

60 Solo Pieces

Volume 4

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

Hale Ascher VanderCook

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60 Solo Pieces

Hale Ascher VanderCook

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**B $\flat$ TRUMPET
or CORNET**

60 Solo Pieces

Volume 4

Hale Ascher VanderCook

46. Punchinello

Allegro moderato Andante

7

p dolce

13

3

p

20

f

rit.

rit.

2

1

29

Not too fast

p

36

rit.

a tempo

p

f

TRIO

Moderato

43

7

p

58

66

D.S.

3

Coda

Vivace

f

76

60 Solo Pieces

Volume 4

46. Punchinello

Hale Ascher VanderCook

Allegro moderato

B♭ Trumpet
or Cornet

Piano

f

6

Andante

p dolce

p

12

p

17

p

47. Rigel

Hale Ascher VanderCook

Andante

mf colore

f *p* *mf*

8

p *p* *mp* *mf*

p *p* *mp* *mf*

15

mf *f* *p* *rit.*

mf *f* *p*

22

f

48. Rosebuds

Hale Ascher VanderCook

Andante

Measures 1-4 of the piece. The tempo is marked 'Andante'. The music is in 3/4 time and B-flat major. The piano part begins with a forte (*f*) dynamic. The vocal part has rests in these measures.

Measures 5-10. The vocal part begins in measure 5 with a piano (*p*) dynamic, marked 'dolce'. It includes a crescendo (*cresc.*) and a mezzo-forte (*mf*) section, ending with a ritardando (*rit.*). The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand, with dynamics ranging from *p* to *mf*.

Measures 11-15. The tempo changes to 'Agitato' in measure 11 and back to 'Calmly' in measure 13. The vocal part has dynamics of *f* and *p*. The piano accompaniment continues with a similar texture, with dynamics of *f* and *p*.

Measures 16-19. The tempo changes to 'Agitato' in measure 16 and back to 'Calmly' in measure 18. The vocal part has dynamics of *f* and *p*. The piano accompaniment continues with a similar texture, with dynamics of *f* and *p*.

49. Ruby

Hale Ascher VanderCook

Andante

5

mp cantabile *p*

9

p cresc. *p*

mp cresc. *p*

13

mp *mf*

50. Sapphire

Hale Ascher VanderCook

Moderato

5

10

15

f *mp* *mf* *mp* *mf* *f* *f* *rit.* *f* *p*

51. Sirius

Hale Ascher VanderCook

Andante

Measures 1-5 of the piece. The music is in 3/4 time, key of B-flat major. The melody is in the right hand, starting with a whole rest, then a half note G4, a quarter note A4, and a half note B4. The piano accompaniment is in the left hand, starting with a whole rest, then a half note G3, a quarter note A3, and a half note B3. The dynamics are *mp dolce* for the melody and *f* for the piano.

6

Measures 6-11 of the piece. The melody continues with a half note C5, a quarter note D5, and a half note E5. The piano accompaniment continues with a half note C3, a quarter note D3, and a half note E3. The dynamics are *p* for the melody and *f* for the piano.

12

Agitato

Measures 12-17 of the piece. The tempo changes to *Agitato*. The melody is in the right hand, starting with a half note G4, a quarter note A4, and a half note B4. The piano accompaniment is in the left hand, starting with a half note G3, a quarter note A3, and a half note B3. The dynamics are *p* for the melody and *f* for the piano.

18

rit.

a tempo

Measures 18-22 of the piece. The tempo changes to *rit.* and then *a tempo*. The melody is in the right hand, starting with a half note G4, a quarter note A4, and a half note B4. The piano accompaniment is in the left hand, starting with a half note G3, a quarter note A3, and a half note B3. The dynamics are *mp* for the melody and *p* for the piano.

52. *Spica*

Hale Ascher VanderCook

Andante

Measures 1-4 of the piece. The tempo is marked 'Andante'. The music is in 3/4 time and B-flat major. The piano part begins with a forte (*f*) dynamic, featuring a series of chords and moving lines in both hands. The melody is not yet present.

5

Measures 5-9. The melody enters in measure 5 with a mezzo-piano (*mp*) dynamic and a 'cantabile' marking. The piano accompaniment continues with a mezzo-piano (*mp*) dynamic. Dynamics shift to piano (*p*) in measure 6 and mezzo-forte (*mf*) in measure 9.

10

Faster

Measures 10-14. The tempo changes to 'Faster'. The melody continues with a piano (*p*) dynamic in measure 10, then shifts to mezzo-forte (*mf*) in measure 11. The piano accompaniment features a piano (*p*) dynamic in measure 10 and mezzo-forte (*mf*) in measure 11. The texture becomes more active with sixteenth-note patterns in the piano part.

15

Slower

a tempo

rit.

Measures 15-18. The tempo changes to 'Slower' in measure 15, then 'a tempo' in measure 16, and 'rit.' (ritardando) in measure 17. The melody starts with a piano (*p*) dynamic in measure 15, shifts to mezzo-forte (*mf*) in measure 16, and ends with a forte (*f*) dynamic in measure 17. The piano accompaniment features a piano (*p*) dynamic in measure 15 and mezzo-forte (*mf*) in measure 16. The piece concludes with a final chord in measure 18.

53. Starling

Hale Ascher VanderCook

Andante moderato

The first system of the musical score for 'Starling' is in 3/4 time, marked 'Andante moderato'. It features a treble and bass staff. The treble staff begins with a whole rest, followed by a series of chords and a melodic line. The bass staff starts with a whole rest, then plays a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is placed at the beginning of the treble staff.

The second system of the musical score continues the piece. It includes a treble and bass staff. The treble staff has a melodic line with a dynamic marking of *p* (piano). The bass staff provides a harmonic accompaniment with chords and eighth notes, also marked with a *p* dynamic.

The third system of the musical score continues the piece. It includes a treble and bass staff. The treble staff has a melodic line with a dynamic marking of *p*. The bass staff provides a harmonic accompaniment with chords and eighth notes.

The fourth system of the musical score concludes the piece. It includes a treble and bass staff. The treble staff has a melodic line with a dynamic marking of *f* and a 'rit.' (ritardando) marking. The bass staff provides a harmonic accompaniment with chords and eighth notes, also marked with a *f* dynamic.

54. The Tulip

Hale Ascher VanderCook

Andante

p cantabile

f

p

6

12

p

p

18

rit.

f

55. *The Wild Rose*

Hale Ascher VanderCook

Allegro brillante

Musical score for 'The Wild Rose' (Allegro brillante). The score is in 2/4 time, key of D major. The piano part begins with a forte (ff) dynamic. The melody is in the right hand, and the piano accompaniment is in the left hand. The piece is marked 'Allegro brillante'.

9 *Cadenza*

Musical score for 'The Wild Rose' (Cadenza). The score is in 2/4 time, key of D major. The piano part begins with a forte (f) dynamic. The melody is in the right hand, and the piano accompaniment is in the left hand. The piece is marked 'Cadenza' and 'rit.' (ritardando). The piano part ends with a forte (f) dynamic.

10 *Andante*

Musical score for 'The Wild Rose' (Andante). The score is in 6/8 time, key of D major. The piano part begins with a piano (p) dynamic. The melody is in the right hand, and the piano accompaniment is in the left hand. The piece is marked 'Andante'. The piano part is marked 'p grandioso'. The piano part ends with a forte (f) dynamic.

16

Musical score for 'The Wild Rose' (Andante). The score is in 6/8 time, key of D major. The piano part begins with a piano (p) dynamic. The melody is in the right hand, and the piano accompaniment is in the left hand. The piece is marked 'Andante'. The piano part is marked 'p grandioso'. The piano part ends with a forte (f) dynamic.

56. Topaz

Hale Ascher VanderCook

Andante

5

9

13

f

mp

p

f

mp

f

mp

f

57. Turquoise

Hale Ascher VanderCook

Andante

Measures 1-12 of the 'Andante' section. Dynamics include *p* (piano), *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The tempo is marked Andante.

Measures 13-20 of the 'Moderato' section. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The tempo is marked Moderato.

Measures 21-24 of the 'a tempo' section. Dynamics include *mp* (mezzo-piano) and *f* (forte). The tempo is marked a tempo.

58. *Twosome*

Hale Ascher VanderCook

Allegro

Measures 1-6 of the piece. The music is in 3/4 time with a key signature of one sharp (F#). The tempo is marked *Allegro*. The piano part begins with a forte (*f*) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes. The violin part is mostly rests.

7

Allegro moderato

Measures 7-13. The tempo changes to *Allegro moderato*. The piano part continues with a moderate rhythmic pattern. The violin part enters in measure 7 with a mezzo-piano (*mp*) dynamic, playing a melodic line. The piano part has a mezzo-piano (*mp*) dynamic in measure 8.

14

Measures 14-20. The piano part continues with a moderate rhythmic pattern. The violin part continues its melodic line. The piano part has a piano (*p*) dynamic in measure 15, and the violin part has a piano (*p*) dynamic in measure 15. The tempo is marked *p dolce* in measure 15.

21

Measures 21-26. The piano part continues with a moderate rhythmic pattern. The violin part continues its melodic line. The piano part has a mezzo-forte (*mf*) dynamic in measure 21, and the violin part has a forte (*f*) dynamic in measure 21. The tempo is marked *rit.* in measure 21 and *a tem'* in measure 22.

59. Vega

Hale Ascher VanderCook

Andante

Andante

p cantabile

f

p

6

mf

f

mf

f

11

rit.

Faster

p

mp

p

mp

15

mf

f

mf

f

60. Warbler

Hale Ascher VanderCook

Andante

rit.

Measures 1-4 of the piece. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. It contains whole rests. The piano accompaniment is in bass clef with a key signature of one flat (Bb) and a time signature of 8/8. It begins with a forte (*f*) dynamic. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a steady eighth-note bass line. Measure 4 features a fermata over a whole note chord in the right hand.

5

Measures 5-8. The vocal line begins in measure 5 with a piano (*p*) dynamic, playing a melody of eighth and sixteenth notes. The piano accompaniment continues with chords and moving lines in both hands, maintaining the piano (*p*) dynamic. Measure 8 ends with a fermata over a whole note chord.

10

Measures 9-14. The vocal line continues its melodic line, with a piano (*p*) dynamic indicated in measure 10. The piano accompaniment provides harmonic support with chords and moving lines. Measure 14 ends with a fermata over a whole note chord.

15

Slower

rit.

Measures 15-18. The tempo is marked 'Slower' and the piece concludes with a 'rit.' (ritardando) marking. The vocal line plays a final melodic phrase with a piano (*p*) dynamic. The piano accompaniment provides a final harmonic setting, ending with a fermata over a whole note chord in measure 18.

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