

60 Solo Pieces

Volume 2

Violoncello & Piano

Hale Ascher VanderCook

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60 Solo Pieces

Hale Ascher VanderCook

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60 Solo Pieces

19

VIOLONCELLO

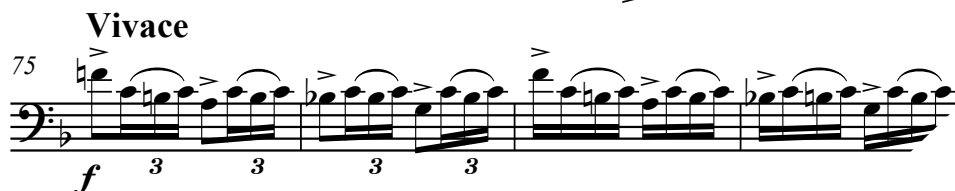
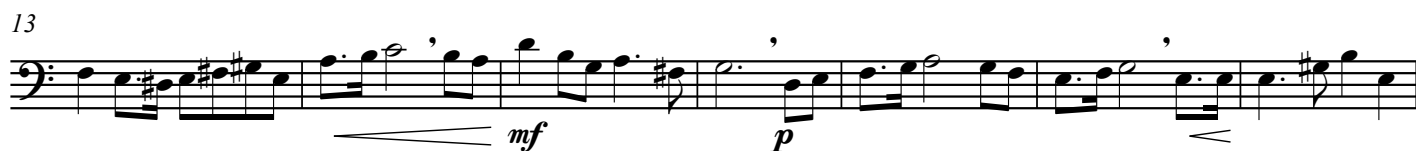
Volume 2

16. Debonnaire

Hale Ascher VanderCook

Allegro moderato

Moderato quasi Andante



60 Solo Pieces

53

Volume 2

16. Debonnaire

Hale Ascher VanderCook

Allegro moderato

Violoncello

Piano

Violoncello part: Rests for measures 1-4.

Piano part: Measures 1-4. Measure 1 starts with a forte (*f*) dynamic. The piano features a melody in the right hand and a bass line in the left hand.

5

Moderato quasi Andante

Violoncello part: Measures 5-9. Measure 5 has a piano (*p*) dynamic. The part features a melodic line with some rests.

Piano part: Measures 5-9. The piano continues with accompaniment, featuring chords and moving lines in both hands.

10

Violoncello part: Measures 10-14. The part continues with a melodic line, showing some phrasing slurs.

Piano part: Measures 10-14. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line.

15

Violoncello part: Measures 15-19. Measure 15 has a mezzo-forte (*mf*) dynamic. The part continues with a melodic line.

Piano part: Measures 15-19. Measure 15 has a mezzo-forte (*mf*) dynamic. The piano accompaniment continues with its characteristic patterns.

17. Dewdrops

Hale Ascher VanderCook

Andante moderato

The first system of the musical score for 'Dewdrops' is in G major (one sharp) and common time (C). It consists of five measures. The bass staff begins with a whole rest, while the treble staff starts with a half note G4. The melody in the treble staff is marked *mf* and features a series of eighth and sixteenth notes, with some chords. The bass staff provides a steady accompaniment with eighth notes.

The second system of the musical score consists of five measures. The bass staff begins with a half note G3, marked *mp*. The treble staff starts with a half rest, followed by a series of chords and eighth notes. The bass staff continues with eighth notes and some chords. The tempo remains *Andante moderato*.

The third system of the musical score consists of five measures. The tempo changes to *Animato*. The bass staff begins with a half note G3, marked *p*. The treble staff starts with a half rest, followed by a series of chords and eighth notes. The bass staff continues with eighth notes and some chords. The tempo is *Animato*.

The fourth system of the musical score consists of five measures. The tempo changes to *Slower*. The bass staff begins with a half note G3, marked *mf*. The treble staff starts with a half rest, followed by a series of chords and eighth notes. The bass staff continues with eighth notes and some chords. The tempo is *Slower*.

18. *Diamond*

Hale Ascher VanderCook

Andante

A musical score for a piece titled "Audience". The score is written for three staves: a single bass staff at the top and a grand staff (treble and bass) at the bottom. The key signature is one flat (B-flat) and the time signature is 6/8. The top staff begins with a rest, followed by a series of whole notes (B-flat, A, G, F, E, D, C, B-flat) and a final half note (A). The bottom staff begins with a forte (*f*) dynamic and a series of chords and single notes, including a half note (B-flat) and a half note (A). The score concludes with a double bar line and a final half note (A) in the top staff.

6

6

6

f *p*

f *p*

11

rit.

11

f *p* *f* *p* *rit.*

16

a tempo

rit.

16 *a tempo* *rit.*

f *f* *p*

f *p*

19. Emerald

Hale Ascher VanderCook

Andante

Measures 1-9 of the piece. The bass line is mostly rests, with a melodic phrase starting in measure 9 marked *mp*. The piano accompaniment features chords and moving lines in both hands, with a forte (*f*) dynamic in measure 1 and mezzo-piano (*mp*) in measure 9.

10

Measures 10-18. The bass line has a melodic line with dynamics *p* (piano) and *mp* (mezzo-piano). The piano accompaniment continues with chords and moving lines, marked *mp* in measure 18.

19

Measures 19-26. The bass line features a melodic line with dynamics *f* (forte), *p* (piano), and *f* (forte). The piano accompaniment has chords and moving lines, marked *f* (forte) in measures 19, 21, 23, and 25.

27

§ Moderato

Measures 27-30. The tempo changes to Moderato and the time signature to 2/4. The bass line has a melodic line with dynamics *mf* (mezzo-forte) and *p* (piano). The piano accompaniment features chords and moving lines, marked *mf* (mezzo-forte) in measure 28.

20. Falcon

Hale Ascher VanderCook

Andante maestoso

The first system of the musical score for 'Falcon' is in G major (one sharp) and common time (C). It consists of a single system with a bass staff and a grand staff (treble and bass). The tempo is marked 'Andante maestoso'. The piece begins with a five-measure rest in the bass staff, followed by a half note G4. The piano enters in the second measure with a half note G4 in the treble and a half note G3 in the bass, both marked with a forte 'f' dynamic. The piano continues with a series of chords and eighth notes in the treble, while the bass provides a steady accompaniment of eighth notes.

6

The second system of the musical score starts at measure 6. The bass staff continues with a half note G4, followed by a half note F#4, and then a half note E4. The piano continues with a series of chords and eighth notes in the treble, while the bass provides a steady accompaniment of eighth notes. A forte 'f' dynamic is marked at the beginning of the system. A triplet of eighth notes is marked with a '3' in the treble staff.

10

The third system of the musical score starts at measure 10. The bass staff continues with a half note D4, followed by a half note C#4, and then a half note B3. The piano continues with a series of chords and eighth notes in the treble, while the bass provides a steady accompaniment of eighth notes. A piano 'p' dynamic is marked at the beginning of the system. A triplet of eighth notes is marked with a '3' in the treble staff.

15

The fourth system of the musical score starts at measure 15. The bass staff continues with a half note A3, followed by a half note G3, and then a half note F#3. The piano continues with a series of chords and eighth notes in the treble, while the bass provides a steady accompaniment of eighth notes. A forte 'f' dynamic is marked at the beginning of the system, and a piano 'p' dynamic is marked at the end of the system. A triplet of eighth notes is marked with a '3' in the treble staff.

21. Garnet

Hale Ascher VanderCook

Andante

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

6

Not too slow

Second system of the musical score. The tempo instruction 'Not too slow' is written above the staff. The music continues with a piano (*p*) dynamic in the right hand and mezzo-piano (*mp*) in the left hand. The piece is in 6/8 time.

13

Third system of the musical score. The dynamics range from mezzo-forte (*mf*) to forte (*f*). The right hand features a melodic line with slurs, and the left hand provides a steady accompaniment. The time signature remains 6/8.

19

rit.

Fourth system of the musical score. The tempo instruction 'rit.' (ritardando) is written above the staff. The music concludes with a piano (*p*) dynamic. The right hand has a melodic line with a final flourish, and the left hand provides a harmonic accompaniment. The time signature remains 6/8.

22. Hawthorne

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Hawthorne' is in 6/8 time and marked 'Andante'. It features a piano accompaniment and a single melodic line. The piano part begins with a forte (*f*) dynamic and includes a half-note rest in the first measure. The melodic line enters in the fifth measure with a mezzo-forte (*mf*) dynamic and a 'dolce' marking. The system concludes with a double bar line.

6

The second system of the musical score continues the piece. It maintains the 6/8 time signature and 'Andante' tempo. The piano accompaniment consists of chords and moving lines in both hands. The melodic line continues with various note values and rests. The system ends with a double bar line.

12

Animato

The third system of the musical score is marked 'Animato', indicating a change in tempo. It continues in 6/8 time. The piano accompaniment features a more active rhythmic pattern with frequent chords. The melodic line is also more active. Dynamics include piano (*p*) and mezzo-forte (*mf*). The system concludes with a double bar line.

18

rit.

a tempo

The fourth system of the musical score includes tempo markings 'rit.' (ritardando) and 'a tempo' (return to original tempo). It continues in 6/8 time. The piano accompaniment shows a variety of textures, including chords and moving lines. Dynamics include piano (*p*) and pianissimo (*pp*). 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 common time (C). It features a grand staff with a treble and bass clef. The tempo is marked 'Allegro brillante'. The first measure is marked with a forte dynamic (*ff*). The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

6

Allegro brillante

The second system of the musical score for 'Hyacinthe' begins at measure 6. It continues in common time with the 'Allegro brillante' tempo. The dynamics are marked with a piano (*p*) in both the treble and bass staves. The melody in the treble clef features a series of eighth notes, while the bass clef provides a steady accompaniment of eighth notes.

12

The third system of the musical score for 'Hyacinthe' begins at measure 12. It continues in common time with the 'Allegro brillante' tempo. The dynamics are marked with a piano (*p*) in both the treble and bass staves. The melody in the treble clef features a series of eighth notes, while the bass clef provides a steady accompaniment of eighth notes.

17

The fourth system of the musical score for 'Hyacinthe' begins at measure 17. It continues in common time with the 'Allegro brillante' tempo. The dynamics are marked with a piano (*p*) in both the treble and bass staves. The melody in the treble clef features a series of eighth notes, while the bass clef provides a steady accompaniment of eighth notes.

25. Ivy

Hale Ascher VanderCook

Andante moderato

6

mf

p cantabile

p

12

18

26. Jessamine

Hale Ascher VanderCook

Andante moderato

The first system of the musical score for 'Jessamine' is in common time (C). It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole note rest, followed by a half note G4, and then a quarter note A4. The piano accompaniment starts with a fortissimo (f) dynamic, playing 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 recitativo (recitante) instruction for the vocal line.

6

The second system of the musical score continues the piece. The vocal line (upper staff) features a melodic phrase starting on G4, moving through A4, B4, and C5, with various ornaments and slurs. The piano accompaniment (lower staff) continues with chords and a bass line, including some rests and a change in the left-hand pattern.

11

The third system of the musical score begins with the tempo change to 'a tempo'. The vocal line (upper staff) starts with an 'ad lib.' (ad libitum) marking and a piano (p) dynamic, followed by a 'dolce' (dolce) instruction. The piano accompaniment (lower staff) features a piano (p) dynamic and includes a long, sustained chord in the right hand. The tempo 'a tempo' is written above the vocal line.

15

The fourth system of the musical score continues the piece. The vocal line (upper staff) features a melodic phrase starting on G4, moving through A4, B4, and C5, with various ornaments and slurs. The piano accompaniment (lower staff) continues with chords and a bass line, including some rests and a change in the left-hand pattern.

27. Kinglet

Hale Ascher VanderCook

Andante rit. Andante moderato

7

13

19 rit. Brightly

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 features a *f* declamato melody. The piano accompaniment in the treble and bass staves includes chords and moving lines. The treble staff begins with a forte (*f*) dynamic.

9

Third system of the musical score, starting at measure 9. The bass staff continues the *f* declamato melody. The piano accompaniment is shown in the treble and bass staves. The treble staff ends with a *mf* dolce marking.

13

Fourth system of the musical score, starting at measure 13. The bass staff continues the *f* declamato melody. The piano accompaniment in the treble and bass staves includes chords and moving lines. The treble staff begins with a mezzo-forte (*mf*) dynamic.

29. Lily

Hale Ascher VanderCook

Andante moderato

First system of the musical score for 'Lily'. It features a bass line and a piano accompaniment. The bass line begins with a rest, followed by a melodic phrase starting on a whole note G4, moving to F#4, E4, and D4, marked *p dolce*. The piano accompaniment starts with a forte (*f*) chordal texture in the right hand and a steady eighth-note bass line in the left hand. The system concludes with a piano (*p*) chord in the right hand and a whole note D4 in the left hand.

6

Second system of the musical score. The bass line continues the melodic phrase with a forte (*f*) dynamic, marked with a crescendo hairpin. The piano accompaniment maintains its chordal texture in the right hand and eighth-note bass line in the left hand. The system ends with a piano (*p*) chord in the right hand and a whole note D4 in the left hand.

11

Più mosso

Third system of the musical score, marked 'Più mosso'. The bass line features a melodic phrase with a forte (*f*) dynamic, followed by a piano (*p*) section and another forte (*f*) section, indicated by a crescendo hairpin. The piano accompaniment changes to a more active texture with chords and eighth notes in the right hand, and a steady eighth-note bass line in the left hand. The system concludes with a piano (*p*) chord in the right hand and a whole note D4 in the left hand.

16

Cadenza
Slowly

accel.

Fourth system of the musical score, marked 'Cadenza' and 'Slowly'. The bass line begins with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and a 'furioso' section. The piano accompaniment consists of sustained chords in the right hand and a steady eighth-note bass line in the left hand. The system ends with a piano (*p*) chord in the right hand and a whole note D4 in the left hand.

30. *Lyra*

Hale Ascher VanderCook

Andante

6

11

17

f *p* *p* *f* *p* *rit.*

VIOLONCELLO & STRINGS

EMR 14319	BACH / GOUNOD	Ave Maria
EMR 14330	BACH, Johann S.	Aria
EMR 14327	BELLINI, Joe (Arr.)	Bill Bailey
EMR 14328	BELLINI, Joe (Arr.)	Just A Closer Walk With Thee
EMR 14324	BELLINI, Joe (Arr.)	Yankee Doodle
EMR 14321	CACCINI, Giulio	Ave Maria
EMR 14326	ELGAR, Edward	Nimrod
EMR 14325	GERSHWIN, George	Three Gershwin Songs
EMR 14322	HÄNDEL, G.F.	Largo from Xerxes
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EMR 14520	MOUREY, Colette	Concerto Mystique
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EMR 14329	SUBA, Eduardo	Latin Festival
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EMR 22860	FRANCK, César	Ave Maria
EMR 23034	GOUNOD, Charles	Serenade
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EMR 14540	MOUREY, Colette	Cello Concerto Glint and Stars
EMR 23554	ROSSINI, Gioacchino	La Danza
EMR 4715	SAINT-SAËNS, C.	Romance
EMR 22867	SCHUBERT, Franz	Ave Maria
EMR 23014	SCHUMANN, Robert	Dreaming Song
EMR 23016	TOSELLI, Enrico	Serenada
EMR 22862	VALTA, Jan	Ave Maria dolorosa

2 VIOLONCELLOS

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EMR 8811	ANDREWS, D.(Arr.)	Funiculi Funicula (5)
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EMR 19308	BARCLAY, Ted	Final Curtain
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EMR 8426	NAULAIS, Jérôme (Arr.)	Candlelight Waltz-Auld Lang Syne (5)
EMR 8429	NAULAIS, Jérôme (Arr.)	Down By The Riverside (5)
EMR 8430	NAULAIS, Jérôme (Arr.)	Glory, Glory, Halleluja (5)
EMR 8424	NAULAIS, Jérôme (Arr.)	Greensleeves (5)
EMR 8424	NAULAIS, Jérôme (Arr.)	Humoresque (5)
EMR 8423	NAULAIS, Jérôme (Arr.)	Il Silenzio (5)
EMR 8428	NAULAIS, Jérôme (Arr.)	Joshua Fit The Battle of Jericho (5)
EMR 8423	NAULAIS, Jérôme (Arr.)	Nobody Knows The Trouble I've See (5)
EMR 8423	NAULAIS, Jérôme (Arr.)	So Nimm Denn meine Hände (5)
EMR 8426	NAULAIS, Jérôme (Arr.)	Swing Low, Sweet Chariot (5)
EMR 8427	NAULAIS, Jérôme (Arr.)	When The Saint Go Marching In (5)
EMR 8421	PERGOLES, G.B.	Aria (Naulais) (5)
EMR 8421	PURCELL, Henry	Trumpet Tune (Naulais) (5)
EMR 45538	RICHARDS, Scott (Arr.)	Il Silenzio
EMR 8429	SCHUBERT, Franz	Ave Maria (Naulais) (5)
EMR 8424	SCHUBERT, Franz	Serenade (Naulais) (5)
EMR 8426	SCHUMANN, Robert	Träumerei (Naulais) (5)
EMR 8423	STANLEY, John	Trumpet Voluntary (Naulais) (5)
EMR 47153	STURZENEGGER, K.	5 Duette alter Meister
EMR 46983	STURZENEGGER, K.	10 Duos
EMR 8426	WAGNER, Richard	Brautchor aus Lohengrin (Naulais) (5)

2 VIOLONCELLOS & WIND BAND

EMR 1025	CLARKE, Herbert L.	Cousins
EMR 10634	FRANCHESCHINI, P.	Sonata in D