

60 Solo Pieces

Volume 2

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 2

Hale Ascher VanderCook

16. Debonnaire

Allegro moderato

Moderato quasi Andante

7

p

13

mf *p*

20

f *rit.* **Allegro** *rit.*

28

Moderato *mp* daintily

35

42

Allegro **TRIO** *f* pompously

56

rit.

64

a tempo *mp* **Allegro** *rit.*

73

D.S. **Coda** **Cadenza**

75

Vivace *f*

60 Solo Pieces

53

Volume 2

16. Debonnaire

Hale Ascher VanderCook

Allegro moderatoB♭ Trumpet
or Cornet

Piano

Measures 1-4 of the piece. The B♭ Trumpet or Cornet part is in C major, 2/4 time, with a whole rest in each measure. The Piano part begins with a forte (f) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment.

5

Moderato quasi Andante

Measures 5-8. The tempo changes to Moderato quasi Andante. The B♭ Trumpet part enters in measure 5 with a half note G4. The Piano part continues with a piano (p) dynamic. The right hand has a melodic line with some grace notes, and the left hand maintains a steady eighth-note accompaniment.

10

Measures 9-14. The B♭ Trumpet part continues its melodic line. The Piano part features a more active right hand with eighth-note patterns and a steady eighth-note accompaniment in the left hand.

15

Measures 15-18. The B♭ Trumpet part continues with a mezzo-forte (mf) dynamic. The Piano part features a mezzo-forte (mf) dynamic in the right hand and a piano (p) dynamic in the left hand. The right hand has a melodic line with some grace notes, and the left hand maintains a steady eighth-note accompaniment.

17. Dewdrops

Hale Ascher VanderCook

Andante moderato

The first system of the musical score for 'Dewdrops' is in 3/4 time, marked *Andante moderato*. It features a treble and bass staff for piano accompaniment and a single treble staff for the vocal line. The piano part begins with a *mf* dynamic. The vocal line starts with a whole rest, followed by a series of eighth and quarter notes.

5

The second system of the musical score continues from the first. The vocal line begins with a *mp* dynamic. The piano accompaniment features a mix of chords and moving lines in both hands.

9

Animato

The third system of the musical score is marked *Animato*. The vocal line starts with a *p* dynamic. The piano accompaniment becomes more active, with faster-moving lines in both hands.

14

Slower

The fourth system of the musical score is marked *Slower*. The vocal line begins with a *mf* dynamic. The piano accompaniment features a mix of chords and moving lines in both hands.

18. Diamond

Hale Ascher VanderCook

Andante

Musical score for "The Rose Tree" in 6/8 time, featuring a vocal line and piano accompaniment. The key signature has one flat (B-flat). The vocal line begins with a whole rest, followed by a half note G4, and then a half note F#4. The piano accompaniment starts with a half note G3 and a half note F#3, followed by a half note E3 and a half note D3. The piano part includes a forte (*f*) dynamic marking and a piano (*p*) dynamic marking. The score is presented in a single system with a repeat sign at the end.

6

The musical score for 'The Rose Tree' is presented in three systems. The first system features a single melodic line on a treble clef staff, starting with a key signature of one flat (B-flat) and a common time signature. The melody consists of eighth and quarter notes, with a dynamic marking of *f* (forte) followed by *p* (piano). The second and third systems are for piano accompaniment, each consisting of a treble and bass clef staff. The piano part uses chords and arpeggiated figures, with dynamic markings of *f* and *p* corresponding to the vocal line. The key signature remains one flat throughout, and the time signature is common time.

11

rit.

Musical score for "The Rose Tree" in 3/4 time, featuring a vocal line and piano accompaniment. The key signature has one flat (B-flat). The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The vocal line is written on a single staff, and the piano accompaniment is written on two staves (treble and bass clef). Dynamics include *f* (forte) and *p* (piano). The piano part includes chords and arpeggiated figures. The vocal line includes lyrics: "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree".

16

a tempo

rit.

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It begins with a forte (*f*) dynamic and features a melody with eighth and sixteenth notes, including a triplet of eighth notes. The second system is a piano arrangement in G major (one sharp) with a 2/4 time signature, featuring a treble and bass staff. The piano part starts with a forte (*f*) dynamic and includes chords and single notes. The third system continues the piano arrangement, starting with a piano (*p*) dynamic. The score includes various musical notations such as beams, slurs, and dynamic markings.

19. Emerald

Hale Ascher VanderCook

Andante

Measures 1-9 of the piece. The music is in 6/8 time and B-flat major. The melody is in the right hand, starting with a whole note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment is in the left hand, featuring chords and moving lines. Dynamics include *mp* (mezzo-piano) and *f* (forte).

10

Measures 10-18. The melody continues with quarter notes and half notes. Dynamics include *p* (piano) and *mp* (mezzo-piano).

19

Measures 19-26. The melody features more complex rhythms including eighth and sixteenth notes. Dynamics include *f* (forte) and *p* (piano).

27

⌘ Moderato

Measures 27-30. The tempo changes to Moderato, indicated by a double bar line and the word 'Moderato'. The time signature changes to 2/4. The melody is in the right hand, and the piano accompaniment is in the left hand. Dynamics include *mf* (mezzo-forte) and *p* (piano).

20. Falcon

Hale Ascher VanderCook

Andante maestoso

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 maestoso'. The first staff (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The second staff (bass clef) begins with a half note G3, a quarter note A3, and a half note B3. Both staves have a forte (*f*) dynamic marking.

Measures 6-9 of the piece. The first staff continues with a half note C5, a quarter note D5, and a half note E5. The second staff features a triplet of eighth notes (G4, A4, B4) in the treble clef and a steady eighth-note bass line (G3, A3, B3, C4, D4, E4, F4, G4). A forte (*f*) dynamic marking is present.

Measures 10-14 of the piece. The first staff begins with a half note F#4, a quarter note G4, and a half note A4. The second staff features a triplet of eighth notes (G4, A4, B4) in the treble clef and a steady eighth-note bass line. A piano (*p*) dynamic marking is present.

Measures 15-18 of the piece. The first staff begins with a half note B4, a quarter note C5, and a half note D5. The second staff features a triplet of eighth notes (G4, A4, B4) in the treble clef and a steady eighth-note bass line. A forte (*f*) dynamic marking is present.

21. Garnet

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Garnet' is marked 'Andante'. It consists of a vocal line and a piano accompaniment. The vocal line is in 8/8 time and begins with a whole rest. The piano accompaniment is in 6/8 time and begins with a forte (*f*) dynamic. The piano part features a steady eighth-note bass line and chords in the right hand.

6

Not too slow

The second system of the musical score is marked 'Not too slow'. It continues the vocal and piano parts. The vocal line has dynamics of mezzo-piano (*mp*) and piano (*p*). The piano accompaniment has dynamics of mezzo-piano (*mp*) and piano (*p*). The tempo remains 'Andante'.

13

The third system of the musical score continues the vocal and piano parts. The vocal line has dynamics of mezzo-forte (*mf*), piano (*p*), mezzo-piano (*mp*), and forte (*f*). The piano accompaniment has dynamics of mezzo-forte (*mf*), piano (*p*), mezzo-piano (*mp*), and forte (*f*). The tempo remains 'Andante'.

19

rit.

The fourth system of the musical score is marked 'rit.' (ritardando). It continues the vocal and piano parts. The vocal line has a piano (*p*) dynamic. The piano accompaniment has a piano (*p*) dynamic. The tempo is slowing down.

22. Hawthorne

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Hawthorne' is in 6/8 time. The right hand (treble clef) begins with a whole rest, followed by a half note G4, and then a melodic line starting on A4. The left hand (bass clef) starts with a whole rest, followed by a half note G3, and then a bass line. Dynamics include *mf dolce* for the right hand and *f* for the left hand. The system concludes with a double bar line.

6

The second system continues the piece. The right hand features a melodic line with eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and moving lines. The system ends with a double bar line.

12

Animato

The third system is marked 'Animato'. The right hand has a more active melodic line. The left hand features a dense, rhythmic accompaniment with many chords. Dynamics include *p* (piano) for both hands. The system ends with a double bar line.

18

rit.

a tempo

The fourth system includes tempo markings 'rit.' (ritardando) and 'a tempo'. The right hand has a melodic line with some rests. The left hand continues with a rhythmic accompaniment. Dynamics include *p* (piano) and *pp* (pianissimo). The system ends with a double bar line.

23. Heliotrope

Hale Ascher VanderCook

Andante moderato

5

9

14

24. Hyacinthe

Hale Ascher VanderCook

Allegro brillante

The first system of the musical score for 'Hyacinthe' is in 2/4 time, marked 'Allegro brillante'. It features a treble and bass staff. The treble staff begins with a whole rest. The bass staff starts with a forte (*ff*) dynamic, playing a series of eighth notes in the left hand and chords in the right hand.

6

Allegro brillante

The second system of the musical score continues from measure 6. The treble staff has a piano (*p*) dynamic marking. The bass staff also has a piano (*p*) dynamic marking. The music continues with eighth notes and chords.

12

The third system of the musical score continues from measure 12. The treble staff features a melodic line with eighth notes and a half note. The bass staff continues with a steady eighth-note accompaniment.

17

The fourth system of the musical score continues from measure 17. The treble staff has a melodic line with eighth notes and a half note. The bass staff continues with a steady eighth-note accompaniment.

25. Ivy

Hale Ascher VanderCook

Andante moderato

The musical score is written for piano and features a treble and bass staff. The key signature has one sharp (F#) and the time signature is 6/8. The tempo is marked 'Andante moderato'. The score is divided into four systems, each starting with a measure number (1, 6, 12, 18). Measure 1 begins with a piano introduction marked 'mf'. Measures 6 and 12 include triplets and a 'cantabile' section marked 'p'. The score concludes with a final flourish in measure 18.

1

6

12

18

mf

p cantabile

p

26. Jessamine

Hale Ascher VanderCook

Andante moderato

The first system of the musical score for 'Jessamine' is in 2/4 time. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, and then a quarter note A4. The piano accompaniment (grand staff) starts with a forte (f) dynamic. The right hand plays a series of chords, while the left hand plays a steady eighth-note bass line. A crescendo (cresc.) marking is placed over the piano accompaniment. The system concludes with a mezzo-forte (mf) recitativo marking over the vocal line.

6

The second system of the musical score continues from the first. The vocal line (treble clef) features a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment (grand staff) continues with the same chordal texture and eighth-note bass line. The system ends with a mezzo-forte (mf) dynamic marking.

11

The third system of the musical score begins with an 'ad lib.' (ad libitum) marking over the vocal line. The tempo changes to 'a tempo'. The vocal line (treble clef) starts with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment (grand staff) continues with the same chordal texture and eighth-note bass line. The system concludes with a piano (p) dolce marking over the vocal line.

15

The fourth system of the musical score continues from the third. The vocal line (treble clef) features a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment (grand staff) continues with the same chordal texture and eighth-note bass line. The system ends with a mezzo-forte (mf) dynamic marking.

27. Kinglet

Hale Ascher VanderCook

Andante rit. Andante moderato

7

13

19 rit. Brightly

f *p*

28. Lilacs

Hale Ascher VanderCook

Andante moderato

The musical score is for the piece "Lilacs" by Hale Ascher VanderCook, measures 1 through 13. The tempo is marked "Andante moderato". The score is written for a vocal line and a piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).
Measures 1-4: The vocal line is mostly rests. The piano accompaniment begins with a forte (*f*) dynamic, featuring a descending eighth-note pattern in the right hand and a steady eighth-note bass line in the left hand.
Measure 5: The vocal line begins with a forte declamatory (*f declamato*) melody. The piano accompaniment continues with block chords in the right hand and a moving bass line.
Measures 6-8: The vocal line continues its declamatory melody. The piano accompaniment features sustained block chords in the right hand and a rhythmic bass line.
Measure 9: The vocal line continues. The piano accompaniment maintains the block chord texture in the right hand and the rhythmic bass line in the left hand.
Measures 10-12: The vocal line continues. The piano accompaniment features sustained block chords in the right hand and a rhythmic bass line.
Measure 13: The vocal line concludes with a melodic phrase. The piano accompaniment features sustained block chords in the right hand and a rhythmic bass line. The dynamic is marked *mf* dolce.

29. Lily

Hale Ascher VanderCook

Andante moderato

First system of the musical score. The treble clef staff begins with a whole rest, followed by a melodic phrase starting on a whole note G4, marked *p dolce*. The piano accompaniment in the grand staff starts with a forte (*f*) chord and features a steady eighth-note bass line. The system concludes with a piano (*p*) chord.

6

Second system of the musical score. The treble clef staff continues the melody with a forte (*f*) dynamic. The piano accompaniment maintains its rhythmic pattern with chords and a moving bass line.

11

Più mosso

Third system of the musical score, marked *Più mosso*. The treble clef staff shows a dynamic shift from forte (*f*) to piano (*p*) and back to forte (*f*). The piano accompaniment also varies in dynamics, including a forte (*f*) chord and a piano (*p*) section.

16

Cadenza
Slowly

accel.

Fourth system of the musical score, labeled as a Cadenza. The treble clef staff features a rapid, ascending melodic line starting with a forte (*f*) dynamic, marked *dim.* (diminuendo) and *furioso* (furious). The piano accompaniment consists of a series of horizontal lines, indicating a sustained or arpeggiated accompaniment.

30. *Lyra*

Hale Ascher VanderCook

Andante

p legato

f

p

p

6

p

f

p

f

11

p

p

17

f

p

f

p

rit.

TRUMPET & PIANO

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EMR 2290H	TRADITIONAL	O Sole Mio (Richards)
EMR 2293H	TRADITIONAL	O Sole Mio (Saurer)
EMR 671	TROTSUK, Bogdan	Concert Symphony
EMR 670	TROTSUK, Bogdan	Konzertstück
EMR 609	VALENTINO, R.	Sonate in d-moll (Reichert)
EMR 610	VALENTINO, R.	Sonate in F-Dur (Reichert)
EMR 6230	VALTA, Jan	StarBand Introdutcion
EMR 8517	VARIOUS	Greatest Hits Volume 1 (5)
EMR 8538	VARIOUS	Greatest Hits Volume 2 (5)
EMR 8560	VARIOUS	Greatest Hits Volume 3 (5)
EMR 8582	VARIOUS	Greatest Hits Volume 4 (5)
EMR 8605	VARIOUS	Greatest Hits Volume 5 (5)
EMR 8624	VARIOUS	Greatest Hits Volume 6 (5)
EMR 8649	VARIOUS	Greatest Hits Volume 7 (5)
EMR 8670	VARIOUS	Greatest Hits Volume 8 (5)
EMR 6063	VERACINI, Fr.	Concerto C-Moll
EMR 19019	VERDI, Giuseppe	Chorus Of Hebrew Slaves
EMR 628	VIVALDI, Antonio	Konzert d-moll (Dokshitser)
EMR 627	VIVALDI, Antonio	Konzert Es-Dur (Dokshitser)
EMR 6006	VIVIANI, G.B.	Sonata Prima (1678) (Reichert)
EMR 6007	VIVIANI, G.B.	Sonata Seconda (1678) (Reichert)
EMR 650	WAINBERG, Michael	Concert in B-Dur, Op. 94
EMR 690	WASSILENKO, S.	Concert-Poème in c-moll Op. 113
EMR 6164	WAXMAN, Franz	Carmen Fantasia
EMR 6127	WEBER, C.M. von	Concerto in F Major (Nakariakov)
EMR 2305H	WEBER, C.M. von	Romance (Mortimer)