

# 60 Solo Pieces

## *Volume 1*

Trumpet or Cornet (B<sup>b</sup> + C) & Piano  
*or Play Back / Play Along CD*

**Hale Ascher VanderCook**

EMR 88000

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# **60 Solo Pieces**

## **Hale Ascher VanderCook**

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

# 60 Solo Pieces

## Volume 1

Hale Ascher VanderCook

### 1. Albatross

**Allegro**  
**Moderato**   **Andante**

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# 60 Solo Pieces

## Volume 1

### 1. Albatross

Hale Ascher VanderCook

**Allegro Moderato**

B♭ Trumpet  
or Cornet

Piano

*f*

6 **Andante**

*p*

*p* R.H.

12

18

*mf* *p* rit.

*mf*

## 2. Altair

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Altair' is in 6/8 time and B-flat major. 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 Bb4. The piano accompaniment starts with a forte (f) dynamic, featuring a descending eighth-note scale in the right hand and a steady eighth-note bass line in the left hand. The system concludes with a mezzo-piano (mp) dynamic and the instruction 'dolce legato'.

6

The second system continues the piece. The vocal line begins with a piano (p) dynamic, featuring a descending eighth-note scale. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. The system ends with a mezzo-piano (mp) dynamic.

11

The third system features dynamic contrasts. The vocal line starts with mezzo-forte (mf), moves to forte (f), then mezzo-piano (mp), and ends with piano (p). The piano accompaniment mirrors these dynamics, starting with mf, moving to f, then mp. The system concludes with a mezzo-piano (mp) dynamic.

16

The fourth system begins with a mezzo-forte (mf) dynamic. The vocal line features a descending eighth-note scale. The piano accompaniment continues with a steady eighth-note bass line. The system concludes with a piano (p) dynamic and the instruction 'rit.' (ritardando).

# 3. Amethyst

Hale Ascher VanderCook

Andante

7

13

19

*f*

*mf*

*p*

*rit.*

## 4. Antares

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 features a strong, sustained chord in the left hand and a melodic line in the right hand. The violin part enters in measure 4 with a melodic phrase marked *p legato*.

5

Measures 5-8. The piano part continues with a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand. Dynamics include *p* and *mf*. The violin part continues its melodic line with dynamics *mf* and *p*.

9

Measures 9-13. The piano part features a more active right hand with eighth-note patterns. Dynamics include *p*, *mf*, and *mp*. The violin part continues with a melodic line, marked *mf* and *mp*.

14

Slower

a tempo

Measures 14-17. The tempo changes from 'Andante' to 'Slower' in measure 14 and returns to 'a tempo' in measure 16. The piano part features a melodic line in the right hand and sustained chords in the left hand. Dynamics include *mf*. The violin part continues with a melodic line, marked *mf*.

# 5. Arbutus

Hale Ascher VanderCook

Measures 1-5 of the piece. The music is in 2/4 time with a key signature of one sharp (F#). The melody in the right hand begins in measure 5 with a forte (*f*) and *grandioso* dynamic. The piano accompaniment in the left hand features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand, also marked *f*.

Measures 6-10. The melody continues with a *p dolce* dynamic. The piano accompaniment maintains its rhythmic patterns, with the right hand playing a steady eighth-note accompaniment and the left hand providing a more active, syncopated bass line.

Measures 11-15. The melody is marked *bold* and *accel.* (accelerando). Dynamics range from *f* to *ff*. The piano accompaniment features a *p* (piano) dynamic in the right hand and a *f* (forte) dynamic in the left hand, with a *ff* (fortissimo) dynamic in the right hand in measure 15.

Measures 16-20. The melody is marked *p dolce*. The piano accompaniment features a *p* (piano) dynamic in the right hand and a *f* (forte) dynamic in the left hand. The piece concludes with a final chord in measure 20.

## 6. Arcturus

Hale Ascher VanderCook

Andante

Measures 1-5 of the piece. The tempo is marked 'Andante'. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music is in a 2-staff system. The upper staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The lower staff begins with a whole rest, followed by a half note G3, a quarter note A3, and a half note B3. The dynamics are marked *mp dolce* for the upper staff and *f* for the lower staff. The piece concludes with a double bar line.

6

Measures 6-10 of the piece. The upper staff begins with a half note G4, a quarter note A4, and a half note B4. The lower staff begins with a whole rest, followed by a half note G3, a quarter note A3, and a half note B3. The dynamics are marked *p* for the upper staff and *p* for the lower staff. The piece concludes with a double bar line.

11

Measures 11-15 of the piece. The upper staff begins with a half note G4, a quarter note A4, and a half note B4. The lower staff begins with a whole rest, followed by a half note G3, a quarter note A3, and a half note B3. The dynamics are marked *mf* for the upper staff and *mf* for the lower staff. The piece concludes with a double bar line.

16

Measures 16-20 of the piece. The upper staff begins with a half note G4, a quarter note A4, and a half note B4. The lower staff begins with a whole rest, followed by a half note G3, a quarter note A3, and a half note B3. The dynamics are marked *bold f* for the upper staff and *f* for the lower staff. The piece concludes with a double bar line.

# 7. Bombastoso

## Caprice

Hale Ascher VanderCook

Andante moderato

Measures 1-4 of the musical score. The right hand (treble clef) is mostly silent, with a final measure containing a *p legato* instruction. The left hand (bass clef) plays a series of chords and single notes, starting with a *mf* dynamic. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

Measures 5-9 of the musical score. The right hand plays a melodic line with some slurs. The left hand plays a rhythmic accompaniment of chords. A *p* (piano) dynamic is marked in the first measure of this system.

Measures 10-14 of the musical score. The right hand continues its melodic line. The left hand's accompaniment features some slurs and a *p* dynamic in measure 13.

Measures 15-18 of the musical score. The right hand ends with a *rit.* (ritardando) instruction. The left hand continues with its accompaniment, ending with a final chord.

# 8. Bonita

## Valse Brillante

Hale Ascher VanderCook

**Allegro moderato**

Measures 1-6 of the piece. The music is in 3/4 time, key of B-flat major. The piano part features a strong, rhythmic accompaniment with chords and single notes. The violin part has a melodic line with eighth and sixteenth notes. A forte (*f*) dynamic marking is present in the piano part at measure 1.

7

**Moderato**

Measures 7-13. The tempo changes to Moderato. The piano part continues with a steady accompaniment. The violin part has a melodic line. A piano (*p*) dynamic marking is present in the piano part at measure 7. A *p dolce* marking is present in the violin part at measure 7.

14

**rit.****a tempo**

Measures 14-20. The tempo changes from ritardando to a tempo. The piano part features a strong, rhythmic accompaniment with chords and single notes. The violin part has a melodic line. A forte (*f*) dynamic marking is present in the piano part at measure 14. A piano (*p*) dynamic marking is present in the piano part at measure 16.

21

**Slowly****, pesante****rit.****Waltz**

Measures 21-26. The tempo changes to Slowly. The piano part features a strong, rhythmic accompaniment with chords and single notes. The violin part has a melodic line. A piano (*p*) dynamic marking is present in the piano part at measure 21. A forte (*f*) dynamic marking is present in the piano part at measure 25.

# 9. Carnations

Hale Ascher VanderCook

**Allegro**

The first system of the musical score for 'Carnations' is in 2/4 time. The right hand (treble clef) is mostly silent, while the left hand (bass clef) plays a rhythmic accompaniment of eighth notes. The tempo is marked 'Allegro'. The key signature has one flat (B-flat).

The second system of the musical score for 'Carnations' is in 2/4 time. The right hand (treble clef) plays a melody with dynamic markings *f*, *p*, *ff*, and *f*. The tempo markings are 'Slow', 'Faster', and 'accel.'. The left hand (bass clef) plays a simple accompaniment. The key signature has one flat (B-flat).

The third system of the musical score for 'Carnations' is in 2/4 time. The right hand (treble clef) plays a melody with dynamic markings *p* and *con amore*. The tempo is marked 'Andante'. The left hand (bass clef) plays a simple accompaniment. The key signature has one flat (B-flat).

The fourth system of the musical score for 'Carnations' is in 2/4 time. The right hand (treble clef) plays a melody with dynamic markings *rit.* and *a temp*. The left hand (bass clef) plays a simple accompaniment. The key signature has one flat (B-flat).

# 10. Centaurus

Hale Ascher VanderCook

## Grand march

Measures 1-5 of the 'Grand march' section. The music is in 2/4 time with a key signature of one sharp (F#). The melody in the right hand begins in measure 5 with a 'bold' dynamic and a forte (f) marking. The piano accompaniment in the left hand features a strong, rhythmic pattern of chords and single notes, also marked with a forte (f) dynamic.

6

Measures 6-11. The melody continues with a mezzo-forte (mf) dynamic in measure 6, followed by a crescendo to a forte (f) dynamic in measure 7. The piano accompaniment maintains a steady, rhythmic accompaniment with a mezzo-forte (mf) dynamic in measure 6, also featuring a crescendo to forte (f) in measure 7.

12

## Faster

Measures 12-16, marked 'Faster'. The tempo increases. The melody in the right hand starts with a mezzo-piano (mp) dynamic. The piano accompaniment in the left hand features a more active, flowing line with a mezzo-piano (mp) dynamic.

17

## Slower

Measures 17-21, marked 'Slower'. The tempo decreases. The melody in the right hand begins with a mezzo-piano (mp) dynamic and transitions to a forte (f) dynamic in measure 19. The piano accompaniment in the left hand features a more active, flowing line with a mezzo-piano (mp) dynamic, also transitioning to a forte (f) dynamic in measure 19.

# 11. Chrysanthemum

Hale Ascher VanderCook

Allegretto alla Bolero

*f*

*f energico* *p* *f*

*f* *p* *f*

10 *p delicato* 3

*p*

15 3 *f*

# 12. Colossus

Hale Ascher VanderCook

Moderato

5

10

14

*rit. risoluto* , *a tempo*

## 13. Columbine

Hale Ascher VanderCook

Andantino

*p* *p grazioso*

6

12

18 *rit.* *f*

# 14. Cygnus

Hale Ascher VanderCook

Andante

5

*mp dolce* *p* *mp*

10

*mf* *mf*

15

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

*mp* *mf* *f* *p*

## 15. Daisies

Hale Ascher VanderCook

Andante rit.

*p dolce*

7

13

*f*

19 rall. e dim.

*p*

*mf*

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**TRUMPET & PIANO**

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| EMR 8538  | VARIOUS               | Greatest Hits Volume 2 (5)          |
| EMR 8560  | VARIOUS               | Greatest Hits Volume 3 (5)          |
| EMR 8582  | VARIOUS               | Greatest Hits Volume 4 (5)          |
| EMR 8605  | VARIOUS               | Greatest Hits Volume 5 (5)          |
| EMR 8624  | VARIOUS               | Greatest Hits Volume 6 (5)          |
| EMR 8649  | VARIOUS               | Greatest Hits Volume 7 (5)          |
| EMR 8670  | VARIOUS               | Greatest Hits Volume 8 (5)          |
| EMR 6063  | VERACINI, Fr.         | Concerto C-Moll                     |
| EMR 19019 | VERDI, Giuseppe       | Chorus Of Hebrew Slaves             |
| EMR 628   | VIVALDI, Antonio      | Konzert d-moll (Dokshitser)         |
| EMR 627   | VIVALDI, Antonio      | Konzert Es-Dur (Dokshitser)         |
| EMR 6006  | VIVIANI, G.B.         | Sonata Prima (1678) (Reichert)      |
| EMR 6007  | VIVIANI, G.B.         | Sonata Seconda (1678) (Reichert)    |
| EMR 650   | WAINBERG, Michael     | Concert in B-Dur, Op. 94            |
| EMR 690   | WASSILENKO, S.        | Concert-Poème in c-moll Op. 113     |
| EMR 6164  | WAXMAN, Franz         | Carmen Fantasia                     |
| EMR 6127  | WEBER, C.M. von       | Concerto in F Major (Nakariakov)    |
| EMR 2305H | WEBER, C.M. von       | Romance (Mortimer)                  |