

60 Solo Pieces

Volume 1

Tenor Saxophone & Piano
or Play Back / Play Along CD

Hale Ascher VanderCook

EMR 88010

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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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**B $\flat$ TENOR
SAXOPHONE**

60 Solo Pieces

Volume 1

Hale Ascher VanderCook

1. Albatross

Allegro
Moderato **Andante**



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is illegal!**



13



20

rit.

Allegro
Moderato **♩ Moderato**



30



38

Allegro



TRIO
Slowly

52



60



68

Allegro

D.S. §

⊕ Coda



81

accel.

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60 Solo Pieces

Volume 1

1. Albatross

Hale Ascher VanderCook

Allegro Moderato

Tenor Saxophone

Piano

6

Andante

p

12

18

rit.

mf

p

mf

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2. Altair

Hale Ascher VanderCook

Andante

The first system of the musical score for '2. 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 steady eighth-note pattern in the right hand and a bass line in the left hand. The system concludes with a mezzo-piano (mp) dynamic and the instruction 'dolce legato'.

6

The second system of the musical score continues from the first. The vocal line begins with a half note G4, a quarter note A4, and a half note Bb4, followed by a half note C5 and a quarter note Bb4. The piano accompaniment continues with the same eighth-note pattern in the right hand and a bass line in the left hand. The system concludes with a piano (p) dynamic.

11

The third system of the musical score continues from the second. The vocal line begins with a half note G4, a quarter note A4, and a half note Bb4, followed by a half note C5 and a quarter note Bb4. The piano accompaniment continues with the same eighth-note pattern in the right hand and a bass line in the left hand. The system concludes with a mezzo-piano (mp) dynamic.

16

The fourth system of the musical score continues from the third. The vocal line begins with a half note G4, a quarter note A4, and a half note Bb4, followed by a half note C5 and a quarter note Bb4. The piano accompaniment continues with the same eighth-note pattern in the right hand and a bass line in the left hand. The system concludes with a piano (p) dynamic and the instruction 'rit.'.

3. Amethyst

Hale Ascher VanderCook

Andante

7

13

19

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

4. Antares

Hale Ascher VanderCook

Andante

p legato

f

5

mf

p

p

mf

9

mf

mp

p

mf

mp

14

Slower

a tempo

mf

mf

5. Arbutus

Hale Ascher VanderCook

Measures 1-5 of the piece. The right hand (treble clef) is mostly silent, with a melodic phrase starting in measure 5 marked *f grandioso*. The left hand (bass clef) plays a rhythmic accompaniment of eighth-note chords, marked *f* in measure 1 and *f* in measure 5.

Measures 6-10. The right hand plays a melodic line with slurs, marked *p dolce* at the end. The left hand continues with eighth-note chords, marked *f* in measure 6.

Measures 11-15. The right hand features a melodic line with slurs and dynamic markings: *bold f* in measure 11, *cresc.* in measure 12, *accel.* in measure 13, and *ff* in measure 14. The left hand plays eighth-note chords, marked *p* in measure 11, *f* in measure 12, and *ff* in measure 14.

Measures 16-20. The right hand plays a melodic line with slurs, marked *p dolce* in measure 16. The left hand plays eighth-note chords, marked *p* in measure 16.

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 two flats (B-flat and E-flat). The time signature is common time (C). The piano part begins with a mezzo-forte (*mf*) dynamic. The violin part enters in measure 4 with a piano (*p*) dynamic and a legato marking.

Measures 5-9. The piano part continues with a piano (*p*) dynamic. The violin part features a melodic line with a crescendo leading into measure 9.

Measures 10-14. The piano part continues with a piano (*p*) dynamic. The violin part features a melodic line with a crescendo leading into measure 14.

Measures 15-18. The piano part continues with a piano (*p*) dynamic. The violin part features a melodic line with a crescendo leading into measure 18, which is marked with a ritardando (*rit.*) marking.

8. Bonita

Valse Brillante

Hale Ascher VanderCook

Allegro moderato

Measures 1-6 of the piece. The music is in 3/4 time and B-flat major. The piano part begins with a forte (*f*) dynamic. The melody is in the right hand of the piano, featuring eighth and sixteenth notes. The bass line consists of chords and single notes.

7

Moderato

Measures 7-13. The tempo changes to Moderato. The melody in measure 7 is marked *p dolce*. The piano part continues with chords and single notes, marked *p* in measure 10.

14

rit.**a tempo**

Measures 14-20. The tempo changes from ritardando to a tempo. The melody in measure 14 is marked *f*. The piano part features chords and single notes, marked *f* in measure 14 and *p* in measure 16.

21

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

Measures 21-24. The tempo changes to Slowly, then to a waltz. The melody in measure 21 is marked *p*. The piano part features chords and single notes, marked *p* in measure 21 and *f* in 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, while the left hand (bass clef) plays a rhythmic pattern of eighth notes. The dynamic marking *ff* (fortissimo) is placed below the first measure of the left hand.

The second system of the musical score for 'Carnations' is in 2/4 time. The right hand (treble clef) features a melodic line with dynamic markings *f*, *p*, *ff*, and *f*, and tempo markings **Slow**, **Faster**, and **accel.**. The left hand (bass clef) plays a simple harmonic accompaniment. The system concludes with a double bar line.

The third system of the musical score for 'Carnations' is in 2/4 time. The right hand (treble clef) features a melodic line with a dynamic marking *p* and the tempo marking **Andante**. The left hand (bass clef) plays a simple harmonic accompaniment. The system concludes with a double bar line.

The fourth system of the musical score for 'Carnations' is in 2/4 time. The right hand (treble clef) features a melodic line with dynamic markings *p* and *rit.* (ritardando), and the tempo marking **a tempo**. The left hand (bass clef) plays a simple harmonic accompaniment. The system concludes with a double bar line.

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 pattern. Dynamics include *f* (forte) and *bold* markings.

Measures 6-11 of the 'Grand march' section. 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) markings.

Measures 12-16 of the 'Faster' section. The tempo is marked 'Faster'. The melody in the right hand is more active, featuring eighth and quarter notes. The piano accompaniment also has a more active eighth-note pattern. Dynamics include *mp* (mezzo-piano) and *f* (forte) markings.

Measures 17-20 of the 'Slower' section. The tempo is marked 'Slower'. The melody in the right hand is more melodic, with longer note values. The piano accompaniment features a steady eighth-note pattern. Dynamics include *mp* (mezzo-piano) and *f* (forte) markings.

11. Chrysanthemum

Hale Ascher VanderCook

Allegretto alla Bolero

The musical score for 'Chrysanthemum' is written for voice and piano. It begins with a piano introduction in the left hand, marked *f*. The vocal melody enters in the first system. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The score is divided into four systems, with measures 10 and 15 marked at the beginning of their respective systems. Dynamics include *f*, *p*, and *f energico*. The score concludes with a final flourish in the piano part.

12. Colossus

Hale Ascher VanderCook

Moderato

The first system of the musical score for '12. Colossus' is in common time (C) and B-flat major. It features a piano introduction with a forte (f) dynamic. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass accompaniment with chords and single notes.

5

The second system continues the piece, marked with a mezzo-piano (mp) dynamic. The melody in the right hand becomes more active, featuring eighth and sixteenth notes. The piano accompaniment continues with a steady rhythm, supporting the vocal line.

10

The third system shows the continuation of the musical themes. The right hand has a more melodic line with some rests, while the piano accompaniment features a consistent eighth-note pattern in the right hand and a steady bass line in the left hand.

14

The fourth system concludes the piece. It includes tempo markings: 'rit. risoluto' (rhythmic, resolute) and 'a tempo'. The music features a final melodic flourish in the right hand and a sustained bass line in the left hand, ending with a full chord.

13. Columbine

Hale Ascher VanderCook

Andantino

p *grazioso*

p

6

12

mf *mp*

mf *mp*

18 *rit.* *f*

14. Cygnus

Hale Ascher VanderCook

Andante

f

5

mp dolce *p* *mp*

mp *p* *mp*

10

mf *mf*

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

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