

60 Solo Pieces

Volume 1

Baritone Saxophone & Piano

Hale Ascher VanderCook

EMR 85191

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**E♭ BARITONE
SAXOPHONE**

60 Solo Pieces

Volume 1

Hale Ascher VanderCook

1. Albatross

Allegro
Moderato **Andante**


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13

20

rit.

Allegro
Moderato **♩ Moderato**

30

38

Allegro

The first system of the musical score for 'The Rose Tree' is written on a single staff in treble clef. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a quarter rest, then a quarter note D5, a quarter note E5, and a quarter note F#5. The melody continues with a quarter note G5, a quarter note A5, and a quarter note B5. There is a double bar line, followed by a quarter rest, then a quarter note C5, a quarter note B4, and a quarter note A4. The system ends with a double bar line. Above the staff, there are rehearsal marks: a 'C' above the first measure, a '7' above the measure containing the quarter rest, and a '1' above the final measure. Below the staff, there is a dynamic marking 'f' (forte) under the first measure, and a hairpin crescendo symbol (two slanted lines) spanning from the first measure to the measure containing the quarter rest.

TRIO
Slowly

52

1. **1** *slowly*

p

The first staff of music is in treble clef with a key signature of one flat (B-flat). It begins with a whole rest, followed by a repeat sign. The melody consists of eighth and quarter notes, with a dynamic marking of *p* (piano) at the start of the first measure after the repeat sign.

60

68

Allegro

D.S. §

68 **Anegro** **7** 1. **1** 2. **1**

⊕ Coda

81

accel.

60 Solo Pieces

Volume 1

1. Albatross

Hale Ascher VanderCook

Allegro Moderato

Baritone Saxophone

Piano

The first system of the musical score for 'Albatross' is in 3/4 time. The Baritone Saxophone part consists of five measures of whole rests. The Piano part begins with a forte (f) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line with eighth and quarter notes.

6

Andante

p

The second system of the musical score is in 3/4 time. The Baritone Saxophone part starts with a whole rest, followed by a half note, and then a series of eighth and quarter notes. The Piano part continues with a piano (p) dynamic. The right hand features a melodic line with eighth notes and chords, while the left hand plays a bass line with eighth and quarter notes.

12

The third system of the musical score is in 3/4 time. The Baritone Saxophone part continues with eighth and quarter notes. The Piano part maintains the piano (p) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a bass line with eighth and quarter notes.

18

rit.

mf

p

mf

The fourth system of the musical score is in 3/4 time. The Baritone Saxophone part continues with eighth and quarter notes. The Piano part maintains the piano (p) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a bass line with eighth and quarter notes. The system concludes with a ritardando (rit.) marking.

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2. Altair

Hale Ascher VanderCook

Andante

First system of the musical score. The right hand (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4, marked *mp dolce legato*. The left hand (bass clef) plays a series of chords and single notes, starting with a fortissimo (*f*) dynamic. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 8/8.

6

Second system of the musical score. The right hand continues the melody with a piano (*p*) dynamic. The left hand provides harmonic support with chords and single notes. The tempo remains Andante.

11

Third system of the musical score. The right hand features dynamic changes from mezzo-forte (*mf*) to fortissimo (*f*) and mezzo-piano (*mp*), ending with a piano (*p*) dynamic. The left hand also shows dynamic changes from *mf* to *f* and *mp*.

16

Fourth system of the musical score. The right hand includes a ritardando (*rit.*) marking. Dynamics range from *mf* to *f* and *p*. The left hand continues with chords and single notes, marked *mf*.

3. Amethyst

Hale Ascher VanderCook

Andante

7

13

19

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

4. Antares

Hale Ascher VanderCook

Andante

Measures 1-4 of the piece. The tempo is marked 'Andante'. The music is in 3/4 time with a key signature of three flats. The vocal line (top staff) is mostly rests, with a final note in measure 4 marked *p legato*. The piano accompaniment (bottom staves) begins with a forte (*f*) dynamic, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand.

5

Measures 5-8. The vocal line continues with a melodic phrase marked *mf* in measure 6 and *p* in measure 8. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand, with dynamics ranging from *p* to *mf*.

9

Measures 9-13. The vocal line continues with a melodic phrase marked *mf* in measure 9 and *mp* in measure 11. The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand, with dynamics ranging from *p* to *mp*.

14

Slower

a tempo

Measures 14-17. The tempo changes from 'Andante' to 'Slower' at measure 14 and returns to 'a tempo' at measure 16. The vocal line continues with a melodic phrase marked *mf* in measure 14 and *mf* in measure 16. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand, with dynamics ranging from *mf* to *mf*.

5. Arbutus

Hale Ascher VanderCook

Measures 1-5 of the piece. The music is in 2/4 time with a key signature of one flat (B-flat). The melody is in the right hand, starting with a whole rest in measure 1, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment is in the left hand, starting with a whole rest in measure 1, followed by a half note G3, a quarter note A3, and a half note B3. The piano part features a series of chords in the right hand and a bass line in the left hand. The dynamics are marked *f* and *f* *grandioso*.

Measures 6-10 of the piece. The melody continues in the right hand, featuring a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues in the left hand, featuring a series of chords in the right hand and a bass line in the left hand. The dynamics are marked *p* *dolce* and *f*.

Measures 11-15 of the piece. The melody continues in the right hand, featuring a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues in the left hand, featuring a series of chords in the right hand and a bass line in the left hand. The dynamics are marked *p*, *f*, *ff*, *bold*, *cresc.*, and *accel.*

Measures 16-20 of the piece. The melody continues in the right hand, featuring a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues in the left hand, featuring a series of chords in the right hand and a bass line in the left hand. The dynamics are marked *p* *dolce* and *p*.

6. Arcturus

Hale Ascher VanderCook

Andante

mp dolce

f

mp

6

p

mf

p

mf

11

mf

p

mf

p

16

bold

f

rit.

f

p

f

p

7. Bombastoso

Caprice

Hale Ascher VanderCook

Andante moderato

Measures 1-4 of the piece. The right hand (RH) is mostly silent, with a final measure containing a *p legato* instruction. The left hand (LH) plays a series of chords and moving lines in the bass. Dynamics include *mf* (mezzo-forte) and *p* (piano).

Measures 5-9. The RH begins with a melodic line. The LH continues with chordal accompaniment. Dynamics include *p* (piano).

Measures 10-14. The RH continues its melodic development. The LH provides harmonic support with chords and moving bass lines. Dynamics include *p* (piano).

Measures 15-18. The RH features a melodic line that concludes with a *rit.* (ritardando) marking. The LH continues with chordal accompaniment. Dynamics include *p* (piano).

8. Bonita

Valse Brillante

Hale Ascher VanderCook

Allegro moderato

Measures 1-6 of the piece. The tempo is **Allegro moderato**. The music is in 3/4 time and B-flat major. The piano part begins with a forte (*f*) dynamic, featuring a rhythmic accompaniment of eighth and sixteenth notes. The violin part has whole rests.

7

Moderato

Measures 7-13. The tempo changes to **Moderato**. The violin part begins with a *p dolce* dynamic. The piano part continues with a *p* dynamic, featuring a more active accompaniment. The key signature changes to E-flat major.

14

rit.**a tempo**

Measures 14-20. The tempo changes to **rit.** (ritardando) and then **a tempo**. The violin part features a *f* dynamic in measure 14, followed by a *p* dynamic. The piano part also features a *f* dynamic in measure 14, followed by a *p* dynamic. The music returns to B-flat major.

21

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

Measures 21-24. The tempo changes to **Slowly** with a *, pesante* (heavy) marking. The violin part begins with a *p* dynamic. The piano part also begins with a *p* dynamic. The tempo changes to **rit.** (ritardando) and then **Waltz**. The music ends with a *f* dynamic in measure 24.

9. Carnations

Hale Ascher VanderCook

Allegro

The first system of the musical score for 'Carnations' is in 2/4 time. The right hand (treble clef) is mostly silent, while the left hand (bass clef) plays a rhythmic accompaniment of eighth and sixteenth notes. The tempo is marked 'Allegro' and the dynamics include 'ff' (fortissimo).

The second system begins at measure 8. The right hand (treble clef) features a melodic line with various dynamics: *f* (forte), *p* (piano), *ff* (fortissimo), and *f* (forte). The tempo markings 'Slow', 'Faster', and 'accel.' (accelerando) are placed above the staff. The left hand (bass clef) provides a simple harmonic accompaniment.

The third system begins at measure 9. The tempo is marked 'Andante'. The right hand (treble clef) has a melodic line starting with a *p* (piano) dynamic, followed by a 'con amore' (with love) marking. It includes triplet markings (3). The left hand (bass clef) plays a steady accompaniment with a *p* (piano) dynamic.

The fourth system begins at measure 14. The right hand (treble clef) features a melodic line with a 'rit.' (ritardando) marking followed by 'a tempo'. The dynamics include *p* (piano). The left hand (bass clef) continues with a harmonic accompaniment.

10. Centaurus

Hale Ascher VanderCook

Grand march

First system of the musical score for 'Grand march'. The music is in 2/4 time with a key signature of one flat (B-flat). The melody is in the treble clef, starting with a whole rest followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment is in the bass clef, featuring a series of chords. Dynamics include *f* (forte) and *bold* (bold).

6

Second system of the musical score, measures 6-11. The melody continues with eighth and quarter notes. The piano accompaniment consists of chords and moving lines. Dynamics include *mf* (mezzo-forte) and *f* (forte).

12

Faster

Third system of the musical score, measures 12-16, marked 'Faster'. The melody is more active with eighth notes. The piano accompaniment features a driving eighth-note pattern. Dynamics include *mp* (mezzo-piano).

17

Slower

Fourth system of the musical score, measures 17-20, marked 'Slower'. The tempo slows down, with the melody featuring half and whole notes. The piano accompaniment has a more spacious feel. Dynamics include *mp* (mezzo-piano) and *f* (forte).

11. Chrysanthemum

Hale Ascher VanderCook

Allegretto alla Bolero

The musical score is written for piano and voice. It begins with a vocal staff that remains empty for the first four measures. The piano accompaniment starts in the second measure with a forte (*f*) dynamic. The score is divided into four systems. The second system includes dynamic markings *f energico*, *p*, and *f*. The third system, starting at measure 10, includes the marking *p delicato*. The fourth system starts at measure 15. The piano part consists of a continuous eighth-note accompaniment in the right hand and a simple bass line in the left hand.

12. Colossus

Hale Ascher VanderCook

Moderato

Measures 1-4 of the musical score. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Moderato'. The first staff (treble clef) is mostly empty, with a few notes in measure 4. The second staff (piano) begins with a forte (*f*) dynamic. It features a series of chords and moving lines in both hands, with a crescendo leading into measure 5.

5

Measures 5-8 of the musical score. The first staff continues with a melody marked *mp* (mezzo-piano). The piano accompaniment continues with chords and moving lines, also marked *mp*. The music maintains a steady, moderate pace.

10

Measures 9-13 of the musical score. The first staff continues the melody. The piano accompaniment features a series of chords and moving lines, with a crescendo leading into measure 14. The music maintains a steady, moderate pace.

14

Measures 14-16 of the musical score. The first staff begins with a melodic phrase marked *rit.* (ritardando) and *risoluto* (resolute). The piano accompaniment continues with chords and moving lines. The piece concludes with a final chord marked *a tempo* (return to tempo).

13. Columbine

Hale Ascher VanderCook

Andantino

p grazioso

p

6

12

mf *mp*

mf *mp*

18 *rit.*

f

14. Cygnus

Hale Ascher VanderCook

Andante

5

mp dolce *p* *mp*

mp *p* *mp*

10

mf *mf*

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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