

60 Solo Pieces

Volume 1

Violoncello & Piano
or Play Back / Play Along CD

Hale Ascher VanderCook

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60 Solo Pieces

Hale Ascher VanderCook

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Volume 1

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1. Albatross

Allegro
Moderato Andante

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13



20



30



38



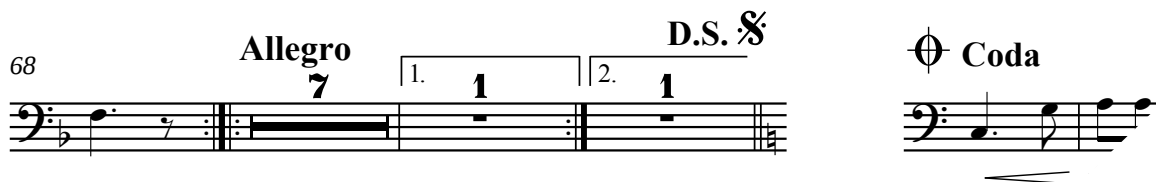
52



60



68



81



60 Solo Pieces

Volume 1

1. Albatross

Hale Ascher VanderCook

Allegro Moderato

Violoncello

Piano

f

6

Andante

p

p R.H.

12

18

mf

p

mf

rit.

2. Altair

Hale Ascher VanderCook

Andante

The first system of the musical score for '2. Altair' is in 8/8 time and D major. It features a piano accompaniment and a single melodic line. The piano part begins with a forte (*f*) dynamic, while the melodic line enters with a mezzo-forte (*mp*) dynamic, marked 'dolce legato'. The system concludes with a mezzo-forte (*mp*) dynamic marking.

6

The second system of the musical score continues the piece. The piano accompaniment maintains a steady eighth-note pattern. The melodic line begins with a piano (*p*) dynamic and features a long, expressive slur across several measures.

11

The third system of the musical score shows dynamic contrasts. The piano accompaniment has markings for mezzo-forte (*mf*), forte (*f*), mezzo-forte (*mp*), and piano (*p*). The melodic line also features these dynamics, with a crescendo leading into the forte section.

16

The fourth system of the musical score concludes the piece. It includes a 'rit.' (ritardando) marking above the melodic line. The piano accompaniment features a mezzo-forte (*mf*) dynamic, and the melodic line ends with a piano (*p*) dynamic.

3. Amethyst

Hale Ascher VanderCook

Andante

7

13

19

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

4. Antares

Hale Ascher VanderCook

Andante

Measures 1-4 of the piece. The tempo is marked 'Andante'. The key signature has two sharps (F# and C#). The time signature is common time (C). The music is in a piano arrangement. The right hand starts with a forte (f) dynamic, playing a series of eighth notes and chords. The left hand provides a harmonic accompaniment with chords and single notes. A 'p legato' marking appears at the end of measure 4.

5

Measures 5-8. The right hand continues with eighth-note patterns, marked with a mezzo-forte (mf) dynamic. The left hand features a piano (p) dynamic in the first measure, followed by a mezzo-forte (mf) dynamic. The music maintains the Andante tempo.

9

Measures 9-13. The right hand continues with eighth-note patterns, marked with a mezzo-forte (mf) dynamic. The left hand features a piano (p) dynamic in the first measure, followed by a mezzo-forte (mf) dynamic. The music maintains the Andante tempo.

14

Slower

a tempo

Measures 14-17. The tempo changes to 'Slower' in measure 14 and returns to 'a tempo' in measure 15. The right hand continues with eighth-note patterns, marked with a mezzo-forte (mf) dynamic. The left hand features a mezzo-forte (mf) dynamic in the first measure, followed by a mezzo-forte (mf) dynamic. The music maintains the Andante tempo.

5. Arbutus

Hale Ascher VanderCook

Measures 1-5 of the piece. The bass line begins with a whole rest, followed by a half note G, a quarter note A, and a half note B. The piano accompaniment starts with a forte (f) dynamic, featuring a series of chords in the right hand and a steady eighth-note pattern in the left hand. The piece concludes with a *f* *grandioso* marking.

Measures 6-10. The bass line continues with a half note C, a quarter note D, and a half note E. The piano accompaniment maintains the eighth-note pattern in the left hand and chords in the right hand. The piece ends with a *p dolce* marking.

Measures 11-15. The bass line features a half note F, a quarter note G, and a half note A. The piano accompaniment includes a *p* (piano) marking in measure 11, followed by a *f* (forte) marking in measure 13. The piece concludes with a *ff* (fortissimo) marking. Performance instructions include *bold*, *cresc.* (crescendo), and *accel.* (accelerando).

Measures 16-20. The bass line begins with a half note B, a quarter note C, and a half note D. The piano accompaniment starts with a *p* (piano) marking and continues with a steady eighth-note pattern in the left hand and chords in the right hand. The piece concludes with a *p dolce* marking.

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

mf

p legato

5

p

10

p

15

rit.

8. Bonita

Valse Brillante

Hale Ascher VanderCook

Allegro moderato

Measures 1-6 of the piece. The tempo is **Allegro moderato**. The music is in 3/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A forte (*f*) dynamic is indicated in the right hand at measure 1.

7

Moderato

Measures 7-13. The tempo changes to **Moderato**. The right hand has a melodic line with a *p dolce* (piano dolce) marking at measure 7. The left hand continues with a steady accompaniment, marked with a *p* (piano) dynamic at measure 8.

14

rit.**a tempo**

Measures 14-20. The tempo fluctuates between **rit.** (ritardando) and **a tempo**. The right hand features a melodic line with a *f* (forte) dynamic at measure 14 and a *p* (piano) dynamic at measure 16. The left hand provides a consistent accompaniment, also marked with *f* and *p* dynamics.

21

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

Measures 21-26. The tempo changes to **Slowly**, then **pesante** (heavy), and **rit.** (ritardando). The piece concludes with a **Waltz** section. The right hand has a melodic line with a *p* (piano) dynamic at measure 21 and a *f* (forte) dynamic at measure 25. The left hand provides a steady accompaniment, marked with *p* and *f* dynamics.

9. Carnations

Hale Ascher VanderCook

Allegro

The first system of the musical score for 'Carnations' is in 2/4 time, key of B-flat major. It features a piano introduction with a forte (ff) dynamic. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.

The second system begins at measure 8. It includes tempo markings: 'Slow' (f), 'Faster' (p), and 'accel.' (ff). The right hand has a melodic line with slurs and accents, while the left hand provides a simple harmonic accompaniment.

The third system begins at measure 9. It is marked 'Andante' and 'con amore'. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment.

The fourth system begins at measure 14. It includes tempo markings: 'rit.' (ritardando) and 'a temp.' (allegro). The right hand has a melodic line with slurs and accents, while the left hand provides a simple harmonic accompaniment.

10. Centaurus

Hale Ascher VanderCook

Grand march

First system of the musical score for 'Grand march'. It features a bass line and a piano accompaniment. The bass line starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Dynamics include *f* (forte) and *bold* (bold). The key signature has one sharp (F#).

Second system of the musical score for 'Grand march'. It continues the bass line and piano accompaniment. Dynamics include *mf* (mezzo-forte) and *f* (forte). The key signature has one sharp (F#).

Third system of the musical score for 'Grand march'. It continues the bass line and piano accompaniment. Dynamics include *mp* (mezzo-piano). The key signature has one sharp (F#).

Fourth system of the musical score for 'Grand march'. It continues the bass line and piano accompaniment. Dynamics include *mp* (mezzo-piano) and *f* (forte). The key signature has one sharp (F#).

11. Chrysanthemum

Hale Ascher VanderCook

Allegretto alla Bolero

The musical score is written for piano and a single melodic line. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Allegretto alla Bolero'. The score is divided into measures, with measure numbers 10 and 15 indicated. Dynamics include *f* (forte), *p* (piano), and *f energico*. The score includes various musical notations such as slurs, ties, and triplets.

Measure 10:

Measure 15:

12. Colossus

Hale Ascher VanderCook

Moderato

Measures 1-4 of the piece. The music is in 2/4 time with a key signature of one sharp (F#). The tempo is Moderato. The first staff (bass clef) has a whole rest in measure 1, followed by whole notes in measures 2, 3, and 4. The second staff (treble clef) starts with a forte (f) dynamic. It features a melody of eighth and quarter notes in the right hand, while the left hand plays a steady accompaniment of eighth notes.

5

Measures 5-8. The melody continues in the right hand. In measure 7, the right hand has a half note followed by a quarter note, with a mezzo-piano (mp) dynamic marking. The left hand continues its accompaniment pattern.

10

Measures 9-13. The right hand features a series of eighth-note patterns, often beamed together. The left hand continues with its accompaniment. The melody in the right hand is more active, with many eighth notes.

14

Measures 14-16. Measure 14 is marked 'rit.' (ritardando) and 'risoluto' (resolute). The tempo changes to 'a tempo' at the start of measure 15. The right hand has a half note followed by a quarter note in measure 14, and then a series of eighth notes in measure 15. The left hand has a half note in measure 14 and then a series of eighth notes in measure 15.

13. Columbine

Hale Ascher VanderCook

Andantino

Andantino

6/8

p

p grazioso

p

6

[illegible]

12

12

1. *mf* *mp*

2. *mf* *mp*

18

rit.

The musical score for 'The Rose Tree' is presented in three systems. The first system features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line begins with a melodic phrase in D minor, marked with a forte 'f' dynamic. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The second system continues the vocal melody and piano accompaniment. The third system concludes the piece with a final vocal phrase and piano accompaniment. The score is written in a standard musical notation style, including clefs, notes, rests, and dynamic markings.

14. Cygnus

Hale Ascher VanderCook

Andante

The first system of the musical score for '14. Cygnus' is in 6/8 time and D major. It begins with a piano introduction in the right hand, marked *f* (forte), consisting of a series of chords and moving lines. The left hand provides a steady accompaniment with eighth notes. The system concludes with a half note rest in the right hand and a half note in the left hand.

5

The second system of the musical score starts at measure 5. The right hand features a melodic line with dynamics *mp dolce*, *p*, and *mp*. The left hand provides a harmonic accompaniment with dynamics *mp* and *p*. The system ends with a *mp* dynamic in the right hand.

10

The third system of the musical score starts at measure 10. The right hand continues the melodic development with *mf* (mezzo-forte) dynamics. The left hand accompaniment also features *mf* dynamics. The system concludes with a *mf* dynamic in the right hand.

15

The fourth system of the musical score starts at measure 15. The right hand includes a *rit.* (ritardando) marking. Dynamics in the right hand include *mp*, *mf*, *f*, and *p*. The left hand accompaniment also follows these dynamics, with *mp*, *mf*, *f*, and *p* markings. The system ends with a *p* dynamic in the right hand.

15. Daisies

Hale Ascher VanderCook

Andante

rit.

p dolce

7

13

f

19 *rall. e dim.*

p

mf

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