

60 Solo Pieces

Volume 2

Soprano Saxophone & Piano
or Play Back / Play Along CD

Hale Ascher VanderCook

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60 Solo Pieces

Hale Ascher VanderCook

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**B $\flat$ SOPRANO
SAXOPHONE**

60 Solo Pieces

Volume 2

Hale Ascher VanderCook

16. Debonnaire

Allegro moderato

Moderato quasi Andante

7

p

13

mf *p*

20

rit. *f* **Allegro** *rit.* **2** **1**

28

Moderato *mp daintily*

35

Φ

42

Allegro **8** **TRIO** *f pompously*

56

rit.

64

a tempo *mp* **Allegro** *rit.* **2** **1**

73

D.S. Φ **Coda** **Cadenza**

75

Vivace *f* 3 3 3 3

60 Solo Pieces

53

Volume 2

16. Debonnaire

Hale Ascher VanderCook

Allegro moderato

Soprano Saxophone

Piano

Measures 1-4 of the piece. The Soprano Saxophone part is silent. The Piano part begins with a forte (*f*) dynamic, featuring a series of chords and moving lines in both hands.

5

Moderato quasi Andante

Measures 5-9. The tempo changes to Moderato quasi Andante. The Soprano Saxophone enters in measure 5 with a melodic line, marked with a piano (*p*) dynamic. The Piano accompaniment continues with chords and moving lines, also marked with a piano (*p*) dynamic.

10

Measures 10-14. The Soprano Saxophone continues its melodic line. The Piano accompaniment features a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand.

15

Measures 15-18. The Soprano Saxophone part includes a melodic line with a mezzo-forte (*mf*) dynamic in measure 15, then a piano (*p*) dynamic in measure 16. The Piano accompaniment also features a mezzo-forte (*mf*) dynamic in measure 15 and a piano (*p*) dynamic in measure 16.

17. Dewdrops

Hale Ascher VanderCook

Andante moderato

5

mp

mp

9

Animato

p

p

14

Slower

mf

mf

18. Diamond

Hale Ascher VanderCook

Andante

6

11

16

f *p* *rit.*

a tempo *rit.*

f *p*

19. Emerald

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Emerald' is in 6/8 time. The right hand (treble clef) is mostly silent, with a few notes in the first measure. The left hand (bass clef) plays a series of chords and single notes, starting with a forte (*f*) dynamic. The key signature has two flats (B-flat and E-flat).

9

The second system continues the piece. The right hand has a melodic line with dynamics of mezzo-piano (*mp*) and piano (*p*). The left hand continues with chords and single notes, also marked with *mp* and *p* dynamics.

19

The third system continues the piece. The right hand has a melodic line with dynamics of forte (*f*) and piano (*p*). The left hand continues with chords and single notes, also marked with *f* and *p* dynamics.

27

§ Moderato

The fourth system begins a new section marked 'Moderato' with a 2/4 time signature. The right hand has a melodic line with dynamics of mezzo-forte (*mf*) and piano (*p*). The left hand continues with chords and single notes, also marked with *mf* and *p* dynamics.

20. Falcon

Hale Ascher VanderCook

Andante maestoso

The musical score is written for piano and features a melody in the right hand and a harmonic accompaniment in the left hand. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is common time (C). The tempo is marked 'Andante maestoso'.

Measures 1-5: The right hand begins with a series of whole notes, starting on a half rest and moving up stepwise. The left hand plays a rhythmic pattern of eighth notes. A forte (*f*) dynamic is indicated at the start of measure 5.

Measures 6-9: The right hand continues with eighth notes, featuring a triplet in measure 8. The left hand maintains the eighth-note accompaniment. A forte (*f*) dynamic is marked at the beginning of measure 6.

Measures 10-14: The right hand plays a series of eighth notes, with a piano (*p*) dynamic indicated at the start of measure 10. The left hand continues with the eighth-note accompaniment, featuring a triplet in measure 12. A piano (*p*) dynamic is also marked in the left hand at the start of measure 12.

Measures 15: The right hand concludes the phrase with a half note and a quarter note. The left hand continues with the eighth-note accompaniment. Dynamics of forte (*f*) and piano (*p*) are indicated.

21. Garnet

Hale Ascher VanderCook

Andante

Measures 1-5 of the piece. The tempo is marked 'Andante'. The music is in 6/8 time and B-flat major. The piano part features a strong, rhythmic accompaniment with chords and single notes, marked with a forte (*f*) dynamic. The melody is mostly rests in the first five measures.

6

Not too slow

Measures 6-12. The tempo instruction 'Not too slow' is present. The piano part continues with a steady accompaniment, marked with mezzo-forte (*mf*) and piano (*p*) dynamics. The melody enters in measure 6 and continues with various note values and rests.

13

Measures 13-18. The piano part features a more active accompaniment with chords and moving lines, marked with mezzo-forte (*mf*) and piano (*p*) dynamics. The melody continues with various note values and rests.

19

rit.

Measures 19-24. The tempo instruction 'rit.' (ritardando) is present. The piano part features a more active accompaniment with chords and moving lines, marked with piano (*p*) and forte (*f*) dynamics. The melody continues with various note values and rests.

22. Hawthorne

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Hawthorne' is in 6/8 time. The right hand (treble clef) begins with a whole rest, followed by a half note G4, a quarter note F#4, and a quarter note E4. The left hand (bass clef) starts with a whole rest, followed by a half note G3, a quarter note F#3, and a quarter note E3. The tempo is marked 'Andante'. Dynamics include *mf dolce* for the right hand and *f* for the left hand.

6

The second system continues the piece. The right hand features a melodic line with eighth and quarter notes. The left hand provides a harmonic accompaniment with chords and single notes. The tempo remains 'Andante'.

12

Animato

The third system is marked 'Animato'. The right hand has a more active melodic line with eighth notes. The left hand features a steady eighth-note accompaniment. Dynamics include *p* (piano) for both hands.

18

rit.

a tempo

The fourth system includes a tempo change from 'rit.' (ritardando) to 'a tempo'. The right hand has a melodic line with a dynamic of *p*. The left hand has a steady accompaniment with dynamics of *pp* (pianissimo) and *p*.

23. Heliotrope

Hale Ascher VanderCook

Andante moderato

mf

5

p grazioso

p

9

rit.

a tempo

p

p

14

Animato

f

24. Hyacinthe

Hale Ascher VanderCook

Allegro brillante

The first system of the musical score for '24. Hyacinthe' is in 3/4 time, key of B-flat major. It features a piano introduction with a forte (*ff*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line with eighth notes.

6

Allegro brillante

The second system begins at measure 6. The tempo remains 'Allegro brillante'. The right hand features a melodic line with eighth notes and a half note, marked with a piano (*p*) dynamic. The left hand continues with a steady bass line, also marked with a piano (*p*) dynamic.

12

The third system begins at measure 12. The right hand continues the melodic development with eighth notes and a half note. The left hand maintains the steady bass line with eighth notes.

17

The fourth system begins at measure 17. The right hand features a melodic line with eighth notes and a half note. The left hand continues with a steady bass line, including some eighth-note patterns.

25. Ivy

Hale Ascher VanderCook

Andante moderato

mf

p cantabile

p

6

12

18

26. Jessamine

Hale Ascher VanderCook

Andante moderato

The first system of the musical score for 'Jessamine' is in 3/4 time, marked 'Andante moderato'. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest followed by a half note G4, then a quarter note A4, and a half note B4. The piano accompaniment starts with a fortissimo (f) dynamic, featuring a series of chords in the right hand and a steady eighth-note bass line in the left hand. A crescendo (cresc.) marking is placed over the first four measures. The system concludes with a mezzo-forte (mf) dynamic and a 'recitante' (recitative) marking over the final vocal notes.

6

The second system of the musical score continues the piece. The vocal line features a melodic phrase starting on G4, moving up to A4 and B4, then descending. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

11

The third system of the musical score is marked 'ad lib.' (ad libitum) and 'a tempo'. The vocal line begins with a half note G4, followed by a quarter note A4, and a half note B4. The piano accompaniment features a mezzo-forte (p) dynamic and a 'dolce' (sweet) marking. The system concludes with a piano (p) dynamic and a 'dolce' marking over the final vocal notes.

15

The fourth system of the musical score continues the piece. The vocal line features a melodic phrase starting on G4, moving up to A4 and B4, then descending. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

27. Kinglet

Hale Ascher VanderCook

Andante rit. Andante moderato

f *p*

7

13

19 rit. Brightly

The musical score is written for a vocal line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 6/8. The score is divided into four systems. The first system (measures 1-6) is marked 'Andante' and 'rit.' with a piano 'p' dynamic. The second system (measures 7-12) continues the 'Andante' tempo. The third system (measures 13-18) is marked 'Andante moderato' and 'p'. The fourth system (measures 19-24) is marked 'Brightly' and 'f'. The score features a vocal line and a piano accompaniment with various chords and melodic lines.

28. Lilacs

Hale Ascher VanderCook

Andante moderato

The musical score is written for voice and piano. It begins with a treble clef staff for the voice and a grand staff (treble and bass clefs) for the piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Andante moderato'. The score is divided into four systems, each starting with a measure number (1, 5, 9, 13). Dynamics include *f* (forte), *f declamato*, *mf dolce*, and *mf*. The piano part features various textures, including chords, arpeggios, and melodic lines. The voice part has a melodic line with some slurs and accents.

1

f

5

f declamato

9

mf dolce

13

mf

29. Lily

Hale Ascher VanderCook

Andante moderato

First system of the musical score. The piano part (left) begins with a forte (*f*) dynamic, playing a rhythmic accompaniment. The violin part (right) enters with a *p dolce* (piano dolce) dynamic, playing a melodic line. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

Second system of the musical score, starting at measure 6. The piano part continues with its accompaniment. The violin part features two passages marked with a forte (*f*) dynamic, separated by rests.

Third system of the musical score, starting at measure 11. The tempo changes to *Più mosso*. The piano part has a forte (*f*) dynamic. The violin part has a crescendo leading to a piano (*p*) dynamic, followed by a forte (*f*) dynamic.

Fourth system of the musical score, starting at measure 16. It is labeled *Cadenza* and *Slowly*. The piano part has a forte (*f*) dynamic. The violin part has a *dim.* (diminuendo) marking followed by a *furioso* (furious) section. The system ends with a double bar line and repeat signs.

30. *Lyra*

Hale Ascher VanderCook

Andante

p legato

f *p* *p*

6

p *f* *p* *f*

11

p *p*

17 *rit.*

f *p* *f* *p*

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