

60 Solo Pieces

Volume 3

Flute & Piano

Hale Ascher VanderCook

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31. Magnolia

Moderato

3

p *lamentoso* 3

7

3

11

cresc.

15

rit.

ff *p* *a tempo* 3

19

f *Slow accel.* 3

Tempo di Polka

25

3

p *brillante*

34

rit. *accel.* *a tempo* *p*

39

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

60 Solo Pieces

Volume 3

105

31. Magnolia

Hale Ascher VanderCook

Moderato

Flute

Piano

The musical score for 'Magnolia' is written for Flute and Piano. The tempo is marked 'Moderato'. The score is in common time (C) and consists of 14 measures. The Flute part begins with a whole rest in the first measure, followed by a series of eighth and sixteenth notes. The Piano part begins with a forte (f) dynamic and features a series of chords and moving lines. The score includes various musical notations such as slurs, ties, and dynamic markings like *p* (piano), *ff* (fortissimo), and *rit.* (ritardando). The piece concludes with a *a tempo* marking.

5

p *lamentos*

3

9

cresc.

cresc.

14

rit.

a tempo

ff

p

ff

32. Marigold

Hale Ascher VanderCook

Andante

rall. e dim.

Measures 1-5 of the musical score for Marigold. The piano part begins with a forte (f) dynamic, and the vocal part enters in measure 5 with a piano (p) dynamic. The tempo is marked Andante and the ending is marked rall. e dim.

6

Measures 6-11 of the musical score for Marigold. The piano part continues with a forte (f) dynamic, and the vocal part continues with a piano (p) dynamic. The tempo is marked Andante and the ending is marked rall. e dim.

12

Measures 12-17 of the musical score for Marigold. The piano part continues with a forte (f) dynamic, and the vocal part continues with a piano (p) dynamic. The tempo is marked Andante and the ending is marked rall. e dim.

18

rit.

Faster

Measures 18-22 of the musical score for Marigold. The tempo changes to Faster. The piano part continues with a forte (f) dynamic, and the vocal part continues with a piano (p) dynamic. The tempo is marked Andante and the ending is marked rall. e dim.

33. Meadowlark

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Meadowlark' is in G major (one sharp) and common time (C). It begins with a piano introduction in the left hand, marked with a forte (f) dynamic. The right hand has whole rests for the first two measures. The piano introduction in the left hand consists of a series of chords and moving lines. The system concludes with a sustained chord in the right hand.

Andante

5

The second system of the musical score begins at measure 5. The right hand melody starts with a piano (p) dynamic. The left hand accompaniment features a steady eighth-note pattern with chords. The system ends with a melodic phrase in the right hand.

9

The third system of the musical score begins at measure 9. The right hand continues the melody, and the left hand accompaniment maintains its rhythmic pattern. The system concludes with a final chord in the left hand.

13

The fourth system of the musical score begins at measure 13. The right hand melody is marked with a piano (p) dynamic. The left hand accompaniment continues with eighth-note chords. The system ends with a final melodic flourish in the right hand.

34. Mignonette

Hale Ascher VanderCook

Moderato grandioso

The first system of the musical score for 'Mignonette' is in 2/4 time with a key signature of two sharps (F# and C#). The tempo is 'Moderato grandioso'. The piano part begins with a forte (ff) dynamic and features a series of triplet eighth notes in both the right and left hands. The right hand also includes some sixteenth-note passages. The system concludes with a half note chord in the right hand and a quarter note in the left hand.

The second system of the musical score starts at measure 5. The piano part is marked 'mp agitato' (mezzo-piano, agitated). The right hand continues with sixteenth-note runs and triplet patterns. The left hand provides a steady accompaniment with eighth and quarter notes. The system ends with a half note chord in the right hand and a quarter note in the left hand.

The third system of the musical score starts at measure 10. The piano part continues with the 'mp agitato' dynamic. The right hand features more complex sixteenth-note passages and triplet figures. The left hand maintains a consistent rhythmic accompaniment. The system concludes with a half note chord in the right hand and a quarter note in the left hand.

The fourth system of the musical score starts at measure 16 and includes a 'Cadenza accel.' (cadenza, acceleration) section. The piano part is marked 'f' (forte). The right hand features a rapid sixteenth-note run followed by a triplet of eighth notes. The left hand continues with its accompaniment. The system ends with a half note chord in the right hand and a quarter note in the left hand.

35. Mira

Hale Ascher VanderCook

Andante

The musical score is for the piece 'Mira' by Hale Ascher VanderCook, measures 1 through 16. The tempo is marked 'Andante'. The key signature has two sharps (F# and C#), and the time signature is common time (C). The score is written for voice and piano.

Measure 1: The voice part begins with a whole note G4, followed by a half note A4, and a half note B4. The piano accompaniment starts with a whole note chord of F#4 and C#5 in the right hand, and a whole note chord of F#3 and C#4 in the left hand. The dynamic is *mp cantabile*.

Measure 2: The voice part has a whole note rest. The piano accompaniment continues with the same chords. The dynamic is *mp*.

Measure 3: The voice part has a whole note rest. The piano accompaniment continues with the same chords. The dynamic is *mp*.

Measure 4: The voice part has a whole note rest. The piano accompaniment continues with the same chords. The dynamic is *mp*.

Measure 5: The voice part has a whole note rest. The piano accompaniment continues with the same chords. The dynamic is *mp*.

Measure 6: The voice part begins with a whole note G4, followed by a half note A4, and a half note B4. The piano accompaniment continues with the same chords. The dynamic is *mf*.

Measure 7: The voice part has a whole note rest. The piano accompaniment continues with the same chords. The dynamic is *mf*.

Measure 8: The voice part has a whole note rest. The piano accompaniment continues with the same chords. The dynamic is *mf*.

Measure 9: The voice part has a whole note rest. The piano accompaniment continues with the same chords. The dynamic is *mf*.

Measure 10: The voice part has a whole note rest. The piano accompaniment continues with the same chords. The dynamic is *mf*.

Measure 11: The voice part begins with a whole note G4, followed by a half note A4, and a half note B4. The piano accompaniment continues with the same chords. The dynamic is *mp*.

Measure 12: The voice part has a whole note rest. The piano accompaniment continues with the same chords. The dynamic is *mp*.

Measure 13: The voice part has a whole note rest. The piano accompaniment continues with the same chords. The dynamic is *mp*.

Measure 14: The voice part has a whole note rest. The piano accompaniment continues with the same chords. The dynamic is *mp*.

Measure 15: The voice part has a whole note rest. The piano accompaniment continues with the same chords. The dynamic is *mp*.

Measure 16: The voice part has a whole note rest. The piano accompaniment continues with the same chords. The dynamic is *mp*.

The score includes various musical notations such as slurs, ties, and dynamic markings (*mp*, *mf*, *f*, *p*, *rit.*).

36. Morning Glory

Hale Ascher VanderCook

Andante

rall.

5

mp

9

rit.

Animato

p

14

37. Moss Rose

Hale Ascher VanderCook

Andante

5
mp dolce

9
rit.
mf brightly

14

38. Myrtle

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Myrtle' 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, followed by a half note G4, and then a half note A4. The piano accompaniment starts with a forte (f) dynamic, featuring a steady eighth-note pattern in the left hand and chords in the right hand. The system concludes with a piano (p) dynamic and the instruction 'con affezione'.

6

The second system continues the piece. The vocal line features a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment maintains the eighth-note pattern in the left hand and chords in the right hand.

12

The third system continues the piece. The vocal line features a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment maintains the eighth-note pattern in the left hand and chords in the right hand. A crescendo (cresc.) marking is present above the vocal line.

18

rit.

Faster

The fourth system concludes the piece. The vocal line features a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment maintains the eighth-note pattern in the left hand and chords in the right hand. A forte (f) dynamic marking is present above the piano part.

39. Opal

Hale Ascher VanderCook

Andante

6

11

16

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

40. Oriole

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Oriole' is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Andante'. The piano part begins with a mezzo-forte (*mf*) dynamic. The melody is primarily in the right hand of the piano, featuring a series of eighth and quarter notes with some ties. The bass line consists of simple quarter and eighth notes.

Andante

5

The second system of the musical score starts at measure 5. The tempo remains 'Andante'. The piano part begins with a piano (*p*) dynamic and a 'dolce' marking. The melody continues in the right hand, while the bass line provides a steady accompaniment with quarter notes.

10

The third system of the musical score starts at measure 10. The tempo remains 'Andante'. The piano part continues with a piano (*p*) dynamic. The melody in the right hand shows some chromatic movement, and the bass line remains simple.

15

The fourth system of the musical score starts at measure 15. The tempo remains 'Andante'. The piano part begins with a piano (*p*) dynamic. The melody in the right hand includes a crescendo leading to a forte (*f*) dynamic, followed by a decrescendo back to piano (*p*). The bass line continues with simple accompaniment. The system concludes with a 'rit.' (ritardando) marking.

41. Orion

Hale Ascher VanderCook

Andante

5

mp dolce *p*

9

mf *mp*

13

f *mp*

f *mp*

42. Pansies

Hale Ascher VanderCook

Andante moderato

mp affettuoso

f

mp

6

11 *ad lib.* *p* *rit. accel.*

16 *f* *p* *a tempo*

43. Pearl

Hale Ascher VanderCook

Andante

4

p *mf*

8

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

12

f

44. Peony

Hale Ascher VanderCook

Andante *rall. e dim.*

p dolce

mf *p*

6

12

p

18 *rit.* *Faster*

ff

45. *Primrose*

Hale Ascher VanderCook

Andante con moto

The musical score is written for piano in G major (one sharp) and common time (C). It consists of four systems of staves, each with a vocal line and a piano accompaniment.

- System 1 (Measures 1-5):** The vocal line is mostly rests. The piano accompaniment begins with a *p* (piano) dynamic. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment.
- System 2 (Measures 6-10):** Measure 6 is marked with a '6'. The vocal line enters in measure 7 with a *p* *grandioso* dynamic. The piano accompaniment continues with a *p* dynamic.
- System 3 (Measures 11-15):** The vocal line continues with a melodic line. The piano accompaniment features a consistent eighth-note pattern in the right hand and a more active bass line.
- System 4 (Measures 16-18):** Measure 16 is marked with a '16'. The vocal line concludes with a triplet and a *rit.* (ritardando) marking. The piano accompaniment ends with a final chord.

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