

60 Solo Pieces

Volume 1

Oboe & Piano
or Play Back / Play Along CD

Hale Ascher VanderCook

EMR 88018

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Hale Ascher VanderCook

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OBOE

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

Oboe

Piano

f

6

Andante

p

p R.H.

12

18

rit.

mf

p

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

7

mf *p*

13

f *p* *f*

f *p* *f*

19

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

f *mf* *f*

4. Antares

Hale Ascher VanderCook

Andante

Measures 1-4 of the piece. The tempo is marked 'Andante'. The key signature has one sharp (F#). The music is in common time (C). The piano part begins with a forte (*f*) dynamic, while the vocal part is marked *p* legato.

Measures 5-8. The piano part features a series of chords and moving lines, with dynamics ranging from *p* to *mf*. The vocal part continues with a melody, marked *mf* and *p*.

Measures 9-13. The piano part continues with complex harmonic textures, marked *p*, *mf*, and *mp*. The vocal part maintains its melodic line, marked *mf* and *mp*.

Measures 14-17. The tempo changes to 'a tempo' from measure 14. The piano part features a crescendo leading to a *mf* dynamic. The vocal part is marked *mf*.

5. Arbutus

Hale Ascher VanderCook

Measures 1-5 of the piece. The right hand (RH) begins with a melodic line starting on a whole rest, followed by a series of eighth and sixteenth notes. The left hand (LH) provides a harmonic accompaniment with chords and moving lines. Dynamics include *f* and *f* *grandioso*.

Measures 6-10. The RH continues the melodic development with various note values and rests. The LH accompaniment features dense chordal textures. Dynamics include *p dolce* and *f*.

Measures 11-15. This section includes performance instructions: *bold*, *accel.*, *f*, *cresc.*, and *ff*. The RH shows a crescendo in volume and tempo. The LH accompaniment also intensifies, with dynamic markings *p*, *f*, and *ff*.

Measures 16-19. The RH features a melodic line with a *p dolce* marking. The LH continues with a steady accompaniment, marked with *p*. The piece concludes with a final chord in the RH.

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 right hand (treble clef) is mostly silent, with a *p legato* marking at the end of measure 4. The left hand (bass clef) plays a series of chords and single notes, starting with a *mf* dynamic. The key signature is one sharp (F#) and the time signature is common time (C).

Measures 5-9. The right hand plays a melodic line with some grace notes and slurs. The left hand plays a rhythmic pattern of chords. The dynamic *p* (piano) is marked at the beginning of measure 5.

Measures 10-14. The right hand continues its melodic line. The left hand plays a rhythmic pattern of chords. The dynamic *p* (piano) is marked at the beginning of measure 10 and again in measure 12.

Measures 15-18. The right hand plays a melodic line that ends with a *rit.* (ritardando) marking. The left hand plays a rhythmic pattern of chords. The dynamic *p* (piano) is marked at the beginning of measure 15.

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 sharps (F# and C#). 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 piano part starts with a piano (*p*) dynamic and a *dolce* marking. The melody continues with eighth and sixteenth notes.

14

rit.**, a tempo**

Measures 14-20. The tempo changes from *rit.* to *a tempo*. The piano part features a forte (*f*) dynamic in measure 14 and a piano (*p*) dynamic in measure 15. The melody includes trills and sixteenth-note passages.

21

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

Measures 21-24. The tempo changes to Slowly, then *pesante*, then *rit.*, and finally to Waltz. The piano part starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The melody includes a trill and a final flourish.

9. Carnations

Hale Ascher VanderCook

Allegro

The first system of the musical score for 'Carnations' is in 2/4 time with a key signature of three sharps (F#, C#, G#). It features a piano accompaniment in the lower staves and a vocal line in the upper staff. The piano part begins with a forte (*ff*) dynamic, playing a rhythmic pattern of eighth and sixteenth notes. The vocal line is mostly rests in this system.

The second system starts at measure 8. The tempo markings are **Slow**, **Faster**, and **accel.**. The dynamics are *f*, *p*, *ff*, and *f*. The vocal line has a melodic phrase with a crescendo leading into the acceleration. The piano accompaniment provides harmonic support with chords and moving lines.

The third system starts at measure 9 with the tempo marking **Andante**. The dynamics are *p* and *con amore*. The vocal line features a melodic phrase with a triplet of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

The fourth system starts at measure 14. The tempo markings are **rit.** and **a tempo**. The dynamics are *p* and *p*. The vocal line has a melodic phrase that concludes the system. The piano accompaniment continues with its rhythmic pattern.

10. Centaurus

Hale Ascher VanderCook

Grand march

First system of the musical score for 'Grand march'. It consists of a single staff with a treble clef and a key signature of two sharps (F# and C#). The time signature is common time (C). The music begins with a series of rests, followed by a melodic line starting on a half note G4, moving to A4, B4, and C5. A dynamic marking of *f* (forte) is placed below the first note. A *bold* instruction is written above the final note. The piano accompaniment is shown in the lower systems, with a treble clef and a key signature of two sharps. It features a series of chords and a bass line with a dynamic marking of *f*.

Second system of the musical score, starting at measure 6. The treble staff continues the melodic line with a dynamic marking of *mf* (mezzo-forte) and a crescendo leading to *f*. The piano accompaniment continues with chords and a bass line, also marked *mf* and *f*.

Third system of the musical score, starting at measure 12. The tempo is marked 'Faster'. The treble staff begins with a melodic line marked *mp* (mezzo-piano). The piano accompaniment features a more active bass line with a dynamic marking of *mp*.

Fourth system of the musical score, starting at measure 17. The tempo is marked 'Slower'. The treble staff begins with a melodic line marked *mp*, followed by a crescendo leading to *f*. The piano accompaniment continues with chords and a bass line, marked *mp* and *f*.

11. Chrysanthemum

Hale Ascher VanderCook

Allegretto alla Bolero

The musical score is written for piano and voice. The piano part consists of a steady accompaniment of chords in the right hand and single notes in the left hand. The vocal part is a melody in the treble clef. The score is divided into measures, with measure numbers 10 and 15 indicated. The tempo is 'Allegretto alla Bolero'. The key signature is one sharp (F#). The score includes dynamic markings: *f* (forte), *p* (piano), and *p delicato* (piano delicate). The score is divided into measures, with measure numbers 10 and 15 indicated.

12. Colossus

Hale Ascher VanderCook

Moderato

Measures 1-4 of the piece. The music is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Moderato'. The first staff (treble clef) is mostly silent. The second staff (treble clef) begins with a forte (*f*) dynamic, playing a series of chords and moving lines. The third staff (bass clef) provides a harmonic foundation with chords and some moving lines.

5

Measures 5-8. The first staff (treble clef) has a mezzo-piano (*mp*) dynamic marking. The second staff (treble clef) continues with complex chordal textures. The third staff (bass clef) has a mezzo-piano (*mp*) dynamic marking and features a more active melodic line with eighth notes.

10

Measures 9-13. The first staff (treble clef) continues with a melodic line. The second staff (treble clef) features a series of chords with a slur over measures 10-11. The third staff (bass clef) provides a steady harmonic accompaniment with chords.

14

Measures 14-16. The first staff (treble clef) has a 'rit. risoluto' (ritardando, then resolute) marking above measure 14, followed by a 'a tempo' marking above measure 15. The second staff (treble clef) continues with chords. The third staff (bass clef) features a long, sustained chord in measure 14, followed by more active lines in measures 15 and 16.

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*

10

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

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