

60 Solo Pieces

Volume 4

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

Hale Ascher VanderCook

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60 Solo Pieces

Hale Ascher VanderCook

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**B $\flat$ TRUMPET
or CORNET**

60 Solo Pieces

Volume 4

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46. Punchinello

Allegro moderato Andante

7

p dolce

13

3

p

20

f

rit.

rit.

2

1

29

Not too fast

p

36

rit.

a tempo

p

f

TRIO

Moderato

43

8

p

58

66

D.S.

3

Coda

Vivace

f

76

60 Solo Pieces

Volume 4

46. *Punchinello*

Hale Ascher VanderCook

Allegro moderato

B♭ Trumpet
or Cornet

Piano

f

6

Andante

p dolce

p

12

p

17

p

47. Rigel

Hale Ascher VanderCook

Andante

mf colore

f *p* *mf*

8 *p* *p* *mp* *mf*

15 *mf* *f* *p* *rit.* *mf* *f* *p*

22 *f*

48. Rosebuds

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Rosebuds' is in 3/4 time, marked 'Andante'. It features a vocal line and a piano accompaniment. The piano part begins with a forte (*f*) dynamic. The key signature has two flats (B-flat and E-flat).

The second system of the musical score continues the piece. The vocal line includes dynamics of *p dolce*, *cresc.*, and *mf*, ending with a *rit.* (ritardando) marking. The piano accompaniment starts with a piano (*p*) dynamic and moves to *mf* later in the system. The key signature remains two flats.

The third system of the musical score introduces tempo changes. The vocal line is marked 'Agitato' (increased tempo) and 'Calmly' (decreased tempo). Dynamics include *f* and *p*. The piano accompaniment also features *f* and *p* dynamics. The key signature remains two flats.

The fourth system of the musical score continues the tempo and dynamic contrasts. The vocal line is marked 'Agitato' and 'Calmly' with dynamics *f* and *p*. The piano accompaniment features a forte (*f*) dynamic. The key signature remains two flats.

49. Ruby

Hale Ascher VanderCook

Andante

5

mp cantabile *p*

9

p cresc. *p*

mp cresc. *p*

13

mp *mf*

mp

50. Sapphire

Hale Ascher VanderCook

Moderato

5

10

15

f

mp

mf

f

mp

mf

f

f

rit.

f

p

51. Sirius

Hale Ascher VanderCook

Andante

Measures 1-5 of the piece. The music is in 3/4 time and B-flat major. The vocal line begins in measure 5 with a half note G4, marked *mp dolce*. The piano accompaniment starts in measure 1 with a half note G2, marked *f*. The piano part features a descending eighth-note scale in the right hand and a steady bass line in the left hand.

6

Measures 6-11. The vocal line continues with a half note A4, marked *p*, followed by a half note G4, marked *f*. The piano accompaniment continues with a descending eighth-note scale in the right hand and a steady bass line in the left hand.

12

Agitato

Measures 12-17. The tempo changes to *Agitato*. The vocal line begins in measure 12 with a half note G4, marked *p*, followed by a half note F#4, marked *f*. The piano accompaniment features a descending eighth-note scale in the right hand and a steady bass line in the left hand.

18

rit.

a tempo

Measures 18-22. The tempo changes to *rit.* in measure 18 and back to *a tempo* in measure 19. The vocal line begins in measure 18 with a half note G4, marked *mp*, followed by a half note F#4, marked *p*. The piano accompaniment features a descending eighth-note scale in the right hand and a steady bass line in the left hand.

52. *Spica*

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Spica' is marked 'Andante'. 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 B4. The piano accompaniment starts with a forte (f) dynamic. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line with chords. The system concludes with a double bar line.

5

The second system of the musical score is marked 'mp cantabile' for the vocal line. The vocal line begins with a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a mezzo-piano (mp) dynamic. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line with chords. The system concludes with a double bar line.

10

Faster

The third system of the musical score is marked 'Faster'. The vocal line begins with a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a mezzo-forte (mf) dynamic. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line with chords. The system concludes with a double bar line.

15

Slower

a tempo

The fourth system of the musical score is marked 'Slower' for the vocal line and 'a tempo' for the piano accompaniment. The vocal line begins with a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a piano (p) dynamic. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line with chords. The system concludes with a double bar line.

53. *Starling*

Hale Ascher VanderCook

Andante moderato

The musical score for "Starling" is written for piano and voice. It is in 3/4 time and B-flat major. The tempo is marked *Andante moderato*. The score is divided into four systems, with measures 5, 10, and 15 indicated at the beginning of their respective systems.

System 1 (Measures 1-4): The piano part begins with a forte (*f*) dynamic. The right hand plays chords, and the left hand plays a steady eighth-note accompaniment. The vocal part has a whole rest.

System 2 (Measures 5-9): The piano part continues with the same accompaniment. The right hand has chords and some eighth-note figures. The vocal part enters with a melody starting on a half note, marked *p* (piano).

System 3 (Measures 10-14): The piano part continues. The right hand has chords and eighth-note figures. The vocal part continues its melody, marked *p* in measure 12.

System 4 (Measures 15-18): The piano part continues. The right hand has chords and eighth-note figures. The vocal part continues its melody, marked *f* (forte) in measure 16. The system ends with a *rit.* (ritardando) marking.

54. The Tulip

Hale Ascher VanderCook

Andante

p cantabile

f

p

6

12

p

p

18

rit.

f

55. The Wild Rose

Hale Ascher VanderCook

Allegro brillante

9 Cadenza

10 Andante

16

56. Topaz

Hale Ascher VanderCook

Andante

5

9

13

f

mp

p

f

mp

f

mp

f

57. Turquoise

Hale Ascher VanderCook

Andante

Measures 1-12 of the piece. The tempo is marked *Andante*. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The score is written for voice and piano. The piano part features a steady accompaniment of chords in the right hand and a more active line in the left hand. Dynamics include *p* (piano), *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are also crescendo and decrescendo markings.

Measures 13-20 of the piece. The tempo changes to *Moderato*, indicated by a double bar line and the word *Moderato*. The key signature remains two flats. The time signature changes to 2/4. The piano part continues with a similar accompaniment pattern. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).

Measures 21-24 of the piece. The tempo changes to *rit. a tempo*, indicated by the markings *rit.* and *a tempo*. The key signature remains two flats. The time signature is 2/4. The piano part continues with a similar accompaniment pattern. Dynamics include *mp* (mezzo-piano) and *f* (forte).

58. *Twosome*

Hale Ascher VanderCook

Allegro

Measures 1-6 of the piece. The music is in 3/4 time with a key signature of one sharp (F#). The piano part begins with a forte (*f*) dynamic. The melody in the right hand of the piano part features eighth and sixteenth notes.

7

Allegro moderato

Measures 7-13. The tempo changes to *Allegro moderato*. The dynamics are marked *mp* (mezzo-piano) in both the right and left hands. The piano part continues with a steady accompaniment.

14

Measures 14-20. The dynamics are marked *p dolce* (piano dolce) in the right hand and *p* (piano) in the left hand. The melody in the right hand becomes more melodic and flowing.

21

Measures 21-26. The dynamics are marked *mf* (mezzo-forte) in both hands. The tempo markings *rit.* (ritardando) and *a temp* (allegro moderato) are indicated above the staff. The piece concludes with a final chord in the piano part.

59. Vega

Hale Ascher VanderCook

Andante

6

11 **rit.** **Faster**

15

60. Warbler

Hale Ascher VanderCook

Andante

rit.

Measures 1-4 of the piece. The music is in 8/8 time with a key signature of one sharp (F#). The tempo is marked 'Andante' and the dynamics are 'f' (forte) in the piano part. The vocal line is mostly rests, while the piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

5

Measures 5-8. The tempo remains 'Andante'. The dynamics are 'p' (piano) in both the vocal and piano parts. The piano accompaniment continues with a similar rhythmic pattern, featuring some arpeggiated chords.

10

Measures 9-14. The tempo remains 'Andante'. The dynamics are 'p' (piano) in both parts. The piano accompaniment shows more complex chordal textures and some melodic movement in the right hand.

15

Slower

rit.

Measures 15-18. The tempo changes to 'Slower' and 'rit.' (ritardando). The dynamics are 'p' (piano). The piano accompaniment features a more sustained and harmonic texture, with some chords held for longer durations.

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EMR 19377	NAULAIS, Jérôme	Julito Mio
EMR 19356	NAULAIS, Jérôme	Just One
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