

60 Solo Pieces

Volume 3

Trombone (♭ + ♪) & Piano

Hale Ascher VanderCook

EMR 85231

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60 Solo Pieces

Hale Ascher VanderCook

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11. Chrysanthemum
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Volume 3

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58. Twosome
59. Vega
60. Warbler



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Moderato

3

3

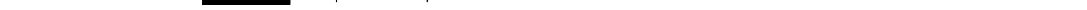
p lamentoso

3

7

The bass line of 'The Rose Tree' is written on a single staff with a bass clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes. The piece ends with a double bar line.

11

11 

rit.

a tempo

15

15 *a tempo*
ff *p* 3

Slow accel.

19

19 

Tempo di Polka

25

3

25 **3**

p brillante

rit.

accel.

a tempo

34

34 *accél.* *a tempo*

39

rit.

a tempo

rit.

39 **rit.** **a tempo** **rit.**

60 Solo Pieces

105

Volume 3

31. Magnolia

Hale Ascher VanderCook

Moderato

Trombone

Piano

f

5

p *lamentoso*

3

9

3

cresc.

cresc.

14

rit.

a tempo

ff

p

ff

32. Marigold

Hale Ascher VanderCook

Andante

rall. e dim.

6

12

18

rit.

Faster

33. Meadowlark

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Meadowlark' is in 3/4 time, marked 'Andante'. It features a piano introduction with a forte (*f*) dynamic. The right hand plays a series of chords and a melodic line, while the left hand provides a steady bass accompaniment.

Andante

5

The second system of the musical score continues the 'Andante' tempo. It begins with a piano (*p*) dynamic. The right hand features a melodic line with a fermata, while the left hand plays a rhythmic accompaniment of eighth notes.

9

The third system of the musical score continues the 'Andante' tempo. It features a piano (*p*) dynamic. The right hand plays a melodic line with a fermata, while the left hand plays a rhythmic accompaniment of eighth notes.

13

The fourth system of the musical score continues the 'Andante' tempo. It features a piano (*p*) dynamic. The right hand plays a melodic line with a fermata, while the left hand plays a rhythmic accompaniment of eighth notes.

34. Mignonette

Hale Ascher VanderCook

Moderato grandioso

The first system of the musical score for 'Mignonette' is in 3/4 time, key of B-flat major. It begins with a bass line and a treble line. The treble line features a series of triplets, starting with a forte (ff) dynamic. The bass line also contains triplets. The system concludes with a whole note chord in the treble and a half note in the bass.

5

The second system of the musical score starts at measure 5. The bass line is marked *mp agitato* and features a series of eighth notes. The treble line is marked *mp* and features a series of chords. The system concludes with a whole note chord in the treble and a half note in the bass.

10

The third system of the musical score starts at measure 10. The bass line continues with eighth notes. The treble line continues with chords. The system concludes with a whole note chord in the treble and a half note in the bass.

16

The fourth system of the musical score starts at measure 16. The bass line features a series of eighth notes. The treble line features a series of chords. The system concludes with a whole note chord in the treble and a half note in the bass. The text 'Cadenza accel.' is written above the treble line, and a forte (f) dynamic is marked at the end of the system.

35. Mira

Hale Ascher VanderCook

Andante

mp cantabile

mp

6

mf

11

mp

f

mp

16

p

rit.

p

36. Morning Glory

Hale Ascher VanderCook

Andante

rall.

Measures 1-4 of the piece. The tempo is marked 'Andante' and the dynamics include a forte 'f' in the piano part. The music is in 3/4 time with a key signature of one flat (B-flat). The piano part features a strong bass line with eighth notes and chords, while the treble part has a more melodic line with some grace notes.

Measures 5-8 of the piece. The tempo remains 'Andante'. The dynamics are marked 'mp' (mezzo-piano). The piano part continues with a steady eighth-note bass line, and the treble part has a melodic line with some grace notes.

Measures 9-13 of the piece. The tempo changes to 'Animato' starting at measure 11, with a 'rit.' (ritardando) marking at measure 10. The dynamics include 'p' (piano) in both parts. The piano part has a more active bass line, and the treble part features a melodic line with some grace notes.

Measures 14-17 of the piece. The tempo remains 'Animato'. The piano part has a more active bass line, and the treble part features a melodic line with some grace notes.

37. Moss Rose

Hale Ascher VanderCook

Andante

5

mp dolce

mp

9

mf brightly

mf

14

38. Myrtle

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Myrtle' is in 2/4 time, marked 'Andante'. It features a single melodic line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one flat (B-flat). The melodic line begins with a whole note, followed by a half note, and then a quarter note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamic markings include *p* (piano) and *p con affezione* (piano with affection).

6

The second system of the musical score continues the melody and piano accompaniment. The melodic line in the bass clef features a series of eighth and sixteenth notes. The piano accompaniment maintains the eighth-note pattern in the right hand and a steady bass line in the left hand.

12

The third system of the musical score continues the melody and piano accompaniment. The melodic line in the bass clef features a series of eighth and sixteenth notes. The piano accompaniment maintains the eighth-note pattern in the right hand and a steady bass line in the left hand. A *cresc.* (crescendo) marking is present in the melodic line.

18

rit.

Faster

The fourth system of the musical score concludes the piece. It features a final melodic phrase in the bass clef and a piano accompaniment in the grand staff. The tempo markings 'rit.' (ritardando) and 'Faster' are present. The piano accompaniment includes a *f* (forte) dynamic marking. The system ends with a double bar line and repeat signs.

39. Opal

Hale Ascher VanderCook

Andante

6

11

16

f *mp* *mp* *f* *p* *rit.*

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40. Oriole

Hale Ascher VanderCook

Andante

First system of the musical score for 'Oriole'. 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 3/4. The tempo is marked 'Andante'. The first measure of the treble staff is marked *mf*. The music features a melody in the treble staff and a supporting bass line in the bass staff, with various chords and intervals.

Andante

5

Second system of the musical score, starting at measure 5. The tempo remains 'Andante'. The first measure of the bass staff is marked *p dolce*, and the first measure of the treble staff is marked *p*. The music continues with a melody in the bass staff and chords in the treble staff.

10

Third system of the musical score, starting at measure 10. The tempo remains 'Andante'. The music continues with a melody in the bass staff and chords in the treble staff, featuring some arpeggiated figures.

15

Fourth system of the musical score, starting at measure 15. The tempo remains 'Andante'. The first measure of the bass staff is marked *f*, and the first measure of the treble staff is marked *p*. The system concludes with a *rit.* (ritardando) marking. The music features a melody in the bass staff and chords in the treble staff, with a crescendo leading to the final measure.

41. Orion

Hale Ascher VanderCook

Andante

5

9

13

f

mp dolce

p

mf

mp

f

mp

42. Pansies

Hale Ascher VanderCook

Andante moderato

mp affettuoso

f

mp

6

f

11

ad lib.

p

rit. accel.

f

p

16

a tempo

f *p*

43. *Pearl*

Hale Ascher VanderCook

Andante

4

p *mf*

8 *p* *mf* *f* *rit.* *a tempo* *rit.*

12 *f*

44. Peony

Hale Ascher VanderCook

Andante

rall. e dim.

Measures 1-5 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 dynamics include *p dolce* in the right hand and *mf* in the left hand. The piece concludes with a *p* dynamic in the right hand.

6

Measures 6-11. The music continues with a steady accompaniment in the left hand and a melodic line in the right hand. The dynamics remain consistent with the previous section.

12

Measures 12-17. The music features a *p* dynamic in the right hand. The left hand continues with a steady accompaniment. The piece concludes with a *ff* dynamic in the right hand.

18

rit.

Faster

Measures 18-22. The music is marked 'rit.' (ritardando) and 'Faster'. The dynamics include *ff* (fortissimo) in the right hand. The piece concludes with a *ff* dynamic in the right hand.

45. *Primrose*

Hale Ascher VanderCook

Andante con moto

Measures 1-5 of the piece. The music is in 3/4 time, key of B-flat major. The piano part features a melody in the right hand and a bass line in the left hand. The melody starts with a piano (*p*) dynamic. The bass line is mostly whole notes and half notes.

6

Measures 6-10. Measure 6 has a piano (*p*) dynamic. Measure 7 has a *p* *grandioso* marking. The piano part continues with a melody in the right hand and a bass line in the left hand. The melody features some grace notes and slurs.

11

Measures 11-15. The piano part continues with a melody in the right hand and a bass line in the left hand. The melody features some grace notes and slurs.

16

Measures 16-20. Measure 16 has a piano (*p*) dynamic. Measure 18 has a triplet of eighth notes marked with a '3'. Measure 20 ends with a *rit.* (ritardando) marking. The piano part continues with a melody in the right hand and a bass line in the left hand.

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