

60 Solo Pieces

Volume 1

E^b Cornet & Piano
or Play Back / Play Along CD

Hale Ascher VanderCook

EMR 88016

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60 Solo Pieces

Hale Ascher VanderCook

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E♭ CORNET

60 Solo Pieces

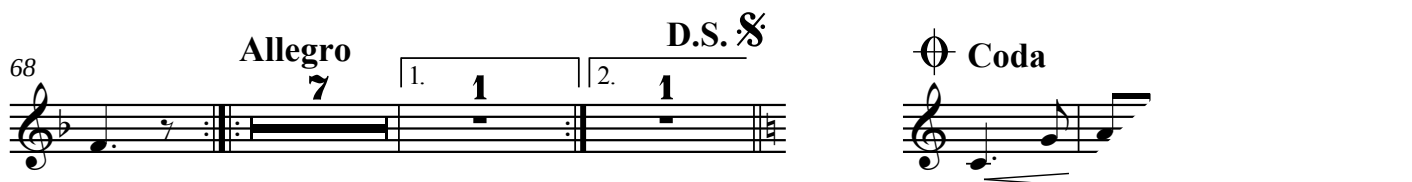
Volume 1

Hale Ascher VanderCook

1. Albatross

Allegro
Moderato **Andante**

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60 Solo Pieces

Volume 1

1. Albatross

Hale Ascher VanderCook

Allegro Moderato

Music notation for the first system (measures 1-5). The score is for Eb Cornet and Piano. The Eb Cornet part is a whole rest. The Piano part begins with a forte (*f*) dynamic. The key signature has three flats (Bb, Eb, Ab) and the time signature is 3/4.

Music notation for the second system (measures 6-11). The Eb Cornet part begins at measure 6 with a piano (*p*) dynamic. The Piano part continues with a piano (*p*) dynamic and includes a right-hand (*R.H.*) section starting at measure 9. The tempo changes to **Andante** at measure 6.

Music notation for the third system (measures 12-17). The Eb Cornet part continues with a melodic line. The Piano part continues with a piano (*p*) dynamic. The tempo remains **Andante**.

Music notation for the fourth system (measures 18-22). The Eb Cornet part continues with a melodic line. The Piano part continues with a mezzo-forte (*mf*) dynamic. The tempo changes to **rit.** (ritardando) at measure 18.

2. Altair

Hale Ascher VanderCook

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 pattern in the right hand and a bass line in the left hand. The system concludes with a mezzo-piano (mp) dynamic and the instruction 'dolce legato'.

6

The second system of the musical score continues the vocal and piano parts. The vocal line features a half note G4, a quarter note A4, a half note Bb4, and a quarter note C5. The piano accompaniment maintains its rhythmic pattern, with a piano (p) dynamic marking in the vocal line. The system ends with a mezzo-piano (mp) dynamic.

11

The third system of the musical score continues the vocal and piano parts. The vocal line features a half note G4, a quarter note A4, a half note Bb4, and a quarter note C5. The piano accompaniment maintains its rhythmic pattern, with a mezzo-forte (mf) dynamic marking in the vocal line. The system ends with a mezzo-piano (mp) dynamic.

16

The fourth system of the musical score continues the vocal and piano parts. The vocal line features a half note G4, a quarter note A4, a half note Bb4, and a quarter note C5. The piano accompaniment maintains its rhythmic pattern, with a mezzo-forte (mf) dynamic marking in the vocal line. The system ends with a mezzo-piano (mp) dynamic and the instruction 'rit.' (ritardando).

3. Amethyst

Hale Ascher VanderCook

Andante

7

13

19

f *mf* *p* *f* *f* *mf* *f* *p* *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 with a key signature of three flats (B-flat, E-flat, A-flat). The vocal line (top staff) begins with a whole rest in measure 1, followed by a half note G4 in measure 2, a quarter note A4 in measure 3, and a quarter note B4 in measure 4. The piano accompaniment (bottom staves) starts with a forte (f) dynamic. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and single notes. A 'p legato' marking appears at the end of measure 4.

5

Measures 5-8. The vocal line continues with a half note G4 in measure 5, a quarter note A4 in measure 6, a quarter note B4 in measure 7, and a quarter note C5 in measure 8. The piano accompaniment features a piano (p) dynamic in measure 5, followed by a mezzo-forte (mf) dynamic in measure 7. The piano part includes various chordal textures and melodic lines in both hands.

9

Measures 9-13. The vocal line continues with a half note G4 in measure 9, a quarter note A4 in measure 10, a quarter note B4 in measure 11, and a quarter note C5 in measure 12. The piano accompaniment features a piano (p) dynamic in measure 9, followed by a mezzo-forte (mf) dynamic in measure 11, and a mezzo-piano (mp) dynamic in measure 13. The piano part includes various chordal textures and melodic lines in both hands.

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 vocal line continues with a half note G4 in measure 14, a quarter note A4 in measure 15, a quarter note B4 in measure 16, and a quarter note C5 in measure 17. The piano accompaniment features a mezzo-forte (mf) dynamic in measure 14, followed by a mezzo-forte (mf) dynamic in measure 16. The piano part includes various chordal textures and melodic lines in both hands.

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 a half note B4 in measure 6, followed by quarter notes A4, G4, and F#4. The piano accompaniment maintains its rhythmic pattern. Dynamics include *p* *dolce* (piano, sweetly) and *f* (forte).

Measures 11-15. The melody features a half note A4 in measure 11, followed by quarter notes G4, F#4, and E4. The piano accompaniment includes a *p* (piano) dynamic in measure 11 and a *f* (forte) dynamic in measure 13. The section concludes with a *ff* (fortissimo) dynamic in measure 15. Performance markings include *bold*, *accel.* (accelerando), *cresc.* (crescendo), and *f* (forte).

Measures 16-20. The melody begins with a half note G4 in measure 16, followed by quarter notes F#4, E4, and D4. The piano accompaniment features a *p* (piano) dynamic in measure 17. The section ends with a half note C4 in measure 20.

6. Arcturus

Hale Ascher VanderCook

Andante

mp dolce

f

mp

6

p

mf

p

mf

11

mf

p

mf

p

16

bold

f

rit.

f

p

f

p

7. Bombastoso

Caprice

Hale Ascher VanderCook

Andante moderato

Measures 1-4 of the piece. The tempo is marked 'Andante moderato'. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The piano part begins with a mezzo-forte (*mf*) dynamic. The violin part enters in measure 4 with a piano (*p*) dynamic and a legato marking.

Measures 5-9. The piano part continues with a piano (*p*) dynamic. The violin part continues with a piano (*p*) dynamic. The piano part features a series of chords in the right hand and a melodic line in the left hand.

Measures 10-14. The piano part continues with a piano (*p*) dynamic. The violin part continues with a piano (*p*) dynamic. The piano part features a series of chords in the right hand and a melodic line in the left hand.

Measures 15-18. The piano part continues with a piano (*p*) dynamic. The violin part continues with a piano (*p*) dynamic. The piano part features a series of chords in the right hand and a melodic line in the left hand. The piece concludes with a ritardando (*rit.*) marking.

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 quarter 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 fluctuates between *rit.* and *a tempo*. The melody features a series of eighth notes with accents. Dynamics include *f* and *p*. The piano part has chords and moving lines, with a *f* marking in measure 15.

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, with a *p* marking. The piano part features chords and moving lines, with a *f* marking in measure 24.

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. The left hand (bass clef) plays a series of chords and eighth notes, starting 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*, marked with tempo changes: **Slow**, **Faster**, and **accel.**. The left hand (bass clef) provides harmonic support with sustained notes and chords.

The third system begins at measure 9. The tempo is marked **Andante**. The right hand (treble clef) starts with a *p* dynamic and includes the instruction *con amore*. It features a melodic line with triplets. The left hand (bass clef) plays a steady accompaniment of eighth notes, marked with a *p* dynamic.

The fourth system begins at measure 14. The right hand (treble clef) includes the instruction **rit.** (ritardando) and ends with **a ter** (allegretto). The left hand (bass clef) continues the accompaniment with sustained notes and chords.

10. Centaurus

Hale Ascher VanderCook

Grand march

The first system of the musical score for 'Grand march' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The lower staff is in bass clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It features a series of chords, starting with a full triad of G2, Bb2, and Eb3, followed by a half note G2, a quarter note Bb2, and a quarter note Eb3. The system concludes with a double bar line and a final measure containing a half note G4, a quarter note A4, and a quarter note B4. Dynamics include *f* (forte) and *bold*.

The second system of the musical score for 'Grand march' consists of two staves. The upper staff continues the melody from the first system, starting with a half note G4, a quarter note A4, and a quarter note B4. The lower staff continues the harmonic accompaniment, featuring a series of chords. The system concludes with a double bar line and a final measure containing a half note G4, a quarter note A4, and a quarter note B4. Dynamics include *mf* (mezzo-forte) and *f* (forte).

The third system of the musical score for 'Grand march' consists of two staves. The upper staff begins with a half note G4, a quarter note A4, and a quarter note B4. The lower staff begins with a half note G2, a quarter note Bb2, and a quarter note Eb3. The system concludes with a double bar line and a final measure containing a half note G4, a quarter note A4, and a quarter note B4. Dynamics include *mp* (mezzo-piano) and *f* (forte).

The fourth system of the musical score for 'Grand march' consists of two staves. The upper staff begins with a half note G4, a quarter note A4, and a quarter note B4. The lower staff begins with a half note G2, a quarter note Bb2, and a quarter note Eb3. The system concludes with a double bar line and a final measure containing a half note G4, a quarter note A4, and a quarter note B4. Dynamics include *mp* (mezzo-piano) and *f* (forte).

11. Chrysanthemum

Hale Ascher VanderCook

Allegretto alla Bolero

f

f energico *p* *f*

f *p* *f*

10 *p delicato* 3

p

15 *f* 3

12. Colossus

Hale Ascher VanderCook

Moderato

Measures 1-4 of the musical score. The piece is in 3/4 time, key of B-flat major (three flats). The tempo is Moderato. The first staff (treble clef) has a whole rest in measure 1, followed by a half note G4 in measure 2, and a half note F#4 in measure 3. The second staff (bass clef) starts with a forte (f) dynamic. It features a series of chords and moving lines in the right hand, and a more active bass line in the left hand. Measure 4 ends with a half note G4 in the right hand and a half note F#4 in the left hand.

5

Measures 5-8 of the musical score. The right hand continues with a melodic line, marked mezzo-piano (mp) in measure 5. The left hand provides harmonic support with chords and moving lines. Measure 8 ends with a half note G4 in the right hand and a half note F#4 in the left hand.

10

Measures 9-13 of the musical score. The right hand continues with a melodic line, marked mezzo-piano (mp) in measure 10. The left hand provides harmonic support with chords and moving lines. Measure 13 ends with a half note G4 in the right hand and a half note F#4 in the left hand.

14

Measures 14-16 of the musical score. The right hand continues with a melodic line, marked mezzo-piano (mp) in measure 14. The left hand provides harmonic support with chords and moving lines. Measure 16 ends with a half note G4 in the right hand and a half note F#4 in the left hand. The tempo changes to 'a tempo' in measure 15.

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

E^b CORNET

E^b CORNET SOLO

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