

60 Solo Pieces

Volume 2

Flute & Piano
or Play Back / Play Along CD

Hale Ascher VanderCook

EMR 88031

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60 Solo Pieces

Hale Ascher VanderCook

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FLUTE

60 Solo Pieces

Volume 2

Hale Ascher VanderCook

16. Debonnaire

Allegro moderato Moderato quasi Andante

7

p

13

mf *p*

20

f *rit.* *Allegro* *rit.* 2 1

28

§ Moderato

mp daintily

35

42

Allegro 8 *TRIO*

f pompously *rit.*

56

64

a tempo *mp* *Allegro* *rit.* 2

73

D.S. § Coda Cadenza

75

Vivace *f* 3 3 3 3

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

mf

p

17. Dewdrops

Hale Ascher VanderCook

Andante moderato

5

mp

9

Animato

p

14

Slower

mf

18. *Diamond*

Hale Ascher VanderCook

Andante

The musical score for 'The Rose Tree' is presented in two systems. The first system features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/8. The vocal line begins with a whole rest, followed by a half note G4, and then a quarter note A4. The piano accompaniment starts with a half note G3 in the bass and a half note A3 in the treble, followed by a half note B3 in the bass and a half note C4 in the treble. The second system continues the vocal melody with a quarter note B4, a quarter note C5, and a quarter note D5. The piano accompaniment continues with a half note D4 in the bass and a half note E4 in the treble, followed by a half note F#4 in the bass and a half note G4 in the treble. The score concludes with a double bar line.

6

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody and the first two measures of the piano accompaniment. The second system contains the remaining three measures of the piano accompaniment. The vocal melody is written in treble clef with a key signature of one sharp (F#). It consists of five measures: a half note G4, a half note A4, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment is written in grand staff (treble and bass clefs) with a key signature of one sharp. It consists of five measures: a half note G3, a half note A3, a quarter note B3, a quarter note A3, and a half note G3. The piano part features a variety of chords and arpeggios, with a crescendo and decrescendo marking the first two measures. The tempo is marked 'Allegretto' and the time signature is 2/4.

11

rit.

11

f *p* *f* *p* *f*

rit.

16

a tempo

rit.

16 *a tempo* *rit.*

19. Emerald

Hale Ascher VanderCook

Andante

Measures 1-8 of the 'Emerald' piece. The music is in 6/8 time and G major. The piano part features a series of chords and moving lines in both hands, starting with a forte (f) dynamic. The vocal line is mostly rests.

9

Measures 9-18. The vocal line begins with a melody in measure 9, marked mezzo-piano (mp). The piano accompaniment continues with chords and moving lines, also marked mp. Dynamics include mp and piano (p).

19

Measures 19-26. The vocal line continues with a melody, marked forte (f) and piano (p). The piano accompaniment features chords and moving lines, marked f and p. Dynamics include f and p.

27

Moderato

Measures 27-30. The tempo changes to Moderato. The key signature changes to G major. The vocal line begins with a melody in measure 27, marked mezzo-forte (mf). The piano accompaniment features chords and moving lines, marked mf and p. Dynamics include mf and p.

20. Falcon

Hale Ascher VanderCook

Andante maestoso

The musical score for '20. Falcon' is presented in four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked 'Andante maestoso'. The key signature has one sharp (F#). The time signature is 2/4. The score includes various musical notations such as notes, rests, accidentals, and articulation marks. Dynamics include forte (f), piano (p), and mezzo-forte (mf). The score includes various musical notations such as notes, rests, accidentals, and articulation marks.

System 1 (Measures 1-5): The vocal line begins 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 forte (f) dynamic, featuring a bass line with eighth notes and a treble line with chords. Measure 5 ends with a double bar line.

System 2 (Measures 6-9): The vocal line continues with a half note C5, a quarter note D5, and a half note E5. The piano accompaniment features a triplet of eighth notes in the treble line. Measure 9 ends with a double bar line.

System 3 (Measures 10-14): The vocal line begins with a half note F#5, a quarter note G5, and a half note A5. The piano accompaniment features a triplet of eighth notes in the treble line. Measure 14 ends with a double bar line.

System 4 (Measures 15-18): The vocal line begins with a half note B5, a quarter note C6, and a half note D6. The piano accompaniment features a triplet of eighth notes in the treble line. Measure 18 ends with a double bar line.

21. Garnet

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Garnet' is in 6/8 time. The right hand (treble clef) has a whole rest for the first measure, followed by a series of eighth and quarter notes. The left hand (bass clef) starts with a forte (*f*) dynamic, playing a steady eighth-note accompaniment. The key signature has one sharp (F#).

6

Not too slow

The second system begins at measure 6. The right hand has a whole rest for the first measure, then enters with a melody. Dynamics include mezzo-piano (*mp*) and piano (*p*). The left hand continues with a steady accompaniment, with dynamics of *mp* and *p*. The tempo instruction 'Not too slow' is written above the staff.

13

The third system begins at measure 13. The right hand features a more active melody with dynamics ranging from mezzo-forte (*mf*) to piano (*p*) and forte (*f*). The left hand accompaniment also varies in dynamics, including *mf*, *p*, and *mp*.

19

rit.

The fourth system begins at measure 19. The right hand melody concludes with a deceleration marked 'rit.' (ritardando). Dynamics include piano (*p*). The left hand accompaniment also concludes with a deceleration. The system ends with a double bar line.

22. Hawthorne

Hale Ascher VanderCook

Andante

First system of the musical score. The treble clef staff begins with a whole rest, followed by a melodic phrase starting on a half note G4, marked *mf dolce*. The piano accompaniment in the grand staff starts with a forte (*f*) chord and features a steady eighth-note accompaniment in the bass. The system concludes with a *mf* dynamic marking.

6

Second system of the musical score. The treble clef staff continues the melody with eighth and sixteenth notes. The piano accompaniment maintains the eighth-note pattern in the bass and provides harmonic support with chords in the right hand.

12

Animato

Third system of the musical score, marked *Animato*. The tempo increases. The treble clef staff begins with a piano (*p*) dynamic. The piano accompaniment features a more active bass line and complex chordal textures in the right hand.

18

rit.

a tempo

Fourth system of the musical score. It includes tempo markings *rit.* and *a tempo*. The treble clef staff has a piano (*p*) dynamic. The piano accompaniment features a *pp* (pianissimo) section followed by a *p* (piano) section, with a final melodic flourish in the right hand.

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 'Hyacinthe' is in G major (one sharp) and common time (C). It consists of five measures. The piano part (bottom staves) begins with a forte (*ff*) dynamic. The melody is primarily in the right hand of the piano, with some accompaniment in the left hand. The right hand of the piano has a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

6

Allegro brillante

The second system of the musical score starts at measure 6. It continues in G major and common time. The piano part (bottom staves) has a piano (*p*) dynamic. The melody in the right hand of the piano features a series of eighth notes and a half note. The left hand of the piano provides a steady accompaniment of eighth notes. The system ends with a double bar line.

12

The third system of the musical score starts at measure 12. It continues in G major and common time. The piano part (bottom staves) has a piano (*p*) dynamic. The melody in the right hand of the piano features a series of eighth notes and a half note. The left hand of the piano provides a steady accompaniment of eighth notes. The system ends with a double bar line.

17

The fourth system of the musical score starts at measure 17. It continues in G major and common time. The piano part (bottom staves) has a piano (*p*) dynamic. The melody in the right hand of the piano features a series of eighth notes and a half note. The left hand of the piano provides a steady accompaniment of eighth notes. The system ends with a double bar line.

25. Ivy

Hale Ascher VanderCook

Andante moderato

The musical score is written for piano and voice in 6/8 time, with a key signature of one sharp (F#). The tempo is marked 'Andante moderato'. The score is divided into four systems, each with a measure number (1, 6, 12, 18) at the beginning of the piano part.

- System 1 (Measures 1-5):** The piano part begins with a mezzo-forte (*mf*) dynamic. The vocal part has whole rests.
- System 2 (Measures 6-11):** The vocal part enters in measure 6 with a piano (*p*) dynamic and a 'cantabile' marking. The piano part continues with various chords and moving lines.
- System 3 (Measures 12-17):** This system features triplet markings (indicated by a '3' over the notes) in both the vocal and piano parts.
- System 4 (Measures 18-22):** The final system shows the continuation of the musical themes, with the piano part providing harmonic support for the vocal melody.

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 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) recitativo section, indicated by the marking 'mf recitante'.

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 begins with a tempo change to 'a tempo' and a dynamic marking of 'p dolce' (piano dolce). 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. A piano (p) dynamic marking is placed over the first four measures.

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

f *p* *p* *f*

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 features a series of chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

5

The second system of the musical score begins at measure 5. The vocal line is marked with a forte (f) declamato dynamic. The piano accompaniment continues with a forte (f) dynamic. The vocal melody is more active, featuring eighth and sixteenth notes. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

9

The third system of the musical score begins at measure 9. The vocal line is marked with a mezzo-forte (mf) dolce dynamic. The piano accompaniment continues with a mezzo-forte (mf) dynamic. The vocal melody is more active, featuring eighth and sixteenth notes. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

13

The fourth system of the musical score begins at measure 13. The vocal line is marked with a mezzo-forte (mf) dynamic. The piano accompaniment continues with a mezzo-forte (mf) dynamic. The vocal melody is more active, featuring eighth and sixteenth notes. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

29. Lily

Hale Ascher VanderCook

Andante moderato

First system of the musical score for 'Lily'. It consists of 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 *p dolce*. The piano accompaniment starts with a forte (*f*) chord in the right hand and a bass line in the left hand. The system concludes with a piano (*p*) chord in the right hand and a bass line in the left hand.

Second system of the musical score. The vocal line continues with a half note G4, a quarter note A4, and a half note B4, marked *f*. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. The system ends with a piano (*p*) chord in the right hand and a bass line in the left hand.

Third system of the musical score. The tempo marking 'Più mosso' is placed above the vocal line. The vocal line begins with a half note G4, a quarter note A4, and a half note B4, marked *f*. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. The system concludes with a piano (*p*) chord in the right hand and a bass line in the left hand.

Fourth system of the musical score. The tempo marking 'Cadenza Slowly' is placed above the vocal line. The vocal line begins with a half note G4, a quarter note A4, and a half note B4, marked *f*. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. The system concludes with a piano (*p*) chord in the right hand and a bass line in the left hand.

30. *Lyra*

Hale Ascher VanderCook

Andante

Andante

p legato

f

p

p

6

A musical score for the song 'The Rose Tree'. The score is written for three parts: a vocal line (treble clef, key of D major), a piano accompaniment (treble clef), and a bass line (bass clef, key of D major). The vocal line begins with a single note, followed by a series of notes and rests, with dynamics *p* and *f* indicated. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamics *p* and *f* indicated. The bass line provides a harmonic foundation with chords and single notes, also marked with *p* and *f*. The score is divided into measures by vertical bar lines, and the key signature is D major (two sharps).

11

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains six measures of music, with a dynamic marking of *p* (piano) under the third measure. The second system is a grand staff, featuring a treble clef on the upper staff and a bass clef on the lower staff, both with a key signature of one sharp. It contains six measures, with a dynamic marking of *p* under the third measure. The third system is also a grand staff, continuing the piece with six measures, including a crescendo hairpin in the fifth measure. The score is written in a clear, professional style with standard musical notation.

17

rit.

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5, and continues with a descending line. The piano accompaniment is in grand staff (treble and bass clefs). The right hand plays a series of chords and dyads, while the left hand provides a simple harmonic foundation. The second system continues the vocal melody and piano accompaniment. The third system concludes the piece with a final vocal note and a piano accompaniment ending. Dynamics such as *f* (forte) and *p* (piano) are indicated throughout the score.

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EMR 287N	VIOLA, Anselm	Concerto
EMR 2052A	VIVALDI, Antonio	6 Sonatas
EMR 323A	VIVALDI, Antonio	Sonata N° 1 in Bb major
EMR 324A	VIVALDI, Antonio	Sonata N° 2 in F major
EMR 325A	VIVALDI, Antonio	Sonata N° 3 in A minor
EMR 2049A	VIVALDI, Antonio	Sonata N° 4 in Bb major
EMR 2050A	VIVALDI, Antonio	Sonata N° 5 in E minor
EMR 2051A	VIVALDI, Antonio	Sonata N° 6 in Bb major

FLUTE & PIANO (GUITAR, BASS & DRUMS OPTIONAL)

EMR 914A	ARMITAGE, Dennis	Suite Chameleon
EMR 915A	ARMITAGE, Dennis	Volume 1 "Ragtime"
EMR 916A	ARMITAGE, Dennis	Volume 2 "Dixieland"
EMR 917A	ARMITAGE, Dennis	Volume 3 "Swing"
EMR 918A	ARMITAGE, Dennis	Volume 4 "Blues"
EMR 919A	ARMITAGE, Dennis	Volume 5 "Boogie"
EMR 920A	ARMITAGE, Dennis	Volume 6 "Ballad"
EMR 921A	ARMITAGE, Dennis	Volume 7 "Be-Bop"
EMR 922A	ARMITAGE, Dennis	Volume 8 "Bossa Nova"
EMR 2151A	MORTIMER, J.G.	Happy Birthday

FLUTE & PIANO / KEYBOARD (DRUMS OPTIONAL)

EMR 2227A	RICHARDS, Scott	Latin Fever
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