

60 Solo Pieces

Volume 1

Bass Trombone & Piano

Hale Ascher VanderCook

EMR 85195

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Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)
Tel. +41 (0) 27 483 12 00 • E-Mail : info@reift.ch • www.reift.ch

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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



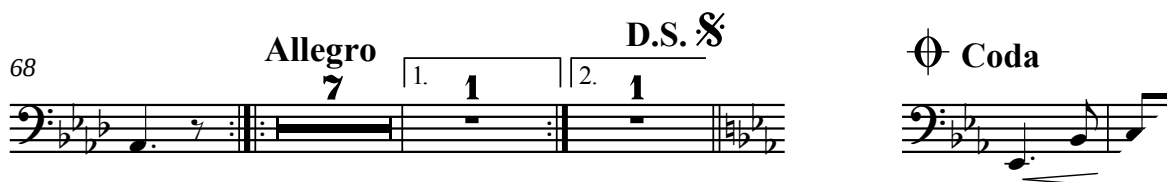
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60



68



81



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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

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Hale Ascher VanderCook

f

mp dolce legato

mp

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single bass staff with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The melody begins with a half note G2, followed by quarter notes A2 and B2, then a half note C3. The second system is a grand staff with a treble and bass staff. The treble staff continues the melody with quarter notes D3, E3, F3, and G3, followed by a half note A3. The bass staff provides a harmonic accompaniment with chords. The third system continues the melody in the treble staff with quarter notes B3, A3, G3, and F3, followed by a half note E3. The bass staff continues the accompaniment. The score is written in a simple, clear style with standard musical notation.

[illegible]

16

rit.

3. Amethyst

Hale Ascher VanderCook

Andante

Measures 1-6 of the piece. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante'. The piece begins with a piano introduction in the right hand, featuring chords and moving lines. The left hand provides a harmonic accompaniment with chords and single notes. A forte (*f*) dynamic is indicated at the start of the piano introduction.

7

Measures 7-12. The melody in the right hand continues with various dynamics including mezzo-forte (*mf*) and piano (*p*). The piano accompaniment in the left hand features chords and moving lines, also marked with *mf* and *p* dynamics.

13

Measures 13-18. The music continues with a mix of forte (*f*) and piano (*p*) dynamics in both the right and left hands. The right hand features more melodic movement, while the left hand provides a steady accompaniment.

19

Measures 19-24. The piece concludes with a series of chords and moving lines. Dynamics include forte (*f*), mezzo-forte (*mf*), and piano (*p*). A 'rit.' (ritardando) marking is present at the end of the piece. The final measure ends with a fermata over a chord.

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 piano accompaniment. The piano part starts with a forte (*f*) dynamic. The melodic line ends with a *p legato* marking.

5

Measures 5-8. The piano part features a *p* (piano) dynamic. The melodic line has a *mf* (mezzo-forte) dynamic. The piano part has a *mf* dynamic. The melodic line ends with a *p* (piano) dynamic.

9

Measures 9-13. The piano part has a *p* (piano) dynamic. The melodic line has a *mf* (mezzo-forte) dynamic. The piano part has a *mf* dynamic. The melodic line has a *mp* (mezzo-piano) dynamic. The piano part has a *mp* dynamic.

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 has a *mf* (mezzo-forte) dynamic. The melodic line has a *mf* dynamic. The piano part has a *mf* dynamic.

5. Arbutus

Hale Ascher VanderCook

Measures 1-5 of the piece. The bass line begins with a whole rest, followed by a half note G2, a quarter note A2, and a half note B2. The piano accompaniment starts with a forte (f) dynamic, featuring a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The tempo/mood is marked *f* *grandioso*.

Measures 6-10. The bass line continues with a half note C3, a quarter note D3, and a half note E3. The piano accompaniment maintains the eighth-note pattern in the right hand. The tempo/mood is marked *p* *dolce*.

Measures 11-15. The bass line features a half note F3, a quarter note G3, and a half note A3. The piano accompaniment shows a dynamic shift from *p* to *f* and then to *ff*. The tempo/mood is marked *bold*, *cresc.*, and *accel.*.

Measures 16-20. The bass line continues with a half note B2, a quarter note C3, and a half note D3. The piano accompaniment returns to a *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 bass staff begins with a whole rest, followed by a half note G2, and then a half note F2. The treble staff starts with a half note G4, followed by a half note F4, and then a half note E4. The piano (p) dynamic is indicated at the end of the first measure. The tempo is Andante moderato.

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 features a series of chords and single notes. The piano (p) dynamic is indicated at the start of measure 5.

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 features a series of chords and single notes. The piano (p) dynamic is indicated at the start of measure 10.

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 features a series of chords and single notes. The piano (p) dynamic is indicated at the start of measure 15. The piece concludes with a ritardando (rit.) marking at the end of measure 18.

8. Bonita

Valse Brillante

Hale Ascher VanderCook

Allegro moderato

Measures 1-6 of the piece. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music is in a piano (p) dynamic. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked **Allegro moderato**.

7

Moderato

Measures 7-13 of the piece. The tempo changes to **Moderato**. The music is in a piano (p) dynamic. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked **Moderato**. The dynamics include *p dolce* and *p*.

14

rit.**a tempo**

Measures 14-20 of the piece. The tempo changes to **rit.** (ritardando) and then **a tempo**. The music is in a piano (p) dynamic. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked **rit.** and **a tempo**. The dynamics include *f* and *p*.

21

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

Measures 21-24 of the piece. The tempo changes to **Slowly** and then **rit.** (ritardando). The music is in a piano (p) dynamic. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked **Slowly**, *, pesante*, and **rit.**. The dynamics include *p* and *f*. The piece ends with a **Waltz** section.

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 dyads, while the left hand plays a steady eighth-note accompaniment.

8 **Slow** **Faster** **accel.**

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

9 **Andante** *con amore*

The third system begins at measure 9. The tempo is **Andante** and the mood is *con amore*. The dynamics are *p* and *p*. The right hand has a melodic line with triplets, and the left hand has a simple harmonic accompaniment.

14 **rit.** **a temp**

The fourth system begins at measure 14. The tempo markings are **rit.** and **a temp**. The right hand features a melodic line with slurs and accents, and 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 is written for piano and voice. It begins with a piano introduction in the lower staff, marked *f*. The vocal line enters in the upper staff. The score is divided into measures, with measure numbers 10 and 15 indicated. Dynamics include *f*, *p*, and *f energico*. There are also markings for *p delicato* and a triplet of 3.

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 melody in the right hand features a series of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

5

Measures 5-8. The tempo remains Moderato. The piano part continues with a mezzo-piano (*mp*) dynamic. The right hand melody includes some rests and eighth-note patterns, while the left hand maintains a consistent eighth-note accompaniment.

10

Measures 9-13. The piano part continues with a mezzo-piano (*mp*) dynamic. The right hand melody features a series of eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

14

Measures 14-16. The tempo changes to *rit. risoluto* (ritardando, resolute) for measures 14 and 15, then returns to *a tempo* for measure 16. The piano part continues with a mezzo-piano (*mp*) dynamic. The right hand melody includes a series of eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

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 single eighth note followed by a whole rest. The piano staff consists of two staves. The upper staff begins with a treble clef, a key signature of two flats, and a time signature of 6/8. It contains a half note followed by a whole rest. The lower staff begins with a bass clef, a key signature of two flats, and a time signature of 6/8. It contains a half note followed by a whole rest. The system concludes with a double bar line. The tempo marking 'Andantino' is positioned above the first staff. The dynamic marking 'p' is placed below the first staff. The marking 'p grazioso' is placed below the final staff of the system.

6

Second system of the musical score. The bass staff begins with a treble clef, a key signature of two flats, and a time signature of 6/8. It contains a half note followed by a whole rest. The piano staff consists of two staves. The upper staff begins with a treble clef, a key signature of two flats, and a time signature of 6/8. It contains a half note followed by a whole rest. The lower staff begins with a bass clef, a key signature of two flats, and a time signature of 6/8. It contains a half note followed by a whole rest. The system concludes with a double bar line.

12

Third system of the musical score. The bass staff begins with a treble clef, a key signature of two flats, and a time signature of 6/8. It contains a half note followed by a whole rest. The piano staff consists of two staves. The upper staff begins with a treble clef, a key signature of two flats, and a time signature of 6/8. It contains a half note followed by a whole rest. The lower staff begins with a bass clef, a key signature of two flats, and a time signature of 6/8. It contains a half note followed by a whole rest. The system concludes with a double bar line. The dynamic marking 'mf' is placed below the first staff. The marking 'mp' is placed below the final staff of the system.

18

rit.

Fourth system of the musical score. The bass staff begins with a treble clef, a key signature of two flats, and a time signature of 6/8. It contains a half note followed by a whole rest. The piano staff consists of two staves. The upper staff begins with a treble clef, a key signature of two flats, and a time signature of 6/8. It contains a half note followed by a whole rest. The lower staff begins with a bass clef, a key signature of two flats, and a time signature of 6/8. It contains a half note followed by a whole rest. The system concludes with a double bar line. The dynamic marking 'f' is placed below the first staff. The marking 'f' is placed below the final staff of the system.

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. The tempo is marked 'Andante'.

5

The second system of the musical score continues from measure 5. It features a mezzo-piano (*mp*) dynamic and a 'dolce' marking. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line. The tempo is marked 'Andante'.

10

The third system of the musical score continues from measure 10. It features a mezzo-forte (*mf*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line. The tempo is marked 'Andante'.

15

The fourth system of the musical score continues from measure 15. It features a mezzo-piano (*mp*) dynamic and a 'rit.' (ritardando) marking. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line. The tempo is marked 'Andante'.

15. Daisies

Hale Ascher VanderCook

Andante

rit.

p dolce

7

13

f

19

rall. e dim.

p

mf

p

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EMR 2043N	MARCELLO, B.	Sonata N°1 in F major
EMR 2044N	MARCELLO, B.	Sonata N°2 in E minor
EMR 2032N	MARCELLO, B.	Sonata N°3 in A minor
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