

60 Solo Pieces

Volume 4

Baritone Saxophone & Piano

Hale Ascher VanderCook

EMR 85266

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60 Solo Pieces

Hale Ascher VanderCook

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**E♭ BARITONE
SAXOPHONE**

60 Solo Pieces

Volume 4

Hale Ascher VanderCook

46. Punchinello

Allegro moderato Andante

7

p dolce

13

3

p

20

f

rit.

rit.

2

1

29

Not too fast

p

36

rit.

a tempo

p

f

TRIO

Moderato

43

7

p

58

66

D.S.

3

Coda

Vivace

f

76

60 Solo Pieces

Volume 4

46. Punchinello

Hale Ascher VanderCook

Allegro moderato

Baritone Saxophone

Piano

6

Andante

p dolce

12

17

47. Rigel

Hale Ascher VanderCook

Andante

mf colore

f *p* *mf*

8 *p* *p* *mp* *mf*

p *p* *mp* *mf*

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

mf *f* *p*

22 *f*

48. Rosebuds

Hale Ascher VanderCook

Andante

5

p dolce *cresc.* *mf* *rit.*

11

Agitato *f* *Calmly* *p*

16

Agitato *f* *Calmly* *p*

49. Ruby

Hale Ascher VanderCook

Andante

5

mp cantabile *p*

mp *p*

9

p *cresc.* *p*

mp *cresc.* *p*

13

mp *mf*

mp

50. Sapphire

Hale Ascher VanderCook

Moderato

5

10

15

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

51. Sirius

Hale Ascher VanderCook

Andante

Measures 1-5 of the piece. The music is in 3/4 time and B-flat major. The melody begins in measure 4 with a mezzo-piano (*mp*) and dolce dynamic. The piano accompaniment starts in measure 1 with a forte (*f*) dynamic and continues with chords and moving lines in both hands.

6

Measures 6-11. The melody continues with dynamics ranging from piano (*p*) to forte (*f*). The piano accompaniment features a steady harmonic support with some melodic movement in the right hand.

12

Agitato

Measures 12-17. The tempo changes to Agitato. The melody becomes more active, starting with a piano (*p*) dynamic and reaching a forte (*f*) by measure 17. The piano accompaniment is more rhythmic and dense, with a forte (*f*) dynamic in the right hand.

18

rit.

a tempo

Measures 18-22. The tempo changes from ritardando (rit.) to a tempo. The melody returns to a mezzo-piano (*mp*) dynamic, with a piano (*p*) dynamic in measure 22. The piano accompaniment provides a steady harmonic base.

52. Spica

Hale Ascher VanderCook

Andante

5

10

Faster

15

Slower

a tempo

53. Starling

Hale Ascher VanderCook

Andante moderato

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single treble staff with a common time signature (C) and a whole rest. The second system is a piano introduction in E-flat major (three flats) and common time. It features a melody in the treble staff starting with a forte (f) dynamic, and a bass line in the bass staff. The melody is characterized by a series of eighth and sixteenth notes, with a long slur spanning across the measures. The third system continues the piano introduction, showing the continuation of the melody and bass line.

5

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in treble clef and the piano accompaniment in grand staff (treble and bass clefs). The melody begins with a piano (*p*) dynamic. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The second system continues the melody and accompaniment. The third system concludes the piece with a final measure in the melody and a sustained chord in the piano accompaniment.

10

The musical score for 'The Rose Tree' is presented in three staves. The top staff is a single melodic line in treble clef, featuring a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a half note G4, followed by a quarter note A4, a half note B-flat4, and a quarter note G4. The melody continues with a half note F4, a quarter note E4, a half note D4, and a quarter note C4. The middle staff is a piano accompaniment in treble clef, featuring a key signature of one flat and a 3/4 time signature. It begins with a half note G4, followed by a quarter note A4, a half note B-flat4, and a quarter note G4. The accompaniment continues with a half note F4, a quarter note E4, a half note D4, and a quarter note C4. The bottom staff is a piano accompaniment in bass clef, featuring a key signature of one flat and a 3/4 time signature. It begins with a half note G3, followed by a quarter note A3, a half note B-flat3, and a quarter note G3. The accompaniment continues with a half note F3, a quarter note E3, a half note D3, and a quarter note C3. The score is marked with a piano (p) dynamic.

15

rit.

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in treble clef and the piano accompaniment in grand staff (treble and bass clefs). The second system continues the melody and accompaniment. The third system concludes the piece with a final chord in the piano part. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *f* (forte).

54. The Tulip

Hale Ascher VanderCook

Andante

p cantabile

f

6

p

f

12

p

f

18

rit.

f

55. *The Wild Rose*

Hale Ascher VanderCook

Allegro brillante

Musical score for 'The Wild Rose' (Allegro brillante). The score is in 2/4 time, key of D major. The piano part begins with a forte (ff) dynamic. The melody is in the right hand, and the piano accompaniment is in the left hand. The tempo is marked 'Allegro brillante'.

9 *Cadenza*

Musical score for 'The Wild Rose' (Cadenza). The score is in 2/4 time, key of D major. The tempo is marked 'rit.' (ritardando). The piano part begins with a forte (f) dynamic. The melody is in the right hand, and the piano accompaniment is in the left hand. The tempo is marked 'rit.'.

10 *Andante*

Musical score for 'The Wild Rose' (Andante). The score is in 6/8 time, key of D major. The tempo is marked 'Andante'. The piano part begins with a piano (p) dynamic. The melody is in the right hand, and the piano accompaniment is in the left hand. The tempo is marked 'Andante'.

16

Musical score for 'The Wild Rose' (Andante). The score is in 6/8 time, key of D major. The tempo is marked 'Andante'. The piano part begins with a piano (p) dynamic. The melody is in the right hand, and the piano accompaniment is in the left hand. The tempo is marked 'Andante'.

56. Topaz

Hale Ascher VanderCook

Andante

The musical score for "Topaz" is written for voice and piano. It begins with a vocal line in the treble clef, which is mostly silent in the first system. The piano accompaniment starts in the second system with a forte (*f*) dynamic. The key signature is one sharp (F#), and the tempo is marked Andante. The score is divided into four systems, each starting with a measure number (1, 5, 9, 13). Dynamics include *f*, *mp*, and *p*.

System 1 (Measures 1-4): The vocal line is silent. The piano accompaniment begins with a forte (*f*) dynamic, featuring a series of chords and a melodic line in the right hand.

System 2 (Measures 5-8): The vocal line enters with a mezzo-piano (*mp*) dynamic. The piano accompaniment continues with a mezzo-piano (*mp*) dynamic, featuring a series of chords and a melodic line in the right hand.

System 3 (Measures 9-12): The vocal line continues with a mezzo-piano (*mp*) dynamic. The piano accompaniment continues with a mezzo-piano (*mp*) dynamic, featuring a series of chords and a melodic line in the right hand.

System 4 (Measures 13-16): The vocal line continues with a mezzo-piano (*mp*) dynamic. The piano accompaniment continues with a mezzo-piano (*mp*) dynamic, featuring a series of chords and a melodic line in the right hand.

57. Turquoise

Hale Ascher VanderCook

Andante

Measures 1-6 of the piece. The tempo is marked 'Andante'. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The music is in a piano style. The right hand has a melodic line with a crescendo leading to a half note. The left hand has a rhythmic accompaniment of eighth notes and chords. Dynamics include *p* (piano) and *f* (forte).

Measures 7-12. The right hand continues the melodic line with various dynamics: *mf* (mezzo-forte), *p* (piano), *f* (forte), and *mp* (mezzo-piano). The left hand provides a steady accompaniment with chords and eighth notes. Dynamics include *mf*, *p*, *f*, and *mp*.

Measures 13-20. The tempo changes to 'Moderato' at measure 13, indicated by a double bar line and the word 'Moderato'. The time signature changes to 2/4. The right hand has a more active melodic line. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).

Measures 21-24. The tempo changes back to 'Andante' at measure 21, indicated by the word 'a tempo'. The right hand has a melodic line with a crescendo leading to a half note. Dynamics include *mp* (mezzo-piano) and *f* (forte). The left hand continues with a rhythmic accompaniment.

58. *Twosome*

Hale Ascher VanderCook

Allegro

Measures 1-6 of the piece. The music is in 3/4 time with a key signature of one flat (B-flat). The piano part begins with a forte (*f*) dynamic. The melody is primarily in the piano's right hand, with some accompaniment in the left hand.

7

Allegro moderato

Measures 7-13. The tempo changes to **Allegro moderato**. The dynamics are marked *mp* (mezzo-piano). The piano part features a more active bass line with eighth notes.

14

Measures 14-20. The piano part has a *p* (piano) dynamic. The melody in the right hand is marked *p dolce* (piano dolce). The music has a softer, more lyrical quality.

21

Measures 21-26. The piano part has a *mf* (mezzo-forte) dynamic. The melody in the right hand is marked *f* (forte). The tempo is marked *rit.* (ritardando). The piece concludes with a final chord in measure 26.

59. Vega

Hale Ascher VanderCook

Andante

First system of the musical score for 'Vega'. It 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 starts with a fortissimo (f) dynamic, featuring a series of chords in the right hand and a bass line in the left hand. The system concludes with a piano (p) dynamic and a 'cantabile' marking.

6

Second system of the musical score. The vocal line continues with a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features a mezzo-forte (mf) dynamic, with a series of chords and a bass line. The system concludes with a fortissimo (f) dynamic.

11

rit.

Faster

Third system of the musical score. The vocal line begins with a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features a piano (p) dynamic, with a series of chords and a bass line. The system concludes with a mezzo-piano (mp) dynamic and a 'Faster' marking.

15

Fourth system of the musical score. The vocal line continues with a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features a mezzo-forte (mf) dynamic, with a series of chords and a bass line. The system concludes with a fortissimo (f) dynamic.

60. Warbler

Hale Ascher VanderCook

Andante

rit.

Measures 1-4 of the piece. The music is in 8/8 time, key of D major. The vocal line (treble clef) is mostly whole notes. The piano accompaniment (grand staff) features a melody in the right hand and chords/bass line in the left hand. A forte (*f*) dynamic is marked in the piano part at measure 1.

5

Measures 5-8. The vocal line continues with eighth and quarter notes. The piano part has a melody in the right hand and chords in the left hand. A piano (*p*) dynamic is marked in both staves at measure 5.

10

Measures 9-14. The vocal line has a melodic line with some grace notes. The piano part continues with chords and a bass line. A piano (*p*) dynamic is marked in the vocal line at measure 10 and in the piano part at measure 12.

15

Slower

rit.

Measures 15-18. The tempo changes to 'Slower' and the piece ends with a 'rit.' (ritardando) marking. The vocal line has a melodic line with a piano (*p*) dynamic at measure 16. The piano part features chords and a bass line.

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