

60 Solo Pieces

Volume 2

Contrabass & Piano
or Play Back / Play Along CD

Hale Ascher VanderCook

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60 Solo Pieces

Hale Ascher VanderCook

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CONTRABASS

60 Solo Pieces

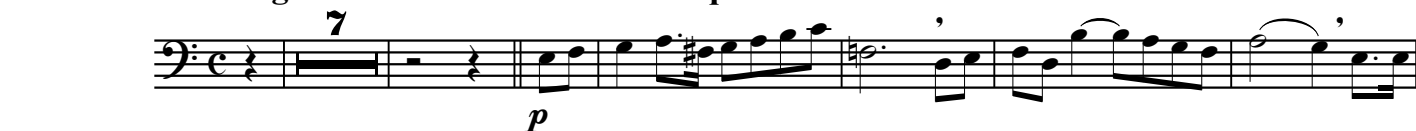
Volume 2

16. Debonnaire

Hale Ascher VanderCook

Allegro moderato

Moderato quasi Andante



60 Solo Pieces

53

Volume 2

16. Debonnaire

Hale Ascher VanderCook

Allegro moderato

Contrabass

Piano *f*

This block contains the first four measures of the piece. The Contrabass part is a single line of rests. The Piano part consists of two staves. The right hand starts with a quarter note G4, followed by a half note chord of A4 and B4, then a quarter note G4. The left hand starts with a quarter note G3, followed by a half note chord of A3 and B3, then a quarter note G3. The tempo is Allegro moderato.

Moderato quasi Andante

5

p

This block contains measures 5 through 8. The Contrabass part has a half rest in measure 5, followed by a quarter note G3 in measure 6, and then a half note G3 in measure 7. The Piano part continues with two staves. The right hand has a half note chord of A4 and B4 in measure 5, followed by a quarter note G4 in measure 6, and then a half note G4 in measure 7. The left hand has a half note chord of A3 and B3 in measure 5, followed by a quarter note G3 in measure 6, and then a half note G3 in measure 7. The tempo is Moderato quasi Andante.

10

This block contains measures 9 through 14. The Contrabass part has a half note G3 in measure 9, followed by a quarter note G3 in measure 10, and then a half note G3 in measure 11. The Piano part continues with two staves. The right hand has a half note chord of A4 and B4 in measure 9, followed by a quarter note G4 in measure 10, and then a half note G4 in measure 11. The left hand has a half note chord of A3 and B3 in measure 9, followed by a quarter note G3 in measure 10, and then a half note G3 in measure 11. The tempo is Moderato quasi Andante.

15

mf *p*

mf *p*

This block contains measures 15 through 18. The Contrabass part has a half note G3 in measure 15, followed by a quarter note G3 in measure 16, and then a half note G3 in measure 17. The Piano part continues with two staves. The right hand has a half note chord of A4 and B4 in measure 15, followed by a quarter note G4 in measure 16, and then a half note G4 in measure 17. The left hand has a half note chord of A3 and B3 in measure 15, followed by a quarter note G3 in measure 16, and then a half note G3 in measure 17. The tempo is Moderato quasi Andante.

17. Dewdrops

Hale Ascher VanderCook

Andante moderato

5

mp

9

Animato

p

14

Slower

mf

18. Diamond

Hale Ascher VanderCook

Andante

6

11

16

f *p* *f* *p* *f* *p*

rit.

a tempo *rit.*

19. Emerald

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Emerald' is in 6/8 time and D major. It begins with a bass staff containing whole rests. The piano part consists of a right-hand staff with chords and a left-hand staff with a melodic line. A forte (*f*) dynamic marking is present in the right hand.

9

The second system continues the piano part from the first system. It features a variety of dynamics including mezzo-piano (*mp*) and piano (*p*) in both hands, with some crescendo and decrescendo markings.

19

The third system continues the piano part. It includes dynamic markings of forte (*f*) and piano (*p*) in both hands, with some crescendo and decrescendo markings.

27

§ Moderato

The fourth system marks the beginning of a new section in 2/4 time and D major, indicated by a double bar line and a 'Moderato' tempo marking. The piano part features a right-hand staff with chords and a left-hand staff with a melodic line. Dynamic markings of mezzo-forte (*mf*) and piano (*p*) are present in both hands.

20. Falcon

Hale Ascher VanderCook

Andante maestoso

Measures 1-5 of the piece. The bass line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a forte (f) dynamic, featuring a series of chords and a melodic line in the right hand.

6

Measures 6-9. The bass line continues with a half note C5, a quarter note D5, and a half note E5. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note pattern in the left hand.

10

Measures 10-14. The bass line includes a half note F5, a quarter note G5, and a half note A5. The piano accompaniment continues with a triplet of eighth notes in the right hand and a steady eighth-note pattern in the left hand. A piano (p) dynamic marking is present.

15

Measures 15-18. The bass line features a half note B5, a quarter note C6, and a half note D6. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady eighth-note pattern in the left hand. A forte (f) dynamic marking is present.

21. Garnet

Hale Ascher VanderCook

Andante

Measures 1-5 of the piece. The tempo is marked 'Andante'. The music is in 6/8 time. The right hand starts with a forte (*f*) dynamic, playing a melody of eighth and quarter notes. The left hand provides a harmonic accompaniment with chords and single notes.

6

Not too slow

Measures 6-12. The tempo instruction 'Not too slow' is present. The dynamics range from mezzo-piano (*mp*) to piano (*p*). The right hand continues the melodic line, while the left hand features more complex chordal textures and some triplets.

13

Measures 13-18. Dynamics include mezzo-forte (*mf*), piano (*p*), mezzo-piano (*mp*), and forte (*f*). The right hand has a more active role with eighth-note patterns, while the left hand maintains a steady accompaniment.

19

rit.

Measures 19-24. The piece concludes with a ritardando (*rit.*) marking. Dynamics include piano (*p*). The right hand features a descending melodic line, and the left hand provides a final accompaniment.

22. Hawthorne

Hale Ascher VanderCook

Andante

Measures 1-5 of the piece. The tempo is marked 'Andante'. The key signature has one sharp (F#). The time signature is 6/8. The bass staff begins with a whole note rest, followed by a half note G4, and then a melodic line starting on A4. The treble staff begins with a half note G4, followed by a half note A4, and then a melodic line starting on B4. Dynamics include *mf dolce* in the bass and *f* in the treble.

6

Measures 6-11. The bass staff continues the melodic line from measure 5. The treble staff features a series of chords, primarily triads and dyads, in the right hand, with single notes in the left hand. Dynamics include *mf* in the treble.

12

Animato

Measures 12-17. The tempo changes to 'Animato'. The bass staff continues the melodic line. The treble staff features a series of chords, primarily triads and dyads, in the right hand, with single notes in the left hand. Dynamics include *p* in the bass and *p* in the treble.

18

rit.

a tempo

Measures 18-22. The tempo changes to 'rit.' and then 'a tempo'. The bass staff continues the melodic line. The treble staff features a series of chords, primarily triads and dyads, in the right hand, with single notes in the left hand. Dynamics include *p* in the bass and *pp* and *p* in the treble.

23. Heliotrope

Hale Ascher VanderCook

Andante moderato

5

9

14

24. Hyacinthe

Hale Ascher VanderCook

Allegro brillante

The first system of the musical score for '24. Hyacinthe' is in common time (C). It features a grand staff with a treble and bass clef. The tempo is marked 'Allegro brillante'. The first measure is marked with a forte dynamic (*ff*). The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

6

Allegro brillante

The second system of the musical score starts at measure 6. It continues with the same tempo and key signature. A piano dynamic (*p*) is indicated at the beginning of the system. The melody in the treble clef features a series of eighth notes and rests, while the bass clef continues with a steady accompaniment.

12

The third system of the musical score starts at measure 12. It continues with the same tempo and key signature. The melody in the treble clef features a series of eighth notes and rests, while the bass clef continues with a steady accompaniment.

17

The fourth system of the musical score starts at measure 17. It continues with the same tempo and key signature. The melody in the treble clef features a series of eighth notes and rests, while the bass clef continues with a steady accompaniment.

25. Ivy

Hale Ascher VanderCook

Andante moderato

The musical score is written for piano in 6/8 time, featuring a key signature of one flat (B-flat). The tempo is marked 'Andante moderato'. The score is divided into four systems, each with a grand staff (treble and bass clef).

- Measures 1-5:** The piece begins with a *mf* (mezzo-forte) dynamic. The right hand plays a melody of eighth and quarter notes, while the left hand provides a steady eighth-note accompaniment.
- Measures 6-11:** The right hand continues its melodic line, incorporating some rests. The left hand maintains the accompaniment. A *p cantabile* (piano cantabile) marking appears in the right hand at measure 7.
- Measures 12-17:** This section features triplet markings (indicated by a '3' over the notes) in both hands. The right hand's melody becomes more active with triplets, while the left hand also incorporates triplet patterns in its accompaniment.
- Measures 18:** The final measure of this section shows a continuation of the triplet patterns in both hands, with a *p* (piano) dynamic marking in the left hand.

26. Jessamine

Hale Ascher VanderCook

Andante moderato

The first system of the musical score for 'Jessamine' is in common time (C). It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole note rest, followed by a half note G4, and then a quarter note G4. The piano accompaniment starts with a fortissimo (f) dynamic, playing 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 recitativo (recitante) instruction for the vocal line.

The second system of the musical score continues the piece. It begins with a measure rest (6) in the vocal line. The piano accompaniment continues with its established pattern of chords and bass line. The system concludes with a mezzo-forte (mf) dynamic.

The third system of the musical score begins with a measure rest (11) in the vocal line. The piano accompaniment continues with its established pattern. The system concludes with a piano (p) dynamic and a dolce (dolce) instruction for the vocal line.

The fourth system of the musical score begins with a measure rest (15) in the vocal line. The piano accompaniment continues with its established pattern. The system concludes with a piano (p) dynamic.

28. *Lilacs*

Hale Ascher VanderCook

Andante moderato

First system of the musical score for 'Lilacs'. It features a piano introduction in B-flat major, 4/4 time, marked 'Andante moderato'. The piano part begins with a forte (*f*) dynamic. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment.

5

Second system of the musical score. The piano part continues with a forte (*f*) dynamic, marked 'f declamato'. The right hand features a melodic line with some grace notes, while the left hand maintains a rhythmic accompaniment.

9

Third system of the musical score. The piano part continues with a mezzo-forte (*mf*) dynamic, marked 'mf dolce'. The right hand has a melodic line with grace notes, and the left hand provides a steady accompaniment.

13

Fourth system of the musical score. The piano part continues with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with grace notes, and the left hand provides a steady accompaniment.

29. Lily

Hale Ascher VanderCook

Andante moderato

First system of the musical score for 'Lily'. It features a piano introduction in D major, 2/4 time. The right hand begins with a melody marked *p dolce*, while the left hand provides a harmonic accompaniment marked *f*. The system concludes with a *p* dynamic marking.

6

Second system of the musical score. The right hand continues the melody with *f* dynamics and slurs. The left hand features a steady accompaniment of eighth notes. The system ends with a *f* dynamic marking.

11

Più mosso

Third system of the musical score, marked *Più mosso*. The tempo increases. The right hand features a more active melody with *f* and *p* dynamics. The left hand accompaniment also changes, with *f* and *p* dynamics. The system concludes with a *f* dynamic marking.

16

Cadenza
Slowly

accel.

Fourth system of the musical score, marked *Cadenza* and *Slowly*. The right hand features a rapid, flowing melody marked *f*, which then transitions into a *dim.* section and finally a *furioso* section. The left hand provides a simple accompaniment. The system concludes with a *f* dynamic marking.

Andante

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in a single staff with a treble clef, starting on a whole note G4 and followed by a half note A4. The second system continues the vocal melody, which is written in a single staff with a treble clef, starting on a half note G4 and followed by a half note A4. The third system shows the vocal melody in a single staff with a treble clef, starting on a half note G4 and followed by a half note A4. The piano accompaniment is written in a grand staff (treble and bass clefs). The first system shows the piano accompaniment in a grand staff, starting with a whole note G2 and followed by a half note A2. The second system continues the piano accompaniment, which is written in a grand staff, starting with a half note G2 and followed by a half note A2. The third system shows the piano accompaniment in a grand staff, starting with a half note G2 and followed by a half note A2. The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation markings such as *legato* and *staccato*.

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 3/4 time signature. It contains five measures of music, with a crescendo leading to a forte (f) dynamic in the final measure. The second system is a grand staff with treble and bass staves. The treble staff contains five measures, including a piano (p) dynamic marking and a crescendo leading to a forte (f) dynamic. The bass staff contains five measures, with a piano (p) dynamic marking in the fourth measure. The third system continues the grand staff with five measures, featuring a piano (p) dynamic marking in the fourth measure and a crescendo leading to a forte (f) dynamic in the final measure. The score is written in a clear, professional style with standard musical notation, including notes, rests, clefs, key signatures, time signatures, and dynamic markings.

The image shows a musical score for the song "The Rose Tree". It is written for three parts: a vocal line (soprano) and two piano accompaniment lines (treble and bass). The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked "Moderato". The score consists of 12 measures. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment begins with a bass clef and a key signature of one sharp. The first measure of the vocal line is marked with a "p" (piano) dynamic. The piano accompaniment features a steady eighth-note bass line and a melody in the treble. The score includes various musical notations such as notes, rests, and dynamic markings.

rit.

The musical score for 'The Rose Tree' is presented in three systems. The first system features a vocal line in the bass clef and a piano accompaniment in treble and bass clefs. The vocal line begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The piano accompaniment also starts with a forte (*f*) dynamic and transitions to piano (*p*) in the second measure. The second system continues the vocal and piano parts, with the vocal line maintaining the *p* dynamic. The third system concludes the piece, with the vocal line ending on a whole note and the piano accompaniment providing a final chordal texture.

3 VIOLONCELLOS

EMR 19135	ARMITAGE, Dennis	All Together
EMR 40315	BACH, Johann S.	Herr Gott, dich loben alle wir
EMR 39776	BACH, Johann S.	Sonata G Major
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EMR 19158	BARCLAY, Ted	Sunshine
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EMR 19145	GERSHWIN, George	Fascinating Rhythm
EMR 19146	GERSHWIN, George	I Got Plenty O' Nuttin'
EMR 19157	GERSHWIN, George	Strike Up The Band
EMR 19159	GERSHWIN, George	Swanee
EMR 50002	JAMES, Ifor	6 Fanfares
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EMR 41431	NAULAIS, Jérôme	My First Trios
EMR 19151	NAULAIS, Jérôme	Pop Folk Suite
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EMR 19136	NAULAIS, Jérôme (Arr.)	Aura Lee
EMR 19137	NAULAIS, Jérôme (Arr.)	Banana Boat Song
EMR 19138	NAULAIS, Jérôme (Arr.)	Battle Hymn Of The Republic
EMR 19140	NAULAIS, Jérôme (Arr.)	Ciao, Bella, Ciao
EMR 19141	NAULAIS, Jérôme (Arr.)	Deep River
EMR 19148	NAULAIS, Jérôme (Arr.)	Lil' Liza Jane
EMR 19149	NAULAIS, Jérôme (Arr.)	Morning Has Broken
EMR 19154	NAULAIS, Jérôme (Arr.)	Scarborough Fair
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EMR 19160	NAULAIS, Jérôme (Arr.)	Wade In The Water
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EMR 19152	STRAUSS, Johann	Radetzky March
EMR 19147	TAILOR, Norman	Inca Dance
EMR 19150	TAILOR, Norman	Paso Doble Ole
EMR 41095	TELEMANN, Georg P.	Sonate D-Dur

4 VIOLONCELLOS

EMR 441D	AGRELL, Jeffrey	Gospel Time
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EMR 19310	BARCLAY, Ted	Final Curtain
EMR 19080	BARCLAY, Ted	Sunshine
EMR 19061	GERSHWIN, George	Bess, You Is My Woman Now
EMR 19067	GERSHWIN, George	Fascinating Rhythm
EMR 19068	GERSHWIN, George	I Got Plenty O' Nuttin'
EMR 19079	GERSHWIN, George	Strike Up The Band
EMR 19081	GERSHWIN, George	Swanee
EMR 19064	JOPLIN, Scott	Easy Winners
EMR 19065	JOPLIN, Scott	Elite Syncopations
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EMR 40769	MICHEL, J.F.	Quartet Highlights
EMR 46018	MICHEL, J.F. (Arr.)	4 Quartets
EMR 19314	MONTANA, Carlos	Good Friends
EMR 19075	MONTANA, Carlos	Santa Barbara
EMR 21091	NAULAIS, Jérôme	Fire Pop
EMR 21089	NAULAIS, Jérôme	Keep Cool
EMR 21088	NAULAIS, Jérôme	Loch Ness
EMR 19073	NAULAIS, Jérôme	Pop Folk Suite
EMR 21086	NAULAIS, Jérôme	Vlady
EMR 21085	NAULAIS, Jérôme (Arr.)	Agadir
EMR 19058	NAULAIS, Jérôme (Arr.)	Aura Lee
EMR 19059	NAULAIS, Jérôme (Arr.)	Banana Boat Song
EMR 19060	NAULAIS, Jérôme (Arr.)	Battle Hymn Of The Republic
EMR 19062	NAULAIS, Jérôme (Arr.)	Ciao, Bella, Ciao
EMR 19063	NAULAIS, Jérôme (Arr.)	Deep River
EMR 21105	NAULAIS, Jérôme (Arr.)	Gospel Medley
EMR 19070	NAULAIS, Jérôme (Arr.)	Lil' Liza Jane
EMR 19071	NAULAIS, Jérôme (Arr.)	Morning Has Broken
EMR 19076	NAULAIS, Jérôme (Arr.)	Scarborough Fair
EMR 19077	NAULAIS, Jérôme (Arr.)	Scotland The Brave
EMR 19078	NAULAIS, Jérôme (Arr.)	St. Louis Blues
EMR 19082	NAULAIS, Jérôme (Arr.)	Wade In The Water
EMR 21104	NAULAIS, Jérôme (Arr.)	Wiener Medley
EMR 23922	NORIS, Günter	Cha Cha - Cuba Libre
EMR 23920	NORIS, Günter	Samba Olé
EMR 19066	STRAUSS, Johann	Emperor Waltz
EMR 19074	STRAUSS, Johann	Radetzky March
EMR 19069	TAILOR, Norman	Inca Dance
EMR 19072	TAILOR, Norman	Paso Doble Ole
EMR 21642	TELEMANN, Georg P.	12 Heroic Marches

CONTRABASS & PIANO

EMR 8574	ANDREWS, D. (Arr.)	Aura Lee (5)
EMR 8552	ANDREWS, D. (Arr.)	Ciao, Bella, Ciao (5)
EMR 8662	ANDREWS, D. (Arr.)	Funiculi Funicula (5)
EMR 8530	ARMITAGE, Dennis	Alpine Moods (5)
EMR 2282Z	BARATTO, Paolo	Andantino Amoroso
EMR 2180Z	BARATTO, Paolo	Paprika (Csardas)
EMR 8552	BELLINI, Joe (Arr.)	Banana Boat Song (5)
EMR 8574	BELLINI, Joe (Arr.)	El Choclo (5)
EMR 8530	BELLINI, Joe (Arr.)	Just A Closer Walk With Thee (5)
EMR 8684	BELLINI, Joe (Arr.)	Mexican Hat Dance (5)
EMR 8530	BELLINI, Joe (Arr.)	Yankee Doodle (5)
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EMR 8684	GERSHWIN, George	Strike Up The Band (5)
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EMR 8640	HANDY, W.C.	St. Louis Blues (5)
EMR 8596	IVANOVICI, Ivan	Donauwellen (5)
EMR 8684	JOPLIN, Scott	Easy Winners (5)
EMR 8574	JOPLIN, Scott	Elite Syncopations (5)
EMR 8618	JOPLIN, Scott	The Entertainer (5)
EMR 8552	MACDUFF, G. (Arr.)	Bill Bailey (5)
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EMR 8662	MACDUFF, G. (Arr.)	Marching Through Georgia (5)
EMR 8684	MACDUFF, G. (Arr.)	Morning Has Broken (5)
EMR 8574	MACDUFF, G. (Arr.)	Scotland The Brave (5)
EMR 8662	MORTIMER, J.G. (Arr.)	La Cucaracha (5)
EMR 8552	MORTIMER, J.G. (Arr.)	Scarborough Fair (5)
EMR 8530	MORTIMER, J.G. (Arr.)	The Last Rose Of Summer (5)
EMR 13330	MORTIMER, John G.	Contrabassissimo
EMR 13334	MORTIMER, John G.	Party Piece
EMR 2306Z	NORIS, Günter	El Toro
EMR 8596	OLIVER, Julian (Arr.)	Deep River (5)
EMR 8662	RICHARDS, Scott (Arr.)	Home On The Range (5)
EMR 8596	SEDLAK, Jan (Arr.)	Kalinka (5)
EMR 8640	SEDLAK, Jan (Arr.)	Shalom (5)
EMR 8684	SEDLAK, Jan (Arr.)	Two Guitars (5)
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EMR 8618	STRAUSS, Johann	Radetzky March (5)
EMR 8574	STRAUSS, Johann	Rosen aus dem Süden (5)
EMR 8640	STRAUSS, Johann	Tritsch-Tratsch-Polka (5)
EMR 8640	SUBA, Eduardo (Arr.)	Cielito Lindo (5)
EMR 8596	SUBA, Eduardo (Arr.)	La Paloma (5)
EMR 8618	SUBA, Eduardo (Arr.)	Tico-Tico (5)
EMR 2285Z	TAILOR, Norman	El Choclo
EMR 8552	TAILOR, Norman	Inca Dance (5)
EMR 2291Z	TAILOR, Norman	Sousa Medley
EMR 8530	TAILOR, Norman (Arr.)	Danny Boy (5)
EMR 2290Z	TRADITIONAL	O Sole Mio (Richards)
EMR 2293Z	TRADITIONAL	O Sole Mio (Saurer)
EMR 8530	VARIOUS	Greatest Hits Volume 1 (5)
EMR 8552	VARIOUS	Greatest Hits Volume 2 (5)
EMR 8574	VARIOUS	Greatest Hits Volume 3 (5)
EMR 8596	VARIOUS	Greatest Hits Volume 4 (5)
EMR 8618	VARIOUS	Greatest Hits Volume 5 (5)
EMR 8640	VARIOUS	Greatest Hits Volume 6 (5)
EMR 8662	VARIOUS	Greatest Hits Volume 7 (5)
EMR 8684	VARIOUS	Greatest Hits Volume 8 (5)

CONTRABASS & PIANO (ORGAN)

EMR 8452	ANDREWS, D. (Arr.)	The Old Ruggerd Cross (5)
EMR 8486	BACH, Johann S.	Lobe den Herrn (5)
EMR 8508	CRÜGER, Johann	Nun danket alle Gott (5)
EMR 305Z	FRANCK, Melchior	Suite de Danses (Sturzenegger)
EMR 2410	FRANZ, Ignaz	Grosser Gott, wir loben Dich (5)
EMR 302Z	HÄNDEL, Georg Fr.	Prelude & Fugue (Sturzenegger)
EMR 2410	HASSLER, H.L.	Passion Choral (5)
EMR 8452	KING, Peter (Arr.)	The Lord's my Shepherd (5)
EMR 2410	KOCHER, Conrad	Dix (5)
EMR 307Z	LOEILLET, J.B.	Sonate en Do Majeur (Sturzenegger)
EMR 8508	LUTHER, Martin	Ein' feste Burg ist unser Gott (5)
EMR 8452	MACDUFF, G. (Arr.)	Jerusalem (5)
EMR 301Z	MARCELLO, B.	Adagio - Largo - Allegretto
EMR 2410	MASON, Lowell	Nearer, My God, To Thee (5)
EMR 8452	OLIVER, Julian (Arr.)	Onward, Christian Soldiers (5)
EMR 306Z	PEZEL, Johann	Suite de Danses (Sturzenegger)
EMR 304Z	PORPORA, N.A.	Sonate As-Dur (Sturzenegger)
EMR 303Z	PURCELL, Henry	Suite (Sturzenegger)
EMR 8486	RICHARDS, Scott	In Terra Pax (5)
EMR 2410	RICHARDS, Scott	Redemption (5)
EMR 8486	RICHARDS, Scott	Resurrection (5)
EMR 8486	SCHULZ, Johann	Wir pflügen (5)
EMR 8508	TAILOR, Norman	Elegy (5)
EMR 8508	TAILOR, Norman	Hymn To Life (5)