

60 Solo Pieces

Volume 2

F Horn & Piano
or Play Back / Play Along CD

Hale Ascher VanderCook

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60 Solo Pieces

Hale Ascher VanderCook

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F HORN

60 Solo Pieces

Volume 2

Hale Ascher VanderCook

16. Debonnaire

Allegro moderato

Moderato quasi Andante

7

p

13

mf

p

20

f

rit.

Allegro

2

rit.

1

28

♩ Moderato

mp daintily

35

42

Allegro

8

TRIO

f pompously

56

rit.

64

a tempo

mp

1. //

2.

Allegro

2

rit.

73

D.S. ♩

♩ Coda

Cadenza

75

Vivace

f

3

3

3

60 Solo Pieces

53

Volume 2

16. Debonnaire

Hale Ascher VanderCook

Allegro moderato

F Horn

Piano

f

Moderato quasi Andante

5

p

10

15

mf

p

17. Dewdrops

Hale Ascher VanderCook

Andante moderato

5

mp

mp

9

Animato

p

p

14

Slower

mf

mf

18. *Diamond*

Hale Ascher VanderCook

Andante

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in the treble clef and the piano accompaniment in the grand staff (treble and bass clefs). The key signature is B-flat major (two flats) and the time signature is 6/8. The piano part begins with a forte (*f*) dynamic. The second system continues the vocal melody, which includes a piano (*p*) section, and the piano accompaniment. The piano part features a piano (*p*) dynamic. The third system concludes the piece with a final vocal note and piano accompaniment.

6

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in G major (one flat) and the piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand. The second system continues the melody and accompaniment, with a crescendo leading to a forte (f) dynamic. The third system concludes the piece with a piano (p) dynamic. The score is written for a single voice and piano.

11

rit.

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single treble clef staff with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody begins with a half note G4, followed by a quarter note A4, a half note B-flat4, and a quarter note C5. The second system continues the melody with a half note D5, a quarter note E-flat5, a half note F5, and a quarter note G5. The third system concludes the melody with a half note A5, a quarter note B5, a half note C6, and a quarter note D6. The piano accompaniment is shown in the second and third systems. The second system features a treble and bass clef staff. The treble staff begins with a half note G4, followed by a quarter note A4, a half note B-flat4, and a quarter note C5. The bass staff begins with a half note G3, followed by a quarter note A3, a half note B-flat3, and a quarter note C4. The third system continues the piano accompaniment with a half note D4, a quarter note E-flat4, a half note F4, and a quarter note G4 in the treble staff, and a half note G3, followed by a quarter note A3, a half note B-flat3, and a quarter note C4 in the bass staff. The score includes dynamic markings of *f* (forte) and *p* (piano) and phrasing slurs.

16

a tempo

rit.

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in G major, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note G4. The piano accompaniment begins with a half note G3, followed by quarter notes A3, B3, and C4, then a half note B3, and finally a half note G3. The second system continues the vocal melody with quarter notes D5, E5, and F5, followed by a half note E5, and then a half note D5. The piano accompaniment features a series of chords: G3-B3-D4, A3-C4-E4, B3-D4-F4, and C4-E4-G4. The third system concludes the vocal melody with a half note C5, followed by a half note B4, and then a half note G4. The piano accompaniment continues with chords: G3-B3-D4, A3-C4-E4, B3-D4-F4, and C4-E4-G4. The score is marked with a forte (f) dynamic for the piano accompaniment and a piano (p) dynamic for the vocal melody.

19. Emerald

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Emerald' is in 6/8 time and B-flat major. It features a piano introduction with a forte (f) dynamic. The right hand plays a series of chords and single notes, while the left hand provides a steady bass line with eighth notes.

The second system continues the piano introduction. It includes dynamic markings of mezzo-piano (mp) and piano (p). The melody in the right hand is more active, featuring eighth and sixteenth notes, while the left hand continues with a rhythmic accompaniment.

The third system of the piano introduction includes dynamic markings of forte (f) and piano (p). The right hand has a melodic line with some grace notes, and the left hand maintains the bass accompaniment. The system concludes with a double bar line.

The fourth system marks the beginning of the main piece at measure 27. The tempo changes to Moderato, indicated by a '§' symbol and the word 'Moderato'. The time signature changes to 2/4. The right hand starts with a melody in the right hand, and the left hand provides a bass line. Dynamic markings include mezzo-forte (mf) and piano (p).

20. Falcon

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Andante maestoso

The first system of the musical score for 'Falcon' is in 3/4 time, key of B-flat major (two flats). It begins with a treble clef staff containing a whole rest, followed by a piano introduction in the grand staff. The piano part starts with a forte (*f*) dynamic, featuring a steady eighth-note accompaniment in the bass and chords in the treble. The melody in the treble staff enters in the fifth measure with a half note G4, followed by quarter notes A4, B4, and C5.

6

The second system continues the piece. The treble staff features a melodic line with a half note G4, quarter notes A4, B4, and C5, followed by a half note D5. The piano accompaniment continues with a steady eighth-note pattern. A triplet of eighth notes (G4, A4, B4) is marked with a '3' in the treble staff. The system concludes with a forte (*f*) dynamic marking.

10

The third system begins with a piano (*p*) dynamic. The treble staff has a melodic line with a half note G4, quarter notes A4, B4, and C5, followed by a half note D5. The piano accompaniment features a steady eighth-note pattern. A triplet of eighth notes (G4, A4, B4) is marked with a '3' in the treble staff. The system concludes with a piano (*p*) dynamic marking.

15

The fourth system continues the piece. The treble staff features a melodic line with a half note G4, quarter notes A4, B4, and C5, followed by a half note D5. The piano accompaniment features a steady eighth-note pattern. A forte (*f*) dynamic marking is present. The system concludes with a piano (*p*) dynamic marking.

21. Garnet

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Garnet' is marked 'Andante'. It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment starts with a forte (*f*) dynamic, featuring a steady eighth-note bass line and chords in the right hand.

6

Not too slow

The second system of the musical score is marked 'Not too slow'. It continues the vocal and piano parts. The vocal line includes dynamics of mezzo-piano (*mp*) and piano (*p*). The piano accompaniment also features *mp* and *p* dynamics, with a mix of chords and moving lines in both hands.

13

The third system of the musical score continues the composition. The vocal line shows dynamics of mezzo-forte (*mf*), piano (*p*), mezzo-piano (*mp*), and forte (*f*). The piano accompaniment mirrors these dynamics, with *mf*, *p*, *mp*, and *f* markings, maintaining a consistent rhythmic pattern.

19

rit.

The fourth system of the musical score is marked 'rit.' (ritardando). The vocal line ends with a piano (*p*) dynamic. The piano accompaniment also concludes with a piano (*p*) dynamic, featuring a final chord in the right hand and a descending line in the left hand.

Andante

6

12

18

a tempo

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23. Heliotrope

Hale Ascher VanderCook

Andante moderato

mf

5

p *grazioso*

p

9

rit.

a tempo

p

p

14

Animato

f

24. Hyacinthe

Hale Ascher VanderCook

Allegro brillante

The first system of the musical score for '24. Hyacinthe' is in 3/4 time, key of B-flat major. It features a piano introduction marked *ff* (fortissimo) in the left hand, with a melody in the right hand. The piano part consists of a series of chords and moving lines, while the right hand has a more melodic, flowing line.

6

Allegro brillante

The second system of the musical score continues the piece. It features a piano introduction marked *p* (piano) in the right hand, with a melody in the left hand. The piano part consists of a series of chords and moving lines, while the right hand has a more melodic, flowing line.

12

The third system of the musical score continues the piece. It features a piano introduction marked *p* (piano) in the right hand, with a melody in the left hand. The piano part consists of a series of chords and moving lines, while the right hand has a more melodic, flowing line.

17

The fourth system of the musical score continues the piece. It features a piano introduction marked *p* (piano) in the right hand, with a melody in the left hand. The piano part consists of a series of chords and moving lines, while the right hand has a more melodic, flowing line.

25. Ivy

Hale Ascher VanderCook

Andante moderato

The musical score is written for piano and features a vocal line. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The tempo is marked 'Andante moderato'. The score is divided into four systems, each with a vocal line and a piano accompaniment. Measure numbers 6, 12, and 18 are indicated at the start of their respective systems. Dynamics include *mf* (mezzo-forte) at the beginning, *p cantabile* (piano cantabile) at measure 6, and *p* (piano) at measure 12. The piano accompaniment consists of chords and moving lines in both hands, while the vocal line features various melodic phrases, including triplets in measures 12 and 13.

6

p cantabile

12

18

26. Jessamine

Hale Ascher VanderCook

Andante moderato

The first system of the musical score for 'Jessamine' is in 3/4 time, marked 'Andante moderato'. 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 B4, all marked *mf* *recitante*. The piano accompaniment starts with a fortissimo (*f*) dynamic, featuring a series of chords in the right hand and a steady eighth-note bass line in the left hand. A crescendo (*cresc.*) is indicated over the first four measures. The system concludes with a mezzo-forte (*mf*) dynamic.

6

The second system of the musical score continues the piece. The vocal line features a series of eighth and sixteenth notes, including a chromatic descent. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

11

ad lib.

a tempo

The third system of the musical score is marked 'a tempo'. The vocal line begins with an *ad lib.* (ad libitum) section, followed by a half note C5, a quarter note D5, and a half note E5, all marked *p dolce*. The piano accompaniment features chords in the right hand and a steady eighth-note bass line in the left hand. A piano (*p*) dynamic is indicated for the final measures.

15

The fourth system of the musical score continues the piece. The vocal line features a series of eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

27. Kinglet

Hale Ascher VanderCook

Andante rit. Andante moderato

f *p*

7

13

19 rit. Brightly

f

28. *Lilacs*

Hale Ascher VanderCook

Andante moderato

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked *Andante moderato*.

Measures 1-4: The voice part has whole rests. The piano accompaniment begins with a forte (*f*) dynamic. The right hand plays chords, and the left hand plays a rhythmic pattern of eighth notes.

Measures 5-8: The voice part enters with a melodic line marked *f declamato*. The piano accompaniment continues with chords and a steady eighth-note bass line, marked *f*.

Measures 9-12: The voice part continues its melodic line, marked *mf dolce*. The piano accompaniment provides harmonic support with chords and a moving bass line.

Measures 13: The voice part concludes with a final melodic phrase. The piano accompaniment features a *mf* dynamic and includes some grace notes.

29. Lily

Hale Ascher VanderCook

Andante moderato

First system of the musical score. The treble clef staff begins with a whole rest, followed by a melodic phrase starting on a whole note G4, marked *p dolce*. The piano accompaniment in the grand staff starts with a forte (*f*) chord and a rhythmic pattern of eighth and sixteenth notes. The system concludes with a piano (*p*) chord in the piano part.

6

Second system of the musical score. The treble clef staff features a melodic line with a forte (*f*) dynamic marking. The piano accompaniment continues with chords and a steady eighth-note bass line.

11

Più mosso

Third system of the musical score, marked *Più mosso*. The treble clef staff shows a melodic phrase with dynamics *f*, *p*, and *f*. The piano accompaniment features chords and a bass line with dynamics *f*, *p*, and *f*.

16

Cadenza
Slowly

accel.

Fourth system of the musical score, labeled *Cadenza*. The treble clef staff begins with a forte (*f*) dynamic, followed by a melodic line that includes a *dim.* (diminuendo) and a *furioso* section. The piano accompaniment consists of sustained chords in both the grand staff.

30. *Lyra*

Hale Ascher VanderCook

Andante

Andante

f

p legato

6

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the vocal melody and the beginning of the piano accompaniment. The second system continues the vocal melody and the piano accompaniment. The third system concludes the piece with a final vocal note and piano accompaniment. The score includes dynamic markings of *p* (piano) and *f* (forte), and articulation marks such as slurs and accents. The piano accompaniment features a mix of eighth and sixteenth notes, often beamed together, and some chords. The vocal line is primarily composed of eighth and quarter notes, with some rests.

11

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 key signature of one flat and a common time signature. The second and third systems are piano accompaniments, each consisting of a grand staff with a treble and bass clef. The piano parts feature a mix of chords and moving lines, with dynamic markings like *p* (piano) and *f* (forte) indicating volume changes. The melody is simple and folk-like, while the piano accompaniment provides a harmonic and rhythmic foundation.

17

rit.

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single treble clef staff with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The second system is a grand staff, featuring both treble and bass clefs. The treble staff continues the melody, alternating between *f* and *p* dynamics. The bass staff provides a harmonic accompaniment, primarily using chords and single notes. The third system continues the grand staff, with the treble staff concluding the melody and the bass staff providing a final accompaniment. The score is written in a clear, legible font, with dynamic markings and articulation symbols clearly visible.

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EMR 906K	ARMITAGE, Dennis	Il Silenzio
EMR 906K	ARMITAGE, Dennis	Nobody Knows
EMR 906K	ARMITAGE, Dennis	So nimm denn meine Hände
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EMR 912K	HÄNDEL, Georg Fr.	March
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EMR 911K	HÄNDEL, Georg Fr.	Minuet
EMR 302K	HÄNDEL, Georg Fr.	Prelude & Fugue (Sturzenegger)
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EMR 2053K	MATHESON, Johann	Aria
EMR 2062	MENDELSSOHN, F.	Drei Lieder ohne Worte (Kraus)
EMR 913K	MENDELSSOHN, F.	Hochzeitsmarsch
EMR 905K	MOURET, J.J.	Fanfare-Rondeau
EMR 908K	MOZART, W.A.	Ave Verum
EMR 8441	OLIVER, Julian (Arr.)	Onward, Christian Soldiers (5)
EMR 902K	PERGOLES, G.B.	Aria
EMR 306K	PEZEL, Johann	Suite de Danses (Sturzenegger)
EMR 304K	PORPORA, N.A.	Sonate F-Dur (Sturzenegger)
EMR 303K	PURCELL, Henry	Suite (Sturzenegger)
EMR 902K	PURCELL, Henry	Trumpet Tune
EMR 2037K	REICHE, Gottfried	Turmsonate
EMR 8472	RICHARDS, Scott	In Terra Pax (5)
EMR 2397	RICHARDS, Scott	Redemption (5)
EMR 8472	RICHARDS, Scott	Resurrection (5)
EMR 912K	SCHUBERT, Franz	Ave Maria
EMR 907K	SCHUBERT, Franz	Serenade
EMR 8472	SCHULZ, Johann	Wir pflügen (5)
EMR 909K	SCHUMANN, Robert	Träumerei
EMR 293K	SENAILLE, J.B.	Andante & Allegro Spiritoso
EMR 906K	STANLEY, John	Trumpet Voluntary
EMR 8496	TAILOR, Norman	Elegy (5)
EMR 8496	TAILOR, Norman	Hymn To Life (5)