

60 Solo Pieces

Volume 1

F Horn & Piano

Hale Ascher VanderCook

EMR 85192

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Volume 1

1. Albatross
2. Altair
3. Amethyst
4. Antares
5. Arbutus
6. Arcturus
7. Bombastoso
8. Bonita
9. Carnations
10. Centaurus
11. Chrysanthemum
12. Colossus
13. Columbine
14. Cygnus
15. Daisies

Volume 2

16. Debonnaire
17. Dewdrops
18. Diamond
19. Emerald
20. Falcon
21. Garnet
22. Hawthorne
23. Heliotrope
24. Hyacinthe
25. Ivy
26. Jessamine
27. Kinglet
28. Lilacs
29. Lily
30. Lyra

Volume 3

31. Magnolia
32. Marigold
33. Meadowlark
34. Mignonette
35. Mira
36. Morning Glory
37. Moss Rose
38. Myrtle
39. Opal
40. Oriole
41. Orion
42. Pansies
43. Pearl
44. Peony
45. Primrose

Volume 4

46. Punchinello
47. Rigel
48. Rosebuds
49. Ruby
50. Sapphire
51. Sirius
52. Spica
53. Starling
54. The Tulip
55. The Wild Rose
56. Topaz
57. Turquoise
58. Twosome
59. Vega
60. Warbler



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F HORN

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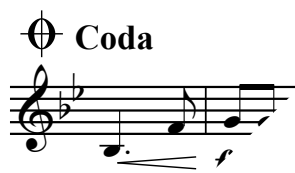
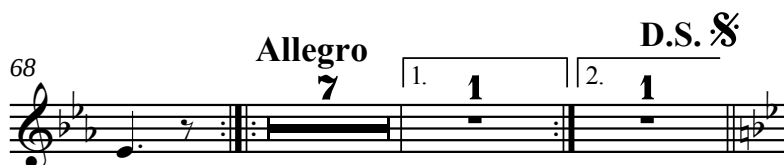
Volume 1

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

8/8

mp dolce legato

f

mp

6

This block contains measures 6 through 10 of the musical score. Measure 6 begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody in the treble staff starts on a whole note G4, followed by a quarter note F4, and then a half note E4. A piano (*p*) dynamic marking is placed below the first measure. The piano accompaniment in the grand staff consists of eighth-note chords in the right hand and single notes in the left hand. Measures 7 through 10 continue the melody and accompaniment, with measure 10 ending on a whole note G4. The score is written for a single system with a grand staff.

11

mf *f* mp *p*

16

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

3. Amethyst

Hale Ascher VanderCook

Andante

7

13

19

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

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 E-flat major. The vocal line (treble clef) has a melodic line starting on a whole rest, followed by a half note G4, a quarter note A4, and a half note B4, marked *p legato*. The piano accompaniment (grand staff) features a strong *f* (forte) dynamic. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a steady eighth-note bass line.

Measures 5-8. The vocal line continues with a melodic line marked *mf* (mezzo-forte) and *p* (piano). The piano accompaniment features a *p* (piano) dynamic in the right hand and a *mf* (mezzo-forte) dynamic in the left hand. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a steady eighth-note bass line.

Measures 9-13. The vocal line continues with a melodic line marked *mf* (mezzo-forte) and *mp* (mezzo-piano). The piano accompaniment features a *p* (piano) dynamic in the right hand and a *mf* (mezzo-forte) dynamic in the left hand. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a steady eighth-note bass line.

Measures 14-17. The tempo changes to 'Slower' in measure 14 and 'a tempo' in measure 15. The vocal line continues with a melodic line marked *mf* (mezzo-forte). The piano accompaniment features a *mf* (mezzo-forte) dynamic. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a steady eighth-note bass line.

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*, *cresc.*, and *ff*, and markings *bold* and *accel.*. The left hand has dynamics *p*, *f*, and *ff*.

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

f *p*

Andante moderato

5

10

15

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8. Bonita

Valse Brillante

Hale Ascher VanderCook

Allegro moderato

Measures 1-6 of the piece. The music is in 3/4 time and B-flat major. The piano part begins with a forte (*f*) dynamic. The melody is in the right hand of the piano, featuring eighth and sixteenth notes. The bass line consists of chords and single notes.

7

Moderato

Measures 7-13. The tempo changes to Moderato. The melody continues in the right hand, marked *p dolce*. The piano accompaniment features chords and moving lines in both hands, marked *p*.

14

rit.**a tempo**

Measures 14-20. The tempo fluctuates between *rit.* and *a tempo*. The melody features a triplet in measure 15. Dynamics range from *f* to *p*. The piano part includes chords and moving lines.

21

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

Measures 21-24. The tempo changes to Slowly, then *pesante*, and finally to a Waltz. The melody is in the right hand, marked *p*. The piano part features chords and moving lines, marked *p* and *f* at the end.

9. Carnations

Hale Ascher VanderCook

Allegro

ff

8 **Slow** **Faster** **accel.**

f p ff f

9 **Andante** *con amore*

p

14 **rit.** **a temp.**

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, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment in the left hand consists of a steady eighth-note pattern. Dynamics include *f* (forte) and *bold* markings.

Measures 6-11. The melody continues with eighth and quarter notes. The piano accompaniment features a consistent eighth-note pattern. Dynamics include *mf* (mezzo-forte) and *f* (forte).

Measures 12-16, marked 'Faster'. The tempo increases. The melody is more active with eighth and quarter notes. The piano accompaniment also features a steady eighth-note pattern. Dynamics include *mp* (mezzo-piano).

Measures 17-20, marked 'Slower'. The tempo decreases. The melody is more spacious with half and whole notes. The piano accompaniment features a steady eighth-note pattern. Dynamics include *mp* (mezzo-piano) and *f* (forte).

11. Chrysanthemum

Hale Ascher VanderCook

Allegretto alla Bolero

The musical score is written for piano and voice. It begins with a vocal staff that is mostly silent, followed by a piano introduction. The piano part features a rhythmic pattern of eighth and sixteenth notes. The score is divided into four systems. The first system shows the piano introduction. The second system includes dynamic markings *f* *energico* and *p*. The third system, starting at measure 10, includes the marking *p* *delicato* and a triplet. The fourth system, starting at measure 15, continues the piano accompaniment. The score concludes with a final piano flourish.

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 piano's right hand, with some accompaniment in the left hand.

5

Measures 5-8. The melody continues in the piano's right hand. The piano part features a mezzo-piano (*mp*) dynamic. The bass line provides harmonic support with chords and single notes.

10

Measures 9-13. The melody continues in the piano's right hand. The piano part features a mezzo-piano (*mp*) dynamic. The bass line provides harmonic support with chords and single notes.

14

Measures 14-16. The tempo changes to 'rit. risoluto' (ritardando, then resolute) for measures 14 and 15, and then returns to 'a tempo' for measure 16. The melody continues in the piano's right hand. The piano part features a mezzo-piano (*mp*) dynamic. The bass line provides harmonic support with chords and single notes.

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*

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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