

60 Solo Pieces

Volume 3

Trumpet or Cornet (B^b + C) & Piano

Hale Ascher VanderCook

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60 Solo Pieces

Hale Ascher VanderCook

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Hale Ascher VanderCook

Moderato

Moderato

3

p lamentoso

11

cresc.

[illegible]

19 **Slow accel.**

p *f*

3

2/4

Tempo di Polka

25 **3**

p brillante

34 **rit.** **accel.** **a tempo**



p

39 **rit.** **a tempo** **rit.**

60 Solo Pieces

105

Volume 3

31. Magnolia

Hale Ascher VanderCook

ModeratoB♭ Trumpet
or Cornet

Piano

5

p lamentoso

9

cresc.

14

rit. *a tempo* *ff* *p*

32. Marigold

Hale Ascher VanderCook

Andante

rall. e dim.

Measures 1-5 of the piece. The right hand (RH) begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The left hand (LH) starts with a forte (f) dynamic, playing a descending eighth-note scale in the bass clef. The RH enters in measure 4 with a piano (p) dynamic, playing a half note G4, a quarter note A4, and a quarter note B4.

6

Measures 6-11. The RH continues with a half note G4, a quarter note A4, and a quarter note B4. The LH continues with a descending eighth-note scale in the bass clef. The RH enters in measure 7 with a piano (p) dynamic, playing a half note G4, a quarter note A4, and a quarter note B4.

12

Measures 12-17. The RH continues with a half note G4, a quarter note A4, and a quarter note B4. The LH continues with a descending eighth-note scale in the bass clef. The RH enters in measure 13 with a forte (f) dynamic, playing a half note G4, a quarter note A4, and a quarter note B4.

18

rit.

Faster

Measures 18-22. The RH continues with a half note G4, a quarter note A4, and a quarter note B4. The LH continues with a descending eighth-note scale in the bass clef. The RH enters in measure 19 with a forte (f) dynamic, playing a half note G4, a quarter note A4, and a quarter note B4.

33. Meadowlark

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Meadowlark' is in 3/4 time, marked 'Andante'. It features a piano introduction with a forte (*f*) dynamic. The right hand plays a series of chords and a melodic line, while the left hand provides a steady bass accompaniment.

Andante

The second system of the musical score continues the piano introduction. It includes a measure with a finger number '5' above the right hand. The dynamics are marked *p* (piano). The right hand plays a melodic line, and the left hand continues with a steady bass accompaniment.

9

The third system of the musical score continues the piano introduction. It features a melodic line in the right hand and a steady bass accompaniment in the left hand. The dynamics are marked *p* (piano).

13

The fourth system of the musical score continues the piano introduction. It features a melodic line in the right hand and a steady bass accompaniment in the left hand. The dynamics are marked *p* (piano).

34. Mignonette

Hale Ascher VanderCook

Moderato grandioso

The first system of the musical score for 'Mignonette' consists of two staves. The upper staff is a single melodic line in treble clef, starting with a whole note G4 and followed by rests. The lower staff is a piano accompaniment in bass clef, featuring a series of triplet eighth notes. The first measure of the piano part is marked with a forte dynamic (*ff*). The key signature has one flat (B-flat), and the time signature is common time (C).

5

The second system of the musical score starts at measure 5. The upper staff continues the melodic line, marked with a mezzo-forte dynamic (*mp*) and the tempo instruction *agitato*. The lower staff continues the piano accompaniment, maintaining the triplet eighth note pattern. The key signature and time signature remain the same.

10

The third system of the musical score starts at measure 10. The upper staff continues the melodic line with various rhythmic patterns. The lower staff continues the piano accompaniment with the triplet eighth note pattern. The key signature and time signature remain the same.

16

The fourth system of the musical score starts at measure 16. The upper staff features a cadenza, indicated by the text 'Cadenza' and 'accel.' above the staff. The melodic line becomes more complex with sixteenth notes. The lower staff continues the piano accompaniment. The key signature and time signature remain the same.

35. *Mira*

Hale Ascher VanderCook

Andante

The musical score for "Mira" is written for voice and piano. It begins with a vocal line in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The tempo is marked "Andante". The key signature has one sharp (F#). The score is divided into four systems, with measure numbers 6, 11, and 16 indicated at the start of their respective systems. Dynamics include *mp cantabile*, *mp*, *mf*, *f*, and *p*. A *rit.* (ritardando) marking appears above the vocal line at measure 16. The piece concludes with a final cadence in the piano part.

36. Morning Glory

Hale Ascher VanderCook

Andante

rall.

The first system of the musical score for 'Morning Glory' features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest. The piano accompaniment is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It starts with a forte (f) dynamic. The right hand of the piano plays a series of eighth and sixteenth notes, while the left hand plays a steady eighth-note bass line.

The second system of the musical score continues the vocal and piano parts. The vocal line begins at measure 5 with a mezzo-piano (mp) dynamic. The piano accompaniment continues with a mezzo-piano (mp) dynamic. The piano part features a consistent eighth-note bass line in the left hand and a more melodic line in the right hand.

The third system of the musical score includes measures 9 through 13. The vocal line is marked with a mezzo-piano (mp) dynamic. The piano accompaniment is marked with a mezzo-piano (mp) dynamic. The tempo changes from Andante to Animato, indicated by the 'rit.' (ritardando) and 'Animato' markings. The piano part continues with its characteristic eighth-note bass line.

The fourth system of the musical score includes measures 14 through 17. The vocal line continues with a mezzo-piano (mp) dynamic. The piano accompaniment continues with a mezzo-piano (mp) dynamic. The piano part maintains the eighth-note bass line in the left hand and a melodic line in the right hand.

37. Moss Rose

Hale Ascher VanderCook

Andante

5

mp dolce

9

mf brightly

mf

14

38. Myrtle

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Myrtle' is in 2/4 time, marked 'Andante'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a whole note rest, followed by a half note G4, and then a half note A4. The piano accompaniment starts with a forte (f) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *p con affezione* appears at the end of the system.

6

The second system of the musical score continues the piece. The vocal line has a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with its rhythmic pattern. A dynamic marking of *p* appears at the end of the system.

12

The third system of the musical score continues the piece. The vocal line has a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with its rhythmic pattern. A dynamic marking of *cresc.* appears at the end of the system.

18

rit.

Faster

The fourth system of the musical score concludes the piece. The vocal line has a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with its rhythmic pattern. A dynamic marking of *f* appears at the end of the system.

39. Opal

Hale Ascher VanderCook

Andante

6

11

16

rit.

f *mp* *f* *p*

40. Oriole

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Oriole' is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part begins with a mezzo-forte (*mf*) dynamic. The vocal line starts with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands, with some notes beamed together.

Andante

5

The second system of the musical score starts at measure 5. The vocal line is marked *p dolce* (piano, dolce). The piano accompaniment begins with a piano (*p*) dynamic. The system continues with vocal and piano parts, including some rests and moving lines.

10

The third system of the musical score starts at measure 10. It continues the vocal and piano parts from the previous system, featuring various note values and rests.

15

rit.

The fourth system of the musical score starts at measure 15. It includes a *rit.* (ritardando) marking. The system concludes with a crescendo leading to a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The vocal line features a half note and a quarter note, while the piano accompaniment has chords and moving lines.

41. Orion

Hale Ascher VanderCook

Andante

5

mp dolce *p*

9

mf *mp*

13

f *mp*

f *mp*

42. Pansies

Hale Ascher VanderCook

Andante moderato

mp affettuoso

f

mp

6

11

ad lib.

p

rit. accel.

f

p

16

a tempo

f

p

43. *Pearl*

Hale Ascher VanderCook

Andante

4

8

12

f

p

mf

p

f

p

f

f

rit.

a tempo

rit.

44. Peony

Hale Ascher VanderCook

Andante

rall. e dim.

p dolce

mf

p

6

12

p

18

rit.

Faster

ff

45. *Primrose*

Hale Ascher VanderCook

Andante con moto

The musical score is written for piano and features a melody in the right hand and accompaniment in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Andante con moto'. The score is divided into four systems, each with a measure number (1, 6, 11, 16) at the beginning of the first staff. The first system (measures 1-5) includes a piano (*p*) dynamic marking. The second system (measures 6-10) includes a *p* *grandioso* marking. The third system (measures 11-15) continues the accompaniment. The fourth system (measures 16-18) includes a *p* dynamic marking and a *rit.* (ritardando) marking at the end. The melody in the right hand consists of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes and chords.

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