

60 Solo Pieces

Volume 3

Baritone Saxophone & Piano
or Play Back / Play Along CD

Hale Ascher VanderCook

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Hale Ascher VanderCook

Moderato

11

cresc.

15

rit.

a tempo

ff

p

3

Tempo di Polka

34 *rit.* *accel.* *a tempo*



The musical notation for measures 34-38 is shown. Measure 34 begins with a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes. Above the staff, the tempo markings 'rit.', 'accel.', and 'a tempo' are placed over measures 35, 36, and 37 respectively. A hairpin crescendo is shown below the staff, starting in measure 34 and ending in measure 37. A piano dynamic marking 'p' is placed below the staff in measure 38.

39 **rit.** **a tempo** **rit.**

60 Solo Pieces

105

Volume 3

31. Magnolia

Hale Ascher VanderCook

Moderato

Baritone Saxophone

Piano

The musical score for "31. Magnolia" is written for Baritone Saxophone and Piano. The tempo is marked "Moderato". The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score is divided into four systems, each with a measure number (5, 9, 14) at the beginning of the saxophone staff.

- System 1 (Measures 1-4):** The piano part begins with a forte (*f*) dynamic. The saxophone part has rests.
- System 2 (Measures 5-8):** The saxophone part begins with a half note, followed by a triplet of eighth notes, and then a half note. The piano part has a piano (*p*) dynamic. The saxophone staff is marked *p lamentoso* at measure 5.
- System 3 (Measures 9-13):** The saxophone part continues with a half note, a triplet of eighth notes, and a half note. The piano part has a piano (*p*) dynamic. The saxophone staff is marked *cresc.* at measure 13.
- System 4 (Measures 14-17):** The saxophone part begins with a half note, followed by a half note, and then a half note. The piano part has a piano (*p*) dynamic. The saxophone staff is marked *rit.* at measure 14 and *a tempo* at measure 16. The piano part is marked *ff* at measure 17.

32. Marigold

Hale Ascher VanderCook

Andante

rall. e dim.

6

12

18

rit.

Faster

33. Meadowlark

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Meadowlark' is in 3/4 time, marked 'Andante'. It features a treble and bass staff. The treble staff begins with a whole rest, followed by a series of chords and a melodic line. The bass staff starts with a forte (*f*) dynamic, playing a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat).

Andante

The second system of the musical score continues the 'Andante' tempo. It includes a measure number '5' above the treble staff. The treble staff has a piano (*p*) dynamic and features a melodic line with eighth notes. The bass staff continues with a piano accompaniment of chords and eighth notes, also marked with a piano (*p*) dynamic.

9

The third system of the musical score continues the 'Andante' tempo. It includes a measure number '9' above the treble staff. The treble staff has a melodic line with eighth notes. The bass staff continues with a piano accompaniment of chords and eighth notes.

13

The fourth system of the musical score continues the 'Andante' tempo. It includes a measure number '13' above the treble staff. The treble staff has a melodic line with eighth notes, marked with a piano (*p*) dynamic. The bass staff continues with a piano accompaniment of chords and eighth notes.

34. Mignonette

Hale Ascher VanderCook

Moderato grandioso

The musical score for "34. Mignonette" is written for piano. It begins with a piano introduction marked *ff* (forte fortissimo). The tempo is *Moderato grandioso*. The score is in 2/4 time and the key signature has one sharp (F#). The first system shows the piano introduction with triplets in both hands. The second system, starting at measure 5, is marked *mp agitato* (mezzo-piano agitato). The third system, starting at measure 10, continues the agitato section. The fourth system, starting at measure 16, is marked *f* (forte) and includes a *Cadenza* section with an *accel.* (accelerando) marking. The score concludes with a final cadence.

35. *Mira*

Hale Ascher VanderCook

Andante

mp cantabile

mf

mp

f

mp

p

rit.

p

36. Morning Glory

Hale Ascher VanderCook

Andante

rall.

The first system of the musical score for 'Morning Glory' is in 2/4 time. The right hand (treble clef) begins with a whole rest, while the left hand (bass clef) starts with a half note G3, followed by a half note F3. The left hand then plays a series of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, 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37. Moss Rose

Hale Ascher VanderCook

Andante

The musical score for "Moss Rose" is written for voice and piano. It begins with a piano introduction in 2/4 time, key of B-flat major. The tempo is marked "Andante". The piano part features a series of chords and moving lines in both hands. The vocal melody enters at measure 5, marked "mp dolce". The piano accompaniment continues with chords and moving lines. The score includes a triplet and a ritardando (rit.) marking. The dynamics range from "f" (forte) to "mf" (mezzo-forte). The score ends at measure 14.

5
mp dolce

9
rit.
mf brightly
mf

14

38. Myrtle

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Myrtle' is in 2/4 time, marked 'Andante'. 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 B4. The piano accompaniment starts with a forte (*f*) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes in both hands. A piano (*p*) dynamic marking appears at the end of the system, with the instruction 'con affezione'.

6

The second system of the musical score continues the piece. The vocal line consists of a series of eighth and quarter notes, mostly within the G4 to B4 range. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more varied bass line in the left hand.

12

The third system of the musical score continues. The vocal line includes a 'cresc.' (crescendo) marking. The piano accompaniment maintains its rhythmic texture, with the left hand providing harmonic support through chords and single notes.

18

rit.

Faster

The fourth system of the musical score concludes the piece. It is marked 'rit.' (ritardando) and 'Faster'. The vocal line features a half note G4, a quarter note A4, and a half note B4. The piano accompaniment becomes more active, with a forte (*f*) dynamic marking and a more complex rhythmic pattern in the right hand, including sixteenth-note runs.

39. Opal

Hale Ascher VanderCook

Andante

6

11

16

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

40. Oriole

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Oriole' is in 3/4 time, marked 'Andante'. It features a treble and bass staff for piano accompaniment and a single treble staff for the vocal line. The piano part begins with a mezzo-forte (*mf*) dynamic. The vocal line is mostly whole notes with some half notes. The piano accompaniment consists of chords and moving lines in both hands.

Andante

5

The second system of the musical score starts at measure 5. The vocal line is marked *p dolce* (piano, dolce). The piano accompaniment is marked *p* (piano). The tempo remains 'Andante'. The system shows the continuation of the vocal melody and piano accompaniment.

10

The third system of the musical score starts at measure 10. It continues the vocal and piano parts from the previous system. The piano accompaniment features some arpeggiated chords and sustained notes.

15

rit.

The fourth system of the musical score starts at measure 15. The tempo is marked 'rit.' (ritardando). The vocal line has a crescendo leading to a forte (*f*) dynamic, followed by a decrescendo to a piano (*p*) dynamic. The piano accompaniment also has a crescendo to a forte (*f*) dynamic. The system concludes with sustained chords in the piano part.

41. Orion

Hale Ascher VanderCook

Andante

1

f

5

mp dolce *p*

mp *p*

9

mf *mp*

mf *mp*

13

f *mp*

f *mp*

42. Pansies

Hale Ascher VanderCook

Andante moderato

mp affettuoso

f

mp

6

11

ad lib.

p

f

p

rit. accel.

16

a tempo

f

p

43. *Pearl*

Hale Ascher VanderCook

Andante

4

8

12

p *f* *p* *mf* *rit.* *a tempo* *rit.* *f*

44. Peony

Hale Ascher VanderCook

Andante rall. e dim.

p dolce *mf* *p*

6

12

p

18 Faster

rit.

ff

45. *Primrose*

Hale Ascher VanderCook

Andante con moto

The musical score is written for piano in a key with three flats (B-flat major or D-flat minor) and common time (C). The tempo is marked *Andante con moto*. The score is divided into four systems, each with a vocal line and a piano accompaniment.

System 1 (Measures 1-5): The piano accompaniment begins with a *p* (piano) dynamic. The vocal line has rests for the first five measures.

System 2 (Measures 6-10): Measure 6 is marked with a '6'. The vocal line enters in measure 6 with a *p grandioso* marking. The piano accompaniment continues with a *p* dynamic.

System 3 (Measures 11-15): Measure 11 is marked with an '11'. The vocal line continues its melody. The piano accompaniment features a series of chords and moving lines.

System 4 (Measures 16-19): Measure 16 is marked with a '16'. The vocal line concludes with a triplet and a *rit.* (ritardando) marking. The piano accompaniment provides harmonic support.

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