

60 Solo Pieces

Volume 1

Violoncello & Piano

Hale Ascher VanderCook

EMR 85202

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Hale Ascher VanderCook

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VIOLONCELLO

60 Solo Pieces

Volume 1

1. Albatross

Hale Ascher VanderCook

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Allegro
Moderato Andante

8



13



20



30



38



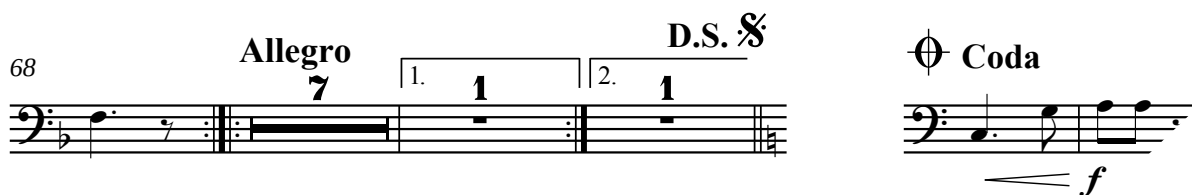
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60



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60 Solo Pieces

Volume 1

1. Albatross

Hale Ascher VanderCook

Allegro Moderato

Violoncello

Piano

f

6

Andante

p

p R.H.

12

18

mf *p* *rit.*

mf *r*

2. Altair

Hale Ascher VanderCook

Andante

The first system of the musical score for '2. Altair' is in 8/8 time and D major. It features a piano accompaniment and a single melodic line. The piano part begins with a forte (*f*) dynamic, while the melodic line enters with a mezzo-piano (*mp*) dynamic, marked 'dolce legato'. The system concludes with a mezzo-piano (*mp*) dynamic marking.

6

The second system continues the piece. The piano part features a pattern of chords with a piano (*p*) dynamic marking. The melodic line continues with a piano (*p*) dynamic marking.

11

The third system shows a dynamic progression in both parts. The piano part moves from mezzo-forte (*mf*) to forte (*f*) and then to mezzo-piano (*mp*). The melodic line follows a similar path, starting at mezzo-forte (*mf*), reaching forte (*f*), and then mezzo-piano (*mp*).

16

The fourth system concludes the piece with a 'rit.' (ritardando) marking. The piano part begins at mezzo-forte (*mf*), reaches forte (*f*), and then piano (*p*). The melodic line starts at mezzo-forte (*mf*) and ends with a piano (*p*) dynamic.

3. Amethyst

Hale Ascher VanderCook

Andante

Measures 1-6 of the piece. The music is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Andante'. The first system shows a piano introduction with a forte (*f*) dynamic in the right hand and a steady bass line in the left hand.

7

Measures 7-12. The melody in the right hand features a crescendo from mezzo-forte (*mf*) to piano (*p*). The piano accompaniment in the left hand provides harmonic support with chords and moving lines.

13

Measures 13-18. This section includes dynamic contrasts, with the right hand moving from forte (*f*) to piano (*p*) and back to forte. The piano accompaniment features a similar dynamic shift, creating a sense of tension and release.

19

Measures 19-24. The final system of the page shows a deceleration marked 'rit.' (ritardando). The dynamics range from forte (*f*) to piano (*p*). The piece concludes with sustained chords in the piano and a final melodic phrase in the right hand.

4. Antares

Hale Ascher VanderCook

Andante

Measures 1-4 of the piece. The tempo is marked 'Andante'. The key signature has two sharps (F# and C#). The time signature is common time (C). The music is in a piano arrangement. The right hand starts with a forte (f) dynamic, playing a series of eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and single notes. A 'p legato' marking appears at the end of measure 4.

5

Measures 5-8. The right hand continues with a melodic line, marked with 'mf' (mezzo-forte) and 'p' (piano) dynamics. The left hand features a steady eighth-note accompaniment in the right hand and a more active bass line with chords and single notes. A 'p' marking is present at the start of measure 5.

9

Measures 9-13. The right hand continues its melodic development, with dynamics ranging from 'p' to 'mp' (mezzo-piano). The left hand maintains a consistent accompaniment pattern. A 'p' marking is at the start of measure 9, and 'mp' markings appear in measures 10, 12, and 13.

14

Slower

a tempo

Measures 14-17. The tempo changes from 'Slower' to 'a tempo' between measures 14 and 15. The right hand features a more active melodic line, marked with 'mf' and 'f' (forte) dynamics. The left hand continues with a steady accompaniment. A 'p' marking is at the start of measure 14, and 'mf' and 'f' markings appear in measures 15, 16, and 17.

5. Arbutus

Hale Ascher VanderCook

Measures 1-5 of the piece. The bass line begins with a whole rest, followed by a melodic phrase starting on measure 4 marked *f* *grandioso*. The piano accompaniment starts with a forte (*f*) chordal texture in the right hand and a rhythmic pattern in the left hand.

Measures 6-10. The bass line continues the melodic phrase, marked *p dolce* at the end. The piano accompaniment features a consistent rhythmic pattern of eighth notes in the right hand and a more active line in the left hand.

Measures 11-15. The bass line shows a dynamic shift from *f* to *ff* with markings for *bold*, *cresc.*, and *accel.*. The piano accompaniment transitions from a piano (*p*) texture to a forte (*f*) and finally fortissimo (*ff*) texture.

Measures 16-20. The bass line concludes with a melodic phrase marked *p dolce*. The piano accompaniment returns to a piano (*p*) texture with a rhythmic pattern in the right hand and a simpler line in the left hand.

6. Arcturus

Hale Ascher VanderCook

Andante

The musical score for "6. Arcturus" is written for piano and voice. It begins with a tempo marking of "Andante". The key signature has one sharp (F#), and the time signature is common time (C). The score is divided into four systems, with measure numbers 6, 11, and 16 indicated at the start of their respective systems.

- System 1 (Measures 1-5):** The piano part starts with a forte (*f*) dynamic. The vocal part enters in measure 5 with a mezzo-piano (*mp*) and *dolce* marking.
- System 2 (Measures 6-10):** Both piano and vocal parts feature a mezzo-forte (*mf*) dynamic. The piano part includes a piano (*p*) dynamic in measure 7.
- System 3 (Measures 11-15):** The vocal part has a mezzo-forte (*mf*) dynamic in measure 11 and a piano (*p*) dynamic in measure 13. The piano part has a mezzo-forte (*mf*) dynamic in measure 12 and a piano (*p*) dynamic in measure 14.
- System 4 (Measures 16-20):** The vocal part begins with a forte (*f*) dynamic, marked "bold", and then moves to piano (*p*) in measure 18, with a "rit." (ritardando) marking above it. The piano part has a forte (*f*) dynamic in measure 17 and a piano (*p*) dynamic in measure 19.

7. Bombastoso

Caprice

Hale Ascher VanderCook

Andante moderato

mf

p legato

5

p

10

p

15

rit.

8. Bonita

Valse Brillante

Hale Ascher VanderCook

Allegro moderato

Measures 1-6 of the piece. The tempo is **Allegro moderato**. The music is in 3/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A forte (*f*) dynamic is indicated at the beginning.

7

Moderato

Measures 7-13. The tempo changes to **Moderato**. The right hand has a melodic line with a *p dolce* marking. The left hand continues with a steady accompaniment. A piano (*p*) dynamic is marked at the start of measure 8.

14

rit.**a tempo**

Measures 14-20. The tempo fluctuates between **rit.** and **a tempo**. The right hand features a melodic line with a *f* dynamic at the start of measure 14, followed by a *p* dynamic. The left hand provides a consistent accompaniment with a *f* dynamic at the start of measure 14.

21

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

Measures 21-26. The tempo changes to **Slowly**, then **pesante**, and finally **Waltz**. The right hand has a melodic line with a *p* dynamic at the start of measure 21. The left hand provides a steady accompaniment with a *p* dynamic at the start of measure 21. A forte (*f*) dynamic is marked at the start of measure 25.

9. Carnations

Hale Ascher VanderCook

Allegro

The first system of the musical score for 'Carnations' is in 2/4 time, key of B-flat major. It features a piano introduction with a forte (*ff*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.

The second system begins at measure 8. It includes tempo markings: **Slow**, **Faster**, and **accel.**. The dynamics are *f*, *p*, *ff*, and *f*. The right hand has a melodic line with slurs and ties, while the left hand provides a simple harmonic accompaniment.

The third system begins at measure 9. It is marked **Andante** and *con amore*. The dynamics are *p* and *f*. The right hand features a melodic line with slurs and ties, while the left hand plays a steady eighth-note accompaniment.

The fourth system begins at measure 14. It includes tempo markings: **rit.** and **a temp.**. The dynamics are *f* and *r*. The right hand has a melodic line with slurs and ties, while the left hand provides a simple harmonic accompaniment.

10. Centaurus

Hale Ascher VanderCook

Grand march

First system of the musical score for 'Grand march'. It features a bass staff and a grand staff (treble and bass). The bass staff begins with a whole rest, followed by a melodic line starting on measure 5 with a 'bold' dynamic and a forte (*f*) marking. The grand staff starts with a forte (*f*) marking and contains complex chordal textures.

6

Second system of the musical score, measures 6 through 11. The bass staff shows a melodic line with dynamics *mf* and *f*. The grand staff continues with complex chordal textures, also marked with *mf* and *f*.

12

Faster

Third system of the musical score, measures 12 through 16, marked 'Faster'. The bass staff begins with a melodic line at a mezzo-piano (*mp*) dynamic. The grand staff features a more active bass line with chords, also starting at *mp*.

17

Slower

Fourth system of the musical score, measures 17 through 21, marked 'Slower'. The bass staff shows a melodic line with dynamics *mp* and *f*. The grand staff continues with complex chordal textures, marked with *mp* and *f*.

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 with a key signature of one sharp (F#). The tempo is marked 'Moderato'. The first staff (bass clef) is mostly silent. The second staff (treble clef) begins with a forte (*f*) dynamic, featuring a series of chords and moving lines. The third staff (bass clef) provides a harmonic foundation with chords and some moving lines.

5

Measures 5-8. The first staff (bass clef) has a mezzo-piano (*mp*) dynamic marking. The second staff (treble clef) continues with chords and moving lines. The third staff (bass clef) has a mezzo-piano (*mp*) dynamic marking. The music maintains a steady, moderate pace.

10

Measures 9-13. The first staff (bass clef) continues with a steady line. The second staff (treble clef) features a series of chords and moving lines. The third staff (bass clef) provides a harmonic foundation with chords and some moving lines.

14

Measures 14-16. The first staff (bass clef) has a 'rit. risoluto' (ritardando, then resolute) marking above measure 14 and a 'a tempo' marking above measure 16. The second staff (treble clef) continues with chords and moving lines. The third staff (bass clef) provides a harmonic foundation with chords and some moving lines.

13. Columbine

Hale Ascher VanderCook

Andantino

p grazioso

6

12

mf *mp*

18 *rit.* *f*

14. Cygnus

Hale Ascher VanderCook

Andante

The first system of the musical score for '14. Cygnus' is in 6/8 time and D major. It features a piano introduction with a forte (*f*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady eighth-note accompaniment. The system concludes with a half note chord in the right hand and a whole note chord in the left hand.

5

The second system begins at measure 5. The right hand features a melodic line with dynamics of mezzo-piano (*mp* dolce), piano (*p*), and mezzo-piano (*mp*). The left hand provides a harmonic accompaniment with dynamics of mezzo-piano (*mp*) and piano (*p*). The system ends with a mezzo-piano (*mp*) dynamic.

10

The third system begins at measure 10. The right hand continues the melodic line with mezzo-forte (*mf*) dynamics. The left hand provides a harmonic accompaniment with mezzo-forte (*mf*) dynamics. The system ends with a mezzo-forte (*mf*) dynamic.

15

The fourth system begins at measure 15. The right hand features a melodic line with dynamics of mezzo-piano (*mp*), mezzo-forte (*mf*), forte (*f*), and piano (*p*). The left hand provides a harmonic accompaniment with dynamics of mezzo-piano (*mp*), mezzo-forte (*mf*), forte (*f*), and piano (*p*). The system ends with a piano (*p*) dynamic and a ritardando (*rit.*) marking.

15. Daisies

Hale Ascher VanderCook

Andante rit.

p dolce

7

13

f

19 *rall. e dim.*

p

mf

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