

60 Solo Pieces

Volume 1

Trombone (♭ + ♪) & Piano

Hale Ascher VanderCook

EMR 85181

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Hale Ascher VanderCook

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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

First system of the musical score. The bass staff begins with a whole rest, followed by a half note G2, a quarter note A2, and a half note B2. The piano staff starts with a forte (f) dynamic, playing a series of chords in the right hand and single notes in the left hand. The system concludes with a mezzo-piano (mp) dynamic and the instruction 'dolce legato'.

6

Second system of the musical score. The bass staff features a piano (p) dynamic and a melodic line with a slur. The piano staff continues with chords in the right hand and single notes in the left hand.

11

Third system of the musical score. The bass staff shows dynamics of mezzo-forte (mf), forte (f), mezzo-piano (mp), and piano (p). The piano staff also follows these dynamics, with a crescendo leading into the forte section.

16

Fourth system of the musical score. The bass staff includes a mezzo-forte (mf) dynamic, a forte (f) dynamic, and a piano (p) dynamic, ending with a 'rit.' (ritardando) marking. The piano staff continues with chords in the right hand and single notes in the left hand.

3. *Amethyst*

Hale Ascher VanderCook

Andante

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the beginning of the piece in 3/4 time, with a key signature of one flat (B-flat). The melody is in the treble clef, and the bass line is in the bass clef. The second system continues the melody and bass line. The third system shows the end of the piece, with a final cadence. The score is written for a single melodic line and a bass line, with a forte (f) dynamic marking at the beginning.

7

mf *p*

mf *p*

13

f *p* *f*

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. The right hand features a melodic line with a long slur over measures 2 and 3, and a 'p legato' marking at the end of measure 4. The left hand provides harmonic support with chords and moving lines. A dynamic marking of 'f' (forte) is present in measure 1.

5

Measures 5-8. The right hand continues the melodic development with a 'mf' (mezzo-forte) marking in measure 6 and a 'p' (piano) marking at the end of measure 8. The left hand features a rhythmic pattern of eighth notes in measure 5, followed by chords and moving lines. A dynamic marking of 'p' (piano) is present in measure 5.

9

Measures 9-13. The right hand continues the melodic line with a 'mf' marking in measure 9 and a 'mp' (mezzo-piano) marking in measure 11. The left hand features a rhythmic pattern of eighth notes in measure 9, followed by chords and moving lines. Dynamic markings of 'p' (piano) and 'mp' (mezzo-piano) are present in measures 9 and 13 respectively.

14

Measures 14-17. The tempo changes to 'Slower' in measure 14 and 'a tempo' in measure 15. The right hand continues the melodic line with a 'mf' marking in measure 15. The left hand features a rhythmic pattern of eighth notes in measure 14, followed by chords and moving lines. A dynamic marking of 'mf' (mezzo-forte) is present in measure 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 a half note G4, 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, marked *p dolce*. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Measures 11-15. The bass line shows a dynamic shift to *f* and includes markings for *bold*, *cresc.*, and *accel.*, culminating in a fortissimo (*ff*) section. The piano accompaniment transitions from *p* to *f* and finally to *ff* in the right hand, while the left hand maintains a rhythmic accompaniment.

Measures 16-20. The bass line returns to a *p dolce* dynamic. The piano accompaniment features a new rhythmic pattern in the right hand, marked *p*, with a more active bass line in the left hand.

6. Arcturus

Hale Ascher VanderCook

Andante

mp dolce

f

mp

6

p

mf

p

mf

11

mf

p

mf

p

16

bold

f

f

p

rit.

f

p

7. Bombastoso

Caprice

Hale Ascher VanderCook

Andante moderato

The first system of the musical score is in 2/4 time, key of B-flat major. The bass staff begins with a whole rest, followed by a half note G2, and ends with a half note G2 marked *p legato*. The piano part starts with a half note G2 marked *mf*, followed by a half note A2, and then a half note Bb2. The system concludes with a half note G2.

5

The second system begins at measure 5. The bass staff features a half note G2, followed by a half note A2, and then a half note Bb2. The piano part starts with a half note G2 marked *p*, followed by a half note A2, and then a half note Bb2. The system concludes with a half note G2.

10

The third system begins at measure 10. The bass staff features a half note G2, followed by a half note A2, and then a half note Bb2. The piano part starts with a half note G2 marked *p*, followed by a half note A2, and then a half note Bb2. The system concludes with a half note G2.

15

The fourth system begins at measure 15. The bass staff features a half note G2, followed by a half note A2, and then a half note Bb2. The piano part starts with a half note G2 marked *p*, followed by a half note A2, and then a half note Bb2. The system concludes with a half note G2 marked *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, rhythmic accompaniment with chords and single notes. The violin part has a melodic line with eighth and sixteenth notes. A forte (*f*) dynamic marking is present in the piano part at measure 1.

7

Moderato

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

14

rit.**a tempo**

Measures 14-20. The tempo changes from *rit.* to *a tempo*. The piano part features a strong, rhythmic accompaniment with chords and single notes. The violin part has a melodic line with eighth and sixteenth notes. A forte (*f*) dynamic marking is present in the piano part at measure 14, and a piano (*p*) dynamic marking is present at measure 18.

21

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

Measures 21-26. The tempo changes to *Slowly*, then *pesante*, then *rit.*, and finally *Waltz*. The piano part features a strong, rhythmic accompaniment with chords and single notes. The violin part has a melodic line with eighth and sixteenth notes. A piano (*p*) dynamic marking is present in the piano part at measure 21, and a forte (*f*) dynamic marking is present at measure 25.

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 simple harmonic accompaniment.

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 simple harmonic accompaniment.

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 Bb2. The treble line features a series of chords and eighth notes, starting with a forte (*f*) dynamic. The piece concludes with a 'bold' instruction and a forte (*f*) dynamic.

6

Measures 6-11. The bass line continues with eighth and quarter notes, marked with a mezzo-forte (*mf*) dynamic. The treble line features a series of chords, also marked with a mezzo-forte (*mf*) dynamic. The piece concludes with a forte (*f*) dynamic.

12

Faster

Measures 12-16 of the 'Faster' section. The bass line features a series of eighth notes, marked with a mezzo-piano (*mp*) dynamic. The treble line features a series of chords, also marked with a mezzo-piano (*mp*) dynamic. The piece concludes with a mezzo-piano (*mp*) dynamic.

17

Slower

Measures 17-21 of the 'Slower' section. The bass line features a series of eighth notes, marked with a mezzo-piano (*mp*) dynamic. The treble line features a series of chords, also marked with a mezzo-piano (*mp*) dynamic. The piece concludes with a forte (*f*) dynamic.

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 piano part begins with a forte (*f*) dynamic. The bass line is mostly rests, with some chords in measures 3 and 4.

5

Measures 5-8. The piano part continues with a moderate dynamic (*mp*). The bass line features a melodic line in measure 5 and a more active line in measure 6, with a crescendo leading into measure 7.

10

Measures 9-13. The piano part features a series of chords in the right hand and a more active bass line. The music maintains a moderate tempo and dynamic.

14

Measures 14-16. The music concludes with a ritardando (*rit.*) and a resolution (*risoluto*) in measure 14, followed by a return to the original tempo (*a tempo*) in measure 15. The piano part features a final chord in measure 16.

13. Columbine

Hale Ascher VanderCook

Andantino

p

p grazioso

6

12

mf *mp*

18

rit. *f*

Andante

5

10

15

| ** ** ** ** ** ** ** **

15. Daisies

Hale Ascher VanderCook

Andante rit.

p dolce

7

13

f

19 *rall. e dim.*

p

mf

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