

60 Solo Pieces

Volume 2

Bass Trombone & Piano

Hale Ascher VanderCook

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Hale Ascher VanderCook

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BASS TROMBONE

60 Solo Pieces

Volume 2

16. Debonnaire

Hale Ascher VanderCook

Allegro moderato Moderato quasi Andante

7

p

13

mf *p*

20

rit. *f* *Allegro* *rit.*

28

Moderato *mp daintily*

35

42

Allegro *TRIO* *f pompously*

56

rit.

64

a tempo *mp* *Allegro* *rit.*

73

D.S. *Coda* *Cadenza*

75

Vivace *f*

60 Solo Pieces

53

Volume 2

16. Debonnaire

Hale Ascher VanderCook

Allegro moderato

Bass Trombone

Piano

Measures 1-4 of the piece. The Bass Trombone part is a whole rest. The Piano part begins with a forte (*f*) dynamic, featuring a melody in the right hand and a bass line in the left hand.

5

Moderato quasi Andante

Measures 5-9. The tempo changes to Moderato quasi Andante. The Bass Trombone part has a whole rest in measures 5-8, then enters in measure 9 with a half note. The Piano part continues with a melody and bass line, with a piano (*p*) dynamic marking in measure 9.

10

Measures 10-14. The Bass Trombone part has a half note in measure 10, followed by a quarter note in measure 11, and then a half note in measure 12. The Piano part continues with a melody and bass line.

15

Measures 15-18. The Bass Trombone part has a half note in measure 15, followed by a quarter note in measure 16, and then a half note in measure 17. The Piano part continues with a melody and bass line, with a mezzo-forte (*mf*) dynamic marking in measure 15 and a piano (*p*) dynamic marking in measure 17.

17. Dewdrops

Hale Ascher VanderCook

Andante moderato

The first system of the musical score for 'Dewdrops' is in 3/4 time, key of B-flat major. It features a piano introduction with a mezzo-forte (mf) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady eighth-note accompaniment.

5

The second system continues the piece, marked mezzo-piano (mp). The right hand features a melodic line with some grace notes, and the left hand continues with a rhythmic accompaniment of eighth notes.

9

Animato

The third system is marked 'Animato' and begins with a piano (p) dynamic. The tempo increases, and the right hand plays a more active melody with eighth-note patterns. The left hand accompaniment also becomes more rhythmic.

14

Slower

The fourth system is marked 'Slower' and begins with a mezzo-forte (mf) dynamic. The tempo decreases, and the right hand plays a more sustained melody. The left hand accompaniment remains rhythmic but at a slower pace.

18. Diamond

Hale Ascher VanderCook

Andante

The musical score for "18. Diamond" is written for voice and piano. It is in 6/8 time and the key of B-flat major. The tempo is marked "Andante".

System 1 (Measures 1-5): The vocal line begins with a rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment starts with a forte (f) dynamic, featuring a steady eighth-note pattern in the right hand and a bass line in the left hand. A piano (p) dynamic marking appears in the vocal line at measure 5.

System 2 (Measures 6-10): The vocal line continues with a half note C5, a quarter note Bb4, and a half note A4. The piano accompaniment maintains its rhythmic pattern. Dynamic markings of forte (f) and piano (p) are used in both parts.

System 3 (Measures 11-15): The vocal line features a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment includes a forte (f) dynamic. The system concludes with a "rit." (ritardando) marking.

System 4 (Measures 16-20): The vocal line begins with a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment starts with a forte (f) dynamic. The system includes a "rit." marking followed by an "a tempo" marking, indicating a return to the original Andante tempo.

19. Emerald

Hale Ascher VanderCook

Andante

Measures 1-9 of the piece. The tempo is Andante. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 6/8. The music features a piano introduction with a forte (f) bass line and a mezzo-forte (mp) treble line. The melody enters in measure 9.

10

Measures 10-18. The melody continues with piano (p) and mezzo-forte (mp) dynamics. The bass line provides harmonic support with various chords and moving lines.

19

Measures 19-26. This section features a variety of dynamics including forte (f), piano (p), and mezzo-forte (mf). The melody is more active, with many eighth and sixteenth notes. The bass line remains steady with chords.

27

⌘ Moderato

Measures 27-30. The tempo changes to Moderato, indicated by the '⌘' symbol. The key signature changes to two flats (B-flat, E-flat). The time signature changes to 2/4. The music features a mezzo-forte (mf) melody and bass line.

20. Falcon

Hale Ascher VanderCook

Andante maestoso

Measures 1-5 of the piece. The bass line begins with a whole rest, followed by a half note G2, a quarter note F2, and a half note E2. The piano accompaniment starts with a forte (f) dynamic, featuring a series of chords and a melodic line in the right hand.

6

Measures 6-9. The bass line continues with a half note D2, a quarter note C2, and a half note B1. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note pattern in the left hand.

10

Measures 10-14. The bass line includes a half note A1, a quarter note G1, and a half note F1. The piano accompaniment continues with a triplet of eighth notes in the right hand and a steady eighth-note pattern in the left hand, marked with a piano (p) dynamic.

15

Measures 15-18. The bass line features a half note E1, a quarter note D1, and a half note C1. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady eighth-note pattern in the left hand, marked with a forte (f) dynamic.

21. Garnet

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Garnet' is marked 'Andante'. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The right hand begins with a series of eighth notes, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *f* (forte) is placed at the beginning of the right hand.

6

Not too slow

The second system of the musical score is marked 'Not too slow'. It continues the piece with a grand staff. The right hand features a melodic line with a crescendo leading to a dynamic marking of *p* (piano). The left hand has a steady accompaniment with a dynamic marking of *mp* (mezzo-piano).

13

The third system of the musical score continues the piece. The right hand has a melodic line with dynamics ranging from *mf* (mezzo-forte) to *f* (forte). The left hand provides a steady accompaniment with dynamics ranging from *p* (piano) to *mp* (mezzo-piano).

19

rit.

The fourth system of the musical score is marked 'rit.' (ritardando). It features a grand staff with a treble and bass clef. The right hand has a melodic line that gradually slows down, ending with a dynamic marking of *p* (piano). The left hand provides a steady accompaniment with a dynamic marking of *p* (piano).

22. Hawthorne

Hale Ascher VanderCook

Andante

6

12

Animato

18

rit.

a tempo

23. Heliotrope

Hale Ascher VanderCook

Andante moderato

mf

5

p grazioso

p

9

rit.

a tempo

p

p

14

Animato

f

24. Hyacinthe

Hale Ascher VanderCook

Allegro brillante

The first system of the musical score for 'Hyacinthe' is in 3/4 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 provides a steady accompaniment of eighth notes.

6

Allegro brillante

The second system of the musical score continues the piece. It begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth notes and a half note, while the left hand continues with a steady accompaniment. The tempo and mood remain 'Allegro brillante'.

12

The third system of the musical score continues the piece. The right hand features a melodic line with eighth notes and a half note, while the left hand continues with a steady accompaniment. The tempo and mood remain 'Allegro brillante'.

17

The fourth system of the musical score continues the piece. The right hand features a melodic line with eighth notes and a half note, while the left hand continues with a steady accompaniment. The tempo and mood remain 'Allegro brillante'.

25. Ivy

Hale Ascher VanderCook

Andante moderato

First system of the musical score for 'Ivy'. It consists of a grand staff with a bass clef on the left and a treble clef on the right. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a mezzo-forte (*mf*) dynamic. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

6

Second system of the musical score, starting at measure 6. The right hand continues its melodic line, marked with a piano (*p*) dynamic and the instruction *cantabile*. The left hand features a more active accompaniment with eighth and sixteenth notes. The system concludes with a half note in the right hand and a whole note in the left hand.

12

Third system of the musical score, starting at measure 12. This system introduces triplet markings (indicated by a '3' over the notes) in both the right and left hands. The right hand's melody continues with these triplets, while the left hand provides a rhythmic accompaniment. The system ends with a half note in the right hand and a whole note in the left hand.

18

Fourth system of the musical score, starting at measure 18. The right hand features a more complex melodic line with slurs and ties. The left hand continues with a steady accompaniment. The system concludes with a half note in the right hand and a whole note in the left hand.

26. Jessamine

Hale Ascher VanderCook

Andante moderato

The first system of the musical score for 'Jessamine' is in 3/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The vocal line begins with a whole note rest, followed by a half note G4, and then a quarter note A4. The piano accompaniment consists of a series of chords in the right hand and a bass line in the left hand. The tempo is marked 'Andante moderato'. Dynamics include *mf* recitante, *f*, *cresc.*, and *mf*.

6

The second system of the musical score continues the vocal and piano parts. The vocal line features a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment continues with chords and a bass line. The tempo remains 'Andante moderato'.

11

The third system of the musical score includes the tempo change 'a tempo' and the marking 'ad lib.'. The vocal line begins with a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. The tempo is now 'a tempo'. Dynamics include *p dolce* and *p*.

15

The fourth system of the musical score continues the vocal and piano parts. The vocal line features a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment continues with chords and a bass line. The tempo remains 'a tempo'.

27. Kinglet

Hale Ascher VanderCook

Andante

rit.

Andante moderato

Measures 1-6 of the musical score for 'Kinglet'. The tempo markings are Andante, rit., and Andante moderato. The piano part begins with a forte (f) dynamic, while the vocal part enters in measure 5 with a piano (p) dynamic.

7

Measures 7-12 of the musical score. The piano accompaniment continues with chords and moving lines. The vocal line continues with a melodic line. The dynamics remain piano (p).

13

Measures 13-18 of the musical score. The piano accompaniment continues with chords and moving lines. The vocal line continues with a melodic line. The dynamics remain piano (p).

19

rit.

Brightly

Measures 19-24 of the musical score. The tempo changes to 'Brightly' and the time signature changes to 2/4. The piano accompaniment starts with a forte (f) dynamic. The vocal line continues with a melodic line.

28. Lilacs

Hale Ascher VanderCook

Andante moderato

First system of the musical score. The bass staff is empty. The treble staff begins with a piano introduction marked *f* (forte). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

5

Second system of the musical score, starting at measure 5. The bass staff has a melodic line marked *f* *declamato*. The piano accompaniment in the treble and bass staves is marked *f*.

9

Third system of the musical score, starting at measure 9. The bass staff continues its melodic line, marked *mf* *dolce* at the end. The piano accompaniment is marked *mf*.

13

Fourth system of the musical score, starting at measure 13. The bass staff continues its melodic line. The piano accompaniment is marked *mf*.

29. Lily

Hale Ascher VanderCook

Andante moderato

First system of the musical score. The bass staff begins with a melodic line marked *p dolce*. The piano accompaniment in the grand staff starts with a forte (*f*) dynamic. The system concludes with a piano (*p*) dynamic marking.

6

Second system of the musical score. The bass staff features a melodic line with a forte (*f*) dynamic. The piano accompaniment continues with chords and arpeggiated figures.

11

Più mosso

Third system of the musical score, marked *Più mosso*. The tempo is increased. The bass staff shows a melodic line with dynamics *f*, *p*, and *f*. The piano accompaniment features chords with dynamics *f* and *p*.

16

Cadenza
Slowly

accel.

Fourth system of the musical score, marked *Cadenza* and *Slowly*, followed by *accel.* The bass staff contains a rapid melodic line with dynamics *f*, *dim.*, and *furioso*. The piano accompaniment consists of sustained chords.

30. *Lyra*

Hale Ascher VanderCook

Andante

6

11

17

rit.

p legato

f

p

f

p

f

p

f

p

f

p

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