

60 Solo Pieces

Volume 1

Bass Trombone & Piano

Hale Ascher VanderCook

EMR 85195

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Hale Ascher VanderCook

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BASS
TROMBONE

60 Solo Pieces

Volume 1

Hale Ascher VanderCook

1. Albatross

Allegro
Moderato **Andante**

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13



20



30



38



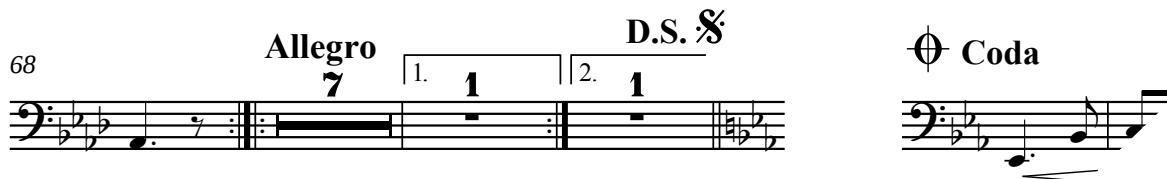
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60



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60 Solo Pieces

Volume 1

1. Albatross

Hale Ascher VanderCook

Allegro Moderato

Bass Trombone

Piano

f

6

Andante

p

p R.H.

12

18

rit.

mf *p*

mf

Hale Ascher VanderCook

Andante

mp dolce legato

f

mp

The image displays a musical score for the song "The Rose Tree". It consists of three staves: a vocal line in the treble clef, a piano accompaniment in the right hand in the treble clef, and a piano accompaniment in the left hand in the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal line begins with the lyrics "The Rose Tree" and continues with "The Rose Tree". The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. The score is presented in a clean, black-and-white format.

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single bass staff with a melody. The second system consists of a grand staff (treble and bass staves) with a harmonic accompaniment. The third system continues the grand staff accompaniment. Dynamics include *mf*, *f*, *mp*, and *p*. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

[illegible]

3. Amethyst

Hale Ascher VanderCook

Andante

Measures 1-6 of the piece. The tempo is marked 'Andante'. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music is for piano, with a forte (*f*) dynamic in the first measure. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

7

Measures 7-12. The music continues with a mezzo-forte (*mf*) dynamic in measure 7, followed by a piano (*p*) dynamic in measure 8. The right hand has a melodic line with a slur over measures 8-12, and the left hand has a steady accompaniment. The dynamics are indicated by hairpins and text labels.

13

Measures 13-18. The music features a forte (*f*) dynamic in measure 13, followed by a piano (*p*) dynamic in measure 14, and then a forte (*f*) dynamic in measure 15. The right hand has a melodic line with a slur over measures 13-18, and the left hand has a steady accompaniment. The dynamics are indicated by hairpins and text labels.

19

Measures 19-24. The music concludes with a ritardando (*rit.*) marking in measure 19. The dynamics are forte (*f*), mezzo-forte (*mf*), forte (*f*), and piano (*p*). The right hand has a melodic line with a slur over measures 19-24, and the left hand has a steady accompaniment. The dynamics are indicated by hairpins and text labels.

4. Antares

Hale Ascher VanderCook

Andante

Measures 1-4 of the piece. The tempo is marked 'Andante'. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The score is for a single melodic line with a piano accompaniment. The piano part features a strong initial chord marked *f* (forte) and a *p legato* (piano, legato) marking at the end of the first measure.

5

Measures 5-8. The melodic line continues with dynamics *mf* (mezzo-forte) and *p* (piano). The piano accompaniment features a *p* (piano) marking at the start of measure 5 and a *mf* (mezzo-forte) marking at the start of measure 7.

9

Measures 9-13. The melodic line continues with dynamics *mf* (mezzo-forte) and *mp* (mezzo-piano). The piano accompaniment features a *p* (piano) marking at the start of measure 9 and a *mf* (mezzo-forte) marking at the start of measure 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 melodic line continues with a *mf* (mezzo-forte) marking at the start of measure 14. The piano accompaniment features a *mf* (mezzo-forte) marking at the start of measure 16.

5. Arbutus

Hale Ascher VanderCook

Measures 1-5 of the piece. The bass line begins with a whole rest, followed by a half note G, a quarter note A, and a half note B. The piano accompaniment starts with a forte (f) dynamic, featuring a steady eighth-note pattern in the right hand and a more complex pattern in the left hand. The tempo/mood is marked *f* *grandioso*.

Measures 6-10. The bass line continues with a half note C, a quarter note D, and a half note E. The piano accompaniment maintains the forte (f) dynamic. The tempo/mood is marked *p* *dolce*.

Measures 11-15. The bass line features a half note F, a quarter note G, and a half note A. The piano accompaniment starts with a piano (p) dynamic. The tempo/mood is marked *bold*, *accel.*, *f*, *cresc.*, and *ff*.

Measures 16-20. The bass line continues with a half note B, a quarter note C, and a half note D. The piano accompaniment starts with a piano (p) dynamic. The tempo/mood is marked *p* *dolce*.

6. Arcturus

Hale Ascher VanderCook

Andante

mp dolce

f

mp

6

p

mf

p

mf

11

mf

p

mf

p

16

bold

f

rit.

f

p

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 two flats (B-flat and E-flat). The time signature is common time (C). The bass staff begins with a whole rest, followed by a half note G2, and then a half note F2. The treble staff begins with a half note G4, followed by a half note F4, and then a half note E4. The dynamic is marked *mf* (mezzo-forte). The piece concludes with a *p legato* (piano, legato) marking.

5

Measures 5-9. The bass staff continues with a half note D2, followed by a half note C2, and then a half note B1. The treble staff continues with a half note D4, followed by a half note C4, and then a half note B3. The dynamic is marked *p* (piano). The piece concludes with a *p* (piano) marking.

10

Measures 10-14. The bass staff continues with a half note A1, followed by a half note G1, and then a half note F1. The treble staff continues with a half note A3, followed by a half note G3, and then a half note F3. The dynamic is marked *p* (piano). The piece concludes with a *p* (piano) marking.

15

Measures 15-18. The bass staff continues with a half note E1, followed by a half note D1, and then a half note C1. The treble staff continues with a half note E3, followed by a half note D3, and then a half note C3. The dynamic is marked *p* (piano). The piece concludes with a *rit.* (ritardando) marking.

8. Bonita

Valse Brillante

Hale Ascher VanderCook

Allegro moderato

Measures 1-6 of the piece. The music is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Allegro moderato'. The first staff (bass clef) is mostly rests. The second staff (treble clef) begins with a forte (*f*) dynamic and features a melody of eighth and quarter notes. The third staff (bass clef) provides a harmonic accompaniment with chords and single notes.

7

Moderato

Measures 7-13. The tempo changes to 'Moderato'. The first staff (bass clef) starts with a piano (*p*) and 'dolce' marking, followed by a melodic line. The second staff (treble clef) has a piano (*p*) dynamic and features a melody of eighth notes. The third staff (bass clef) continues the accompaniment with chords and single notes.

14

rit.**a tempo**

Measures 14-20. The tempo changes to 'rit.' (ritardando) and then back to 'a tempo'. The first staff (bass clef) has a forte (*f*) dynamic and features a melodic line with accents. The second staff (treble clef) has a forte (*f*) dynamic and features a melody of eighth notes with accents. The third staff (bass clef) continues the accompaniment with chords and single notes.

21

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

Measures 21-24. The tempo changes to 'Slowly' and 'pesante' (heavy), then 'rit.' (ritardando), and finally 'Waltz'. The first staff (bass clef) has a piano (*p*) dynamic and features a melodic line. The second staff (treble clef) has a piano (*p*) dynamic and features a melody of eighth notes. The third staff (bass clef) continues the accompaniment with chords and single notes.

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 ties, while the left hand provides a simple harmonic accompaniment.

The third system begins at measure 9. It is marked *Andante* and *con amore*. The dynamics are *p* and *p*. The right hand features a melodic line with triplets and ties, while the left hand plays a simple harmonic accompaniment.

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

10. Centaurus

Hale Ascher VanderCook

Grand march

First system of the musical score for 'Grand march'. It features a bass line and a piano accompaniment. The bass line starts with a whole rest, followed by a half note G, a quarter note A, and a half note B. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Dynamics include *f* (forte) and *bold* (bold). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

6

Second system of the musical score for 'Grand march'. It continues the bass line and piano accompaniment. Dynamics include *mf* (mezzo-forte) and *f* (forte). The key signature and time signature remain the same.

12

Faster

Third system of the musical score for 'Grand march'. It continues the bass line and piano accompaniment. Dynamics include *mp* (mezzo-piano). The key signature and time signature remain the same.

17

Slower

Fourth system of the musical score for 'Grand march'. It continues the bass line and piano accompaniment. Dynamics include *mp* (mezzo-piano) and *f* (forte). The key signature and time signature remain the same.

11. Chrysanthemum

Hale Ascher VanderCook

Allegretto alla Bolero

The musical score for "Chrysanthemum" is written for piano and voice. It begins with a piano introduction in the right hand, marked *f*. The vocal line enters in measure 1. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The score includes dynamic markings such as *f*, *p*, and *f energico*. A triplet of eighth notes is marked in measure 10. The tempo is indicated as "Allegretto alla Bolero".

10

15

12. Colossus

Hale Ascher VanderCook

Moderato

Measures 1-4 of the piece. The music is in 3/4 time, key of B-flat major. The tempo is Moderato. The first measure starts with a forte (f) dynamic. The melody is in the right hand, and the bass line is in the left hand. The piece begins with a series of chords and a melodic line in the right hand.

5

Measures 5-8 of the piece. The music continues with a mezzo-piano (mp) dynamic. The melody in the right hand features a series of eighth notes and a half note. The bass line consists of chords and a melodic line.

10

Measures 9-13 of the piece. The music continues with a mezzo-piano (mp) dynamic. The melody in the right hand features a series of eighth notes and a half note. The bass line consists of chords and a melodic line.

14

Measures 14-16 of the piece. The music continues with a mezzo-piano (mp) dynamic. The tempo changes to *rit. risoluto* (ritardando, resolute) for measures 14 and 15, and then returns to *a tempo* for measure 16. The melody in the right hand features a series of eighth notes and a half note. The bass line consists of chords and a melodic line.

13. Columbine

Hale Ascher VanderCook

Andantino

First system of the musical score. The bass staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 6/8. It contains a whole rest followed by a melodic line starting with a half note G4, quarter note A4, and eighth notes B4 and A4. The piano part (treble and bass staves) begins with a piano (*p*) dynamic. The right hand features a series of eighth-note chords, while the left hand plays a steady eighth-note accompaniment. The system concludes with a *p* *grazioso* marking.

6

Second system of the musical score. The bass staff continues the melodic line from the first system. The piano part continues with its accompaniment. The system ends with a measure of whole rests in both staves.

12

Third system of the musical score. The bass staff features a melodic line with a crescendo leading to a mezzo-forte (*mf*) dynamic, followed by a decrescendo to mezzo-piano (*mp*). The piano part also includes a crescendo to *mf* and a decrescendo to *mp*. The system concludes with a measure of whole rests.

18

rit.

Fourth system of the musical score. The bass staff begins with a melodic line marked *f* (forte). The piano part continues with its accompaniment. The system concludes with a measure of whole rests.

14. Cygnus

Hale Ascher VanderCook

Andante

The first system of the musical score for '14. Cygnus' is in 6/8 time and B-flat major. It features a piano introduction with a forte (*f*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line. A fermata is placed over the final chord of the system.

5

The second system begins at measure 5. The right hand melody is marked *mp dolce* and *p*, with a crescendo leading to *mp*. The left hand accompaniment consists of chords and eighth notes, marked *mp* and *p*.

10

The third system begins at measure 10. The right hand melody is marked *mf* and features a crescendo. The left hand accompaniment is marked *mf* and consists of chords and eighth notes.

15

The fourth system begins at measure 15. The right hand melody is marked *mp*, *mf*, *f*, *p*, and *rit.*. The left hand accompaniment is marked *mp*, *mf*, *f*, and *p*. The system concludes with a ritardando.

15. Daisies

Hale Ascher VanderCook

Andante

rit.

p dolce

7

13

f

19

rall. e dim.

p

mf

p

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EMR 2045N	MARCELLO, B.	Sonata N°4 in G minor
EMR 2046N	MARCELLO, B.	Sonata N°5 in Bb major
EMR 2047N	MARCELLO, B.	Sonata N°6 in G major
EMR 2065N	MENDELSSOHN, F.	Auf Flügeln des Gesanges
EMR 25499A	MERTZ, Johann K.	Adagio
EMR 202N	MONTI, Vittorio	Csardas (version in C minor)
EMR 2195N	MONTI, Vittorio	Csardas (version in D minor)
EMR 21592	MOREN, Bertrand	Psychodelia
EMR 31134	MOREN, Bertrand	The Big Apple
EMR 2151N	MORTIMER, John G.	Happy Birthday