

60 Solo Pieces

Volume 1

E $\flat$ Cornet & Piano

Hale Ascher VanderCook

EMR 85196

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Hale Ascher VanderCook

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E♭ CORNET

60 Solo Pieces

Volume 1

Hale Ascher VanderCook

1. Albatross

Allegro
Moderato Andante

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60 Solo Pieces

Volume 1

1. Albatross

Hale Ascher VanderCook

Allegro Moderato

E♭ Cornet

Piano



6

Andante

p

p R.H.



12



18

rit.

mf

p

mf



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2. Altair

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Andante

The first system of the musical score for '2. Altair' is in 8/8 time and B-flat major. It features 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 starts with a forte (f) dynamic, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The system concludes with a mezzo-forte (mp) dynamic and the instruction 'dolce legato'.

6

The second system of the musical score continues the piece. The vocal line begins with 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 continues with the same eighth-note accompaniment. The system concludes with a piano (p) dynamic.

11

The third system of the musical score continues the piece. The vocal line begins with 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 continues with the same eighth-note accompaniment. The system concludes with a mezzo-forte (mf) dynamic.

16

The fourth system of the musical score concludes the piece. The vocal line begins with 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 continues with the same eighth-note accompaniment. The system concludes with a mezzo-forte (mf) dynamic and the instruction 'rit.' (ritardando).

3. Amethyst

Hale Ascher VanderCook

Andante

Measures 1-6 of the piece. The tempo is marked 'Andante'. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The music is in a piano arrangement. The right hand (treble clef) has a melodic line with some grace notes. The left hand (bass clef) provides harmonic support with chords and single notes. A forte (*f*) dynamic is indicated in the first measure of the left hand.

7

Measures 7-12. The right hand continues its melodic line. Dynamics include mezzo-forte (*mf*) and piano (*p*). The left hand features chords and moving lines. A mezzo-forte (*mf*) dynamic is marked in the left hand at measure 8.

13

Measures 13-18. The right hand has a more active melodic line. Dynamics include forte (*f*) and piano (*p*). The left hand continues with harmonic support, including some chords. A forte (*f*) dynamic is marked in the left hand at measure 13.

19

Measures 19-24. The right hand features a melodic line with dynamics *f*, *mf*, *f*, and *p*. A 'rit.' (ritardando) marking is present above the right hand in measure 21. The left hand has chords and moving lines with dynamics *f*, *mf*, *f*, and *p*. The piece concludes with a final chord in the left hand.

4. Antares

Hale Ascher VanderCook

Andante

5

9

14

Slower

a tempo

f

p legato

mf

p

mf

mp

p

mf

mp

mf

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 4 with a half note F#4, followed by quarter notes G4, A4, and B4. The piano accompaniment in the left hand features a steady eighth-note pattern in the bass line and chords in the treble. Dynamics include *f* (forte) and *f* *grandioso* (very grand).

Measures 6-10. The melody continues with eighth and quarter notes. The piano accompaniment maintains its rhythmic pattern. Dynamics include *p* *dolce* (piano, sweet) and *f* (forte).

Measures 11-15. The melody features a crescendo leading to a fortissimo section. The piano accompaniment also builds in intensity. Dynamics include *p* (piano), *f* (forte), *ff* (fortissimo), *bold*, *cresc.* (crescendo), and *accel.* (accelerando).

Measures 16-20. The melody concludes with a half note G#4. The piano accompaniment features a final flourish. Dynamics include *p* *dolce* (piano, sweet) and *p* (piano).

6. Arcturus

Hale Ascher VanderCook

Andante

The musical score for "6. Arcturus" is written for voice and piano. It begins with a vocal line in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The tempo is marked "Andante". The key signature has two flats (B-flat major or D-flat minor). The score is divided into four systems. The first system shows the beginning of the piece. The second system starts at measure 6. The third system starts at measure 11. The fourth system starts at measure 16 and includes a "rit." (ritardando) marking. Dynamics include *mp dolce*, *f*, *p*, and *mf*.

7. Bombastoso

Caprice

Hale Ascher VanderCook

Andante moderato

Measures 1-4 of the piece. The right hand (RH) is mostly silent, with a final measure containing a *p legato* instruction. The left hand (LH) plays a series of chords and moving lines in the bass. Dynamics include *mf* (mezzo-forte) and *p* (piano).

Measures 5-9. The RH begins with a melodic line, and the LH continues with a rhythmic accompaniment of chords. Dynamics include *p* (piano).

Measures 10-14. The RH continues its melodic development, and the LH provides a steady accompaniment. Dynamics include *p* (piano).

Measures 15-18. The piece concludes with a *rit.* (ritardando) marking. The RH features a final melodic flourish, and the LH ends with a series of chords. Dynamics include *p* (piano).

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, with a *p dolce* marking. The piano accompaniment features chords and moving lines in both hands, with a *p* marking in measure 10.

14

rit.**a tempo**

Measures 14-20. The tempo changes from ritardando to a tempo. The melody features a series of beamed sixteenth notes in measure 15. Dynamics include *f* and *p* in both hands.

21

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

Measures 21-24. The tempo changes to Slowly. The music is marked *p* and *pesante*. The final measure (24) is marked *f* and features a triplet of eighth notes. The piece concludes with a waltz-like feel.

9. Carnations

Hale Ascher VanderCook

Allegro

ff

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

f *p* *ff* *f*

9 **Andante** *con amore*

p

14 **rit.** **a tempo**

p

10. Centaurus

Hale Ascher VanderCook

Grand march

First system of the musical score for 'Grand march'. The treble clef staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment in the bass clef staff consists of a series of chords. Dynamics include *f* (forte) and *bold* (bold). The key signature has one sharp (F#) and the time signature is common time (C).

Second system of the musical score for 'Grand march'. The treble clef staff continues the melody with eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the left hand. Dynamics include *mf* (mezzo-forte) and *f* (forte). The system ends with a double bar line.

Third system of the musical score for 'Grand march'. The tempo marking 'Faster' is present above the treble clef staff. The melody continues with eighth and quarter notes. The piano accompaniment has a more active eighth-note pattern. Dynamics include *mp* (mezzo-piano).

Fourth system of the musical score for 'Grand march'. The tempo marking 'Slower' is present above the treble clef staff. The melody continues with eighth and quarter notes. The piano accompaniment has a more active eighth-note pattern. Dynamics include *mp* (mezzo-piano) and *f* (forte). The system ends with a double bar line.

11. Chrysanthemum

Hale Ascher VanderCook

Allegretto alla Bolero

f

f energico

p

f

f

p

f

10

p delicato

p

15

12. Colossus

Hale Ascher VanderCook

Moderato

Measures 1-4 of the piece. The music is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Moderato'. The first staff (treble clef) has a whole rest in measure 1, followed by a half note G4 in measure 2, and whole rests in measures 3 and 4. The piano accompaniment (grand staff) begins in measure 1 with a forte (*f*) dynamic. The right hand plays chords and moving lines, while the left hand plays a steady bass line with chords.

5

Measures 5-8. The melody continues with a half note A4 in measure 5, followed by quarter notes G4, F4, and E4 in measures 6, 7, and 8 respectively. The piano accompaniment continues with a consistent harmonic support. A mezzo-piano (*mp*) dynamic marking appears in measure 8.

10

Measures 9-13. The melody consists of quarter notes G4, F4, E4, and D4 in measures 9, 10, 11, and 12, followed by a half note C4 in measure 13. The piano accompaniment features a more active right hand with eighth-note patterns and sustained chords in the left hand.

14

Measures 14-16. The tempo changes to 'rit. risoluto' (rushed) for measures 14 and 15, and then returns to 'a tempo' for measure 16. The melody in measure 14 is a half note G4, followed by quarter notes F4, E4, and D4 in measures 15 and 16. The piano accompaniment continues with sustained chords and moving lines.

13. Columbine

Hale Ascher VanderCook

Andantino

p *p grazioso*

6

12

mf *mp*

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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E^b CORNET SOLO

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