

60 Solo Pieces

Volume 3

Bass Trombone & Piano

Hale Ascher VanderCook

EMR 85245

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60 Solo Pieces

Hale Ascher VanderCook

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31. *Magnolia*

[illegible]

The bass line of 'The Rose Tree' is written on a single staff in bass clef with a key signature of two flats (B-flat and E-flat). The melody consists of eighth and sixteenth notes, with a triplet of eighth notes in the middle. The piece ends with a double bar line.

[illegible]

15

rit. a tempo

ff *p*

3

[illegible]

25 **3**

p brillante

The musical score for the bass line of 'The Rose Tree' is shown. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The first measure is a whole rest, followed by a measure with a triplet of eighth notes (G4, A4, B4) marked with a '3' above them. The melody continues with eighth and sixteenth notes, including a triplet of eighth notes (D5, C5, B4) marked with a '3' above them. The piece ends with a double bar line.

34 *rit.* *accel.* *a tempo*

The third system of the musical score for 'The Swan' is shown. It begins with a double bar line and the number 34. The tempo markings 'rit.', 'accel.', and 'a tempo' are placed above the staff. The music is in 3/4 time and features a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat). The system ends with a double bar line and a piano (p) dynamic marking.

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

f *p*

60 Solo Pieces

105

Volume 3

31. Magnolia

Hale Ascher VanderCook

Moderato

Bass Trombone

Piano

5

p lamentoso

9

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 moving lines, while the left hand provides a steady accompaniment of eighth notes.

Andante

5

The second system begins at measure 5, marked 'Andante' and piano (*p*). The melody in the right hand is a simple, flowing line, while the left hand continues with a rhythmic accompaniment of eighth notes.

9

The third system starts at measure 9. The right hand melody continues with a gentle rise and fall, and the left hand accompaniment remains consistent with eighth-note patterns.

13

The fourth system begins at measure 13, marked piano (*p*). The right hand features a more complex, arpeggiated texture, while the left hand provides a simple harmonic support.

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 features a piano introduction with a forte (ff) dynamic. The right hand plays a series of chords and triplets, while the left hand plays a steady eighth-note accompaniment. The system concludes with a half-note chord in the right hand and a whole-note chord in the left hand.

5

The second system of the musical score begins at measure 5. The right hand continues with a melodic line marked *mp agitato*, featuring eighth-note patterns. The left hand provides a harmonic accompaniment with chords and eighth-note figures. The system ends with a half-note chord in the right hand and a whole-note chord in the left hand.

10

The third system of the musical score begins at measure 10. The right hand continues its melodic development with eighth-note patterns. The left hand maintains a consistent accompaniment. The system concludes with a half-note chord in the right hand and a whole-note chord in the left hand.

16

The fourth system of the musical score begins at measure 16 and includes a cadenza. The right hand features a melodic line marked *f* (forte) and *accel.* (accelerando). The left hand continues with its accompaniment. The system ends with a half-note chord in the right hand and a whole-note chord in the left hand.

35. Mira

Hale Ascher VanderCook

Andante

mp cantabile

mp

6

mf

11

mp

f

mp

16

rit.

p

p

36. Morning Glory

Hale Ascher VanderCook

Andante

rall.

The first system of the musical score for 'Morning Glory' is in 3/4 time, key of B-flat major. It begins with a piano introduction marked 'f' (forte). The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. The system concludes with a 'rall.' (rallentando) marking.

The second system continues the piece, marked 'mp' (mezzo-piano). The tempo remains 'Andante'. The melody in the right hand continues with flowing eighth-note patterns, and the left hand maintains its accompaniment. The system ends with a 'rall.' marking.

The third system begins at measure 9 and includes tempo changes. It starts with 'rit.' (ritardando) and then transitions to 'Animato' (more lively). The dynamics are marked 'p' (piano). The right hand melody becomes more active with sixteenth-note passages, and the left hand accompaniment also features more rhythmic movement.

The fourth system starts at measure 14 and continues the 'Animato' section. The right hand features a prominent melody with sixteenth-note runs, while the left hand provides a rhythmic accompaniment. The system concludes with a final flourish in the right hand.

37. Moss Rose

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Moss Rose' is in 3/4 time, key of B-flat major. It features a piano introduction with a forte (*f*) dynamic. The right hand plays a series of chords and a final sustained chord, while the left hand provides a simple harmonic accompaniment.

The second system begins at measure 5. The melody in the right hand is marked *mp dolce* and features a series of eighth and quarter notes. The piano accompaniment in the left hand is marked *mp* and consists of chords and single notes.

The third system begins at measure 9. It includes a triplet of eighth notes in the right hand melody, followed by a *rit.* (ritardando) marking. The system concludes with a *mf brightly* marking and a more active piano accompaniment.

The fourth system begins at measure 14. The right hand melody continues with eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand.

38. Myrtle

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Myrtle' 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 starts with a forte (f) dynamic, featuring a series of eighth notes in the right hand and a bass line in the left hand. The system concludes with a piano (p) dynamic and the instruction 'con affezione'.

6

The second system of the musical score continues the vocal and piano parts. The vocal line consists of a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a supporting bass line in the left hand.

12

The third system of the musical score continues the vocal and piano parts. The vocal line includes a crescendo (cresc.) marking. The piano accompaniment maintains the eighth-note pattern in the right hand and the supporting bass line in the left hand.

18

rit.

Faster

The fourth system of the musical score concludes the piece. It features a ritardando (rit.) marking followed by a 'Faster' instruction. The piano accompaniment ends with a forte (f) dynamic. The system concludes with a double bar line.

39. Opal

Hale Ascher VanderCook

Andante

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 fortissimo (f) dynamic, featuring chords in the right hand and single notes in the left hand. The dynamics shift to mezzo-piano (mp) in measure 5.

6

Measures 6-10. The bass line continues with a half note D2, a quarter note C2, and a half note B1. The piano accompaniment features a mezzo-forte (mf) dynamic in measure 6, followed by a crescendo leading to a mezzo-piano (mp) dynamic in measure 8. The texture is dense with many chords in the right hand.

11

Measures 11-15. The bass line has a fortissimo (f) dynamic in measure 11, followed by a mezzo-piano (mp) dynamic in measure 13. The piano accompaniment also features a fortissimo (f) dynamic in measure 11, followed by a mezzo-piano (mp) dynamic in measure 13. The right hand continues with complex chordal textures.

16

Measures 16-20. The piece concludes with a ritardando (rit.) marking. The bass line ends with a half note G2, a quarter note F2, and a half note E2. The piano accompaniment features a fortissimo (f) dynamic in measure 16, followed by a piano (p) dynamic in measure 18. The right hand has a melodic line in measure 16, followed by chords in measure 18.

40. Oriole

Hale Ascher VanderCook

Andante

First system of the musical score for 'Oriole'. It features a piano introduction in 3/4 time, marked 'Andante' and 'mf'. The right hand plays a melodic line with a long slur, while the left hand provides a harmonic accompaniment with chords and single notes.

Andante

5

Second system of the musical score, starting at measure 5. The tempo remains 'Andante'. The right hand begins a melodic line marked 'p dolce', and the left hand continues the accompaniment with chords and single notes, marked 'p'.

10

Third system of the musical score, starting at measure 10. The right hand continues the melodic line, and the left hand provides accompaniment with chords and single notes.

15

rit.

Fourth system of the musical score, starting at measure 15. The tempo is marked 'rit.' (ritardando). The right hand features a melodic line with dynamics 'f' (forte) and 'p' (piano). The left hand provides accompaniment with chords and single notes, also marked 'f'.

41. Orion

Hale Ascher VanderCook

Andante

5

9

13

f

mp dolce

p

mp

mf

mp

f

mp

42. Pansies

Hale Ascher VanderCook

Andante moderato

mp affettuoso

f

mp

6

11

ad lib.

p

rit. accel.

f

p

16

a tempo

f

p

43. Pearl

Hale Ascher VanderCook

Andante

4

8

12

f

p

mf

p

mf

p

f

f

rit. a tempo rit.

44. Peony

Hale Ascher VanderCook

Andante

rall. e dim.

Measures 1-5 of the piece. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante' and 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 right hand continues with a melodic line, while the left hand provides a steady accompaniment of eighth notes. The dynamics remain consistent with the previous section.

12

Measures 12-17. The right hand features a melodic line with some grace notes. The left hand continues with eighth-note accompaniment. The dynamics are marked 'p' in the right hand and 'mf' in the left hand.

18

rit.

Faster

Measures 18-22. The tempo changes to 'Faster' and the dynamics increase to 'ff' (fortissimo) in the right hand. The piece ends with a final chord 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 with a key signature of two flats. The piano part features a melody in the right hand and a bass line in the left hand, with a *p* (piano) dynamic marking. The right hand has a *p* marking at measure 5.

6

Measures 6-10. Measure 6 begins with a *p grandioso* marking. The piano part continues with a melody in the right hand and a bass line in the left hand, with a *p* marking at measure 8.

11

Measures 11-15. The piano part continues with a melody in the right hand and a bass line in the left hand. The right hand has a *p* marking at measure 12.

16

Measures 16-20. Measure 16 begins with a *p* marking. The piano part continues with a melody in the right hand and a bass line in the left hand. The right hand has a *p* marking at measure 17. The piece ends with a *rit.* (ritardando) marking at measure 20.

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