

60 Solo Pieces

Volume 1

Trombone (♭ + ♪) & Piano

Hale Ascher VanderCook

EMR 85181

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TROMBONE

60 Solo Pieces

Volume 1

1. Albatross

Hale Ascher VanderCook

Allegro
Moderato Andante

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13



20



30



38



52



60



68



81



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60 Solo Pieces

Volume 1

1. Albatross

Hale Ascher VanderCook

Allegro Moderato

Trombone

Piano

f

6

Andante

p

p R.H.

12

18

mf *p* *rit.*

mf

2. Altair

Hale Ascher VanderCook

Andante

The first system of the musical score for '2. Altair' is in 6/8 time and B-flat major. It features a piano introduction with a bass line of whole notes and a treble line of eighth notes. The tempo is marked 'Andante'. Dynamics include *f* (forte) in the piano introduction, *mp dolce legato* (mezzo-piano, dolce, legato) for the vocal entry, and *mp* (mezzo-piano) for the piano accompaniment.

6

The second system continues the musical score. The vocal line begins with a piano introduction marked *p* (piano). The piano accompaniment consists of chords in the right hand and single notes in the left hand.

11

The third system of the musical score shows the vocal line with dynamics *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *p* (piano). The piano accompaniment also features dynamic markings *mf*, *f*, and *mp*.

16

The fourth system of the musical score includes a *rit.* (ritardando) marking. The vocal line dynamics are *mf*, *f*, and *p*. The piano accompaniment dynamics are *mf* and *p*.

3. *Amethyst*

Hale Ascher VanderCook

Andante

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in the treble clef and the piano accompaniment in the bass clef. The second system continues the vocal melody and piano accompaniment. The third system shows the vocal melody in the treble clef and the piano accompaniment in the bass clef. The score is written in 3/4 time, key of B-flat major, and features a piano accompaniment with a forte dynamic.

7

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a whole rest, followed by a half note G2, a quarter note A2, and a half note B2. The second system is a grand staff (treble and bass clefs) in the same key signature. The treble staff starts with a half note G4, a quarter note A4, and a half note B4. The bass staff starts with a half note G2, a quarter note A2, and a half note B2. The third system continues the melody in the treble staff with a half note C5, a quarter note D5, and a half note E5. The bass staff continues with a half note G2, a quarter note A2, and a half note B2. The score includes dynamic markings of *mf* (mezzo-forte) and *p* (piano), and phrasing slurs over the melodic lines.

13

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff in bass clef with a key signature of one flat (B-flat). It begins with a forte (*f*) dynamic, followed by a crescendo leading to a piano (*p*) dynamic, and then another crescendo leading back to a forte (*f*) dynamic. The second system is a grand staff with a treble and bass clef, also in one flat. It starts with a forte (*f*) dynamic, followed by a crescendo to piano (*p*), and then a crescendo back to forte (*f*). The third system continues the grand staff, featuring a forte (*f*) dynamic and a crescendo leading to a final forte (*f*) dynamic. The music is characterized by its simple, folk-like melody and the use of dynamic markings to create a sense of volume and mood.

19

19

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

4. Antares

Hale Ascher VanderCook

Andante

Measures 1-4 of the piece. The tempo is marked 'Andante'. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The score is for piano and bass. The piano part starts with a forte (*f*) dynamic and features a melodic line with a slur over measures 2-4. The bass part provides harmonic support with chords and single notes. A *p legato* marking appears at the end of measure 4.

5

Measures 5-8. The piano part continues with a *p* (piano) dynamic. The bass part has a *mf* (mezzo-forte) dynamic in measure 6 and a *p* dynamic in measure 8. The piano part features a series of eighth-note chords in measures 5-7.

9

Measures 9-13. The piano part continues with a *p* dynamic. The bass part has a *mf* dynamic in measure 9 and a *mp* (mezzo-piano) dynamic in measure 11. The piano part features a series of eighth-note chords in measures 9-11.

14

Slower

a tempo

Measures 14-17. The tempo changes from 'Andante' to 'Slower' at measure 14 and returns to 'a tempo' at measure 16. The piano part continues with a *mf* dynamic. The bass part has a *mf* dynamic in measure 16. The piano part features a series of eighth-note chords in measures 14-16.

5. Arbutus

Hale Ascher VanderCook

Measures 1-5 of the piece. The bass line begins with a whole rest, followed by a melodic phrase starting on measure 4 marked *f* *grandioso*. The piano accompaniment starts with a forte (*f*) chordal texture in the right hand and a rhythmic pattern in the left hand.

Measures 6-10. The bass line continues the melodic phrase, ending with a *p dolce* marking. The piano accompaniment maintains a consistent rhythmic pattern with chords in the right hand.

Measures 11-15. The bass line features a *bold* and *accel.* section, with dynamics ranging from *f* to *ff* and a *cresc.* marking. The piano accompaniment starts with a *p* dynamic, then increases to *f* and *ff* in the right hand.

Measures 16-20. The bass line continues with a *p dolce* marking. The piano accompaniment features a *p* dynamic in the right hand, with a melodic line in the left hand.

6. Arcturus

Hale Ascher VanderCook

Andante

6

11

16

mp dolce

f

mp

p

mf

mf

p

mf

p

bold

f

f

p

rit.

f

p

7. Bombastoso

Caprice

Hale Ascher VanderCook

Andante moderato

p legato

mf

5

p

10

p

15

rit.

8. Bonita

Valse Brillante

Hale Ascher VanderCook

Allegro moderato

Measures 1-6 of the piece. The music is in 3/4 time, key of B-flat major. The piano part features a strong bass line with chords and single notes, while the violin part plays a melodic line with eighth and sixteenth notes. A forte (*f*) dynamic is indicated at the beginning.

7

Moderato

Measures 7-13. The tempo changes to Moderato. The piano part continues with a steady bass line. The violin part has a melodic line with a *p dolce* marking. A piano (*p*) dynamic is indicated at the start of measure 8.

14

rit.**a tempo**

Measures 14-20. The tempo changes from *rit.* to *a tempo*. The piano part features a strong bass line with chords and single notes, while the violin part plays a melodic line with eighth and sixteenth notes. Dynamics include *f* and *p*.

21

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

Measures 21-26. The tempo changes to *Slowly* and *pesante*, then *rit.*, and finally *Waltz*. The piano part features a strong bass line with chords and single notes, while the violin part plays a melodic line with eighth and sixteenth notes. Dynamics include *p* and *f*.

9. Carnations

Hale Ascher VanderCook

Allegro

The first system of the musical score for 'Carnations' is in 2/4 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 plays a steady eighth-note accompaniment.

The second system begins at measure 8. It includes tempo markings: **Slow**, **Faster**, and **accel.**. The dynamics are *f*, *p*, *ff*, and *f*. The right hand has a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with sustained notes.

The third system begins at measure 9. It is marked **Andante** and *con amore*. The dynamics are *p* and *ff*. The right hand features a melodic line with slurs and triplets, while the left hand plays a steady eighth-note accompaniment.

The fourth system begins at measure 14. It includes tempo markings: **rit.** and **a ter**. The dynamics are *p* and *ff*. The right hand has a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with sustained notes.

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 one flat (B-flat). The bass line starts with a whole rest, followed by a half note G2, a quarter note A2, and a half note B2. The treble line features a series of chords and single notes, including a half note G4, a quarter note A4, and a half note B4. Dynamics include *f* (forte) and *bold* (bold). The section ends with a double bar line.

6

Measures 6-11 of the 'Grand march' section. The bass line continues with a half note C3, a quarter note D3, and a half note E3. The treble line features a series of chords and single notes, including a half note F4, a quarter note G4, and a half note A4. Dynamics include *mf* (mezzo-forte) and *f* (forte). The section ends with a double bar line.

12

Faster

Measures 12-16 of the 'Faster' section. The bass line continues with a half note F3, a quarter note G3, and a half note A3. The treble line features a series of chords and single notes, including a half note B4, a quarter note C5, and a half note D5. Dynamics include *mp* (mezzo-piano) and *f* (forte). The section ends with a double bar line.

17

Slower

Measures 17-21 of the 'Slower' section. The bass line continues with a half note E3, a quarter note F3, and a half note G3. The treble line features a series of chords and single notes, including a half note A4, a quarter note B4, and a half note C5. Dynamics include *mp* (mezzo-piano) and *f* (forte). The section ends with a double bar line.

11. Chrysanthemum

Hale Ascher VanderCook

Allegretto alla Bolero

f

f energico *p* *f*

f *p* *f*

10 *p delicato* 3

15 3 *f*

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 right hand starts with a half note G4, followed by a half note chord of F#4 and G4. The left hand plays a steady eighth-note accompaniment. The first measure has a forte (*f*) dynamic marking.

5

Measures 5-8. The right hand continues with chords and single notes. The left hand maintains the eighth-note accompaniment. A mezzo-piano (*mp*) dynamic marking appears in measure 6.

10

Measures 9-13. The right hand features a series of eighth-note chords. The left hand continues with the eighth-note accompaniment. The music flows smoothly through these measures.

14

Measures 14-16. Measure 14 includes the instruction *rit. risoluto*. Measure 16 includes the instruction *a tempo*. The piece concludes with a final chord in the right hand and a sustained note in the left hand.

13. Columbine

Hale Ascher VanderCook

Andantino

p

p grazioso

6

12

mf *mp*

18

rit. *f*

Andante

5

10

15

[illegible]

15. Daisies

Hale Ascher VanderCook

Andante rit.

p dolce

7

13

f

19 *rall. e dim.*

p

mf

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