

60 Solo Pieces

Volume 2

Oboe & Piano

or Play Back / Play Along CD

Hale Ascher VanderCook

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60 Solo Pieces

Hale Ascher VanderCook

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OBOE

60 Solo Pieces

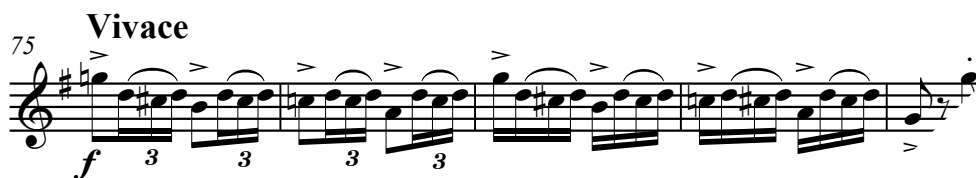
Volume 2

16. Debonnaire

Hale Ascher VanderCook

Allegro moderato

Moderato quasi Andante



60 Solo Pieces

53

Volume 2

16. Debonnaire

Hale Ascher VanderCook

Allegro moderato

Oboe

Piano

f

Moderato quasi Andante

5

p

10

15

mf

p

17. Dewdrops

Hale Ascher VanderCook

Andante moderato

5

9

14

mf

mp

Animato

p

Slower

mf

18. *Diamond*

Hale Ascher VanderCook

Andante

The musical score for 'The Rose Tree' is presented in a three-staff format. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 6/8. The score begins with a key signature change from C major to F# major. The piano part features a strong, rhythmic accompaniment with chords and moving lines in both hands. The vocal line is simple and follows the melody of the lyrics. Dynamics include *f* (forte) for the piano and *p* (piano) for the vocal. The score concludes with a double bar line and repeat signs.

6

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the vocal melody and the beginning of the piano accompaniment. The second system continues the vocal melody and the piano accompaniment, including the first ending. The third system contains the second ending for the piano accompaniment. The score is written in G major (one sharp) and 2/4 time. Dynamics include *f* (forte) and *p* (piano). The piano accompaniment features a mix of chords and moving lines in both hands.

11

rit.

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The melody begins with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The second system continues the melody with a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. The third system concludes the piece with a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The score is marked with a forte (f) dynamic at the beginning and a piano (p) dynamic later in the piece.

16

a tempo

rit.

A musical score for the song 'The Rose Tree'. The score is written for three parts: a vocal line (treble clef) and two piano accompaniment lines (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a forte (*f*) dynamic, followed by a crescendo leading to a fortissimo (*ff*) dynamic, and then a decrescendo leading to a piano (*p*) dynamic. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a forte (*f*) dynamic in the first measure and a piano (*p*) dynamic in the fourth measure. The score includes various musical notations such as beams, slurs, and dynamic markings.

19. Emerald

Hale Ascher VanderCook

Andante

Measures 1-8 of the 'Emerald' piece. The music is in 6/8 time with a key signature of two sharps (F# and C#). The tempo is marked 'Andante'. The piano part begins with a forte (*f*) dynamic, featuring a series of chords and moving lines in both hands. The melody line is mostly rests.

9

Measures 9-18. The melody line enters with a mezzo-piano (*mp*) dynamic, showing a series of eighth and quarter notes with some phrasing slurs. The piano accompaniment continues with a mezzo-piano (*mp*) dynamic, providing harmonic support with chords and moving lines.

19

Measures 19-26. The melody line features dynamic contrasts, starting with a forte (*f*) accent, moving to piano (*p*), and then back to forte (*f*). The piano accompaniment also shows dynamic shifts, with forte (*f*) and piano (*p*) markings, maintaining a steady accompaniment.

27

♩ Moderato

Measures 27-30. The tempo changes to 'Moderato', indicated by a new time signature of 2/4. The melody line begins with a mezzo-forte (*mf*) dynamic, showing a more active melodic line. The piano accompaniment also shifts to a mezzo-forte (*mf*) dynamic, with a more rhythmic accompaniment.

20. Falcon

Hale Ascher VanderCook

Andante maestoso

The first system of the musical score for 'Falcon' is in G major (one sharp) and common time (C). It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest for four measures, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a forte (f) dynamic. The right hand plays a series of chords: G4-B4, A4-B4, B4-C5, and a whole note chord of G4-B4-D5. The left hand plays a bass line with notes G2, A2, B2, C3, D3, E3, F3, and G3.

6

The second system continues the piece. The vocal line has a half note G4, a quarter note A4, a half note B4, and a whole note C5. The piano accompaniment continues with chords in the right hand and a steady bass line in the left hand. A triplet of eighth notes (G4, A4, B4) appears in the vocal line.

10

The third system features a piano (p) dynamic marking. The vocal line has a half note G4, a quarter note A4, a half note B4, and a whole note C5. The piano accompaniment continues with chords in the right hand and a steady bass line in the left hand. A triplet of eighth notes (G4, A4, B4) appears in the vocal line.

15

The fourth system continues the piece. The vocal line has a half note G4, a quarter note A4, a half note B4, and a whole note C5. The piano accompaniment continues with chords in the right hand and a steady bass line in the left hand. A triplet of eighth notes (G4, A4, B4) appears in the vocal line.

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 two sharps (F# and C#) and a time signature of 8/8. It begins with a whole rest followed by six measures of whole notes. The piano accompaniment is in bass clef with the same key signature and time signature. It starts with a forte (*f*) dynamic and features a steady eighth-note bass line with chords in the right hand.

6

Not too slow

The second system of the musical score is marked 'Not too slow'. It continues the vocal and piano parts. The vocal line includes dynamics of mezzo-piano (*mp*) and piano (*p*). The piano accompaniment also features *mp* and *p* dynamics, with a mix of chords and moving lines in both hands.

13

The third system of the musical score continues the composition. The vocal line shows a dynamic progression from mezzo-forte (*mf*) to piano (*p*), mezzo-piano (*mp*), and finally forte (*f*). The piano accompaniment mirrors this with dynamics of *mf*, *p*, *mp*, and *f*, maintaining a consistent rhythmic pattern.

19

rit.

The fourth system of the musical score is marked 'rit.' (ritardando). The vocal line ends with a piano (*p*) dynamic. The piano accompaniment also concludes with a piano (*p*) dynamic, featuring a final chord in the right hand and a descending line in the left hand.

22. Hawthorne

Hale Ascher VanderCook

Andante

First system of the musical score. The right hand (treble clef) begins with a whole rest, followed by a melodic phrase starting on a half note G4, marked *mf dolce*. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes, marked *f* in the first measure and *mf* in the second measure. The key signature is one sharp (F#) and the time signature is 6/8.

Second system of the musical score. The right hand continues the melodic line with eighth and sixteenth notes. The left hand provides a steady accompaniment of eighth notes. The tempo remains Andante.

Third system of the musical score. The tempo changes to **Animato**. The right hand features a more active melodic line with slurs and accents, marked *p*. The left hand continues with a rhythmic accompaniment, also marked *p*. The tempo is now faster.

Fourth system of the musical score. The tempo changes to **rit.** (ritardando) and then **a tempo**. The right hand has a melodic phrase marked *p*. The left hand has a rhythmic accompaniment marked *pp* and *p*. The tempo returns to the original Andante.

23. Heliotrope

Hale Ascher VanderCook

Andante moderato

5

9

14

Animato

24. Hyacinthe

Hale Ascher VanderCook

Allegro brillante

The first system of the musical score for '24. Hyacinthe' is in G major (one sharp) and common time (C). It consists of five measures. The right hand (treble clef) is mostly silent, with a few notes in the final measure. The left hand (bass clef) plays a rhythmic pattern of eighth and sixteenth notes, starting with a forte (*ff*) dynamic. The tempo is marked *Allegro brillante*.

6

Allegro brillante

The second system of the musical score starts at measure 6. The right hand (treble clef) has a melodic line with a piano (*p*) dynamic marking. The left hand (bass clef) continues the rhythmic accompaniment, also marked *p*. The tempo remains *Allegro brillante*.

12

The third system of the musical score starts at measure 12. The right hand (treble clef) features a more active melodic line. The left hand (bass clef) maintains the steady accompaniment. The tempo is *Allegro brillante*.

17

The fourth system of the musical score starts at measure 17. The right hand (treble clef) has a melodic line with some grace notes. The left hand (bass clef) continues the accompaniment. The tempo is *Allegro brillante*.

25. Ivy

Hale Ascher VanderCook

Andante moderato

6

p cantabile

12

18

26. Jessamine

Hale Ascher VanderCook

Andante moderato

The first system of the musical score for 'Jessamine' is in 2/4 time, marked 'Andante moderato'. The key signature has two sharps (F# and C#). The vocal line (treble clef) begins with a whole rest, followed by a half note G4, and then a quarter note melody starting on A4. The piano accompaniment (grand staff) features a series of chords in the right hand and a bass line in the left hand. Dynamics include *f* (forte) at the beginning, *cresc.* (crescendo) over the first four measures, and *mf* (mezzo-forte) at the end of the system. The tempo marking 'Andante moderato' is placed above the first measure.

6

The second system of the musical score continues the piece. The vocal line (treble clef) features a melodic line with eighth and sixteenth notes. The piano accompaniment (grand staff) consists of chords in the right hand and a bass line in the left hand. The system concludes with a measure of rest in the vocal line.

11

ad lib.

a tempo

The third system of the musical score begins with a measure marked 'ad lib.' (ad libitum). The tempo marking 'a tempo' is placed above the first measure. The vocal line (treble clef) has a melodic line with eighth notes. The piano accompaniment (grand staff) features chords in the right hand and a bass line in the left hand. Dynamics include *p dolce* (piano dolce) in the vocal line and *p* (piano) in the piano accompaniment.

15

The fourth system of the musical score continues the piece. The vocal line (treble clef) features a melodic line with eighth and sixteenth notes. The piano accompaniment (grand staff) consists of chords in the right hand and a bass line in the left hand. The system concludes with a measure of rest in the vocal line.

27. Kinglet

Hale Ascher VanderCook

Andante rit. Andante moderato

7

13

19 rit. Brightly

f *p*

28. Lilacs

Hale Ascher VanderCook

Andante moderato

The musical score is written for voice and piano. It begins with a treble clef staff for the voice and a grand staff (treble and bass clefs) for the piano. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Andante moderato'. The score is divided into four systems, each starting with a measure number (1, 5, 9, 13). Dynamics include *f* (forte), *f declamato*, *mf dolce*, and *mf*. The piano part features various chordal textures and melodic lines, while the voice part has a more melodic and declamatory style.

1

f

5

f declamato

9

mf dolce

13

mf

29. Lily

Hale Ascher VanderCook

Andante moderato

First system of the musical score. The treble clef staff begins with a whole rest, followed by a melodic phrase starting on a whole note G4, marked *p dolce*. The piano accompaniment in the grand staff starts with a forte (*f*) chord and features a steady eighth-note bass line in the left hand and chords in the right hand.

6

Second system of the musical score. The treble clef staff continues the melody with a forte (*f*) dynamic. The piano accompaniment maintains the eighth-note bass line and chordal texture.

11

Più mosso

Third system of the musical score. The tempo changes to *Più mosso*. The treble clef staff shows a dynamic shift from forte (*f*) to piano (*p*) and back to forte. The piano accompaniment also shifts dynamics, with the right hand playing chords and the left hand continuing the bass line.

16

Cadenza
Slowly

accel.

Fourth system of the musical score, featuring a Cadenza. The treble clef staff begins with a forte (*f*) dynamic and includes markings for *dim.* (diminuendo) and *furioso* (furious). The piano accompaniment consists of sustained chords in both hands.

30. *Lyra*

Hale Ascher VanderCook

Andante

Andante

f

p legato

6

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the vocal melody in treble clef, starting with a key signature of two sharps (F# and C#) and a common time signature. The melody is marked with a piano (*p*) dynamic and a crescendo leading to a forte (*f*) dynamic. The second system contains the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and single notes. The piano part is marked with a piano (*p*) dynamic and a crescendo leading to a forte (*f*) dynamic. The third system continues the piano accompaniment, maintaining the same rhythmic and harmonic patterns. The score is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible.

11

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in treble clef and the piano accompaniment in grand staff (treble and bass clefs). The melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. The second system continues the melody with a half note C5, followed by a quarter note B4, and then a half note A4. The piano accompaniment maintains its rhythmic pattern. The third system concludes the melody with a half note G4, followed by a quarter note F#4, and then a half note E4. The piano accompaniment ends with a final chord. The score is marked with a piano (p) dynamic and includes various musical notations such as slurs, ties, and accidentals.

17

rit.

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 forte (*f*) dynamic, followed by a piano (*p*) dynamic. The melody is written in a simple, folk-like style. The second system is a grand staff, featuring both a treble and a bass clef. It also begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The accompaniment is written in a simple, folk-like style, with the bass line providing a steady harmonic foundation. The score concludes with a final chord in the bass line.

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EMR 30626	TARTINI, Giuseppe	Concerto in C Major
EMR 29982	TCHAIKOVSKY, P.i.	Russian Dance
EMR 20993	TELEMANN, Georg P.	12 Heroic Marches (Mourey)
EMR 21653	TELEMANN, Georg P.	12 Heroic Marches (Valta)
EMR 30649	TELEMANN, Georg P.	Concerto in C Major
EMR 288B	TELEMANN, Georg P.	Sonata in F minor
EMR 23218	TOSELLI, Enrico	Serenada
EMR 23237	TRADITIONAL	Greensleeves
EMR 2188B	TRADITIONAL	Londonderry Air (Tailor)
EMR 23257	TRADITIONAL	Londonderry Air (Valta)
EMR 2290B	TRADITIONAL	O Sole Mio (Richards)
EMR 2304B	TRADITIONAL	O Sole Mio (Saurer)
EMR 22929	VALTA, Jan	Londonderry Air
EMR 21748	VARIOUS	20 Celtic Hits
EMR 28995	VARIOUS	20 Greatest Sacred Music
EMR 22151	VARIOUS	20 Greatest Slow Melodies
EMR 2323	VARIOUS	Baroque Masterpieces
EMR 8510	VARIOUS	Greatest Hits Volume 1 (5)
EMR 8532	VARIOUS	Greatest Hits Volume 2 (5)
EMR 8554	VARIOUS	Greatest Hits Volume 3 (5)
EMR 8576	VARIOUS	Greatest Hits Volume 4 (5)
EMR 8598	VARIOUS	Greatest Hits Volume 5 (5)
EMR 8620	VARIOUS	Greatest Hits Volume 6 (5)