

60 Solo Pieces

Volume 2

Tuba & Piano

Hale Ascher VanderCook

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60 Solo Pieces

Hale Ascher VanderCook

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TUBA

60 Solo Pieces

Volume 2

16. Debonnaire

Hale Ascher VanderCook

Allegro moderato Moderato quasi Andante

7

p

13

mf

p

20

rit.

f

Allegro

2

rit.

1

28

♩ Moderato

mp daintily

35

42

Allegro

8

TRIO

f pompously

56

rit.

64

a tempo

mp

Allegro

2

rit

73

D.S. ♩

♩ Coda

Cadenza

75

Vivace

f

60 Solo Pieces

53

Volume 2

16. Debonnaire

Hale Ascher VanderCook

Allegro moderato

Tuba

Piano

f

5

Moderato quasi Andante

10

15

17. Dewdrops

Hale Ascher VanderCook

Andante moderato

5

9

Animato

14

Slower

mf

mf

18. Diamond

Hale Ascher VanderCook

Andante

Musical score for "The Rose Tree" in 6/8 time, key of B-flat major. The score is for voice and piano. The voice part (soprano) begins with a rest, followed by a melodic line starting on G4, marked *p*. The piano accompaniment (treble and bass staves) begins with a *f* dynamic, featuring a rhythmic pattern of eighth and sixteenth notes. The piano part includes a bridge section marked *p* with a key signature change to one sharp (F#). The score concludes with a final cadence.

6

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 common time signature (C). The melody begins with a quarter note G4, followed by an eighth note A4, and then a beamed eighth-note pair of G4 and F4. The second system is a grand staff with a treble and bass clef, a key signature of one flat, and a common time signature. The treble staff continues the melody with a quarter note E5, an eighth note D5, and a beamed eighth-note pair of C5 and B4. The bass staff provides harmonic support with chords. The third system continues the melody in the treble staff with a quarter note G4, an eighth note A4, and a beamed eighth-note pair of G4 and F4. The bass staff continues with chords. The score includes dynamic markings of *f* (forte) and *p* (piano) and a crescendo hairpin.

11

rit.

Musical score for "The Rose Tree" in 3/4 time, key of B-flat major. The score consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) at the bottom. The melody is in the bass staff, starting on G4 and ending on G4. The accompaniment is in the grand staff, featuring chords and moving lines in both hands. The piece is marked with a forte (*f*) dynamic at the beginning and a piano (*p*) dynamic later. The score is divided into two systems by a repeat sign.

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 common time signature (C). The melody begins with a half note G2, followed by a quarter note A2, a quarter note B-flat2, and a quarter note C3. The second system consists of two staves: a treble staff and a bass staff, both with a key signature of one flat and a common time signature. The treble staff begins with a half note G2, followed by a quarter note A2, a quarter note B-flat2, and a quarter note C3. The bass staff begins with a half note G2, followed by a quarter note A2, a quarter note B-flat2, and a quarter note C3. The third system consists of two staves: a treble staff and a bass staff, both with a key signature of one flat and a common time signature. The treble staff begins with a half note G2, followed by a quarter note A2, a quarter note B-flat2, and a quarter note C3. The bass staff begins with a half note G2, followed by a quarter note A2, a quarter note B-flat2, and a quarter note C3.

19. Emerald

Hale Ascher VanderCook

Andante

Measures 1-9 of the piece. The bass line begins with a whole rest, followed by a half note G2, a quarter note F2, and a quarter note E2. The piano accompaniment starts with a fortissimo (f) dynamic, featuring a series of chords and moving lines in both hands. The dynamic changes to mezzo-piano (mp) in measure 9.

10

Measures 10-18. The bass line continues with a piano (p) dynamic, marked with a crescendo hairpin. The piano accompaniment features a series of chords and moving lines. The dynamic changes to mezzo-piano (mp) in measure 18.

19

Measures 19-26. The bass line features a series of notes with a fortissimo (f) dynamic, marked with a crescendo hairpin. The piano accompaniment also features a series of chords and moving lines. The dynamic changes to piano (p) in measure 20 and back to fortissimo (f) in measure 24.

27

⌘ Moderato

Measures 27-30. The tempo changes to Moderato. The bass line begins with a whole rest, followed by a half note G2, a quarter note F2, and a quarter note E2. The piano accompaniment starts with a mezzo-forte (mf) dynamic, featuring a series of chords and moving lines. The dynamic changes to piano (p) in measure 29.

20. Falcon

Hale Ascher VanderCook

Andante maestoso

Measures 1-5 of the piece. The bass line begins with a whole rest, followed by a half note G2, a quarter note F2, and a half note E2. The piano accompaniment starts with a forte (f) dynamic, featuring a melody in the right hand and a bass line in the left hand. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

6

Measures 6-9. The bass line continues with a half note D2, a quarter note C2, and a half note B1. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand. The forte (f) dynamic is maintained.

10

Measures 10-14. The bass line includes a half note A1, a quarter note G1, and a half note F1. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line in the left hand. The piano (p) dynamic is indicated.

15

Measures 15-18. The bass line includes a half note E1, a quarter note D1, and a half note C1. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line in the left hand. The forte (f) dynamic is indicated.

21. Garnet

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Garnet' is marked 'Andante'. It consists of a single system with a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The piece begins with a forte (*f*) dynamic in the right hand, which plays a series of eighth notes and chords. The left hand provides a steady accompaniment of eighth notes.

6

Not too slow

The second system of the musical score begins at measure 6. It is marked 'Not too slow'. The dynamics are mezzo-piano (*mp*) and piano (*p*). The right hand features a melodic line with a crescendo leading to a piano section. The left hand continues with a steady accompaniment, with some chords marked *mp* and *p*.

13

The third system of the musical score begins at measure 13. The dynamics include mezzo-forte (*mf*), piano (*p*), mezzo-piano (*mp*), and forte (*f*). The right hand has a melodic line with a crescendo leading to a forte section. The left hand provides a steady accompaniment, with some chords marked *mf* and *p*.

19

rit.

The fourth system of the musical score begins at measure 19. It is marked 'rit.' (ritardando). The dynamics include piano (*p*). The right hand has a melodic line with a decrescendo leading to a piano section. The left hand provides a steady accompaniment, with some chords marked *p*.

22. Hawthorne

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Hawthorne' is in 6/8 time and B-flat major. It features a piano introduction with a forte (*f*) accompaniment in the left hand and a melody in the right hand. The melody begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The tempo is marked 'Andante'. Dynamics include *mf dolce* for the melody and *f* for the piano accompaniment.

6

The second system continues the piano introduction. The right hand melody consists of eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes. The tempo remains 'Andante'.

12

Animato

The third system marks the beginning of the 'Animato' section. The tempo changes to 'Animato'. The right hand melody is more active, featuring eighth and sixteenth notes. The left hand accompaniment consists of chords and eighth notes. Dynamics include *p* (piano) for both hands.

18

rit.

a tempo

The fourth system continues the 'Animato' section. It includes a 'rit.' (ritardando) marking followed by an 'a tempo' marking. The right hand melody features a half note G4, followed by a quarter note A4, and then a series of eighth notes. The left hand accompaniment consists of chords and eighth notes. Dynamics include *p* (piano) for the right hand and *pp* (pianissimo) for the left hand.

23. Heliotrope

Hale Ascher VanderCook

Andante moderato

mf

5

p grazioso

p

9

rit.

a tempo

p

p

14

Animato

f

24. Hyacinthe

Hale Ascher VanderCook

Allegro brillante

The first system of the musical score for 'Hyacinthe' 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 provides a steady bass line with eighth notes.

6

Allegro brillante

The second system of the musical score continues the piece. It begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth notes and chords, while the left hand continues with a steady bass line. The tempo and mood remain 'Allegro brillante'.

12

The third system of the musical score continues the piece. The right hand features a melodic line with eighth notes and chords, while the left hand continues with a steady bass line. The tempo and mood remain 'Allegro brillante'.

17

The fourth system of the musical score continues the piece. The right hand features a melodic line with eighth notes and chords, while the left hand continues with a steady bass line. The tempo and mood remain 'Allegro brillante'.

25. Ivy

Hale Ascher VanderCook

Andante moderato

Measures 1-5 of the piece. The music is in 6/8 time and B-flat major. The right hand features a melody with eighth and quarter notes, while the left hand provides a steady eighth-note accompaniment. A mezzo-forte (*mf*) dynamic marking is present in the first measure.

6

Measures 6-11. The right hand continues the melody, and the left hand maintains the accompaniment. A piano (*p*) dynamic marking is used in measure 10, and the instruction *p cantabile* is written above the staff in measure 10.

12

Measures 12-17. This section introduces triplet figures in both hands. The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes. The music continues with various chordal textures and melodic lines.

18

Measures 18-22. The final section of the page shows the continuation of the piece. It features more complex chordal structures and melodic development, ending with a sustained chord in the right hand and a melodic line in the left hand.

26. Jessamine

Hale Ascher VanderCook

Andante moderato

The first system of the musical score for 'Jessamine' is in 2/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The vocal line begins with a whole note rest, followed by a half note G4, and then a quarter note F#4. The piano accompaniment starts with a forte (f) dynamic, featuring a series of chords in the right hand and a steady eighth-note bass line in the left hand. A crescendo (cresc.) marking is placed over the first four measures. The system concludes with a mezzo-forte (mf) dynamic and a 'recitante' (recitative) marking over a half note G4.

6

The second system of the musical score continues the vocal and piano parts. The vocal line features a series of eighth and sixteenth notes, including a chromatic descent. The piano accompaniment continues with chords and a steady bass line. The system ends with a half note G4 in the vocal line.

11

ad lib.

a tempo

The third system of the musical score begins with an 'ad lib.' (ad libitum) marking. The tempo changes to 'a tempo'. The vocal line features a series of eighth and sixteenth notes, including a chromatic descent. The piano accompaniment continues with chords and a steady bass line. The system concludes with a mezzo-forte (mf) dynamic and a 'recitante' (recitative) marking over a half note G4.

15

The fourth system of the musical score continues the vocal and piano parts. The vocal line features a series of eighth and sixteenth notes, including a chromatic descent. The piano accompaniment continues with chords and a steady bass line. The system ends with a half note G4 in the vocal line.

27. Kinglet

Hale Ascher VanderCook

Andante

rit.

Andante moderato

The first system of the musical score for 'Kinglet' is in 6/8 time and B-flat major. It features a piano introduction with a forte (f) piano accompaniment and a melody in the right hand. The tempo is marked 'Andante' and 'rit.' (ritardando). The system concludes with a piano (p) melody in the right hand and a piano accompaniment in the left hand, marked 'Andante moderato'.

7

The second system of the musical score for 'Kinglet' continues the melody and piano accompaniment. It features a piano (p) melody in the right hand and a piano accompaniment in the left hand. The tempo is marked 'Andante moderato'.

13

The third system of the musical score for 'Kinglet' continues the melody and piano accompaniment. It features a piano (p) melody in the right hand and a piano accompaniment in the left hand. The tempo is marked 'Andante moderato'.

19

rit.

Brightly

The fourth system of the musical score for 'Kinglet' concludes the piece. It features a piano (p) melody in the right hand and a piano accompaniment in the left hand. The tempo is marked 'rit.' (ritardando) and 'Brightly'. The system concludes with a piano (f) melody in the right hand and a piano accompaniment in the left hand.

28. Lilacs

Hale Ascher VanderCook

Andante moderato

First system of the musical score. The bass staff is empty. The treble and bass staves of the piano part are shown. The treble staff begins with a forte (*f*) dynamic. The music is in 3/4 time and B-flat major.

5

Second system of the musical score, starting at measure 5. The bass staff contains a melodic line marked *f declamato*. The piano accompaniment in the treble and bass staves features chords and moving lines, with a forte (*f*) dynamic indicated in the bass staff.

9

Third system of the musical score, starting at measure 9. The bass staff continues the melodic line, ending with a *mf dolce* marking. The piano accompaniment in the treble and bass staves provides harmonic support with various chordal textures.

13

Fourth system of the musical score, starting at measure 13. The bass staff features a melodic line. The piano accompaniment in the treble and bass staves includes chords and moving lines, with a mezzo-forte (*mf*) dynamic indicated in the treble staff.

29. Lily

Hale Ascher VanderCook

Andante moderato

First system of the musical score. The bass staff begins with a melodic line marked *p dolce*. The piano accompaniment in the grand staff starts with a forte (*f*) dynamic. The system concludes with a piano (*p*) dynamic marking.

6

Second system of the musical score. The bass staff features a melodic line with a forte (*f*) dynamic. The piano accompaniment continues with chords and a steady bass line.

11

Più mosso

Third system of the musical score, marked *Più mosso*. The tempo is increased. The bass staff shows a melodic line with dynamics *f*, *p*, and *f*. The piano accompaniment features chords with dynamics *f* and *p*.

16

Cadenza
Slowly

accel.

Fourth system of the musical score, marked *Cadenza* and *Slowly*. The bass staff begins with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and a crescendo (*furioso*) section. The piano accompaniment consists of sustained chords.

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.

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