

60 Solo Pieces

Volume 3

Trumpet or Cornet (B^b + C) & Piano

Hale Ascher VanderCook

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60 Solo Pieces

Hale Ascher VanderCook

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Hale Ascher VanderCook

Moderato

11

cresc.

[illegible]

Tempo di Polka

34 **rit.** **accel.** **a tempo**

p

[illegible]

60 Solo Pieces

105

Volume 3

31. Magnolia

Hale Ascher VanderCook

Moderato

B♭ Trumpet
or Cornet

Piano

5

p lamentoso

9

cresc.

cresc.

14

rit. *a tempo*

ff *p*

ff

32. Marigold

Hale Ascher VanderCook

Andante

rall. e dim.

6

12

18

rit.

Faster

33. Meadowlark

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Meadowlark' is in 3/4 time, marked 'Andante'. It features a treble and bass staff. The treble staff begins with a whole rest, while the bass staff starts with a half note G2, followed by a half note F2. The melody in the treble staff is a half note G3, followed by a half note F3, and then a half note E3. The bass staff continues with a half note D2, followed by a half note C2, and then a half note B1. The system concludes with a half note A1 in the bass staff.

Andante

5

The second system of the musical score for 'Meadowlark' is in 3/4 time, marked 'Andante'. It features a treble and bass staff. The treble staff begins with a half note G3, followed by a half note F3, and then a half note E3. The bass staff continues with a half note D2, followed by a half note C2, and then a half note B1. The system concludes with a half note A1 in the bass staff.

9

The third system of the musical score for 'Meadowlark' is in 3/4 time, marked 'Andante'. It features a treble and bass staff. The treble staff begins with a half note G3, followed by a half note F3, and then a half note E3. The bass staff continues with a half note D2, followed by a half note C2, and then a half note B1. The system concludes with a half note A1 in the bass staff.

13

The fourth system of the musical score for 'Meadowlark' is in 3/4 time, marked 'Andante'. It features a treble and bass staff. The treble staff begins with a half note G3, followed by a half note F3, and then a half note E3. The bass staff continues with a half note D2, followed by a half note C2, and then a half note B1. The system concludes with a half note A1 in the bass staff.

34. Mignonette

Hale Ascher VanderCook

Moderato grandioso

The first system of the musical score for 'Mignonette' consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a grand staff in bass and treble clefs. The key signature has one sharp (F#) and the time signature is common time (C). The tempo/mood is 'Moderato grandioso'. The first measure of the grand staff begins with a fortissimo (ff) dynamic. The music features several triplet markings (indicated by a '3' over the notes) and a fermata at the end of the first system.

5

The second system of the musical score starts at measure 5. The top staff continues the melody, marked with 'mp agitato'. The bottom two staves continue the accompaniment, marked with 'mp'. The music includes various rhythmic patterns and a fermata at the end of the system.

10

The third system of the musical score starts at measure 10. It continues the melodic and accompanimental lines from the previous systems, maintaining the 'mp' dynamic in the piano part. The system concludes with a fermata.

16

The fourth system of the musical score starts at measure 16. The top staff features a 'Cadenza' marking and an 'accel.' (accelerando) instruction. The bottom two staves continue the accompaniment. The system ends with a fermata.

35. Mira

Hale Ascher VanderCook

Andante

The musical score for 'Mira' is presented in four systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked 'Andante'. The key signature has one sharp (F#). The score includes various musical notations such as rests, notes, beams, slurs, and dynamic markings.

Measure numbers 6, 11, and 16 are indicated at the start of their respective systems.

Dynamic markings include *mp cantabile*, *mf*, *f*, and *p*. A *rit.* (ritardando) marking is present above the vocal line at measure 16.

36. Morning Glory

Hale Ascher VanderCook

Andante

rall.

The first system of the musical score for 'Morning Glory' features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest. The piano accompaniment is in bass and treble clefs, also in F# and C. The right hand starts with a forte (f) dynamic, playing a series of eighth and sixteenth notes. The left hand plays a steady eighth-note pattern. The system concludes with a 'rall.' (rallentando) instruction.

The second system of the musical score continues the vocal and piano parts. The vocal line begins at measure 5 with a mezzo-piano (mp) dynamic. The piano accompaniment continues with similar rhythmic patterns, maintaining the mp dynamic. The system ends with a fermata over the final chord.

The third system of the musical score includes measures 9 through 13. The vocal line features a 'rit.' (ritardando) instruction followed by an 'Animato' (animated) section. The piano accompaniment also includes a 'p' (piano) dynamic marking. The system concludes with a fermata over the final chord.

The fourth system of the musical score contains measures 14 through 17. The vocal line continues with a melodic line, and the piano accompaniment provides a rhythmic foundation. The system ends with a fermata over the final chord.

37. Moss Rose

Hale Ascher VanderCook

Andante

5

mp dolce

9

mf brightly

mf

14

38. *Myrtle*

Hale Ascher VanderCook

Andante

Andante

p con affezione

f

p

6

A musical score for the song 'The Rose Tree'. It consists of three staves: a single treble staff for the vocal melody, and a grand staff (treble and bass) for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The melody is simple and folk-like, with a final repeat sign. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with a mix of quarter and eighth notes in the left hand.

12

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system has a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The second system also has a vocal line on a single staff and a piano accompaniment on a grand staff. The vocal line is in G major, with a key signature of one sharp (F#). The piano accompaniment is in G major, with a key signature of one sharp (F#). The tempo is marked "Moderato". The time signature is 4/4. The vocal line includes a "cresc." (crescendo) marking. The piano accompaniment features a repeating eighth-note pattern in the right hand and a simpler bass line in the left hand.

18

rit.

Faster

A musical score for the song 'The Rose Tree'. The score is written for three parts: a single vocal line (Soprano) and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. The piano accompaniment is in F major (two sharps) and 4/4 time. The score consists of 16 measures. The vocal line begins with a whole note G4, followed by a half note A4, and then a half note B4. The piano accompaniment begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment features a prominent bass line in the left hand, starting with a whole note G3, followed by a half note A3, and then a half note B3. The piano accompaniment also includes a treble line with various chords and melodic fragments. The score is marked with a 'f' (forte) dynamic at measure 10. The piano accompaniment ends with a final chord of G4-B4-D5.

39. Opal

Hale Ascher VanderCook

Andante

The musical score is for a piece titled "Opal" by Hale Ascher VanderCook, page 132. The tempo is marked "Andante". The score is written for voice and piano in a key with three flats (B-flat, E-flat, A-flat) and common time (C). The first system (measures 1-5) shows the voice part starting with a melodic line in measure 5, marked *mp*. The piano accompaniment begins in measure 1 with a *f* dynamic, featuring chords and moving lines in both hands. The second system (measures 6-10) continues the piano accompaniment with a *mf* dynamic in measure 6, transitioning to *mp* in measure 8. The voice part resumes in measure 6 with a *mf* dynamic, then *mp* in measure 8. The third system (measures 11-15) shows the piano accompaniment with a *f* dynamic in measure 11, then *mp* in measure 13. The voice part continues with a *f* dynamic in measure 11, then *mp* in measure 13. The fourth system (measures 16-20) begins with a *rit.* (ritardando) marking. The piano accompaniment has a *f* dynamic in measure 16, then *p* (piano) in measure 18. The voice part has a *f* dynamic in measure 16, then *p* in measure 18. The score ends with a double bar line in measure 20.

40. Oriole

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Oriole' is in 3/4 time, marked 'Andante'. It features a treble and bass staff. The treble staff begins with a whole rest, while the bass staff starts with a half note G2. The melody in the treble staff begins on the second measure with a half note F3, followed by a half note G3, and then a half note A3. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *mf* (mezzo-forte) is placed below the first measure of the treble staff.

Andante

5

The second system of the musical score continues from the first. The treble staff begins with a half note G3, followed by a half note A3, and then a half note B3. The bass staff continues with its accompaniment. A dynamic marking of *p dolce* (piano dolce) is placed below the first measure of the treble staff. The system ends with a double bar line.

10

The third system of the musical score continues from the second. The treble staff begins with a half note G3, followed by a half note A3, and then a half note B3. The bass staff continues with its accompaniment. The system ends with a double bar line.

15

The fourth system of the musical score continues from the third. The treble staff begins with a half note G3, followed by a half note A3, and then a half note B3. The bass staff continues with its accompaniment. A dynamic marking of *f* (forte) is placed below the first measure of the treble staff. A *rit.* (ritardando) marking is placed above the treble staff. The system ends with a double bar line.

41. Orion

Hale Ascher VanderCook

Andante

5

mp dolce *p*

9

mf *mp*

13

f *mp*

f *mp*

42. Pansies

Hale Ascher VanderCook

Andante moderato

mp affettuoso

f

mp

6

11

ad lib.

p

rit. accel.

f

p

16

a tempo

f

p

43. Pearl

Hale Ascher VanderCook

Andante

4

f

p *mf*

8

p *f*

p *f*

12

f

rit. a tempo rit.

44. Peony

Hale Ascher VanderCook

Andante *rall. e dim.*

p dolce

mf *p*

6

12

p

18 *rit.* *Faster*

ff

45. *Primrose*

Hale Ascher VanderCook

Andante con moto

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked *Andante con moto*.

Measures 1-5: The piano accompaniment begins with a series of chords and moving lines in both hands. The voice part is silent.

Measure 6: The voice part enters with a half note. The piano accompaniment continues. A dynamic marking *p* is present.

Measures 7-10: The voice part continues with a half note. The piano accompaniment features a *p grandioso* marking in measure 7 and a *p* marking in measure 9.

Measures 11-15: The voice part continues with a half note. The piano accompaniment features a *p* marking in measure 11.

Measure 16: The voice part concludes with a half note. The piano accompaniment continues with a *p* marking.

The score includes various musical notations such as notes, rests, chords, and dynamic markings (*p*, *p grandioso*).

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