

60 Solo Pieces

Volume 2

Soprano Saxophone & Piano

Hale Ascher VanderCook

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60 Solo Pieces

Hale Ascher VanderCook

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**B $\flat$ SOPRANO
SAXOPHONE**

60 Solo Pieces

Volume 2

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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*

56

rit.

64

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

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

Soprano Saxophone

Piano

Measures 1-4 of the piece. The Soprano Saxophone part is mostly rests. The Piano part begins with a forte (*f*) dynamic, featuring a complex chordal texture in the right hand and a more active bass line.

5

Moderato quasi Andante

Measures 5-9. The tempo changes to Moderato quasi Andante. The Soprano Saxophone enters in measure 5 with a melodic line, marked with a piano (*p*) dynamic. The Piano accompaniment continues with a steady harmonic and rhythmic foundation.

10

Measures 10-14. The Soprano Saxophone continues its melodic development. The Piano part features a consistent eighth-note accompaniment in the right hand and a bass line with some longer note values.

15

Measures 15-18. The piece concludes with a melodic flourish in the Soprano Saxophone. The Piano part provides harmonic support, with dynamics ranging from mezzo-forte (*mf*) to piano (*p*).

17. Dewdrops

Hale Ascher VanderCook

Andante moderato

5

mf

mp

9

Animato

p

14

Slower

mf

mf

18. Diamond

Hale Ascher VanderCook

Andante

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in the treble clef and the piano accompaniment in the grand staff (treble and bass clefs). The key signature is B-flat major (two flats), and the time signature is 6/8. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a half note G2, a half note F2, and a half note E2. The second system continues the vocal melody with a half note C5, a quarter note B4, and a quarter note A4. The piano accompaniment features a series of chords and moving lines. The third system shows the vocal melody ending with a half note G4, a quarter note F4, and a quarter note E4. The piano accompaniment concludes with a final chord. Dynamics include *f* (forte) for the piano and *p* (piano) for the voice.

6

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single melodic line in G major, 4/4 time, with a tempo marking of 'Moderato'. The second system introduces a piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line. The third system continues the piano accompaniment, featuring a crescendo and decrescendo in the right hand and a steady bass line in the left hand. The score is written in a clear, legible font, with dynamic markings such as *f* (forte) and *p* (piano) indicating the volume of the music.

11

rit.

11

rit.

16

a tempo

rit.

16 **a tempo** **rit.**

f *f* *p*

19. Emerald

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Emerald' is in 6/8 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 quarter note Bb4, marked *mp*. The piano accompaniment starts with a forte (*f*) chord of Bb2, D3, and F3, followed by a series of chords and moving lines in both hands. The system concludes with a *mp* dynamic marking.

10

The second system continues the piece. The vocal line features a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5, marked *p*. The piano accompaniment continues with chords and moving lines, marked *mp* at the end of the system.

19

The third system continues the piece. The vocal line features a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5, marked *f*. The piano accompaniment continues with chords and moving lines, marked *f* at the end of the system.

27

⌘ Moderato

The fourth system marks the beginning of the 'Moderato' section. The tempo changes from Andante to Moderato. The key signature changes to B-flat major. The vocal line begins with a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5, marked *mf*. The piano accompaniment continues with chords and moving lines, marked *mf* at the end of the system.

20. Falcon

Hale Ascher VanderCook

Andante maestoso

The first system of the musical score for 'Falcon' is in 3/4 time, key of B-flat major (two flats). It begins with a piano introduction in the left hand, marked *f* (forte). The right hand enters with a melody in the fifth measure, also marked *f*. The system concludes with a repeat sign.

6

The second system continues the piece. The right hand features a melodic line with a crescendo leading to a *f* (forte) dynamic. The left hand provides a steady accompaniment with eighth-note chords. A triplet of eighth notes is marked with a '3' in the right hand.

10

The third system shows a change in dynamics. The right hand melody begins with a *p* (piano) dynamic, followed by a crescendo. The left hand accompaniment also features a *p* dynamic. A triplet of eighth notes is marked with a '3' in the right hand.

15

The fourth system concludes the piece. It features a *f* (forte) dynamic in the right hand melody, which then softens to *p* (piano). The left hand accompaniment also has a *f* dynamic. The system ends with a final chord and a repeat sign.

21. Garnet

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Garnet' is marked 'Andante'. It consists of a vocal line and a piano accompaniment. The vocal line is in 6/8 time and begins with a whole rest. The piano accompaniment is in 6/8 time and begins with a forte (f) dynamic. The piano part features a steady eighth-note bass line and chords in the right hand.

6

Not too slow

The second system of the musical score is marked 'Not too slow'. It continues the vocal and piano parts. The vocal line has dynamics of mezzo-piano (mp) and piano (p). The piano accompaniment has dynamics of mezzo-piano (mp) and piano (p). The tempo remains 'Andante'.

13

The third system of the musical score continues the vocal and piano parts. The vocal line has dynamics of mezzo-forte (mf), piano (p), mezzo-piano (mp), and forte (f). The piano accompaniment has dynamics of mezzo-forte (mf), piano (p), mezzo-piano (mp), and forte (f). The tempo remains 'Andante'.

19

rit.

The fourth system of the musical score is marked 'rit.' (ritardando). It continues the vocal and piano parts. The vocal line has a piano (p) dynamic. The piano accompaniment has a piano (p) dynamic. The tempo is slowing down.

Andante

6

12

18

rit.

a tempo

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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

6

Allegro brillante

12

17

25. Ivy

Hale Ascher VanderCook

Andante moderato

The musical score is written for piano and features a vocal line. The tempo is marked 'Andante moderato'. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The score is divided into four systems, each with a vocal staff and a piano accompaniment consisting of a grand staff (treble and bass clefs).

- Measures 1-5:** The piano accompaniment begins with a melody in the right hand and a supporting bass line in the left hand. The dynamic is marked *mf* (mezzo-forte).
- Measures 6-11:** The vocal line enters in measure 6 with a melody marked *p cantabile* (piano cantabile). The piano accompaniment continues with chords and moving lines. The dynamic *p* (piano) is marked in measure 10.
- Measures 12-17:** The vocal line features triplet rhythms. The piano accompaniment includes more complex chordal textures and moving bass lines.
- Measures 18:** The final measure of the system, showing the continuation of the vocal and piano parts.

26. Jessamine

Hale Ascher VanderCook

Andante moderato

The first system of the musical score for 'Jessamine' is in 3/4 time, marked 'Andante moderato'. 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 A4. The piano accompaniment consists of a series of chords in the right hand and a bass line in the left hand. Dynamics include *mf* *recitante* for the vocal line, *f* for the piano, and *cresc.* for the piano accompaniment. The system ends with a double bar line.

6

The second system of the musical score for 'Jessamine' continues the vocal and piano parts. The vocal line features a series of eighth and sixteenth notes, with a half note G4. The piano accompaniment continues with chords and a bass line. The system ends with a double bar line.

11

ad lib.

a tempo

The third system of the musical score for 'Jessamine' is marked '*ad lib.*' and '*a tempo*'. The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment continues with chords and a bass line. Dynamics include *p dolce* for the vocal line and *p* for the piano. The system ends with a double bar line.

15

The fourth system of the musical score for 'Jessamine' continues the vocal and piano parts. The vocal line features a series of eighth and sixteenth notes, with a half note G4. The piano accompaniment continues with chords and a bass line. The system ends with a double bar line.

27. Kinglet

Hale Ascher VanderCook

Andante rit. Andante moderato

f *p*

7

13

19 rit. Brightly

f

28. Lilacs

Hale Ascher VanderCook

Andante moderato

The first system of the musical score for 'Lilacs' consists of two staves. The upper staff is a single melodic line in treble clef, starting with a whole rest. The lower staff is a piano accompaniment in bass clef, marked with a forte 'f' dynamic. It features a steady eighth-note pattern in the left hand and chords in the right hand.

5

The second system begins at measure 5. The upper staff continues the melody, marked with a forte 'f' dynamic and the instruction 'f declamato'. The lower staff continues the piano accompaniment, also marked with a forte 'f' dynamic.

9

The third system begins at measure 9. The upper staff features a more complex melodic line with slurs and ties, marked with a mezzo-forte 'mf' dynamic and the instruction 'dolce'. The lower staff continues the piano accompaniment.

13

The fourth system begins at measure 13. The upper staff continues the melodic line. The lower staff features a piano accompaniment marked with a mezzo-forte 'mf' dynamic, including some grace notes.

29. Lily

Hale Ascher VanderCook

Andante moderato

First system of the musical score. The treble clef staff begins with a whole rest, followed by a melodic phrase starting on a whole note G4, marked *p dolce*. The piano accompaniment in the grand staff starts with a forte (*f*) chord and a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The system concludes with a piano (*p*) chord.

6

Second system of the musical score. The treble clef staff continues the melody with a forte (*f*) dynamic. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The system ends with a piano (*p*) chord.

11

Più mosso

Third system of the musical score, marked *Più mosso*. The treble clef staff shows a change in tempo and dynamics, with a forte (*f*) chord followed by a piano (*p*) section and another forte (*f*) section. The piano accompaniment also reflects these changes, with a forte (*f*) section, a piano (*p*) section, and a final forte (*f*) section.

16

Cadenza
Slowly

accel.

Fourth system of the musical score, marked *Cadenza* and *Slowly*. The treble clef staff features a rapid, flowing melodic line starting with a forte (*f*) dynamic, which then transitions into a *dim.* (diminuendo) section and finally a *furioso* section. The piano accompaniment consists of sustained chords in both the right and left hands.

30. *Lyra*

Hale Ascher VanderCook

Andante

p legato

f *p* *p*

6 *p* *f* *p* *f*

11 *p* *p*

17 *f* *p* *f* *p* *rit.*

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