

60 Solo Pieces

Volume 3

Oboe & Piano

Hale Ascher VanderCook

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Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)
Tel. +41 (0) 27 483 12 00 • E-Mail : info@reift.ch • www.reift.ch

60 Solo Pieces

Hale Ascher VanderCook

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Hale Ascher VanderCook

Moderato

60 Solo Pieces

105

Volume 3

31. Magnolia

Hale Ascher VanderCook

Moderato

Oboe

Piano

f

5

p *lamentoso*

3

p

9

3

cresc.

cresc.

14

rit.

a tempo

ff

p

ff

32. Marigold

Hale Ascher VanderCook

Andante

rall. e dim.

Measures 1-5 of the musical score for Marigold. The right hand features a melody starting in measure 1, marked *p*. The left hand provides a bass line starting in measure 1, marked *f*. The tempo is Andante, and the dynamics are *p* and *f*.

6

Measures 6-11 of the musical score for Marigold. The right hand continues the melody, marked *p*. The left hand continues the bass line, marked *f*. The tempo is Andante, and the dynamics are *p* and *f*.

12

Measures 12-17 of the musical score for Marigold. The right hand continues the melody, marked *f* and *p*. The left hand continues the bass line, marked *f* and *p*. The tempo is Andante, and the dynamics are *f* and *p*.

18

rit.

Faster

Measures 18-22 of the musical score for Marigold. The right hand continues the melody, marked *f*. The left hand continues the bass line, marked *f*. The tempo is Faster, and the dynamics are *f*.

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 staves. The top staff is a single melodic line with a whole rest in the first measure. The middle staff is the right hand of a piano accompaniment, starting with a forte (f) dynamic. It features a series of chords and a melodic line that begins in the second measure. The bottom staff is the left hand of the piano accompaniment, providing a harmonic foundation with chords and a simple melodic line.

Andante

5

The second system of the musical score starts at measure 5. The top staff continues the melody from the first system, marked with a piano (p) dynamic. The piano accompaniment in the middle and bottom staves continues with a rhythmic pattern of eighth notes and chords, maintaining the harmonic support.

9

The third system of the musical score starts at measure 9. The melody in the top staff continues with a piano (p) dynamic. The piano accompaniment in the middle and bottom staves continues with a rhythmic pattern of eighth notes and chords, maintaining the harmonic support.

13

The fourth system of the musical score starts at measure 13. The melody in the top staff continues with a piano (p) dynamic. The piano accompaniment in the middle and bottom staves continues with a rhythmic pattern of eighth notes and chords, maintaining the harmonic support.

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#). The tempo is 'Moderato grandioso'. The piano part begins with a forte (ff) dynamic. The right hand features a series of triplet eighth notes and a half note. The left hand plays a steady eighth-note accompaniment, also with triplet markings.

5

The second system of the musical score starts at measure 5. The tempo remains 'Moderato grandioso'. The piano part is marked 'mp agitato' (mezzo-piano agitated). The right hand continues with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and eighth notes.

10

The third system of the musical score starts at measure 10. The piano part continues with a 'mp' (mezzo-piano) dynamic. The right hand features more complex eighth-note passages, and the left hand maintains a consistent accompaniment pattern.

16

The fourth system of the musical score starts at measure 16 and includes a 'Cadenza' section. The tempo is marked 'accel.' (accelerando). The piano part begins with a forte (f) dynamic. The right hand has a sixteenth-note triplet leading into a cadenza figure. The left hand continues with the accompaniment.

35. Mira

Hale Ascher VanderCook

Andante

The musical score is for the piece 'Mira' by Hale Ascher VanderCook, starting at measure 1. 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.

Measures 1-5: The voice part begins with a melodic line starting on a whole note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamics include *mp cantabile* and *mp*.

Measures 6-10: The voice part continues with a melodic line, including a half note G4 and a quarter note F#4. The piano accompaniment maintains its rhythmic pattern. Dynamics include *mf*.

Measures 11-15: The voice part has a melodic line with a half note G4 and a quarter note F#4. The piano accompaniment features a more complex texture with chords and moving lines. Dynamics include *mp* and *f*.

Measures 16: The voice part concludes with a melodic line, including a half note G4 and a quarter note F#4. The piano accompaniment features a final chord. Dynamics include *p* and *rit.*

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 begins with a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part starts with a forte (f) dynamic. The tempo is marked 'Andante' and 'rall.' (rallentando). The system contains four measures.

The second system of the musical score continues the piece. It begins with a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part starts with a mezzo-piano (mp) dynamic. The system contains four measures.

The third system of the musical score continues the piece. It begins with a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part starts with a mezzo-piano (mp) dynamic. The tempo is marked 'rit.' (ritardando) and 'Animato'. The system contains five measures.

The fourth system of the musical score continues the piece. It begins with a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part starts with a mezzo-piano (mp) dynamic. The system contains four measures.

37. Moss Rose

Hale Ascher VanderCook

Andante

5

mp dolce

mp

9

rit.

mf brightly

mf

14

38. Myrtle

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Myrtle' is in 3/4 time, key of D major (two sharps). It begins with a treble clef staff containing a whole rest, followed by a double bar line. The piano accompaniment starts in the right hand with a half note D4, followed by a half note E4, and then a half note F#4. The left hand plays a half note D3, followed by a half note E3, and then a half note F#3. The tempo is marked 'Andante'. Dynamics include 'f' (forte) in the piano right hand and 'p con affezione' (piano with affection) in the vocal line.

6

The second system of the musical score continues the piece. The vocal line (treble clef) features a half note D4, followed by a half note E4, and then a half note F#4. The piano accompaniment (grand staff) continues with a half note D4, followed by a half note E4, and then a half note F#4. The tempo remains 'Andante'.

12

The third system of the musical score continues the piece. The vocal line (treble clef) features a half note D4, followed by a half note E4, and then a half note F#4. The piano accompaniment (grand staff) continues with a half note D4, followed by a half note E4, and then a half note F#4. The tempo remains 'Andante'. A 'cresc.' (crescendo) marking is present in the vocal line.

18

rit.

Faster

The fourth system of the musical score concludes the piece. The vocal line (treble clef) features a half note D4, followed by a half note E4, and then a half note F#4. The piano accompaniment (grand staff) continues with a half note D4, followed by a half note E4, and then a half note F#4. The tempo changes from 'Andante' to 'Faster' with a 'rit.' (ritardando) marking. The system ends with a double bar line.

39. Opal

Hale Ascher VanderCook

Andante

6

11

16

rit.

f *mf* *mp* *p*

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 two sharps (F# and C#). It features a vocal line and a piano accompaniment. The piano part begins with a mezzo-forte (*mf*) dynamic. The vocal line is mostly rests, with a few notes appearing later in the system. The piano accompaniment consists of chords and moving lines in both the right and left hands.

Andante

5

The second system of the musical score starts at measure 5. The vocal line is marked *p dolce* (piano, sweetly). The piano accompaniment is marked *p* (piano). The system continues with vocal and piano parts, maintaining the Andante tempo.

10

The third system of the musical score starts at measure 10. It continues the vocal and piano parts from the previous system. The piano accompaniment features some chordal textures and moving lines.

15

The fourth system of the musical score starts at measure 15. It includes dynamic markings such as *f* (forte) and *p* (piano), and a *rit.* (ritardando) instruction. The system concludes with a final cadence for both the vocal and piano parts.

41. Orion

Hale Ascher VanderCook

Andante

5

mp dolce *p*

mp *p*

9

mf *mp*

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

p *mf*

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

12 *f*

44. Peony

Hale Ascher VanderCook

Andante

rall. e dim.

The first system of the musical score for '44. Peony' consists of three staves. The top staff is a single melodic line in treble clef, starting with a whole rest and then moving into a series of eighth and sixteenth notes, marked with a *p dolce* dynamic. The middle and bottom staves form a grand staff (treble and bass clefs). The middle staff begins with a *mf* dynamic and features a series of eighth notes and chords, with a slur over the first four measures. The bottom staff provides a harmonic accompaniment with chords and some moving lines. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

6

The second system of the musical score continues from the first. It consists of three staves. The top staff continues the melodic line with various note values and rests. The middle and bottom staves continue the accompaniment, with the middle staff showing more complex rhythmic patterns and the bottom staff providing a steady harmonic base. The dynamics and tempo markings from the first system apply to this section.

12

The third system of the musical score continues the piece. It consists of three staves. The top staff features a melodic line with a *p* dynamic marking. The middle and bottom staves continue the accompaniment, with the middle staff showing a series of chords and the bottom staff providing a harmonic base. The key signature and time signature remain consistent with the previous systems.

18

rit.

Faster

The fourth system of the musical score concludes the piece. It consists of three staves. The top staff shows a melodic line with a *rit.* (ritardando) marking, followed by a *Faster* tempo change. The middle and bottom staves continue the accompaniment, with the bottom staff featuring a *ff* (fortissimo) dynamic marking. The system ends with a double bar line and repeat signs.

45. *Primrose*

Hale Ascher VanderCook

Andante con moto

The musical score is written for piano and features a treble and bass staff. The key signature has one flat (B-flat) and the time signature is common time (C). The tempo is marked 'Andante con moto'. The score is divided into four systems, each with a measure number (1, 6, 11, 16) at the beginning of the first staff. The first system (measures 1-5) includes a piano (*p*) dynamic marking. The second system (measures 6-10) includes a *p* *grandioso* marking and a piano (*p*) dynamic marking. The third system (measures 11-15) includes a piano (*p*) dynamic marking. The fourth system (measures 16-20) includes a piano (*p*) dynamic marking and a *rit.* (ritardando) marking. The score includes various musical notations such as chords, arpeggios, and melodic lines.

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