

60 Solo Pieces

Volume 1

F Horn & Piano
or Play Back / Play Along CD

Hale Ascher VanderCook

EMR 88012

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60 Solo Pieces

Hale Ascher VanderCook

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

60 Solo Pieces

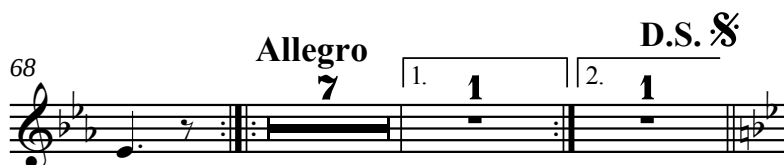
Volume 1

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

2. Altair

Hale Ascher VanderCook

Andante

mp dolce legato

f

mp

6

p

11

mf *f* *mp* *p*

mf *f* *mp*

16

mf *f* *p* *rit.*

mf

3. *Amethyst*

Hale Ascher VanderCook

Andante

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in a single staff with a treble clef, key signature of two flats, and 3/4 time signature. The second and third systems are piano accompaniment, featuring a grand staff with treble and bass clefs. The piano part includes a forte (f) dynamic marking and various musical notations such as chords, eighth notes, and rests. The lyrics 'The Rose Tree' are written below the piano accompaniment in the third system.

7

7

mf *p*

mf *p*

13

This musical score is for measures 13 through 15 of the piece. It is written for a piano with three staves: a single treble staff for the right hand and a grand staff (treble and bass) for the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure 13 begins with a forte (*f*) dynamic. The right hand plays a melody starting on G4, moving to A4, B-flat4, and C5. The left hand provides harmonic support with chords and single notes. Measure 14 features a piano (*p*) dynamic. The right hand continues the melody, and the left hand has a more active accompaniment. Measure 15 returns to a forte (*f*) dynamic. The right hand melody concludes with a half note on C5, and the left hand has a sustained bass note. The score includes dynamic markings (*f* and *p*) and phrasing slurs to indicate musical structure.

19

4. Antares

Hale Ascher VanderCook

Andante

Measures 1-4 of the piece. The tempo is marked 'Andante'. The music is in 3/4 time with a key signature of three flats. The vocal line (top staff) begins with a rest and ends with a half note G4, marked *p legato*. The piano accompaniment (bottom staves) starts with a forte (*f*) dynamic, featuring a descending eighth-note scale in the right hand and a steady eighth-note bass line in the left hand.

5

Measures 5-8. The vocal line continues with a half note G4 marked *mf*, followed by a half note F#4 marked *p*. The piano accompaniment features a pattern of eighth-note chords in the right hand and a steady eighth-note bass line in the left hand, with dynamics ranging from *p* to *mf*.

9

Measures 9-13. The vocal line continues with a half note E4 marked *mf*, followed by a half note D4 marked *mp*. The piano accompaniment continues with eighth-note chords in the right hand and a steady eighth-note bass line in the left hand, with dynamics ranging from *p* to *mp*.

14

, Slower

, a tempo

Measures 14-17. The tempo changes to 'Slower' for measures 14-15 and 'a tempo' for measures 16-17. The vocal line continues with a half note C4 marked *mf*, followed by a half note B3 marked *mf*. The piano accompaniment features a pattern of eighth-note chords in the right hand and a steady eighth-note bass line in the left hand, with dynamics ranging from *mf* to *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*, *cresc.*, and *ff*, and markings *bold* and *accel.*. The left hand accompaniment has dynamics *p*, *f*, and *ff*.

Measures 16-19. The right hand plays a melodic line marked *p dolce* in measure 16. The left hand accompaniment has a dynamic marking 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

Measures 1-4 of the piece. The right hand (RH) has a whole rest in measures 1-4, followed by a half note G4 in measure 5. The left hand (LH) plays a series of chords and single notes. Dynamics include *mf* and *p legato*.

Measures 5-9. The RH continues with a melodic line. The LH features a steady eighth-note accompaniment. Dynamics include *p*.

Measures 10-14. The RH continues with a melodic line. The LH features a steady eighth-note accompaniment. Dynamics include *p*.

Measures 15-18. The RH continues with a melodic line. The LH features a steady eighth-note accompaniment. Dynamics include *rit.*

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 returns to Allegro moderato. The music features a *f* dynamic in measure 14, followed by a *p* dynamic in measure 15. The piano part has a complex texture with many chords and moving lines. The melody continues in the right hand.

21

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

Measures 21-24. The tempo changes to Slowly. The music is in 3/4 time. The piano part features a *p* dynamic in measure 21, followed by a *f* dynamic in measure 24. The melody continues in the right hand, with a *p* marking in measure 22.

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 tempo is marked 'Allegro' and the dynamics include '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 various dynamics: 'f' (forte), 'p' (piano), 'ff' (fortissimo), and 'f' (forte). 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 a 'con amore' (with love) marking and a 'p' (piano) dynamic. The tempo is marked '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 a 'rit.' (ritardando) marking and a 'p' (piano) dynamic. The tempo is marked 'a tempo'. 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 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 eighth-note patterns. 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 in 3/4 time, key of B-flat major. It consists of four systems of music. The first system shows the beginning of the piece with a piano introduction. The second system includes dynamic markings *f energico*, *p*, and *f*. The third system starts at measure 10 and includes *p delicato* and a triplet. The fourth system starts at measure 15 and includes a triplet. The score is written for piano with treble and bass staves.

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 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 mix of chords and moving lines in both hands. The dynamic is marked *mp* (mezzo-piano).

10

Measures 9-13. The piano part becomes more active with a series of eighth-note chords in the right hand and a steady bass line in the left hand. The melody in the piano's right hand continues with eighth-note patterns.

14

Measures 14-16. The piece concludes with a *rit.* (ritardando) and *risoluto* (resolute) marking. The tempo returns to *a tempo* at the end of measure 16. The piano part features a final chordal cadence.

13. Columbine

Hale Ascher VanderCook

Andantino

p *grazioso*

p

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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