

60 Solo Pieces

Volume 2

Trombone & Piano
or Play Back / Play Along CD

Hale Ascher VanderCook

EMR 88026

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60 Solo Pieces

Hale Ascher VanderCook

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TROMBONE

60 Solo Pieces

Volume 2

Hale Ascher VanderCook

16. Debonnaire

Allegro moderato

Moderato quasi Andante

7

p

13

mf *p*

20

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

28

mp daintily *Moderato*

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

Trombone

Piano

f

5

Moderato quasi Andante

p

10

15

mf *p*

mf *p*

17. Dewdrops

Hale Ascher VanderCook

Andante moderato

The musical score for 'Dewdrops' is written for piano and voice. It begins with a tempo marking of *Andante moderato*. The key signature has two flats (B-flat major or D-flat minor). The time signature is 3/4. The score is divided into four systems, each with a measure number (1, 5, 9, 14) at the start of the vocal line.

- System 1 (Measures 1-4):** The piano part starts with a *mf* dynamic. The vocal line begins with a whole note chord.
- System 2 (Measures 5-8):** The piano part continues with a *mp* dynamic. The vocal line has a half note followed by a quarter note.
- System 3 (Measures 9-12):** The tempo changes to *Animato*. The piano part has a *p* dynamic. The vocal line has a half note followed by a quarter note.
- System 4 (Measures 13-14):** The tempo changes to *Slower*. The piano part has a *mf* dynamic. The vocal line has a half note followed by a quarter note.

18. *Diamond*

Hale Ascher VanderCook

Andante

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. It begins with a whole rest, followed by a half rest, and then a quarter note G4. The second system is a grand staff (treble and bass clefs) in the same key and time. The treble staff starts with a half rest, followed by a quarter note G4, and then a half note A4. The bass staff starts with a half rest, followed by a quarter note G3, and then a half note A3. The third system continues the melody in the treble staff with a half note B4 and a quarter note C5, while the bass staff provides a harmonic accompaniment with a half note G3 and a quarter note A3. The score concludes with a double bar line.

6

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The second system also consists of a single staff with a treble clef, a key signature of one flat, and a common time signature. The melody continues with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The third system consists of two staves, a treble and a bass clef, with a key signature of one flat and a common time signature. The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The score includes dynamic markings of *f* (forte) and *p* (piano) and a crescendo hairpin.

11

rit.

[illegible]

16

a tempo

rit.

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff in bass clef with a key signature of one flat (B-flat). It begins with a forte (*f*) dynamic and a half note G2, followed by a half note F2, and then a half note E2. The second system is a grand staff with a treble and bass clef. The treble staff starts with a forte (*f*) dynamic and a half note G4, followed by a half note F4, and then a half note E4. The bass staff starts with a forte (*f*) dynamic and a half note G2, followed by a half note F2, and then a half note E2. The third system continues the melody in the treble staff with a piano (*p*) dynamic and a half note D4, followed by a half note C4, and then a half note B3. The bass staff continues the accompaniment with a piano (*p*) dynamic and a half note G2, followed by a half note F2, and then a half note E2. The score concludes with a final double bar line.

19. Emerald

Hale Ascher VanderCook

Andante

Measures 1-8 of the 'Andante' section. The piece is in 6/8 time with a key signature of two flats (B-flat and E-flat). The bass staff is mostly silent. The right hand of the piano plays chords and single notes, starting with a forte (*f*) dynamic. The left hand plays a simple accompaniment of eighth and quarter notes.

Measures 9-18. The bass staff becomes more active, playing eighth and quarter notes with dynamics ranging from mezzo-piano (*mp*) to piano (*p*). The piano accompaniment continues with chords and moving lines in both hands.

Measures 19-26. The piece continues with a mix of piano and forte (*f*) dynamics. The bass staff features more prominent melodic lines, including some slurs and accents.

Measures 27-30. The tempo changes to Moderato, indicated by a double bar line and the word 'Moderato'. The time signature changes to 2/4. The dynamics are mezzo-forte (*mf*) and piano (*p*). The bass staff has a more active role, playing eighth and quarter notes.

20. Falcon

Hale Ascher VanderCook

Andante maestoso

Measures 1-5 of the piece. The bass staff begins with a whole rest, followed by a half note G2, a quarter note F2, and a half note E2. The treble staff begins with a half note G4, a quarter note F4, and a half note E4. The piece is in 2/4 time with a key signature of two flats (Bb, Eb). Dynamics include *f* (forte) in both staves.

6

Measures 6-9. The bass staff continues with a half note D2, a quarter note C2, and a half note B1. The treble staff features a series of chords: G4-F4-E4, G4-F4-E4, G4-F4-E4, and G4-F4-E4. Dynamics include *f* (forte) in the bass staff.

10

Measures 10-14. The bass staff continues with a half note A1, a quarter note G1, and a half note F1. The treble staff features a series of chords: G4-F4-E4, G4-F4-E4, G4-F4-E4, and G4-F4-E4. Dynamics include *p* (piano) in the bass staff.

15

Measures 15-18. The bass staff continues with a half note E1, a quarter note D1, and a half note C1. The treble staff features a series of chords: G4-F4-E4, G4-F4-E4, G4-F4-E4, and G4-F4-E4. Dynamics include *f* (forte) in the bass staff and *p* (piano) in the treble staff.

21. Garnet

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Garnet' is in 6/8 time and B-flat major. It begins with a piano introduction marked *f* (forte) in the right hand, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Andante'.

6

Not too slow

The second system begins at measure 6. The tempo instruction 'Not too slow' is placed above the staff. The music features a variety of dynamics: *mp* (mezzo-piano) and *p* (piano) in the right hand, and *mp* and *p* in the left hand. The right hand has a melodic line with some grace notes, while the left hand provides harmonic support with chords and eighth notes.

13

The third system begins at measure 13. Dynamics include *mf* (mezzo-forte), *p* (piano), and *f* (forte) in both hands. The right hand continues its melodic development, and the left hand features more complex chordal textures and moving bass lines.

19

rit.

The fourth system begins at measure 19. The tempo is marked 'rit.' (ritardando). Dynamics include *p* (piano) in both hands. The music concludes with a series of chords in the right hand and a descending bass line in the left hand.

22. Hawthorne

Hale Ascher VanderCook

Andante

Measures 1-5 of the piece. The music is in 6/8 time and B-flat major. The bass line starts with a whole note B-flat, followed by a half note G, and then a quarter note F. The treble line starts with a quarter note B-flat, followed by a quarter note G, and then a quarter note F. The dynamics are *mf dolce* for the bass and *f* for the treble.

6

Measures 6-11 of the piece. The music continues with a similar melodic and harmonic structure. The dynamics are *mf* for the bass and *f* for the treble.

12

Animato

Measures 12-17 of the piece. The tempo changes to *Animato*. The music is more rhythmic and energetic. The dynamics are *p* for the bass and *p* for the treble.

18

rit.

a tempo

Measures 18-22 of the piece. The tempo changes to *rit.* and then *a tempo*. The music returns to a more relaxed pace. The dynamics are *p* for the bass and *pp* for the treble.

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 '24. Hyacinthe' 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 eighth notes, while the left hand provides a steady bass line with 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 bass line. 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 bass line. 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 bass line. The tempo and mood remain 'Allegro brillante'.

25. Ivy

Hale Ascher VanderCook

Andante moderato

6

mf

p cantabile

p

12

3

3

18

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 piano accompaniment and a vocal line. The piano part begins with a forte (*f*) dynamic, marked with a crescendo (*cresc.*) and a decrescendo (*mf*) over the first four measures. The vocal line enters in the fifth measure with a mezzo-forte (*mf*) dynamic, marked *recitante*. The system concludes with a repeat sign.

6

The second system of the musical score continues the piano accompaniment and vocal line. The piano part features a series of chords and moving lines in both hands. The vocal line continues with a melodic line, including some grace notes and a final flourish at the end of the system.

11

The third system of the musical score begins with the tempo change to *a tempo*. The piano part starts with a piano (*p*) dynamic, marked *dolce*. The vocal line begins with an *ad lib.* (ad libitum) section, followed by a more structured melodic line. The system concludes with a repeat sign.

15

The fourth system of the musical score continues the piano accompaniment and vocal line. The piano part features a series of chords and moving lines in both hands. The vocal line continues with a melodic line, including some grace notes and a final flourish at the end of the system.

27. Kinglet

Hale Ascher VanderCook

Andante

rit.

Andante moderato

Measures 1-6 of the musical score for Kinglet. The score is in 6/8 time, key of B-flat major. It features a piano introduction with a forte (f) piano accompaniment and a piano (p) vocal melody. The tempo markings are Andante, rit., and Andante moderato.

7

Measures 7-12 of the musical score for Kinglet. The score continues with the piano accompaniment and vocal melody. The tempo markings are Andante, rit., and Andante moderato.

13

Measures 13-18 of the musical score for Kinglet. The score continues with the piano accompaniment and vocal melody. The tempo markings are Andante, rit., and Andante moderato.

19

rit.

Brightly

Measures 19-24 of the musical score for Kinglet. The score continues with the piano accompaniment and vocal melody. The tempo markings are rit. and Brightly. The key signature changes to 2/4 time.

28. *Lilacs*

Hale Ascher VanderCook

Andante moderato

First system of the musical score for 'Lilacs'. It features a piano introduction in the right hand with a forte (*f*) dynamic, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Andante moderato'.

5

Second system of the musical score. The piano part continues with chords and some sustained notes. The right hand begins a melodic line marked 'f declamato'.

9

Third system of the musical score. The right hand continues its melodic line, which becomes more lyrical and is marked 'mf dolce' towards the end of the system.

13

Fourth system of the musical score. The piano part features a melodic line in the right hand marked 'mf', while the left hand provides a simple harmonic accompaniment.

29. Lily

Hale Ascher VanderCook

Andante moderato

Measures 1-10 of the piece. The tempo is Andante moderato. The key signature has two flats. The piece begins with a piano introduction. The right hand plays a melody starting on a whole note, followed by eighth and sixteenth notes. The left hand provides a steady accompaniment. Dynamics include *f* (forte), *p* (piano), and *p dolce* (piano dolce).

Measures 11-15. The tempo changes to *Più mosso*. The melody continues with more complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamics include *f* (forte), *p* (piano), and *f* (forte).

Measures 16-20. The section is labeled *Cadenza* and *Slowly*. It features a rapid, ascending scale in the right hand. Dynamics include *f* (forte), *dim.* (diminuendo), and *furioso* (furious). The piece concludes with a final chord in the right hand.

30. *Lyra*

Hale Ascher VanderCook

Andante

p legato

f

p

p

6

p

f

p

f

11

p

p

17

f

p

f

p

rit.

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