

60 Solo Pieces

Volume 3

Violin & Piano

Hale Ascher VanderCook

EMR 85249

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Hale Ascher VanderCook

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60 Solo Pieces

Volume 3

Hale Ascher VanderCook

31. Magnolia

Moderato



Tempo di Polka



60 Solo Pieces

105

Volume 3

31. Magnolia

Hale Ascher VanderCook

Moderato

Violin

Piano

5

p *lamentoso*

9

cresc.

14

rit. *a tempo*

ff *p*

ff

32. Marigold

Hale Ascher VanderCook

Andante

rall. e dim.

Measures 1-5 of the piece. The right hand (RH) begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note G4. The left hand (LH) starts with a forte (f) dynamic, playing a series of eighth notes in the bass line. The tempo is marked 'Andante' and the ending of the first system is marked 'rall. e dim.' with a piano (p) dynamic.

6

Measures 6-11. The RH continues with a melodic line, and the LH provides harmonic support with chords and moving lines. The dynamics shift between forte (f) and piano (p).

12

Measures 12-17. The RH features a melodic phrase starting with a forte (f) dynamic, followed by a piano (p) section. The LH continues with a steady accompaniment.

18

rit.

Faster

Measures 18-22. The piece transitions to a faster tempo. The RH has a more active melodic line, and the LH features a strong, rhythmic accompaniment. The dynamics include forte (f) and piano (p).

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 a vocal line and a piano accompaniment. The vocal line is a whole note chord of G4, B4, and D5. The piano accompaniment begins with a forte (f) dynamic. The right hand features a series of chords and a melodic line, while the left hand provides a steady bass line.

Andante

5

The second system of the musical score for 'Meadowlark' is in G major and common time. It begins with a piano (p) dynamic. The vocal line starts with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment features a steady bass line in the left hand and a series of chords in the right hand.

9

The third system of the musical score for 'Meadowlark' is in G major and common time. The vocal line continues with a half note C5, followed by a quarter note D5, and then a half note E5. The piano accompaniment maintains the steady bass line and chordal accompaniment.

13

The fourth system of the musical score for 'Meadowlark' is in G major and common time. The vocal line begins with a piano (p) dynamic and features a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment features a steady bass line and a series of chords in the right hand.

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 quarter notes, while the left hand plays a steady eighth-note accompaniment. The system concludes with a fermata over a whole note chord.

5

The second system 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, and the left hand provides a harmonic accompaniment with chords and eighth notes. The system ends with a fermata.

10

The third system starts at measure 10. The piano part continues with the 'mp agitato' dynamic. The right hand features more complex eighth-note and sixteenth-note passages. The left hand maintains a consistent eighth-note accompaniment. The system concludes with a fermata.

16

The fourth system starts at measure 16 and includes a 'Cadenza' section. The tempo changes to 'accel.' (accelerando). The piano part is marked 'f' (forte). The right hand features a rapid sixteenth-note scale-like passage. The left hand continues with eighth-note accompaniment. The system ends with a fermata.

35. Mira

Hale Ascher VanderCook

Andante

The musical score is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Andante'.

Measures 1-5: The voice part begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a series of chords and moving lines in both hands. Dynamics include *mp cantabile* and *mp*.

Measures 6-10: The voice part continues with a half note C5, a quarter note D5, a quarter note E5, and a half note F#5. The piano accompaniment provides harmonic support with various chordal textures. Dynamics include *mf*.

Measures 11-15: The voice part has a half note G5, a quarter note A5, a quarter note B5, and a half note C6. The piano accompaniment continues with complex chordal patterns. Dynamics include *mp* and *f*.

Measures 16: The voice part concludes with a half note D6. The piano accompaniment ends with a final chord. Dynamics include *p* and *rit.* (ritardando).

36. Morning Glory

Hale Ascher VanderCook

Andante

rall.

Measures 1-4 of the piece. The music is in G major (one sharp) and common time. The piano part begins with a forte (*f*) dynamic. The melody is introduced in the right hand of the piano, while the vocal line remains silent.

Measures 5-8. The tempo remains Andante. The piano part continues with a mezzo-piano (*mp*) dynamic. The vocal line enters in measure 5 with a mezzo-piano (*mp*) dynamic. The piano accompaniment features a steady eighth-note pattern in the left hand.

Measures 9-13. The tempo changes to Animato starting at measure 11. The music is marked with a piano (*p*) dynamic. The tempo change is indicated by the word 'Animato' above the staff. The piano part continues with a steady eighth-note pattern.

Measures 14-17. The tempo remains Animato. The piano part continues with a steady eighth-note pattern. The vocal line continues with a mezzo-piano (*mp*) dynamic. The piano accompaniment features a steady eighth-note pattern in the left hand.

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 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, followed by a half note G4, a quarter note A4, and a half note B4, all marked *p con affezione*. The piano accompaniment starts with a forte (*f*) dynamic, featuring a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The system concludes with a piano (*p*) dynamic marking.

6

The second system continues the piece. The vocal line features a series of eighth and sixteenth notes, mostly marked with accents. The piano accompaniment maintains its rhythmic pattern, with the right hand playing chords and the left hand providing harmonic support. The system ends with a measure of rest in the vocal line.

12

The third system continues the musical progression. The vocal line includes a crescendo (*cresc.*) marking. The piano accompaniment continues with its characteristic eighth-note accompaniment. The system concludes with a measure of rest in the vocal line.

18

rit.

Faster

The fourth system marks a change in tempo and dynamics. It begins with a *rit.* (ritardando) marking, followed by a *Faster* instruction. The vocal line features a half note G4, a quarter note A4, and a half note B4. The piano accompaniment becomes more complex, with the right hand playing a series of chords and the left hand providing a steady bass line. The system concludes with a forte (*f*) dynamic marking.

39. Opal

Hale Ascher VanderCook

Andante

6

11

16

mp

f

mf

mp

f

mp

f

p

rit.

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 consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest for four measures. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic. The right hand of the piano features a series of chords and moving lines, while the left hand provides a steady bass line with some eighth-note patterns.

Andante

5

The second system of the musical score begins at measure 5. The vocal line is marked *p dolce* (piano, sweetly). The piano accompaniment is marked *p* (piano). The right hand of the piano continues with chords, and the left hand has a simple bass line with some eighth-note patterns.

10

The third system of the musical score begins at measure 10. The vocal line continues with a melodic line. The piano accompaniment features more complex chordal textures in the right hand and a steady bass line in the left hand.

15

The fourth system of the musical score begins at measure 15. The vocal line includes a crescendo leading to a forte (*f*) dynamic, followed by a decrescendo to a piano (*p*) dynamic, with a *rit.* (ritardando) marking. The piano accompaniment also features a crescendo to a forte (*f*) dynamic. The system concludes with sustained chords in both hands.

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.

mf *p dolce* *p*

6

12

p

18

rit.

Faster

ff

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. The third system (measures 11-15) includes a *p* marking. The fourth system (measures 16-19) includes a *p* marking and a *rit.* (ritardando) marking at the end. The score contains various musical notations including chords, arpeggios, and melodic lines.

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