

60 Solo Pieces

Volume 4

Piccolo & Piano

Hale Ascher VanderCook

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Hale Ascher VanderCook

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Volume 4

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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

43

7

p

TRIO

Moderato

58

66

3

D.S.

Coda

Vivace

f

76

60 Solo Pieces

Volume 4

46. Punchinello

Hale Ascher VanderCook

Allegro moderato

Piccolo

Piano

f

6

Andante

p dolce

p

12

p

17

f

p

47. Rigel

Hale Ascher VanderCook

Andante

The musical score for "47. Rigel" is written in 8/8 time and consists of four systems of staves. The first system shows a vocal line and piano accompaniment. The second system continues the vocal and piano parts. The third system includes a "rit." (ritardando) marking. The fourth system shows the final measures of the piece.

System 1: The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment starts with a *f* (forte) dynamic. The system ends with a *mf* (mezzo-forte) dynamic marking and a "colore" instruction.

System 2: The vocal line continues with a melodic phrase. The piano accompaniment starts with a *p* (piano) dynamic. The system ends with a *mf* (mezzo-forte) dynamic marking.

System 3: The vocal line continues with a melodic phrase. The piano accompaniment starts with a *p* (piano) dynamic. The system ends with a *mf* (mezzo-forte) dynamic marking.

System 4: The vocal line continues with a melodic phrase. The piano accompaniment starts with a *f* (forte) dynamic. The system ends with a *mf* (mezzo-forte) dynamic marking.

48. Rosebuds

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Rosebuds' is in common time (C) and marked 'Andante'. It features a piano introduction with a forte (f) dynamic. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a steady bass line of eighth notes. The system concludes with a half note chord in the right hand and a half note in the left hand.

The second system begins at measure 5. The right hand melody is marked 'p dolce' and includes a 'cresc.' (crescendo) leading to a 'mf' (mezzo-forte) section. The left hand accompaniment consists of chords and single notes, marked 'p' and 'mf'. The system ends with a 'rit.' (ritardando) marking over a half note in the right hand.

The third system starts at measure 11. It is divided into two sections: 'Agitato' (marked 'f') and 'Calmly' (marked 'p'). The right hand features a more active melody in the 'Agitato' section, which then slows down in the 'Calmly' section. The left hand accompaniment follows the tempo changes, with 'f' and 'p' dynamics indicated.

The fourth system begins at measure 16. It continues the 'Agitato' and 'Calmly' sections. The right hand melody is marked 'f' in the 'Agitato' part and 'p' in the 'Calmly' part. The left hand accompaniment includes chords and single notes, with 'f' and 'p' dynamics indicated. The system ends with a half note in the right hand and a half note in the left hand.

49. Ruby

Hale Ascher VanderCook

Andante

5

mp cantabile *p*

9

p cresc. p

13

mp mf

50. Sapphire

Hale Ascher VanderCook

Moderato

The musical score for "Sapphire" is written in common time (C) and consists of a piano accompaniment and a vocal line. The tempo is marked "Moderato".

System 1 (Measures 1-4): The piano part begins with a forte (*f*) dynamic, featuring a series of chords and a melodic line in the right hand. The vocal line is silent.

System 2 (Measures 5-9): The vocal line enters at measure 5 with a forte (*f*) dynamic, followed by a mezzo-piano (*mp*) section and a mezzo-forte (*mf*) section. The piano accompaniment continues with chords and a melodic line.

System 3 (Measures 10-14): The vocal line continues with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section. The piano accompaniment continues with chords and a melodic line.

System 4 (Measures 15-18): The vocal line begins at measure 15 with a forte (*f*) dynamic, followed by a piano (*p*) section. A ritardando (*rit.*) is indicated at measure 15. The piano accompaniment continues with chords and a melodic line.

51. Sirius

Hale Ascher VanderCook

Andante

Measures 1-5 of the piece. The music is in 3/4 time. The right hand (treble clef) starts with a whole rest, followed by a half note G#4, a quarter note F#4, and a half note E4. The left hand (bass clef) starts with a whole rest, followed by a half note C3, a quarter note D3, and a half note E3. Dynamics include *mp dolce* and *f*.

6

Measures 6-11. The right hand continues with eighth and quarter notes, including a crescendo leading to *f*. The left hand provides harmonic support with chords and moving lines. Dynamics include *p* and *f*.

12

Agitato

Measures 12-17. The tempo changes to *Agitato*. The right hand features more active eighth and sixteenth notes, with a crescendo leading to *f*. The left hand has a more complex, rhythmic accompaniment. Dynamics include *p* and *f*.

18

rit.

a tempo

Measures 18-22. The tempo changes to *rit.* and then back to *a tempo*. The right hand has a melodic line with a crescendo leading to *mp* and then *p*. The left hand has a steady accompaniment. Dynamics include *mp* and *p*.

52. *Spica*

Hale Ascher VanderCook

Andante

Measures 1-4 of the piece. The tempo is marked 'Andante'. The music is in common time (C). The piano part begins with a forte (*f*) dynamic. The melody is in the right hand of the piano, featuring a series of eighth and sixteenth notes, with some chords in the left hand.

5

Measures 5-9. The tempo remains 'Andante'. The melody continues in the right hand, with dynamics marked *mp cantabile*, *p*, and *mf*. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand, with dynamics *mp* and *mf*.

10

Faster

Measures 10-14. The tempo changes to 'Faster'. The melody in the right hand becomes more rhythmic, with dynamics *p* and *mf*. The piano accompaniment features a more active right hand with eighth-note patterns and chords in the left hand, with dynamics *p* and *mf*.

15

Slower

a tempo

rit

Measures 15-19. The tempo changes to 'Slower' and then 'a tempo'. The melody in the right hand features a series of eighth notes, with dynamics *p*, *mf*, and *f*. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand, with dynamics *p* and *mf*. The piece concludes with a 'rit' (ritardando) marking.

53. Starling

Hale Ascher VanderCook

Andante moderato

5

10

15

f

p

p

f

rit.

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 with a key signature of two sharps (F# and C#). It features a piano introduction with a forte (ff) dynamic. The piano part consists of a rhythmic accompaniment in the left hand and a melodic line in the right hand. The melody includes several accented notes and a final measure with a fermata.

Musical score for 'The Wild Rose' (Cadenza). The score is in 2/4 time with a key signature of two sharps. It begins with a forte (f) dynamic and includes a ritardando (rit.) section. The piano part is mostly sustained notes with a final forte (f) chord. The melody is a single line with various ornaments and a final measure with a fermata.

Musical score for 'The Wild Rose' (Andante). The score is in 6/8 time with a key signature of two sharps. It begins with a piano (p) dynamic and includes a crescendo to a forte (f) dynamic. The piano part is marked 'p grandioso' and features a complex rhythmic pattern. The melody is a single line with various ornaments and a final measure with a fermata.

Musical score for 'The Wild Rose' (Andante). The score is in 6/8 time with a key signature of two sharps. It begins with a piano (p) dynamic and includes a crescendo to a forte (f) dynamic. The piano part is marked 'p grandioso' and features a complex rhythmic pattern. The melody is a single line with various ornaments and a final measure with a fermata.

56. Topaz

Hale Ascher VanderCook

Andante

The musical score for "Topaz" is written for voice and piano. It begins with a piano introduction in 3/4 time, marked Andante. The key signature is D major (two sharps). The score is divided into four systems, each starting with a measure number (5, 9, 13, and 17). The piano part features a variety of textures, including chords, arpeggios, and melodic lines. The voice part consists of a single melodic line. Dynamics include *f* (forte), *mp* (mezzo-piano), and *p* (piano). The score concludes with a final chord in the piano part.

5

9

13

57. Turquoise

Hale Ascher VanderCook

Andante

Measures 1-6 of the piece. The tempo is Andante. The music is in common time (C). The right hand starts with a melody in measure 5, marked *p*. The left hand plays a rhythmic accompaniment of eighth notes, marked *f* in measure 1 and *p* in measure 5.

Measures 7-12. The right hand continues the melody with dynamics *mf*, *p*, *f*, and *mp*. The left hand accompaniment continues with dynamics *mf*, *p*, *f*, and *mp*.

Measures 13-20. The tempo changes to Moderato, indicated by a double bar line and the word 'Moderato'. The time signature changes to 2/4. The right hand melody has dynamics *mp* and *mf*. The left hand accompaniment has dynamics *f* and *mp*.

Measures 21-24. The right hand melody includes markings for 'rit.' (ritardando) and 'a tempo'. Dynamics include *mp* and *f*. The left hand accompaniment includes a dynamic marking of *f* in measure 24.

58. *Twosome*

Hale Ascher VanderCook

Allegro

Measures 1-6 of the piece. The music is in 3/4 time with a key signature of two sharps (F# and C#). The piano part begins with a forte (*f*) dynamic. The melody is primarily in the right hand of the piano, with some accompaniment in the left hand.

7

Allegro moderato

Measures 7-13. The tempo changes to **Allegro moderato**. The dynamics are marked *mp* (mezzo-piano) in both the piano and vocal staves. The piano part features a steady accompaniment in the left hand and chords in the right hand.

14

Measures 14-20. The piano part continues with a steady accompaniment. The vocal part has a melody with a *p dolce* (piano dolce) marking. The piano part has a *p* (piano) marking in measure 18.

21

Measures 21-25. The piano part continues with a steady accompaniment. The vocal part has a melody with a *mf* (mezzo-forte) marking in measure 21, a *f* (forte) marking in measure 23, and a *rit.* (ritardando) marking in measure 24. The piece ends with a *a ter* (allegretto) marking in measure 25.

59. Vega

Hale Ascher VanderCook

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 music is in 6/8 time with a key signature of one sharp (F#). The tempo is marked 'Andante' and 'rit.' (ritardando). The piano part begins with a forte (*f*) dynamic. The melody is in the right hand of the piano, featuring eighth and quarter notes. The vocal line is in the treble clef and consists of whole rests for these four measures.

5

Measures 5-9. The piano part continues with a piano (*p*) dynamic. The melody in the right hand of the piano features eighth and quarter notes, with some measures containing beamed eighth notes. The vocal line continues with eighth and quarter notes. The piano part includes some chords and single notes in both hands.

10

Measures 10-14. The piano part continues with a piano (*p*) dynamic. The melody in the right hand of the piano features eighth and quarter notes, with some measures containing beamed eighth notes. The vocal line continues with eighth and quarter notes. The piano part includes some chords and single notes in both hands.

15

Slower

rit.

Measures 15-19. The tempo is marked 'Slower' and 'rit.' (ritardando). The piano part continues with a piano (*p*) dynamic. The melody in the right hand of the piano features eighth and quarter notes, with some measures containing beamed eighth notes. The vocal line continues with eighth and quarter notes. The piano part includes some chords and single notes in both hands.

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