

60 Solo Pieces

Volume 3

Baritone Saxophone & Piano

Hale Ascher VanderCook

EMR 85241

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60 Solo Pieces

Hale Ascher VanderCook

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Hale Ascher VanderCook

Moderato

Moderato

3

p lamentoso

11

cresc.

Tempo di Polka

34 *rit.* *accel.* *a tempo* *p*

39 **rit.** **a tempo** **rit.**

60 Solo Pieces

Volume 3

105

31. Magnolia

Hale Ascher VanderCook

Moderato

Baritone Saxophone

Piano

5

p lamentoso

p

9

cresc.

cresc.

14

rit.

a tempo

ff

p

ff

32. Marigold

Hale Ascher VanderCook

Andante

rall. e dim.

6

12

18

rit.

Faster

33. Meadowlark

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Meadowlark' is in 3/4 time, marked 'Andante'. It features a treble and bass staff. The treble staff begins with a whole rest, while the bass staff starts with a series of chords and eighth notes. A piano dynamic 'f' is indicated in the bass staff. The system concludes with a double bar line.

Andante

5

The second system of the musical score begins at measure 5. The treble staff starts with a piano dynamic 'p' and contains a melodic line. The bass staff features a rhythmic accompaniment of chords and eighth notes. The system ends with a double bar line.

9

The third system of the musical score begins at measure 9. The treble staff continues the melodic line. The bass staff maintains the rhythmic accompaniment. The system concludes with a double bar line.

13

The fourth system of the musical score begins at measure 13. The treble staff features a melodic line with a piano dynamic 'p'. The bass staff provides a rhythmic accompaniment. The system ends with a double bar line.

34. Mignonette

Hale Ascher VanderCook

Moderato grandioso

The first system of the musical score for 'Mignonette' consists of three staves. The top staff is a single melodic line in treble clef, starting with a whole note G4 and a half note A4. The middle staff is the right-hand piano part in treble clef, starting with a fortissimo (ff) dynamic and a half note G3. The bottom staff is the left-hand piano part in bass clef, starting with a half note G2. The key signature has one flat (Bb) and the time signature is common time (C). The first system ends with a repeat sign.

The second system of the musical score for 'Mignonette' consists of three staves. The top staff continues the melody in treble clef, marked with a mezzo-piano (mp) and agitato tempo. The middle staff continues the right-hand piano part in treble clef, marked with a mezzo-piano (mp). The bottom staff continues the left-hand piano part in bass clef. The system ends with a repeat sign.

The third system of the musical score for 'Mignonette' consists of three staves. The top staff continues the melody in treble clef. The middle staff continues the right-hand piano part in treble clef. The bottom staff continues the left-hand piano part in bass clef. The system ends with a repeat sign.

The fourth system of the musical score for 'Mignonette' consists of three staves. The top staff continues the melody in treble clef, marked with a forte (f) dynamic and a 'Cadenza accel.' instruction. The middle staff continues the right-hand piano part in treble clef. The bottom staff continues the left-hand piano part in bass clef. The system ends with a repeat sign.

35. Mira

Hale Ascher VanderCook

Andante

Measures 1-5 of the piece. The tempo is marked 'Andante'. The music is in 2/4 time with a key signature of one sharp (F#). The melody is in the right hand, starting with a half rest, followed by a quarter note G4, and then a half note A4. The piano accompaniment in the left hand features a series of chords and moving lines. Dynamic markings include *mp cantabile* for the melody and *mp* for the piano accompaniment.

6

Measures 6-10. The melody continues with a half note B4 and a quarter note A4. The piano accompaniment features a series of chords and moving lines. Dynamic markings include *mf* for the melody and *mp* for the piano accompaniment.

11

Measures 11-15. The melody continues with a half note G4 and a quarter note F#4. The piano accompaniment features a series of chords and moving lines. Dynamic markings include *mp* for the melody and *f* and *mp* for the piano accompaniment.

16

rit.

Measures 16-20. The tempo is marked 'rit.' (ritardando). The melody continues with a half note E4 and a quarter note D4. The piano accompaniment features a series of chords and moving lines. Dynamic markings include *p* for the melody and *p* for the piano accompaniment.

36. Morning Glory

Hale Ascher VanderCook

Andante

rall.

The first system of the musical score for 'Morning Glory' features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest. The piano accompaniment is in bass clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It starts with a forte (f) dynamic. The right hand of the piano plays a series of eighth notes, while the left hand plays a steady eighth-note accompaniment.

The second system of the musical score continues the vocal and piano parts. The vocal line begins at measure 5 with a mezzo-forte (mp) dynamic. The piano accompaniment continues with a mezzo-forte (mp) dynamic. The vocal line features a melodic phrase with a slur, and the piano accompaniment provides a rhythmic foundation with eighth notes.

The third system of the musical score includes measures 9 through 13. The tempo changes from Andante to Animato, indicated by the 'rit.' (ritardando) and 'Animato' markings. The vocal line starts with a piano (p) dynamic. The piano accompaniment also features a piano (p) dynamic. The tempo increase is evident in the more active eighth-note patterns in both parts.

The fourth system of the musical score covers measures 14 through 17. The vocal line continues with a melodic line, and the piano accompaniment provides a rhythmic accompaniment. The tempo remains Animato. The system concludes with a final cadence in both parts.

37. Moss Rose

Hale Ascher VanderCook

Andante

5

mp dolce

mp

9

rit.

mf brightly

mf

14

38. Myrtle

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Myrtle' is in 2/4 time, marked 'Andante'. The key signature has one sharp (F#). The vocal line (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4, all tied to the next system. The piano accompaniment (grand staff) starts with a forte 'f' dynamic. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line. The system concludes with a piano 'p' dynamic and the instruction 'con affezione'.

6

The second system continues the piece. The vocal line (treble clef) features a melody of eighth and quarter notes. The piano accompaniment (grand staff) continues with a consistent rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

12

The third system continues the piece. The vocal line (treble clef) includes a 'cresc.' (crescendo) marking. The piano accompaniment (grand staff) maintains the established rhythmic and harmonic structure.

18

rit.

Faster

The fourth system concludes the piece. It begins with a 'rit.' (ritardando) marking, followed by a 'Faster' instruction. The vocal line (treble clef) features a final melodic phrase. The piano accompaniment (grand staff) ends with a forte 'f' dynamic and a final chordal resolution.

39. Opal

Hale Ascher VanderCook

Andante

6

11

16

rit.

mp

f

mf

mp

f

mp

f

p

f

p

40. Oriole

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Oriole' is in 3/4 time and B-flat major. It features a piano introduction with a mezzo-forte (*mf*) dynamic. The right hand plays a series of chords and single notes, while the left hand provides a steady bass line with some chordal support.

Andante

5

The second system begins at measure 5. The right hand melody is marked *p dolce* (piano, sweetly). The left hand continues with a steady bass line, marked *p* (piano). The tempo remains Andante.

10

The third system begins at measure 10. The right hand melody continues with a steady eighth-note pattern. The left hand provides harmonic support with chords and single notes. The tempo remains Andante.

15

rit.

The fourth system begins at measure 15. The right hand melody features a crescendo leading to a forte (*f*) dynamic, followed by a decrescendo to a piano (*p*) dynamic. The left hand also features a crescendo to a forte (*f*) dynamic. The tempo is marked *rit.* (ritardando). The system concludes with a final chord in the right hand.

41. Orion

Hale Ascher VanderCook

Andante

1

f

5

mp dolce *p*

mp *p*

9

mf *mp*

mf *mp*

13

f *mp*

f *mp*

42. Pansies

Hale Ascher VanderCook

Andante moderato

mp affettuoso

f

mp

6

11

ad lib.

p

rit. accel.

f

p

16

a tempo

f

p

43. Pearl

Hale Ascher VanderCook

Andante

4

8

12

f

p

mf

p

f

rit.

a tempo

rit.

f

44. Peony

Hale Ascher VanderCook

Andante

rall. e dim.

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' and the dynamics include 'p dolce' in the right hand and 'mf' in the left hand. The piece concludes with a 'p' dynamic in the right hand.

6

Measures 6-11. The melody continues in the right hand, while the left hand provides a steady accompaniment of eighth notes. The dynamics remain consistent with the previous section.

12

Measures 12-17. The music features a 'p' dynamic in the right hand. The left hand continues its accompaniment pattern. The piece ends with a final chord in the right hand.

18

rit.

Faster

Measures 18-22. The tempo changes to 'Faster' and the dynamics include 'ff' (fortissimo) in the left hand. The music is more rhythmic and energetic, concluding with a final chord in the right hand.

45. *Primrose*

Hale Ascher VanderCook

Andante con moto

The musical score for "Primrose" is written for piano and voice. It begins with a tempo marking of *Andante con moto*. The key signature has two flats (B-flat major), and the time signature is 3/4. The score is divided into four systems, with measure numbers 6, 11, and 16 indicated at the start of each system. The piano part features a variety of textures, including chords, arpeggios, and melodic lines. The vocal part enters in the second system with a melodic line. Dynamics include *p* (piano), *p grandioso*, and *rit.* (ritardando). The piece concludes with a fermata on the final note.

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