

60 Solo Pieces

Volume 1

Alto Saxophone & Piano

Hale Ascher VanderCook

EMR 85204

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E♭ ALTO
SAXOPHONE

60 Solo Pieces

Volume 1

Hale Ascher VanderCook

1. Albatross

Allegro
Moderato Andante

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is illegal!

8

p

13

20

mf *p*

rit.

Allegro
Moderato 4

30

38

f

Allegro
7

1. 1

52

2. 1

TRIO
Slowly

p

60

68

Allegro
7

D.S. 1. 1 2. 1

Coda

f

81

accel.

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60 Solo Pieces

Volume 1

1. Albatross

Hale Ascher VanderCook

Allegro Moderato

Alto Saxophone

Piano

f

6

Andante

p

p R.H.

12

18

rit.

mf

p

mf

p

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2. Altair

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Altair' is in 8/8 time and B-flat major. It features 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 Bb4. The piano accompaniment starts with a forte (f) dynamic, featuring a descending eighth-note scale in the right hand and a steady eighth-note bass line in the left hand. The system concludes with a mezzo-piano (mp) dynamic and the instruction 'dolce legato'.

6

The second system continues the piece. The vocal line begins with a piano (p) dynamic, featuring a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment maintains the eighth-note bass line in the left hand and a pattern of chords in the right hand. The system ends with a mezzo-piano (mp) dynamic.

11

The third system continues the piece. The vocal line features dynamics of mezzo-forte (mf), forte (f), mezzo-piano (mp), and piano (p). The piano accompaniment follows a similar pattern of chords in the right hand and a steady bass line in the left hand. The system ends with a mezzo-piano (mp) dynamic.

16

The fourth system continues the piece. The vocal line features dynamics of mezzo-forte (mf), forte (f), and piano (p), and includes a ritardando (rit.) marking. The piano accompaniment maintains the eighth-note bass line in the left hand and a pattern of chords in the right hand. The system ends with a mezzo-forte (mf) dynamic.

3. Amethyst

Hale Ascher VanderCook

Andante

7

f

mf *p*

13

f *p* *f*

f *p* *f*

19

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

f *mf* *f* *p*

4. Antares

Hale Ascher VanderCook

Andante

1

5

9

14

Slower

a tempo

f

p legato

mf

p

mf

mp

p

mf

mp

mf

mf

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in treble clef, starting with a whole rest followed by a half note G4, then a half note A4, and a quarter note B4. The piano accompaniment in the second system features a treble staff with a melody starting on G4 and a bass staff with a rhythmic pattern of eighth notes. The third system continues the vocal melody and piano accompaniment, with the piano part featuring a series of chords in the bass staff. The score is marked with a forte 'f' dynamic and a 'grandioso' tempo.

6

p dolce

11

bold *accel.*

f *cresc.* *ff*

p *f* *ff*

16

p dolce

p

6. Arcturus

Hale Ascher VanderCook

Andante

mp dolce

f

mp

6

p

mf

p

mf

11

mf

p

mf

p

16

bold

f

f

p

rit.

f

p

7. Bombastoso

Caprice

Hale Ascher VanderCook

Andante moderato

Measures 1-4 of the piece. The tempo is marked 'Andante moderato'. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The first staff (treble clef) has a whole rest in measures 1-4, followed by a half note G4 in measure 5. The second staff (piano) begins with a mezzo-forte (*mf*) dynamic. It features a series of chords and moving lines in both hands, with a crescendo leading into measure 5.

Measures 5-9. Measure 5 continues from the previous system. The first staff has a half note G4, followed by a half note A4, and then a half note B4. The second staff continues with piano accompaniment, marked with a piano (*p*) dynamic. The piano part consists of chords and moving lines in both hands.

Measures 10-14. The first staff continues with a half note B4, followed by a half note A4, and then a half note G4. The second staff continues with piano accompaniment, marked with a piano (*p*) dynamic. The piano part consists of chords and moving lines in both hands.

Measures 15-18. Measure 15 continues from the previous system. The first staff has a half note G4, followed by a half note A4, and then a half note B4. The second staff continues with piano accompaniment. The piece concludes with a ritardando (*rit.*) marking in measure 18.

8. Bonita

Valse Brillante

Hale Ascher VanderCook

Allegro moderato

Measures 1-6 of the piece. The music is in 3/4 time, key of D major. The piano part features a strong, rhythmic accompaniment with chords and single notes. The violin part has a melodic line with eighth and sixteenth notes. A forte (*f*) dynamic marking is present in the piano part at measure 1.

7

Moderato

Measures 7-13. The tempo changes to Moderato. The violin part begins with a melodic line marked *p dolce*. The piano part continues with a steady accompaniment. A piano (*p*) dynamic marking is present in the piano part at measure 8.

14

rit.**a tempo**

Measures 14-20. The tempo changes from *rit.* to *a tempo*. The violin part features a melodic line with a crescendo leading to a forte (*f*) dynamic at measure 14, followed by a piano (*p*) dynamic at measure 16. The piano part also features a crescendo and a forte (*f*) dynamic at measure 14, followed by a piano (*p*) dynamic at measure 16.

21

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

Measures 21-24. The tempo changes to *Slowly* and the character to *, pesante*. The tempo then changes to *rit.* and finally to *Waltz*. The violin part features a melodic line with a piano (*p*) dynamic at measure 21, followed by a forte (*f*) dynamic at measure 24. The piano part also features a piano (*p*) dynamic at measure 21, followed by a forte (*f*) dynamic at 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) plays a series of chords, mostly triads and dyads, with some grace notes. The left hand (bass clef) plays a steady eighth-note accompaniment. The dynamic marking *ff* (fortissimo) is placed below the first measure of the left hand.

The second system begins at measure 8. The right hand 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 provides a simple harmonic accompaniment with sustained notes and some movement in the final measures.

The third system begins at measure 9. The tempo is marked **Andante**. The right hand has a melodic line starting with a *p* (piano) dynamic, followed by a phrase marked *con amore* (with love). The left hand plays a steady eighth-note accompaniment. There are triplet markings (3) in the right hand towards the end of the system.

The fourth system begins at measure 14. The right hand has a melodic line with a *rit.* (ritardando) marking and ends with a *a tem'* (allegretto) marking. The left hand continues with a steady eighth-note accompaniment.

10. Centaurus

Hale Ascher VanderCook

Grand march

Measures 1-5 of the 'Grand march' section. The music is in 2/4 time with a key signature of two flats. The melody in the right hand starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment in the left hand consists of a steady eighth-note bass line. Dynamics include *f* (forte) and *bold* markings.

Measures 6-11. The melody continues with eighth and quarter notes. The piano accompaniment features a consistent eighth-note pattern. Dynamics include *mf* (mezzo-forte) and *f* (forte).

Measures 12-16, marked 'Faster'. The tempo increases. The melody is more active with eighth notes. The piano accompaniment also becomes more rhythmic. Dynamics include *mp* (mezzo-piano).

Measures 17-20, marked 'Slower'. The tempo decreases. The melody features 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

f

f energico *p* *f*

f *p* *f*

10 *p delicato* 3

p

15 3 *f*

12. Colossus

Hale Ascher VanderCook

Moderato

5

10

14

f

mp

mp

rit. risoluto

a tempo

13. Columbine

Hale Ascher VanderCook

Andantino

p *p grazioso*

6

12

mf *mp*

18

rit. *f*

14. Cygnus

Hale Ascher VanderCook

Andante

5

mp dolce *p* *mp*

10

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

The musical score for 'Daisies' is written for voice and piano. The key signature has two flats (B-flat major), and the time signature is 6/8. The tempo is marked 'Andante' and 'rit.' (ritardando). The score is divided into four systems. The first system shows the vocal line entering with a 'p dolce' marking. The piano accompaniment consists of chords and moving lines in both hands. The second system continues the vocal melody and piano accompaniment. The third system features a 'f' (forte) dynamic marking. The fourth system begins with a 'rall. e dim.' (rallentando e diminuendo) marking, indicating a gradual slowing down and decrease in volume. The piano part includes various chordal textures and melodic fragments throughout.

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