

60 Solo Pieces

Volume 2

Flute & Piano

Hale Ascher VanderCook

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FLUTE

60 Solo Pieces

Volume 2

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16. Debonnaire

Allegro moderato

Moderato quasi Andante

7

p

13

mf *p*

20

f *rit.* *Allegro* *rit.*

28

§ Moderato

mp daintily

35

42

Allegro *8* *TRIO*

f pompously *rit.*

56

64

a tempo *mp* *Allegro* *rit.*

73

D.S. § Coda Cadenza

75

Vivace *f*

60 Solo Pieces

53

Volume 2

16. Debonnaire

Hale Ascher VanderCook

Allegro moderato

Flute

Piano

f

Moderato quasi Andante

5

p

10

15

mf

p

17. Dewdrops

Hale Ascher VanderCook

Andante moderato

5

mp

9

Animato

p

14

Slower

mf

18. Diamond

Hale Ascher VanderCook

Andante

6

11

16

f *p* *rit.*

f *p* *a tempo* *rit.*

19. Emerald

Hale Ascher VanderCook

Andante

Measures 1-9 of the piece. The music is in 6/8 time with a key signature of one sharp (F#). The tempo is Andante. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal line enters in measure 9 with a half note G4 and a quarter note A4, marked *mp*.

10

Measures 10-18. The vocal line continues with half notes and quarter notes, marked *p* in measures 10-11 and *mp* in measure 18. The piano accompaniment remains consistent with eighth-note chords in the left hand and chords in the right hand.

19

Measures 19-26. The vocal line features dynamic markings *f* (measures 19, 24, 25) and *p* (measures 20, 21, 22). The piano accompaniment includes a *f* marking in measure 19. The texture remains consistent with eighth-note accompaniment in the left hand.

27

Moderato

Measures 27-30. The tempo changes to Moderato, indicated by a double bar line and the word 'Moderato'. The key signature changes to two sharps (F# and C#), and the time signature changes to 2/4. The vocal line starts in measure 27 with a half note G4, marked *mf*, and ends in measure 30 with a half note G4, marked *p*. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand, marked *mf* in measure 27.

20. Falcon

Hale Ascher VanderCook

Andante maestoso

The musical score for '20. Falcon' is presented in four systems. The first system begins with a vocal line that has a rest for the first four measures, followed by a half note G4 and a quarter note A4, marked with a forte (f) dynamic. The piano accompaniment starts with a half note G2 and a quarter note A2, marked with a forte (f) dynamic. The second system starts at measure 6, with the vocal line continuing the melody and the piano accompaniment featuring a triplet of eighth notes in the right hand. The third system starts at measure 10, with the vocal line marked with a piano (p) dynamic and the piano accompaniment also marked with a piano (p) dynamic. The fourth system starts at measure 15, with the vocal line marked with a forte (f) dynamic and the piano accompaniment marked with a forte (f) dynamic. The score concludes with a final cadence in the piano accompaniment.

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 is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It begins with a whole rest for the first two measures, followed by a series of eighth and quarter notes. The piano accompaniment is in bass clef with the same key signature and time signature. It features a strong bass line with chords and moving lines in both hands. The first measure of the piano part is marked with a forte 'f' dynamic.

6

Not too slow

The second system of the musical score begins at measure 6. The tempo instruction 'Not too slow' is placed above the vocal line. The vocal line continues with eighth and quarter notes, marked with dynamics 'mp' and 'p'. The piano accompaniment continues with chords and moving lines, marked with dynamics 'mp' and 'p'. The system concludes with a double bar line.

13

The third system of the musical score begins at measure 13. The vocal line features a melodic line with dynamics 'mf', 'p', 'mp', and 'f'. The piano accompaniment provides harmonic support with chords and moving lines, marked with dynamics 'mf', 'p', 'mp', and 'f'. The system concludes with a double bar line.

19

rit.

The fourth system of the musical score begins at measure 19. The vocal line concludes with a melodic phrase marked with a 'p' dynamic and a 'rit.' (ritardando) instruction. The piano accompaniment continues with chords and moving lines, marked with a 'p' dynamic. The system concludes with a double bar line.

22. Hawthorne

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Hawthorne' is in 6/8 time and D major. It features a vocal line and a piano accompaniment. The vocal line begins with a whole note rest, followed by a half note G4, and then a quarter note F#4. The piano accompaniment starts with a forte (f) dynamic, featuring a melody in the right hand and a bass line in the left hand. The system concludes with a mezzo-forte (mf) dolce dynamic.

6

The second system continues the musical score. The vocal line features a half note G4, a quarter note F#4, and a half note E4. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, maintaining the Andante tempo.

12

Animato

The third system marks the beginning of the 'Animato' section. The tempo increases. The vocal line starts with a piano (p) dynamic, featuring a half note G4, a quarter note F#4, and a half note E4. The piano accompaniment also begins with a piano (p) dynamic, featuring a melody in the right hand and a bass line in the left hand.

18

rit.

a tempo

The fourth system continues the musical score. The vocal line features a half note G4, a quarter note F#4, and a half note E4. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The system concludes with a piano (p) dynamic.

23. Heliotrope

Hale Ascher VanderCook

Andante moderato

5

9

14

24. Hyacinthe

Hale Ascher VanderCook

Allegro brillante

The first system of the musical score for 'Hyacinthe' is in G major (one sharp) and common time (C). It consists of a single system with a treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a whole rest. The grand staff begins with a forte (*ff*) dynamic marking. The right hand of the grand staff plays a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment.

6

Allegro brillante

The second system of the musical score begins at measure 6. It continues in G major and common time. The treble staff has a piano (*p*) dynamic marking. The right hand of the grand staff features a melodic line with eighth and sixteenth notes, while the left hand continues with a steady eighth-note accompaniment. The system concludes with a double bar line.

12

The third system of the musical score begins at measure 12. It continues in G major and common time. The right hand of the grand staff features a melodic line with eighth and sixteenth notes, while the left hand continues with a steady eighth-note accompaniment. The system concludes with a double bar line.

17

The fourth system of the musical score begins at measure 17. It continues in G major and common time. The right hand of the grand staff features a melodic line with eighth and sixteenth notes, while the left hand continues with a steady eighth-note accompaniment. The system concludes with a double bar line.

25. Ivy

Hale Ascher VanderCook

Andante moderato

The first system of the musical score for 'Ivy' is in 6/8 time with a key signature of one sharp (F#). It consists of a vocal line and a piano accompaniment. The vocal line is mostly rests. The piano accompaniment begins with a mezzo-forte (*mf*) dynamic. The right hand features chords and eighth notes, while the left hand has a steady eighth-note bass line.

The second system continues the piece. The vocal line enters with a melody marked *p cantabile*. The piano accompaniment continues with chords and eighth notes. The right hand has a *p* (piano) dynamic marking. The system concludes with sustained chords in both hands.

The third system features more complex piano accompaniment with triplets (marked '3') in both the right and left hands. The vocal line continues with a melodic line. The system ends with sustained chords.

The fourth system shows the final part of the piece. The vocal line has a more active melody. The piano accompaniment features a mix of chords and moving lines. The system concludes with sustained chords in both hands.

26. Jessamine

Hale Ascher VanderCook

Andante moderato

The first system of the musical score for 'Jessamine' is in 2/4 time, key of D major. It features a vocal line and a piano accompaniment. The vocal line begins with a whole note rest, followed by a half note G4, and then a quarter note G4. The piano accompaniment starts with a forte (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.) marking is placed over the first four measures. The system concludes with a mezzo-forte (mf) dynamic and a recitativo (recitante) instruction.

6

The second system of the musical score continues the vocal and piano parts. The vocal line features a series of eighth and sixteenth notes, with a melodic line that rises and then falls. The piano accompaniment continues with chords in the right hand and a steady eighth-note bass line in the left hand.

11

The third system of the musical score includes the instruction 'ad lib.' (ad libitum) above the vocal line and 'a tempo' below it. The vocal line begins with a half note G4, followed by a quarter note G4, and then a half note G4. The piano accompaniment features a series of chords in the right hand and a steady eighth-note bass line in the left hand. A piano (p) dynamic and a dolce (dolce) instruction are placed below the vocal line.

15

The fourth system of the musical score continues the vocal and piano parts. The vocal line features a series of eighth and sixteenth notes, with a melodic line that rises and then falls. The piano accompaniment continues with 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

7

13

19 rit. Brightly

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28. Lilacs

Hale Ascher VanderCook

Andante moderato

The first system of the musical score for 'Lilacs' is in G major (one sharp) and common time (C). It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest for four measures. The piano accompaniment starts with a forte (f) dynamic. The right hand of the piano plays a series of chords and moving lines, while the left hand provides a steady bass line with eighth and sixteenth notes.

5

The second system of the musical score begins at measure 5. The vocal line continues with a melodic line, marked with a forte (f) declamato dynamic. The piano accompaniment continues with a forte (f) dynamic, featuring sustained chords in the right hand and a moving bass line in the left hand.

9

The third system of the musical score begins at measure 9. The vocal line continues with a melodic line, marked with a mezzo-forte (mf) dolce dynamic. The piano accompaniment continues with a mezzo-forte (mf) dynamic, featuring sustained chords in the right hand and a moving bass line in the left hand.

13

The fourth system of the musical score begins at measure 13. The vocal line continues with a melodic line. The piano accompaniment continues with a mezzo-forte (mf) dynamic, featuring sustained chords in the right hand and a moving bass line in the left hand.

29. Lily

Hale Ascher VanderCook

Andante moderato

First system of the musical score. The right hand (treble clef) begins with a melodic line marked *p dolce*. The left hand (bass clef) provides a harmonic accompaniment, starting with a *f* (forte) dynamic. The key signature has one sharp (F#), and the time signature is common time (C).

Second system of the musical score, starting at measure 6. The right hand continues the melodic line with *f* (forte) dynamics. The left hand accompaniment features a steady eighth-note pattern in the bass line.

Third system of the musical score, starting at measure 11. The tempo marking *Più mosso* is introduced. The right hand features a more active melodic line with *f* (forte) and *p* (piano) dynamics. The left hand accompaniment continues with a steady eighth-note pattern.

Fourth system of the musical score, starting at measure 16. The section is labeled *Cadenza* and *Slowly*. The right hand has a melodic line marked *f* (forte), with a *dim.* (diminuendo) marking and a *fuorioso* (furious) marking. The left hand accompaniment is marked *accel.* (accelerando) and features a series of descending lines.

30. *Lyra*

Hale Ascher VanderCook

Andante

Musical score for "Lyra" by Hale Ascher VanderCook, marked *Andante*. The score is in G major (one sharp) and common time (C). It consists of four systems of piano and vocal staves.

The first system (measures 1-5) shows the piano part starting with a forte (*f*) dynamic, featuring complex chordal textures and arpeggiated figures. The vocal part enters in measure 5 with a piano (*p*) dynamic and a legato line.

The second system (measures 6-10) continues the piano part with intricate arpeggiations and chordal patterns, marked with piano (*p*) and forte (*f*) dynamics. The vocal part has a melodic line with piano (*p*) and forte (*f*) dynamics.

The third system (measures 11-16) features the piano part with dense chordal textures and arpeggiations, marked with piano (*p*) and forte (*f*) dynamics. The vocal part continues its melodic line with piano (*p*) dynamics.

The fourth system (measures 17-20) concludes the piece with a ritardando (*rit.*) marking. The piano part features a final arpeggiated figure, and the vocal part ends with a melodic phrase. Dynamics include forte (*f*) and piano (*p*).

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