starts with mf and includes a ritardando (rit.) marking. The system concludes with a mezzo-forte (mf) dynamic.

3. Amethyst

Hale Ascher VanderCook

Andante

7

13

19

f *mf* *p* *f* *p*

f *mf* *f* *p*

rit.

4. Antares

Hale Ascher VanderCook

Andante

Measures 1-4 of the piece. The tempo is marked 'Andante'. The music is in 3/4 time and B-flat major. The right hand has a melodic line with a long slur over measures 2-4, ending with a 'p legato' marking. The left hand provides harmonic support with chords and moving lines. A dynamic marking of 'f' (forte) is present in measure 2.

5

Measures 5-8. The right hand continues the melodic line with a 'mf' (mezzo-forte) dynamic in measure 6 and a 'p' (piano) dynamic in measure 8. The left hand features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with a 'p' dynamic in measure 5 and a 'mf' dynamic in measure 7.

9

Measures 9-13. The right hand continues the melodic line with dynamics of 'mf' in measure 9, 'mp' (mezzo-piano) in measure 11, and 'mp' in measure 13. The left hand continues the rhythmic pattern with 'p' in measure 9, 'mf' in measure 11, and 'mp' in measure 13.

14

Slower

a tempo

Measures 14-17. The tempo changes from 'Andante' to 'Slower' in measure 14 and returns to 'a tempo' in measure 16. The right hand continues the melodic line with a 'mf' dynamic in measure 16. The left hand continues the rhythmic pattern with a 'mf' dynamic in measure 16.

5. Arbutus

Hale Ascher VanderCook

Measures 1-5 of the piece. The music is in G major and 4/4 time. The piano part features a rhythmic pattern of eighth notes and chords. The violin part enters in measure 5 with a melodic line marked *f* *grandioso*.

Measures 6-10. The piano part continues with its rhythmic accompaniment. The violin part plays a melodic line marked *p dolce* in measure 10.

Measures 11-15. The piano part features a series of chords. The violin part has a melodic line marked *bold* *f* *cresc.* *accel.* *ff* in measure 15.

Measures 16-20. The piano part continues with its rhythmic accompaniment. The violin part plays a melodic line marked *p dolce* in measure 16.

6. Arcturus

Hale Ascher VanderCook

Andante

Measures 1-5 of the piece. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante'. The first system shows a vocal line starting with a half note G4, followed by a quarter rest, and then a half note A4. The piano accompaniment begins with a forte (*f*) dynamic, featuring a series of chords and moving lines in both hands. The system concludes with a mezzo-piano (*mp*) dynamic and the word 'dolce'.

Measures 6-10. The vocal line continues with a series of eighth and quarter notes, marked with a piano (*p*) dynamic. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, marked with a mezzo-forte (*mf*) dynamic. The system ends with a crescendo hairpin.

Measures 11-15. The vocal line has a mezzo-forte (*mf*) dynamic in measure 11, followed by a piano (*p*) dynamic in measure 15. The piano accompaniment includes a mezzo-forte (*mf*) section with a crescendo hairpin, followed by a piano (*p*) section with a decrescendo hairpin.

Measures 16-20. The vocal line is marked 'bold' and 'rit.' (ritardando). It features a forte (*f*) dynamic in measure 16, followed by a piano (*p*) dynamic in measure 20. The piano accompaniment also has a forte (*f*) dynamic in measure 16, followed by a piano (*p*) dynamic in measure 20.

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 measure containing a *p legato* instruction. 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).

5

Measures 5-9. The right hand plays a melodic line with some slurs. The left hand plays a rhythmic accompaniment of chords. A *p* (piano) dynamic is marked in the first measure of this system.

10

Measures 10-14. The right hand continues its melodic line. The left hand's accompaniment features some slurs and a *p* dynamic in measure 13.

15

Measures 15-18. The right hand ends with a half note and a *rit.* (ritardando) instruction. The left hand continues with chords and a final flourish. A *rit.* instruction is also present above the right hand in measure 18.

8. Bonita

Valse Brillante

Hale Ascher VanderCook

Allegro moderato

The first system of the musical score is for the 'Allegro moderato' section. It consists of a piano introduction in 3/4 time, marked with a forte (*f*) dynamic. The piano part features a series of chords and moving lines in both hands. The melody line is shown as a single staff with a treble clef, containing several measures of music.

7

Moderato

The second system begins at measure 7 and is marked 'Moderato'. The piano part continues with a piano (*p*) dynamic, featuring a 'dolce' (sweet) character. The melody line continues with a treble clef staff, showing a melodic line with some grace notes.

14

rit.**a tempo**

The third system starts at measure 14. It includes a 'rit.' (ritardando) marking followed by an 'a tempo' marking. The piano part features a forte (*f*) dynamic in the first half and a piano (*p*) dynamic in the second half. The melody line continues with a treble clef staff, showing a melodic line with some grace notes.

21

Slowly*pesante***rit.****Waltz**

The fourth system starts at measure 21 and is marked 'Slowly'. It includes a 'pesante' (heavy) marking and a 'rit.' (ritardando) marking. The piano part features a piano (*p*) dynamic in the first half and a forte (*f*) dynamic in the second half. The melody line continues with a treble clef staff, showing a melodic line with some grace notes.

9. Carnations

Hale Ascher VanderCook

Allegro

The first system of the musical score for 'Carnations' is in 2/4 time. The right hand (treble clef) has a whole rest. The left hand (bass clef) plays a series of chords and eighth notes, starting with a forte (*ff*) dynamic. The key signature has one flat (B-flat).

The second system of the musical score for 'Carnations' is in 2/4 time. The right hand (treble clef) has a melody with dynamics *f*, *p*, *ff*, and *f*, and tempo markings **Slow**, **Faster**, and **accel.**. The left hand (bass clef) has whole notes. The system ends with a double bar line.

The third system of the musical score for 'Carnations' is in 2/4 time. The right hand (treble clef) has a melody with dynamics *p* and *con amore*. The left hand (bass clef) has a steady eighth-note accompaniment. The system ends with a double bar line.

The fourth system of the musical score for 'Carnations' is in 2/4 time. The right hand (treble clef) has a melody with dynamics *rit.* and *a temp.*. The left hand (bass clef) has a steady eighth-note accompaniment. The system ends with a double bar line.

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 melody in the right hand starts with a whole rest in measures 1-4 and enters in measure 5 with a quarter note G4, marked *bold* and *f*. The piano accompaniment in the left hand consists of chords and moving lines, marked *f* in measures 1 and 5.

6

Measures 6-11. The melody continues with eighth and quarter notes, marked *mf* in measure 6 and *f* in measure 8. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand, marked *mf* in measure 6 and *f* in measure 8.

12

Faster

Measures 12-16 of the 'Faster' section. The tempo is marked 'Faster'. The melody in the right hand is marked *mp* in measure 12. The piano accompaniment in the right hand features a rapid eighth-note pattern, marked *mp* in measure 12. The left hand continues with chords.

17

Slower

Measures 17-21 of the 'Slower' section. The tempo is marked 'Slower'. The melody in the right hand is marked *mp* in measure 17 and *f* in measure 19. The piano accompaniment in the right hand features a rapid eighth-note pattern, marked *mp* in measure 17 and *f* in measure 19. The left hand continues with chords.

11. Chrysanthemum

Hale Ascher VanderCook

Allegretto alla Bolero

The musical score is written for piano and voice. It begins with a vocal staff that is mostly silent, followed by a piano introduction. The piano part features a rhythmic pattern of eighth and sixteenth notes. The score is divided into four systems. The first system shows the piano introduction with a forte (*f*) dynamic. The second system includes a vocal entry marked *f energico* and a piano section marked *p*. The third system, starting at measure 10, features a vocal line marked *p delicato* and a piano accompaniment marked *p*. The fourth system, starting at measure 15, continues the vocal and piano parts, ending with a triplet in the vocal line.

12. Colossus

Hale Ascher VanderCook

Moderato

5

10

14

f

mp

mp

rit. risoluto

a tempo

13. Columbine

Hale Ascher VanderCook

Andantino

The first system of the musical score for 'Columbine' is in 6/8 time. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Andantino'. The first measure of the melody is marked *p* *grazioso*. The piano introduction is marked *p*.

6

The second system of the musical score continues the melody and piano accompaniment. The melody is marked *p* and the piano accompaniment is marked *p*.

12

The third system of the musical score continues the melody and piano accompaniment. The melody is marked *mf* and the piano accompaniment is marked *mp*.

18

rit.

The fourth system of the musical score continues the melody and piano accompaniment. The melody is marked *f* and the piano accompaniment is marked *f*. The tempo is marked *rit.* (ritardando).

14. Cygnus

Hale Ascher VanderCook

Andante

5

mp dolce *p* *mp*

10

mf *mf*

15

mp *mf* *f* *p* *rit.*

15. Daisies

Hale Ascher VanderCook

Andante rit.

p dolce

7

13

f

19 rall. e dim.

p

mf

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