

60 Solo Pieces

Volume 2

Baritone Saxophone & Piano

Hale Ascher VanderCook

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60 Solo Pieces

Hale Ascher VanderCook

Volume 1

1. Albatross
2. Altair
3. Amethyst
4. Antares
5. Arbutus
6. Arcturus
7. Bombastoso
8. Bonita
9. Carnations
10. Centaurus
11. Chrysanthemum
12. Colossus
13. Columbine
14. Cygnus
15. Daisies

Volume 2

16. Debonnaire
17. Dewdrops
18. Diamond
19. Emerald
20. Falcon
21. Garnet
22. Hawthorne
23. Heliotrope
24. Hyacinthe
25. Ivy
26. Jessamine
27. Kinglet
28. Lilacs
29. Lily
30. Lyra

Volume 3

31. Magnolia
32. Marigold
33. Meadowlark
34. Mignonette
35. Mira
36. Morning Glory
37. Moss Rose
38. Myrtle
39. Opal
40. Oriole
41. Orion
42. Pansies
43. Pearl
44. Peony
45. Primrose

Volume 4

46. Punchinello
47. Rigel
48. Rosebuds
49. Ruby
50. Sapphire
51. Sirius
52. Spica
53. Starling
54. The Tulip
55. The Wild Rose
56. Topaz
57. Turquoise
58. Twosome
59. Vega
60. Warbler



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**E♭ BARITONE
SAXOPHONE**

60 Solo Pieces

Volume 2

Hale Ascher VanderCook

16. Debonnaire

Allegro moderato

Moderato quasi Andante

7

p

13

mf *p*

20

rit. *f* **Allegro** *rit.*

28

Moderato *mp daintily*

35

Allegro **TRIO** *f pompously*

42

rit.

56

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

64

D.S. **Coda** **Cadenza**

75

Vivace *f*

60 Solo Pieces

53

Volume 2

16. Debonnaire

Hale Ascher VanderCook

Allegro moderato

Baritone Saxophone

Piano

Moderato quasi Andante

5

10

15

17. Dewdrops

Hale Ascher VanderCook

Andante moderato

The first system of the musical score for 'Dewdrops' is in 4/4 time, marked 'Andante moderato'. It features a treble and bass staff. The treble staff begins with a whole rest, while the bass staff starts with a half note G2, followed by a series of eighth notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The piece is in B-flat major (two flats) and starts with a mezzo-forte (mf) dynamic.

5

The second system of the musical score continues from measure 5. The treble staff begins with a mezzo-piano (mp) dynamic and features a series of eighth notes: A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass staff continues with a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The piece is in B-flat major (two flats) and starts with a mezzo-piano (mp) dynamic.

9

Animato

The third system of the musical score is marked 'Animato'. It begins with a piano (p) dynamic. The treble staff features a series of eighth notes: A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass staff continues with a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The piece is in B-flat major (two flats) and starts with a piano (p) dynamic.

14

Slower

The fourth system of the musical score is marked 'Slower'. It begins with a mezzo-forte (mf) dynamic. The treble staff features a series of eighth notes: A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass staff continues with a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The piece is in B-flat major (two flats) and starts with a mezzo-forte (mf) dynamic.

18. Diamond

Hale Ascher VanderCook

Andante

6

11

16

f *p* *rit.*

f *p* *rit.* *a tempo*

f *p*

19. Emerald

Hale Ascher VanderCook

Andante

Measures 1-9 of the 'Emerald' piece. The tempo is marked 'Andante'. The music is in 6/8 time. The right hand (treble clef) starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The left hand (bass clef) plays a series of chords and single notes. Dynamics include *f* (forte) and *mp* (mezzo-piano).

10

Measures 10-18 of the 'Emerald' piece. The right hand continues with a melodic line, featuring dynamics *p* (piano) and *mp*. The left hand provides harmonic support with chords and moving lines. Dynamics include *f* and *mp*.

19

Measures 19-26 of the 'Emerald' piece. The right hand features a more active melodic line with dynamics *f* and *p*. The left hand continues with chords and moving lines. Dynamics include *f* and *p*.

27

⌘ Moderato

Measures 27-34 of the 'Emerald' piece. The tempo changes to 'Moderato' at measure 27. The right hand starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The left hand plays a series of chords and single notes. Dynamics include *mf* (mezzo-forte) and *p*.

20. Falcon

Hale Ascher VanderCook

Andante maestoso

Measures 1-5 of the piece. The music is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante maestoso'. The first staff (treble clef) has a forte (*f*) dynamic marking at measure 5. The second staff (bass clef) also has a forte (*f*) dynamic marking at measure 1. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Measures 6-9 of the piece. Measure 6 is marked with a '6' above the staff. The first staff (treble clef) has a forte (*f*) dynamic marking at measure 8. The second staff (bass clef) features a triplet of eighth notes in the right hand at measure 8, marked with a '3' above the staff. The piano part continues with its characteristic accompaniment.

Measures 10-14 of the piece. Measure 10 is marked with a '10' above the staff. The first staff (treble clef) has a piano (*p*) dynamic marking at measure 11. The second staff (bass clef) has a piano (*p*) dynamic marking at measure 12. The piano part includes a triplet of eighth notes in the right hand at measure 11, marked with a '3' above the staff.

Measures 15-18 of the piece. Measure 15 is marked with a '15' above the staff. The first staff (treble clef) has a forte (*f*) dynamic marking at measure 16 and a piano (*p*) dynamic marking at measure 18. The second staff (bass clef) has a forte (*f*) dynamic marking at measure 16. The piano part features a triplet of eighth notes in the right hand at measure 16, marked with a '3' above the staff.

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 8/8 time and features a series of eighth notes. The piano accompaniment is in 6/8 time and features a series of eighth notes. The key signature has two flats (B-flat and E-flat). The piano part starts with a forte (f) dynamic.

6

Not too slow

The second system of the musical score for 'Garnet' is marked 'Not too slow'. It consists of a vocal line and a piano accompaniment. The vocal line is in 8/8 time and features a series of eighth notes. The piano accompaniment is in 6/8 time and features a series of eighth notes. The key signature has two flats (B-flat and E-flat). The piano part starts with a mezzo-forte (mf) dynamic.

13

The third system of the musical score for 'Garnet' is marked 'Not too slow'. It consists of a vocal line and a piano accompaniment. The vocal line is in 8/8 time and features a series of eighth notes. The piano accompaniment is in 6/8 time and features a series of eighth notes. The key signature has two flats (B-flat and E-flat). The piano part starts with a mezzo-forte (mf) dynamic.

19

rit.

The fourth system of the musical score for 'Garnet' is marked 'rit.' (ritardando). It consists of a vocal line and a piano accompaniment. The vocal line is in 8/8 time and features a series of eighth notes. The piano accompaniment is in 6/8 time and features a series of eighth notes. The key signature has two flats (B-flat and E-flat). The piano part starts with a mezzo-forte (mf) dynamic.

22. Hawthorne

Hale Ascher VanderCook

Andante

6

12

Animato

18

rit.

a tempo

23. Heliotrope

Hale Ascher VanderCook

Andante moderato

5

9

14

24. Hyacinthe

Hale Ascher VanderCook

Allegro brillante

The first system of the musical score for 'Hyacinthe' consists of three staves. The top staff is a single treble clef staff with a whole rest. The middle and bottom staves are a grand staff (treble and bass clefs) in 3/4 time, marked with a forte (*ff*) dynamic. The key signature has three flats (B-flat, E-flat, A-flat). The music features a rhythmic pattern of eighth and sixteenth notes in the bass, with chords in the treble.

6

Allegro brillante

The second system of the musical score starts at measure 6. The top staff has a treble clef and a piano (*p*) dynamic marking. The middle and bottom staves are a grand staff. The music continues with a melodic line in the treble and a rhythmic accompaniment in the bass, featuring chords and moving lines.

12

The third system of the musical score starts at measure 12. The top staff continues the melodic line. The middle and bottom staves are a grand staff. The music features a variety of chordal textures and moving lines in both hands.

17

The fourth system of the musical score starts at measure 17. The top staff continues the melodic line. The middle and bottom staves are a grand staff. The music concludes with a final chordal texture and a melodic flourish in the bass.

25. Ivy

Hale Ascher VanderCook

Andante moderato

The first system of the musical score for 'Ivy' 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 *mf* dynamic. It features a rhythmic pattern of eighth and sixteenth notes, with some chords and a final chord marked with a flat sign.

The second system of the musical score for 'Ivy' consists of two staves. The upper staff continues the melody, marked with a piano *p* dynamic and the instruction *cantabile*. The lower staff continues the piano accompaniment, marked with a piano *p* dynamic. The system includes various musical notations such as slurs, ties, and rests.

The third system of the musical score for 'Ivy' consists of two staves. The upper staff features a triplet of eighth notes. The lower staff continues the piano accompaniment, also featuring a triplet of eighth notes. The system includes various musical notations such as slurs, ties, and rests.

The fourth system of the musical score for 'Ivy' consists of two staves. The upper staff continues the melody, ending with a fermata. The lower staff continues the piano accompaniment, ending with a fermata. The system includes various musical notations such as slurs, ties, and rests.

26. Jessamine

Hale Ascher VanderCook

Andante moderato

The first system of the musical score for 'Jessamine' consists of 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 features a series of chords in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *cresc.* (crescendo) in the piano part, and *mf recitante* (mezzo-forte recitative) in the vocal part.

6

The second system continues the musical score. The vocal line features a series of eighth and sixteenth notes. The piano accompaniment consists of 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 begins with the tempo change to *a tempo*. The vocal line includes the instruction *ad lib.* (ad libitum). The piano accompaniment features a series of chords and a bass line. Dynamics include *p dolce* (piano dolce) in the vocal part and *p* (piano) in the piano part.

15

The fourth system of the musical score continues the musical score. The vocal line features a series of eighth and sixteenth notes. The piano accompaniment consists of 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 musical score for "Lilacs" is written for piano and voice. It begins with a treble clef staff for the voice and a grand staff (treble and bass clefs) for the piano. The key signature has one sharp (F#) and the time signature is common time (C). The tempo is marked "Andante moderato".

Measures 1-4: The piano accompaniment starts with a forte (*f*) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes in the bass and chords in the treble. The voice staff is empty.

Measure 5: The voice enters with a melodic line starting on a half note, marked with a forte declamatory (*f declamato*) dynamic. The piano accompaniment continues with chords.

Measures 6-8: The voice continues its melodic line. The piano accompaniment features sustained chords in the treble and moving lines in the bass.

Measure 9: The voice continues, marked with a mezzo-forte dolce (*mf dolce*) dynamic. The piano accompaniment continues with chords.

Measures 10-12: The voice continues with a more active melodic line. The piano accompaniment features chords and some movement in the bass.

Measure 13: The voice continues with a melodic line. The piano accompaniment features chords and some movement in the bass, marked with a mezzo-forte (*mf*) dynamic.

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 features a steady eighth-note bass line. 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 consists of chords in the right hand and a walking bass line in the left hand.

11

Più mosso

Third system of the musical score, marked *Più mosso*. The treble clef staff shows a melodic line with dynamics *f*, *p*, and *f*. The piano accompaniment features chords and a bass line with dynamics *f*, *p*, and *f*.

16

Cadenza
Slowly

accel.

Fourth system of the musical score, the Cadenza section. The treble clef staff begins with a forte (*f*) dynamic, followed by a melodic line that includes a *dim.* (diminuendo) and a *furioso* section. The piano accompaniment consists of sustained chords in both hands.

30. *Lyra*

Hale Ascher VanderCook

Andante

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in treble clef with a common time signature (C) and the piano accompaniment in bass clef with a common time signature (C). The piano part begins with a forte (f) dynamic. The second system continues the vocal melody and piano accompaniment, with the piano part transitioning to a piano (p) dynamic. The third system concludes the piece, with the piano part ending on a sustained chord. The vocal melody is simple and melodic, while the piano accompaniment provides a harmonic and rhythmic foundation.

6

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The melody begins with a quarter note G4, followed by eighth notes A4 and B-flat4, then a quarter note C5, and continues with a series of eighth and quarter notes. Dynamic markings include *p* (piano) and *f* (forte). The second system contains two staves: a treble staff and a bass staff, both in B-flat major and common time. The treble staff features a complex melody with many beamed eighth and sixteenth notes, including triplets. The bass staff provides a simple harmonic accompaniment with quarter and half notes. Dynamic markings *p* and *f* are used throughout. The third system continues the two-staff arrangement, with the treble staff melody concluding with a half note and the bass staff providing a final accompaniment. The key signature remains one flat, and the time signature is common time.

11

The musical score for 'The Rose Tree' is presented in three systems. The first system features a single melodic line on a treble clef staff, starting with a key signature of one sharp (F#) and a common time signature. The melody is marked with a piano (*p*) dynamic. The second and third systems are for piano accompaniment, consisting of a right-hand part on a treble clef staff and a left-hand part on a bass clef staff. The right-hand part uses a complex rhythmic pattern of eighth and sixteenth notes, while the left-hand part provides a steady harmonic foundation with quarter and half notes. The key signature changes to two flats (Bb and Eb) in the second system, and the tempo/mood is indicated as 'Andante'.

17

rit.

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody (treble clef) and piano accompaniment (treble and bass clefs). The vocal line begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. The second system continues the vocal melody and piano accompaniment, with the vocal line maintaining the *p* dynamic. The piano accompaniment includes a prominent bass line in the left hand. The third system concludes the piece with a final vocal note and a piano accompaniment ending on a sustained chord.

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EMR 28383	NORIS, Günter	Let's Dance Volume 4
EMR 28384	NORIS, Günter	Let's Dance Volume 5

3 SAXOPHONES (S(A)AT), RHYTHM SECTION & STRINGS

EMR 24782	NAULAIS, Jérôme	Play With Your Band Volume 1
EMR 24783	NAULAIS, Jérôme	Play With Your Band Volume 2
EMR 24784	NAULAIS, Jérôme	Play With Your Band Volume 3
EMR 24785	NAULAIS, Jérôme	Play With Your Band Volume 4
EMR 28385	NORIS, Günter	Let's Dance Volume 1
EMR 28386	NORIS, Günter	Let's Dance Volume 2
EMR 28387	NORIS, Günter	Let's Dance Volume 2
EMR 28388	NORIS, Günter	Let's Dance Volume 4
EMR 28389	NORIS, Günter	Let's Dance Volume 5

3 SAXOPHONES (AAT) & CD PLAYBACK (PLAY ALONG)

EMR 2270	MORTIMER, J.G.	Trios Vol. 1 + CD
EMR 2271	MORTIMER, J.G.	Trios Vol. 2 + CD
EMR 2272	MORTIMER, J.G.	Trios Vol. 3 + CD

3 SAXOPHONES (S(A)AT) & CD PLAYBACK (PLAY ALONG)

EMR 24774	NAULAIS, Jérôme	Play With Your Band Volume 1
EMR 24775	NAULAIS, Jérôme	Play With Your Band Volume 2
EMR 24776	NAULAIS, Jérôme	Play With Your Band Volume 3
EMR 24777	NAULAIS, Jérôme	Play With Your Band Volume 4
EMR 28375	NORIS, Günter	Let's Dance Volume 1
EMR 28376	NORIS, Günter	Let's Dance Volume 2
EMR 28377	NORIS, Günter	Let's Dance Volume 2
EMR 28378	NORIS, Günter	Let's Dance Volume 4