

60 Solo Pieces

Volume 3

Flute & Piano
or Play Back / Play Along CD

Hale Ascher VanderCook

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60 Solo Pieces

Hale Ascher VanderCook

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Volume 3

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31. Magnolia

Moderato

3

p *lamentoso* 3

7

3

11

cresc.

rit.

15

ff *p* 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

105

Volume 3

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 piano part begins with a forte (f) dynamic. The flute part enters in measure 5 with a 'p lamentoso' (piano, lamentoso) marking. The piano part has a 'p' (piano) marking in measure 5. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'cresc.', 'ff', and 'p'. The tempo changes from 'Moderato' to 'rit.' (ritardando) in measure 14, then back to 'a tempo'.

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 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 fortissimo (f) dynamic. The right hand of the piano features a series of chords and moving lines, while the left hand provides a steady bass line with eighth and quarter notes.

Andante

5

The second system of the musical score begins at measure 5. The vocal line starts with a piano (p) dynamic and a half note G. The piano accompaniment continues with a piano (p) dynamic, featuring a steady eighth-note bass line in the left hand and chords in the right hand.

9

The third system of the musical score begins at measure 9. The vocal line continues with a half note G. The piano accompaniment maintains the piano (p) dynamic and the eighth-note bass line pattern.

13

The fourth system of the musical score begins at measure 13. The vocal line starts with a piano (p) dynamic and a half note G. The piano accompaniment continues with a piano (p) dynamic, featuring a steady eighth-note bass line in the left hand and chords in the right hand.

34. Mignonette

Hale Ascher VanderCook

Moderato grandioso

The first system of the musical score for 'Mignonette' is in 3/4 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 has a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment. The system concludes with a whole note chord in the right hand and a half note in the left hand.

5

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 a melodic line, and the left hand has a more active accompaniment with eighth notes. The system ends with a half note in the right hand and a whole note in the left hand.

10

The third system of the musical score starts at measure 10. The piano part continues with the 'mp agitato' dynamic. The right hand has a melodic line with slurs and ties, and the left hand has a rhythmic accompaniment. The system ends with a half note in the right hand and a whole note in the left hand.

16

The fourth system of the musical score starts at measure 16 and includes a 'Cadenza accel.' (cadenza, accelerated) section. The piano part is marked 'f' (forte). The right hand has a melodic line with slurs and ties, and the left hand has a rhythmic accompaniment. The system ends with a half note in the right hand and a whole note in the left hand.

35. *Mira*

Hale Ascher VanderCook

Andante

The musical score is for a piece titled "Mira" by Hale Ascher VanderCook, page 118. The tempo is marked "Andante". The score is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is common time (C). The score is divided into four systems, each with a measure number (1, 6, 11, 16) at the beginning of the first staff.

- System 1 (Measures 1-5):** The voice part 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 whole rest, followed by a half note G3, a quarter note A3, and a half note B3. The piano part features a series of chords and moving lines in both hands. Dynamics include *mp cantabile* and *mp*.
- System 2 (Measures 6-10):** The voice part continues with a half note C5, a quarter note D5, and a half note E5. The piano accompaniment features a series of chords and moving lines. Dynamics include *mf*.
- System 3 (Measures 11-15):** The voice part continues with a half note F#5, a quarter note G#5, and a half note A5. The piano accompaniment features a series of chords and moving lines. Dynamics include *mp* and *f*.
- System 4 (Measures 16-20):** The voice part continues with a half note B5, a quarter note C6, and a half note D6. The piano accompaniment features a series of chords and moving lines. Dynamics include *p* and *rit.*

36. Morning Glory

Hale Ascher VanderCook

Andante

rall.

5

mp

mp

9

rit.

Animato

p

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 is marked 'Andante'. The vocal line (treble clef) begins with a whole rest, followed by a half note G, and then a half note A. The piano accompaniment (grand staff) starts with a forte (f) dynamic. The right hand plays a series of eighth notes: G, A, B, C, D, E, F#, G. The left hand plays a series of eighth notes: G, F#, E, D, C, B, A, G. The system concludes with a piano (p) dynamic and the instruction 'con affezione'.

The second system of the musical score continues the piece. The vocal line (treble clef) begins with a half note G, followed by a half note A, and then a half note B. The piano accompaniment (grand staff) continues with the same eighth-note pattern in the right hand and a similar pattern in the left hand. The system concludes with a piano (p) dynamic.

The third system of the musical score continues the piece. The vocal line (treble clef) begins with a half note G, followed by a half note A, and then a half note B. The piano accompaniment (grand staff) continues with the same eighth-note pattern in the right hand and a similar pattern in the left hand. The system concludes with a piano (p) dynamic.

The fourth system of the musical score continues the piece. The vocal line (treble clef) begins with a half note G, followed by a half note A, and then a half note B. The piano accompaniment (grand staff) continues with the same eighth-note pattern in the right hand and a similar pattern in the left hand. The system concludes with a piano (p) dynamic.

39. Opal

Hale Ascher VanderCook

Andante

6

11

16

f *mp* *mp* *f* *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 right hand of the piano features a melodic line with a long slur spanning several measures, while the left hand provides a steady accompaniment of eighth notes.

Andante

5

The second system continues the piece, starting at measure 5. The tempo remains 'Andante'. The piano part is marked *p dolce* (piano, dolce). The right hand of the piano has a melodic line with a slur, and the left hand continues with a steady accompaniment of eighth notes.

10

The third system continues the piece, starting at measure 10. The tempo remains 'Andante'. The piano part continues with a steady accompaniment of eighth notes, and the right hand of the piano has a melodic line with a slur.

15

The fourth system continues the piece, starting at measure 15. The tempo remains 'Andante'. The piano part includes a *rit.* (ritardando) marking. The right hand of the piano has a melodic line with a slur, and the left hand continues with a steady accompaniment of eighth notes. Dynamics include *f* (forte) and *p* (piano).

41. Orion

Hale Ascher VanderCook

Andante

5

mp dolce *p*

9

mf *mp*

13

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 *mf* *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):** The vocal line enters in measure 6 with a half note. The piano accompaniment continues. A *p* dynamic is marked in the piano part. The tempo/mood is *Andante con moto*.
- 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 line in the left hand.
- System 4 (Measures 16-18):** The vocal line concludes with a triplet of eighth notes. The piano accompaniment ends with a final chord. A *rit.* (ritardando) marking is present above the final vocal note.

Measure numbers 6, 11, and 16 are indicated at the start of their respective systems.

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