

60 Solo Pieces

Volume 1

Violin & Piano
or Play Back / Play Along CD

Hale Ascher VanderCook

EMR 88019

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Hale Ascher VanderCook

Volume 1

1. Albatross
2. Altair
3. Amethyst
4. Antares
5. Arbutus
6. Arcturus
7. Bombastoso
8. Bonita
9. Carnations
10. Centaurus
11. Chrysanthemum
12. Colossus
13. Columbine
14. Cygnus
15. Daisies

Volume 2

16. Debonnaire
17. Dewdrops
18. Diamond
19. Emerald
20. Falcon
21. Garnet
22. Hawthorne
23. Heliotrope
24. Hyacinthe
25. Ivy
26. Jessamine
27. Kinglet
28. Lilacs
29. Lily
30. Lyra

Volume 3

31. Magnolia
32. Marigold
33. Meadowlark
34. Mignonette
35. Mira
36. Morning Glory
37. Moss Rose
38. Myrtle
39. Opal
40. Oriole
41. Orion
42. Pansies
43. Pearl
44. Peony
45. Primrose

Volume 4

46. Punchinello
47. Rigel
48. Rosebuds
49. Ruby
50. Sapphire
51. Sirius
52. Spica
53. Starling
54. The Tulip
55. The Wild Rose
56. Topaz
57. Turquoise
58. Twosome
59. Vega
60. Warbler



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VIOLIN

60 Solo Pieces

Volume 1

1. Albatross

Hale Ascher VanderCook

Allegro
Moderato Andante

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60 Solo Pieces

Volume 1

1. Albatross

Hale Ascher VanderCook

Allegro Moderato

Violin

Piano

f

6

Andante

p

p R.H.

12

18

mf

p

mf

p

rit.

2. Altair

Hale Ascher VanderCook

Andante

mp dolce legato

f

mp

6

p

11

mf

f

mp

p

mf

f

mp

16

mf

f

p

rit.

mf

3. Amethyst

Hale Ascher VanderCook

Andante

7

f

mf *p*

13

f *p* *f*

f *p* *f*

19

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

f *mf* *f* *p*

4. Antares

Hale Ascher VanderCook

Andante

Measures 1-4 of the piece. The tempo is marked 'Andante'. The music is in G major (one sharp) and common time (C). The vocal line (treble clef) begins with a whole rest in measure 1, followed by a half note G in measure 2, a half note A in measure 3, and a half note B in measure 4. The piano accompaniment (grand staff) starts with a forte (f) dynamic. The right hand plays a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The left hand plays a series of chords: G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2.

Measures 5-8. The vocal line continues with a half note C in measure 5, a half note D in measure 6, a half note E in measure 7, and a half note F# in measure 8. The piano accompaniment continues with the same eighth-note pattern in the right hand and chords in the left hand. Dynamics include piano (p) and mezzo-forte (mf).

Measures 9-13. The vocal line continues with a half note G in measure 9, a half note A in measure 10, a half note B in measure 11, a half note C in measure 12, and a half note D in measure 13. The piano accompaniment continues with the same eighth-note pattern in the right hand and chords in the left hand. Dynamics include piano (p), mezzo-forte (mf), and mezzo-piano (mp).

Measures 14-17. The tempo changes to 'a tempo' from measure 14. The vocal line continues with a half note E in measure 14, a half note F# in measure 15, a half note G in measure 16, and a half note A in measure 17. The piano accompaniment continues with the same eighth-note pattern in the right hand and chords in the left hand. Dynamics include mezzo-forte (mf).

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a whole rest, followed by a half rest, and then the melody starts on the second measure. The piano accompaniment starts with a half note chord (F#4, A#4) and a half note chord (D#5, F#5), followed by a half note chord (F#4, A#4) and a half note chord (D#5, F#5). The second system continues the vocal line and piano accompaniment. The vocal line has a half note (F#4), a half note (A#4), a half note (D#5), and a half note (F#5). The piano accompaniment has a half note chord (F#4, A#4) and a half note chord (D#5, F#5), followed by a half note chord (F#4, A#4) and a half note chord (D#5, F#5). The score is in 2/4 time and the key signature has two sharps (F# and C#).

6

This musical score is for measures 6 through 10 of the piece. It is written for a piano with three staves: a single treble staff for the right hand and a grand staff (treble and bass) for the left hand. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The right hand part begins with a melodic line in measure 6, featuring a half note G#4, a quarter note A4, and a half note B4. This is followed by a series of eighth and sixteenth notes. The left hand part provides harmonic support with chords and moving lines in both hands. The score concludes with a double bar line at the end of measure 10. The dynamic marking *p dolce* is present at the end of the first staff.

11

bold *accel.*

f *cresc.* *ff*

p *f* *ff*

16

6. Arcturus

Hale Ascher VanderCook

Andante

mp dolce

f

mp

6

p

mf

p

mf

11

mf

p

mf

p

16

bold

f

f

p

rit.

f

p

7. Bombastoso

Caprice

Hale Ascher VanderCook

Andante moderato

Measures 1-4 of the piece. The right hand (treble clef) is mostly silent, with a final measure containing a half note G4 and a half note F#4, marked *p legato*. The left hand (bass clef) plays a series of chords and single notes, starting with a half note G2, followed by chords of G2-B2-D3, A2-C3-E3, and F#2-A2-C3, and ending with a half note G2. The dynamic *mf* is indicated in the first measure.

Measures 5-9. The right hand plays a melodic line with eighth and quarter notes, including a half note G4 and a half note F#4. The left hand plays a rhythmic accompaniment of eighth notes and chords. The dynamic *p* is indicated in the first measure.

Measures 10-14. The right hand continues the melodic line, with a half note G4 and a half note F#4. The left hand continues the rhythmic accompaniment. The dynamic *p* is indicated in the first measure.

Measures 15-18. The right hand plays a melodic line with a half note G4 and a half note F#4, marked *rit.* The left hand continues the rhythmic accompaniment.

8. Bonita

Valse Brillante

Hale Ascher VanderCook

Allegro moderato

Measures 1-6 of the piece. The music is in 3/4 time with a key signature of one sharp (F#). The piano part begins with a forte (*f*) dynamic. The melody in the right hand of the piano part features eighth and sixteenth notes.

7

Moderato

Measures 7-13. The tempo changes to Moderato. The melody continues with a *p dolce* (piano dolce) marking. The piano accompaniment features chords and moving lines in both hands.

14

rit.**, a tempo**

Measures 14-20. The tempo fluctuates between *rit.* (ritardando) and *a tempo*. Dynamics include *f* (forte) and *p* (piano). The piano part has a more active accompaniment with many beamed notes.

21

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

Measures 21-26. The tempo changes to Slowly, then *pesante* (heavy), and finally to a Waltz. Dynamics include *p* (piano) and *f* (forte). The piece concludes with a final flourish in the piano part.

9. Carnations

Hale Ascher VanderCook

Allegro

The first system of the musical score for 'Carnations' is in 2/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Allegro'. The piano part features a series of chords in the right hand and a rhythmic pattern of eighth and sixteenth notes in the left hand, marked with a forte (*ff*) dynamic.

The second system begins at measure 8. The tempo changes to 'Slow', then 'Faster', and finally 'accel.' (accelerando). The melody in the right hand is marked with dynamics *f*, *p*, *ff*, and *f*. The piano accompaniment consists of sustained chords in the right hand and single notes in the left hand.

The third system begins at measure 9. The tempo is marked 'Andante'. The melody in the right hand starts with a *p* (piano) dynamic and includes a 'con amore' (with love) marking. It features triplet figures. The piano accompaniment consists of eighth-note chords in the right hand and single notes in the left hand, marked with a *p* dynamic.

The fourth system begins at measure 14. The tempo changes to 'rit.' (ritardando), then 'a tempo'. The melody in the right hand is marked with a *p* dynamic. The piano accompaniment continues with eighth-note chords in the right hand and single notes in the left hand.

10. Centaurus

Hale Ascher VanderCook

Grand march

First system of the musical score for 'Grand march'. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music is in 3/4 time. The first staff (treble clef) has a 'bold' dynamic marking and a 'f' (forte) dynamic marking. The second staff (bass clef) has a 'f' (forte) dynamic marking. The music consists of a series of chords and single notes, with a repeat sign at the end of the first staff.

Second system of the musical score for 'Grand march'. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music is in 3/4 time. The first staff (treble clef) has a 'mf' (mezzo-forte) dynamic marking and a 'f' (forte) dynamic marking. The second staff (bass clef) has a 'mf' (mezzo-forte) dynamic marking and a 'f' (forte) dynamic marking. The music consists of a series of chords and single notes, with a repeat sign at the end of the first staff.

Third system of the musical score for 'Faster'. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music is in 3/4 time. The first staff (treble clef) has a 'mp' (mezzo-piano) dynamic marking. The second staff (bass clef) has a 'mp' (mezzo-piano) dynamic marking. The music consists of a series of chords and single notes, with a repeat sign at the end of the first staff.

Fourth system of the musical score for 'Slower'. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music is in 3/4 time. The first staff (treble clef) has a 'mp' (mezzo-piano) dynamic marking and a 'f' (forte) dynamic marking. The second staff (bass clef) has a 'mp' (mezzo-piano) dynamic marking and a 'f' (forte) dynamic marking. The music consists of a series of chords and single notes, with a repeat sign at the end of the first staff.

11. Chrysanthemum

Hale Ascher VanderCook

Allegretto alla Bolero

The musical score is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Allegretto alla Bolero'. The piano accompaniment consists of a steady eighth-note chordal pattern in the right hand and a simpler eighth-note bass line in the left hand. The vocal line begins with a rest, then enters with a melody that includes dynamic markings of *f* (forte) and *p* (piano). The first system shows the vocal line with a *f* marking and the piano accompaniment. The second system continues the vocal line with *f* and *p* markings, and the piano accompaniment. The third system, starting at measure 10, shows the vocal line with a *p* marking and a 'delicato' (delicate) articulation, and the piano accompaniment. The fourth system, starting at measure 15, continues the vocal line with a *p* marking and the piano accompaniment. The score ends with a double bar line.

12. Colossus

Hale Ascher VanderCook

Moderato

Measures 1-4 of the piece. The music is in G major (one sharp) and common time (C). The tempo is Moderato. The piano part begins with a forte (f) dynamic. The melody is primarily in the piano's right hand, with some accompaniment in the left hand.

5

Measures 5-8. The melody continues in the piano's right hand. The piano part features a mezzo-piano (mp) dynamic. The left hand provides a steady accompaniment.

10

Measures 9-13. The piano part features a mezzo-piano (mp) dynamic. The melody continues in the piano's right hand. The left hand provides a steady accompaniment.

14

Measures 14-16. The tempo changes to *rit. risoluto* (ritardando, then resolute) for measures 14 and 15, and then returns to *a tempo* for measure 16. The piano part features a mezzo-piano (mp) dynamic. The melody continues in the piano's right hand. The left hand provides a steady accompaniment.

13. Columbine

Hale Ascher VanderCook

Andantino

p grazioso

p

p

6

12

mf *mp*

mf *mp*

18 *rit.*

f

f

14. Cygnus

Hale Ascher VanderCook

Andante

5

mp dolce *p* *mp*

10

mf *mf*

15

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

15. Daisies

Hale Ascher VanderCook

Andante rit.

p dolce

7

13

f

19 rall. e dim.

p

mf

STRINGS

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