

60 Solo Pieces

Volume 1

Baritone Saxophone & Piano
or Play Back / Play Along CD

Hale Ascher VanderCook

EMR 88011

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60 Solo Pieces

Hale Ascher VanderCook

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**E♭ BARITONE
SAXOPHONE**

60 Solo Pieces

Volume 1

Hale Ascher VanderCook

1. Albatross

**Allegro
Moderato Andante**


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60 Solo Pieces

Volume 1

1. Albatross

Hale Ascher VanderCook

Allegro Moderato

Baritone Saxophone

Piano

The first system of the musical score for 'Albatross' is in 3/4 time. The Baritone Saxophone part consists of five measures of whole rests. The Piano part begins with a forte (f) dynamic. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.

6

Andante

p

The second system of the musical score for 'Albatross' is in 3/4 time. The Baritone Saxophone part begins with a whole rest, followed by a half note, and then a series of eighth notes. The Piano part continues with a piano (p) dynamic. The right hand plays chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.

12

The third system of the musical score for 'Albatross' is in 3/4 time. The Baritone Saxophone part continues with eighth notes. The Piano part continues with a piano (p) dynamic. The right hand plays chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.

18

rit.

mf

p

mf

The fourth system of the musical score for 'Albatross' is in 3/4 time. The Baritone Saxophone part continues with eighth notes. The Piano part continues with a piano (p) dynamic. The right hand plays chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The system ends with a ritardando (rit.) marking.

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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-forte (mp) dynamic and the instruction 'dolce legato'.

6

The second system of the musical score continues the piece. The vocal line begins with a half note G4, a quarter note A4, and a half note Bb4, followed by a half note C5. 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 the piece. The vocal line begins with a half note G4, a quarter note A4, and a half note Bb4, followed by a half note C5. 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-forte (mf) dynamic.

16

The fourth system of the musical score continues the piece. The vocal line begins with a half note G4, a quarter note A4, and a half note Bb4, followed by a half note C5. 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-forte (mf) dynamic and the instruction 'rit.' (ritardando).

3. *Amethyst*

Hale Ascher VanderCook

Andante

The musical score for 'The Rose Tree' is presented in three staves. The top staff is a single melodic line in treble clef, 3/4 time, with a key signature of one flat (B-flat). It consists of six measures of music. The middle and bottom staves are a piano accompaniment in grand staff (treble and bass clefs), also in 3/4 time and one flat key signature. The piano part begins with a forte (*f*) dynamic marking. The melody is a simple, folk-like tune, and the piano accompaniment provides a harmonic and rhythmic foundation.

7

mf p

mf p

mf p

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The second system continues the vocal melody and piano accompaniment. The third system shows the vocal melody and piano accompaniment. The score includes dynamic markings (mf, p) and articulation marks (accents, slurs).

13

13

f *p* *f*

f *p* *f*

19

rit.

4. Antares

Hale Ascher VanderCook

Andante

Measures 1-4 of the piece. The tempo is marked 'Andante'. The music is in 3/4 time with a key signature of three flats. The vocal line (treble clef) begins with a whole rest, followed by a half note G4 and a quarter note A4. The piano accompaniment (grand staff) starts with a forte (f) dynamic. The right hand plays a series of eighth notes, while the left hand plays a steady eighth-note bass line. A crescendo hairpin is visible in the right hand. The measure ends with a piano (p) legato marking.

Measures 5-8. The vocal line continues with a half note G4, a quarter note A4, and a half note B4. Dynamics include mezzo-forte (mf) and piano (p). The piano accompaniment features a piano (p) dynamic in the right hand, which plays eighth-note chords. The left hand continues with a steady eighth-note bass line. A crescendo hairpin is present in the right hand.

Measures 9-13. The vocal line includes a half note G4, a quarter note A4, and a half note B4. Dynamics include mezzo-forte (mf) and mezzo-piano (mp). The piano accompaniment features a piano (p) dynamic in the right hand, which plays eighth-note chords. The left hand continues with a steady eighth-note bass line. A crescendo hairpin is present in the right hand.

Measures 14-17. The tempo changes from 'Andante' to 'Slower' and then back to 'a tempo'. The vocal line includes a half note G4, a quarter note A4, and a half note B4. Dynamics include mezzo-forte (mf). The piano accompaniment features a mezzo-forte (mf) dynamic in the right hand, which plays eighth-note chords. The left hand continues with a steady eighth-note bass line. A crescendo hairpin is present in the right hand.

5. Arbutus

Hale Ascher VanderCook

Measures 1-5 of the piece. 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 whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment is in the left hand, starting with a whole rest, followed by a half note G3, a quarter note A3, and a half note B3. The piano part features a series of chords in the right hand and a series of chords in the left hand. The dynamics are *f* and *f* *grandioso*.

Measures 6-10 of the piece. The melody continues in the right hand, featuring a series of eighth notes and quarter notes. The piano accompaniment continues in the left hand, featuring a series of chords. The dynamics are *p* *dolce* and *f*.

Measures 11-15 of the piece. The melody continues in the right hand, featuring a series of eighth notes and quarter notes. The piano accompaniment continues in the left hand, featuring a series of chords. The dynamics are *p*, *f*, *ff*, and *ff*. The tempo markings are *bold*, *cresc.*, and *accel.*.

Measures 16-20 of the piece. The melody continues in the right hand, featuring a series of eighth notes and quarter notes. The piano accompaniment continues in the left hand, featuring a series of chords. The dynamics are *p* *dolce* and *p*.

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 right hand (treble clef) is mostly silent, with a final measure containing a half note G4 and a half note A4, marked *p legato*. The left hand (bass clef) plays a series of chords and single notes, starting with a half note C3, followed by a half note D3, and then a series of chords. The dynamic *mf* is indicated at the beginning.

Measures 5-9. The right hand plays a series of eighth and sixteenth notes, starting with a half note G4, followed by a half note A4, and then a series of eighth notes. The left hand plays a series of chords, starting with a half note C3, followed by a half note D3, and then a series of chords. The dynamic *p* is indicated at the beginning.

Measures 10-14. The right hand continues with a series of eighth and sixteenth notes, starting with a half note G4, followed by a half note A4, and then a series of eighth notes. The left hand plays a series of chords, starting with a half note C3, followed by a half note D3, and then a series of chords. The dynamic *p* is indicated at the beginning.

Measures 15-18. The right hand continues with a series of eighth and sixteenth notes, starting with a half note G4, followed by a half note A4, and then a series of eighth notes. The left hand plays a series of chords, starting with a half note C3, followed by a half note D3, and then a series of chords. The dynamic *p* is indicated at the beginning. The piece concludes with a *rit.* (ritardando) 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 continues in the right hand, marked *p dolce*. The piano accompaniment features chords and moving lines in both hands, marked *p*.

14

rit.**a tempo**

Measures 14-20. The tempo changes from *rit.* to *a tempo*. The melody features a series of eighth notes marked *f*. The piano accompaniment includes chords and moving lines, marked *f* and *p*.

21

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

Measures 21-24. The tempo changes to Slowly. The melody is marked *p* and *pesante*. The piano accompaniment features chords and moving lines, marked *p* and *f*. The piece concludes with a final chord.

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 tempo is marked 'Allegro' and the dynamics include 'ff' (fortissimo).

The second system of the musical score for 'Carnations' is in 2/4 time. The right hand (treble clef) features a melodic line with dynamics 'f' (forte), 'p' (piano), 'ff' (fortissimo), and 'f' (forte). The tempo markings 'Slow', 'Faster', and 'accel.' (accelerando) are present. The left hand (bass clef) plays a simple accompaniment.

The third system of the musical score for 'Carnations' is in 2/4 time. The right hand (treble clef) features a melodic line with dynamics 'p' (piano) and 'con amore' (with love). The tempo is marked 'Andante'. The left hand (bass clef) plays a simple accompaniment.

The fourth system of the musical score for 'Carnations' is in 2/4 time. The right hand (treble clef) features a melodic line with dynamics 'p' (piano) and 'a tempo'. The tempo markings 'rit.' (ritardando) and 'a tempo' are present. The left hand (bass clef) plays a simple accompaniment.

10. Centaurus

Hale Ascher VanderCook

Grand march

Grand march

The musical score is for a piece titled "Grand march" in 2/4 time. It consists of two staves: a piano (p) staff and a violin (v) staff. The piano part is in the bass clef with a key signature of one flat (B-flat). The violin part is in the treble clef with a key signature of one sharp (F-sharp). The score is divided into four measures. The first measure has a piano part with a whole note chord (B-flat, D-flat, F) and a violin part with a whole rest. The second measure has a piano part with a whole note chord (B-flat, D-flat, F) and a violin part with a whole note chord (F-sharp, A, C). The third measure has a piano part with a whole note chord (B-flat, D-flat, F) and a violin part with a whole note chord (F-sharp, A, C). The fourth measure has a piano part with a whole note chord (B-flat, D-flat, F) and a violin part with a whole note chord (F-sharp, A, C). The score ends with a double bar line. The tempo is marked "Andante" and the dynamics are "f" (forte) for the piano and "bold" for the violin.

6

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note A4. The second system continues the melody with a half note G4, a quarter note F#4, a quarter note E4, and a half note D4. The third system concludes the melody with a half note C4, a quarter note B3, a quarter note A3, and a half note G3. The piano accompaniment is shown in two systems. The first system features a treble and bass clef, a key signature of one flat (Bb), and a 4/4 time signature. The piano part begins with a half note G3, followed by a quarter note A3, a quarter note B3, and a half note A3. The second system continues the piano part with a half note G3, a quarter note F#3, a quarter note E3, and a half note D3. The third system concludes the piano part with a half note C3, a quarter note B2, a quarter note A2, and a half note G2. The score includes dynamic markings of *mf* (mezzo-forte) and *f* (forte), and phrasing slurs to indicate musical phrases.

12

Faster

Faster

mp

mp

17

Slower

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a mezzo-piano (*mp*) dynamic and transitions to a forte (*f*) dynamic. The second system is a piano accompaniment for the first system, featuring a grand staff with both treble and bass clefs and a key signature of two flats (Bb). The piano part also includes *mp* and *f* dynamic markings. The melody is written in a simple, folk-like style, and the piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

11. Chrysanthemum

Hale Ascher VanderCook

Allegretto alla Bolero

The musical score is written for piano and voice. It begins with a treble staff for the voice and a grand staff (treble and bass) for the piano. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo/style is 'Allegretto alla Bolero'. The score is divided into four systems. The first system shows the initial piano accompaniment. The second system includes dynamic markings: *f energico*, *p*, and *f*. The third system starts at measure 10 and includes *p delicato* and a triplet. The fourth system starts at measure 15 and includes a triplet. The piano accompaniment features a consistent eighth-note pattern in the right hand and a bass line in the left hand.

12. Colossus

Hale Ascher VanderCook

Moderato

Measures 1-4 of the piece. The music is in 2/4 time, key of B-flat major. The piano part begins with a forte (*f*) dynamic. The melody is introduced in the right hand of the piano, while the left hand provides a harmonic accompaniment.

5

Measures 5-8. The melody continues in the right hand, with a mezzo-piano (*mp*) dynamic marking. The piano accompaniment features a steady eighth-note pattern in the left hand.

10

Measures 9-13. The melody is now in the left hand of the piano, while the right hand provides a harmonic accompaniment. The tempo remains moderate.

14

Measures 14-16. The tempo changes to *rit. risoluto* (ritardando, resolute) for measures 14 and 15, then returns to *a tempo* for measure 16. The melody is in the right hand, and the piano accompaniment features a steady eighth-note pattern in the left hand.

13. Columbine

Hale Ascher VanderCook

Andantino

p *p grazioso*

6

12

mf *mp*

mf *mp*

18 *rit.*

f

f

14. Cygnus

Hale Ascher VanderCook

Andante

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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EMR 28382	NORIS, Günter	Let's Dance Volume 2
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