

60 Solo Pieces

Volume 4

Bass Trombone & Piano

Hale Ascher VanderCook

EMR 85270

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Hale Ascher VanderCook

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46. Punchinello

Allegro moderato Andante

7 *p dolce*

13 *p*

20 *f* rit. 2 1 rit.

29 *p* § Not too fast

36 rit. a tempo *p* *f* Φ

43 *p* 7 TRIO Moderato

58

66 *p* 3 D.S. § Φ Coda Viv

76

60 Solo Pieces

Volume 4

46. *Punchinello*

Hale Ascher VanderCook

Allegro moderato

Bass Trombone

Piano

f

6

Andante

p dolce

p

12

p

17

f

p

47. Rigel

Hale Ascher VanderCook

Andante

mf colore

f *p* *mf*

8 *p* *p* *mp* *mf*

15 *mf* *f* *p* *rit.* *mf* *f* *p*

22 *f*

48. Rosebuds

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Rosebuds' is in 3/4 time, marked 'Andante'. It features a piano introduction with a forte (*f*) dynamic. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment of chords and moving lines.

5

The second system continues the piano introduction. The right hand melody is marked with *p dolce*, *cresc.*, and *mf*. The left hand accompaniment is marked with *p* and *mf*. The system concludes with a *rit.* (ritardando) marking.

11

The third system begins the main theme, marked 'Agitato' and *f*. The right hand features a more active melody, while the left hand provides a steady accompaniment. The system transitions to a 'Calmly' section marked *p*.

16

The fourth system continues the 'Calmly' section, marked *p*. The right hand melody is more melodic and slower, while the left hand accompaniment remains steady. The system concludes with a final chord.

49. Ruby

Hale Ascher VanderCook

Andante

5

mp cantabile *p*

mp *p*

9

p *cresc.* *p*

mp *cresc.* *p*

13

mp *mf*

mp

50. Sapphire

Hale Ascher VanderCook

Moderato

The first system of the musical score for 'Sapphire' is in 3/4 time, marked 'Moderato'. It features a piano introduction with a treble and bass staff. The treble staff begins with a series of chords and a melodic line, while the bass staff provides a harmonic foundation with chords and a walking bass line. The key signature has three flats (B-flat, E-flat, A-flat).

5

The second system of the musical score continues the piano introduction. It includes dynamic markings: *f* (forte) in the bass staff, *mp* (mezzo-piano) in the treble staff, and *mf* (mezzo-forte) in the bass staff. The treble staff features a melodic line with a slur, and the bass staff has a walking bass line with chords.

10

The third system of the musical score continues the piano introduction. It includes dynamic markings: *f* (forte) in the bass staff and *f* (forte) in the treble staff. The treble staff features a melodic line with a slur, and the bass staff has a walking bass line with chords.

15

rit.

The fourth system of the musical score continues the piano introduction. It includes dynamic markings: *f* (forte) in the bass staff and *p* (piano) in the treble staff. The treble staff features a melodic line with a slur, and the bass staff has a walking bass line with chords. The tempo marking 'rit.' (ritardando) is placed above the system.

51. Sirius

Hale Ascher VanderCook

Andante

Measures 1-5 of the piece. The bassoon part begins with a melodic line marked *mp dolce*. The piano accompaniment starts with a strong *f* dynamic in the right hand and a steady bass line in the left hand. The key signature has three flats, and the time signature is 3/4.

6

Measures 6-11. The bassoon part continues with a melodic line, marked *p* in measure 6 and *f* in measure 11. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The dynamics range from *p* to *f*.

12

Agitato

Measures 12-17. The tempo changes to *Agitato*. The bassoon part is marked *p* in measure 12 and *f* in measure 17. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The dynamics range from *p* to *f*.

18

rit.

a tempo

Measures 18-22. The tempo changes to *rit.* in measure 18 and *a tempo* in measure 19. The bassoon part is marked *mp* in measure 19 and *p* in measure 22. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The dynamics range from *mp* to *p*.

52. Spica

Hale Ascher VanderCook

Andante

Measures 1-4 of the piece. The tempo is marked 'Andante'. The music is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The piano part begins with a forte (*f*) dynamic. The vocal line is mostly rests in these measures.

5

Measures 5-9. The tempo remains 'Andante'. The vocal line starts with a mezzo-piano (*mp*) 'cantabile' marking, followed by piano (*p*) and mezzo-forte (*mf*) dynamics. The piano accompaniment features a mezzo-piano (*mp*) dynamic with a crescendo leading to mezzo-forte (*mf*).

10

Faster

Measures 10-14. The tempo changes to 'Faster'. The vocal line has piano (*p*) and mezzo-forte (*mf*) dynamics. The piano accompaniment also features piano (*p*) and mezzo-forte (*mf*) dynamics with a crescendo.

15

Slower

a tempo

rit.

Measures 15-19. The tempo changes to 'Slower', then 'a tempo', and finally 'rit.' (ritardando). The vocal line has piano (*p*), mezzo-forte (*mf*), and forte (*f*) dynamics. The piano accompaniment features piano (*p*) and mezzo-forte (*mf*) dynamics with a crescendo.

53. Starling

Hale Ascher VanderCook

Andante moderato

The first system of the musical score for 'Starling' is in 3/4 time, key of B-flat major. It begins with a piano introduction in the right hand, marked with a forte (*f*) dynamic. The left hand provides a simple harmonic accompaniment. The system concludes with a long, sweeping melodic line in the right hand that spans across the bar lines.

5

The second system of the musical score starts at measure 5. The right hand features a melodic line with a piano (*p*) dynamic. The left hand continues with a steady accompaniment of chords and eighth notes. The system ends with a melodic phrase in the right hand.

10

The third system of the musical score starts at measure 10. The right hand has a melodic line with a piano (*p*) dynamic. The left hand provides a consistent accompaniment. The system concludes with a melodic phrase in the right hand.

15

The fourth system of the musical score starts at measure 15. The right hand features a melodic line with a forte (*f*) dynamic. The left hand provides a steady accompaniment. The system concludes with a melodic phrase in the right hand, marked with a *rit.* (ritardando) instruction.

54. The Tulip

Hale Ascher VanderCook

Andante

p cantabile

f

p

6

p

f

12

p

p

f

18

rit.

f

55. The Wild Rose

Hale Ascher VanderCook

Allegro brillante

First system of the musical score for 'The Wild Rose' in 2/4 time, key of B-flat major. The piece is marked *Allegro brillante*. The piano part begins with a forte (*ff*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment.

9 *Cadenza* *rit.*

Second system of the musical score, marked *Cadenza* and *rit.* (ritardando). The right hand features a melodic line with slurs and ties, starting with a forte (*f*) dynamic. The piano part provides harmonic support with sustained chords and a final forte (*f*) chord at the end of the system.

10 *Andante*

Third system of the musical score, marked *Andante*. The right hand features a melodic line with slurs and ties, starting with a piano (*p*) dynamic and ending with a forte (*f*) dynamic. The piano part features a *p grandioso* (piano grandioso) section with sustained chords and a forte (*f*) dynamic.

16

Fourth system of the musical score, continuing the *Andante* section. The right hand features a melodic line with slurs and ties, starting with a piano (*p*) dynamic. The piano part features sustained chords and a forte (*f*) dynamic.

56. Topaz

Hale Ascher VanderCook

Andante

5

9

13

f

mp

p

mp

f

mp

f

mp

57. Turquoise

Hale Ascher VanderCook

Andante

Measures 1-6 of the piece. The tempo is Andante. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The music is in a 3/4 or 4/4 feel. The bass line starts with a whole note rest, followed by a half note G2, a quarter note F2, and a half note E2. The treble line starts with a whole note chord of B-flat2, D-flat3, and F3, followed by a half note chord of G2, B-flat2, and D-flat3, and a half note chord of E2, G2, and B-flat2. The dynamics are marked *p* (piano) and *f* (forte).

7

Measures 7-12 of the piece. The tempo is Andante. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The music continues with a mix of chords and moving lines. The dynamics are marked *mf* (mezzo-forte), *p* (piano), *f* (forte), and *mp* (mezzo-piano).

13

⌘ Moderato

Measures 13-20 of the piece. The tempo changes to Moderato. The key signature has three flats (B-flat, E-flat, A-flat). The time signature changes to 2/4. The music features a more active bass line and treble line. The dynamics are marked *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte).

21

rit. a tempo

Measures 21-24 of the piece. The tempo changes to *rit.* (ritardando) and then *a tempo*. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 2/4. The music concludes with a final chord in the treble and a final note in the bass. The dynamics are marked *mp* (mezzo-piano) and *f* (forte).

58. *Twosome*

Hale Ascher VanderCook

Allegro

Measures 1-6 of the piece. The music is in 3/4 time with a key signature of two flats. The piano part features a strong, rhythmic accompaniment with chords and single notes. The violin part has a melodic line with some grace notes. A forte (*f*) dynamic marking is present in the first measure.

7

Allegro moderato

Measures 7-13. The tempo changes to Allegro moderato. The piano part continues with a steady accompaniment. The violin part has a more active melodic line. A mezzo-piano (*mp*) dynamic marking is present in the seventh measure.

14

Measures 14-20. The piano part features a more active accompaniment. The violin part has a melodic line with some grace notes. A piano (*p*) dynamic marking is present in the fourteenth measure, and a *p dolce* marking is present in the fifteenth measure.

21

Measures 21-26. The piano part features a more active accompaniment. The violin part has a melodic line with some grace notes. A mezzo-forte (*mf*) dynamic marking is present in the twenty-first measure, and a forte (*f*) dynamic marking is present in the twenty-third measure. The tempo changes to *rit.* (ritardando) in the twenty-fifth measure and back to *a temr* (allegro moderato) in the twenty-sixth measure.

59. Vega

Hale Ascher VanderCook

Andante

Measures 1-5 of the piece. The music is in 3/4 time with a key signature of three flats. The bass line starts with a whole note rest, followed by a half note G2, and then a quarter note F2. The treble line features a series of chords and a melodic line starting with a half note G4, followed by a quarter note F4, and then a half note E4. Dynamics include *f* (forte) and *p* (piano). A *p cantabile* marking is present in the bass line.

6

Measures 6-10 of the piece. The music continues with a mix of chords and melodic lines. Dynamics include *mf* (mezzo-forte) and *f* (forte).

11

rit.

Faster

Measures 11-14 of the piece. The tempo changes from Andante to Faster. The music features a mix of chords and melodic lines. Dynamics include *p* (piano) and *mp* (mezzo-piano).

15

Measures 15-18 of the piece. The music continues with a mix of chords and melodic lines. Dynamics include *mf* (mezzo-forte) and *f* (forte).

60. Warbler

Hale Ascher VanderCook

Andante

rit.

Measures 1-4 of the musical score. The piece is in 6/8 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante' and the dynamics include a forte 'f' in the piano part at measure 1. The melody is in the treble clef, and the piano accompaniment is in the bass clef.

5

Measures 5-8 of the musical score. The tempo remains 'Andante'. The dynamics are marked 'p' (piano) in both the treble and bass staves. The piano part features arpeggiated chords and sustained notes.

10

Measures 9-14 of the musical score. The tempo remains 'Andante'. The dynamics include 'p' (piano) in the bass staff at measure 10 and 'p' in the treble staff at measure 13. The piano part continues with arpeggiated figures.

15

Slower

rit.

Measures 15-18 of the musical score. The tempo is marked 'Slower' and 'rit.' (ritardando). The dynamics include 'p' (piano) in the bass staff at measure 16. The piano part features sustained chords and arpeggiated figures.

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