

60 Solo Pieces

Volume 1

Euphonium (♩ + ♭) & Piano
or Play Back / Play Along CD

Hale Ascher VanderCook

EMR 88002

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60 Solo Pieces

Hale Ascher VanderCook

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B $\flat$ EUPHONIUM

60 Solo Pieces

Volume 1

Hale Ascher VanderCook

1. Albatross

Allegro
Moderato Andante

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60 Solo Pieces

Volume 1

1. Albatross

Hale Ascher VanderCook

Allegro Moderato

B♭ Euphonium

Piano



6

Andante

p

p R.H.



12



18

rit.

mf

p

mf



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Andante

6

11

16

| ** ** ** ** ** ** ** **

3. Amethyst

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Andante

7

13

19

f

mf

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 features 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. Dynamics include 'f' (forte) in the first measure and 'p' (piano) in the fourth measure.

5

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

9

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

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 continues the melodic line with dynamics of 'mf' and 'p'. The left hand continues the rhythmic pattern with dynamics of 'p' and 'mf'.

5. Arbutus

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Measures 1-5 of the piece. The right hand (treble clef) is mostly silent, with a melodic phrase starting in measure 5 marked *f* *grandioso*. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes, marked *f* in measure 2 and *f* in measure 5.

Measures 6-10. The right hand plays a melodic line marked *p dolce* in measure 10. The left hand continues the rhythmic accompaniment, marked *f* in measure 6.

Measures 11-15. The right hand features a melodic line with dynamics *f*, *cresc.*, and *ff*, marked *bold* and *accel.*. The left hand accompaniment is marked *p*, *f*, and *ff* across the measures.

Measures 16-20. The right hand plays a melodic line marked *p dolce* in measure 16. The left hand accompaniment is marked *p* 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. The tempo is marked 'Andante'. The first staff (treble clef) has a melodic line starting in measure 4 with a 'mp dolce' dynamic. The second staff (piano) has a more complex accompaniment with a 'f' dynamic in measure 1 and 'mp' in measure 5.

6

Measures 6-10. The first staff continues the melodic line with dynamics 'p' and 'mf'. The second staff provides harmonic support with 'p' and 'mf' dynamics. A crescendo hairpin is visible in the first staff between measures 8 and 10.

11

Measures 11-15. The first staff features a melodic line with 'mf' and 'p' dynamics. The second staff has a more active accompaniment with 'mf' and 'p' dynamics. Crescendo and decrescendo hairpins are used in both staves.

16

Measures 16-20. The first staff includes the instruction 'bold' and 'rit.' (ritardando). Dynamics 'f' and 'p' are marked. The second staff continues the accompaniment with 'f' and 'p' dynamics. The piece concludes in measure 20.

7. Bombastoso

Caprice

Hale Ascher VanderCook

Andante moderato

Measures 1-4 of the piece. The tempo is marked 'Andante moderato'. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The first staff (treble clef) has a whole rest in measures 1-4, followed by a half note G4 in measure 5. The second staff (piano) begins with a mezzo-forte (*mf*) dynamic. It features a series of chords and moving lines in both hands, with a crescendo leading into measure 5.

Measures 5-9. The first staff continues with a half note G4 in measure 5, followed by a half note A4 in measure 6, and a half note B4 in measure 7. The second staff continues with piano accompaniment, marked with a piano (*p*) dynamic in measure 5. The piano part features a rhythmic pattern of eighth notes and chords.

Measures 10-14. The first staff continues with a half note B4 in measure 10, followed by a half note A4 in measure 11, and a half note G4 in measure 12. The second staff continues with piano accompaniment, marked with a piano (*p*) dynamic in measure 10. The piano part features a rhythmic pattern of eighth notes and chords.

Measures 15-18. The first staff continues with a half note G4 in measure 15, followed by a half note F4 in measure 16, and a half note E4 in measure 17. The second staff continues with piano accompaniment, marked with a piano (*p*) dynamic in measure 15. The piano part features a rhythmic pattern of eighth notes and chords. The piece concludes with a 'rit.' (ritardando) marking in measure 18.

8. Bonita

Valse Brillante

Hale Ascher VanderCook

Allegro moderato

First system of the musical score. The piano part (left) features a melody in the right hand and a bass line in the left hand, both in 3/4 time. The violin part (right) has a single staff with a melody. Dynamics include *f* (forte) in the piano part.

Moderato

Second system of the musical score. The piano part continues with a melody in the right hand and a bass line in the left hand. The violin part has a single staff with a melody. Dynamics include *p dolce* (piano dolce) in the violin part and *p* (piano) in the piano part.

14

rit.**a tempo**

Third system of the musical score. The piano part continues with a melody in the right hand and a bass line in the left hand. The violin part has a single staff with a melody. Dynamics include *f* (forte) in the piano part and *p* (piano) in the violin part.

21

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

Fourth system of the musical score. The piano part continues with a melody in the right hand and a bass line in the left hand. The violin part has a single staff with a melody. Dynamics include *p* (piano) in the piano part and *f* (forte) in the violin part.

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) plays a series of chords, starting with a forte (*ff*) dynamic. The left hand (bass clef) plays a steady eighth-note accompaniment. The key signature has one sharp (F#).

8 **Slow** **Faster** **accel.**

The second system begins at measure 8. The tempo markings are **Slow**, **Faster**, and **accel.**. The dynamics are *f*, *p*, *ff*, and *f*. The right hand features a melodic line with slurs and accents. The left hand provides a steady accompaniment. The key signature has one sharp (F#).

9 **Andante** *con amore*

The third system begins at measure 9. The tempo is **Andante** and the mood is *con amore*. The dynamics are *p* and *p*. The right hand has a melodic line with slurs and triplets. The left hand has a steady accompaniment. The key signature has one sharp (F#).

14 **rit.** **a temp**

The fourth system begins at measure 14. The tempo markings are **rit.** and **a temp**. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. The key signature has one sharp (F#).

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 begins in measure 5 with a 'bold' dynamic and a forte (f) marking. The piano accompaniment in the left hand features a strong, rhythmic pattern of chords and single notes, also marked with a forte (f) dynamic.

6

Measures 6-11. The melody continues with a mezzo-forte (mf) dynamic in measure 6, followed by a crescendo to a forte (f) dynamic in measure 7. The piano accompaniment maintains a steady, rhythmic accompaniment, marked with a mezzo-forte (mf) dynamic in measure 6 and a forte (f) dynamic in measure 7.

12

Faster

Measures 12-16, marked 'Faster'. The tempo increases. The melody in the right hand starts with a mezzo-piano (mp) dynamic. The piano accompaniment in the left hand features a more active, rhythmic pattern, also marked with a mezzo-piano (mp) dynamic.

17

Slower

Measures 17-21, marked 'Slower'. The tempo decreases. The melody in the right hand begins with a mezzo-piano (mp) dynamic, followed by a crescendo to a forte (f) dynamic in measure 19. The piano accompaniment in the left hand features a more active, rhythmic pattern, marked with a mezzo-piano (mp) dynamic in measure 17 and a forte (f) dynamic in measure 19.

11. Chrysanthemum

Hale Ascher VanderCook

Allegretto alla Bolero

f

f energico *p* *f*

f *p* *f*

10 *p delicato* 3

15 3

12. Colossus

Hale Ascher VanderCook

Moderato

Measures 1-4 of the piece. The music is in 2/4 time, key of B-flat major. The piano part begins with a forte (*f*) dynamic. The melody is introduced in the piano right hand, while the left hand provides a harmonic accompaniment.

5

Measures 5-8. The melody continues in the piano right hand. The piano part features a mezzo-piano (*mp*) dynamic. The left hand continues with a steady accompaniment.

10

Measures 9-13. The melody continues in the piano right hand. The piano part features a mezzo-piano (*mp*) dynamic. The left hand continues with a steady accompaniment.

14

Measures 14-16. The tempo changes to *rit. risoluto* (ritardando, then resolute) and then *a tempo*. The melody continues in the piano right hand. The piano part features a mezzo-piano (*mp*) dynamic. The left hand continues with a steady accompaniment.

13. Columbine

Hale Ascher VanderCook

Andantino

p *p grazioso*

6

12

mf *mp* *mf* *mp*

18 *rit.* *f*

14. Cygnus

Hale Ascher VanderCook

Andante

5

mp dolce *p* *mp*

10

mf *mf*

15

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

mp *mf* *f* *p*

15. Daisies

Hale Ascher VanderCook

Andante rit.

p dolce

7

13

f

19 rall. e dim.

p

mf

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