

# 60 Solo Pieces

## *Volume 2*

Piccolo & Piano  
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**Hale Ascher VanderCook**

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# 60 Solo Pieces

**Hale Ascher VanderCook**

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## PICCOLO

# 60 Solo Pieces

## Volume 2

Hale Ascher VanderCook

### 16. Debonnaire

Allegro moderato    Moderato quasi Andante

7

*p*

13

*mf* *p*

20

*f* *rit.* *Allegro* *rit.*

28

*mp* daintily *Moderato*

35

42

*Allegro* *TRIO* *f* pompously

56

*rit.*

64

*a tempo* *mp* *Allegro* *rit.*

73

*D.S.* *Coda* *Cadenza*

75

*Vivace* *f*

# 60 Solo Pieces

53

## Volume 2

### 16. Debonnaire

Hale Ascher VanderCook

**Allegro moderato**

Piccolo

Piano

*f*

**Moderato quasi Andante**

5

*p*

10

15

*mf*

*p*

# 17. Dewdrops

Hale Ascher VanderCook

Andante moderato

5

mp

9

Animato

p

14

Slower

mf

## 18. *Diamond*

# Hale Ascher VanderCook

## Andante

The musical score for 'The Rose Tree' is presented in two systems. The first system features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/8. The vocal line begins with a whole rest, followed by a half note G4, and then a quarter note A4. The piano accompaniment starts with a half note G3 in the bass and a half note A3 in the treble, followed by a half note B3 in the bass and a half note C4 in the treble. The second system continues the vocal melody with a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with a half note D4 in the bass and a half note E4 in the treble, followed by a half note F#4 in the bass and a half note G4 in the treble. The score concludes with a double bar line.

6

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody and the first two measures of the piano accompaniment. The second system contains the remaining three measures of the piano accompaniment. The vocal melody is written in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. The melody features a series of eighth and sixteenth notes, with a final measure containing a triplet of eighth notes. The piano accompaniment consists of chords and single notes, with a dynamic marking of *f* (forte) for the first two measures and *p* (piano) for the last three measures. The tempo is marked 'Allegretto'.

11

**rit.**

11

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

16

**a tempo**

**rit.**

16 *a tempo* *rit.*

**Andante**

The musical score is for a piece titled "Andante". It is written for a piano (p) and features a treble and bass clef. The key signature is one sharp (F#), and the time signature is 6/8. The score consists of two staves. The upper staff (treble clef) contains a series of whole notes, each with a fermata, indicating a slow, sustained melody. The lower staff (bass clef) contains a series of chords, each with a fermata, indicating a slow, sustained accompaniment. The tempo is marked "Andante".

9

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody and the beginning of the piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4 and B4, then a half note C5. The piano accompaniment begins with a half note G3, followed by quarter notes A3 and B3, then a half note C4. The second system continues the vocal melody and the piano accompaniment. The vocal line continues with a half note G4, followed by quarter notes A4 and B4, then a half note C5. The piano accompaniment continues with a half note G3, followed by quarter notes A3 and B3, then a half note C4. The score is written in G major and 4/4 time.

19

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains the melody for the first line of the song, starting with a forte (*f*) dynamic, followed by a piano (*p*) section, and ending with a forte (*f*) section. The second system is a piano accompaniment, featuring both a treble and a bass staff. The treble staff begins with a forte (*f*) dynamic, followed by a piano (*p*) section, and then returns to forte (*f*). The bass staff provides a harmonic foundation with chords and single notes, also marked with dynamics. The score includes various musical notations such as slurs, ties, and dynamic markings to guide the performer.

27

**♩ Moderato**

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The melody continues with a half note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The second system consists of two staves, treble and bass, with the same key signature and time signature. The treble staff begins with a half note G4, a quarter note A4, and a quarter note B4. The bass staff begins with a half note G3, a quarter note A3, and a quarter note B3. The melody continues with a half note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The score includes dynamic markings of *mf* and *p*.

# 20. Falcon

Hale Ascher VanderCook

*Andante maestoso*

The musical score for "20. Falcon" is written in 2/4 time. It features a vocal line and a piano accompaniment. The tempo is marked "Andante maestoso". The score is divided into four systems, with measures 6, 10, and 15 indicated at the beginning of each system. Dynamics include forte (f), piano (p), and mezzo-forte (mf). The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. The vocal line consists of a melody with various intervals and rests.

# 21. Garnet

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Garnet' is marked 'Andante'. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It begins with a whole rest for the first measure, followed by a series of eighth and quarter notes. The piano accompaniment is in bass clef with the same key signature and time signature. It features a strong bass line with chords and moving lines, starting with a forte (*f*) dynamic.

6

Not too slow

The second system of the musical score begins at measure 6. The tempo instruction 'Not too slow' is placed above the vocal line. The vocal line continues with eighth and quarter notes, marked with dynamics *mp* and *p*. The piano accompaniment continues with chords and moving lines, marked with dynamics *mp* and *p*.

13

The third system of the musical score begins at measure 13. The vocal line features a melodic line with dynamics *mf*, *p*, *mp*, and *f*. The piano accompaniment continues with chords and moving lines, marked with dynamics *mf*, *p*, *mp*, and *f*.

19

rit.

The fourth system of the musical score begins at measure 19. The vocal line concludes with a melodic line marked with a *p* dynamic and a *rit.* (ritardando) instruction. The piano accompaniment continues with chords and moving lines, marked with a *p* dynamic.

# 22. Hawthorne

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Hawthorne' is in 6/8 time and D major. It begins with a treble clef staff containing a whole rest, followed by a double bar line. The melody then enters in the fifth measure with a half note G4, a quarter note A4, and a quarter note B4, marked *mf dolce*. The piano accompaniment starts in the second measure with a half note G3, a half note A3, and a half note B3, marked *f*. The system concludes with a double bar line in the eighth measure.

6

The second system continues the piece. The treble staff features a melody of eighth and quarter notes, marked *mf*. The piano accompaniment consists of chords and single notes in the bass line, marked *f*. The system ends with a double bar line in the eighth measure.

12

Animato

The third system is marked *Animato*. The treble staff has a melody starting with a half note G4, marked *p*. The piano accompaniment features a more active bass line with eighth notes, also marked *p*. The system concludes with a double bar line in the eighth measure.

18

rit.

a tempo

The fourth system includes tempo markings *rit.* and *a tempo*. The treble staff melody is marked *p*. The piano accompaniment includes chords and single notes, with dynamics *pp* and *p* indicated. The system ends with a double bar line in the eighth measure.

# 23. Heliotrope

Hale Ascher VanderCook

Andante moderato

The musical score for "Heliotrope" is written for piano and violin. It begins with a tempo marking of "Andante moderato". The piano part starts with a mezzo-forte (*mf*) dynamic, while the violin part is marked *p* (*pizzicato*). The score is divided into systems, with measures 5, 9, and 14 marked at the beginning of their respective systems. The tempo changes from "Andante moderato" to "rit." (ritardando) at measure 9, and then to "a tempo" at measure 14. The dynamics vary throughout, including *p* (*piano*), *f* (*forte*), and *mf* (*mezzo-forte*). The violin part features a melodic line with various ornaments and a final flourish marked *f* (*forte*). The piano part provides a harmonic accompaniment with chords and moving lines.

# 24. Hyacinthe

Hale Ascher VanderCook

*Allegro brillante*

The first system of the musical score for 'Hyacinthe' is in G major (one sharp) and common time (C). It consists of a single system with a treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a whole rest. The grand staff begins with a forte (*ff*) dynamic marking. The right hand of the grand staff plays a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment.

6

*Allegro brillante*

The second system of the musical score begins at measure 6. The treble staff has a piano (*p*) dynamic marking. The right hand of the grand staff continues with chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The system concludes with a double bar line.

12

The third system of the musical score begins at measure 12. The right hand of the grand staff continues with chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The system concludes with a double bar line.

17

The fourth system of the musical score begins at measure 17. The right hand of the grand staff continues with chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The system concludes with a double bar line.

# 25. Ivy

Hale Ascher VanderCook

Andante moderato

The musical score is written for piano and features a treble and bass clef with a key signature of one sharp (F#) and a time signature of 6/8. The tempo is marked 'Andante moderato'. The score is divided into four systems, each with a measure number (1, 6, 12, 18) at the beginning of the first staff.

- Measure 1:** The piano part begins with a mezzo-forte (*mf*) dynamic. The right hand has a whole rest, and the left hand plays a series of eighth notes.
- Measures 2-5:** The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand. The dynamic remains *mf*.
- Measure 6:** The right hand has a whole rest. The left hand continues its melodic line. A *p cantabile* marking appears in the right hand.
- Measures 7-11:** The right hand enters with a melodic line. The left hand continues with a bass line. A *p* (piano) dynamic marking appears in the left hand.
- Measures 12-17:** The right hand features triplet markings (3) over groups of eighth notes. The left hand continues with a bass line.
- Measure 18:** The right hand has a melodic line with a fermata. The left hand continues with a bass line.

**Andante moderato**

6

11

*ad lib.* **a tempo**

*p dolce*

15

Example 15, measures 1-3. The score is in 3/4 time with a key signature of one sharp (F#). It features a treble and bass staff for piano accompaniment and a single melodic staff. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The melodic staff contains a single line of music with eighth and sixteenth notes, some beamed together, and slurs.

# 27. Kinglet

Hale Ascher VanderCook

Andante rit. Andante moderato

7

13

19 rit. Brightly

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## 28. Lilacs

Hale Ascher VanderCook

Andante moderato

The musical score is written for voice and piano. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Andante moderato'. The score is divided into four systems, each with a measure number (1, 5, 9, 13) at the beginning of the vocal line.

**System 1 (Measures 1-4):** The vocal line starts with a whole rest. The piano accompaniment begins with a forte (*f*) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes in the left hand and chords in the right hand.

**System 2 (Measures 5-8):** The vocal line starts at measure 5 with a forte declamatory (*f declamato*) dynamic. The piano accompaniment continues with a forte (*f*) dynamic, using sustained chords and moving bass lines.

**System 3 (Measures 9-12):** The vocal line continues with a mezzo-forte dolce (*mf dolce*) dynamic. The piano accompaniment maintains a steady harmonic support with sustained chords.

**System 4 (Measures 13-16):** The vocal line continues with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a more active bass line with eighth notes and sustained chords in the right hand.

## 29. Lily

Hale Ascher VanderCook

Andante moderato

First system of the musical score. The piano part (left) begins with a forte (*f*) dynamic, playing a series of chords and moving lines. The violin part (right) enters with a *p dolce* dynamic, playing a melodic line. The tempo is marked 'Andante moderato'.

Second system of the musical score, starting at measure 6. The piano part continues with chords, and the violin part features a melodic line with a forte (*f*) dynamic marking.

Third system of the musical score, starting at measure 11. The tempo changes to 'Più mosso'. The piano part has a forte (*f*) dynamic, and the violin part has a *p* dynamic marking.

Fourth system of the musical score, starting at measure 16. It is labeled 'Cadenza' and 'Slowly'. The piano part has a forte (*f*) dynamic, and the violin part has a *dim.* (diminuendo) dynamic marking. The tempo then changes to 'accel.' (accelerando) and 'furioso' (furious).

30. *Lyra*

Hale Ascher VanderCook

Andante

6

11

17

*rit.*

*p legato*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

## PICCOLO & PIANO

|           |                      |                                 |
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| EMR 50452 | HÄNDEL, G.F.         | Josua                           |
| EMR 30524 | HÄNDEL, G.F.         | Larghetto                       |
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| EMR 36360 | HÄNDEL, G.F.         | Trumpet Voluntary               |
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| EMR 27012 | HUMMEL, Johann       | Cantabile                       |
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| EMR 30062 | JOPLIN, Scott        | Heliotrope Bouquet              |
| EMR 35169 | JOPLIN, Scott        | Magnetic Rag                    |
| EMR 28946 | JOPLIN, Scott        | Peacherine Rag                  |
| EMR 30135 | JOPLIN, Scott        | Pleasant Moments                |
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| EMR 40066 | KADLEC, Jirka        | Carol Of The Bells              |
| EMR 46321 | KADLEC, Jirka        | Evening Bells                   |
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| EMR 43662 | KADLEC, Jirka        | Kazatchok                       |
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| EMR 33054 | KADLEC, Jirka        | Rondo Alla Turca                |
| EMR 41522 | KADLEC, Jirka        | Sonata Patetica                 |
| EMR 46404 | KADLEC, Jirka        | Stenka Razin                    |
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| EMR 33673 | KADLEC, Jirka        | White Buffalo                   |
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| EMR 39056 | KADLEC, Jirka (Arr.) | 12 Greatest dance Party Hits    |
| EMR 39014 | KADLEC, Jirka (Arr.) | 14 Greatest Happy Music         |
| EMR 38421 | KADLEC, Jirka (Arr.) | A Merry Christmas               |
| EMR 37627 | KADLEC, Jirka (Arr.) | Amboss Swing Polka              |
| EMR 39799 | KADLEC, Jirka (Arr.) | Anchors Aweigh                  |
| EMR 41727 | KADLEC, Jirka (Arr.) | Ay La La La Lay                 |
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## Piccolo & Piano (Fortsetzung - Continued - Suite)

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| EMR 45634 | PESKIN, Vladimir       | Melodie                           |
| EMR 46075 | PESKIN, Vladimir       | Nocturne & Scherzo                |
| EMR 46095 | PESKIN, Vladimir       | Poème Nr.1                        |
| EMR 43588 | PESKIN, Vladimir       | Präludium Nr.1                    |
| EMR 43611 | PESKIN, Vladimir       | Scherzo                           |
| EMR 41862 | PESTALOZZA, A.         | Ciribiribin                       |
| EMR 19875 | PETER, Gustav          | Zirkus Renz                       |
| EMR 44615 | POLLACK, L.            | That's A Plenty                   |
| EMR 49514 | PONCHIELLI, A.         | Concerto Nr.2                     |
| EMR 45630 | PROCHAZKA, M.          | Ein Gämse im Weinberg             |
| EMR 44920 | PROCHAZKA, M.          | Mountain Parade                   |
| EMR 30026 | PRYOR, Arthur          | Love's Enchantment                |
| EMR 50512 | PUCCINI, Giacomo       | Aria from Tosca                   |
| EMR 36496 | PUCCINI, Giacomo       | Nessun Dorma                      |
| EMR 27796 | RACHMANINOFF, S.       | Nocturne                          |
| EMR 47379 | RACHMANINOFF, S.       | Zdes' khorosho                    |
| EMR 47087 | RAKOW, Nikolaj         | 4 Humoresken                      |
| EMR 41117 | RAPEE / POLLACK        | Charmaine                         |
| EMR 33160 | REICHE, Eugen          | Konzert N°1                       |
| EMR 33183 | REICHE, Eugen          | Konzert N°2                       |
| EMR 33268 | REIFT, Marc            | Alpina                            |
| EMR 33421 | REIFT, Marc            | Costa Del Sol                     |
| EMR 35062 | REIFT, Marc            | Golden Swing                      |
| EMR 37447 | REIFT, Marc            | Rayo Del Sol                      |
| EMR 33223 | REIFT, Marc            | San Juan Del Sur                  |
| EMR 37139 | RIMMER, William        | Punchinello                       |
| EMR 29364 | RIMSKY-KORSAKOV        | Romance                           |
| EMR 50481 | RIMSKY-KORSAKOV        | The Flight Of The Bumblee Bee     |