

60 Solo Pieces

Volume 1

Alto Saxophone & Piano
or Play Back / Play Along CD

Hale Ascher VanderCook

EMR 88024

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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♭ ALTO
SAXOPHONE

60 Solo Pieces

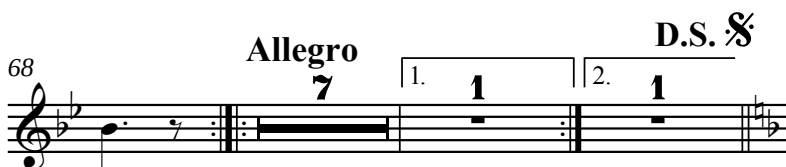
Volume 1

Hale Ascher VanderCook

1. Albatross

Allegro
Moderato Andante

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60 Solo Pieces

Volume 1

1. Albatross

Hale Ascher VanderCook

Allegro Moderato

Alto Saxophone

Piano

f

6

Andante

p

p R.H.

12

18

rit.

mf

p

mf

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2. Altair

Hale Ascher VanderCook

Andante

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

6

The second system continues the piece. The vocal line begins with a piano (p) dynamic, featuring a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. The system concludes with a mezzo-piano (mp) dynamic.

11

The third system continues the piece. The vocal line features dynamics of mezzo-forte (mf), forte (f), mezzo-piano (mp), and piano (p). The piano accompaniment also features dynamics of mezzo-forte (mf), forte (f), and mezzo-piano (mp). The system concludes with a mezzo-piano (mp) dynamic.

16

The fourth system continues the piece. The vocal line features dynamics of mezzo-forte (mf), forte (f), and piano (p), and concludes with a 'rit.' (ritardando) instruction. The piano accompaniment features a mezzo-forte (mf) dynamic. The system concludes with a mezzo-piano (mp) dynamic.

3. Amethyst

Hale Ascher VanderCook

Andante

7

mf p

13

f p f

f p f

19

f mf f p rit.

f mf f p

4. Antares

Hale Ascher VanderCook

Andante

Measures 1-4 of the piece. The tempo is marked 'Andante'. The music is in 3/4 time and B-flat major. The piano part features a series of chords and moving lines in both hands, starting with a forte (*f*) dynamic. The vocal part enters in measure 4 with a *p* legato dynamic.

5

Measures 5-8. The piano part continues with a *p* dynamic, while the vocal part moves to a *mf* dynamic in measure 6 and returns to *p* in measure 8.

9

Measures 9-13. The piano part features a *p* dynamic, while the vocal part moves to a *mf* dynamic in measure 9 and a *mp* dynamic in measure 11.

14

Slower

a tempo

Measures 14-17. The tempo changes to 'Slower' in measure 14 and returns to 'a tempo' in measure 16. The piano part features a *mf* dynamic throughout this section.

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 a key signature of one flat (B-flat). The melody begins with a whole rest, followed by a series of eighth and quarter notes. The second system continues the vocal melody, featuring a forte dynamic marking (*f*) and a 'grandioso' tempo instruction. The third system shows the piano accompaniment in grand staff (treble and bass clefs). The piano part begins with a forte dynamic marking (*f*) and features a series of chords and arpeggiated figures. The key signature remains one flat throughout, and the time signature is common time.

6

p dolce

11

bold *accel.*

f *cresc.* *ff*

p *f* *ff*

16

p dolce

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 tempo is marked 'Andante moderato'. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The first staff (treble clef) has a whole rest in measures 1-4, followed by a half note G4 in measure 5. The second staff (piano) begins with a mezzo-forte (*mf*) dynamic. It features a series of chords and moving lines in both hands, with a crescendo leading into measure 5.

Measures 5-9. Measure 5 continues from the previous system with a piano (*p*) dynamic. The first staff has a half note G4, followed by a half note F#4, and then a half note E4. The second staff continues with chords and moving lines. A crescendo is marked at the end of measure 9.

Measures 10-14. Measure 10 continues with a piano (*p*) dynamic. The first staff has a half note D4, followed by a half note C4, and then a half note B3. The second staff continues with chords and moving lines. A crescendo is marked at the end of measure 14.

Measures 15-18. Measure 15 continues with a piano (*p*) dynamic. The first staff has a half note A3, followed by a half note G3, and then a half note F#3. The second staff continues with chords and moving lines. A crescendo is marked at the end of measure 18, followed by 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, key of D major. The piano part features a strong, rhythmic accompaniment with chords and single notes, marked with a forte *f* dynamic.

7

Moderato

Measures 7-13. The tempo changes to Moderato. The melody in the right hand is marked *p dolce* (piano, sweetly). The piano accompaniment is marked *p* (piano).

14

rit.**a tempo**

Measures 14-20. The tempo changes from ritardando (rit.) back to a tempo. The melody is marked *f* (forte) and *p* (piano). The piano accompaniment also features *f* and *p* dynamics.

21

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

Measures 21-24. The tempo changes to Slowly, then to a waltz. The melody is marked *p* (piano) and *f* (forte). The piano accompaniment is marked *p* and *f*.

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, mostly triads and dyads, with some grace notes. The left hand (bass clef) plays a steady eighth-note accompaniment. The dynamic is marked *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 various dynamics: *f* (forte), *p* (piano), *ff* (fortissimo), and *f* (forte). The tempo markings are *Slow*, *Faster*, and *accel.* (accelerando). The left hand (bass clef) plays a steady eighth-note accompaniment. The system ends 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 various dynamics: *p* (piano) and *con amore* (with love). The tempo marking is *Andante*. The left hand (bass clef) plays a steady eighth-note accompaniment. The system ends 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 various dynamics: *p* (piano) and *a tempo*. The tempo markings are *rit.* (ritardando) and *a tempo*. The left hand (bass clef) plays a steady eighth-note accompaniment. The system ends 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 is in the right hand, starting with a whole rest in measure 1 and entering in measure 2. The piano accompaniment is in the left hand, featuring a steady eighth-note pattern. Dynamics include *f* (forte) and *bold* (bold).

6

Measures 6-11. The melody continues with eighth-note patterns. Dynamics include *mf* (mezzo-forte) and *f* (forte).

12

Faster

Measures 12-16, marked 'Faster'. The tempo increases. The melody is in the right hand, and the piano accompaniment is in the left hand. Dynamics include *mp* (mezzo-piano).

17

Slower

Measures 17-21, marked 'Slower'. The tempo decreases. The melody is in the right hand, and the piano accompaniment is in the left hand. Dynamics include *mp* (mezzo-piano) and *f* (forte).

11. Chrysanthemum

Hale Ascher VanderCook

Allegretto alla Bolero

The musical score is written for piano and voice. It begins with a piano introduction in the left hand, marked *f*. The vocal line enters in the second measure. The score is divided into four systems. The first system shows the initial piano accompaniment and vocal entry. The second system includes dynamic markings *f energico*, *p*, and *f*. The third system, starting at measure 10, includes *p delicato* and a triplet. The fourth system, starting at measure 15, continues the vocal melody and piano accompaniment.

12. Colossus

Hale Ascher VanderCook

Moderato

5

10

14

rit. risoluto

a tempo

f

mp

mp

13. Columbine

Hale Ascher VanderCook

Andantino

p grazioso

p

6

12

mf *mp*

mf *mp*

18

rit. *f*

14. Cygnus

Hale Ascher VanderCook

Andante

5

mp dolce *p* *mp*

10

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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