

# 60 Solo Pieces

## *Volume 1*

E $\flat$  Horn & Piano

**Hale Ascher VanderCook**

EMR 85193

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**E♭ HORN**

# 60 Solo Pieces

## Volume 1

Hale Ascher VanderCook

### 1. Albatross

**Allegro**  
**Moderato**   **Andante**

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8 *p*



13



20 *mf* *p* **rit.** **Allegro** **Moderato** **4** **♩** **Moderato** *p*



30



38 *f* **Allegro** **7** **1.** **1**



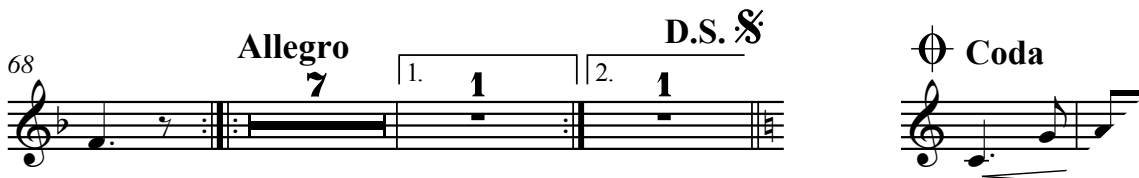
52 **TRIO** **Slowly** *p* **1**



60



68 **Allegro** **7** **1.** **1** **2.** **1** **D.S.** **♩** **Coda**



81 **accel.**



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# 60 Solo Pieces

## Volume 1

### 1. Albatross

Hale Ascher VanderCook

Allegro Moderato

E♭ Horn

Piano

*f*

6

Andante

*p*

*p* R.H.

12

18

*mf* *p* rit.

*mf* *p*

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## 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

Musical score for measures 1-6. The piece is in 3/4 time and B-flat major. The piano part begins with a forte (*f*) dynamic. The melody in the right hand features eighth-note patterns and rests.

7

Musical score for measures 7-12. The piano part continues with a mezzo-forte (*mf*) dynamic. The melody in the right hand includes a phrase marked piano (*p*).

13

Musical score for measures 13-18. The piano part features a dynamic shift from forte (*f*) to piano (*p*) and back to forte (*f*). The melody in the right hand has a phrase marked piano (*p*).

19

rit.

Musical score for measures 19-24. The piano part features a dynamic shift from forte (*f*) to mezzo-forte (*mf*) and back to forte (*f*). The melody in the right hand has a phrase marked piano (*p*). The piece concludes with a *rit.* (ritardando) marking.

## 4. Antares

Hale Ascher VanderCook

Andante

The first system of the musical score for '4. Antares' consists of three staves. The top staff is a vocal line in treble clef, starting with a whole rest followed by a half note G4. The middle staff is the right-hand piano part in treble clef, beginning with a forte (*f*) dynamic and a melodic line. The bottom staff is the left-hand piano part in bass clef, providing harmonic support with chords and a steady bass line. The tempo is marked 'Andante' and the first measure of the vocal line is marked 'p legato'.

5

The second system of the musical score continues from the first. The vocal line (top staff) features a melodic phrase with dynamics *mf* and *p*. The piano accompaniment (middle and bottom staves) includes a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with dynamics *p* and *mf*.

9

The third system of the musical score continues the piece. The vocal line (top staff) has dynamics *mf* and *mp*. The piano accompaniment (middle and bottom staves) maintains the rhythmic pattern with dynamics *p*, *mf*, and *mp*.

14

, Slower

, a tempo

The fourth system of the musical score includes a tempo change. The vocal line (top staff) is marked 'Slower' and 'a tempo' with dynamics *mf*. The piano accompaniment (middle and bottom staves) features a more complex rhythmic pattern with dynamics *mf*.

# 5. Arbutus

Hale Ascher VanderCook

Musical score for measures 1-5. The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand (RH) begins with a melodic line starting at measure 4, marked *f grandioso*. The left hand (LH) features a rhythmic accompaniment of chords and eighth notes, marked *f* at the beginning and *f* again at measure 5.

Musical score for measures 6-10. The RH continues with a melodic line, marked *p dolce* at the end of measure 10. The LH accompaniment consists of chords and eighth notes, maintaining a consistent rhythmic pattern.

Musical score for measures 11-15. The RH features a melodic line with dynamic markings *f*, *cresc.*, and *ff*, and performance instructions *bold* and *accel.*. The LH accompaniment includes chords and eighth notes, with dynamic markings *p*, *f*, and *ff*.

Musical score for measures 16-20. The RH continues with a melodic line, marked *p dolce*. The LH accompaniment consists of chords and eighth notes, marked *p* at the beginning of 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

f

p

# 7. Bombastoso

## Caprice

Hale Ascher VanderCook

Andante moderato

Musical score for "7. Bombastoso Caprice" by Hale Ascher VanderCook. The score is in 3/4 time, key of B-flat major, and consists of four systems of music. The first system shows the beginning with a piano introduction marked *p legato* in the right hand and *mf* in the left hand. The second system starts at measure 5 with a piano introduction marked *p*. The third system starts at measure 10 with a piano introduction marked *p*. The fourth system starts at measure 15 with a piano introduction marked *p* and a *rit.* (ritardando) marking at the end. The score features a mix of melodic lines in the right hand and harmonic accompaniment in the left hand, including chords and arpeggios.

# 8. Bonita

## Valse Brillante

Hale Ascher VanderCook

Allegro moderato

Musical score for measures 1-6. The piece 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.

7

Moderato

Musical score for measures 7-13. The tempo changes to Moderato. The piano part starts with a piano (*p*) dynamic, and the melody is marked *p dolce*. The piece is in 3/4 time and B-flat major.

14

rit.

a tempo

Musical score for measures 14-20. The tempo changes to *rit.* and then *a tempo*. The piano part features a forte (*f*) dynamic in measure 14, followed by a piano (*p*) dynamic. The melody is marked *p*. The piece is in 3/4 time and B-flat major.

21

Slowly

pesante

rit.

Waltz

Musical score for measures 21-24. The tempo changes to Slowly, then *pesante*, *rit.*, and finally Waltz. The piano part starts with a piano (*p*) dynamic, and the melody is marked *p*. The piece is in 3/4 time and B-flat major.

## 9. Carnations

Hale Ascher VanderCook

Allegro

The first system of the score is for measures 1-7. It features a piano accompaniment in 2/4 time with a key signature of one flat. The piano part is marked *ff* and consists of chords in the right hand and a rhythmic bass line in the left hand. The vocal line is a whole rest.

The second system covers measures 8-13. The tempo markings are *Slow*, *Faster*, and *accel.*. The piano part has a steady accompaniment. The vocal line starts at measure 8 with a *f* dynamic, changes to *p* at measure 9, *ff* at measure 10, and *f* at measure 11. The system ends with a double bar line and repeat signs.

The third system covers measures 14-18. The tempo is marked *Andante* and the mood is *con amore*. The piano part features a consistent accompaniment. The vocal line begins at measure 14 with a *p* dynamic and includes a triplet of eighth notes at the end of the system.

The fourth system covers measures 19-23. The tempo markings are *rit.* and *a tempo*. The piano part continues with its accompaniment. The vocal line starts at measure 19 with a *p* dynamic and concludes at measure 23.



# 11. Chrysanthemum

Hale Ascher VanderCook

Allegretto alla Bolero

The musical score is written for voice and piano. It begins with a vocal line that is mostly silent, followed by a piano introduction. The piano part starts with a forte (*f*) dynamic and features a rhythmic accompaniment of eighth-note chords. The vocal line enters with a melody that alternates between forte (*f*) and piano (*p*) dynamics, marked as *f energico*. The score is divided into systems, with measure numbers 10 and 15 indicated. The piano accompaniment continues with a consistent rhythmic pattern throughout. The final system concludes with a melodic flourish in the vocal line and a final chord in the piano part.

## 12. Colossus

Hale Ascher VanderCook

Moderato

Musical score for measures 1-4. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Moderato'. The first system shows a piano introduction with a forte (*f*) dynamic. The piano part features a rhythmic accompaniment of eighth notes in the bass and chords in the treble.

5

Musical score for measures 5-8. The piano part continues with a steady eighth-note accompaniment. The melody in the treble clef begins to emerge in measure 5, marked with a mezzo-piano (*mp*) dynamic. The piano part has a *mp* dynamic starting in measure 7.

10

Musical score for measures 9-13. The piano part continues with a steady eighth-note accompaniment. The melody in the treble clef continues, marked with a mezzo-piano (*mp*) dynamic. The piano part has a *mp* dynamic starting in measure 10.

14

Musical score for measures 14-16. The tempo changes to 'rit. risoluto' (ritardando, risoluto) for measures 14 and 15, and then returns to 'a tempo' for measure 16. The piano part continues with a steady eighth-note accompaniment. The melody in the treble clef concludes the piece in measure 16.

## 13. Columbine

Hale Ascher VanderCook

Andantino

The musical score is written for piano and voice. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The tempo is marked 'Andantino'. The piano part starts with a dynamic marking of *p*. The vocal part begins with a dynamic marking of *p grazioso*. The score is divided into systems, with measure numbers 6, 12, and 18 indicated. The piano part features a steady accompaniment with various textures, including chords and moving lines. The vocal part consists of a single melodic line with some phrasing slurs. Dynamics range from *p* to *f*. A *rit.* (ritardando) marking is present at measure 18. The score concludes with a double bar line.



# 14. Cygnus

Hale Ascher VanderCook

Andante

The first system of the musical score for '14. Cygnus' consists of three staves. The top staff is a vocal line in G major, 8/8 time, with a whole note chord at the end. The middle and bottom staves are piano accompaniment in B-flat major, 6/8 time. The piano part begins with a forte (*f*) dynamic and features a complex harmonic texture with many accidentals and ties.

The second system of the musical score starts at measure 5. The vocal line (top staff) has dynamics of *mp dolce*, *p*, and *mp*. The piano accompaniment (middle and bottom staves) has dynamics of *mp*, *p*, and *mp*. The piano part continues with a steady accompaniment pattern.

The third system of the musical score starts at measure 10. The vocal line (top staff) has dynamics of *mf* and *mf*. The piano accompaniment (middle and bottom staves) has dynamics of *mf* and *mf*. The piano part continues with a steady accompaniment pattern.

The fourth system of the musical score starts at measure 15. The vocal line (top staff) has dynamics of *mp*, *mf*, *f*, *p*, and *rit.*. The piano accompaniment (middle and bottom staves) has dynamics of *mp*, *mf*, *f*, and *p*. The piano part continues with a steady accompaniment pattern.

## 15. Daisies

Hale Ascher VanderCook

Andante rit.

*p dolce*

7

13

19 *rall. e dim.*

*p*

*mf*

*p*

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