

60 Solo Pieces

Volume 2

Piccolo & Piano

Hale Ascher VanderCook

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60 Solo Pieces

Hale Ascher VanderCook

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Allegro moderato Moderato quasi Andante

7

p

13

mf *p*

20

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

28

Moderato *mp daintily*

35

Allegro **TRIO** *f pompously* *rit.*

42

56

64

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

73

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

Vivace

75

f

60 Solo Pieces

53

Volume 2

16. Debonnaire

Hale Ascher VanderCook

Allegro moderato

Piccolo

Piano

f

Moderato quasi Andante

5

p

10

15

mf

p

mf

p

17. Dewdrops

Hale Ascher VanderCook

Andante moderato

5

mp

9

Animato

p

14

Slower

mf

mf

18. Diamond

Hale Ascher VanderCook

Andante

6

11

16

f *p* *rit.*

f *p* *a tempo* *rit.*

19. Emerald

Hale Ascher VanderCook

Andante

Measures 1-9 of the 'Andante' section. The music is in 6/8 time with a key signature of one sharp (F#). The melody is in the right hand, starting with a whole note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment in the left hand features a steady eighth-note bass line and chords in the right hand. Dynamics include *mp* (mezzo-piano) and *f* (forte).

10

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

19

Measures 19-26. The melody features more complex phrasing with slurs and accents. The piano accompaniment includes some chordal textures. Dynamics include *f* (forte) and *p* (piano).

27

Moderato

Measures 27-34. 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 more active, featuring eighth and sixteenth notes. The piano accompaniment also becomes more rhythmic. Dynamics include *mf* (mezzo-forte) and *p* (piano).

Andante maestoso

The musical score for 'The Rose Tree' is presented in three staves. The top staff is a single melodic line in treble clef, starting with a whole rest and then playing a series of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The bottom two staves are for piano accompaniment in bass clef. The left hand (bottom staff) plays a steady eighth-note accompaniment: G3, A3, B3, A3, G3, F#3, E3, D3. The right hand (middle staff) plays a more complex accompaniment, starting with a whole rest and then playing a series of eighth notes: G3, A3, B3, A3, G3, F#3, E3, D3. The score includes dynamic markings: 'f' (forte) in the first measure of the top staff and the first measure of the bottom left staff. The key signature has one sharp (F#4), and the time signature is common time (C).

6

6

10

10

p

3

p

15

15

21. Garnet

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Garnet' is in 6/8 time and G major. It features a piano introduction with a forte (*f*) dynamic. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment of chords and eighth notes.

6

Not too slow

The second system begins at measure 6. The tempo instruction 'Not too slow' is present. The dynamics range from mezzo-piano (*mp*) to piano (*p*). The melody continues with a mix of eighth and quarter notes, and the accompaniment remains consistent.

13

The third system begins at measure 13. The dynamics include mezzo-forte (*mf*), piano (*p*), mezzo-piano (*mp*), and forte (*f*). The melody features a crescendo leading to a forte section. The accompaniment includes some chordal changes.

19

rit.

The fourth system begins at measure 19 and concludes with a ritardando (*rit.*) marking. The dynamics are piano (*p*) and forte (*f*). The melody slows down towards the end of the piece, while the accompaniment continues with eighth-note patterns.

22. Hawthorne

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Hawthorne' is in 6/8 time and D major. It begins with a treble clef staff containing a whole rest, followed by a double bar line. The melody then enters in the fifth measure with a half note D5, a quarter note E5, and a half note F#5, marked *mf dolce*. The piano accompaniment starts in the second measure with a half note D4 in the bass and a half note F#4 in the treble, marked *f*. The system concludes with a double bar line in the eighth measure.

6

The second system continues the piece. The treble staff features a melody of eighth and quarter notes, marked *mf*. The piano accompaniment consists of chords and single notes in both staves, maintaining the *mf* dynamic. The system ends with a double bar line in the eighth measure.

12

Animato

The third system is marked *Animato*. The treble staff begins with a half note D5, marked *p*. The piano accompaniment features a more active bass line with eighth notes and chords, also marked *p*. The system concludes with a double bar line in the eighth measure.

18

rit.

a tempo

The fourth system includes tempo changes. It starts with a half note D5, marked *p*. The piano accompaniment features chords and eighth notes, marked *pp*. The system concludes with a double bar line in the eighth measure.

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 G major and common time. It features a piano introduction marked *ff* (fortissimo). The right hand plays a series of chords and dyads, while the left hand provides a steady accompaniment of eighth notes.

6

Allegro brillante

The second system begins at measure 6. The right hand has a melodic line starting with a half note G, followed by eighth notes. The left hand continues with a steady eighth-note accompaniment. A piano marking *p* (piano) is placed below the right hand at measure 7.

12

The third system begins at measure 12. The right hand continues the melodic development with eighth notes and a half note. The left hand maintains the eighth-note accompaniment. A piano marking *p* is also present below the right hand at measure 13.

17

The fourth system begins at measure 17. The right hand features a more active melodic line with eighth notes and a half note. The left hand continues with the eighth-note accompaniment, which includes some triplet-like figures.

25. Ivy

Hale Ascher VanderCook

Andante moderato

The first system of the musical score for 'Ivy' is in 6/8 time with a key signature of one sharp (F#). It consists of a vocal line and a piano accompaniment. The vocal line is mostly whole and half notes. The piano accompaniment features a melody in the right hand and a bass line in the left hand. A dynamic marking of *mf* (mezzo-forte) is placed below the piano part.

The second system of the musical score continues the piece. It includes a vocal line and a piano accompaniment. A dynamic marking of *p cantabile* (piano cantabile) is placed below the vocal line. The piano accompaniment continues with its characteristic melody and bass line.

The third system of the musical score continues the piece. It includes a vocal line and a piano accompaniment. The piano accompaniment features several triplet markings (indicated by a '3' over the notes) in both the right and left hands.

The fourth system of the musical score continues the piece. It includes a vocal line and a piano accompaniment. The piano accompaniment features several triplet markings (indicated by a '3' over the notes) in both the right and left hands.

26. Jessamine

Hale Ascher VanderCook

Andante moderato

The first system of the musical score for 'Jessamine' is in 2/4 time, key of D major. The tempo is marked 'Andante moderato'. 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, with a crescendo (cresc.) marking. The left hand plays a steady eighth-note bass line. The system concludes with a mezzo-forte (mf) dynamic and a 'recitante' (recitative) marking.

6

The second system of the musical score continues the piece. The vocal line (treble clef) features a melodic line with eighth and sixteenth notes. The piano accompaniment (grand staff) continues with chords in the right hand and a steady eighth-note bass line in the left hand.

11

The third system of the musical score includes the tempo change to 'a tempo'. The vocal line (treble clef) begins with an 'ad lib.' (ad libitum) marking, followed by a melodic line. The piano accompaniment (grand staff) continues with chords in the right hand and a steady eighth-note bass line in the left hand. The system concludes with a piano (p) dynamic and a 'dolce' (dolce) marking.

15

The fourth system of the musical score continues the piece. The vocal line (treble clef) features a melodic line with eighth and sixteenth notes. The piano accompaniment (grand staff) continues with chords in the right hand and a steady eighth-note bass line in the left hand.

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 written for piano and voice. It begins with a treble clef staff for the voice and a grand staff (treble and bass clefs) for the piano. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Andante moderato'. The score is divided into four systems, with measure numbers 1, 5, 9, and 13 indicated at the start of each system. The piano part features a variety of textures, including chords, arpeggios, and melodic lines. The voice part consists of a single melodic line. Dynamics include *f* (forte), *f* *declamato*, *mf* *dolce*, and *mf*.

1

f *declamato*

5

9

mf *dolce*

13

mf

29. Lily

Hale Ascher VanderCook

Andante moderato

First system of the musical score. The right hand (treble clef) begins with a melodic line marked *p dolce*. The left hand (bass clef) provides harmonic support with chords and moving lines, marked *f* in the first measure and *p* in the fifth measure. The time signature is common time (C).

Second system of the musical score, starting at measure 6. The right hand continues the melodic line with dynamic markings *f* and *f*. The left hand features a steady accompaniment of chords, with dynamic markings *f* and *p*.

Third system of the musical score, starting at measure 11. The tempo marking *Più mosso* is present. The right hand has dynamic markings *f*, *p*, and *f*. The left hand continues with chords, marked *f* and *p*.

Fourth system of the musical score, starting at measure 16. It is labeled *Cadenza* and *Slowly*. The right hand features a rapid, flowing melodic line marked *f*, *dim.*, and *furioso*. The left hand consists of a simple bass line. The system concludes with a double bar line.

30. *Lyra*

Hale Ascher VanderCook

Andante

The musical score for "Lyra" 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 17 indicated at the start of their respective systems.

- System 1 (Measures 1-5):** The piano part starts with a forte (*f*) dynamic, playing a series of chords and arpeggiated figures. The vocal part enters in measure 5 with a piano (*p*) dynamic and a legato line.
- System 2 (Measures 6-10):** The piano part continues with complex textures, including arpeggiated chords. Dynamics range from piano (*p*) to forte (*f*). The vocal part has a melodic line with some rests.
- System 3 (Measures 11-16):** The piano part features dense chordal textures. Dynamics include piano (*p*) and forte (*f*). The vocal part continues its melodic line.
- System 4 (Measures 17-20):** The piece concludes with a ritardando (*rit.*) marking. The piano part ends with a forte (*f*) dynamic, and the vocal part ends with a piano (*p*) dynamic.

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