

60 Solo Pieces

Volume 1

F Horn & Piano

Hale Ascher VanderCook

EMR 85192

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Hale Ascher VanderCook

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F HORN

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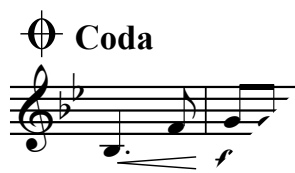
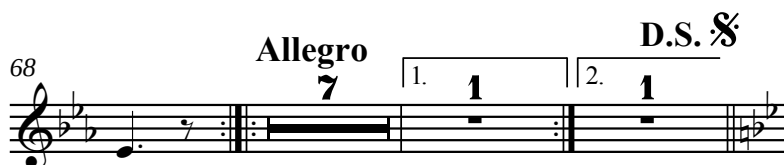
Volume 1

1. Albatross

Hale Ascher VanderCook

Allegro
Moderato Andante

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60 Solo Pieces

Volume 1

1. Albatross

Hale Ascher VanderCook

Allegro Moderato

F Horn

Piano

f



6

Andante

p

p R.H.



12



18

mf *p* rit.

mf *p*



Andante

Andante

mp dolce legato

f

mp

6

This block contains measures 6 through 10 of the musical score. The notation continues with a treble clef and a key signature of three flats. Measure 6 features a melody starting on G4, moving to A4, Bb4, and C5, with a piano (p) dynamic marking. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Measures 7-10 continue the melodic and harmonic progression, with a fermata over the final note of measure 10.

11

11

mf *f* *mp* *p*

mf *f* *mp*

16

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

3. Amethyst

Hale Ascher VanderCook

Andante

7

13

19

f *mf* *p* *f* *p*

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 three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The music features a vocal line and a piano accompaniment. The piano part begins with a forte (*f*) dynamic. The vocal line ends with a *p legato* marking.

5

Measures 5-8. The piano part continues with a piano (*p*) dynamic. The vocal line has dynamics of *mf* and *p*. The piano part has dynamics of *p* and *mf*.

9

Measures 9-13. The piano part continues with a piano (*p*) dynamic. The vocal line has dynamics of *mf* and *mp*. The piano part has dynamics of *p*, *mf*, and *mp*.

14

, Slower

, a tempo

Measures 14-17. The tempo changes from 'Andante' to 'Slower' at measure 14 and returns to 'a tempo' at measure 16. The key signature remains three flats. The piano part continues with a piano (*p*) dynamic. The vocal line has dynamics of *mf* and *mp*. The piano part has dynamics of *p* and *mf*.

5. Arbutus

Hale Ascher VanderCook

Measures 1-5 of the piece. The right hand (treble clef) is mostly silent, with a melodic phrase starting in measure 5 marked *f grandioso*. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes, marked *f* in measure 1 and *f* in measure 5.

Measures 6-10. The right hand plays a melodic line marked *p dolce* in measure 10. The left hand continues the rhythmic accompaniment.

Measures 11-15. The right hand features a melodic line with dynamics *f* (measure 11), *cresc.* (measure 12), *bold* (measure 13), *accel.* (measure 14), and *ff* (measure 15). The left hand has dynamics *p* (measure 11), *f* (measure 13), and *ff* (measure 15).

Measures 16-20. The right hand plays a melodic line marked *p dolce* in measure 16. The left hand has a dynamic of *p* in measure 17.

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

The first system of the musical score for 'Bombastoso Caprice' is in 3/4 time, key of B-flat major. The tempo is marked 'Andante moderato'. The right hand (treble clef) begins with a whole rest, followed by a half note G4, and then a half note F#4. The left hand (bass clef) starts with a half note G2, followed by a half note F#2, and then a half note E2. The piano is marked 'mf' (mezzo-forte). The system ends with a double bar line and a 'p legato' (piano, legato) marking for the next system.

The second system of the musical score continues from the first. The right hand (treble clef) features a half note G4, followed by a half note F#4, and then a half note E4. The left hand (bass clef) features a half note G2, followed by a half note F#2, and then a half note E2. The piano is marked 'p' (piano). The system ends with a double bar line.

The third system of the musical score continues from the second. The right hand (treble clef) features a half note G4, followed by a half note F#4, and then a half note E4. The left hand (bass clef) features a half note G2, followed by a half note F#2, and then a half note E2. The piano is marked 'p' (piano). The system ends with a double bar line.

The fourth system of the musical score continues from the third. The right hand (treble clef) features a half note G4, followed by a half note F#4, and then a half note E4. The left hand (bass clef) features a half note G2, followed by a half note F#2, and then a half note E2. The piano is marked 'p' (piano). The system ends with a double bar line and a 'rit.' (ritardando) marking for the next system.

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 two flats (B-flat and E-flat). The tempo is marked 'Allegro moderato'. 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 in the right hand of the piano part is marked *p dolce*. The piano accompaniment in the left hand is marked *p*. The music continues with a mix of eighth and sixteenth notes.

14

rit.**a tempo**

Measures 14-20. The tempo changes from 'rit.' to 'a tempo'. The melody in the right hand of the piano part is marked *f* and *p*. The piano accompaniment in the left hand is marked *f* and *p*. The music features a variety of note values and rests.

21

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

Measures 21-24. The tempo changes to 'Slowly' and 'pesante', then 'rit.', and finally 'Waltz'. The melody in the right hand of the piano part is marked *p*. The piano accompaniment in the left hand is marked *p* and *f*. The music concludes with a final chord.

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 silent, while the left hand (bass clef) plays a series of chords and eighth notes. The dynamics are marked *ff* (fortissimo).

The second system of the musical score for 'Carnations' is in 2/4 time. The right hand (treble clef) plays a melodic line with dynamics *f*, *p*, *ff*, and *f*. The tempo markings are **Slow**, **Faster**, and **accel.** (accelerando). The left hand (bass clef) plays a simple accompaniment.

The third system of the musical score for 'Carnations' is in 2/4 time. The right hand (treble clef) plays a melodic line with dynamics *p* and *con amore* (with love). The tempo marking is **Andante**. The left hand (bass clef) plays a simple accompaniment.

The fourth system of the musical score for 'Carnations' is in 2/4 time. The right hand (treble clef) plays a melodic line with dynamics *p* and *rit.* (ritardando). The tempo marking is **a temp.** (ad libitum). The left hand (bass clef) plays a simple accompaniment.

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 two flats. The melody in the right hand starts with a whole rest in measure 1, followed by a half note G4 in measure 2, and then a quarter note G4 in measure 3. The piano accompaniment in the left hand consists of chords. Dynamics include *f* (forte) and *bold* (bold). The section ends with a double bar line in measure 5.

Measures 6-11 of the 'Grand march' section. The melody continues with eighth and quarter notes. Dynamics include *mf* (mezzo-forte) and *f* (forte). The piano accompaniment features chords and moving lines. The section ends with a double bar line in measure 11.

Measures 12-16 of the 'Faster' section. The tempo is marked 'Faster'. The melody in the right hand is more active with eighth notes. Dynamics include *mp* (mezzo-piano). The piano accompaniment has a steady eighth-note pattern in the right hand and chords in the left hand. The section ends with a double bar line in measure 16.

Measures 17-20 of the 'Slower' section. The tempo is marked 'Slower'. The melody in the right hand is more melodic with half notes. Dynamics include *mp* (mezzo-piano) and *f* (forte). The piano accompaniment features chords and moving lines. The section ends with a double bar line in measure 20.

11. Chrysanthemum

Hale Ascher VanderCook

Allegretto alla Bolero

f

f energico *p* *f*

f *p* *f*

10 *p delicato* 3

15 3

12. Colossus

Hale Ascher VanderCook

Moderato

Measures 1-4 of the piece. The music is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-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 rests in the vocal line.

5

Measures 5-8. The vocal line enters in measure 5 with a mezzo-piano (*mp*) dynamic. The piano accompaniment continues with chords and moving lines in both hands. The key signature remains three flats.

10

Measures 9-13. The vocal line continues with a melodic line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, with sustained chords in the left hand. The key signature remains three flats.

14

Measures 14-16. The tempo changes to 'rit. risoluto' (rushed) for measures 14 and 15, then returns to 'a tempo' for measure 16. The vocal line has a long note in measure 14. The piano accompaniment features a sustained bass line in the left hand and moving chords in the right hand. The key signature remains three flats.

13. Columbine

Hale Ascher VanderCook

Andantino

p *p grazioso*

6

12

mf *mp*

18 *rit.* *f*

14. Cygnus

Hale Ascher VanderCook

Andante

5

mp dolce *p* *mp*

mp *p* *mp*

10

mf *mf*

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

p

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