

60 Solo Pieces

Volume 3

Piccolo & Piano

Hale Ascher VanderCook

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Hale Ascher VanderCook

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31. Magnolia

Moderato

7

11

15

19

p lamentoso

cresc.

rit.

ff

p

a tempo

f

Slow

accel.

Tempo di Polka

25

34

39

p brillante

rit.

accel.

a tempo

p

rit.

f

p

60 Solo Pieces

Volume 3

105

31. Magnolia

Hale Ascher VanderCook

Moderato

Piccolo

Piano

5

p lamentoso

3

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 G major (one sharp) and common time (C). It consists of three measures. The upper staff (treble clef) contains whole rests. The lower staff (bass clef) begins with a forte (*f*) dynamic. It features a series of chords and moving lines: a G major chord, a G major triad with a descending bass line, and a G major triad with a descending bass line. The final measure contains a G major triad with a descending bass line.

Andante

5

The second system of the musical score for 'Meadowlark' is in G major and common time. It consists of four measures. The upper staff (treble clef) begins with a piano (*p*) dynamic and contains a melody of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The lower staff (bass clef) contains a steady eighth-note accompaniment pattern: G3, A3, B3, A3, G3, F#3, E3, D3. The final measure of the system features a melodic flourish in the upper staff.

9

The third system of the musical score for 'Meadowlark' is in G major and common time. It consists of four measures. The upper staff (treble clef) continues the melody from the previous system. The lower staff (bass clef) continues the eighth-note accompaniment pattern. The final measure of the system features a melodic flourish in the upper staff.

13

The fourth system of the musical score for 'Meadowlark' is in G major and common time. It consists of four measures. The upper staff (treble clef) begins with a piano (*p*) dynamic and contains a melody of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The lower staff (bass clef) contains a steady eighth-note accompaniment pattern: G3, A3, B3, A3, G3, F#3, E3, D3. The final measure of the system features a melodic flourish in the upper staff.

34. Mignonette

Hale Ascher VanderCook

Moderato grandioso

The first system of the musical score for 'Mignonette' is in 3/4 time with a key signature of two sharps (F# and C#). It features a piano introduction with a forte (ff) dynamic. The right hand plays a series of chords and triplets, while the left hand plays a steady eighth-note accompaniment. The system concludes with a half-note chord in the right hand and a whole-note chord in the left hand.

The second system begins at measure 5. The right hand is marked *mp agitato* and features a more active melodic line with slurs and accents. The left hand continues with a similar accompaniment pattern, marked *mp*. The system ends with a half-note chord in the right hand and a whole-note chord in the left hand.

The third system begins at measure 10. The right hand continues its melodic development with slurs and accents. The left hand provides a consistent harmonic support. The system concludes with a half-note chord in the right hand and a whole-note chord in the left hand.

The fourth system begins at measure 16 and includes a 'Cadenza accel.' section. The right hand features a rapid, ascending melodic line with a forte (f) dynamic. The left hand continues with its accompaniment. The system ends with a half-note chord in the right hand and a whole-note chord in the left hand.

35. Mira

Hale Ascher VanderCook

Andante

The musical score is for the piece 'Mira' by Hale Ascher VanderCook, measures 1 through 16. The tempo is marked 'Andante'. The key signature has two sharps (F# and C#), and the time signature is common time (C). The score is written for voice and piano.

Measure 1: The voice part begins with a half rest, followed by a half note G4. The piano accompaniment starts with a half rest, then a series of chords and moving lines in both hands. Dynamics include *mp cantabile* for the voice and *mp* for the piano.

Measure 6: The voice part has a half note G4, followed by a half note F#4. The piano accompaniment continues with complex textures. Dynamics include *mf* for the voice.

Measure 11: The voice part has a half note G4, followed by a half note F#4. The piano accompaniment features a *f* (forte) dynamic in the left hand. Dynamics include *mp* for the voice and *mp* for the piano.

Measure 16: The voice part has a half note G4, followed by a half note F#4. The piano accompaniment features a *p* (piano) dynamic in the left hand. Dynamics include *p* for the voice and *p* for the piano. The tempo marking *rit.* (ritardando) is present above the voice staff.

36. Morning Glory

Hale Ascher VanderCook

Andante

rall.

The first system of the musical score for 'Morning Glory' is in G major (one sharp) and common time (C). It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest. The piano accompaniment starts with a forte (f) dynamic. The right hand of the piano features a melody of eighth and sixteenth notes, while the left hand provides a steady eighth-note bass line. The system concludes with a 'rall.' (rallentando) instruction.

The second system of the musical score continues the piece. It begins with a mezzo-piano (mp) dynamic. The vocal line features a melodic phrase with eighth and sixteenth notes. The piano accompaniment continues with similar rhythmic patterns, maintaining the mp dynamic. The system ends with a mezzo-piano (mp) dynamic marking.

The third system of the musical score includes a 'rit.' (ritardando) instruction. The vocal line has a melodic phrase. The piano accompaniment continues with eighth-note patterns. The system concludes with an 'Animato' instruction and a piano (p) dynamic marking.

The fourth system of the musical score continues the piece. The vocal line features a melodic phrase. The piano accompaniment continues with eighth-note patterns. The system concludes with a piano (p) dynamic marking.

37. Moss Rose

Hale Ascher VanderCook

Andante

5

mp dolce

mp

9

rit.

mf brightly

mf

14

Andante

6

12

18

rit.

Faster

|| VV VV VV .X X X X X X X X

39. *Opal*

Hale Ascher VanderCook

Andante

The musical score for 'The Rose Tree' is presented in a three-staff format. The top staff is a single melodic line in treble clef, starting with a whole rest and then playing a quarter note G4, an eighth note A4, and a quarter note B4, marked *mp*. The middle and bottom staves are a piano accompaniment in grand staff (treble and bass clefs). The piano part begins with a forte (*f*) dynamic. The right hand of the piano part features a series of chords and moving lines, while the left hand provides a harmonic foundation with chords and a steady eighth-note bass line. The piece concludes with a *mp* dynamic marking.

6

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in treble clef and the piano accompaniment in grand staff (treble and bass clefs). The melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The second system continues the melody with a half note C5, followed by a quarter note B4, and then a half note A4. The piano accompaniment includes a series of chords and a melodic line in the right hand. The third system concludes the melody with a half note G4, followed by a quarter note F4, and then a half note E4. The piano accompaniment ends with a final chord and a melodic line in the right hand. The score is marked with a tempo of 'Moderato' and a key signature of one sharp (F#).

11

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 sharp (F#), and a 3/4 time signature. The melody begins with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a quarter note C5. The second system continues the melody with a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The third system concludes the melody with a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The piano accompaniment is shown in the bottom two staves. The right hand of the piano part features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line. The score is marked with a forte (f) dynamic at the beginning and a mezzo-piano (mp) dynamic later in the piece.

16

rit.

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in the treble clef and the piano accompaniment in the grand staff (treble and bass clefs). The melody begins with a half note G4, followed by a quarter rest, then eighth notes A4, B4, and C5. The piano accompaniment features a descending eighth-note scale in the right hand and a steady eighth-note bass line in the left hand. The second system continues the vocal melody with eighth notes D5, E5, and F5, followed by a half note G5. The piano accompaniment continues with a descending eighth-note scale in the right hand and a steady eighth-note bass line in the left hand. The third system shows the vocal melody with a half note G5, followed by a quarter rest, then eighth notes F5, E5, and D5. The piano accompaniment continues with a descending eighth-note scale in the right hand and a steady eighth-note bass line in the left hand. The score is marked with a forte (f) dynamic for the piano accompaniment and a piano (p) dynamic for the vocal melody.

40. Oriole

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Oriole' is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Andante'. The vocal line (treble clef) begins with a whole rest. The piano accompaniment (grand staff) starts with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic foundation with chords and moving bass lines.

Andante

5

The second system begins at measure 5. The vocal line is marked *p dolce* (piano, sweetly). The piano accompaniment starts with a piano (*p*) dynamic. The right hand continues the melodic development, and the left hand maintains the harmonic support with sustained chords and moving bass notes.

10

The third system begins at measure 10. The vocal line continues its melodic line. The piano accompaniment features more complex chordal textures and moving lines in both hands, maintaining the harmonic framework.

15

rit.

The fourth system begins at measure 15 and includes a ritardando (*rit.*) marking. The vocal line shows a crescendo leading to a forte (*f*) dynamic, followed by a decrescendo to piano (*p*). The piano accompaniment also features a crescendo to *f* and then a decrescendo. The system concludes with a final chord in the piano and a fermata on the vocal 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.*

16 *f* *p* *a tempo*

43. Pearl

Hale Ascher VanderCook

Andante

4

8

12

f

p

mf

p

f

p

f

f

rit. a tempo rit.

44. Peony

Hale Ascher VanderCook

Andante

rall. e dim.

First system of the musical score for measures 1-5. The piece is in common time (C). The tempo is marked 'Andante' and the dynamics include 'p dolce' for the melody and 'mf' for the piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand. The melody enters in measure 4 with a 'p dolce' marking.

6

Second system of the musical score for measures 6-11. The piano accompaniment continues with its eighth-note pattern. The melody continues with various intervals and rests, maintaining the 'Andante' tempo.

12

Third system of the musical score for measures 12-17. The piano part has a 'p' marking in measure 12. The melody continues with a 'p' marking. The piano accompaniment shows some variation in the right hand, including chords and eighth notes.

18

rit.

Faster

Fourth system of the musical score for measures 18-22. The tempo changes to 'Faster' and the dynamics include 'ff' for the piano accompaniment. The piano part features a more active eighth-note accompaniment. The melody continues with a 'rit.' marking in measure 18, followed by a 'Faster' tempo change in measure 19.

45. *Primrose*

Hale Ascher VanderCook

Andante con moto

The musical score is written for piano in G major (one sharp) and common time (C). It consists of four systems of staves, each with a vocal line and a piano accompaniment.

- System 1 (Measures 1-5):** The vocal line is mostly rests. The piano accompaniment begins with a *p* (piano) dynamic. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment.
- System 2 (Measures 6-10):** Measure 6 is marked with a '6'. In measure 8, the vocal line has a *p grandioso* marking. The piano accompaniment continues with a *p* dynamic.
- System 3 (Measures 11-15):** Measure 11 is marked with an '11'. The vocal line features a melodic line with some grace notes. The piano accompaniment has a more active right hand with eighth-note patterns.
- System 4 (Measures 16-18):** Measure 16 is marked with a '16'. The vocal line ends with a triplet of eighth notes marked with a '3' and a *rit* (ritardando) marking. The piano accompaniment concludes with sustained chords in the right hand and a moving line in the left hand.

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