

60 Solo Pieces

Volume 3

Viola & Piano

Hale Ascher VanderCook

EMR 85250

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Hale Ascher VanderCook

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31. Magnolia

Moderato



7



11



15



19



Tempo di Polka



34



39



60 Solo Pieces

105

Volume 3

31. Magnolia

Hale Ascher VanderCook

Moderato

Viola

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 forte (*f*) dynamic and contains a series of chords and a melodic line. The bass staff provides a harmonic accompaniment with chords and a steady eighth-note pattern.

Andante

5

The second system of the musical score is marked 'Andante' and begins at measure 5. It features a treble and bass staff. The treble staff starts with a piano (*p*) dynamic and contains a melodic line. The bass staff provides a harmonic accompaniment with chords and a steady eighth-note pattern.

9

The third system of the musical score is marked 'Andante' and begins at measure 9. It features a treble and bass staff. The treble staff contains a melodic line. The bass staff provides a harmonic accompaniment with chords and a steady eighth-note pattern.

13

The fourth system of the musical score is marked 'Andante' and begins at measure 13. It features a treble and bass staff. The treble staff contains a melodic line. The bass staff provides a harmonic accompaniment with chords and a steady eighth-note pattern.

34. Mignonette

Hale Ascher VanderCook

Moderato grandioso

The first system of the musical score for 'Mignonette' is in 3/4 time, key of D major (two sharps). It begins with a piano introduction marked *ff* (fortissimo). The right hand features a melody with triplets and slurs, while the left hand provides a rhythmic accompaniment with triplets. The system concludes with a fermata over the final chord.

5

The second system starts at measure 5. The right hand continues with a melodic line marked *mp agitato* (mezzo-piano, agitated). The left hand has a steady accompaniment marked *mp* (mezzo-piano). The system ends with a fermata.

10

The third system starts at measure 10. It continues the melodic and accompanimental themes established in the previous systems. The right hand has a more active melodic line, and the left hand maintains a consistent rhythmic pattern. The system concludes with a fermata.

16

The fourth system starts at measure 16 and includes a 'Cadenza' section marked 'Cadenza, accel.' (cadenza, acceleration). The right hand features a rapid, ascending melodic line marked *f* (forte). The left hand provides a supporting accompaniment. The system ends with a fermata.

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 a vocal line and a piano accompaniment.

Measure 1: The vocal line begins with a whole note G4. The piano accompaniment starts with a half note G2 in the bass and a half note G4 in the treble. Dynamics include *mp cantabile* for the vocal and *mp* for the piano.

Measure 6: The vocal line has a half note G4. The piano accompaniment features a half note G2 in the bass and a half note G4 in the treble. The dynamic is *mf*.

Measure 11: The vocal line has a half note G4. The piano accompaniment has a half note G2 in the bass and a half note G4 in the treble. Dynamics include *mp* for the vocal, *f* for the piano, and *mp* for the vocal.

Measure 16: The vocal line has a half note G4. The piano accompaniment has a half note G2 in the bass and a half note G4 in the treble. The dynamic is *p*. The tempo marking *rit.* (ritardando) is present above the vocal line.

36. Morning Glory

Hale Ascher VanderCook

Andante

rall.

The first system of the musical score for 'Morning Glory' is in 3/4 time, key of D major (two sharps). It begins with a treble clef and a common time signature 'C'. The piano part starts with a forte 'f' dynamic. The melody is introduced in the treble clef with a half note, followed by quarter notes and eighth notes. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble.

The second system continues the piece, marked with a mezzo-piano 'mp' dynamic. The melody in the treble clef features a half note followed by eighth notes. The piano accompaniment maintains the eighth-note pattern in the bass and chords in the treble. A measure rest of 5 is indicated above the first measure of the treble staff.

The third system includes tempo changes. It begins with a mezzo-piano 'mp' dynamic. The tempo changes to 'rit.' (ritardando) and then to 'Animato' (animated). The dynamics shift to piano 'p' in the final measures. The melody in the treble clef features a half note followed by eighth notes. The piano accompaniment maintains the eighth-note pattern in the bass and chords in the treble.

The fourth system continues the piece, marked with a mezzo-piano 'mp' dynamic. The melody in the treble clef features a half note followed by eighth notes. The piano accompaniment maintains the eighth-note pattern in the bass and chords in the treble. A measure rest of 14 is indicated above the first measure of the treble staff.

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 features a vocal line in the alto register and a piano accompaniment. 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 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 and the instruction 'con affezione'.

6

The second system continues the musical score. The vocal line features a series of eighth and quarter notes, mostly within the G4 to A4 range. The piano accompaniment maintains the eighth-note texture in the right hand, while the left hand provides harmonic support with longer note values. The system ends with a half note A4 in the vocal line.

12

The third system continues the piece. The vocal line includes a 'cresc.' (crescendo) marking. The piano accompaniment continues with its characteristic eighth-note accompaniment. The system concludes with a half note A4 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, then a half note A4, and ends with a half note rest. The piano accompaniment starts with a forte (f) dynamic and features a more complex, sixteenth-note texture in the right hand, while the left hand continues with eighth notes. The system concludes with a half note A4 in the vocal line.

39. Opal

Hale Ascher VanderCook

Andante

6

11

16

f *mf* *mp* *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 features a piano accompaniment in the lower staves and a vocal line in the upper staff. The piano part begins with a mezzo-forte (*mf*) dynamic. The vocal line starts with a whole note rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands, with some notes beamed together.

Andante

5

The second system of the musical score continues the piece. The vocal line is marked *p dolce* (piano, dolce). The piano accompaniment is marked *p* (piano). The system includes measures 5 through 9. The vocal line continues with eighth and quarter notes, while the piano accompaniment provides harmonic support with chords and moving lines.

10

The third system of the musical score contains measures 10 through 14. The vocal line continues with eighth and quarter notes. The piano accompaniment features chords and moving lines, with some notes beamed together. The system concludes with a double bar line.

15

rit.

The fourth system of the musical score contains measures 15 through 19. The vocal line is marked *f* (forte) and *p* (piano). The piano accompaniment is marked *f* (forte). The system includes a ritardando (*rit.*) marking. The vocal line concludes with a half note, and the piano accompaniment ends with a final chord.

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

6

11

16

mp affettuoso

f

mp

ad lib.

p

rit. accel.

f

p

a tempo

f

p

43. Pearl

Hale Ascher VanderCook

Andante

4

8

12

f

p

mf

p

mf

p

f

f

rit.

a tempo

rit.

44. Peony

Hale Ascher VanderCook

Andante

rall. e dim.

First system of the musical score for '44. Peony'. The tempo is marked 'Andante' and the dynamics include 'p dolce' and 'mf'. The key signature has two flats and the time signature is common time.

6

Second system of the musical score for '44. Peony'. The tempo is marked 'Andante' and the dynamics include 'p'.

12

Third system of the musical score for '44. Peony'. The tempo is marked 'Andante' and the dynamics include 'p'.

18

rit.

Faster

Fourth system of the musical score for '44. Peony'. The tempo is marked 'Faster' and the dynamics include 'ff'.

45. *Primrose*

Hale Ascher VanderCook

Andante con moto

Measures 1-5 of the piece. The music is in 3/4 time with a key signature of one flat (B-flat). The tempo is 'Andante con moto'. The piece begins with a piano (*p*) dynamic. The right hand features a series of chords and a melodic line, while the left hand provides a simple harmonic accompaniment.

6

Measures 6-10. Measure 6 starts with a piano (*p*) dynamic. Measure 7 introduces a 'grandioso' marking. The right hand has a melodic line with some grace notes, and the left hand continues with a steady accompaniment.

11

Measures 11-15. The right hand features a more active melodic line with eighth notes. The left hand maintains a consistent accompaniment pattern.

16

Measures 16-20. Measure 16 starts with a piano (*p*) dynamic. Measure 19 includes a triplet of eighth notes. The piece concludes in measure 20 with a 'rit.' (ritardando) marking.

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