

60 Solo Pieces

Volume 1

Trumpet or Cornet (B^b + 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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13

Musical notation for measure 13, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes, with a fermata over the eighth note G4.

20

rit.

**Allegro
Moderato**

Moderato

4

2/4

mf

p

p

The musical score shows three measures. Measure 20 begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes G4, A4, B4, C5, D5, E5, F#5, and G5, followed by a quarter note G4. There are four accents over the eighth notes. The dynamic starts at mezzo-forte (*mf*) and ends at piano (*p*). Measure 21 contains a whole rest. Measure 22 is in 2/4 time and features eighth notes G4, A4, B4, and C5, starting at piano (*p*). Above the staff, the tempo marking "Allegro Moderato" is written above measure 20, and "Moderato" is written above measure 22. A large "4" is placed between measures 21 and 22, and a "2/4" time signature appears at the start of measure 22.

[illegible]

38  Musical notation for measures 38-40. Measure 38 starts with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Measure 39 features a forte (f) dynamic marking and a double bar line. Measure 40 is a whole note chord, marked with a first ending bracket and the number 1.

52 **TRIO**
Slowly

p

60

Musical notation for measure 60. The staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth notes and quarter notes. A slur covers four eighth notes in the second half of the measure. There are two rests: a dotted quarter rest at the beginning and an eighth rest before the final eighth note.

68 **Allegro** **7** **D.S. ff**

1. **1** 2. **1**

Coda



f

81 **accel.**



Musical notation for measures 81-84. Measure 81 starts with a treble clef and a whole note G4. Measure 82 has a half note G4 and a half note A4. Measure 83 has a quarter note G4, an eighth note A4, and a quarter note B4. Measure 84 has a quarter note G4, an eighth note A4, and a quarter note B4. The tempo marking 'accel.' is above measure 84.

60 Solo Pieces

Volume 1

1. Albatross

Hale Ascher VanderCook

Allegro Moderato

B $\flat$ Trumpet
or Cornet

Piano

f

6

Andante

p

p R.H.

12

18

rit.

mf

p

mf

EMR 88000

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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 features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *f* (forte) for the piano and *mp dolce legato* (mezzo-piano, dolce, legato) for the vocal line.

6

The second system continues the musical score. The vocal line features a half note G4, a quarter note A4, and a half note Bb4, followed by a half note C5 and a quarter note Bb4. The piano accompaniment maintains its eighth-note pattern. The dynamic *p* (piano) is indicated for the vocal line.

11

The third system continues the musical score. The vocal line features a half note G4, a quarter note A4, and a half note Bb4, followed by a half note C5 and a quarter note Bb4. The piano accompaniment maintains its eighth-note pattern. Dynamics include *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *p* (piano) for the vocal line.

16

The fourth system continues the musical score. The vocal line features a half note G4, a quarter note A4, and a half note Bb4, followed by a half note C5 and a quarter note Bb4. The piano accompaniment maintains its eighth-note pattern. Dynamics include *mf* (mezzo-forte), *f* (forte), and *p* (piano) for the vocal line. The tempo marking *rit.* (ritardando) is present.

3. Amethyst

Hale Ascher VanderCook

Andante

The musical score for '3. Amethyst' is written for voice and piano. It begins with a vocal line of whole notes and a piano accompaniment of chords and eighth notes. The tempo is marked 'Andante'. The score is divided into four systems, with measures 7, 13, and 19 marked at the beginning of their respective systems. Dynamics include *f* (forte), *mf* (mezzo-forte), *p* (piano), and *rit.* (ritardando). The key signature has two flats (B-flat major), and the time signature is 3/4.

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 complex rhythmic pattern with sixteenth notes in the right hand. Dynamics include *p*, *mf*, and *mp*. The violin part continues with a melodic line, with dynamics *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, with dynamics *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 bass and chords in the treble, marked with a forte (*f*) dynamic.

Measures 6-10. The melody continues with a *p dolce* dynamic. The piano accompaniment maintains its rhythmic pattern, with a forte (*f*) dynamic in the bass and chords in the treble.

Measures 11-15. The melody is marked *bold* and *accel.* with a crescendo (*cresc.*) leading to a fortissimo (*ff*) dynamic. The piano accompaniment starts with a piano (*p*) dynamic, then increases to forte (*f*) and fortissimo (*ff*) in the later measures.

Measures 16-20. The melody is marked *p dolce*. The piano accompaniment starts with a piano (*p*) dynamic and continues with a steady eighth-note pattern in the bass and chords in the treble.

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) has a whole rest in measures 1-4, with a *p legato* marking at the end of measure 4. The left hand (bass clef) plays a series of chords and single notes. The first staff has a *mf* marking.

Measures 5-9. The right hand continues with a melodic line. The left hand plays a rhythmic pattern of eighth notes. A *p* marking is present in measure 5.

Measures 10-14. The right hand continues with a melodic line. The left hand plays a rhythmic pattern of eighth notes. A *p* marking is present in measure 10.

Measures 15-18. The right hand continues with a melodic line. The left hand plays a rhythmic pattern of eighth notes. A *rit.* marking is present in measure 15.

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 is indicated at the beginning.

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 with a *p dolce* (piano dolce) marking. A piano (*p*) dynamic is indicated at the start of measure 10.

14

rit.**a tempo**

Measures 14-20. The tempo changes from ritardando to a tempo. The piano part features a more active accompaniment with eighth notes. The violin part has a melodic line with a *f* (forte) marking at the start of measure 14 and a *p* (piano) marking at the start of measure 17.

21

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

Measures 21-26. The tempo changes to Slowly. The piano part features a more active accompaniment with eighth notes. The violin part has a melodic line with a *p* (piano) marking at the start of measure 21 and a *f* (forte) marking at the start of measure 25. The piece concludes with a waltz-like feel.

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 empty, while the left hand (bass clef) plays a series of chords and eighth notes. The first measure is marked with a forte (*ff*) dynamic. The key signature has one flat (B-flat).

The second system begins at measure 8. The right hand (treble clef) features a melodic line with dynamics *f*, *p*, *ff*, and *f*. Above the staff, the tempo markings 'Slow', 'Faster', and 'accel.' are indicated. The left hand (bass clef) provides harmonic support with sustained notes and chords. The system ends with a double bar line.

The third system begins at measure 9. The tempo is marked 'Andante'. The right hand (treble clef) starts with a piano (*p*) dynamic and includes a 'con amore' marking. It features a melodic line with triplets in the final measures. The left hand (bass clef) plays a steady accompaniment of eighth notes. The key signature has one flat.

The fourth system begins at measure 14. The right hand (treble clef) has a melodic line with a 'rit.' (ritardando) marking followed by 'a temp' (allegro tempo). The left hand (bass clef) continues with the accompaniment. The system concludes with a double bar line.

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 starts with a whole rest in measures 1-4 and enters in measure 5 with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment in the left hand consists of chords. Measure 5 has a dynamic marking of *f*. The word *bold* is written above the melody in measure 5.

6

Measures 6-11. The melody continues with quarter notes D5, E5, F#5, and G5. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand. Dynamic markings include *mf* in measure 6 and *f* in measure 8.

12

Faster

Measures 12-16, marked 'Faster'. The tempo increases. The melody in the right hand consists of eighth notes. The piano accompaniment in the right hand features a rapid eighth-note pattern, while the left hand continues with chords. Dynamic markings include *mp* in measure 12.

17

Slower

Measures 17-21, marked 'Slower'. The tempo decreases. The melody in the right hand consists of quarter notes. The piano accompaniment in the right hand features a steady eighth-note pattern, while the left hand continues with chords. Dynamic markings include *mp* in measure 17 and *f* 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

Measures 1-4 of the piece. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Moderato'. The piano part begins with a forte (*f*) dynamic. The melody is primarily in the right hand of the piano, with some accompaniment in the left hand.

5

Measures 5-8. The melody continues in the right hand. Dynamics include *mp* (mezzo-piano) in both hands. The piano part features a steady accompaniment in the left hand and chords in the right hand.

10

Measures 9-13. The melody continues in the right hand. The piano part features a steady accompaniment in the left hand and chords in the right hand. The dynamics remain consistent with the previous section.

14

Measures 14-16. The tempo changes to 'rit. risoluto' (ritardando, then risoluto) and then back to 'a tempo'. The melody continues in the right hand. The piano part features a steady accompaniment in the left hand and chords in the right hand.

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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