

60 Solo Pieces

Volume 1

Flute & Piano

Hale Ascher VanderCook

EMR 85186

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FLUTE

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

Flute

Piano

f

6 **Andante**

p

p R.H.

12

18

mf *p* **rit.**

mf *p*

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 is written for voice and piano. It is in the key of D major (indicated by two sharps) and 3/4 time. The tempo is marked 'Andante'. The score is divided into four systems, with measure numbers 7, 13, and 19 indicated at the beginning of each system.

System 1 (Measures 1-6): The piano part begins with a forte (*f*) dynamic. The vocal line is mostly rests.

System 2 (Measures 7-12): The vocal line enters with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic. The piano accompaniment also has *mf* and *p* markings.

System 3 (Measures 13-18): The vocal line features a forte (*f*) dynamic. The piano accompaniment has *f* and *p* markings.

System 4 (Measures 19-24): The vocal line ends with a *rit.* (ritardando) marking. The piano accompaniment has *f*, *mf*, and *p* markings.

4. Antares

Hale Ascher VanderCook

Andante

p legato

f

5

mf *p*

p *mf*

9

mf *mp*

p *mf* *mp*

14 *Slower* *a tempo*

mf *mf*

The image shows a musical score for the song "The Rose Tree". It is written for voice and piano. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into two systems. The first system contains the vocal melody and the piano accompaniment. The vocal melody starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The second system contains the vocal melody and the piano accompaniment. The vocal melody starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The score is written in a standard musical notation style, with a treble clef for the voice and a grand staff (treble and bass clefs) for the piano. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into two systems. The first system contains the vocal melody and the piano accompaniment. The vocal melody starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The second system contains the vocal melody and the piano accompaniment. The vocal melody starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4.

6

p dolce

11

bold *accel.*

f *cresc.* *ff*

p *f* *ff*

16

p dolce

p

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

mf

p legato

5

p

10

p

15

rit.

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 one sharp (F#). 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 begins 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 slurs.

21

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

Measures 21-24. The tempo changes to Slowly, then *pesante*, then *rit.*, and finally to Waltz. The piano part features a piano (*p*) dynamic in measure 21 and a forte (*f*) dynamic in measure 24. The melody includes slurs and a final flourish.

9. Carnations

Hale Ascher VanderCook

Allegro

The first system of the musical score for 'Carnations' is in 2/4 time, key of D major. It features a piano introduction with a forte (*ff*) dynamic. The right hand plays a series of chords and dyads, while the left hand provides a steady bass line with eighth and sixteenth notes.

The second system begins at measure 8. The tempo changes to 'Slow' with a forte (*f*) dynamic, then 'Faster' with a piano (*p*) dynamic, and finally 'accel.' with a fortissimo (*ff*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand plays a simple harmonic accompaniment. The system concludes with a double bar line.

The third system begins at measure 9. The tempo is marked 'Andante' with a piano (*p*) dynamic and the instruction 'con amore'. The right hand has a melodic line with slurs and ties, while the left hand plays a simple harmonic accompaniment. The system concludes with a double bar line.

The fourth system begins at measure 14. The tempo changes to 'rit.' (ritardando) with a piano (*p*) dynamic, then returns to 'a tempo'. The right hand has a melodic line with slurs and ties, while the left hand plays a simple harmonic accompaniment. The system concludes with a double bar line.

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 one sharp (F#). The melody in the right hand starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment in the left hand features a steady eighth-note bass line and chords in the right hand. Dynamics include *f* (forte) and *bold* markings.

Measures 6-11. The melody continues with eighth and quarter notes. Dynamics include *mf* (mezzo-forte) and *f* (forte). The piano accompaniment maintains a consistent rhythmic pattern with chords and moving lines in both hands.

Measures 12-16, marked 'Faster'. The tempo increases. The melody is more active with eighth and sixteenth notes. Dynamics include *mp* (mezzo-piano). The piano accompaniment features a more complex rhythmic texture with sixteenth-note patterns.

Measures 17-20, marked 'Slower'. The tempo decreases. The melody is more spacious with longer note values. Dynamics include *mp* (mezzo-piano) and *f* (forte). The piano accompaniment features a more complex rhythmic texture with sixteenth-note patterns.

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 rests, followed by a piano introduction. The piano part starts with a forte (*f*) dynamic. The score is divided into four systems. The first system shows the vocal line entering with a forte (*f*) dynamic. The second system includes dynamic markings of *f energico*, *p*, and *f*. The third system starts at measure 10 and includes *p delicato* and a triplet of eighth notes. The fourth system starts at measure 15 and includes a forte (*f*) dynamic. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

12. Colossus

Hale Ascher VanderCook

Moderato

5

f

mp

10

14

rit. risoluto

a tempo

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*

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

p

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