400 SOLOS FOR C INSTRUMENT

RECORDER

FLUTE

VIOLIN

OBOE

This is **BOOK TWO**

Solos 101-200

Clark Kimberling

2016

400 SOLOS FOR C INSTRUMENT
Recorder Flute Violin Oboe

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2016

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Solo 1 of this collection was composed for a children's Epiphany pageant early in 2016. Other solos followed, and they are presented here in the order in which they were composed. Solo 400 was finished in August, 2016.

Certain notations for recorder should be mentioned. Recorder-glissando is notated by a straight segment between two notes, as in measures 10-12 of Solo 1. Violinists should play these as written, and flautists and oboists should substitute a slur. The words "big breath" for recorder has the same meaning for flute and oboe and indicate phrasing for violin.

Many of the compositions are based on hymn tunes, each of which has its own well established name. A few others are based on folk tunes. For both types, the name of the tune appears in capital letters between parentheses; as in "Solo 142 (SALVATION)" and "Solo 213 (GEORDIE)".

Other solos have names that appear on the music, such as “Solo 363 Flight of a Nighthawk”. The names of some solos consists only of the form “Solo [number]”, but others are supplemented by words that appear only in the CONTENTS, not on the music, such as “Solo 2 Good Morning” and “Solo 324 Chromatic Fantasy #16”.

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The solos in this collection are similar to those accessible just below, arranged in 12 separate collections, each with Historical Notes. Clicking will take you to Historical Notes, and from there you can download solos as PDFs (except for Collection 2, for which all the solos are published commercially).

Historical Notes for Collection 1: African-American and Jamaican Melodies

Historical Notes for Collection 2: Christmas Carols; click here for access to the carols.

Historical Notes for Collection 3: Irish Melodies

Historical Notes for Collection 4: Americana to 1865

Historical Notes for Collection 5: Americana after 1865

Historical Notes for Collection 6: British Melodies

Historical Notes for Collection 7: Melodies by Women

Historical Notes for Collection 8: Eastern European and Jewish Melodies

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Historical Notes for Collection 10: Latin American Melodies

Historical Notes for Collection 11: African Melodies

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In many cases, an extended name of a solo appears here but not on the solo page.
Levels range from 2 (advanced beginner) to 5 (advanced).
Except for modes (aeolian, dorian, etc), capital letters mean major keys; lower case, minor.
Compositions based on named pre-existing melodies are indicated like this: (OLNEY)
Pieces named “Echo” call for dynamic variation and staccatissimo.

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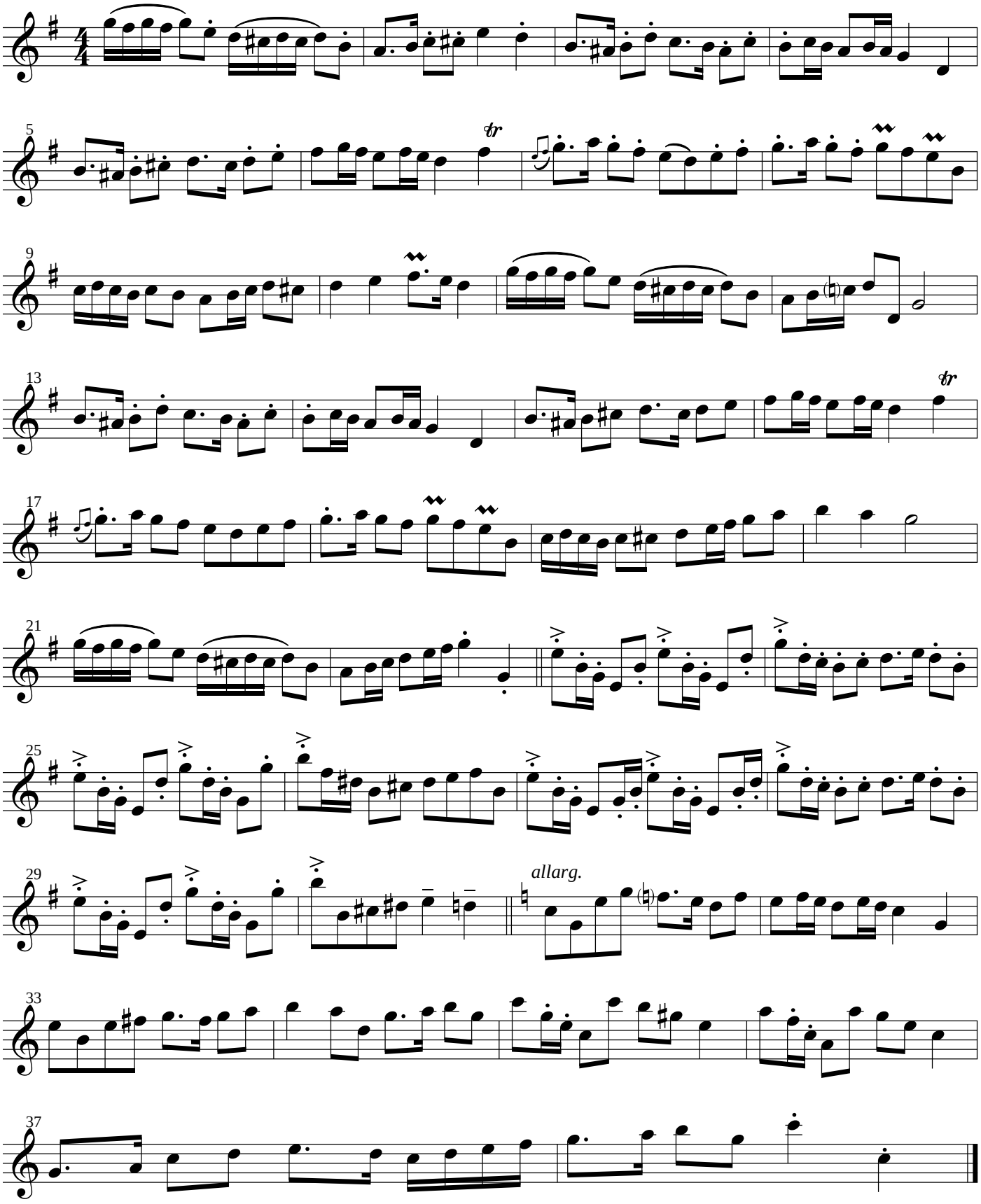
Solo 101

Clark Kimberling, 2016

♩ = 126

alla marcia



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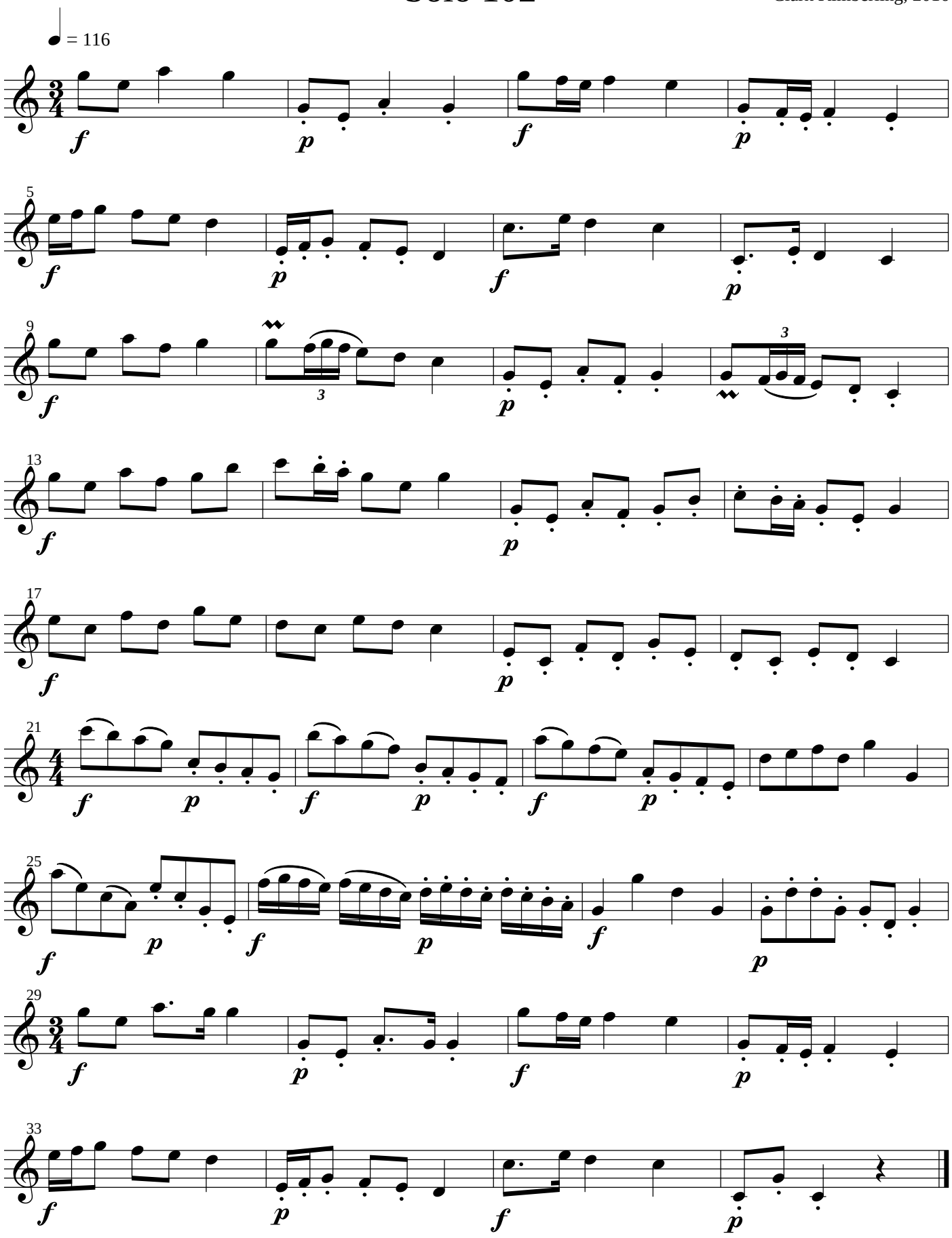

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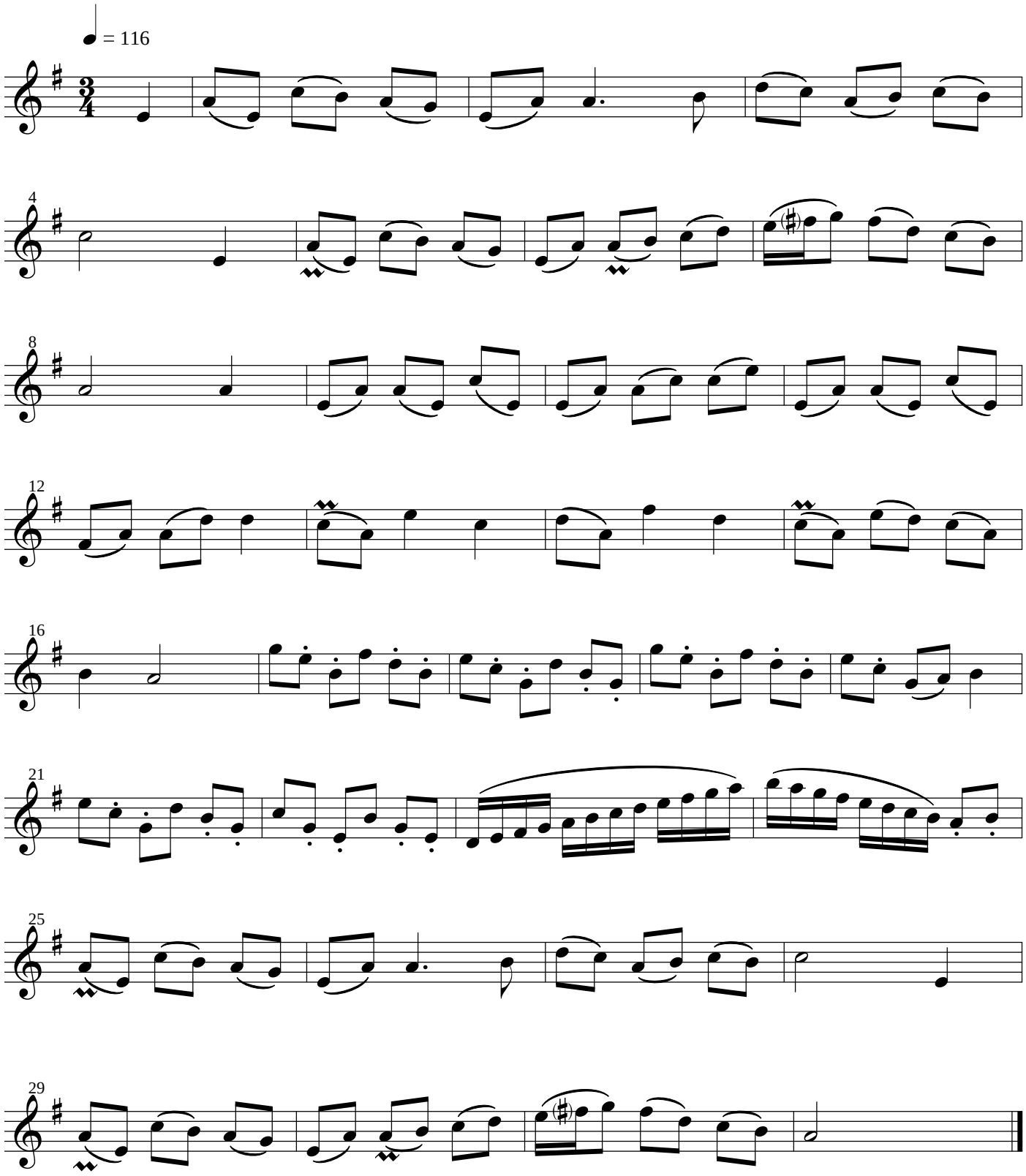

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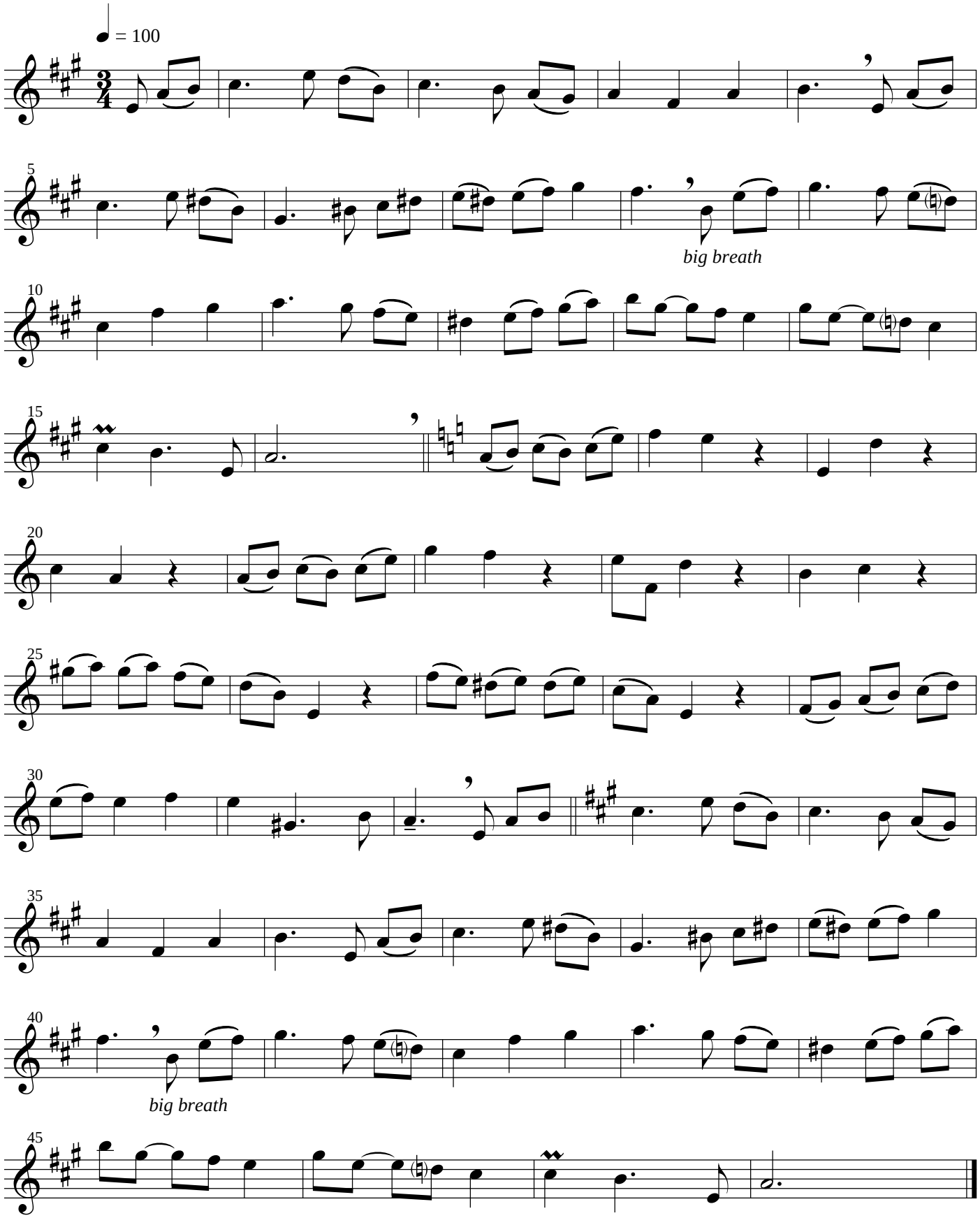

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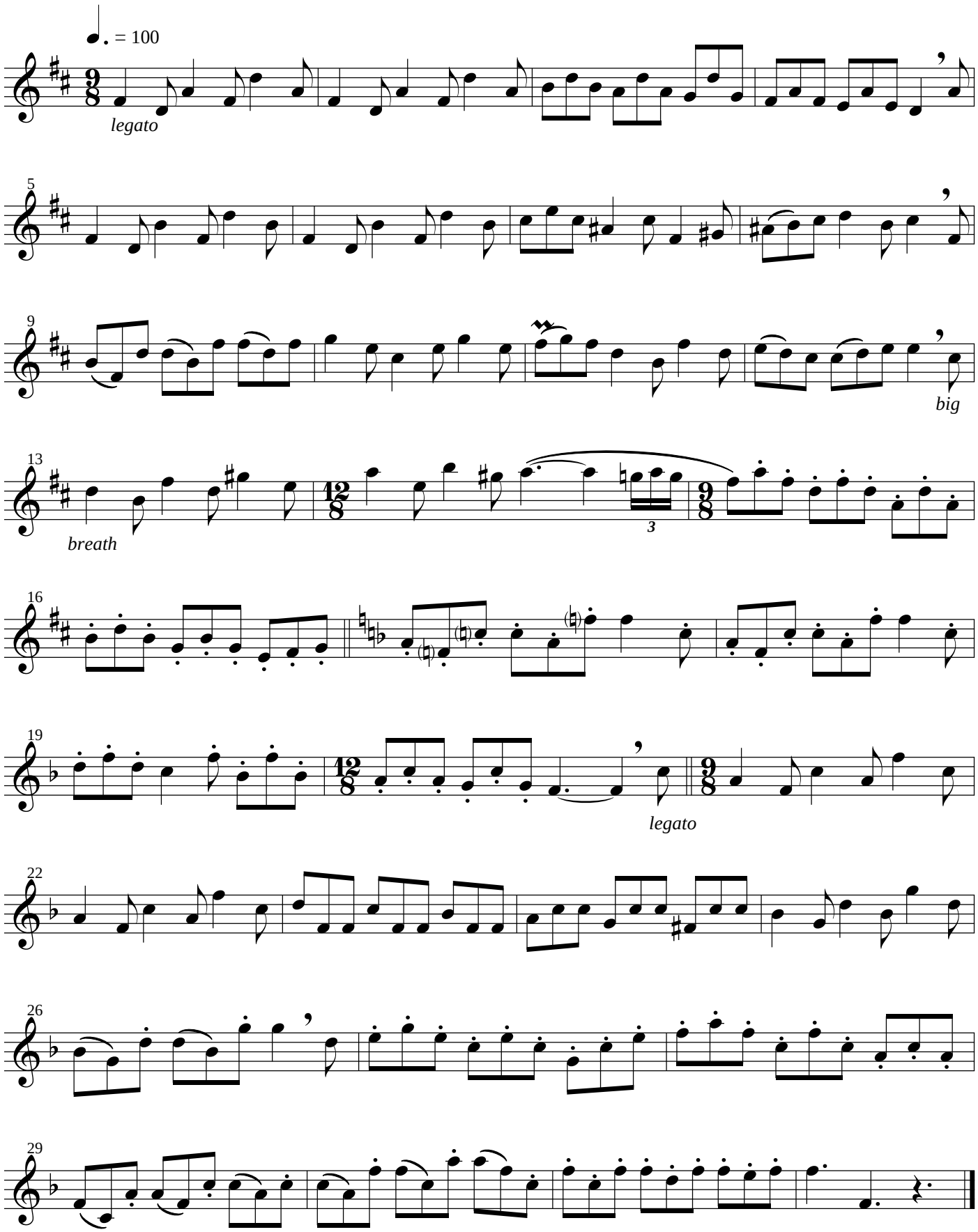

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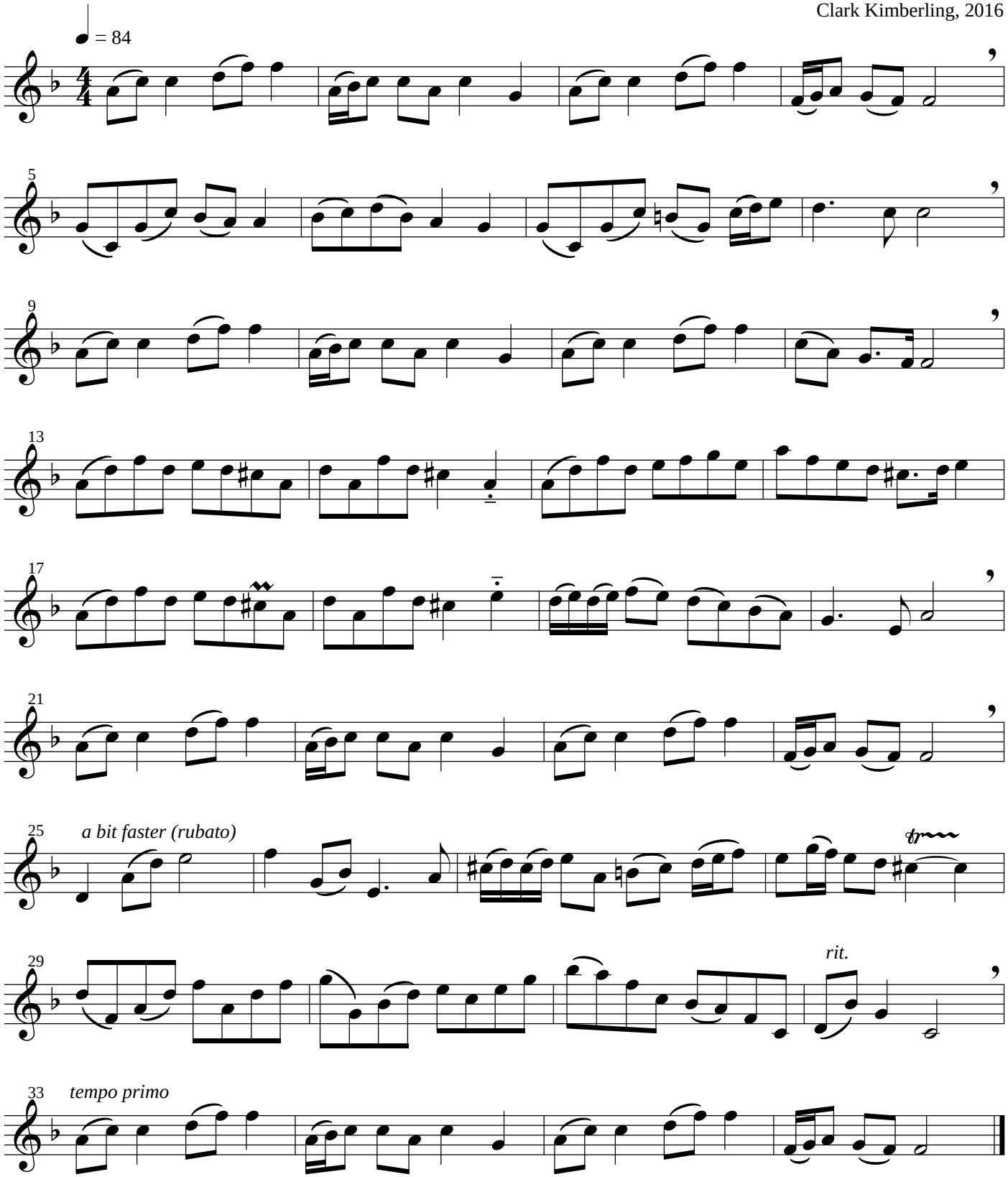

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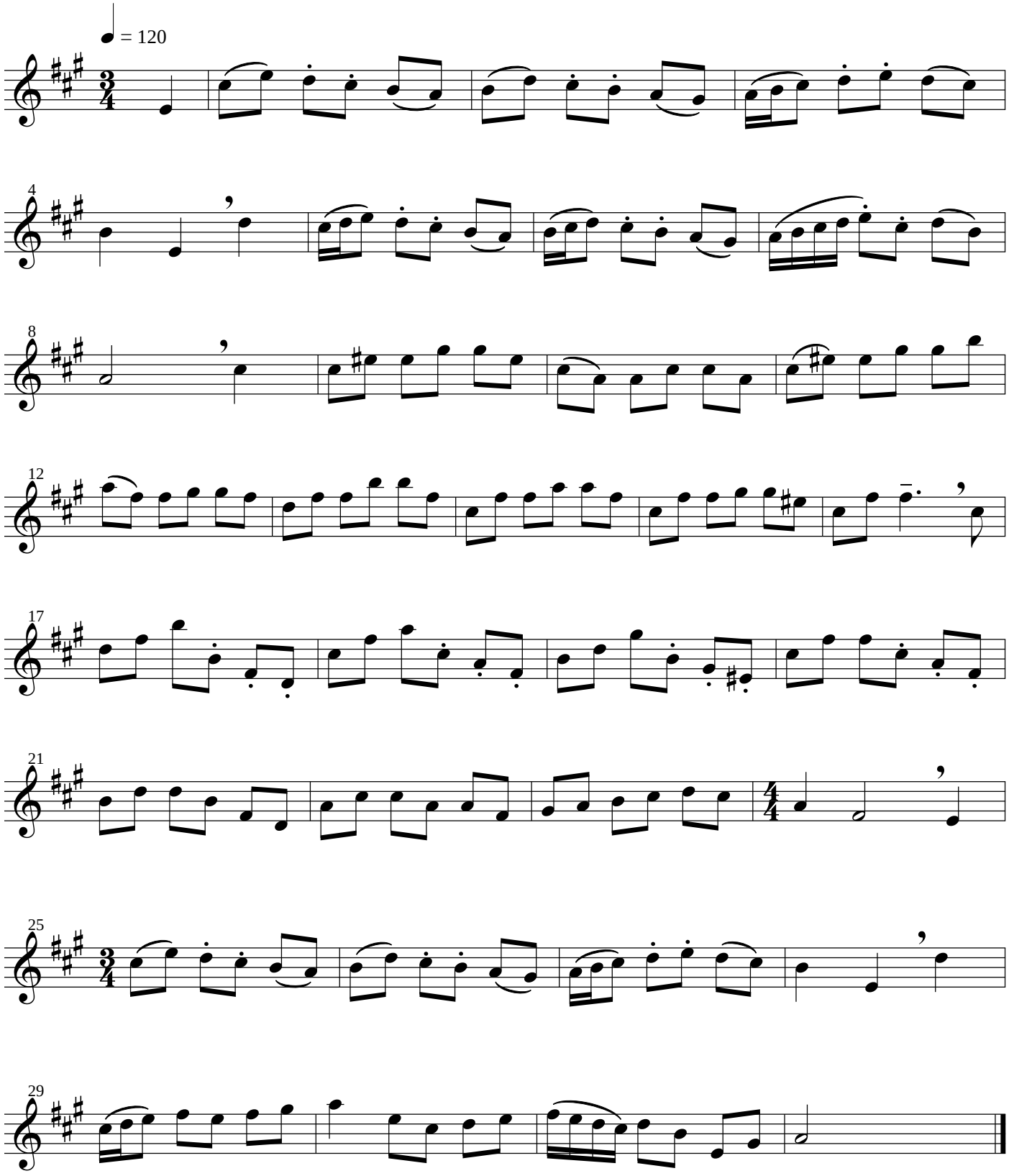

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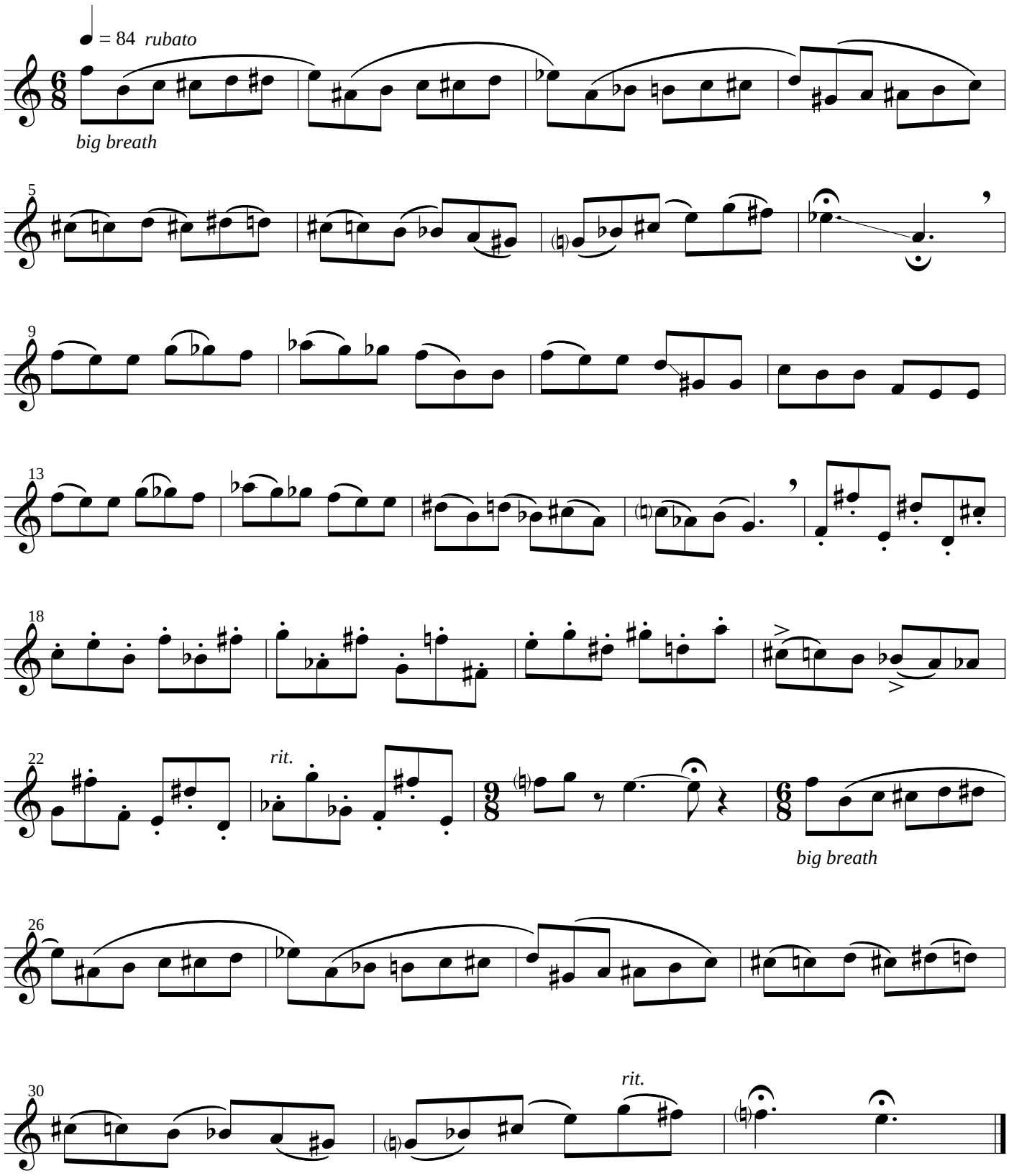

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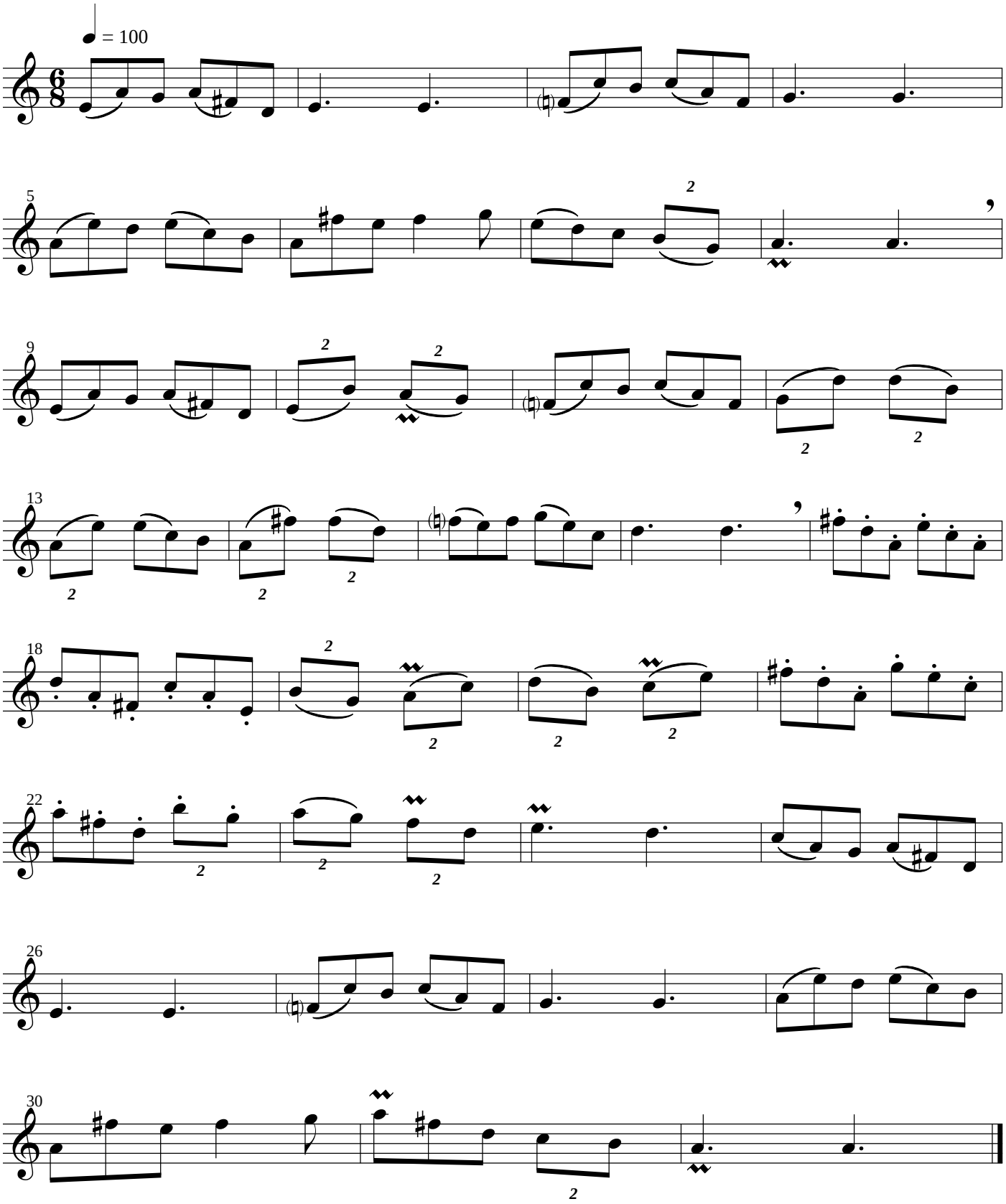

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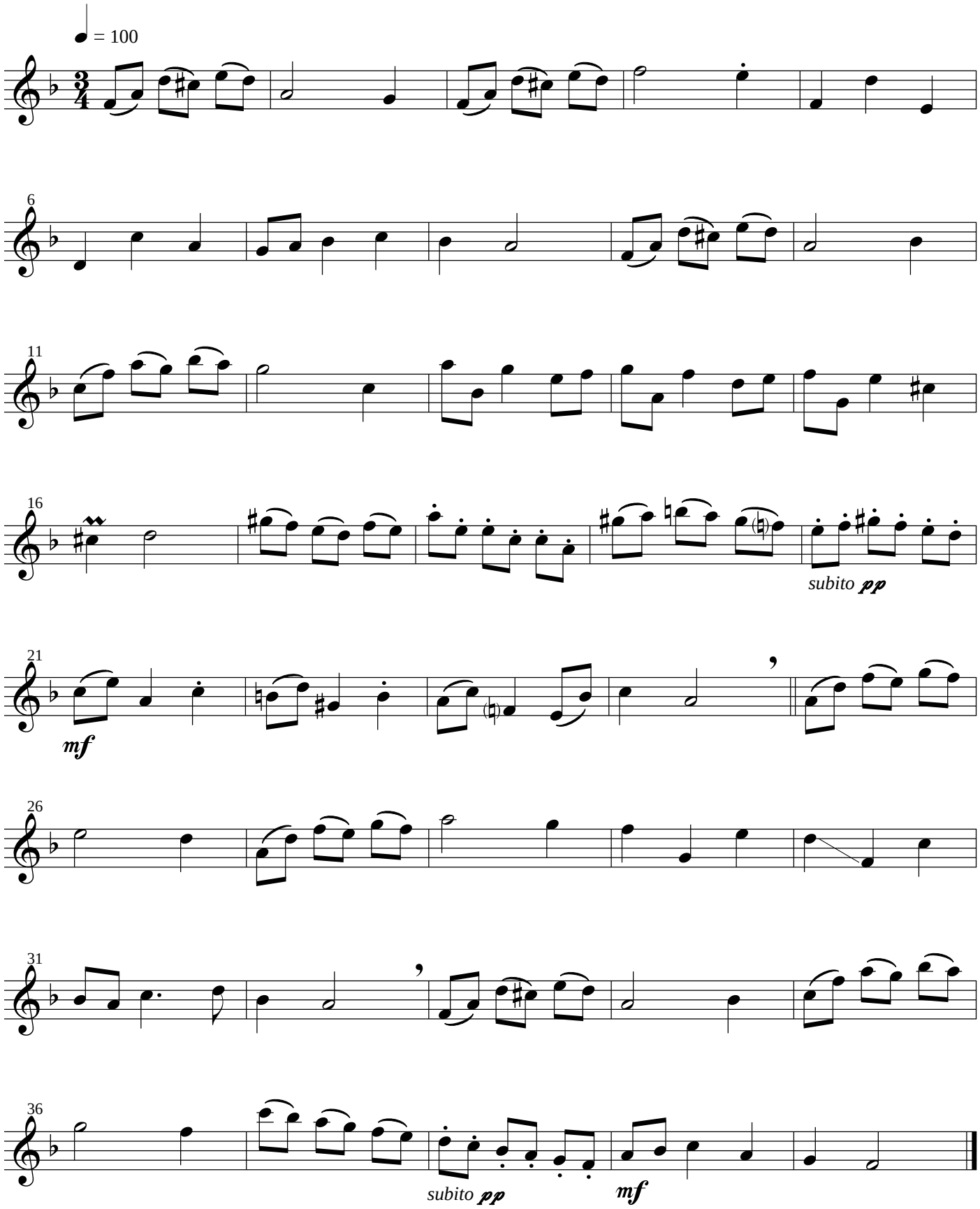

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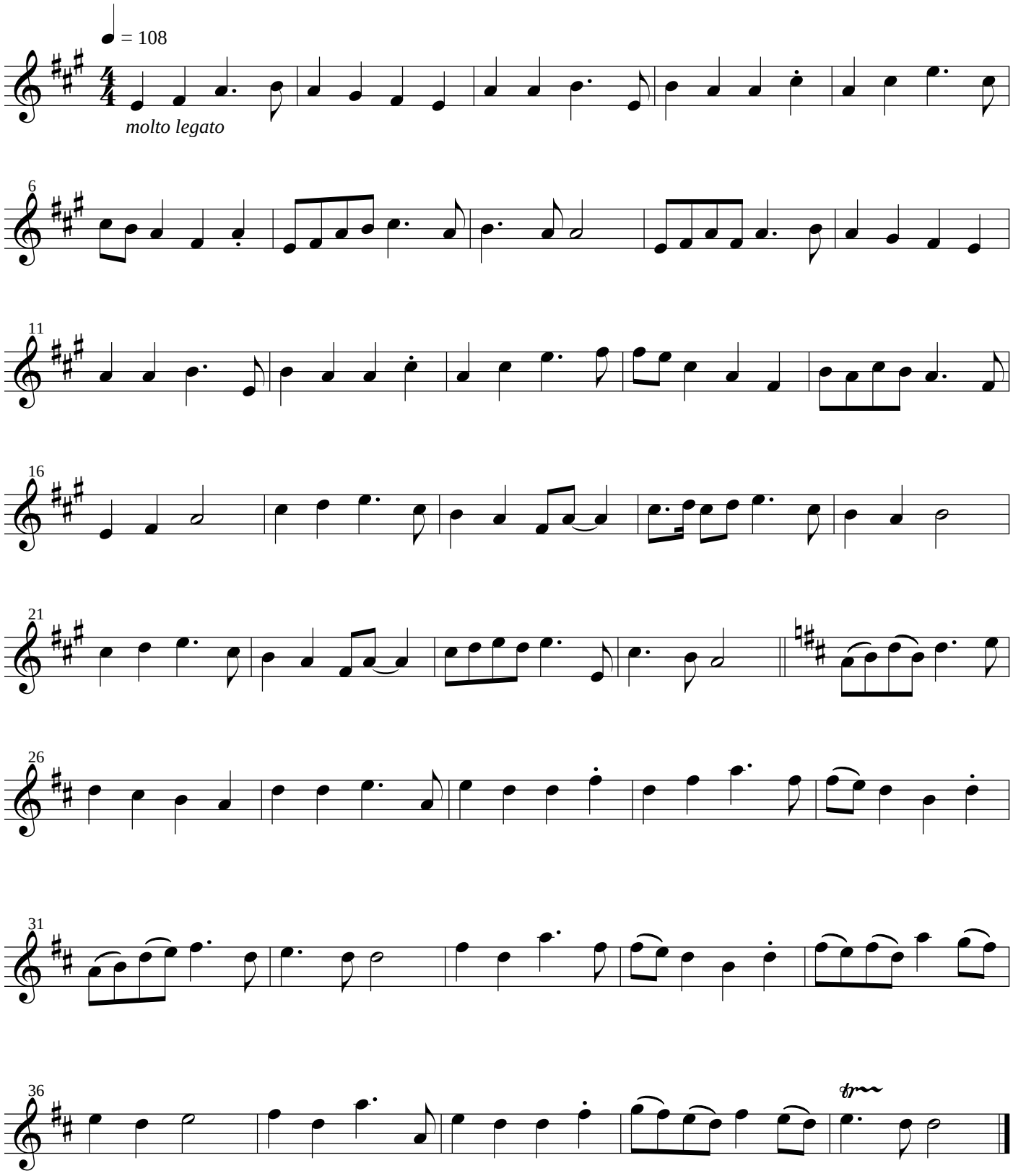

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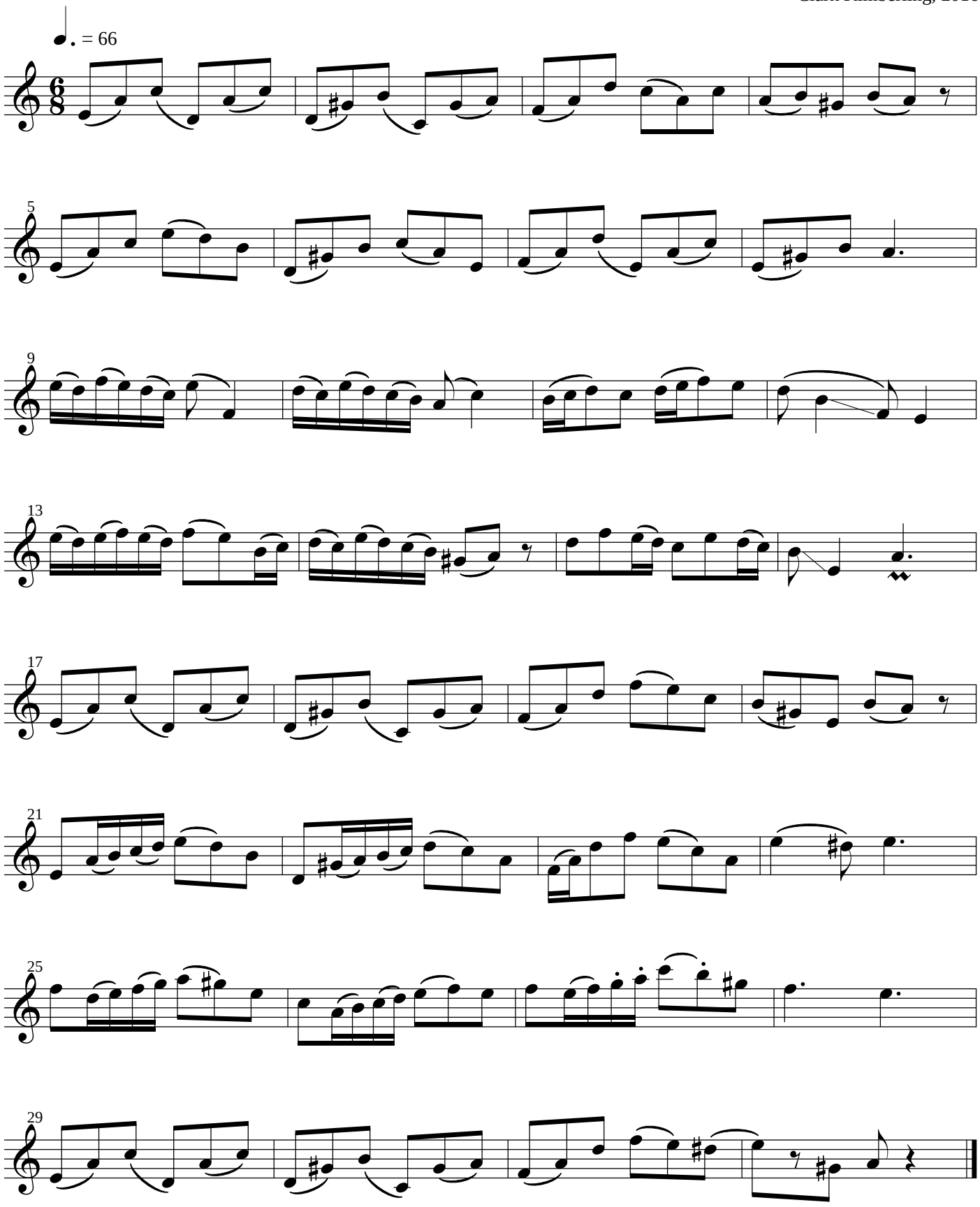

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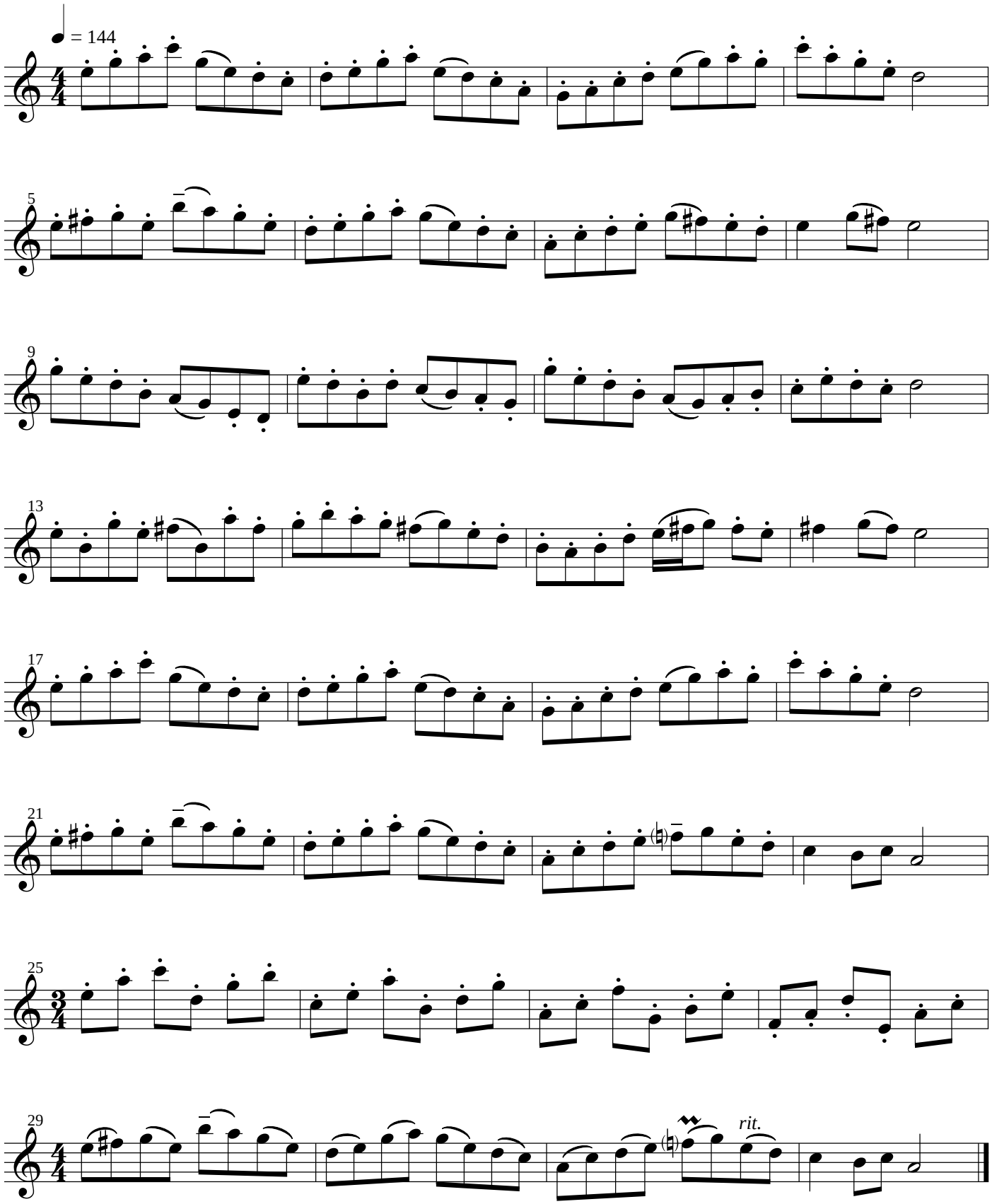

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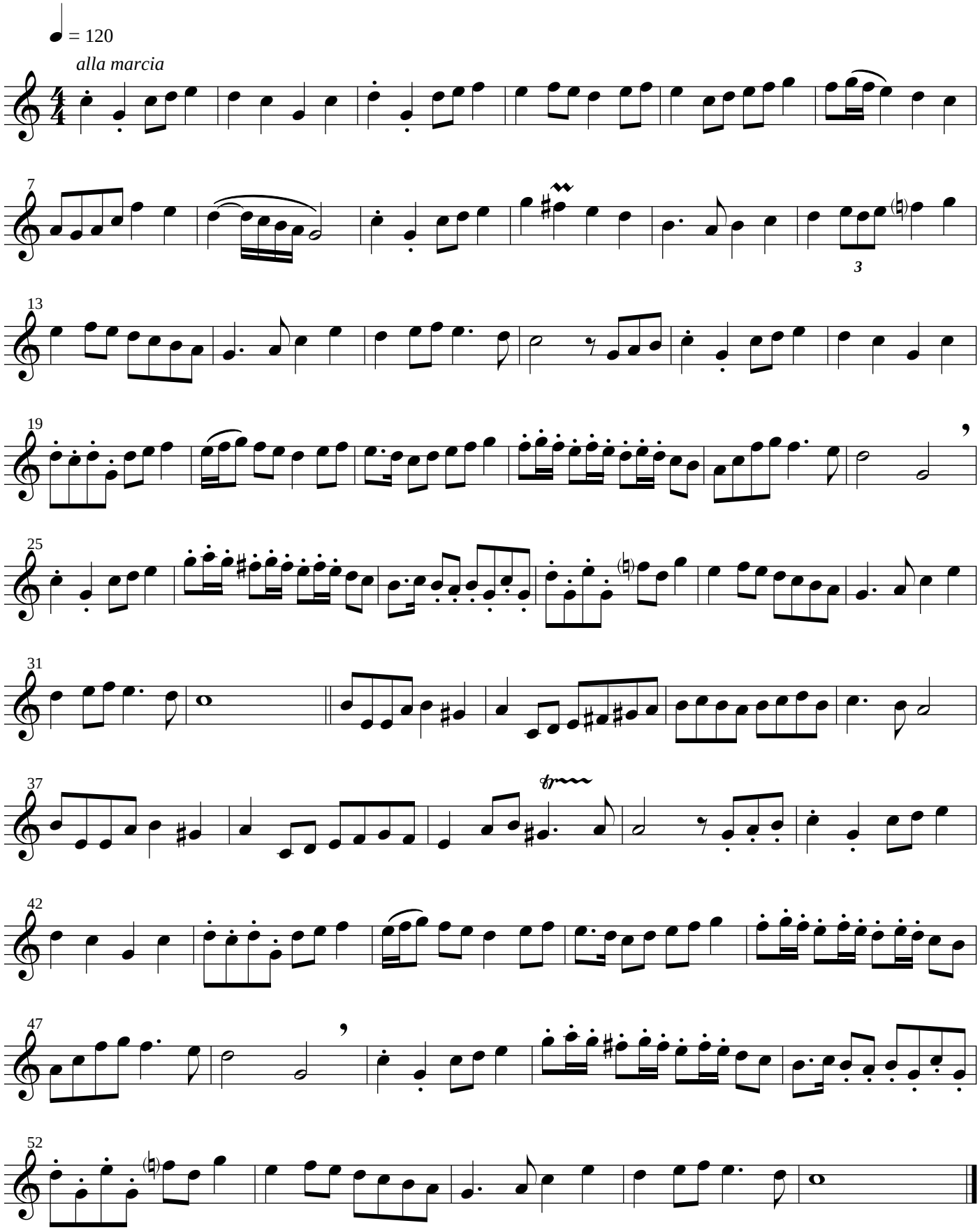

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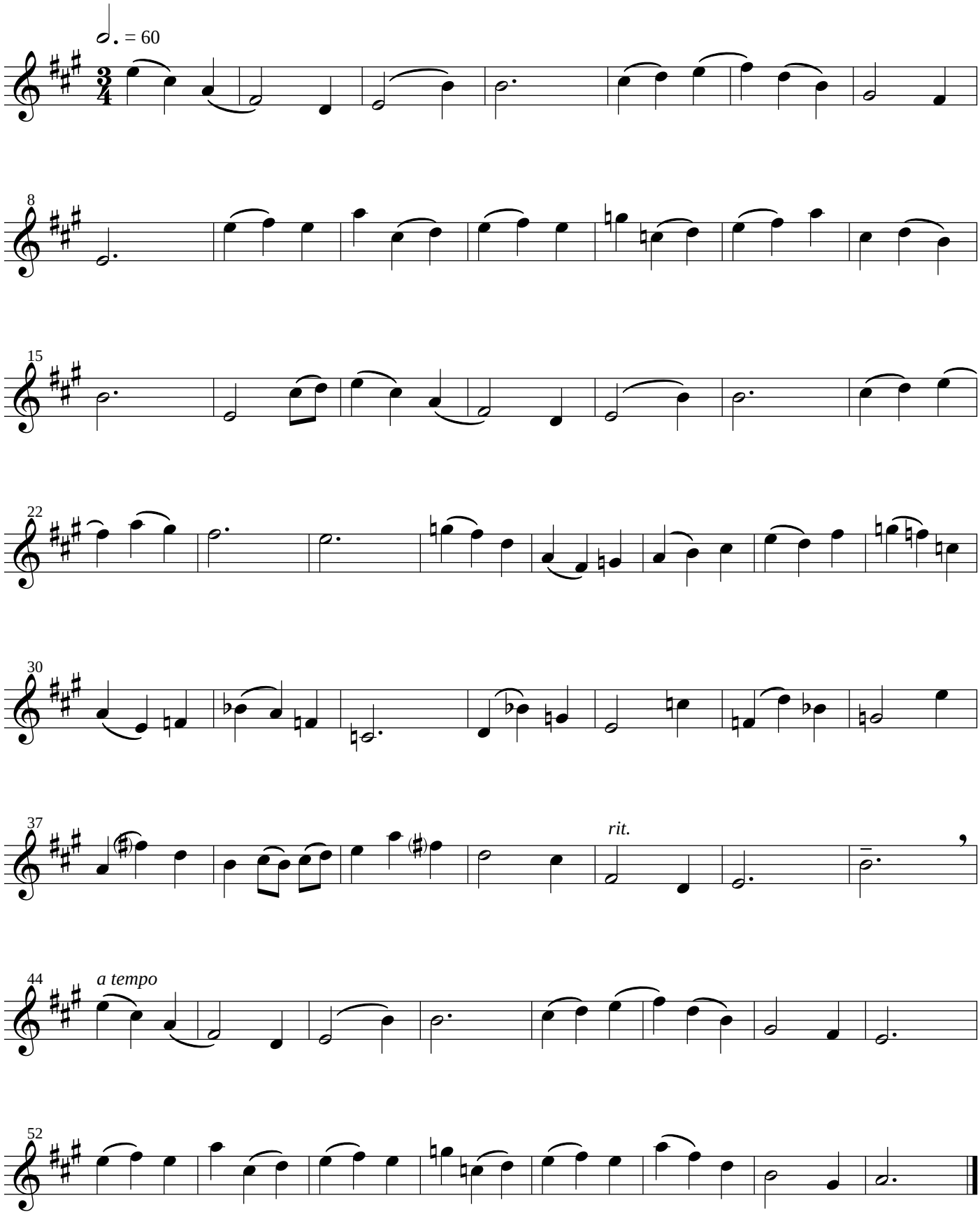

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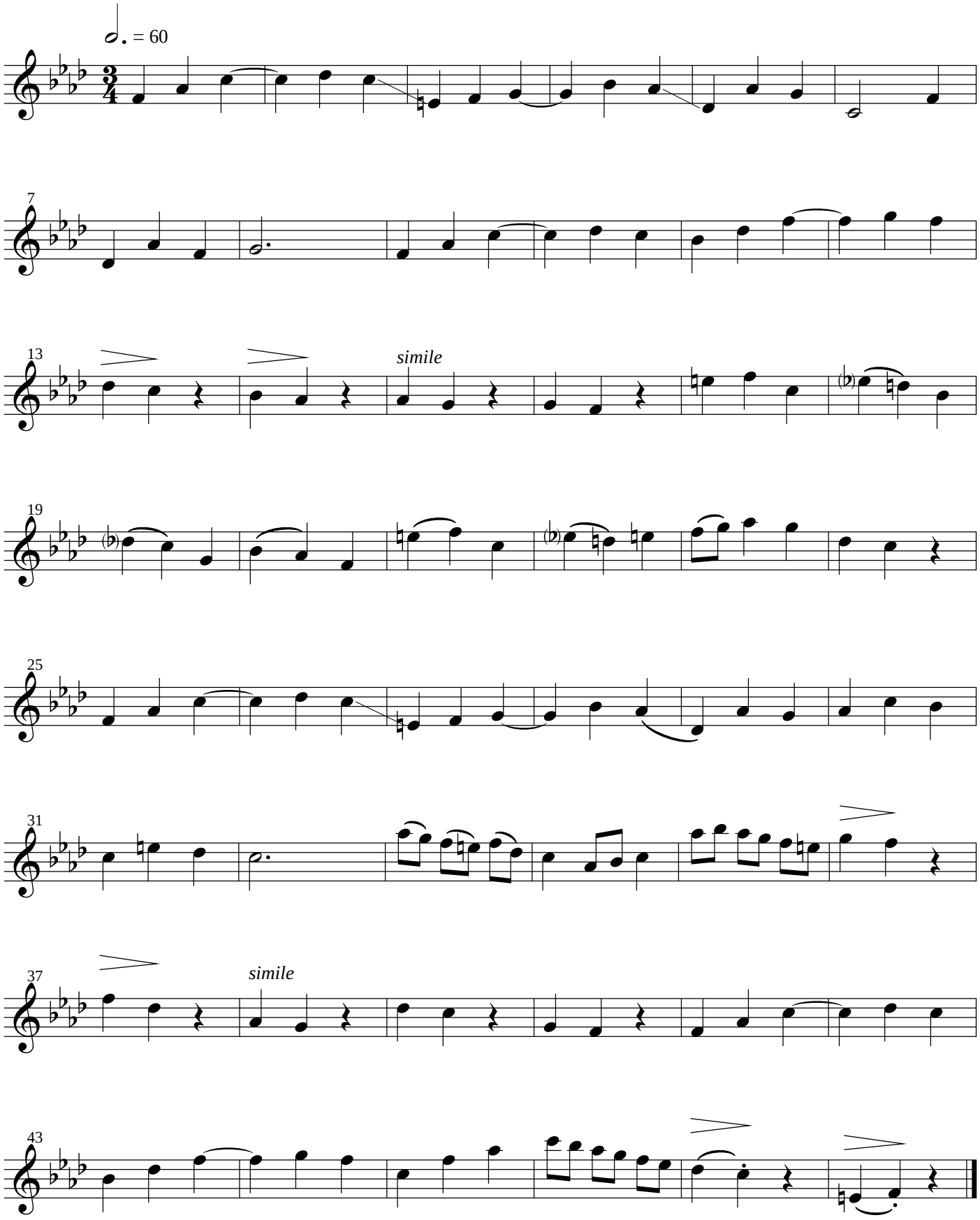

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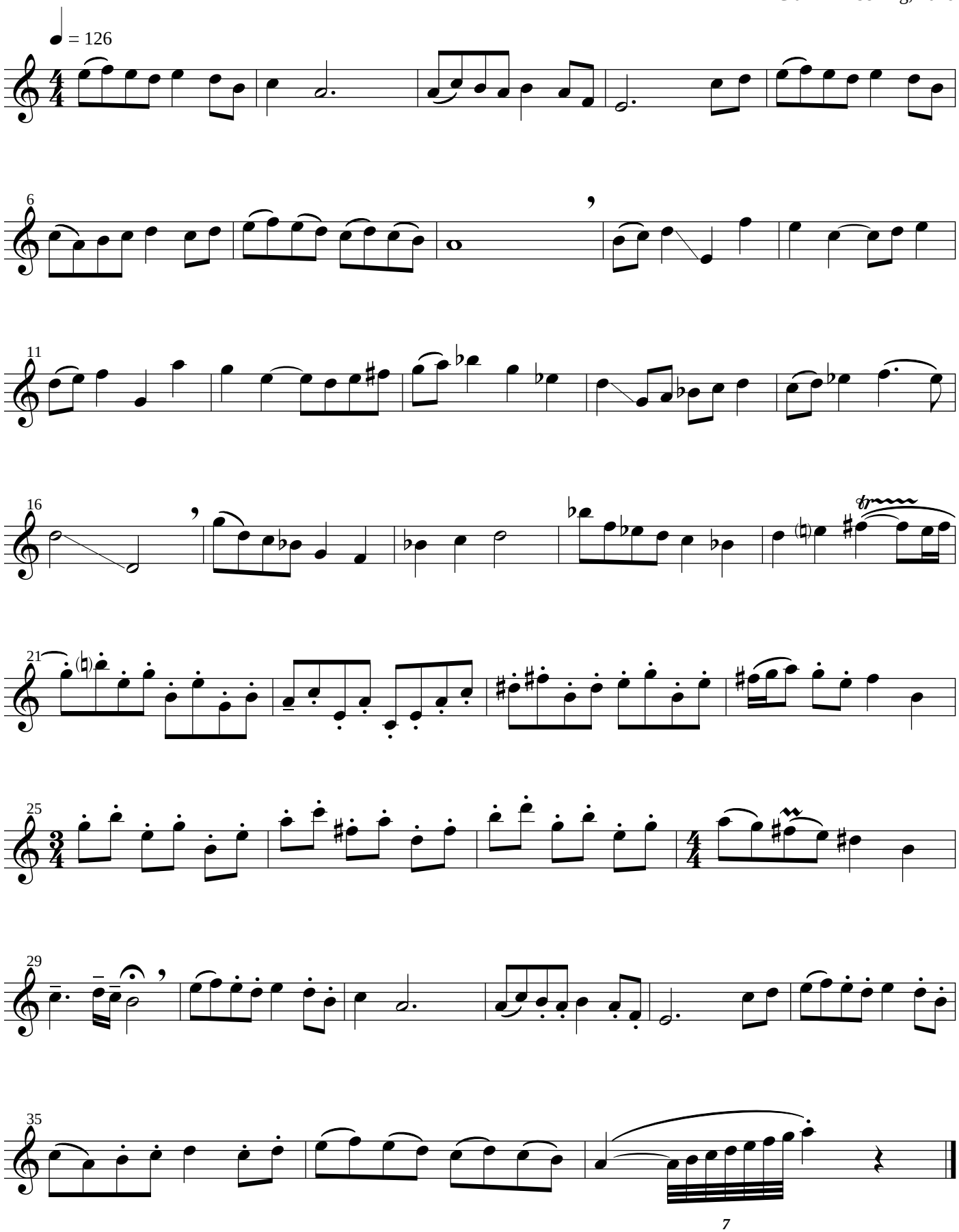

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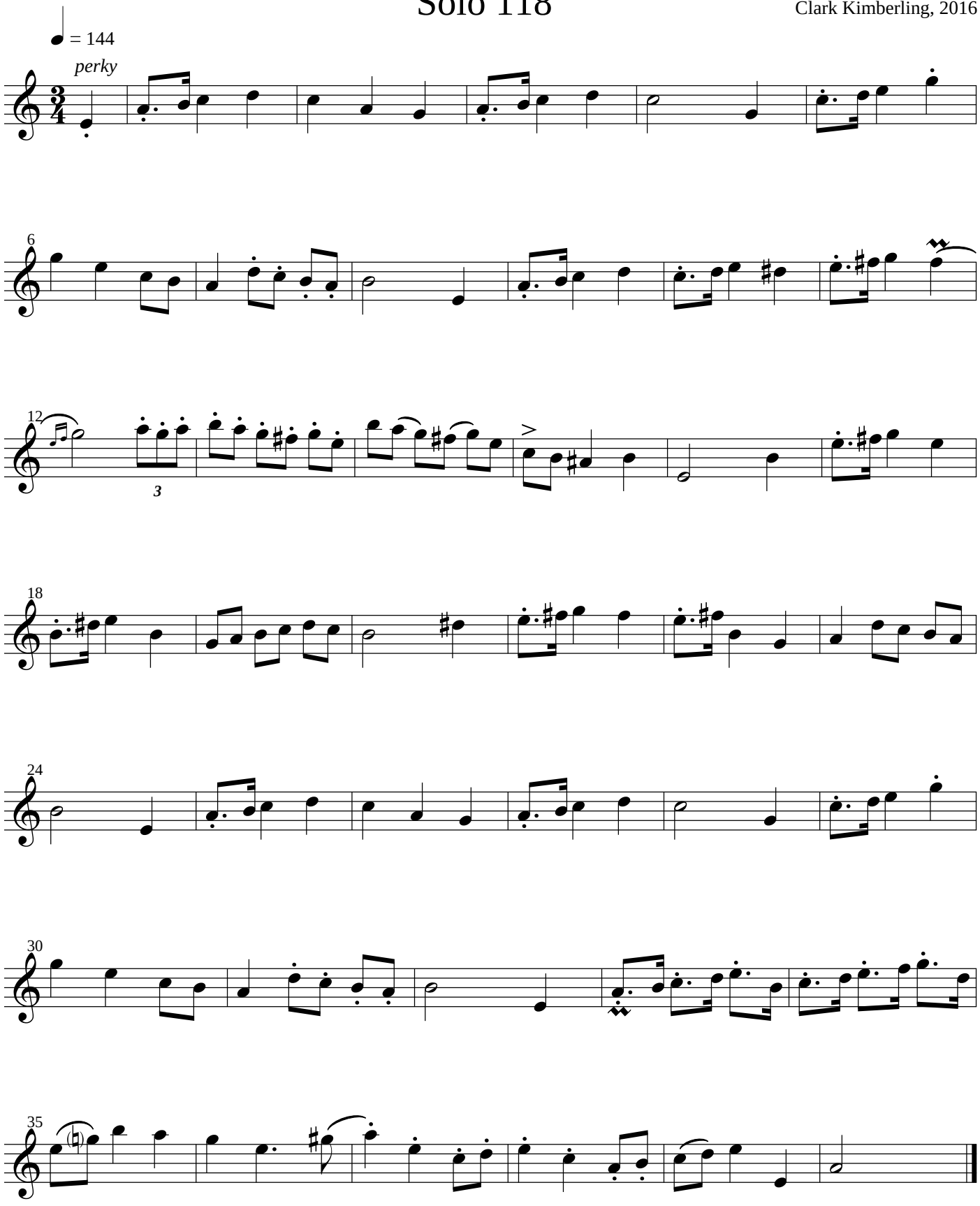

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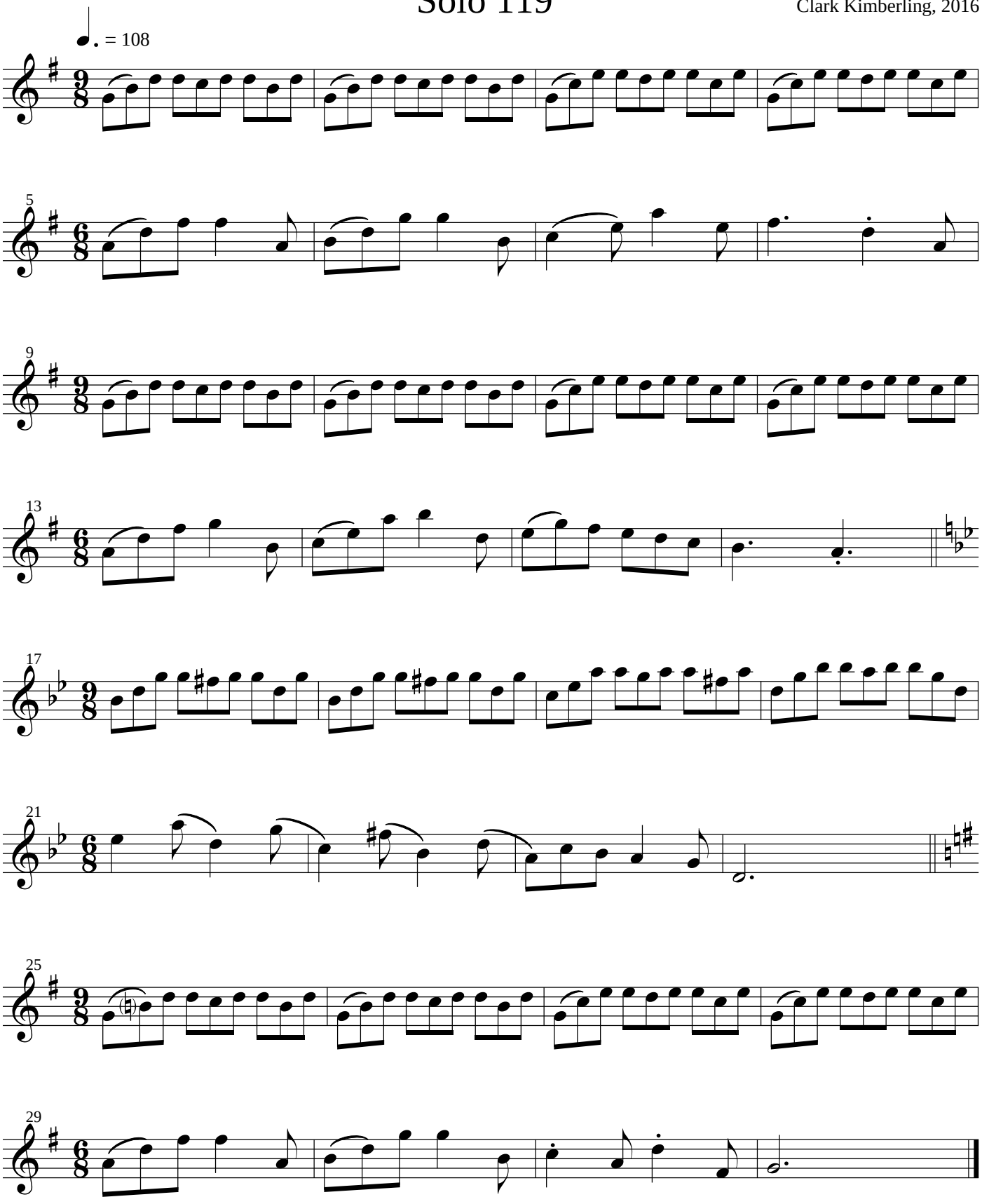

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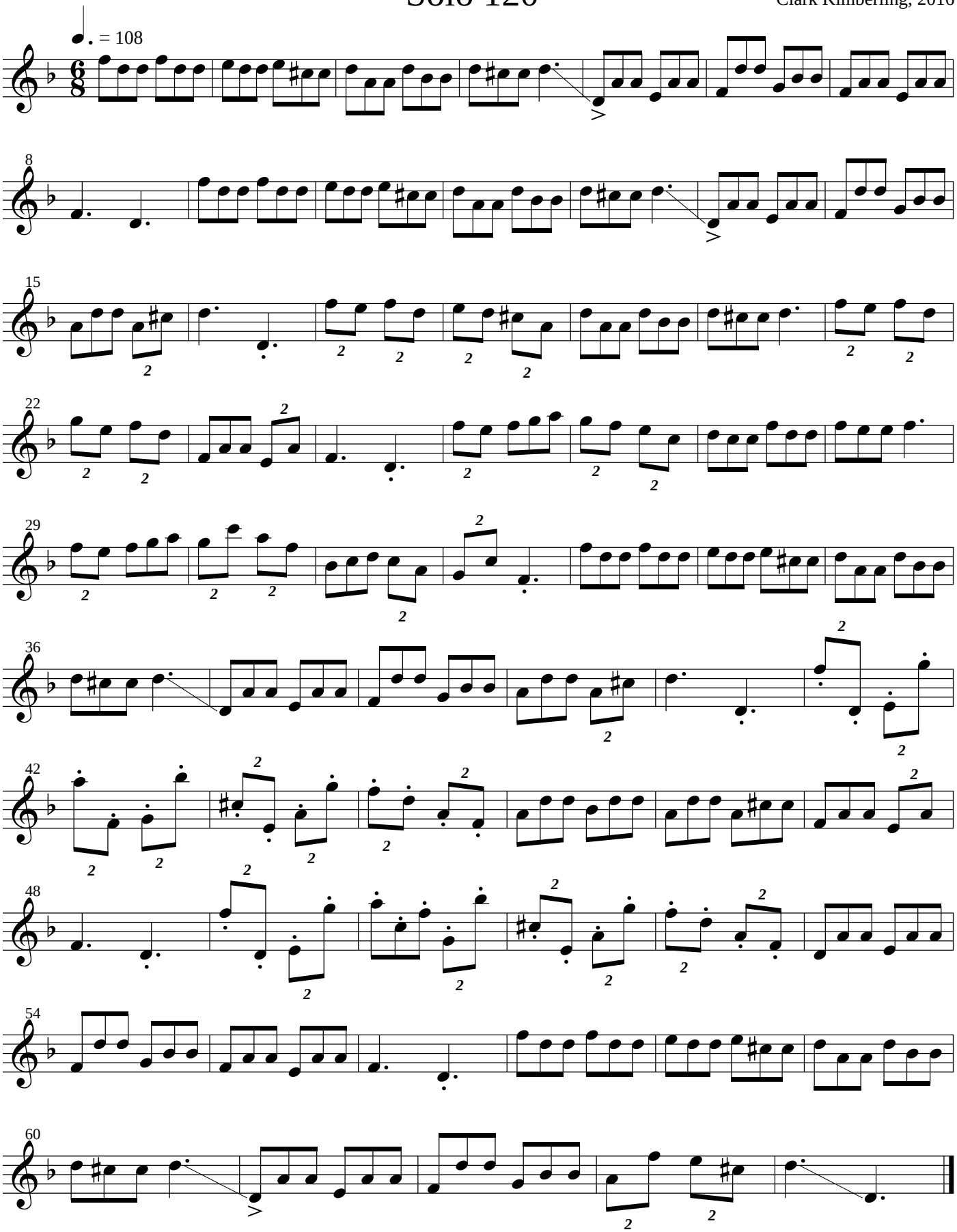

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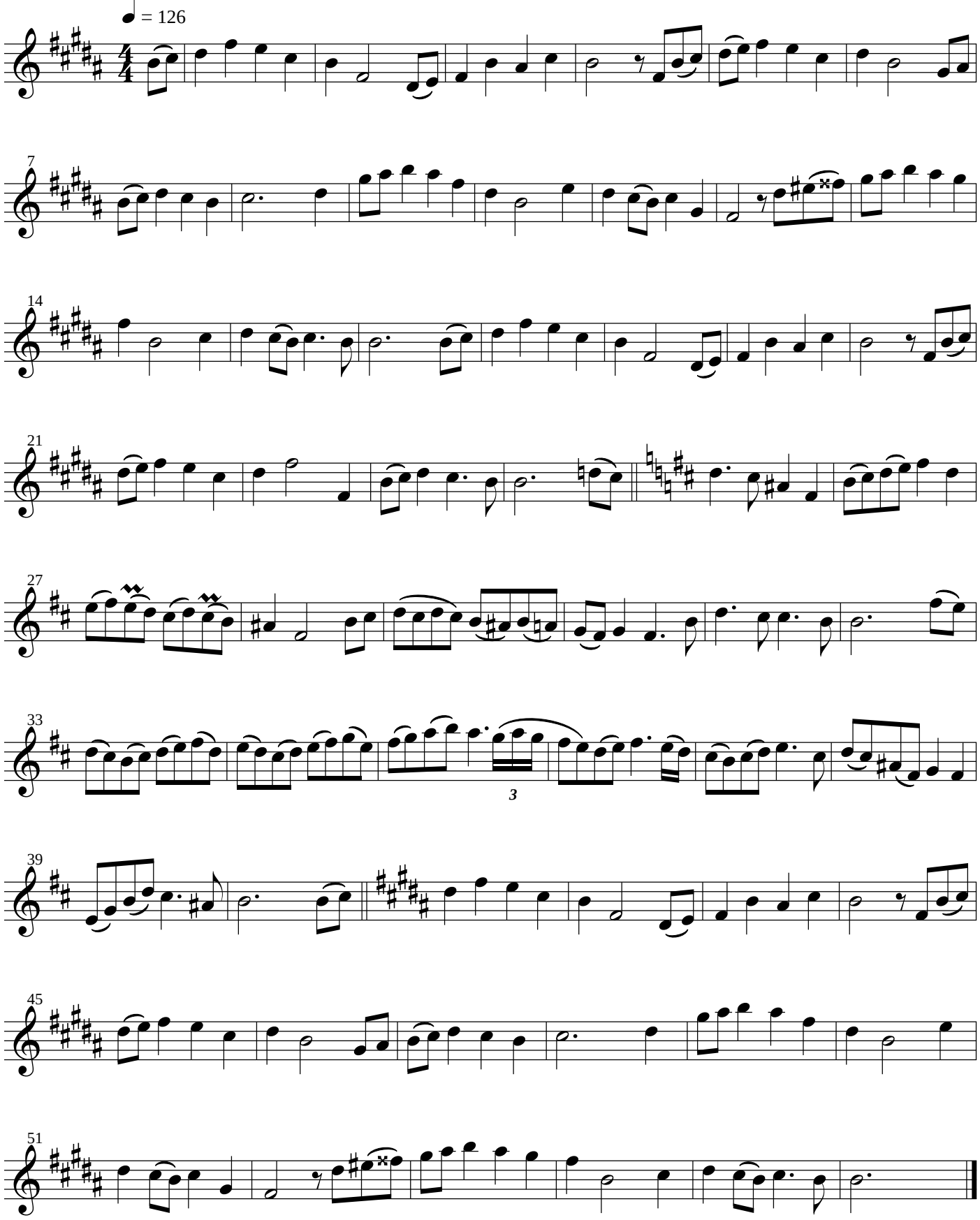

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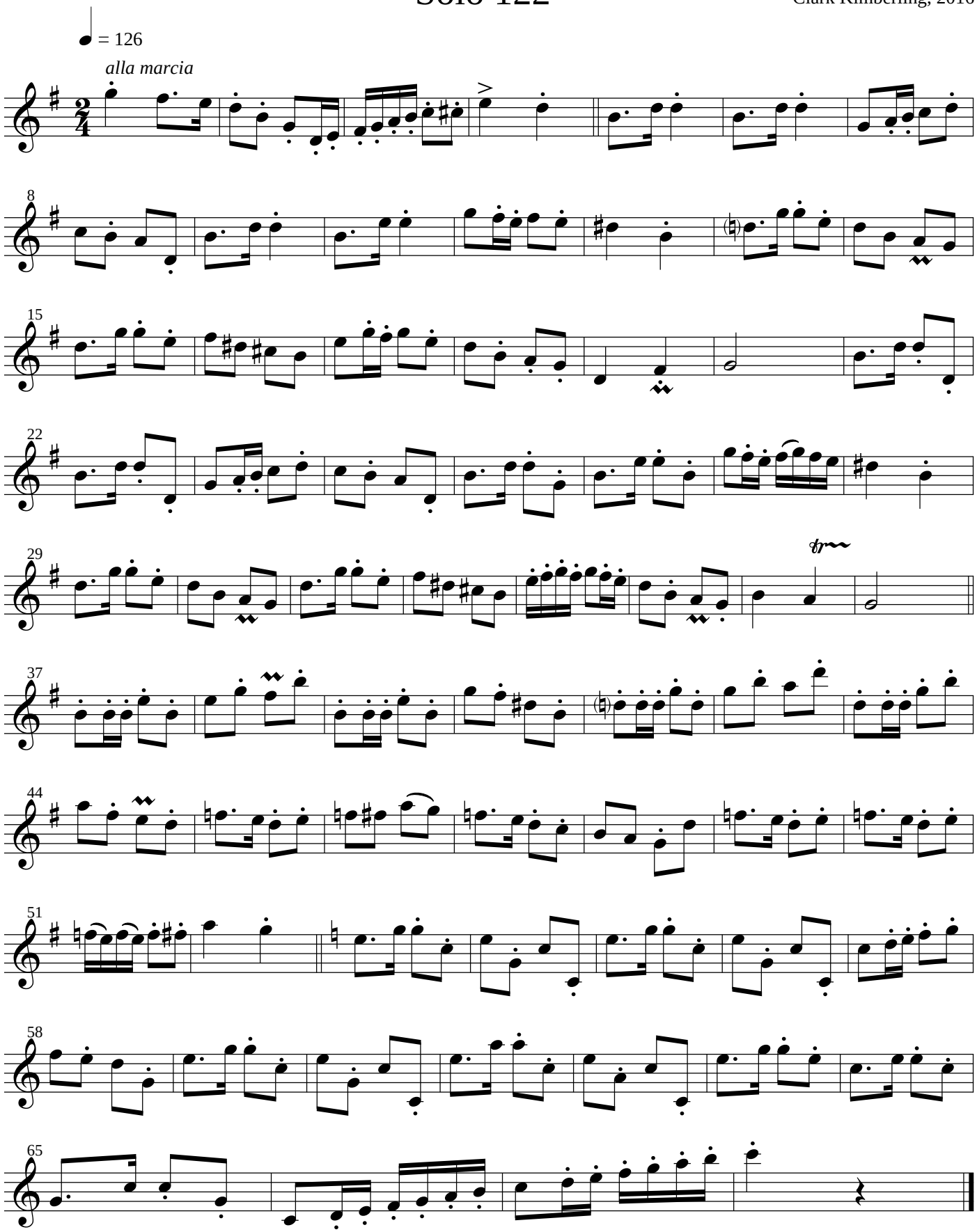

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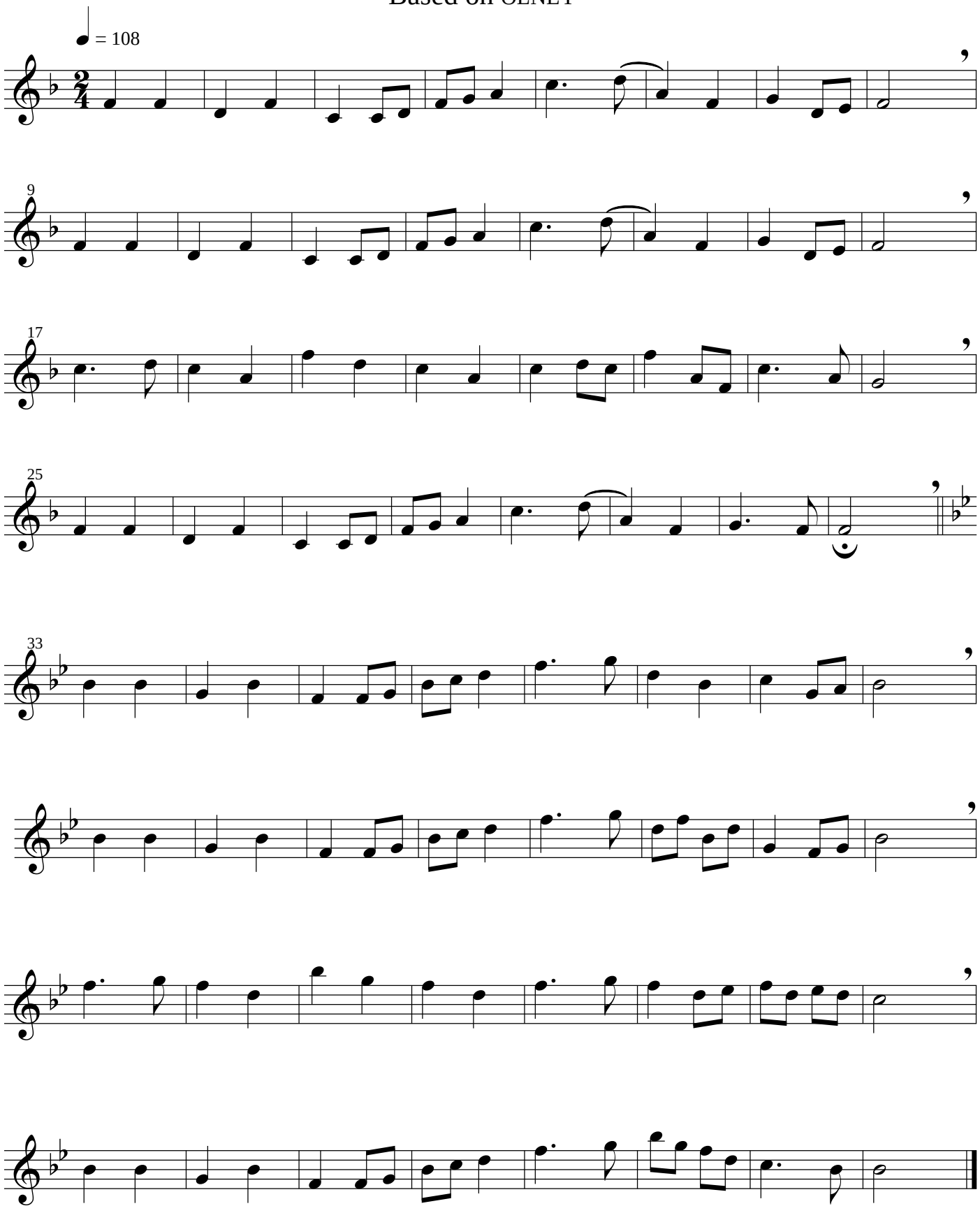

OLNEY appears in *Supplement to Kentucky Harmony*, 1821-24

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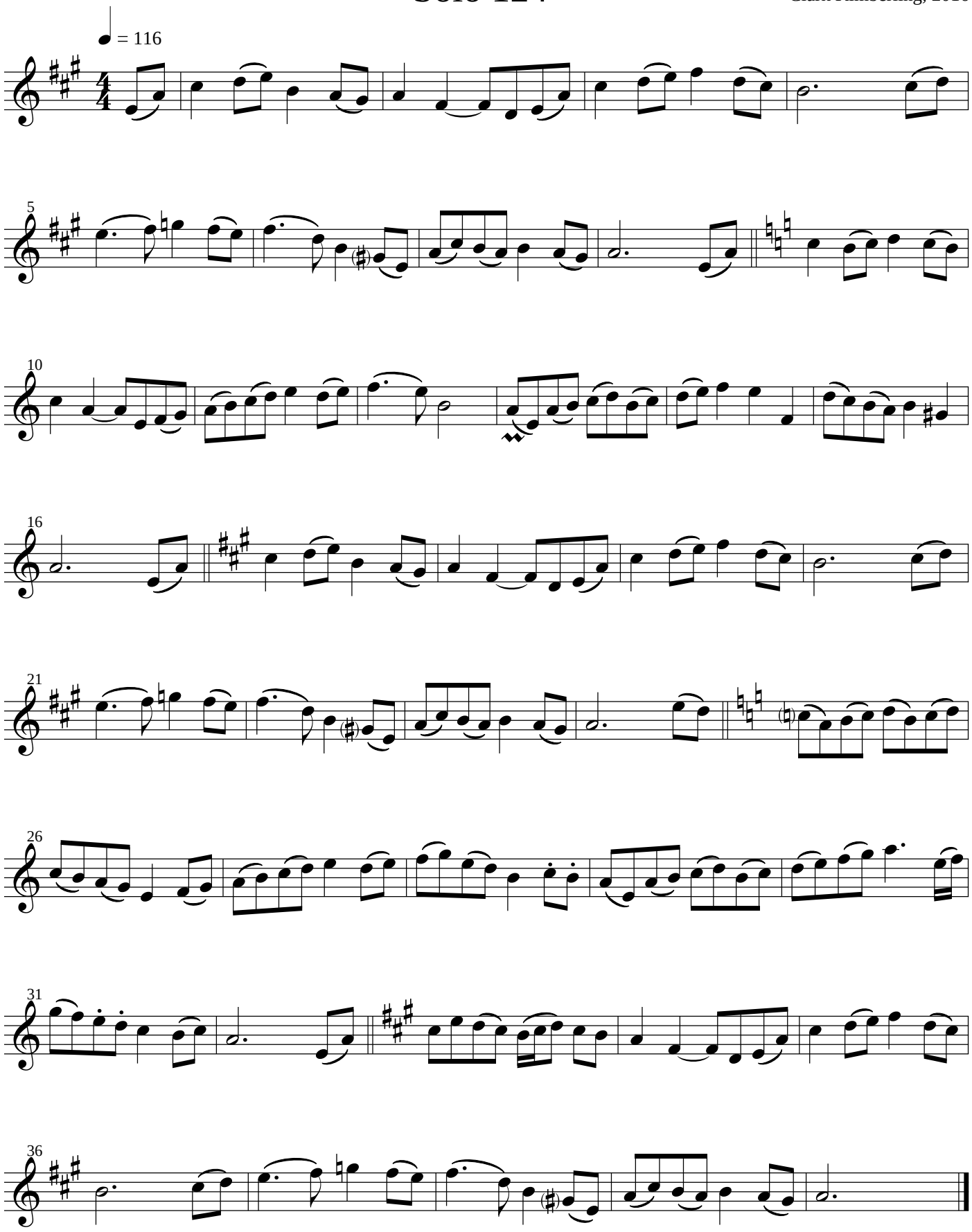

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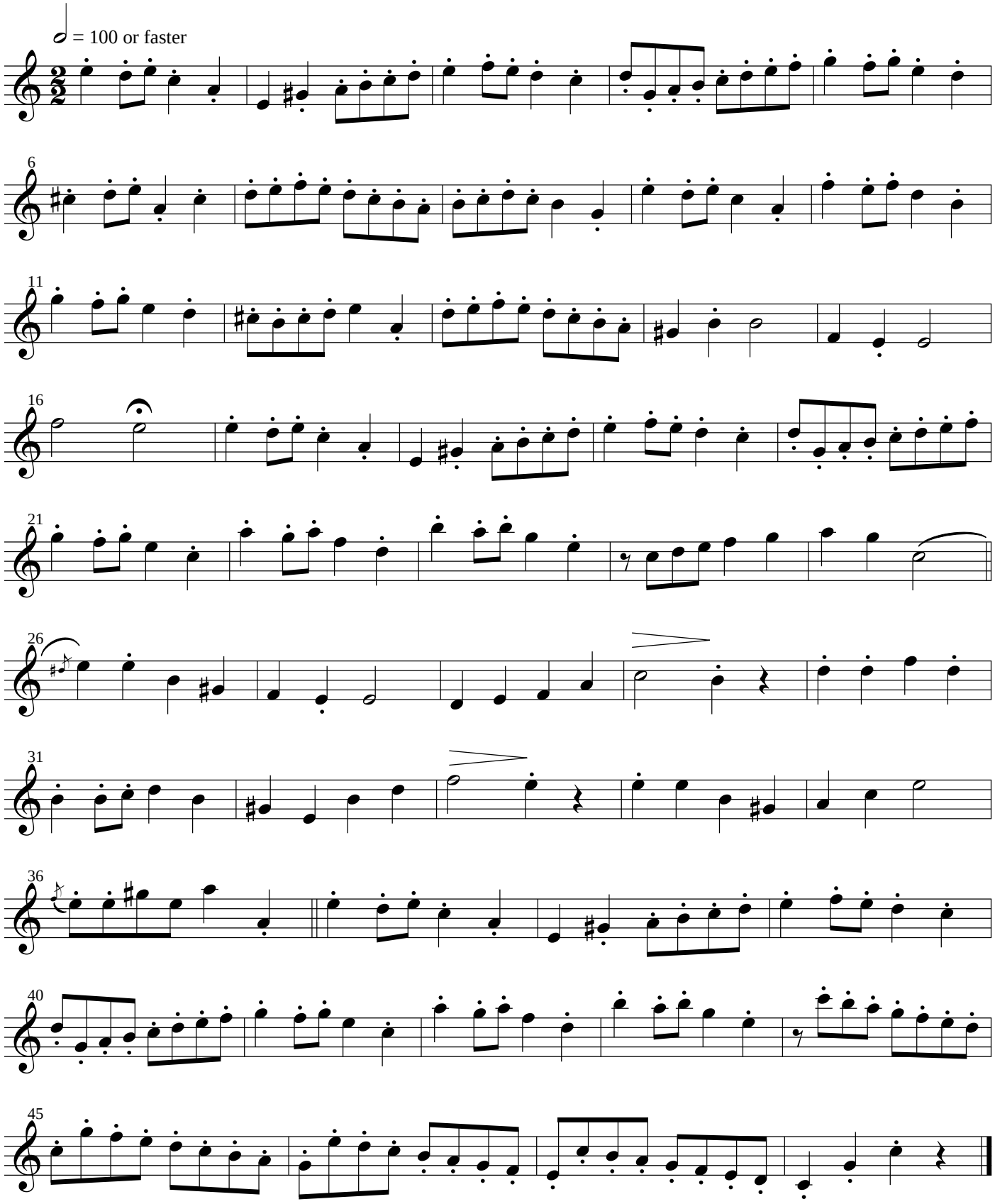

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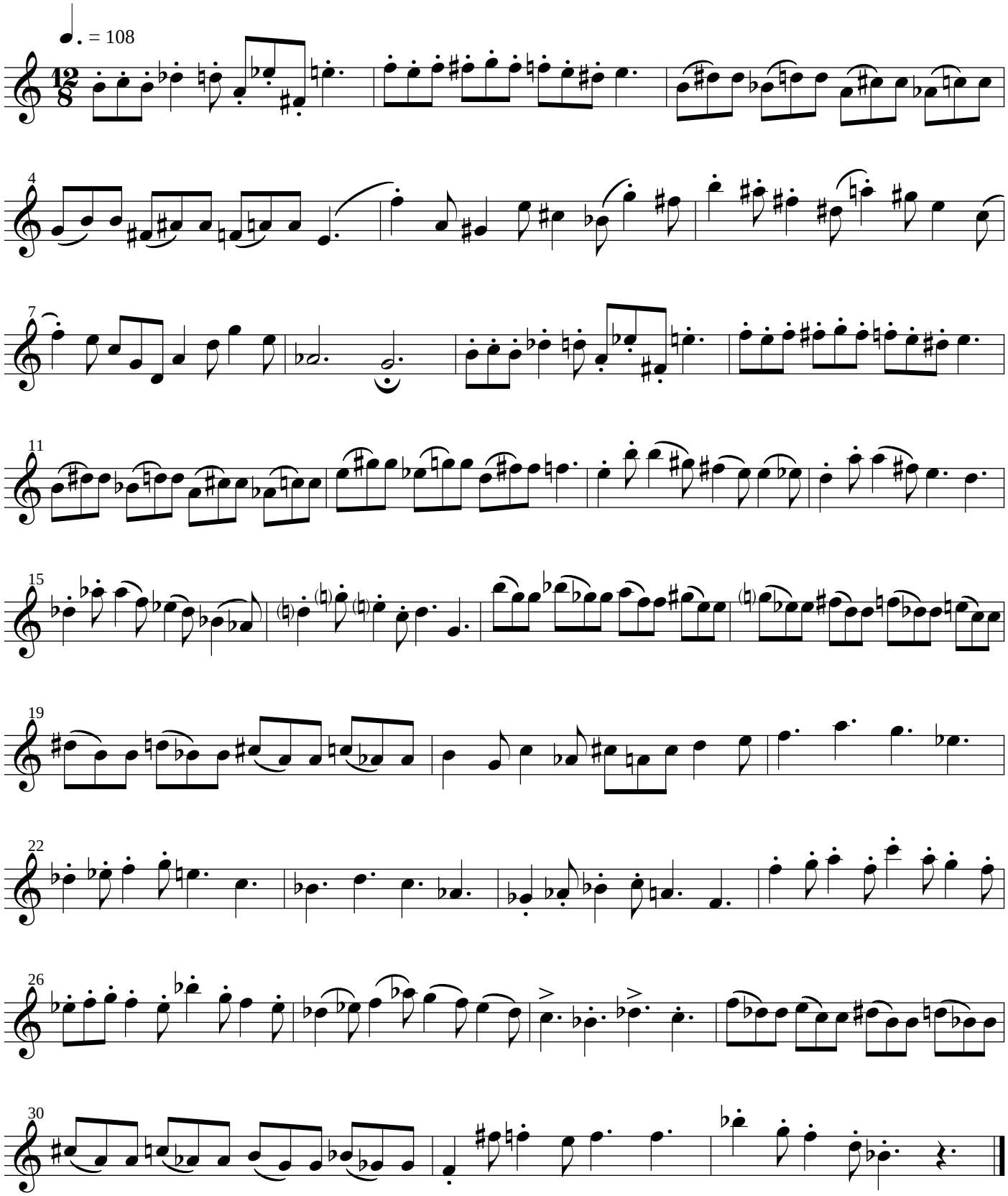

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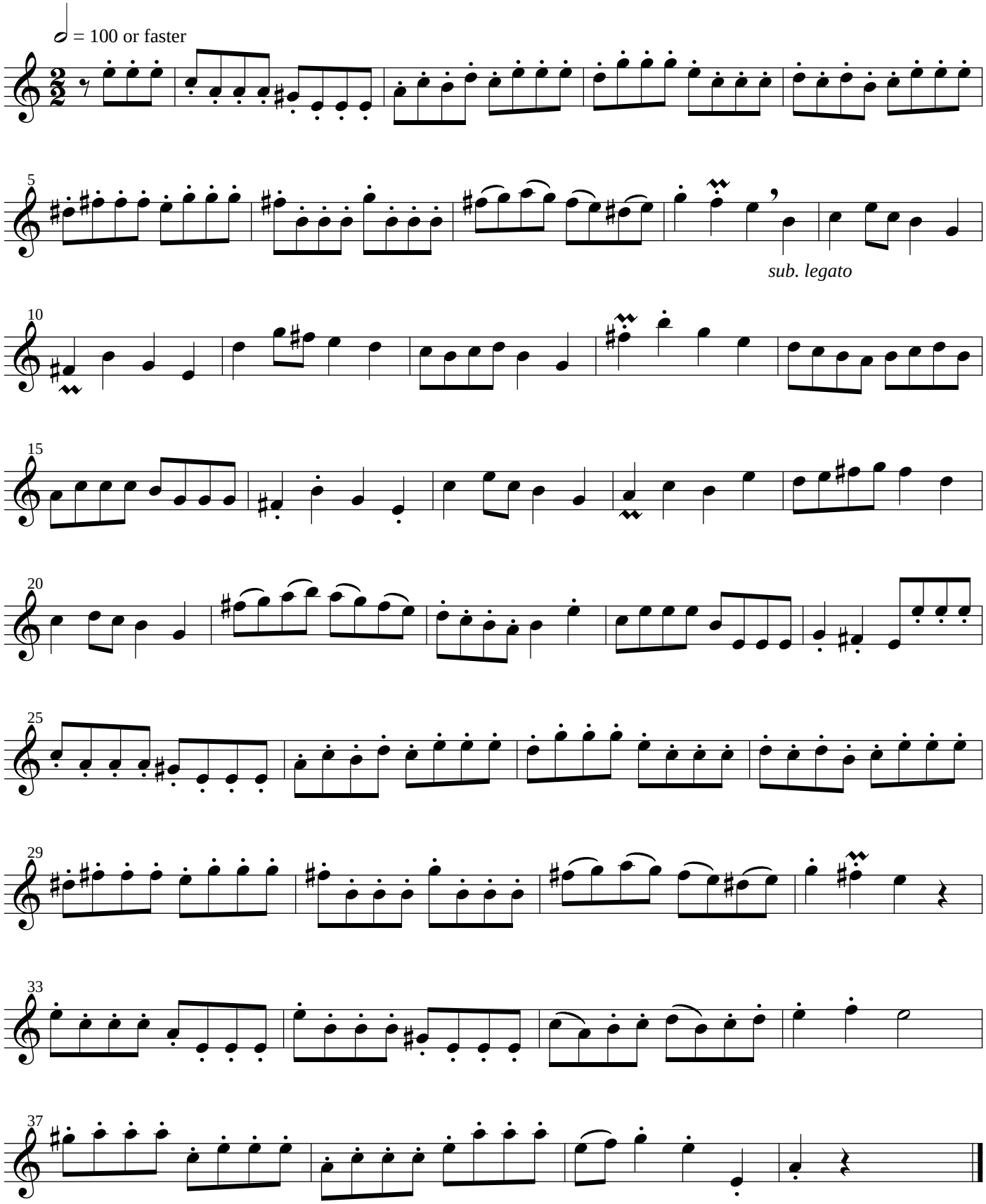

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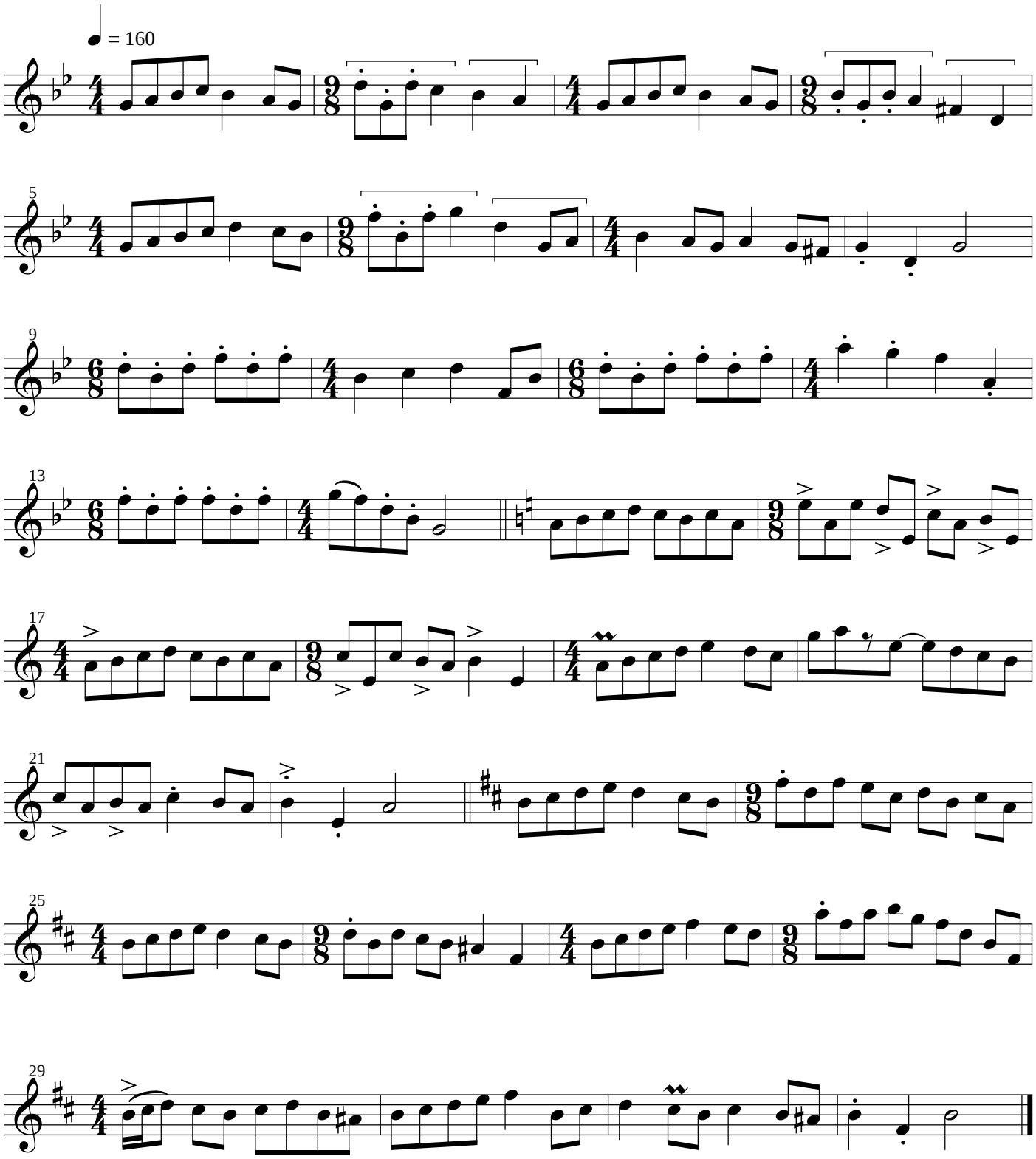

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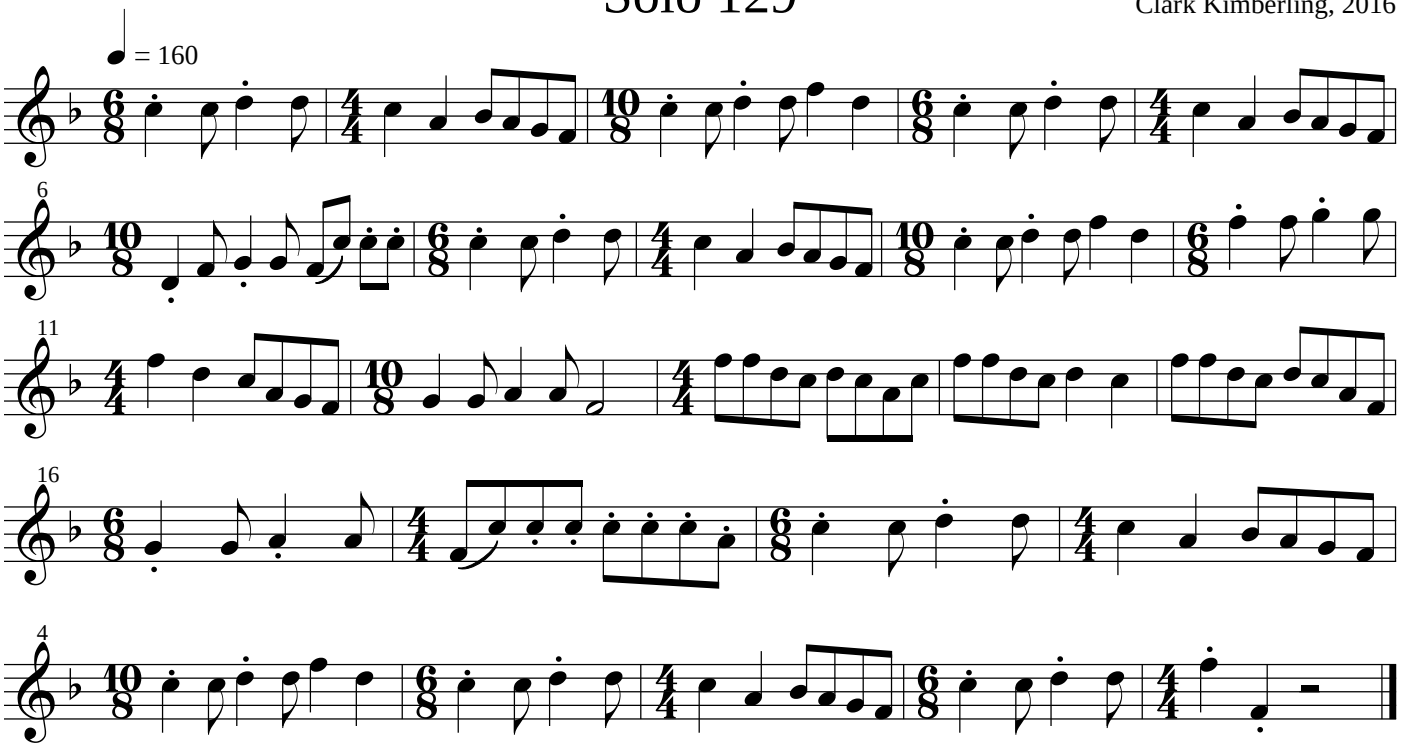

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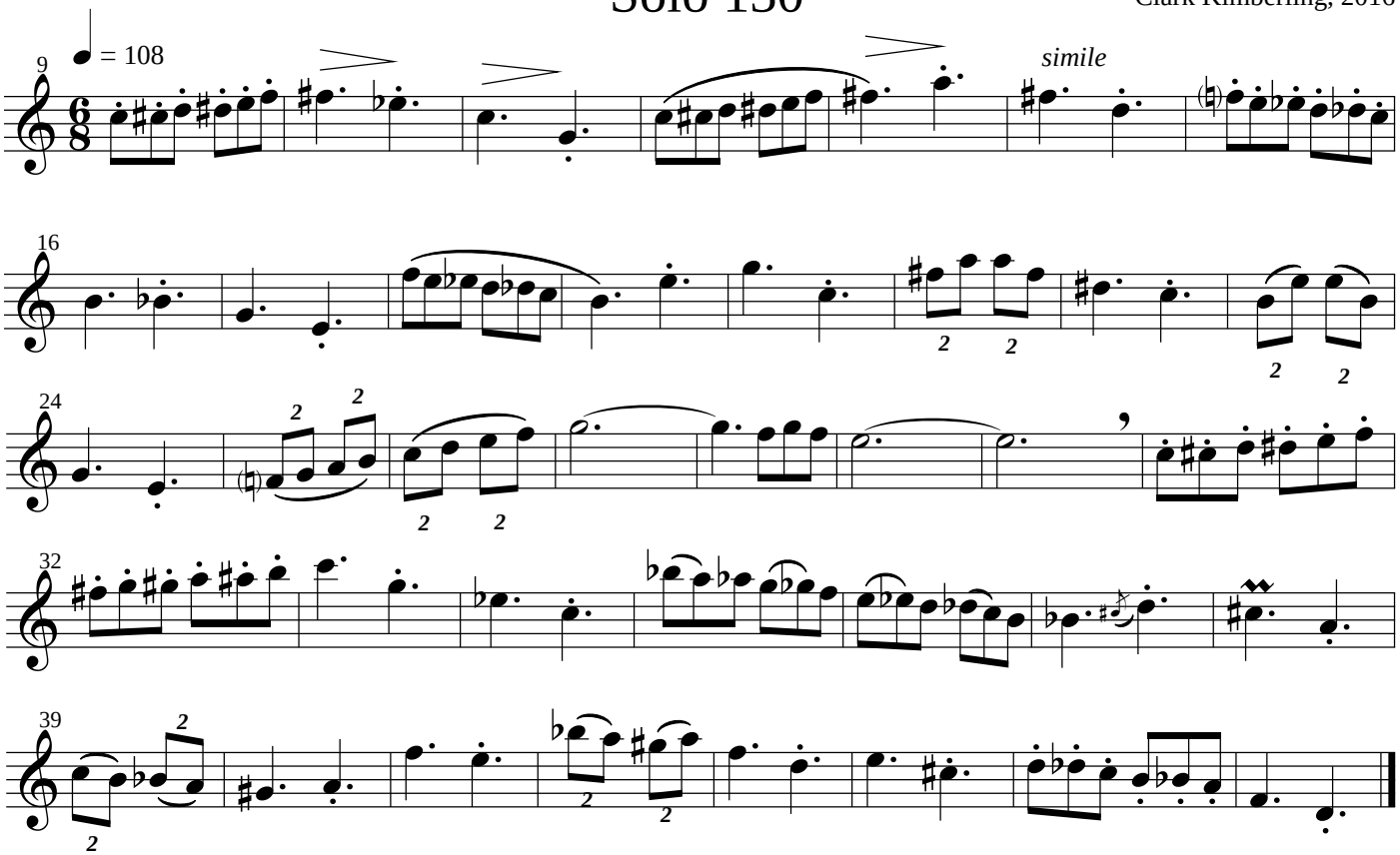

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Georg Neumark, 1621-1681
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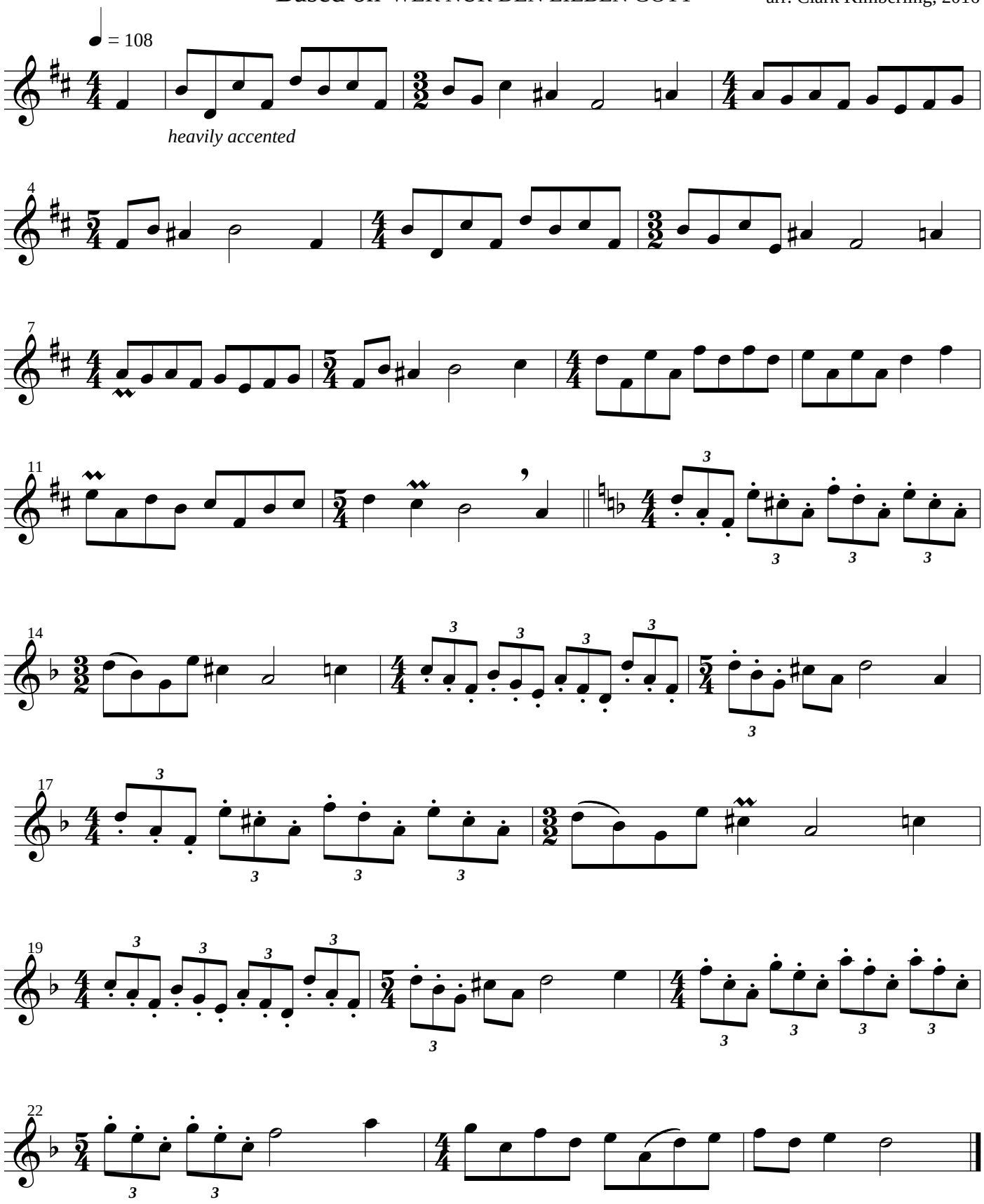

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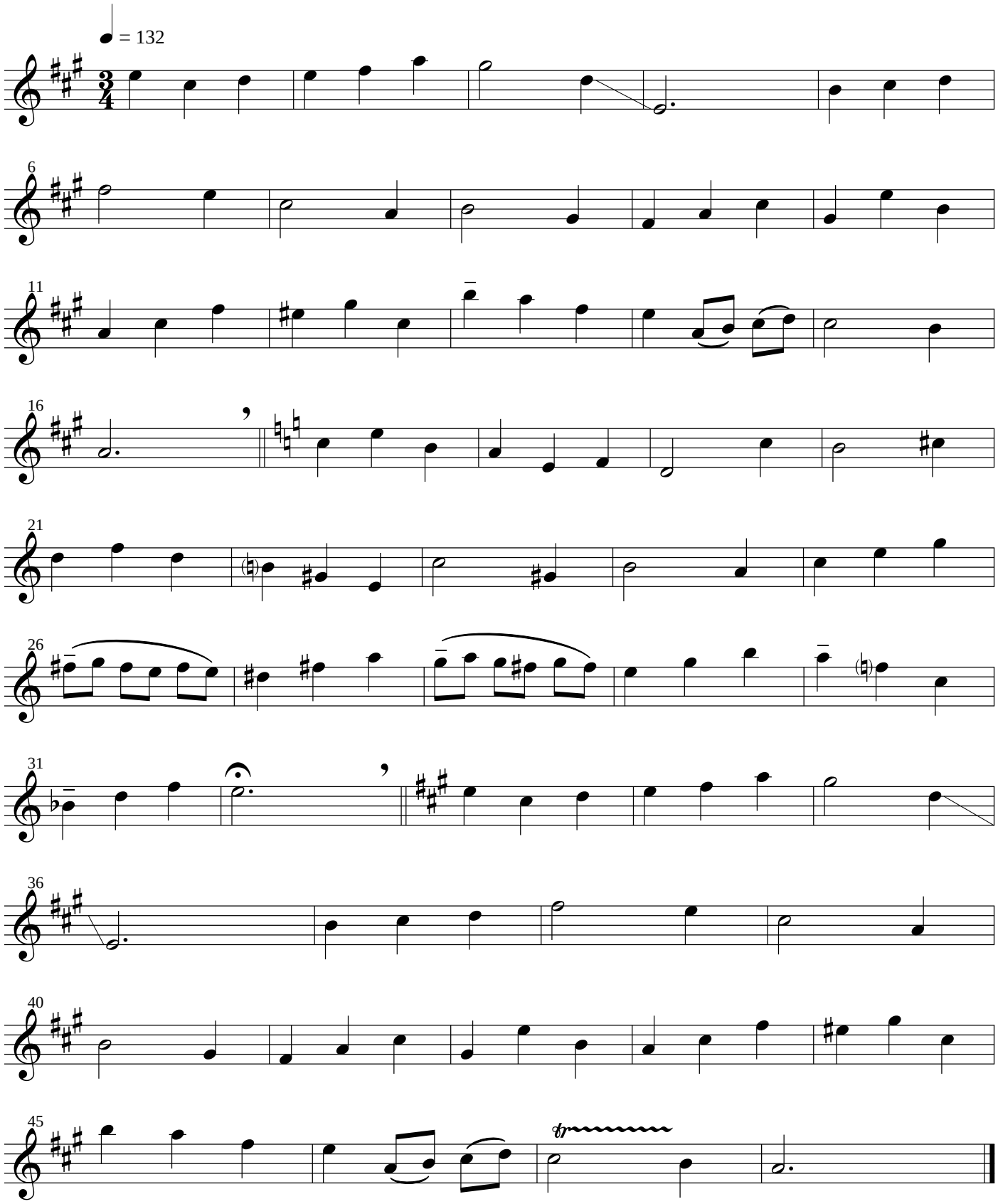

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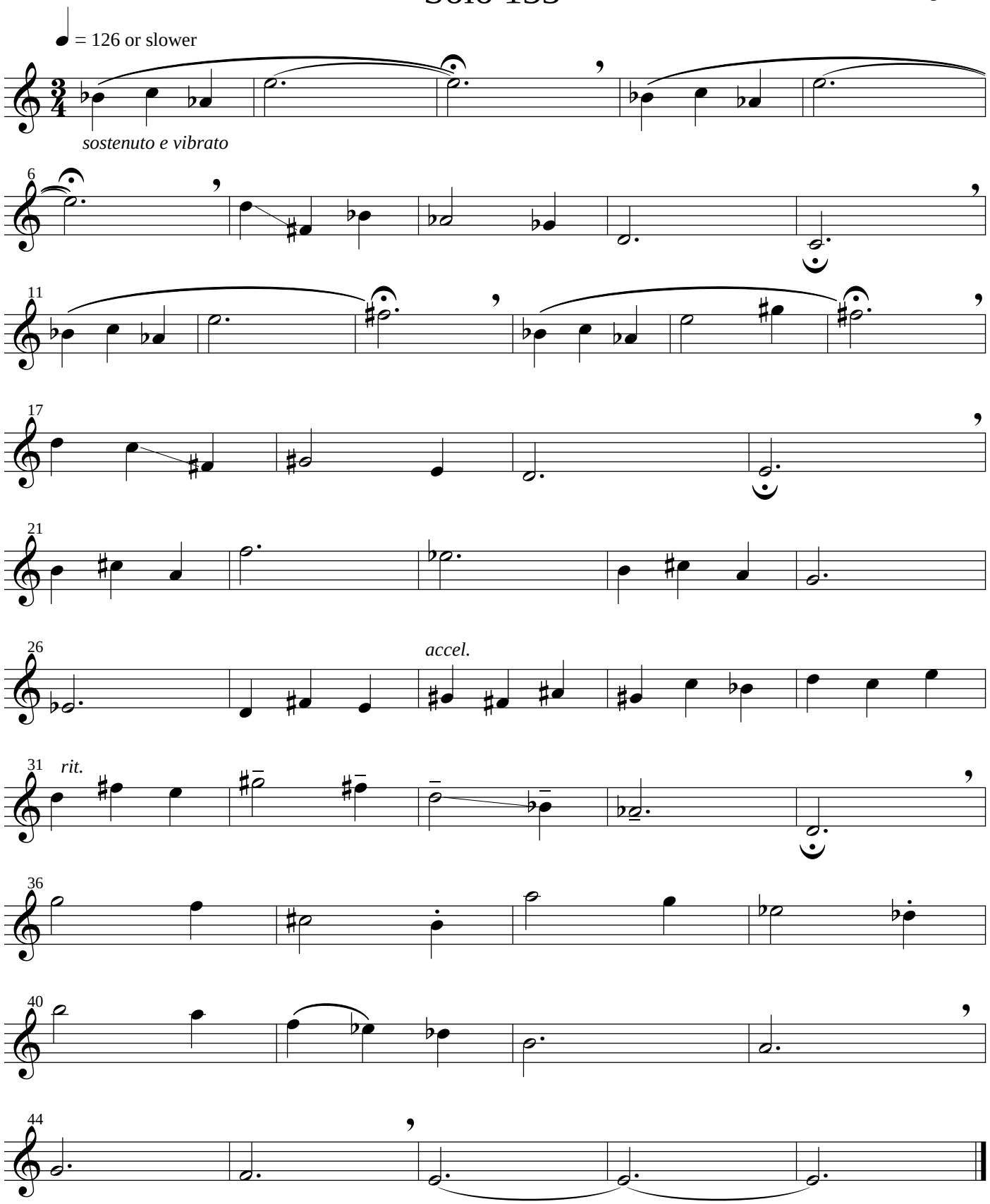

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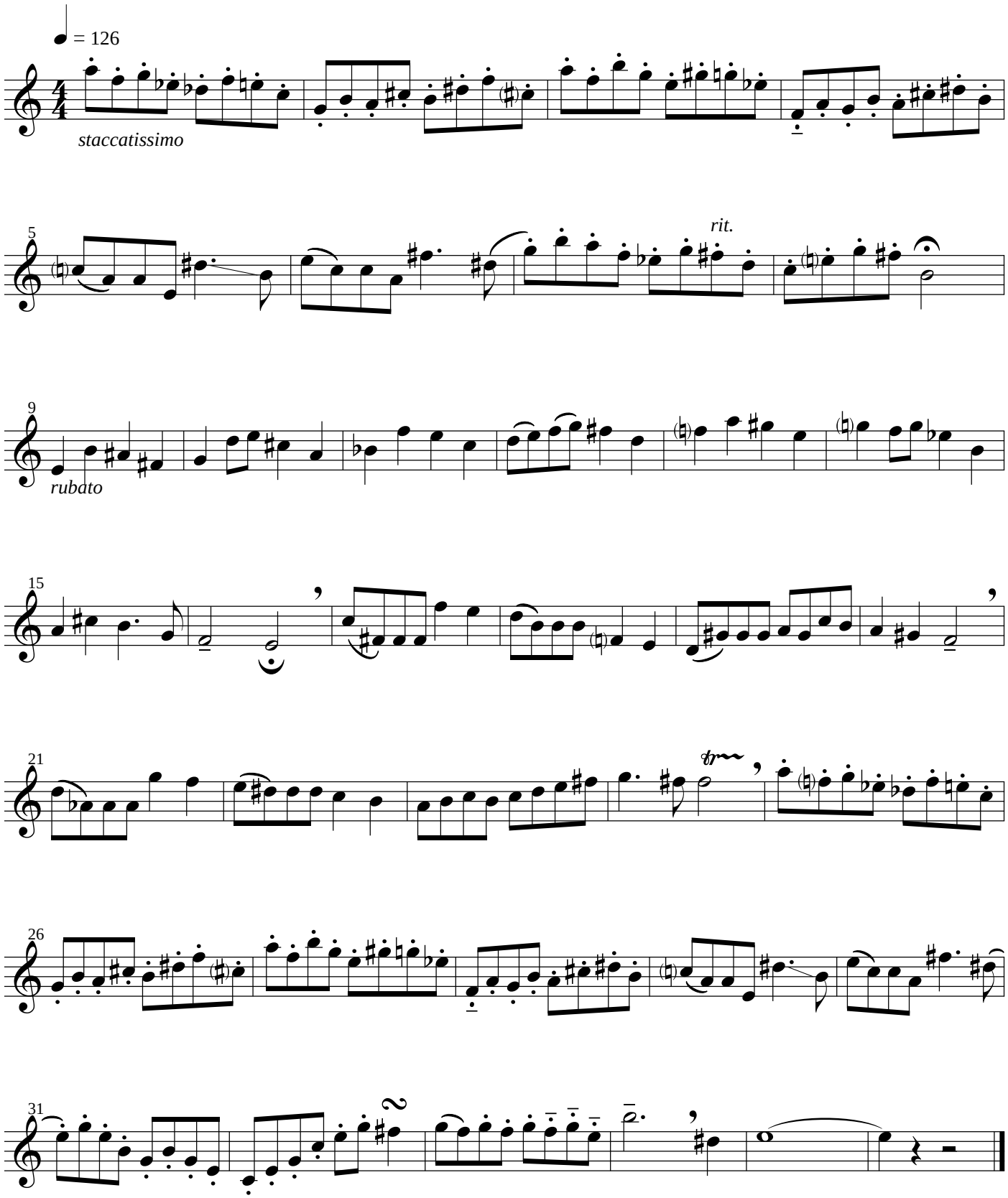

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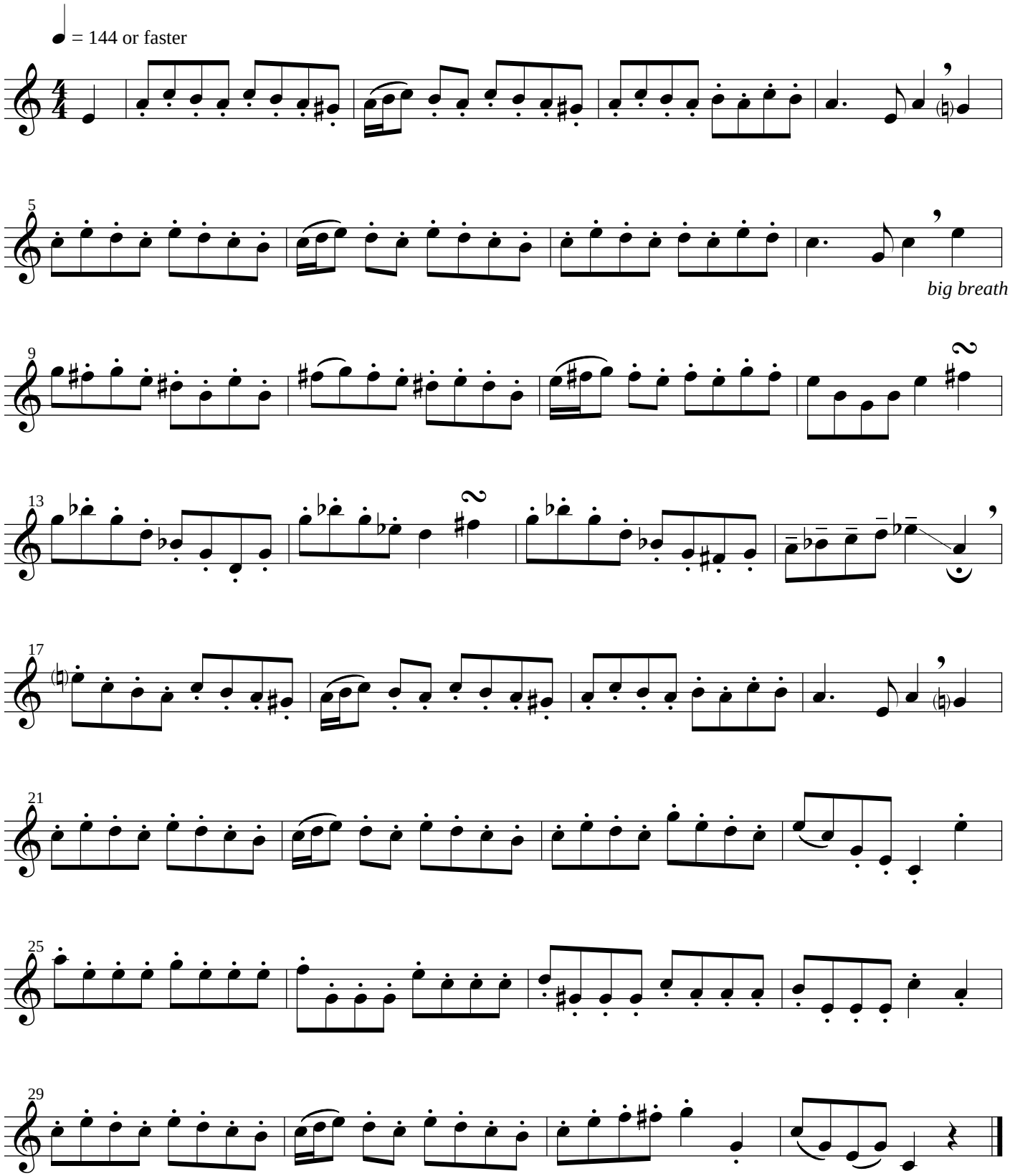

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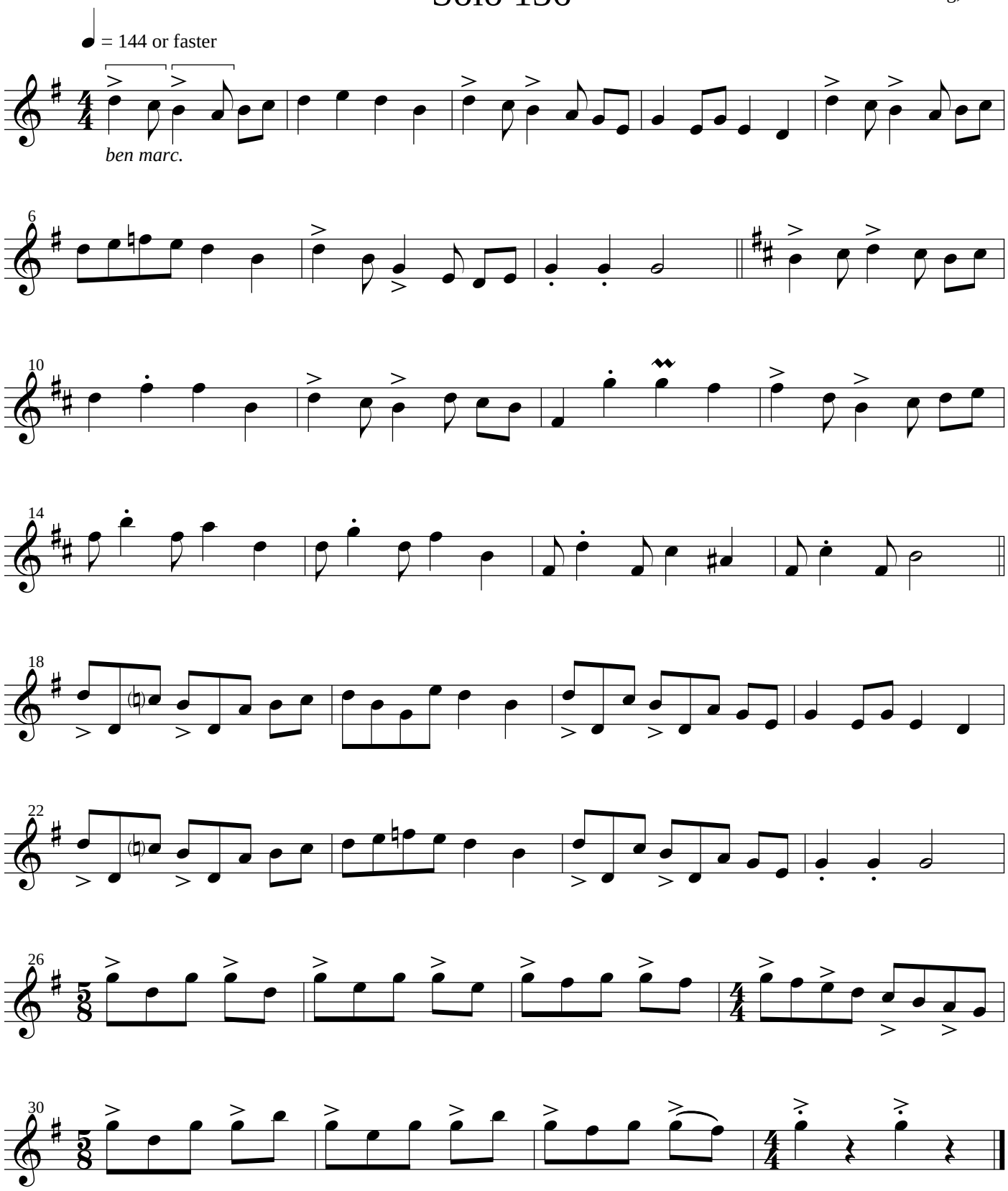

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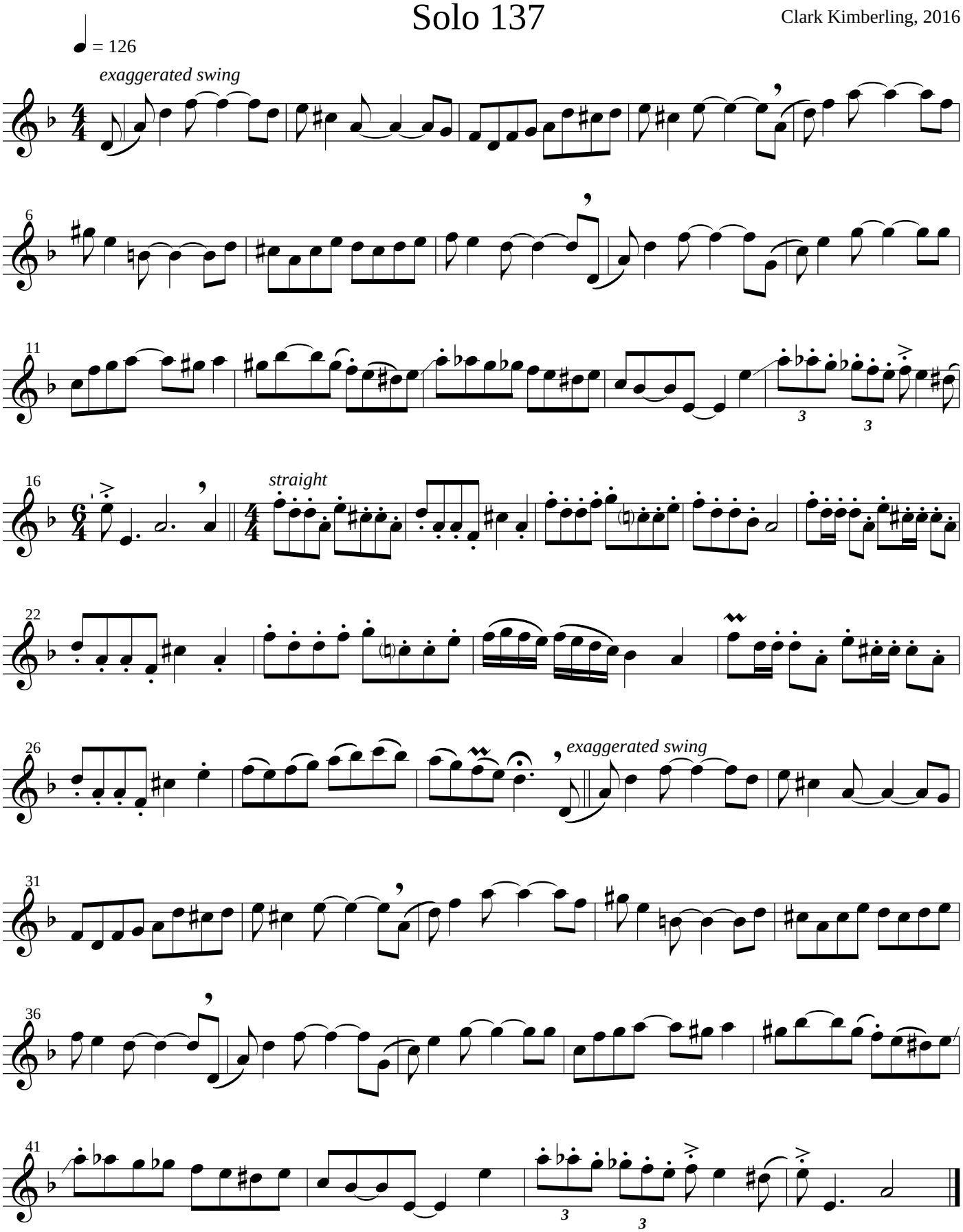

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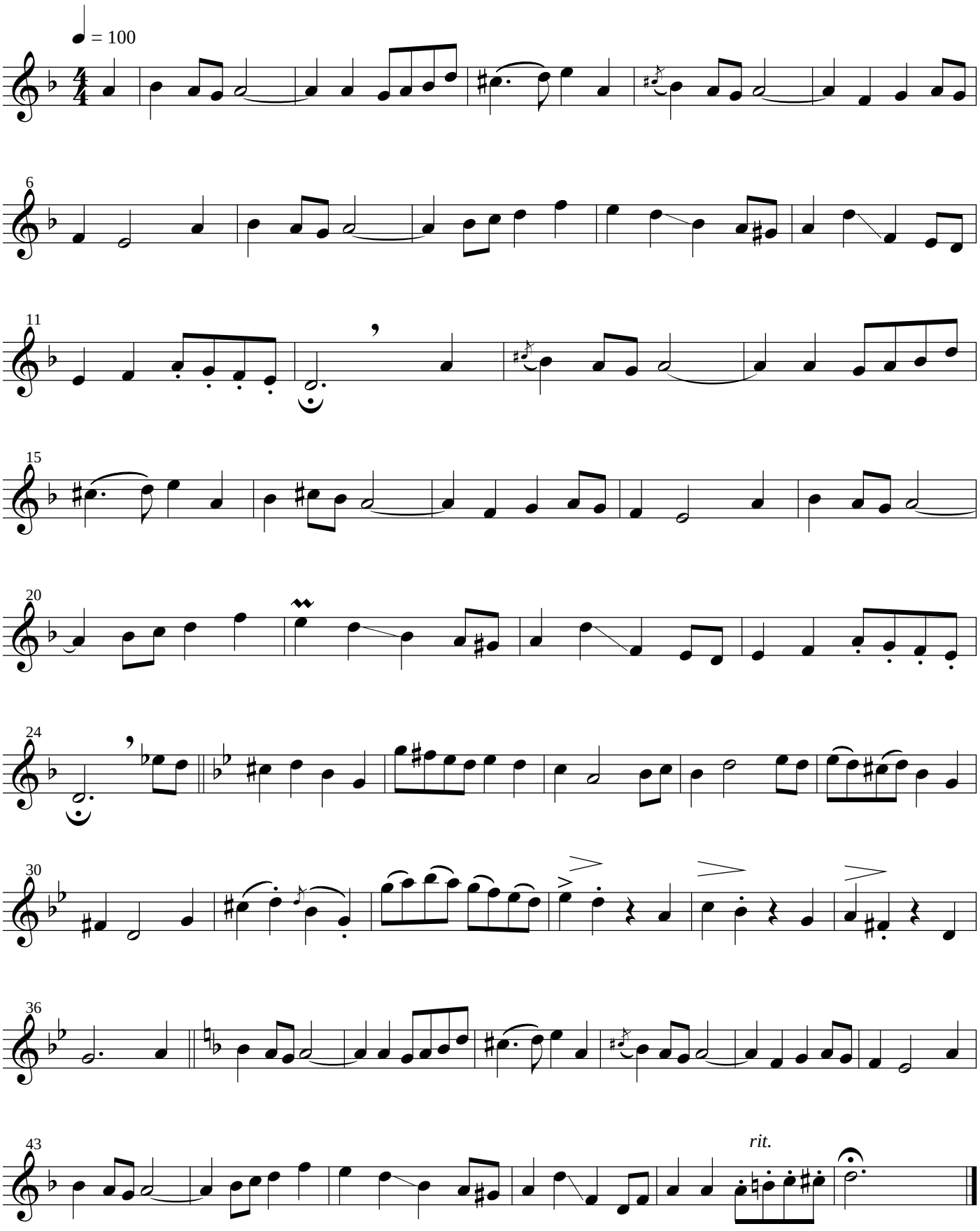

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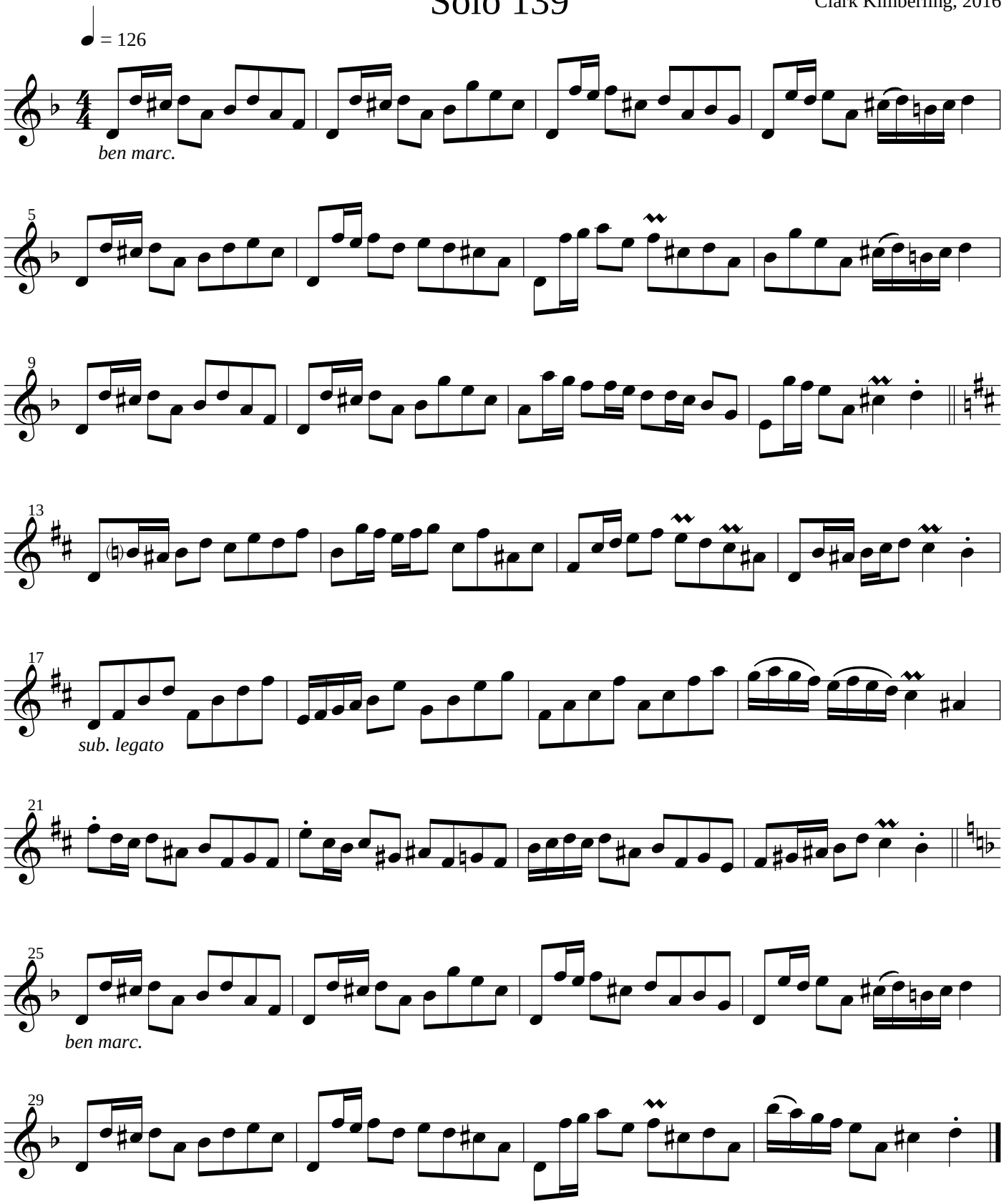

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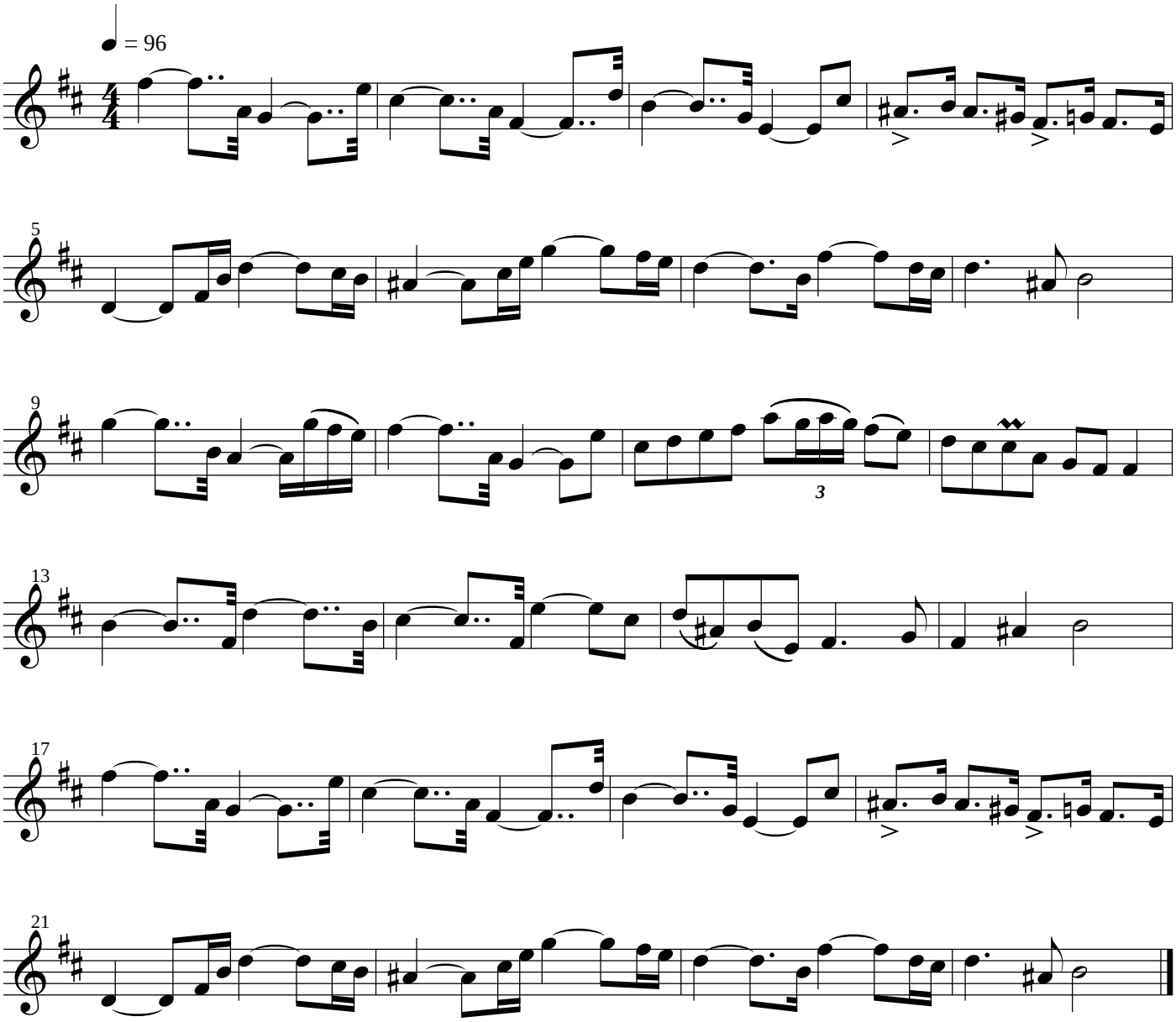

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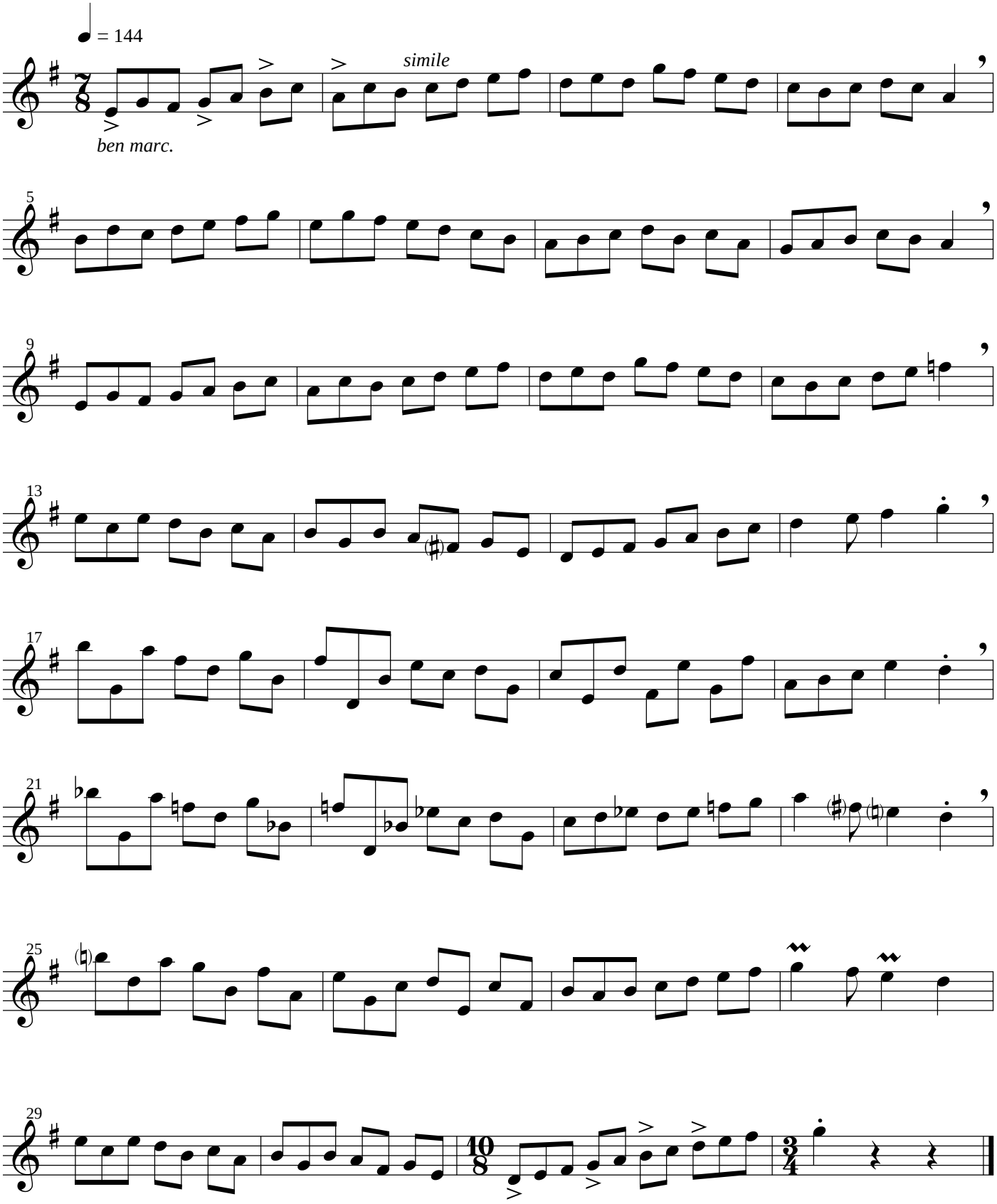

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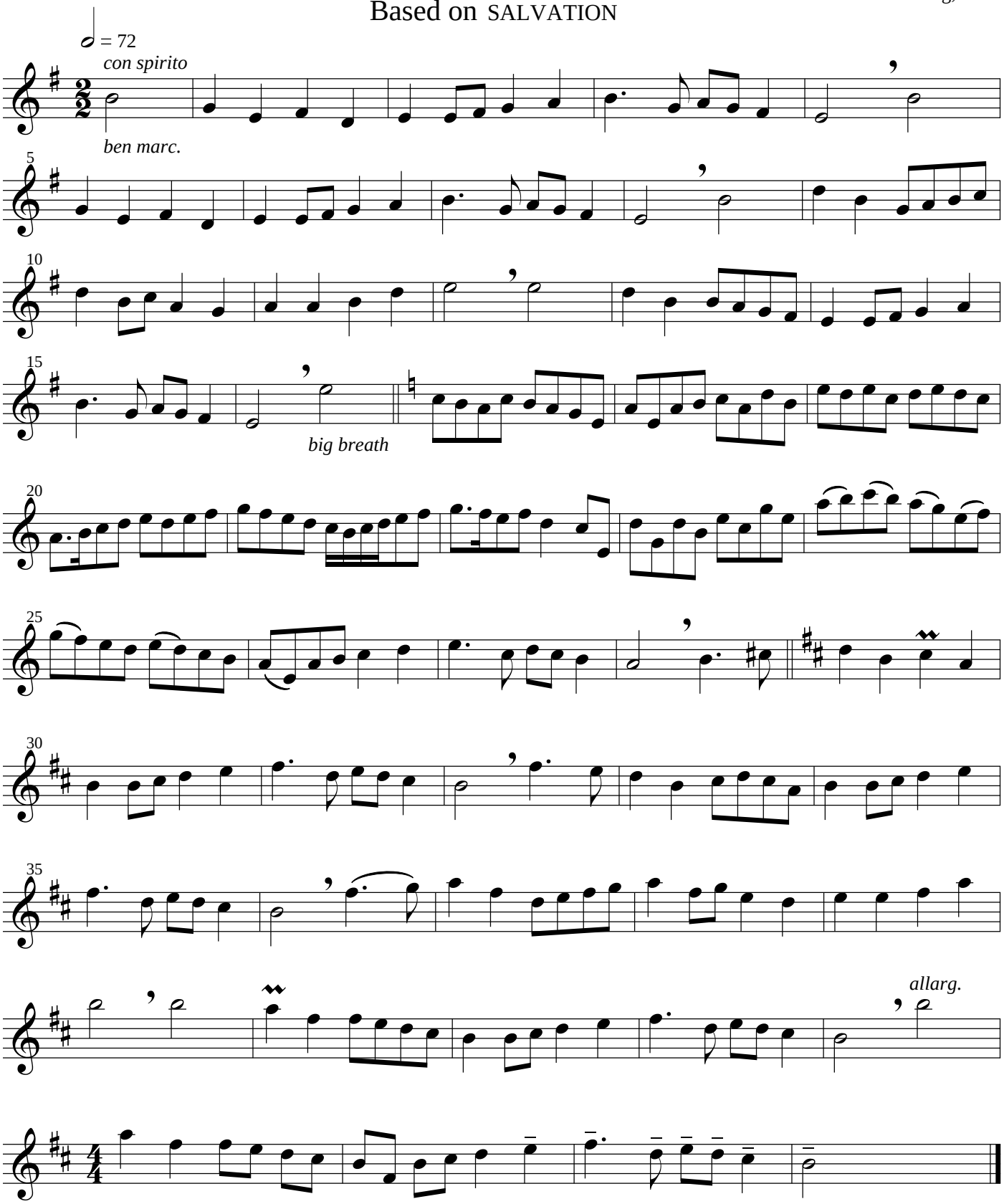

SALVATION, attributed to Captain Robert Boyd, appears in *Kentucky Harmony*, 1816

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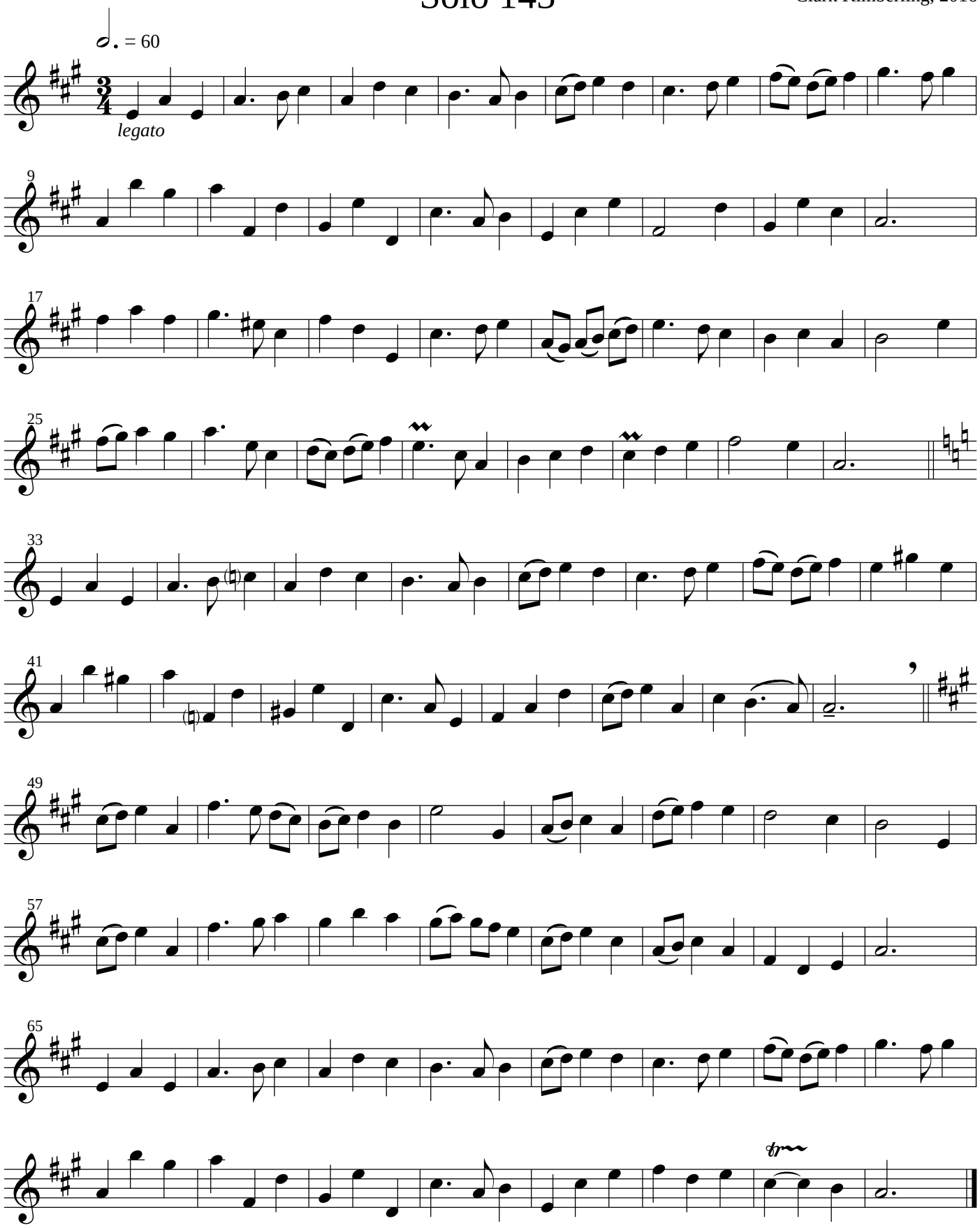

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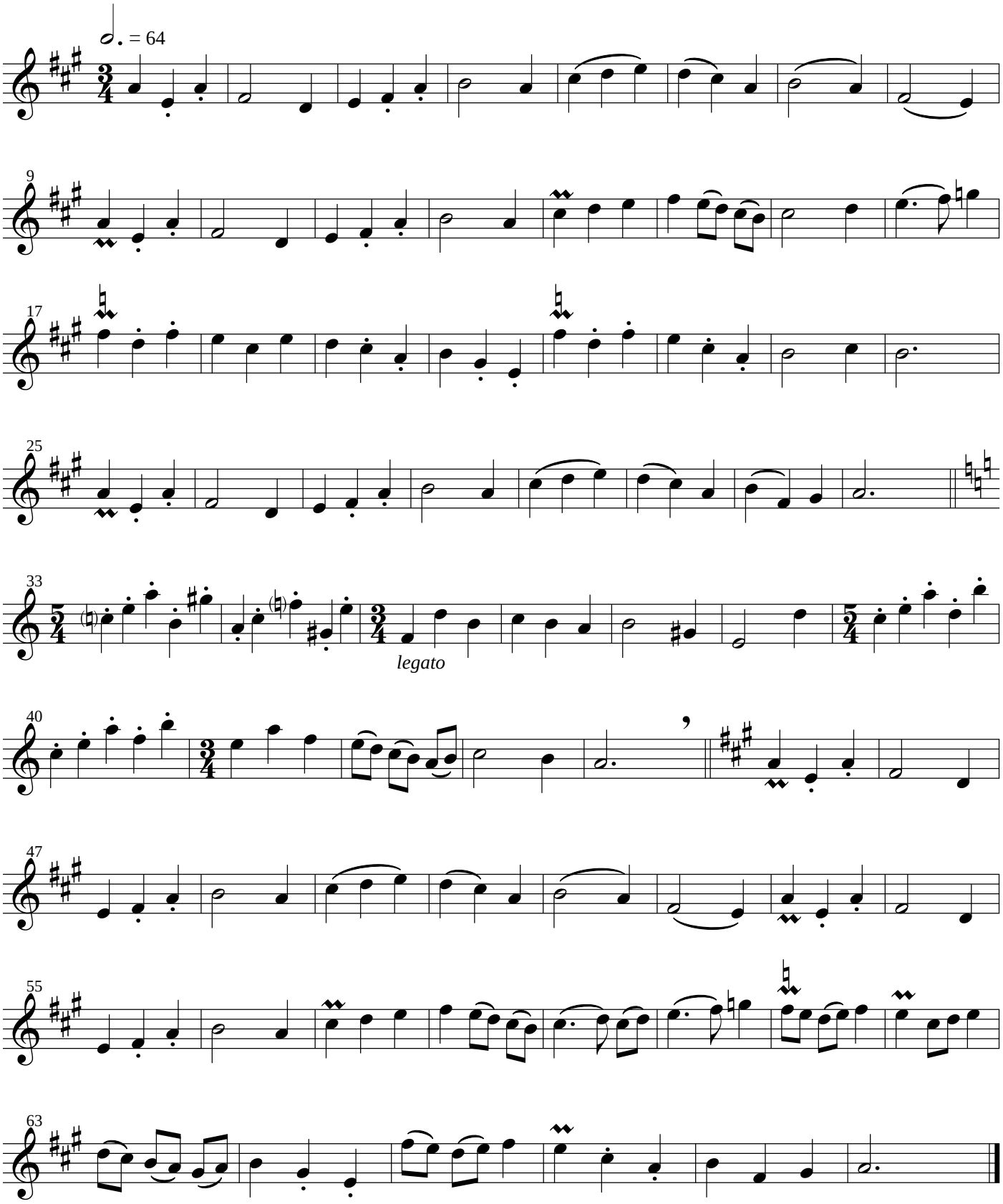

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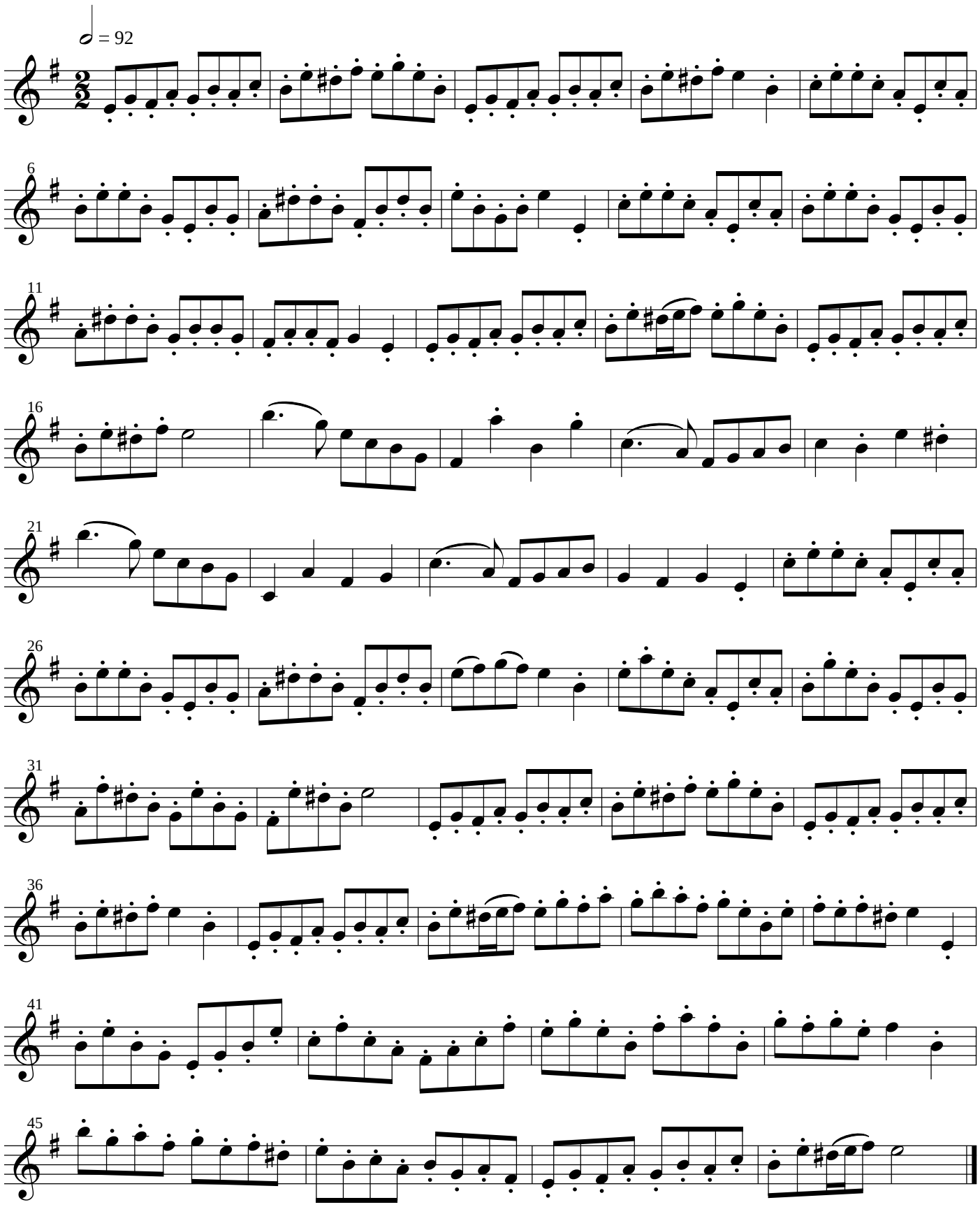

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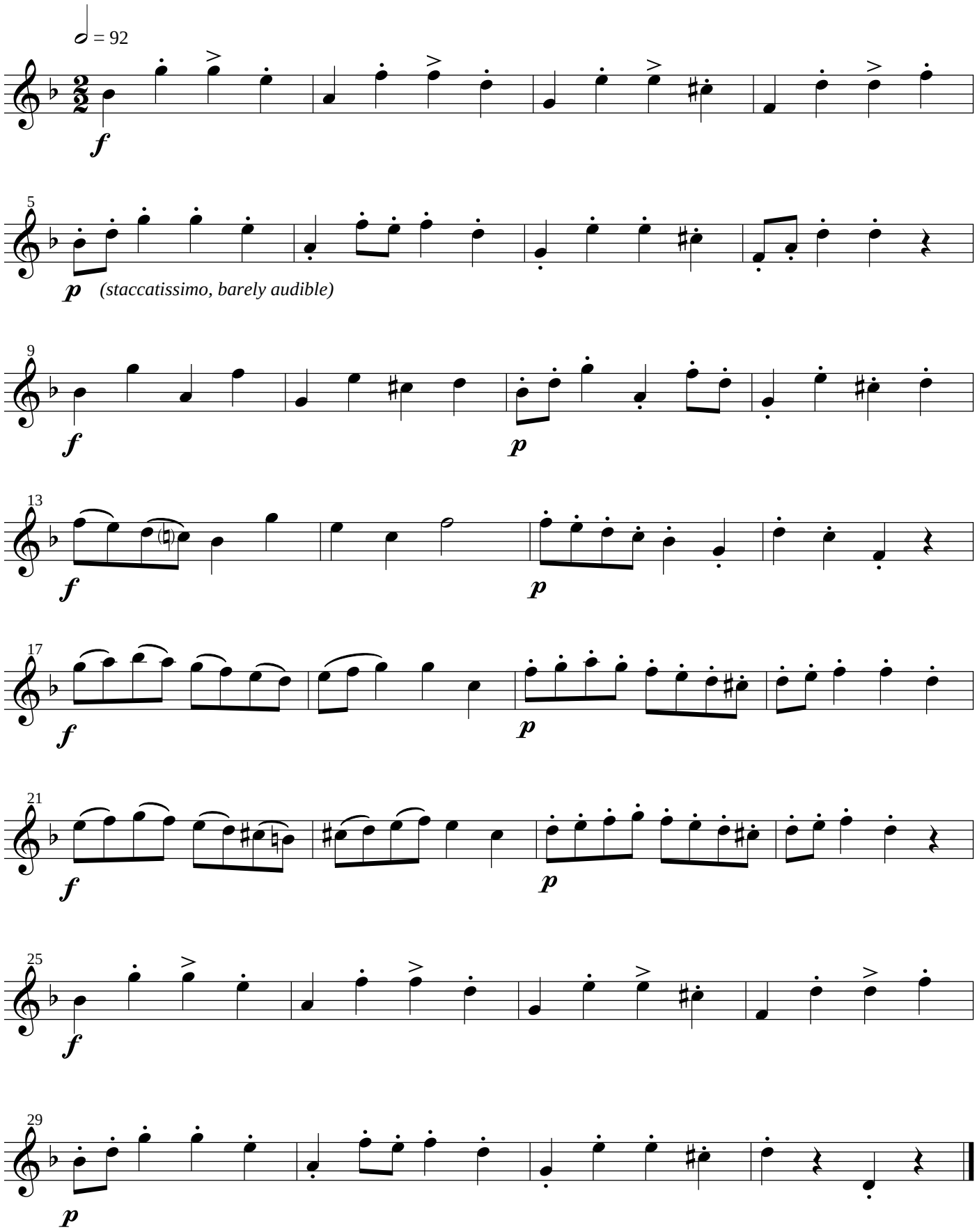

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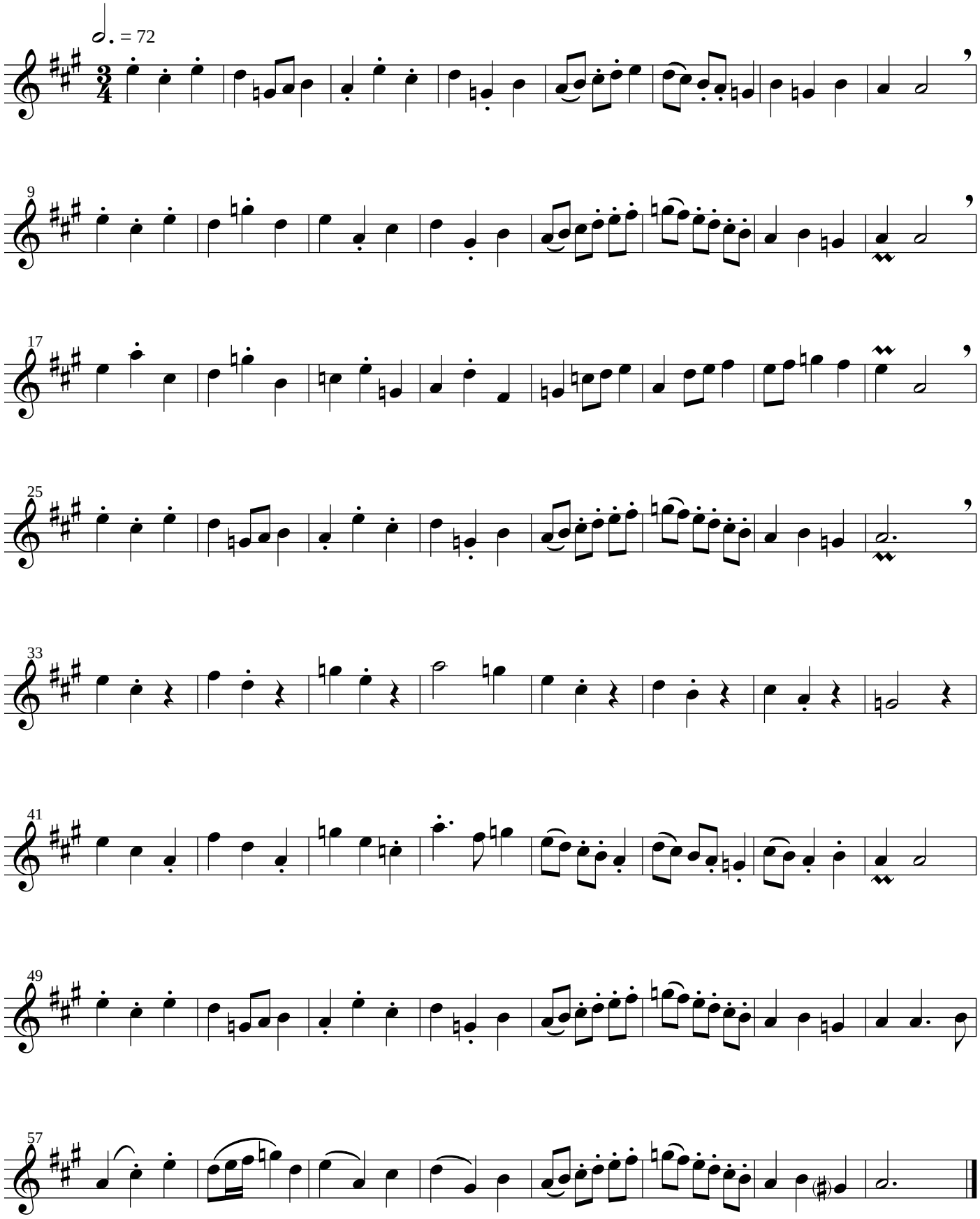

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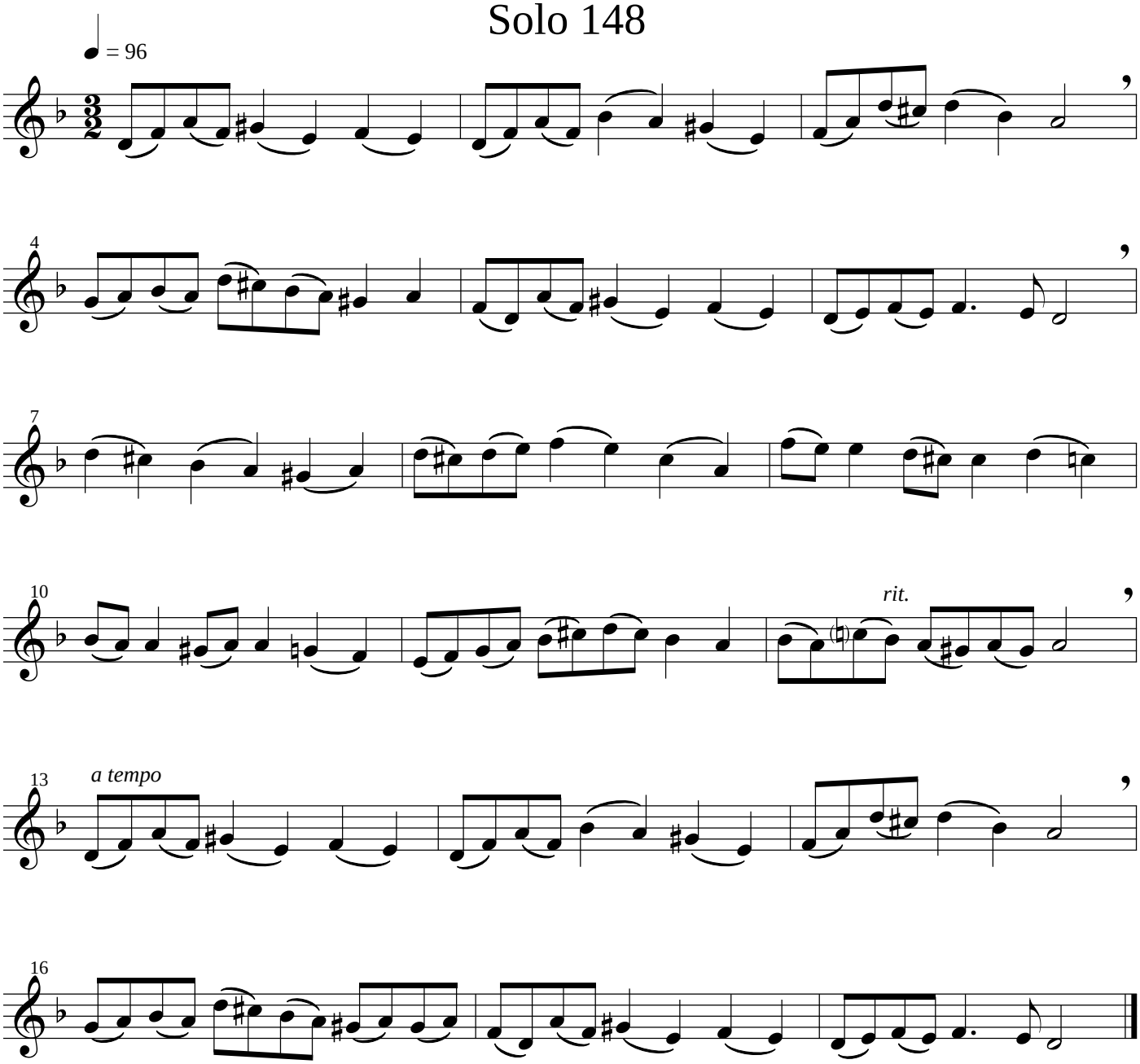

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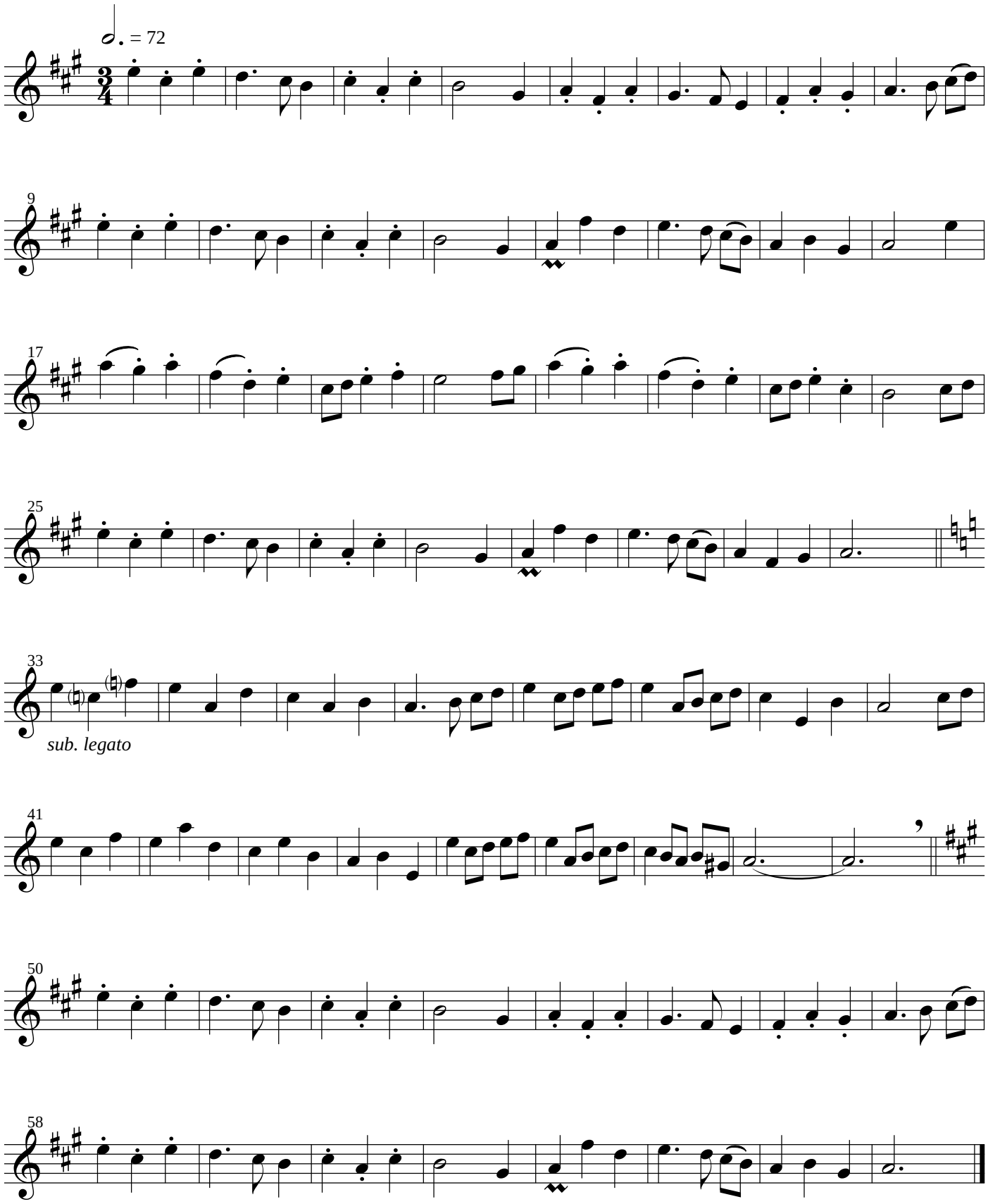

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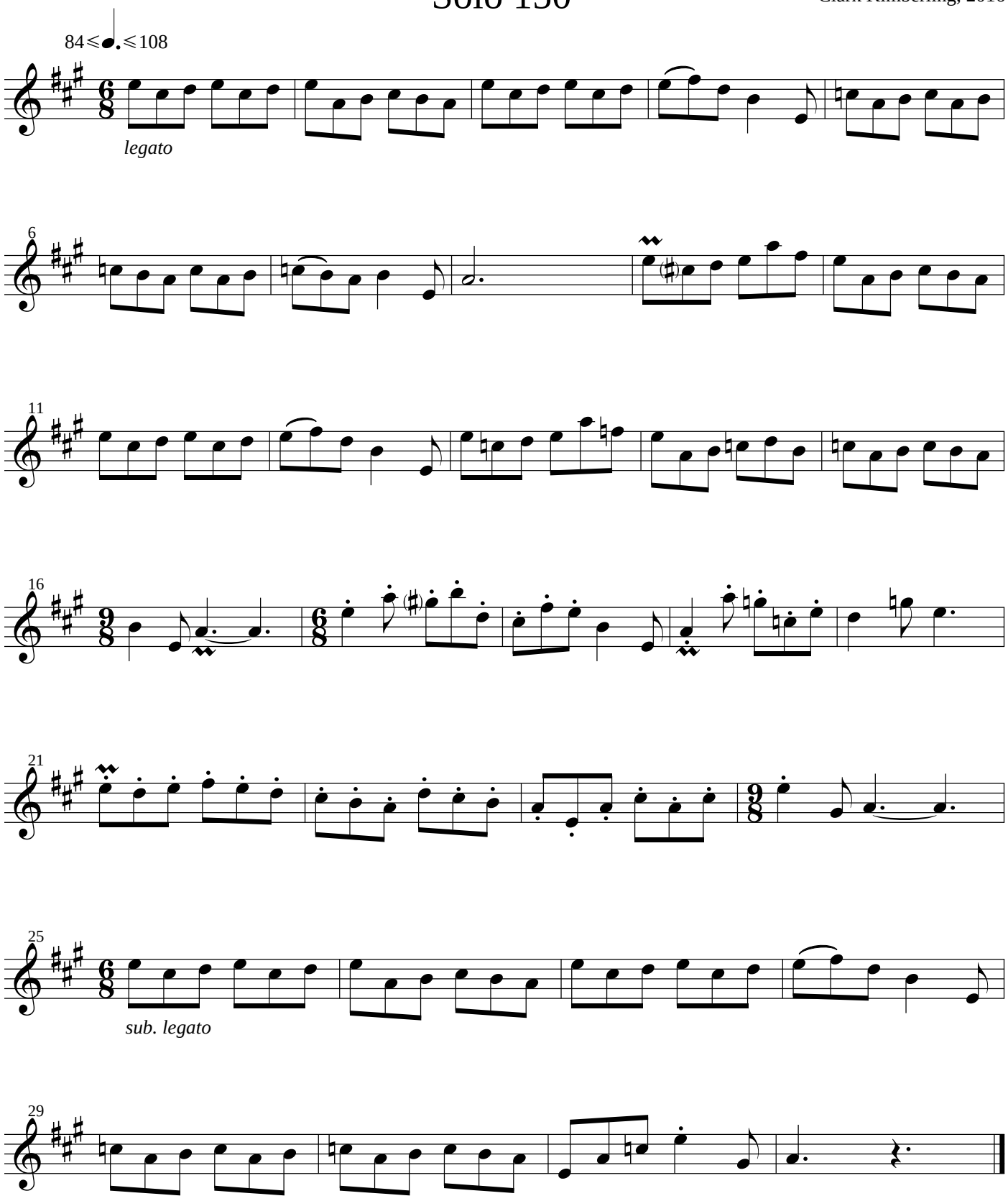

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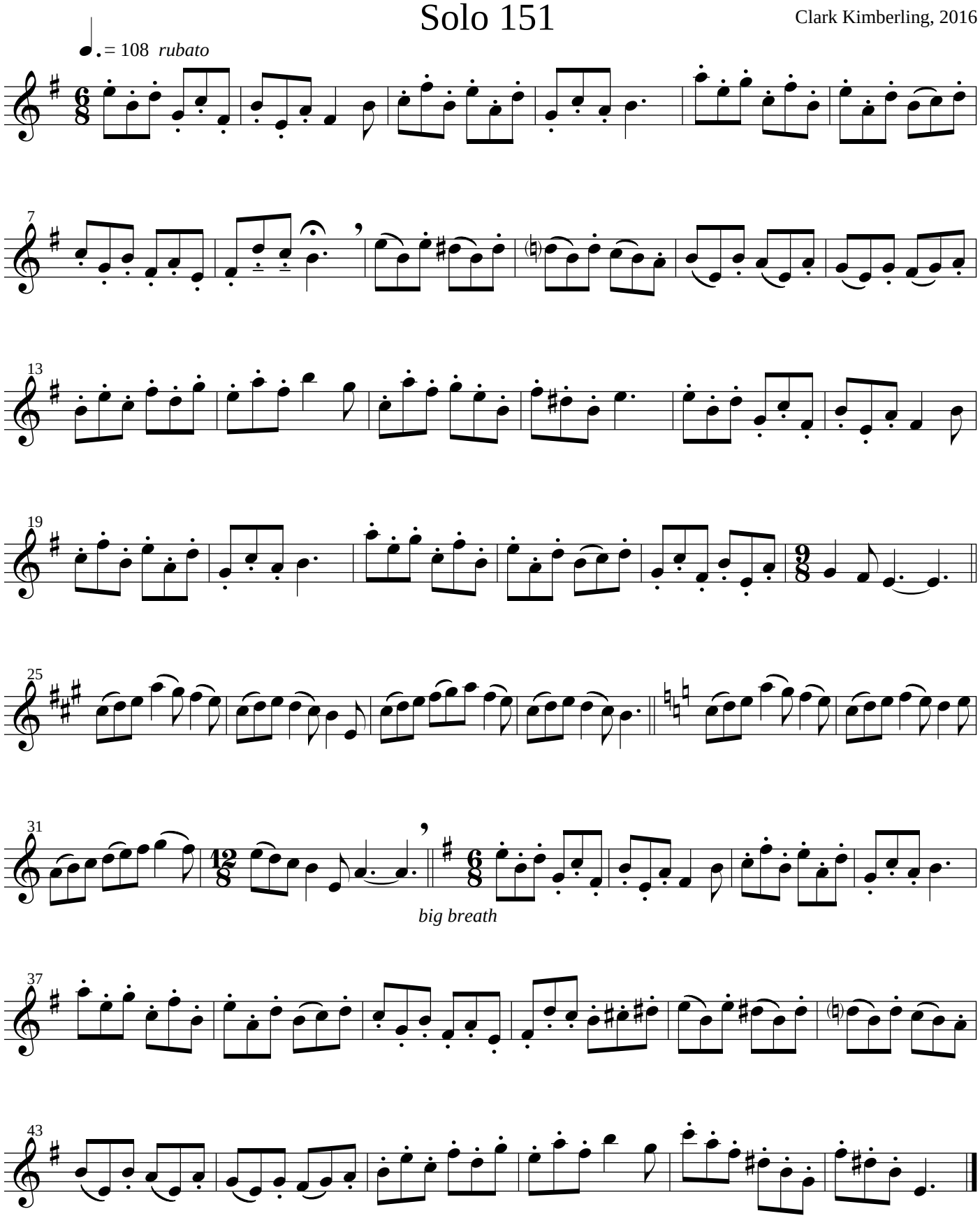

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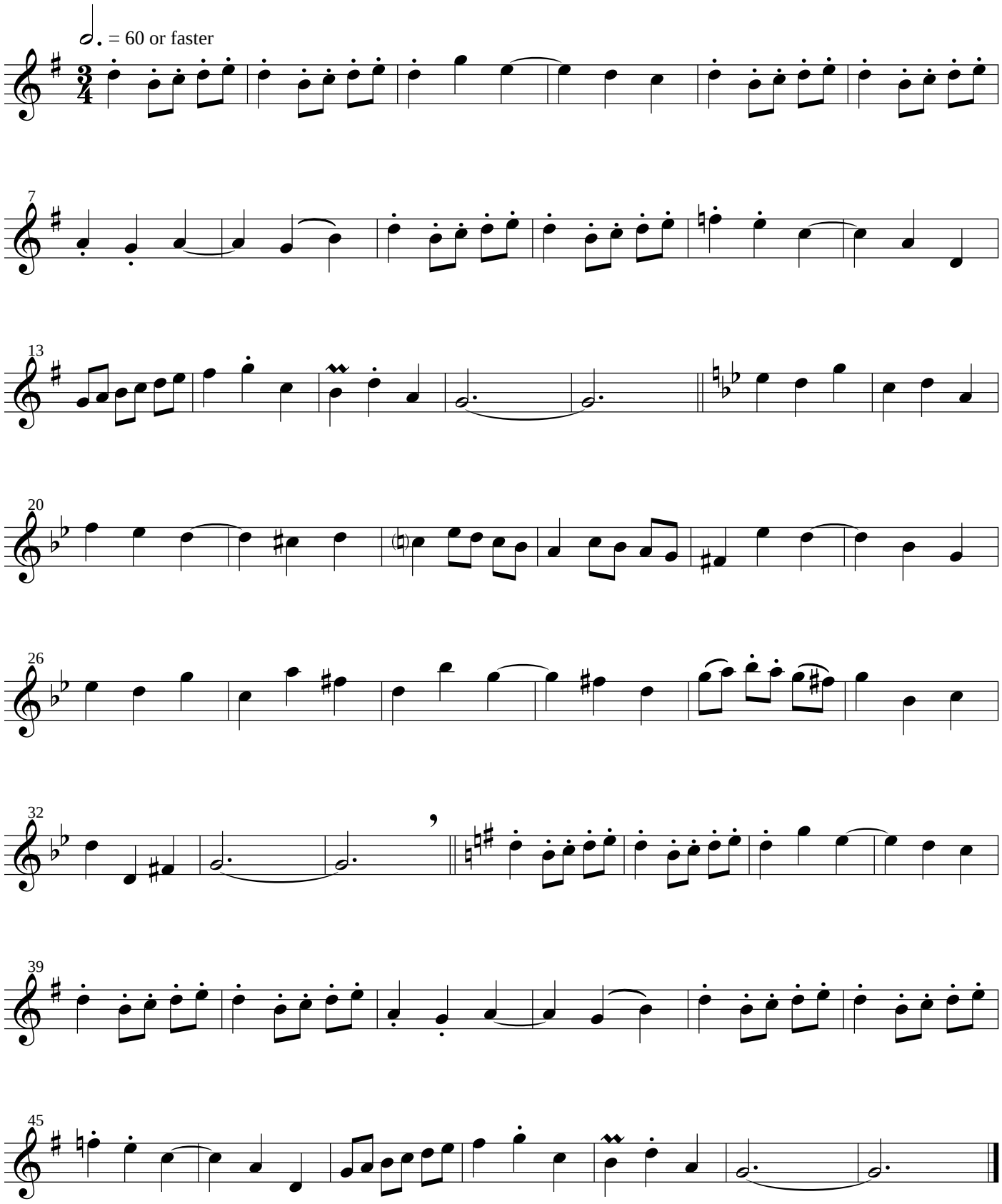

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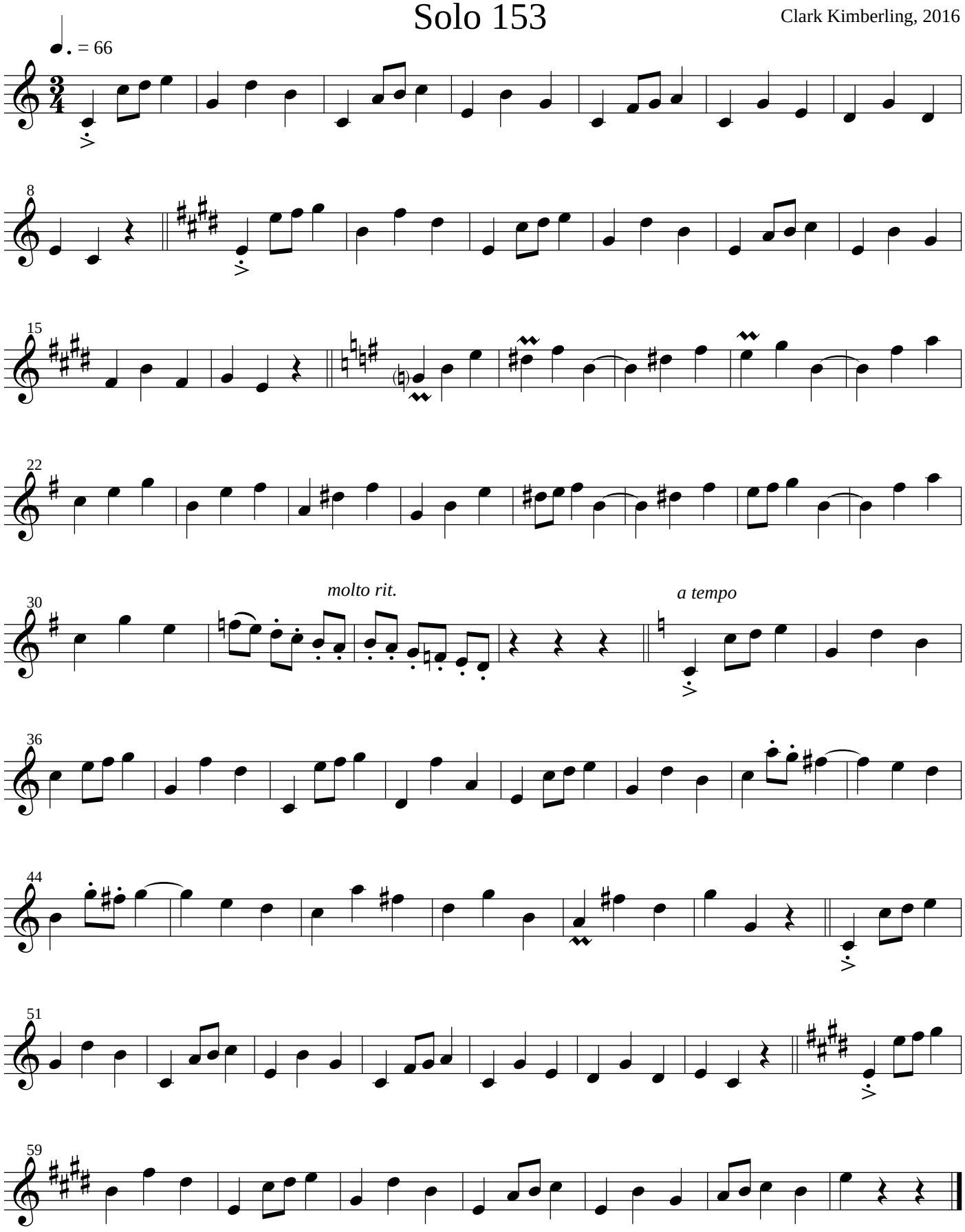

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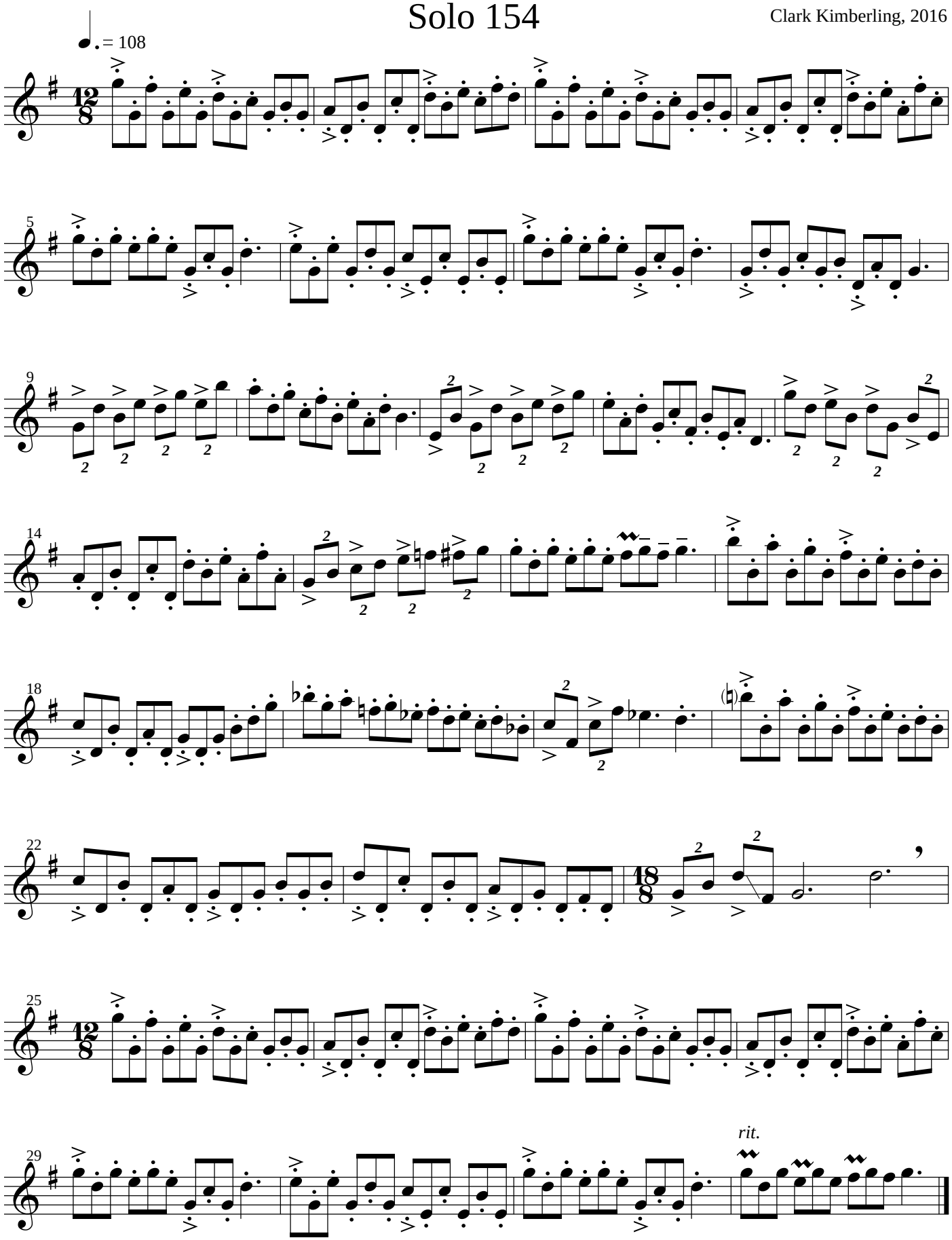

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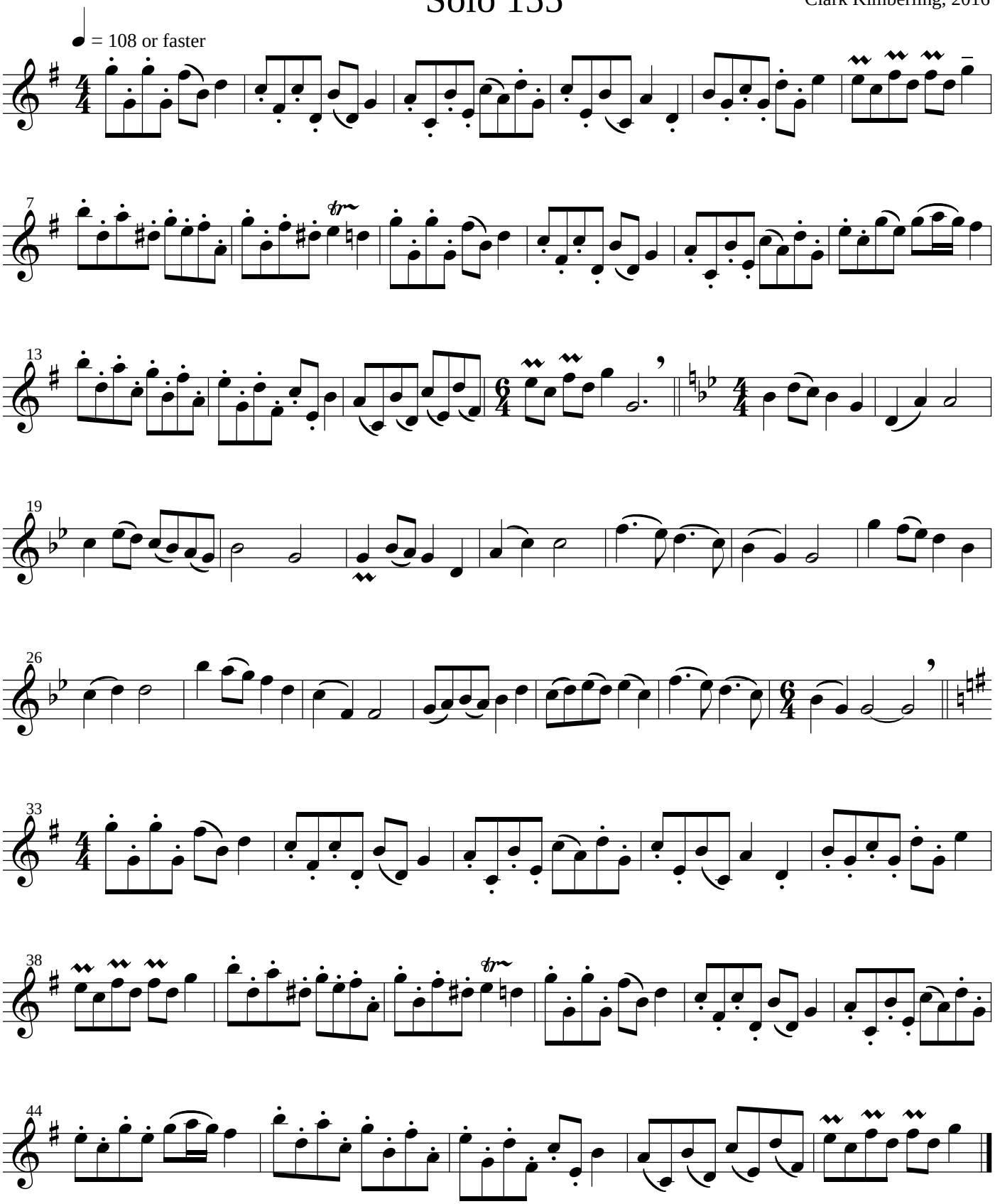

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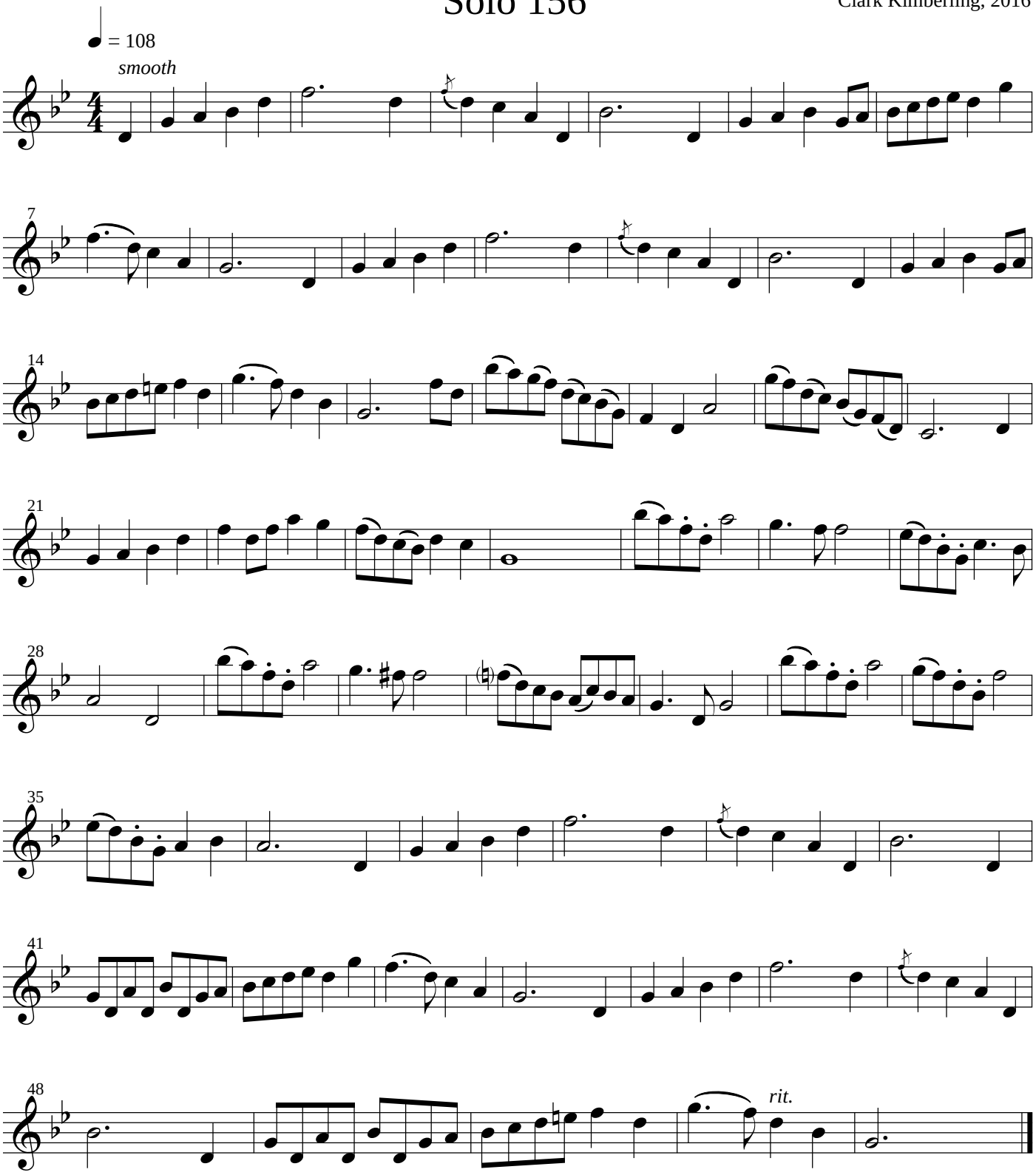

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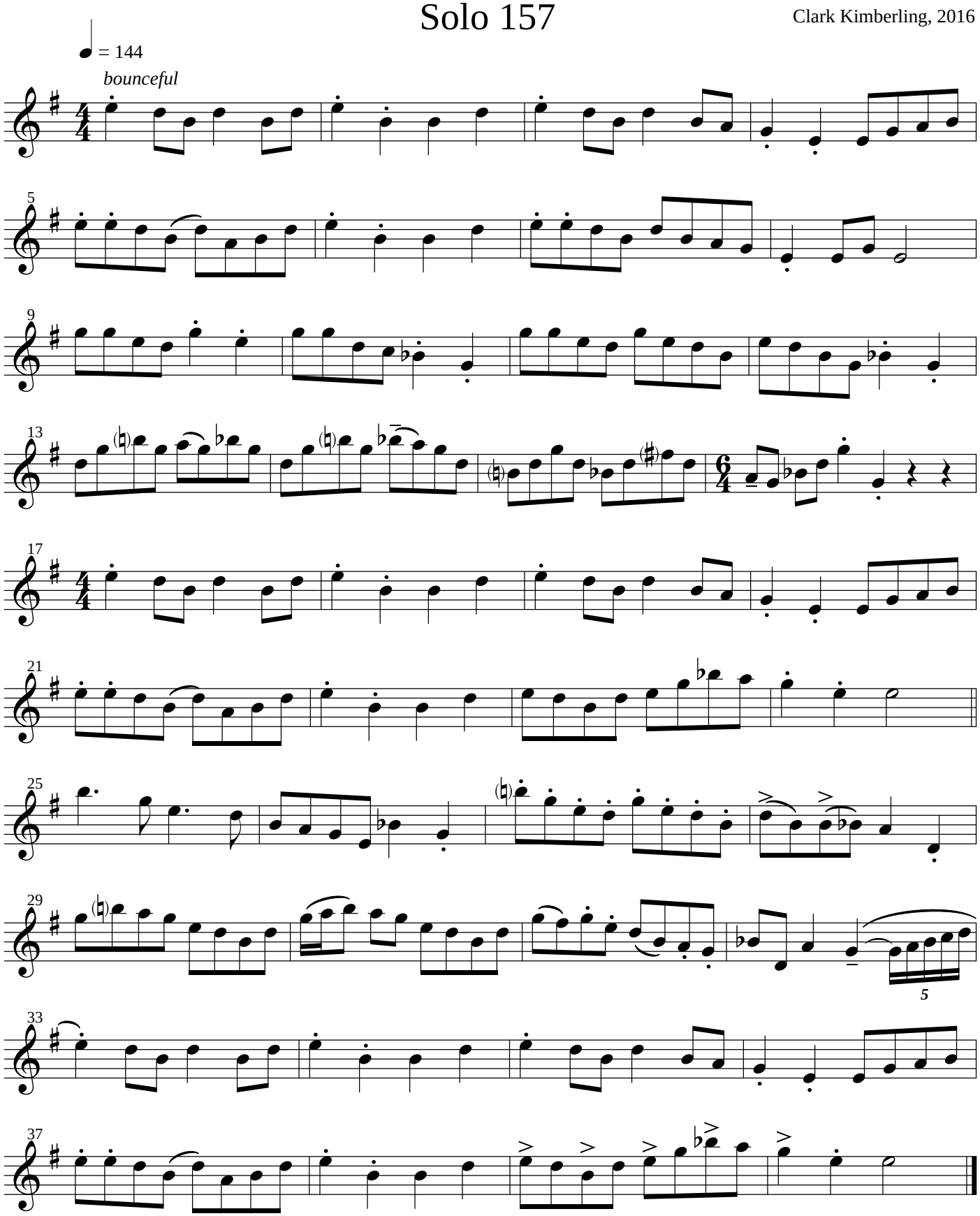

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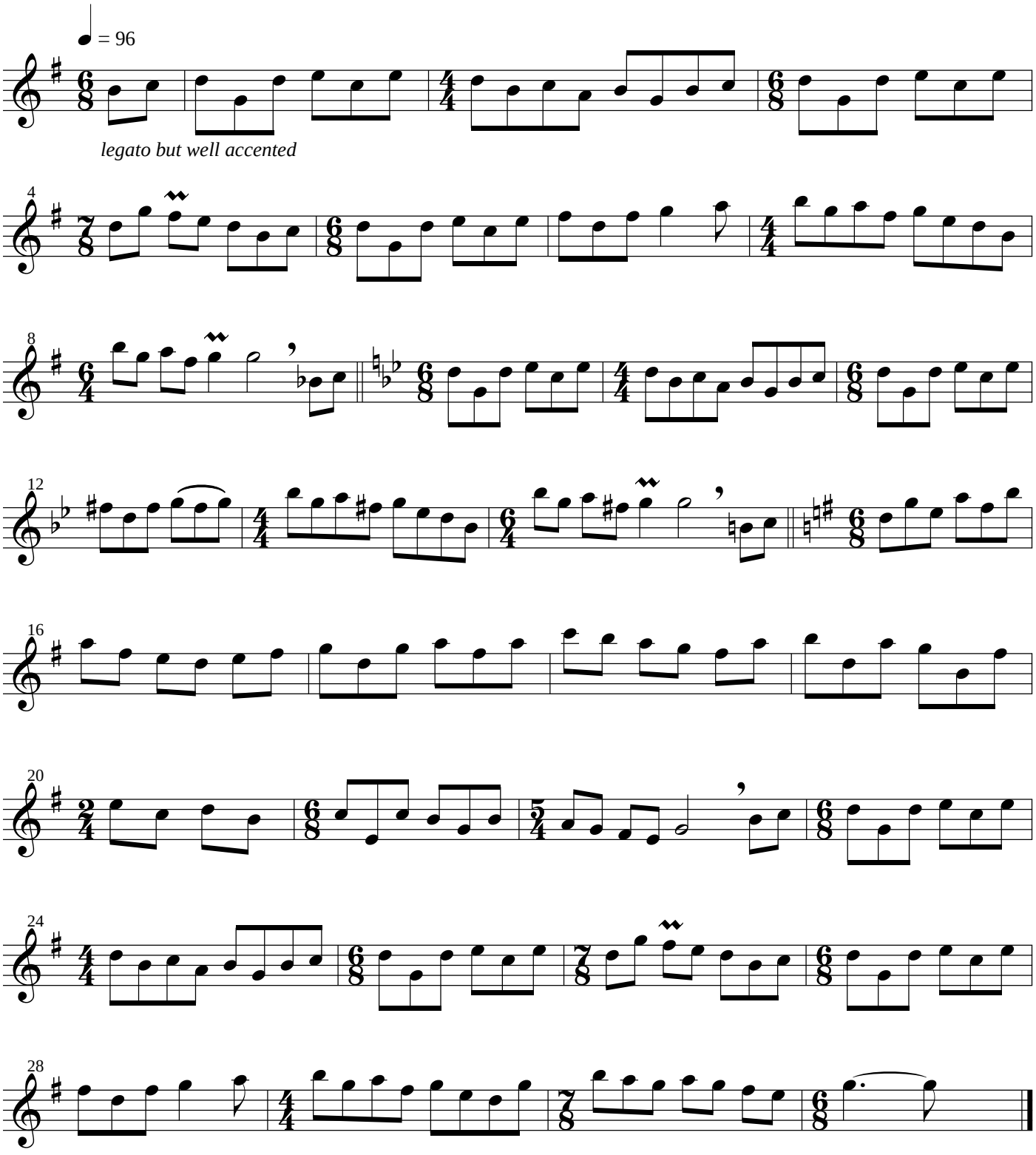

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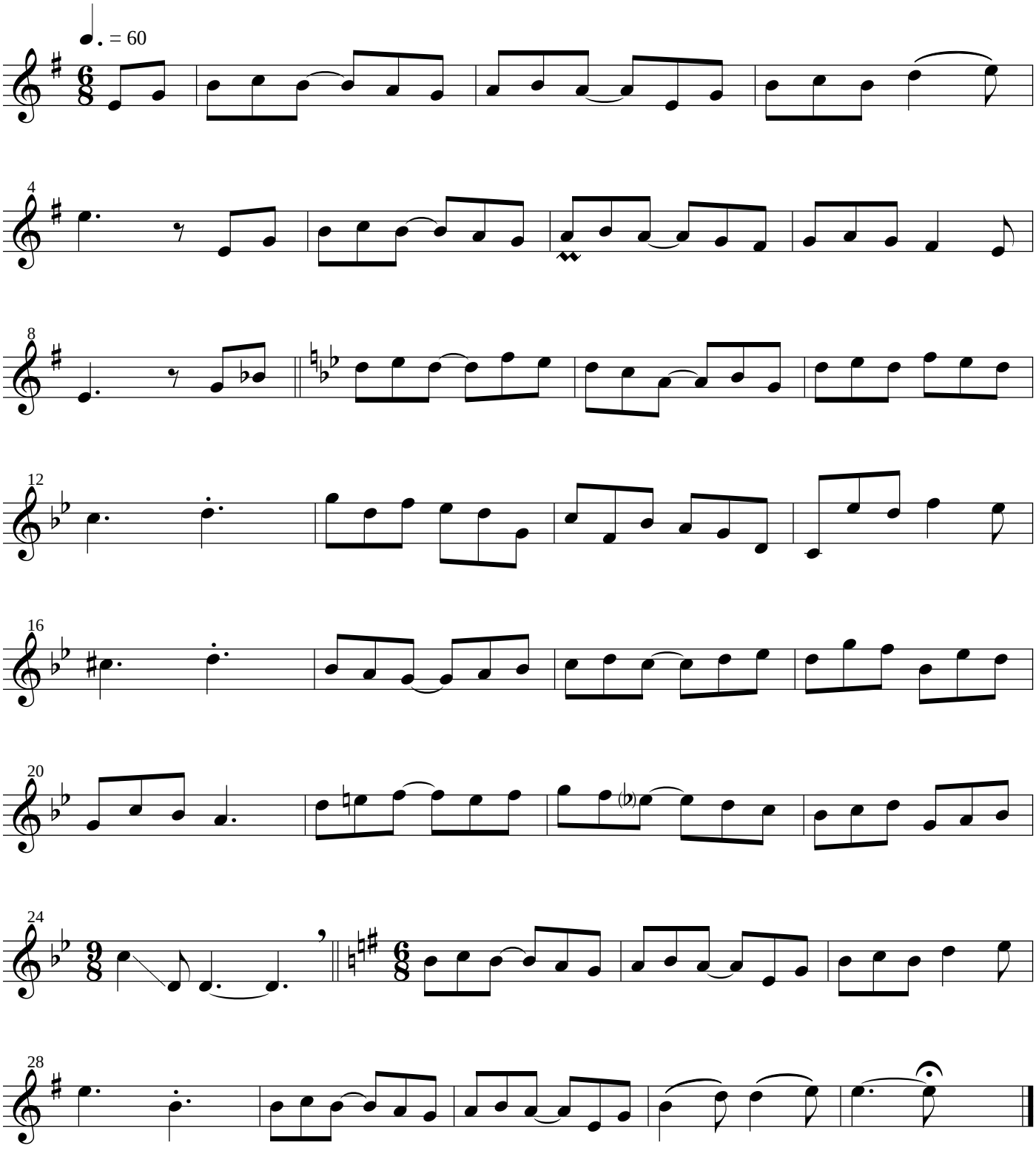

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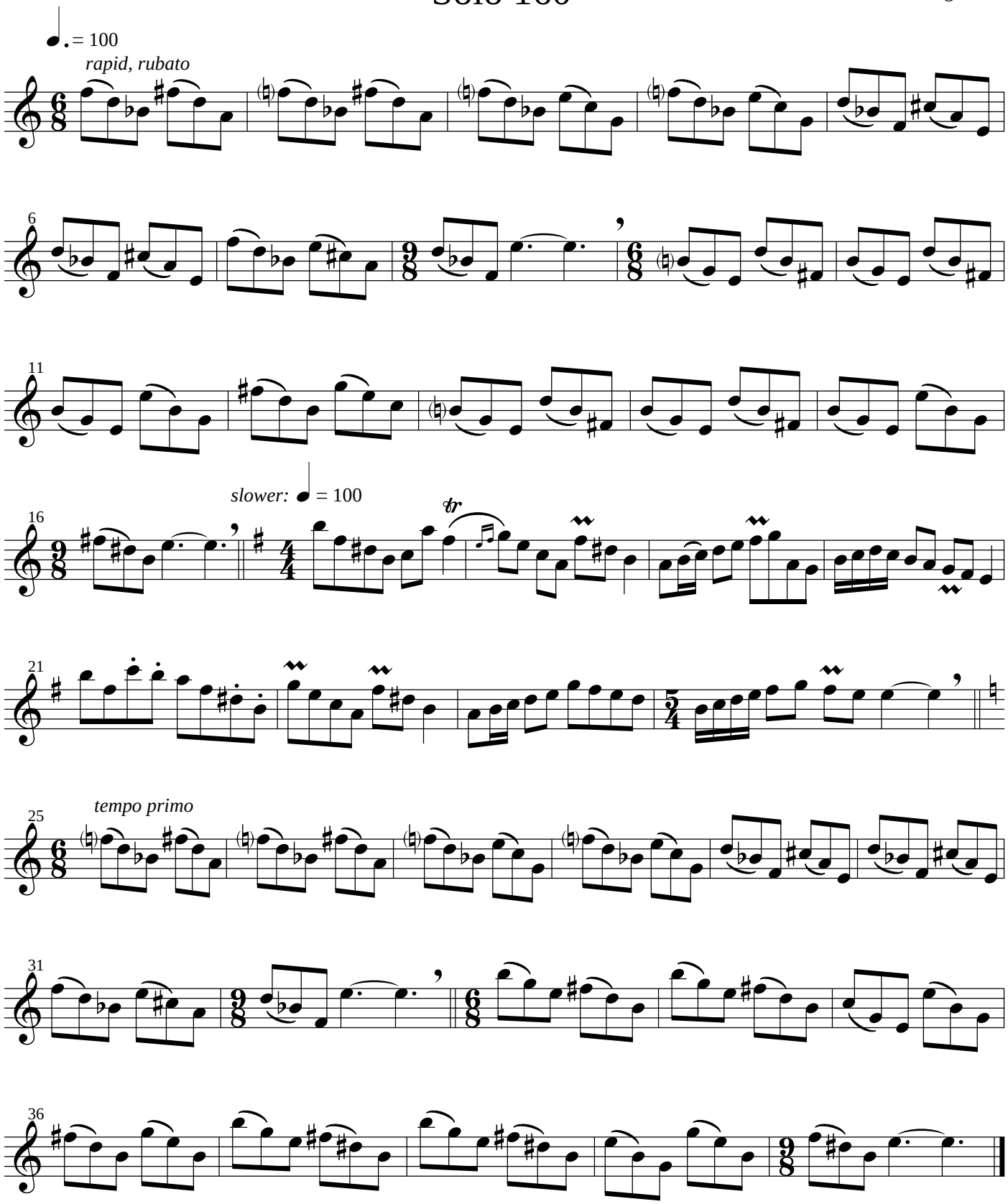

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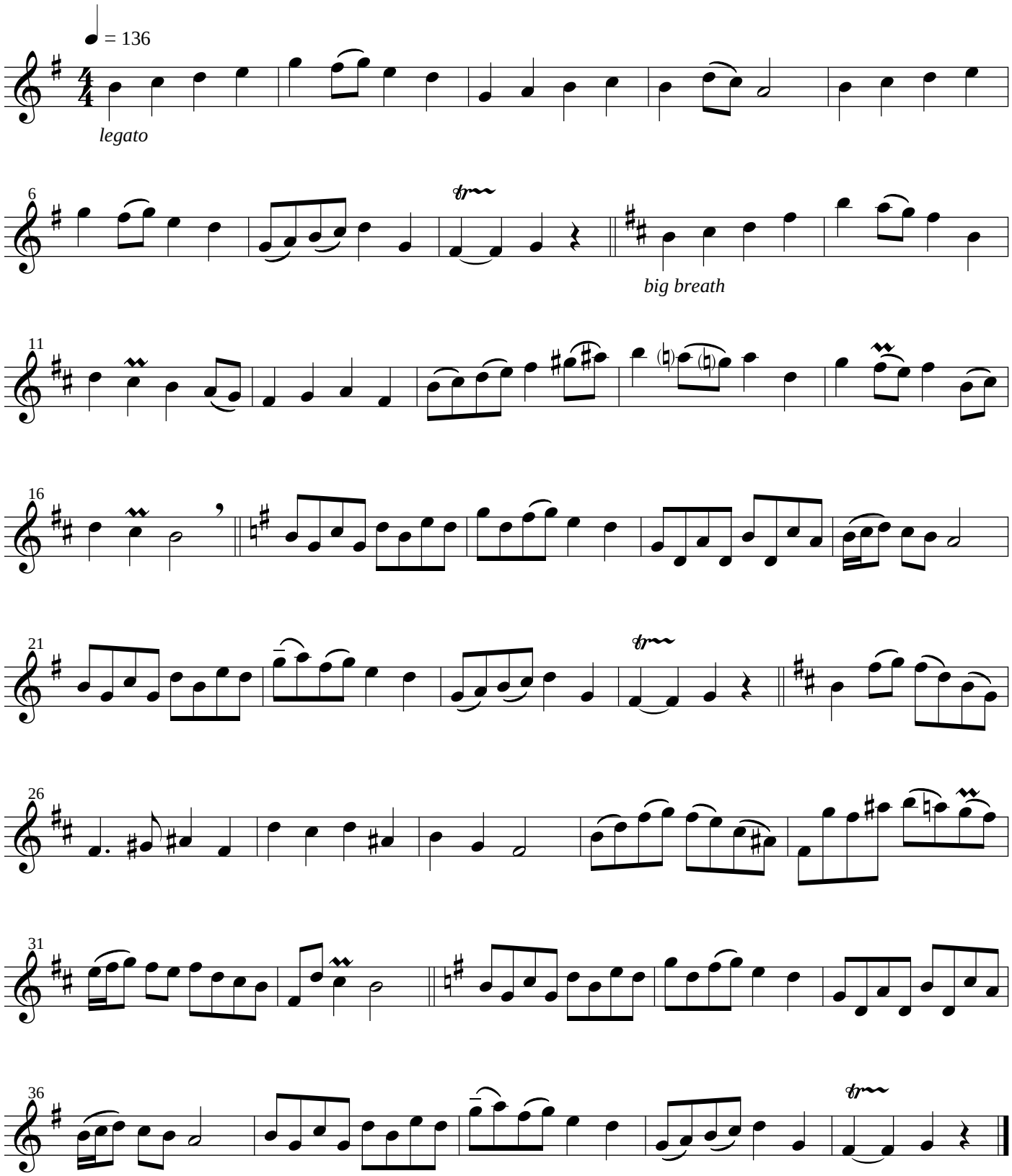

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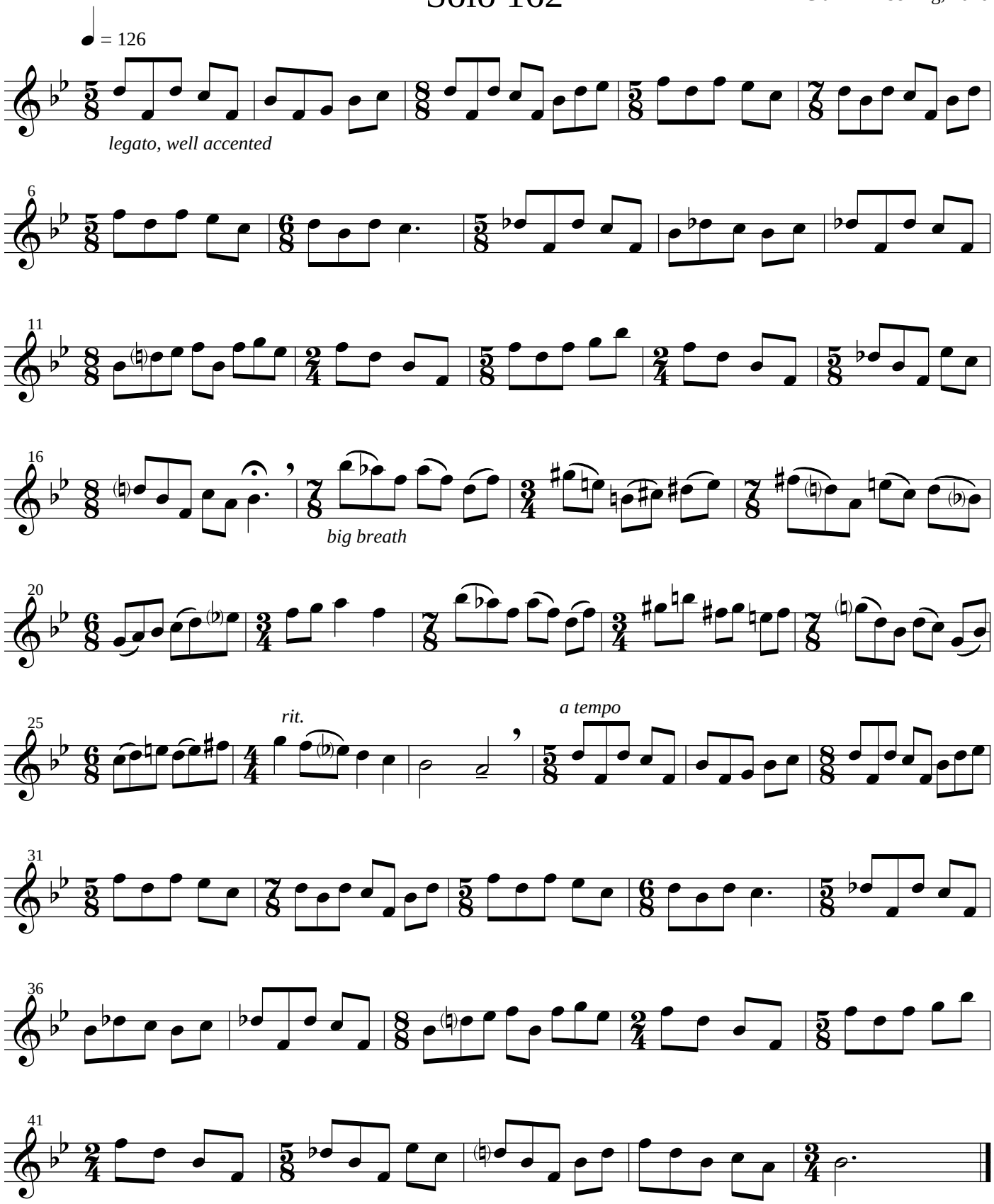

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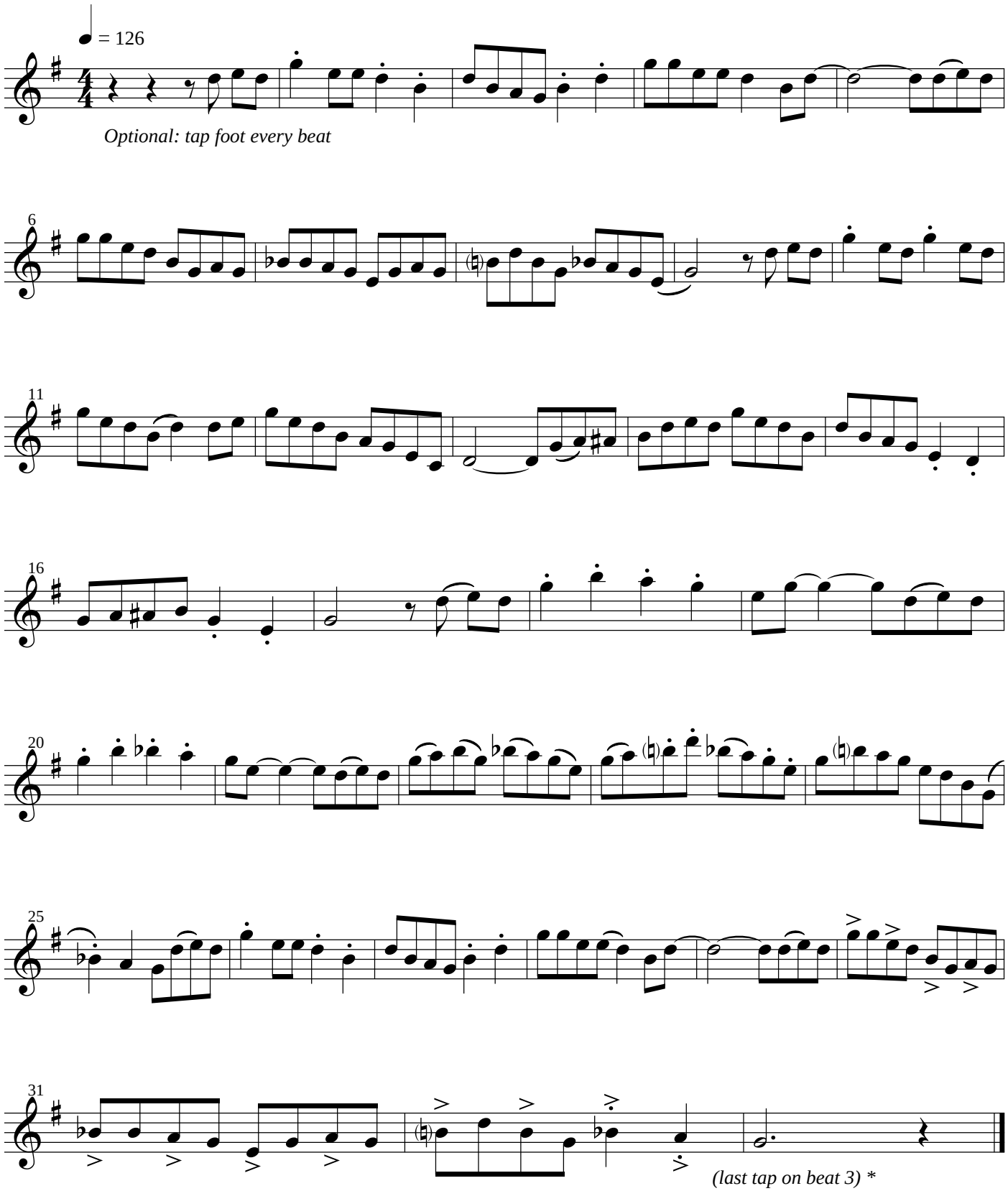

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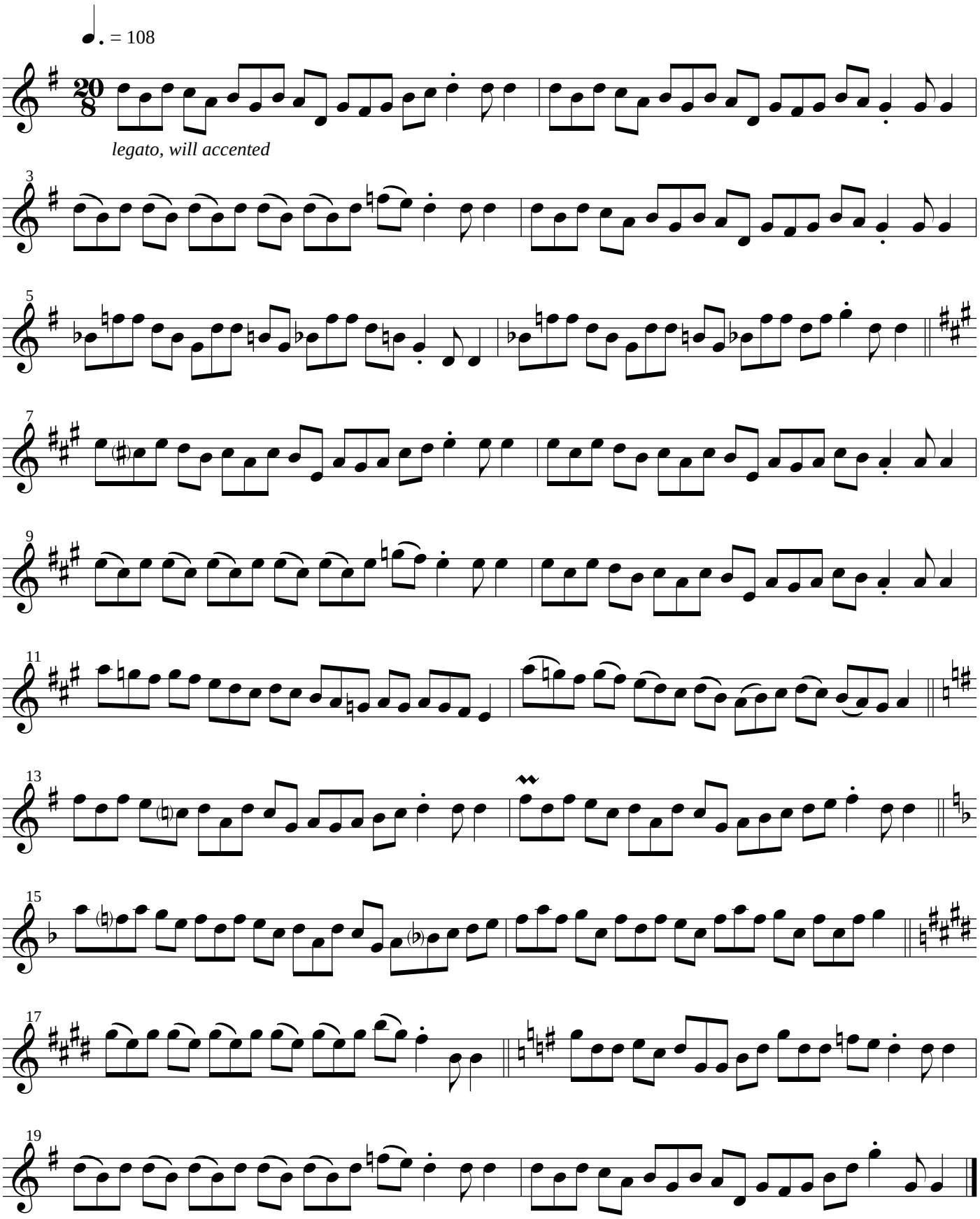

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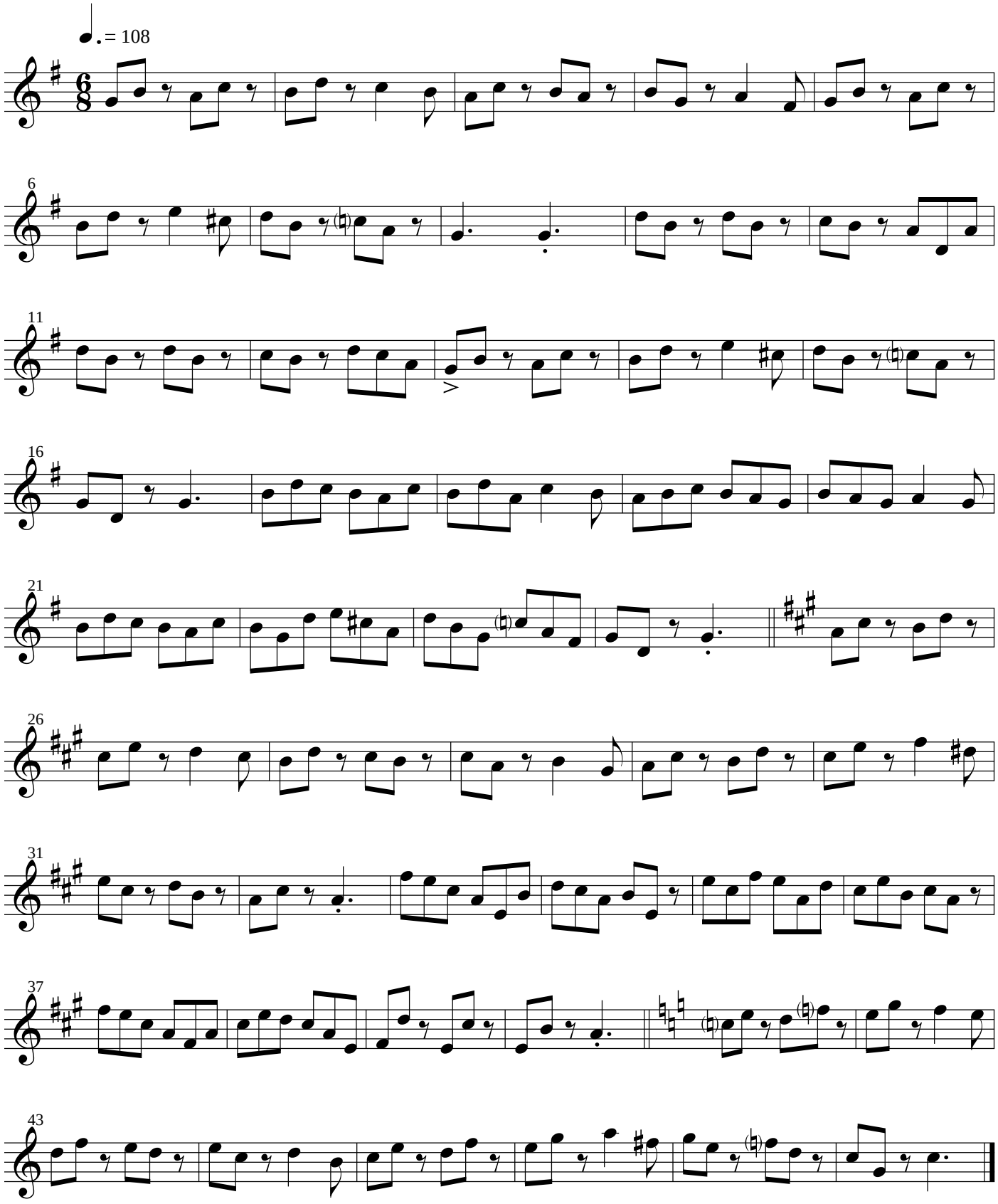

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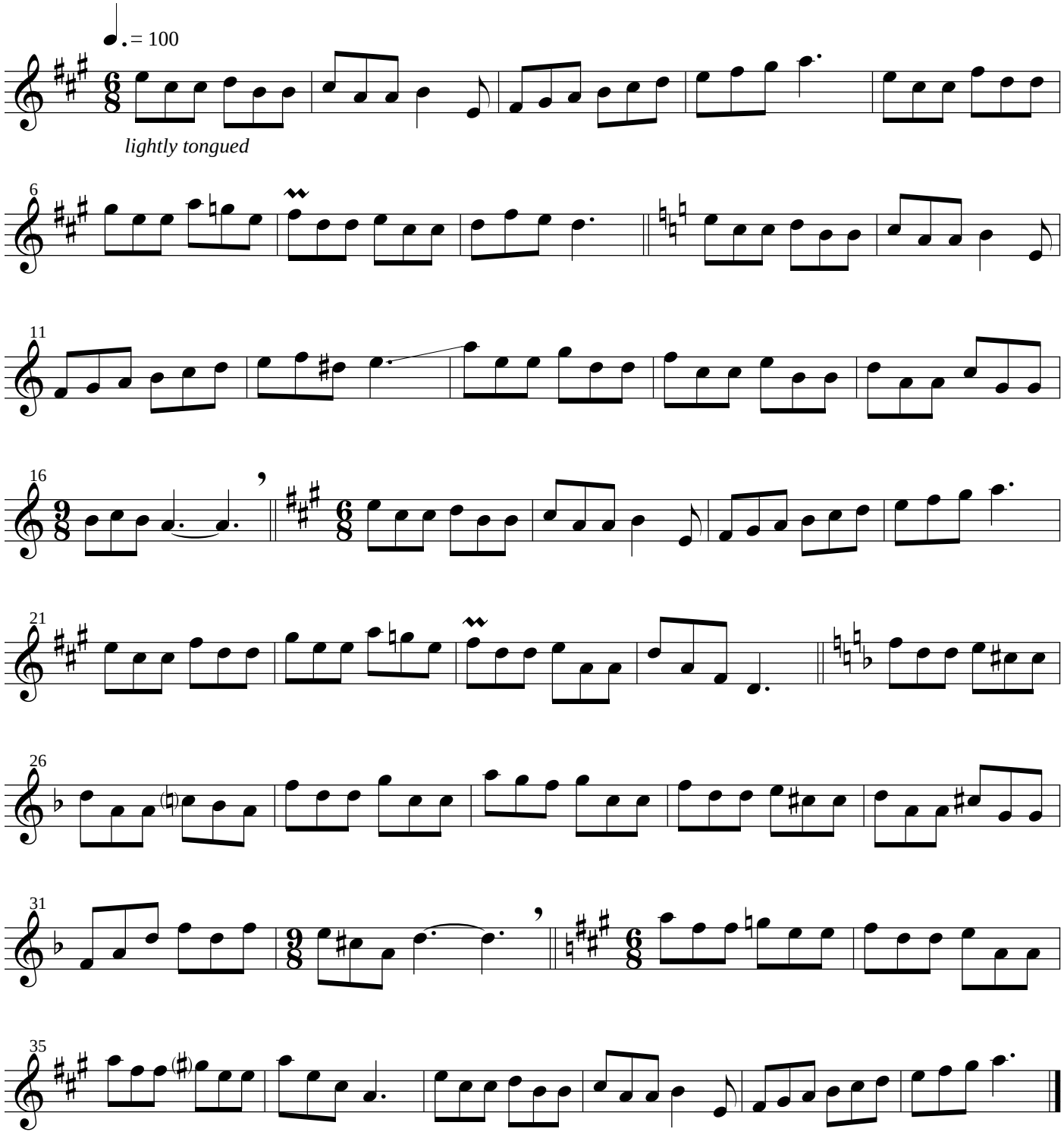

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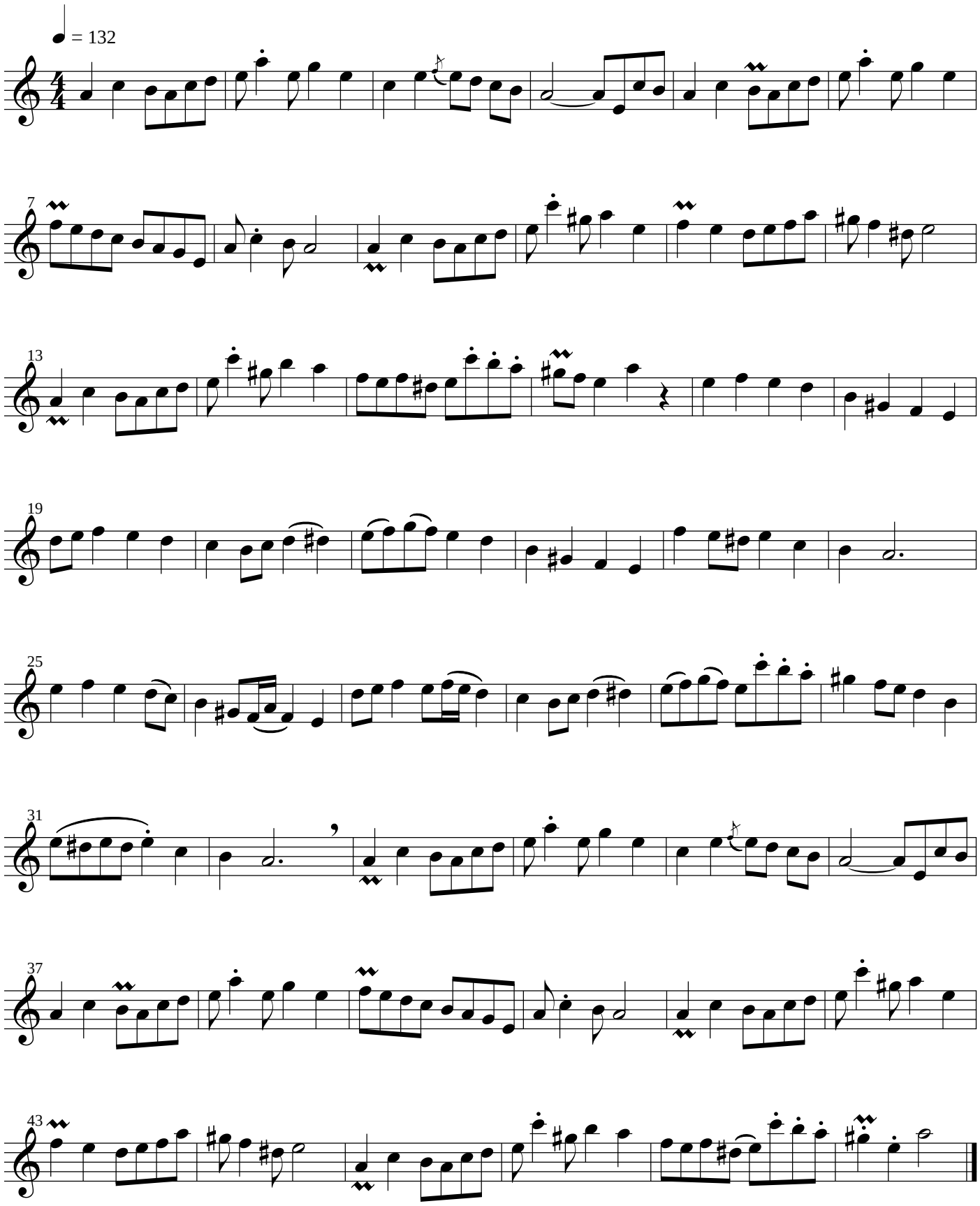

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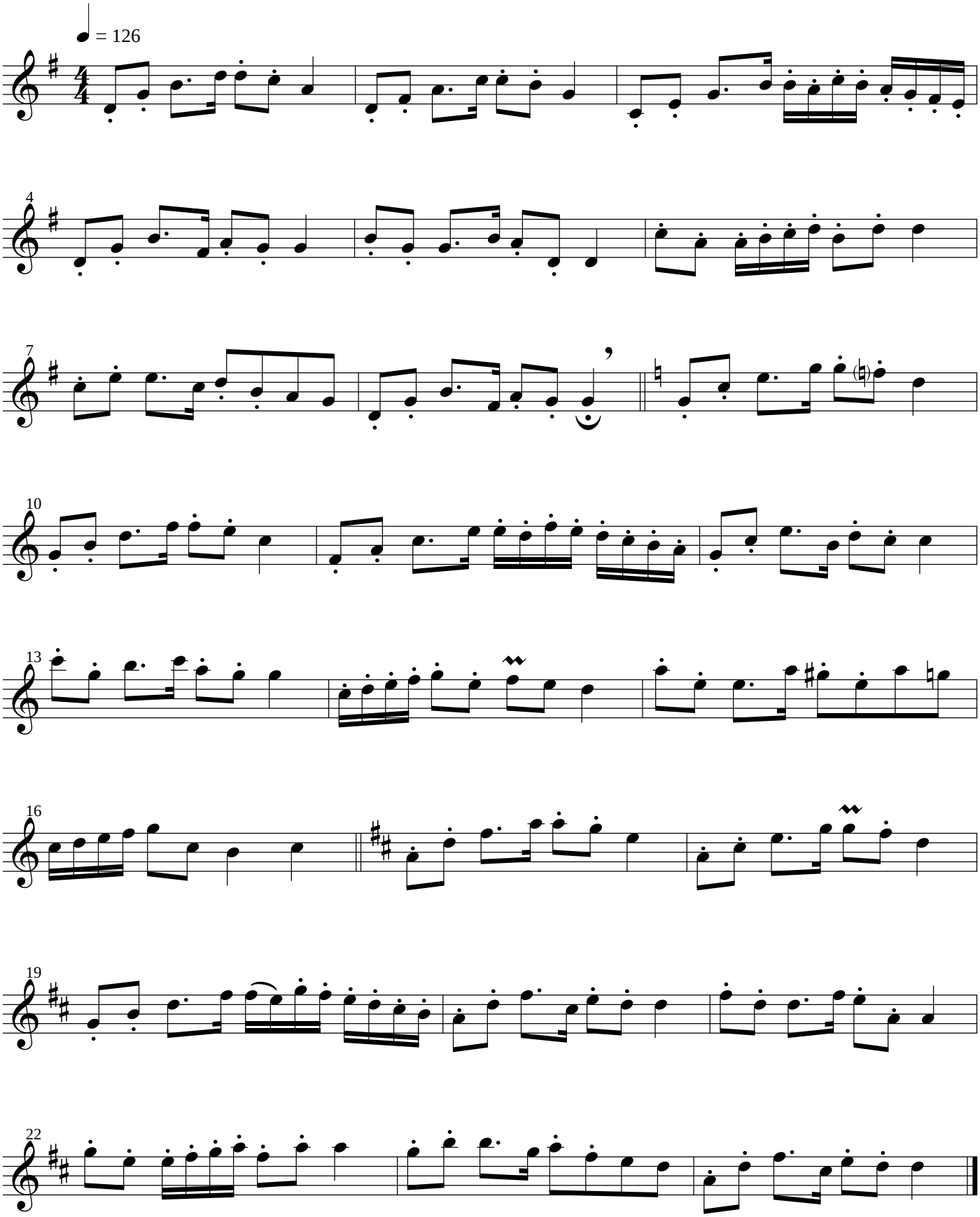

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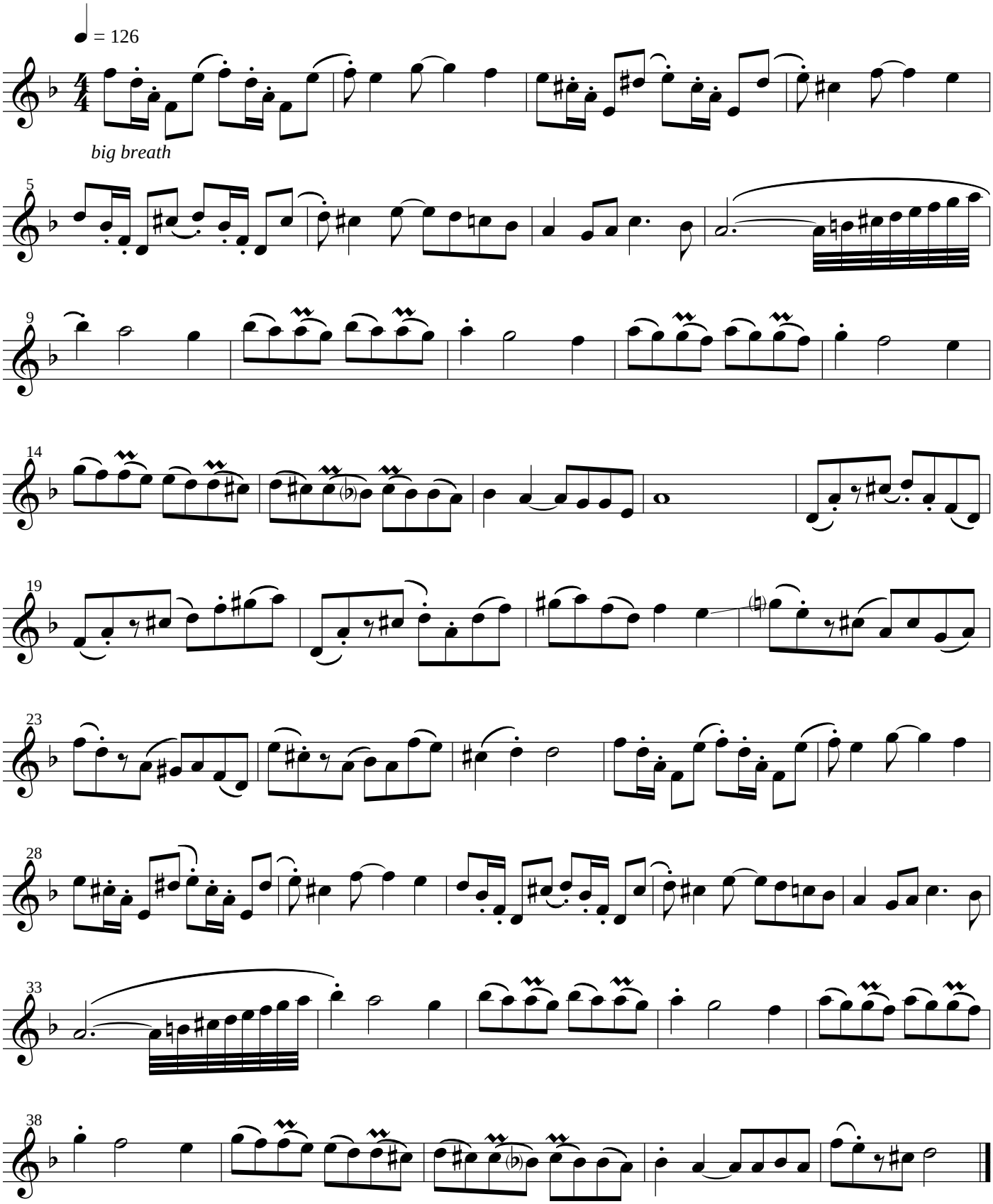

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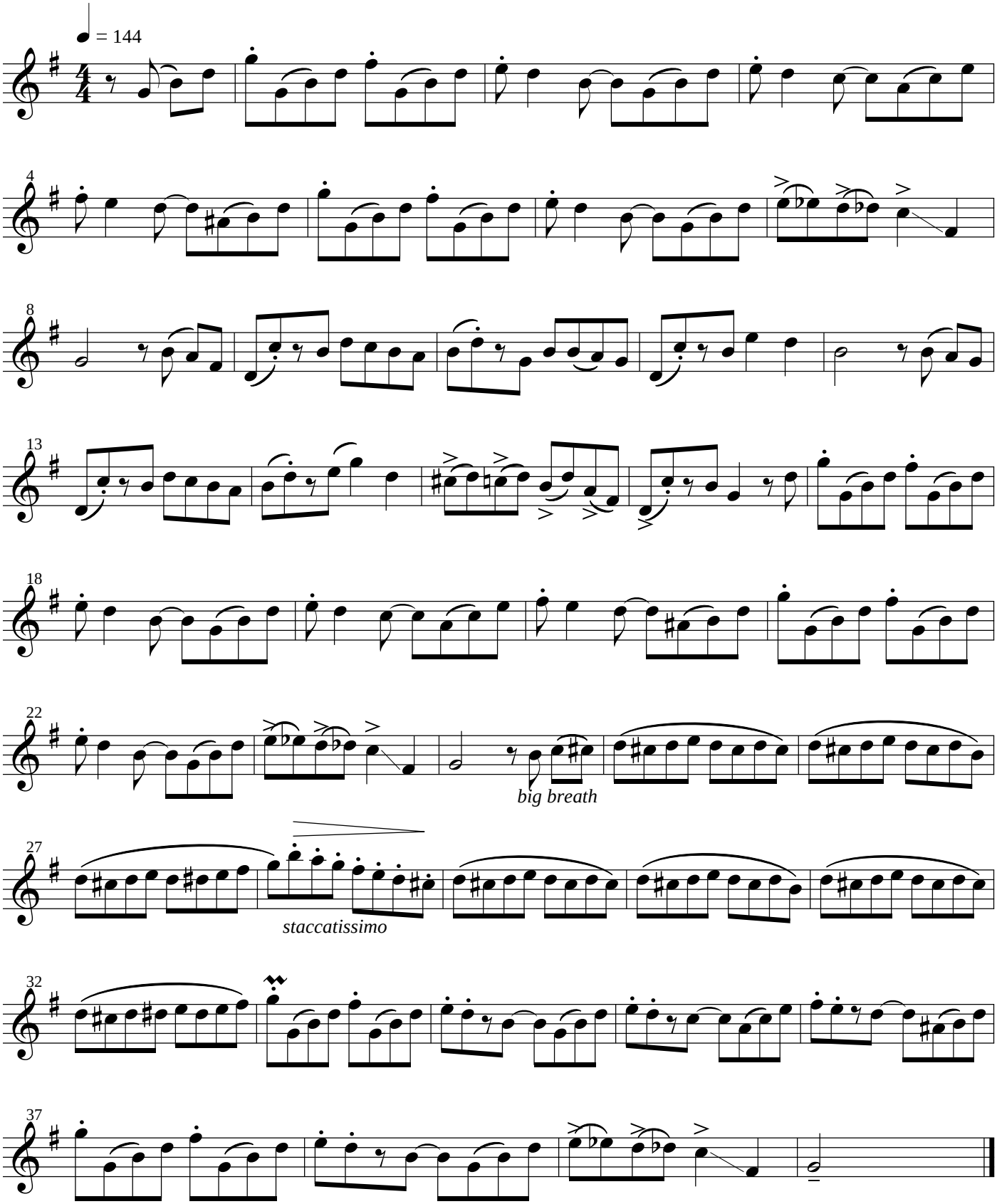

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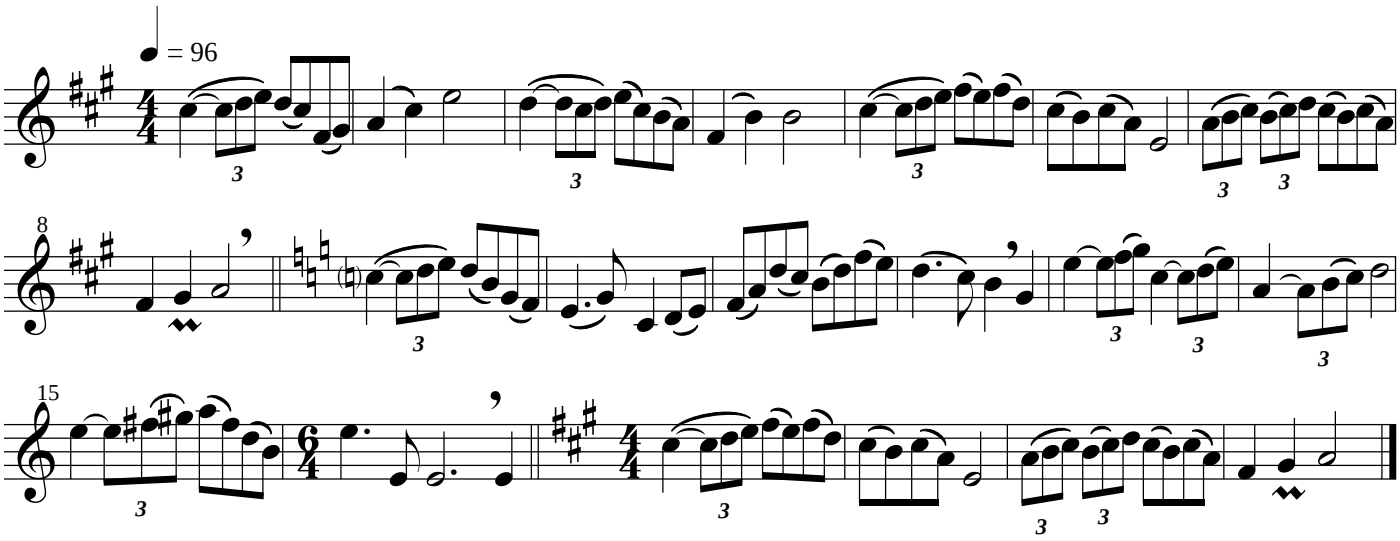

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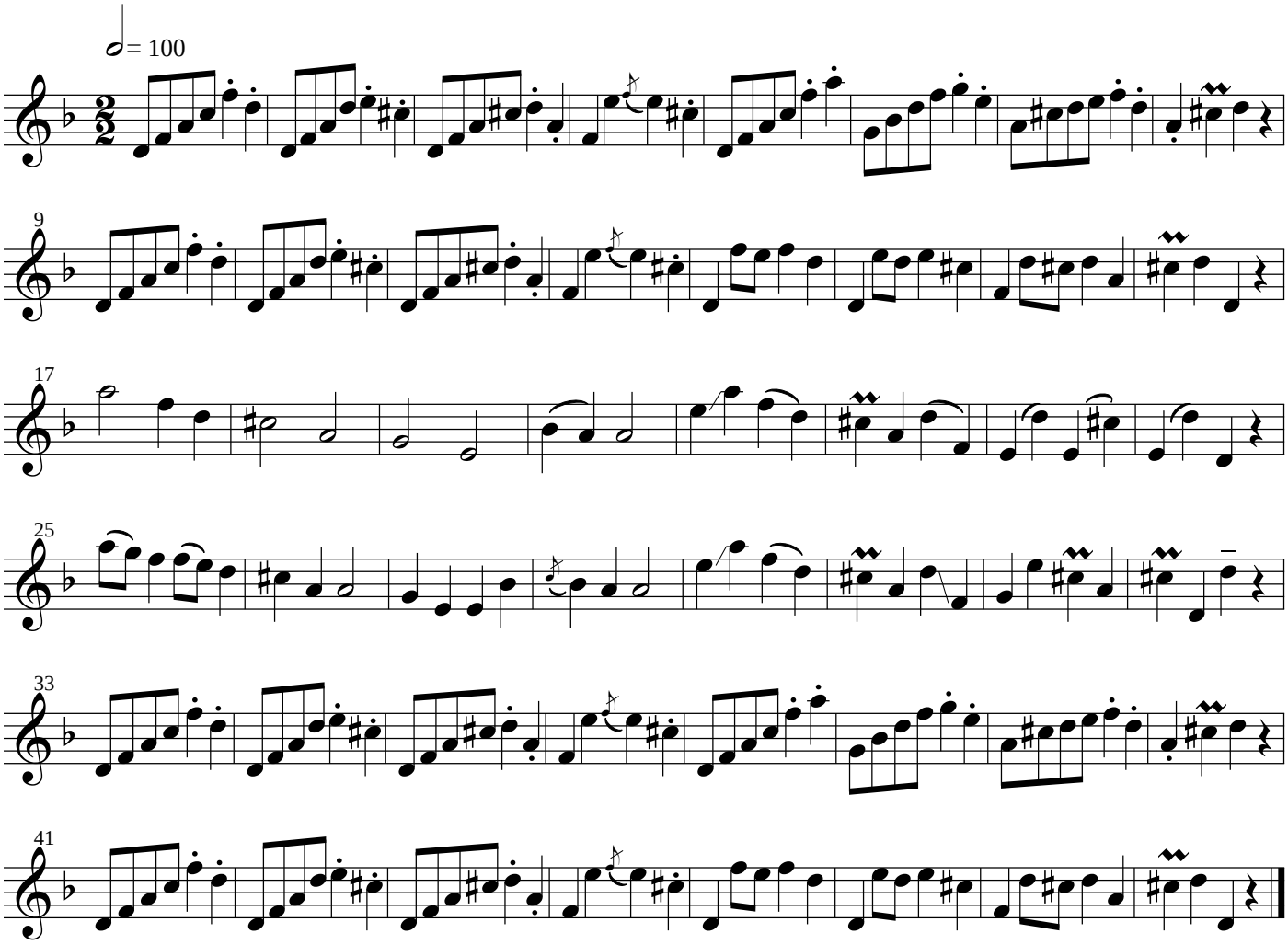

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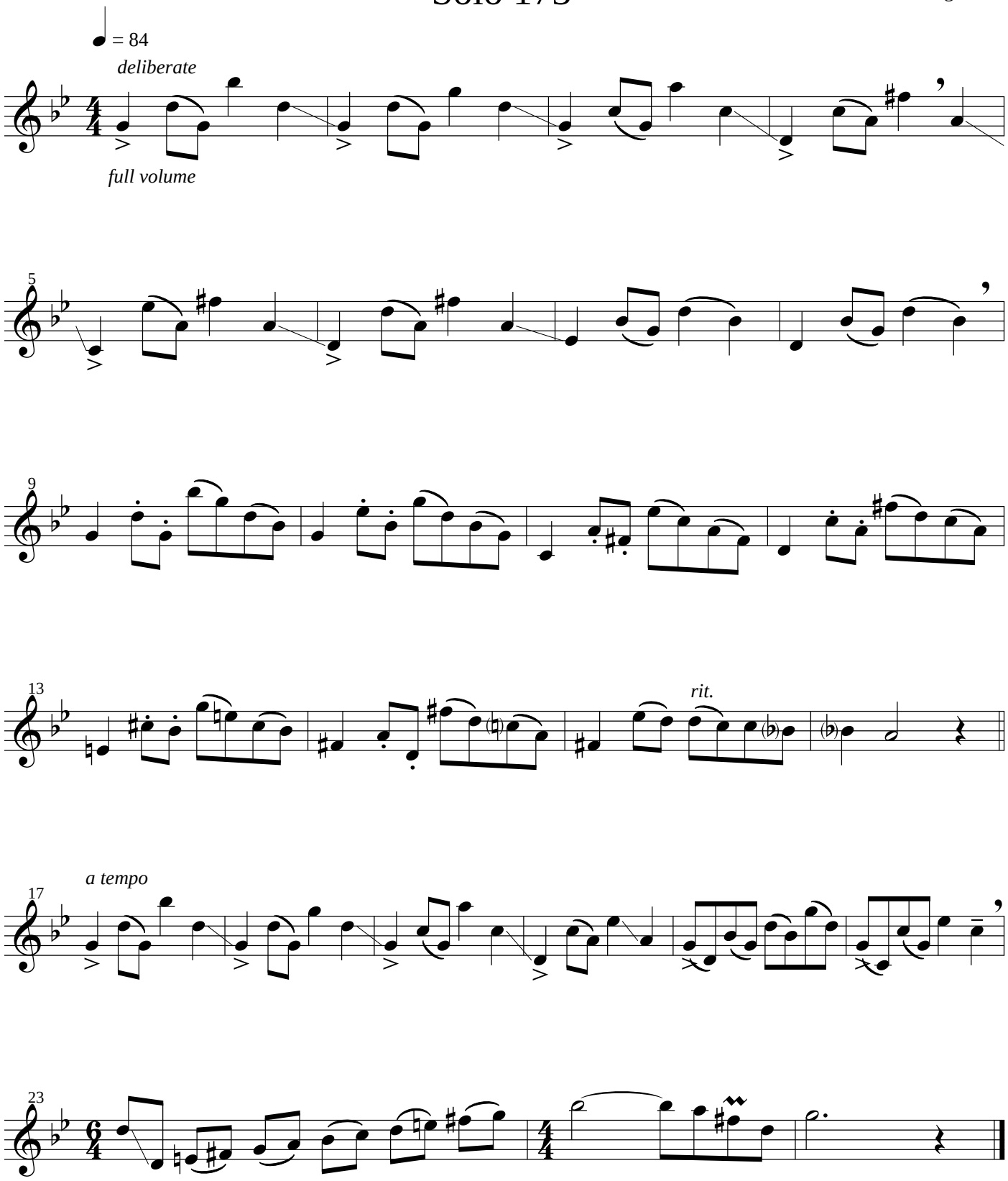

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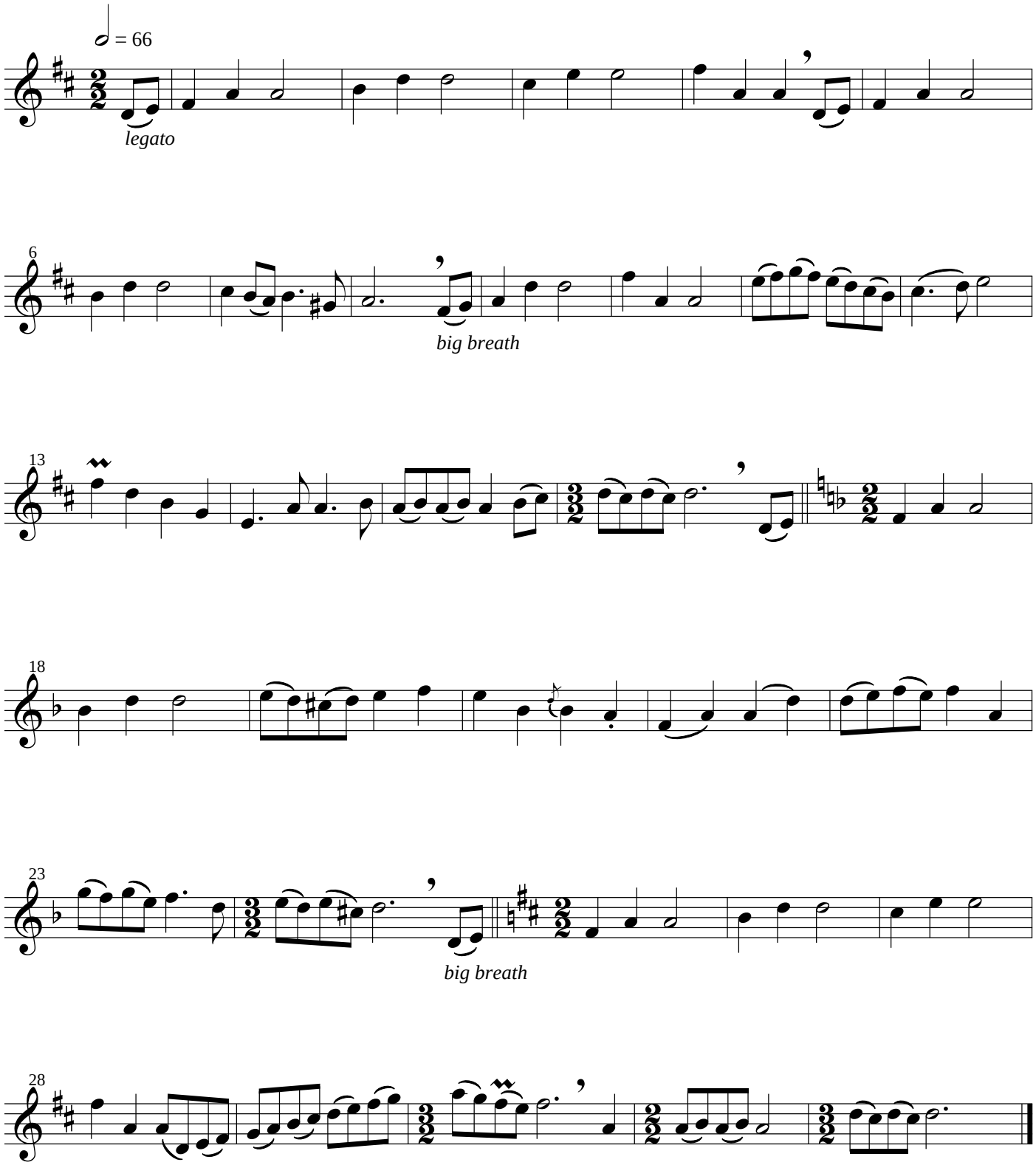

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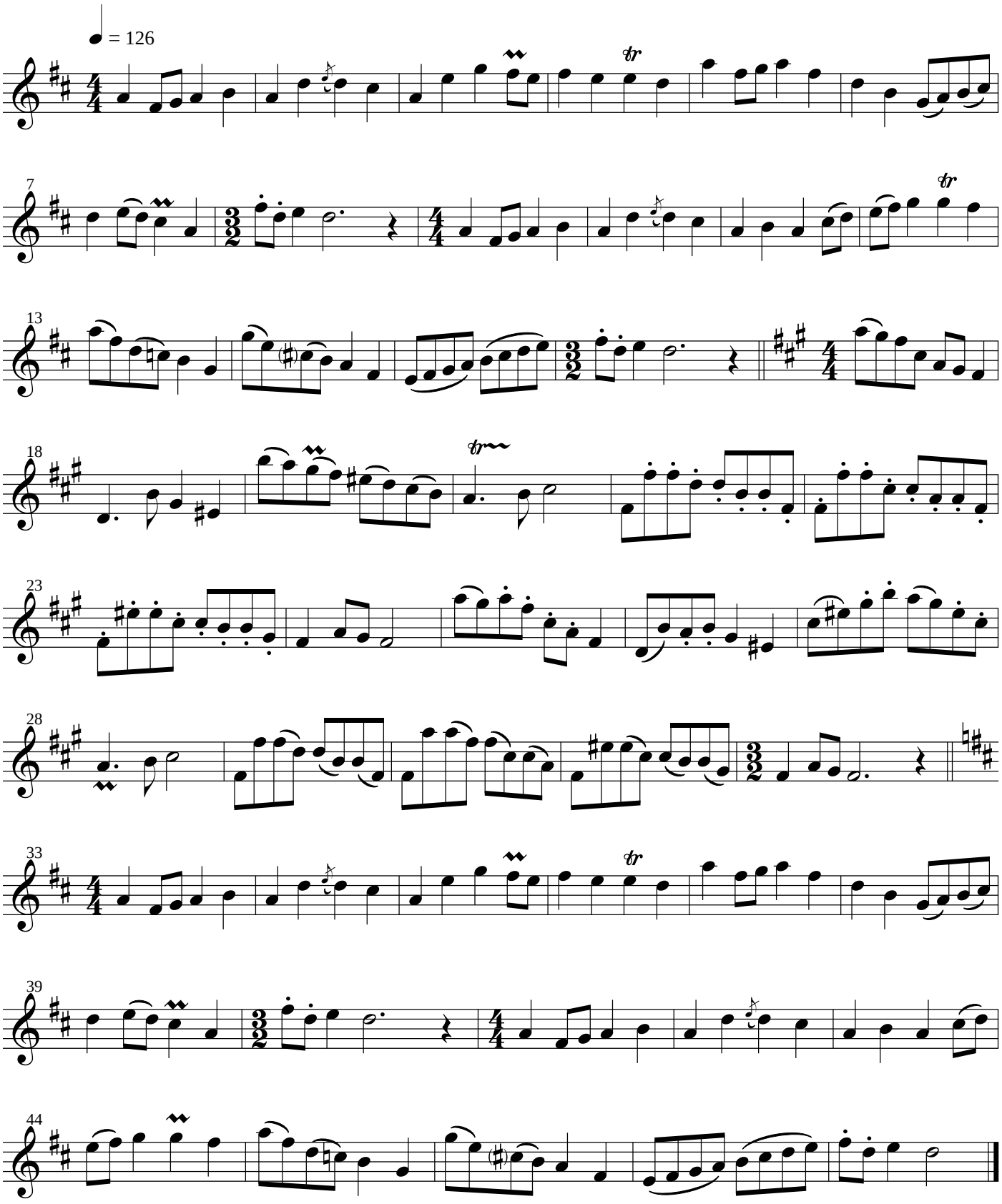

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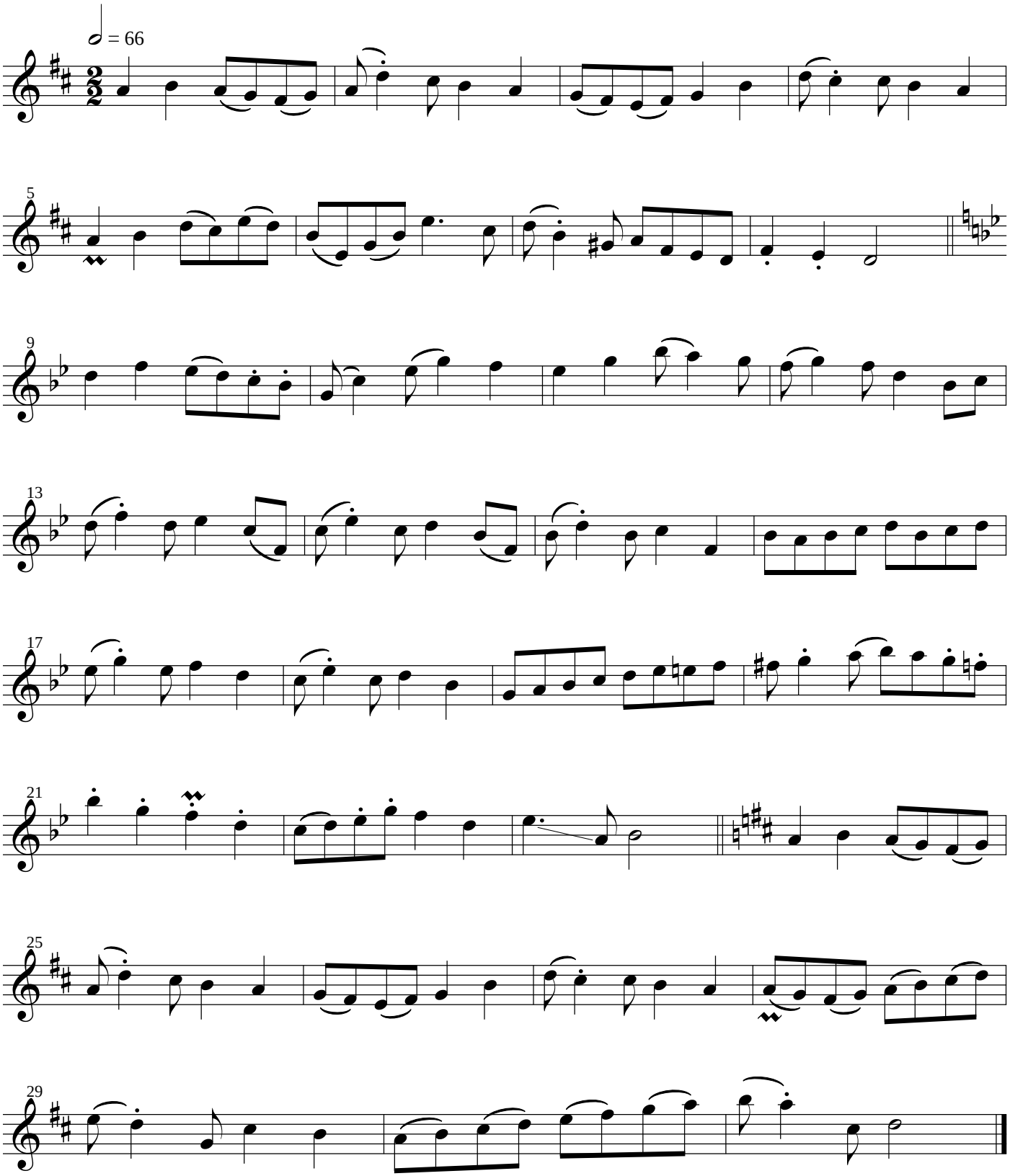

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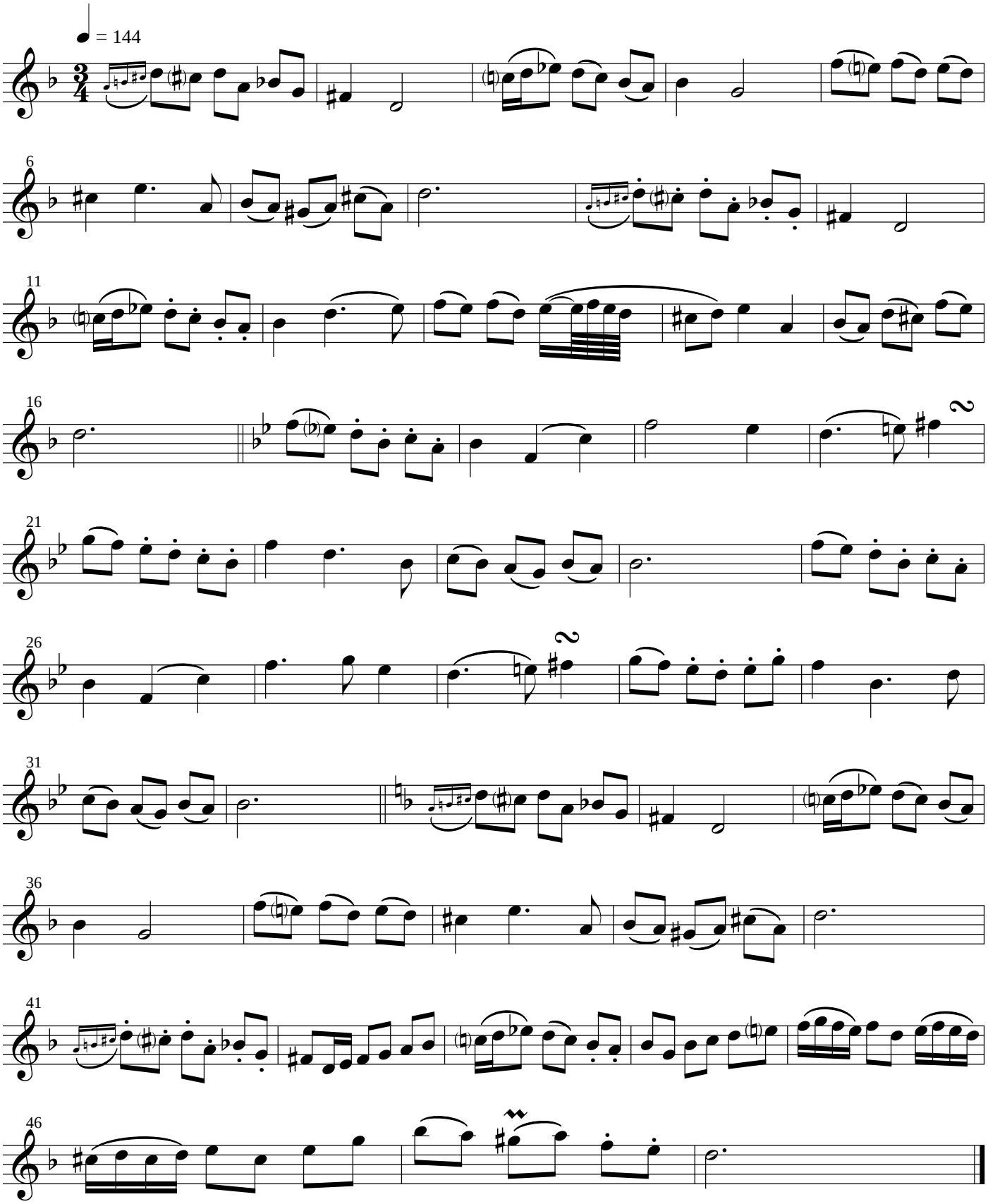

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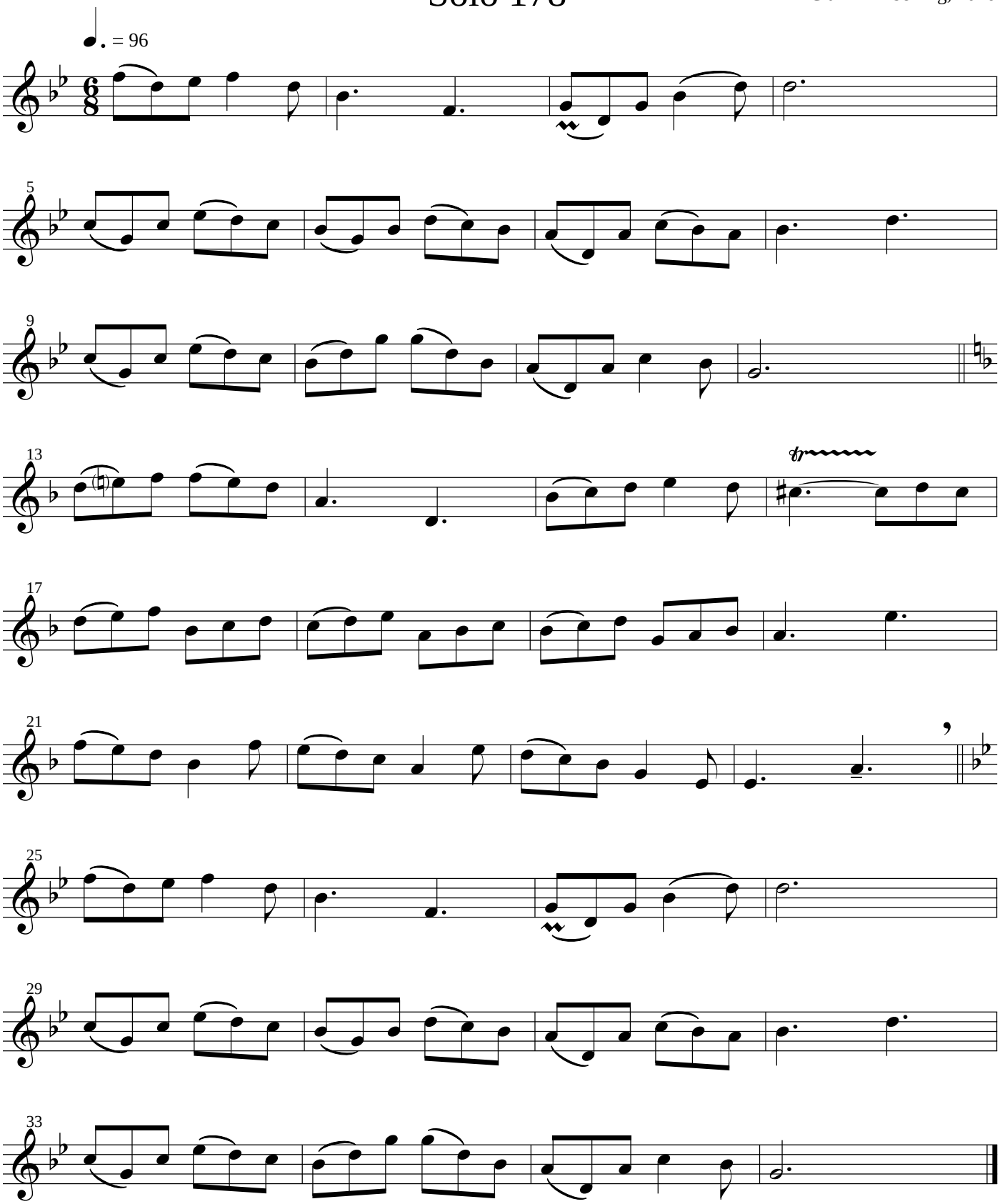

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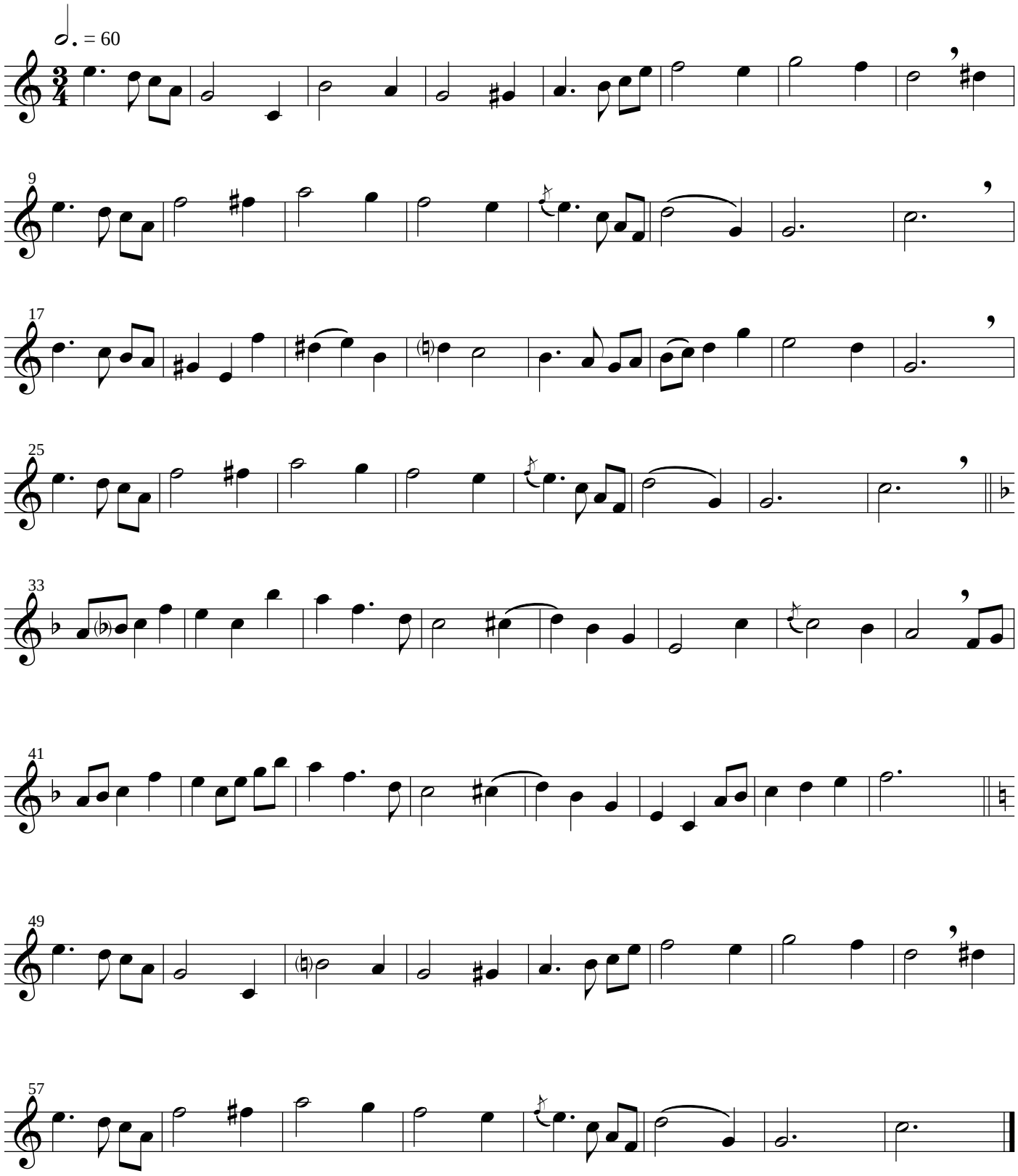

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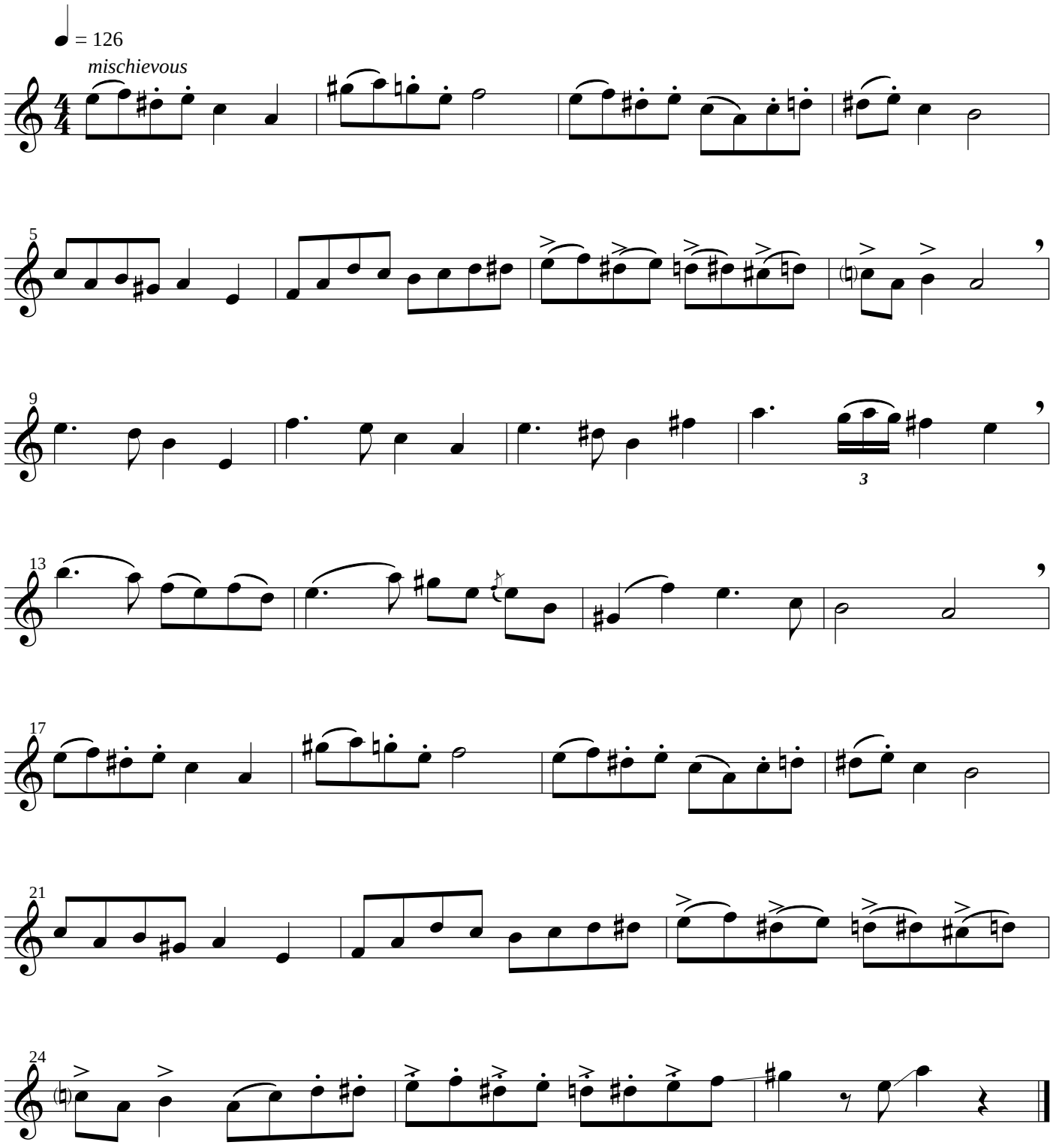

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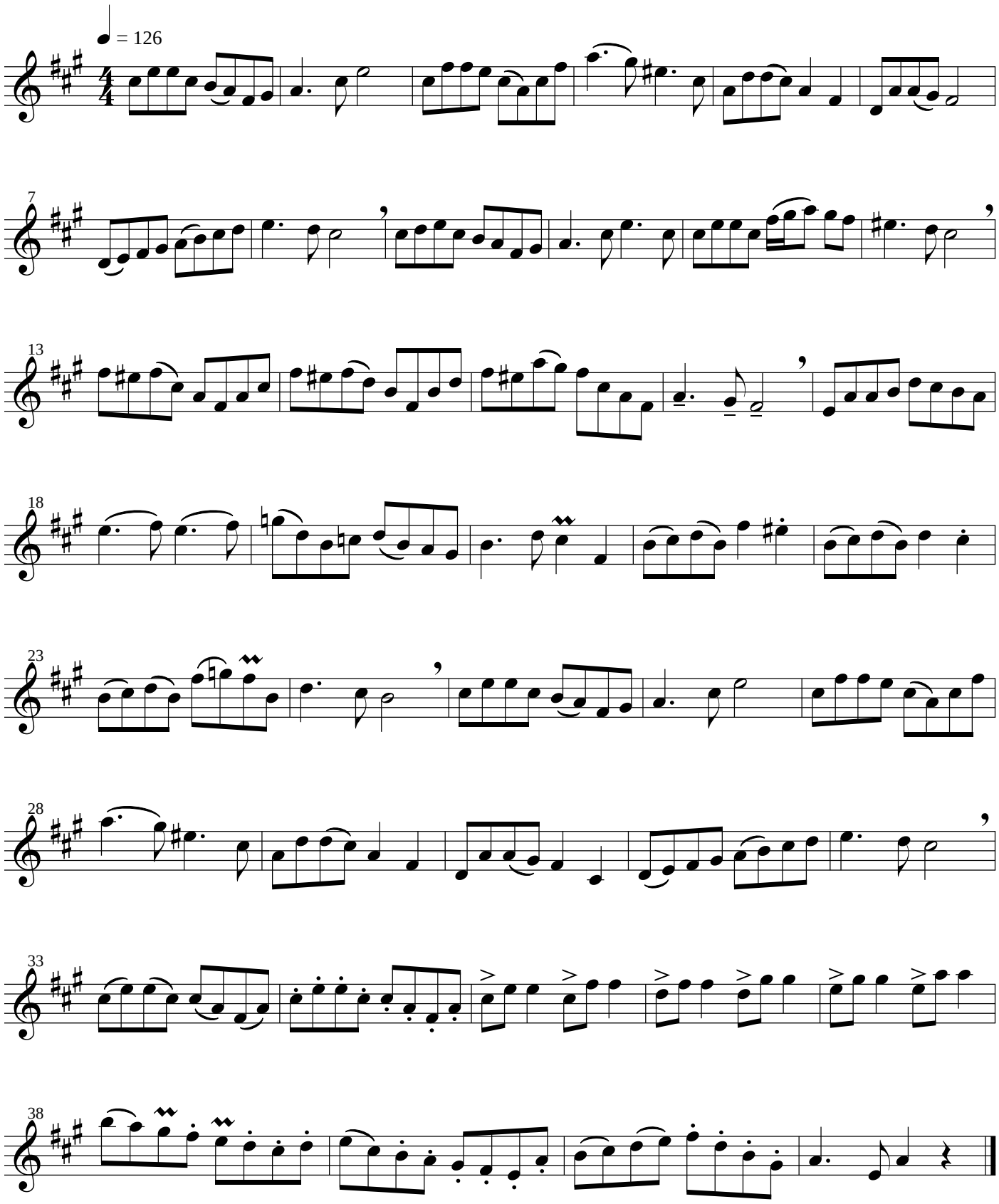

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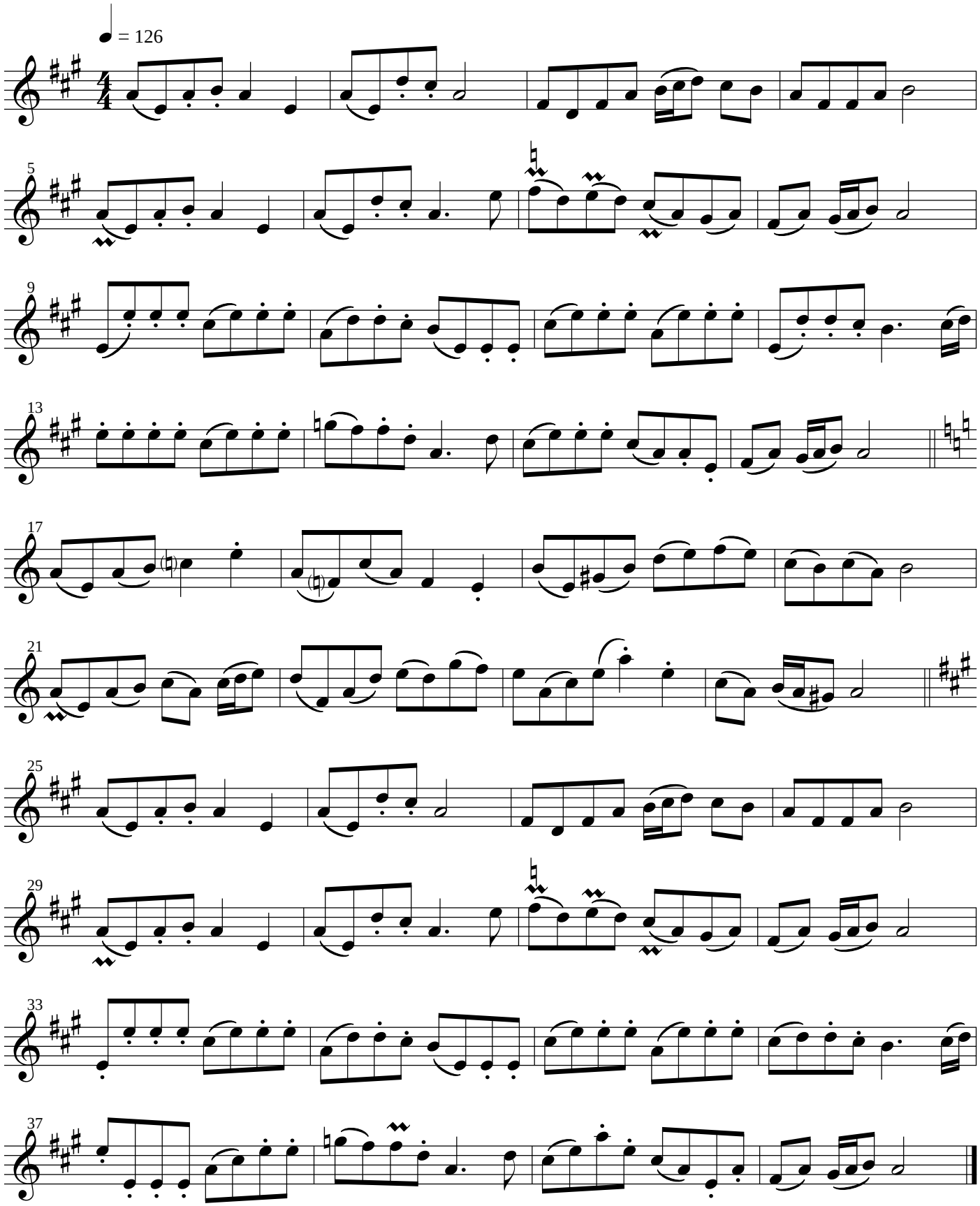

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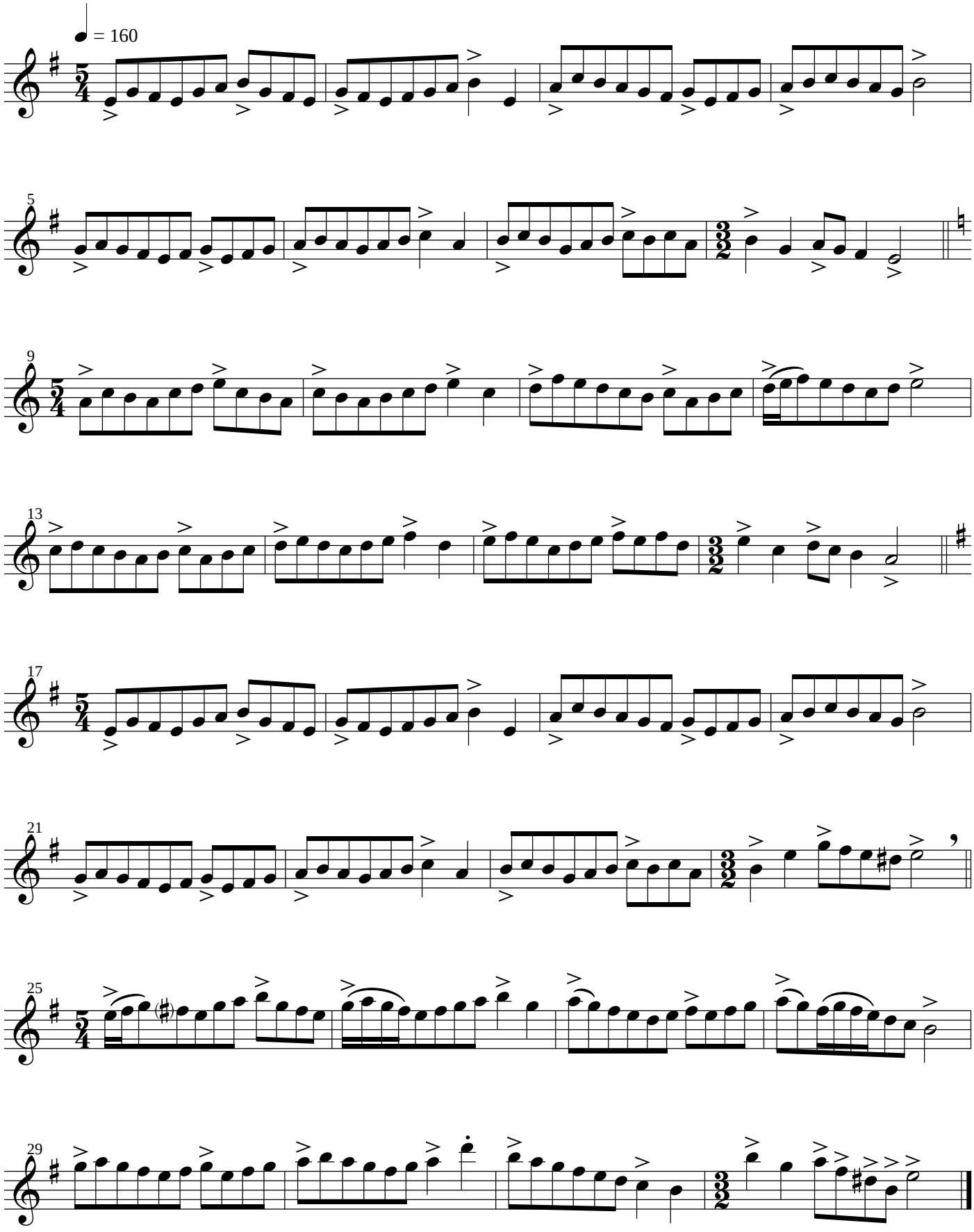

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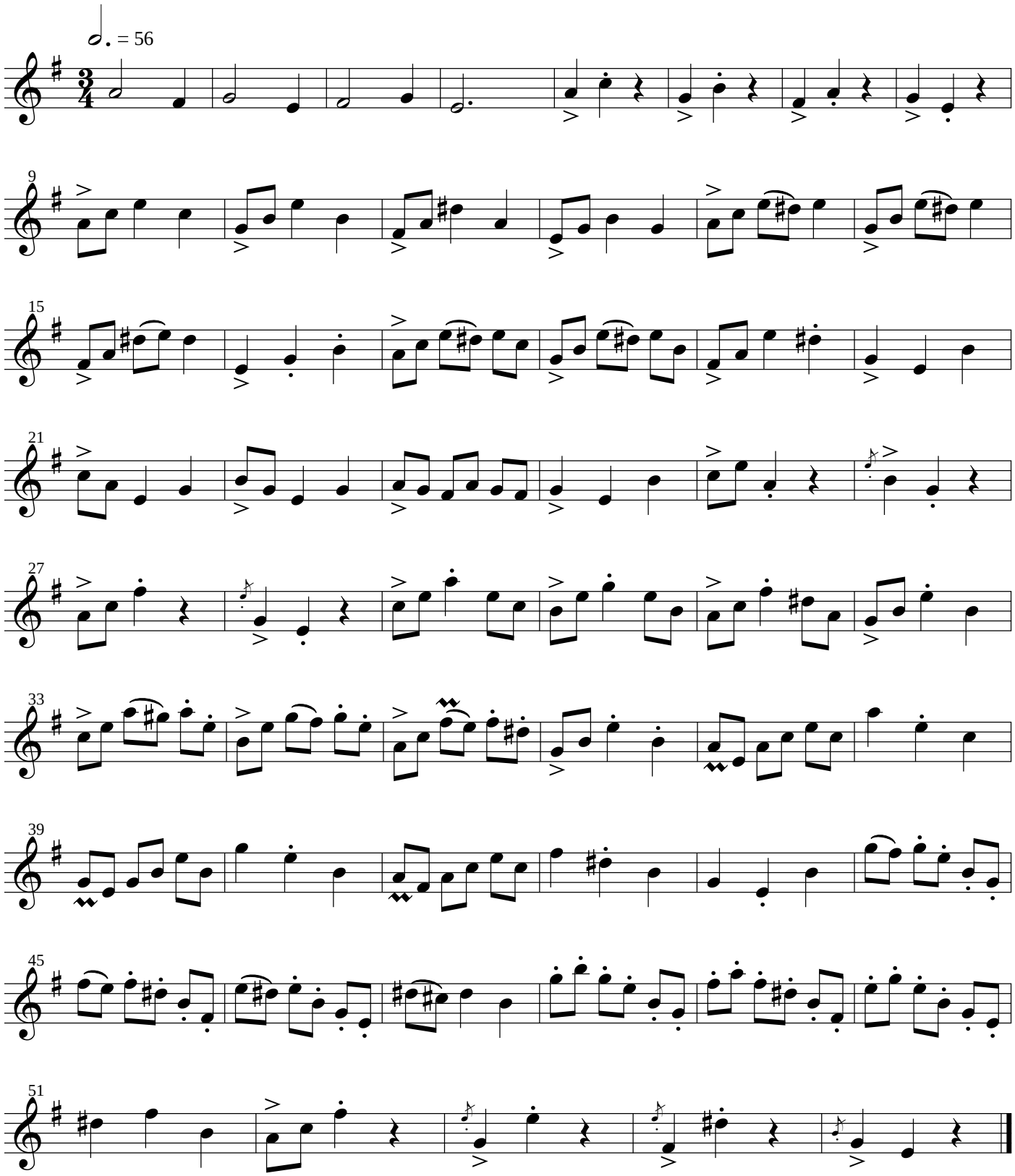

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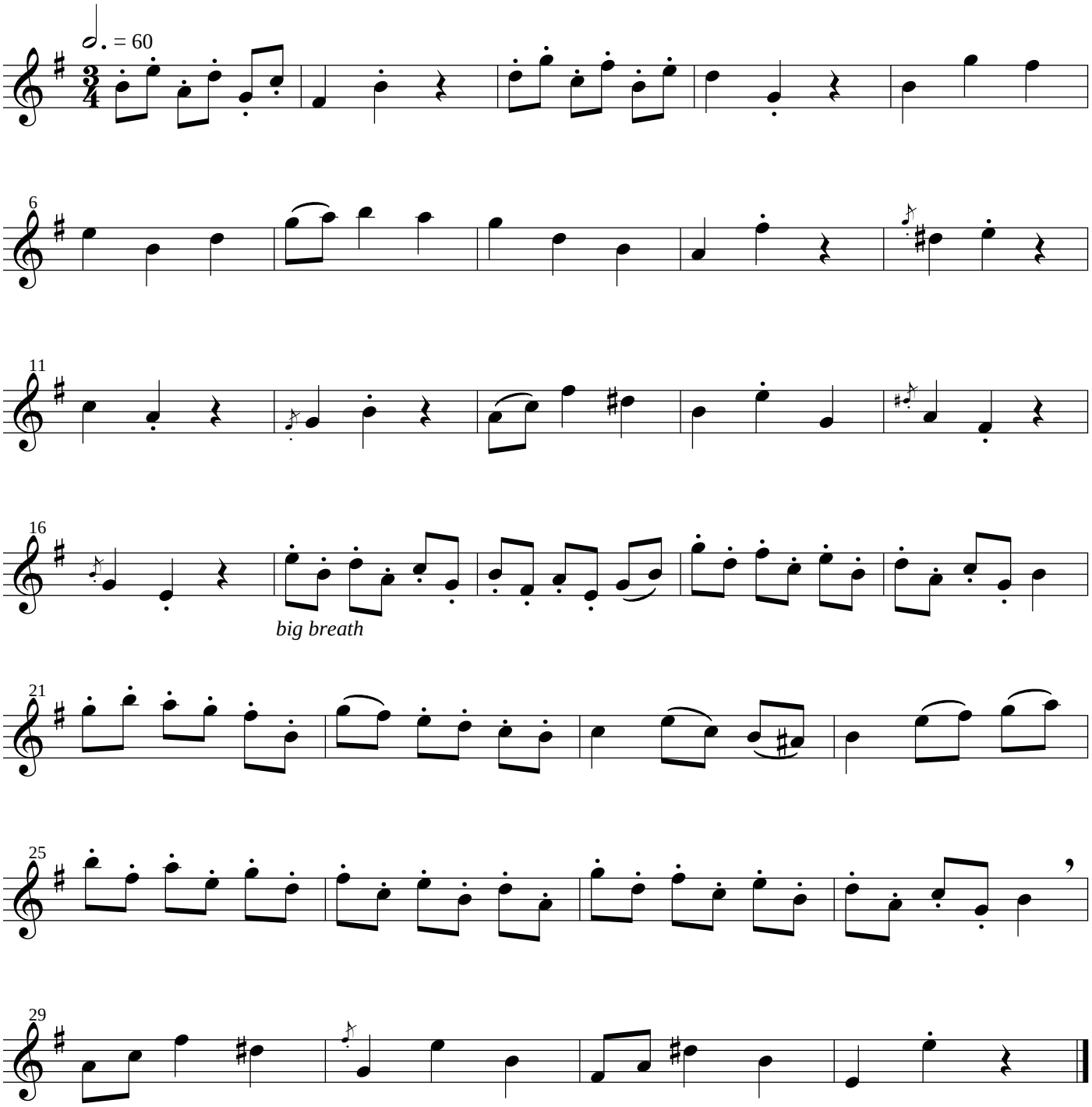

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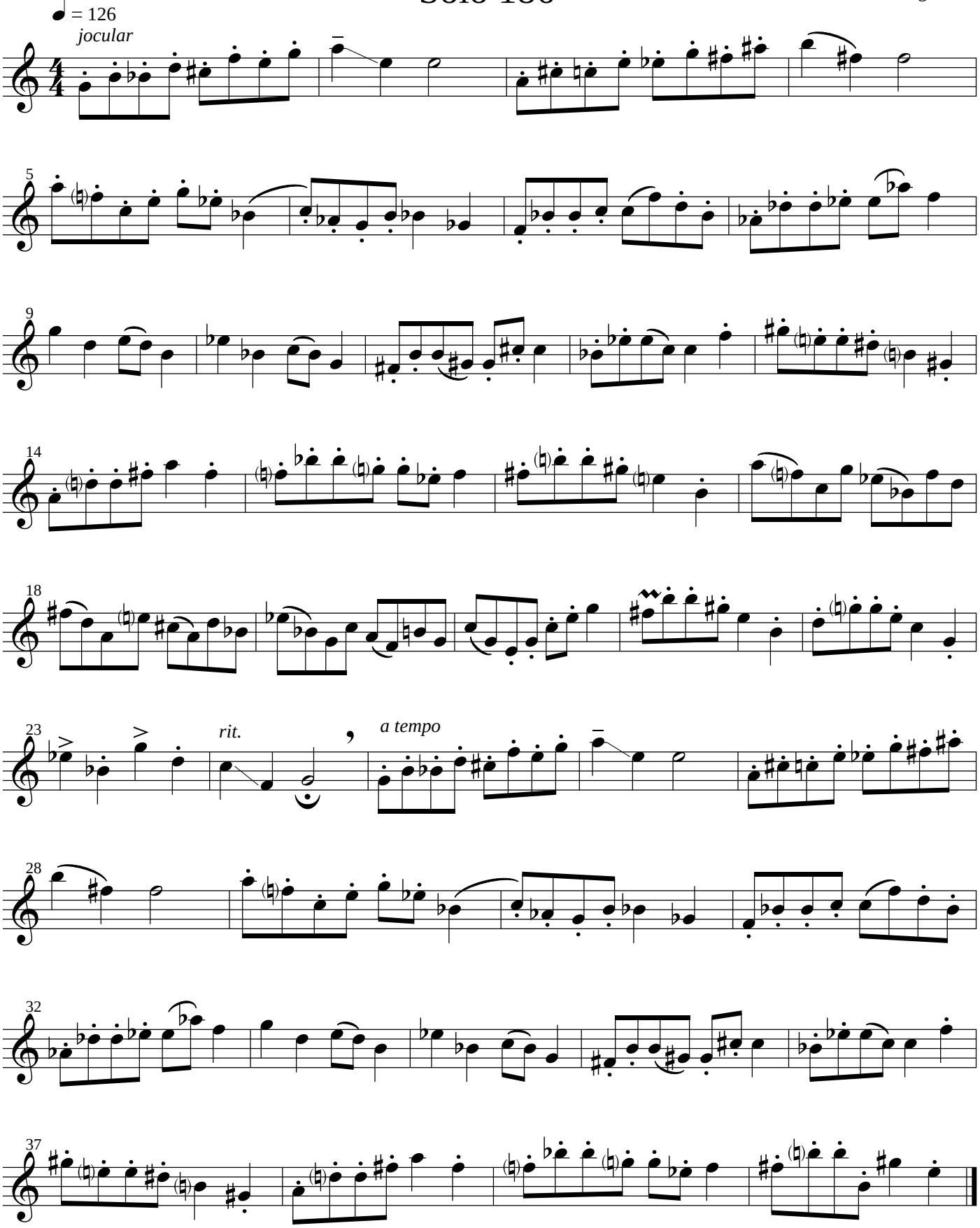

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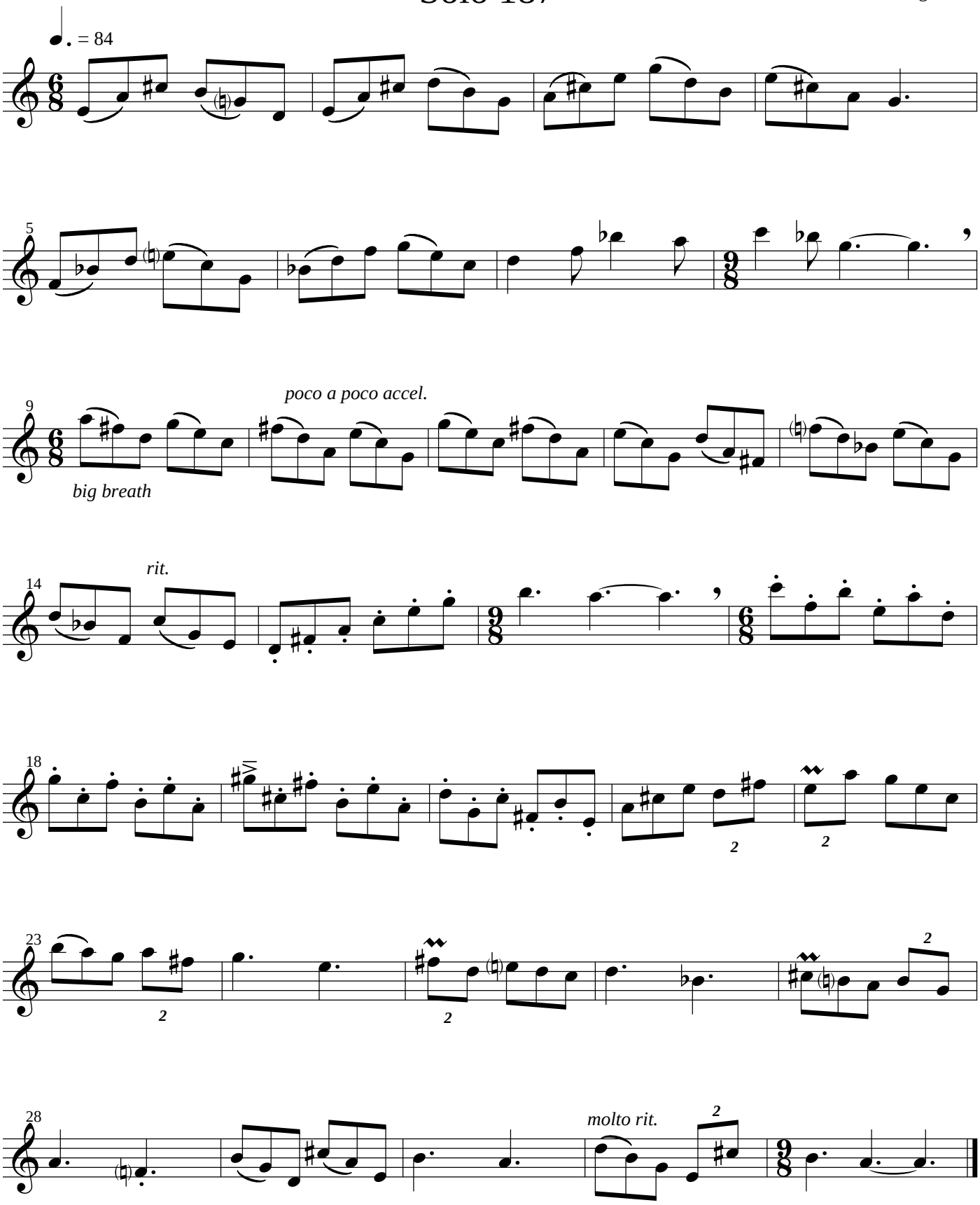

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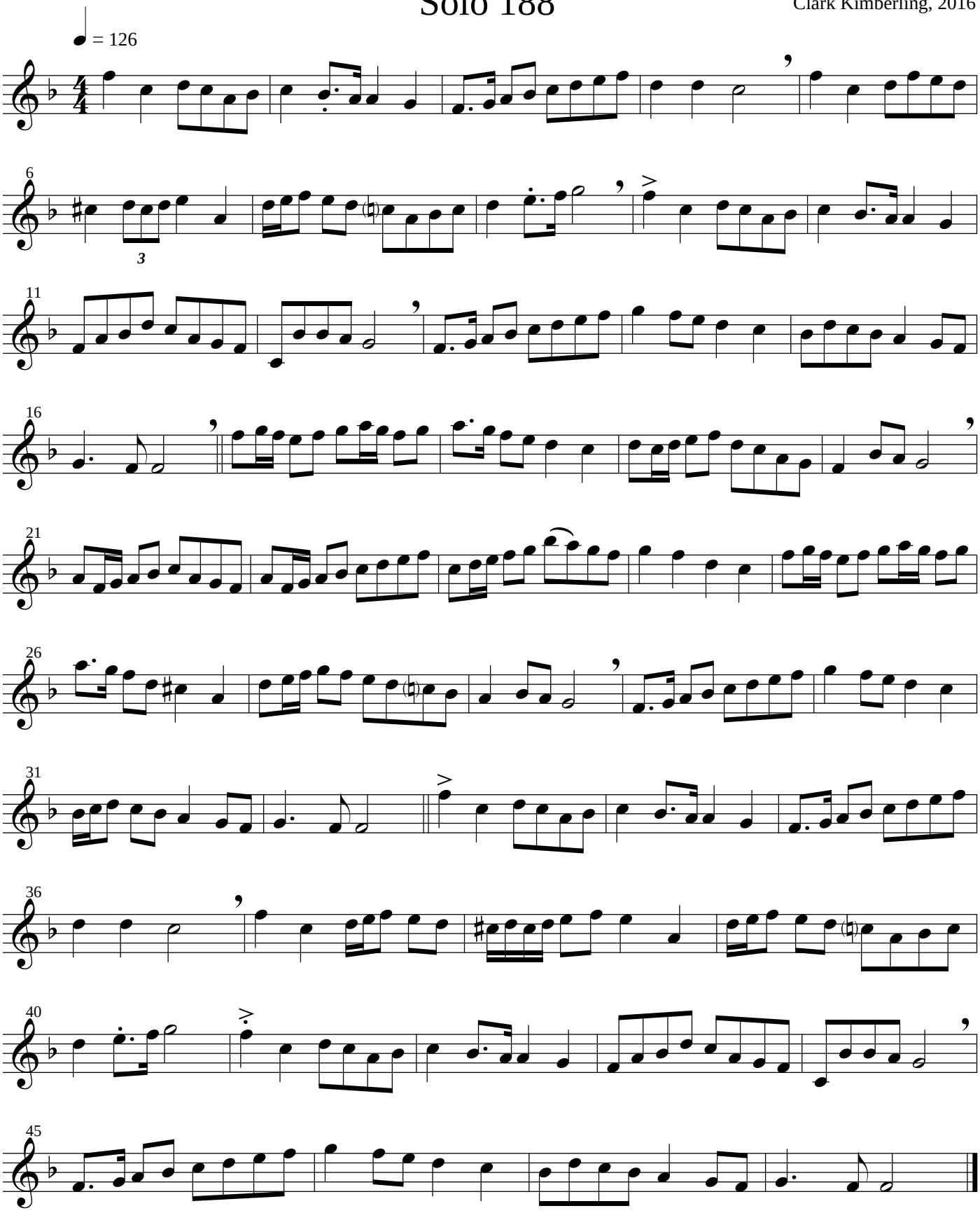

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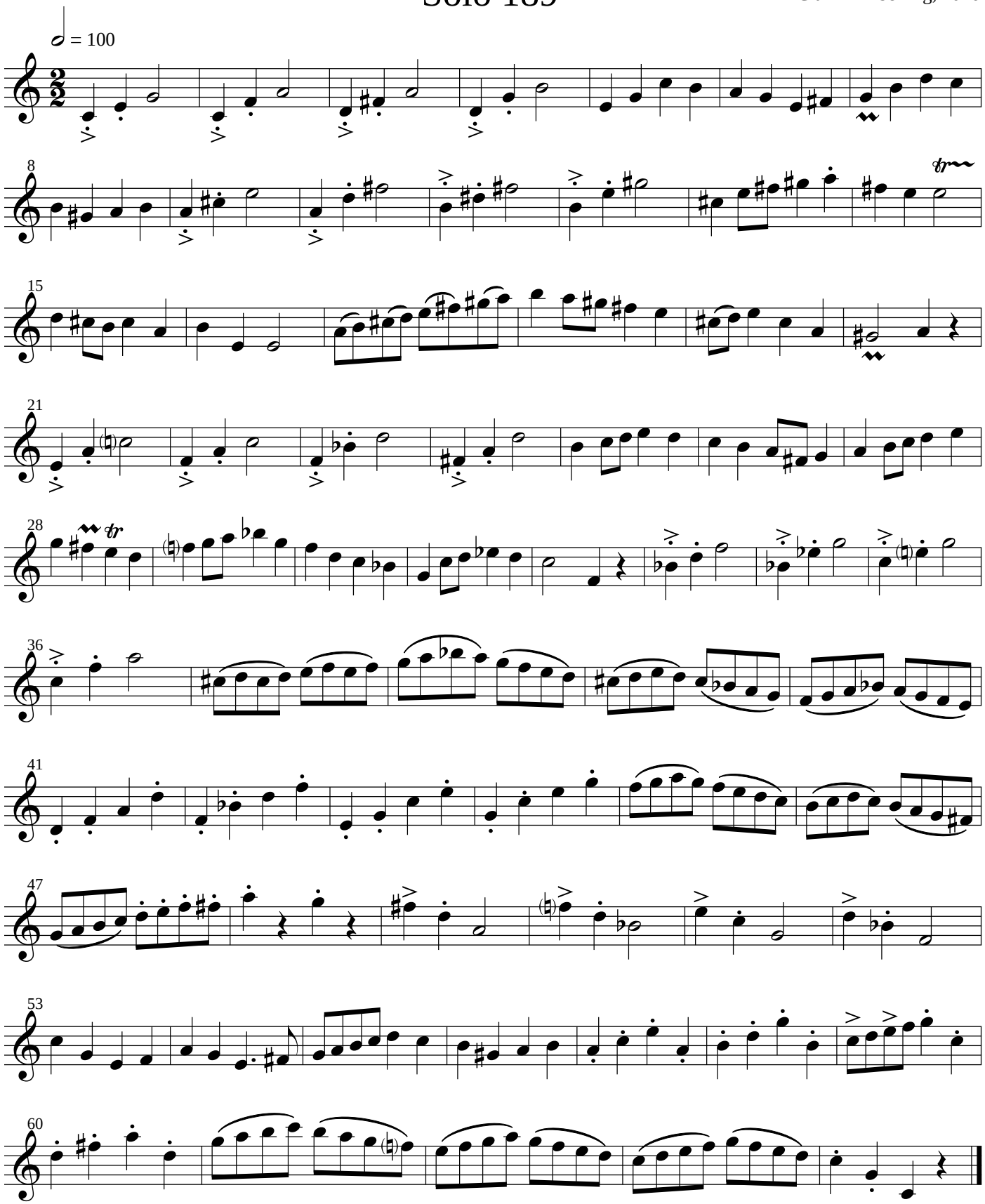

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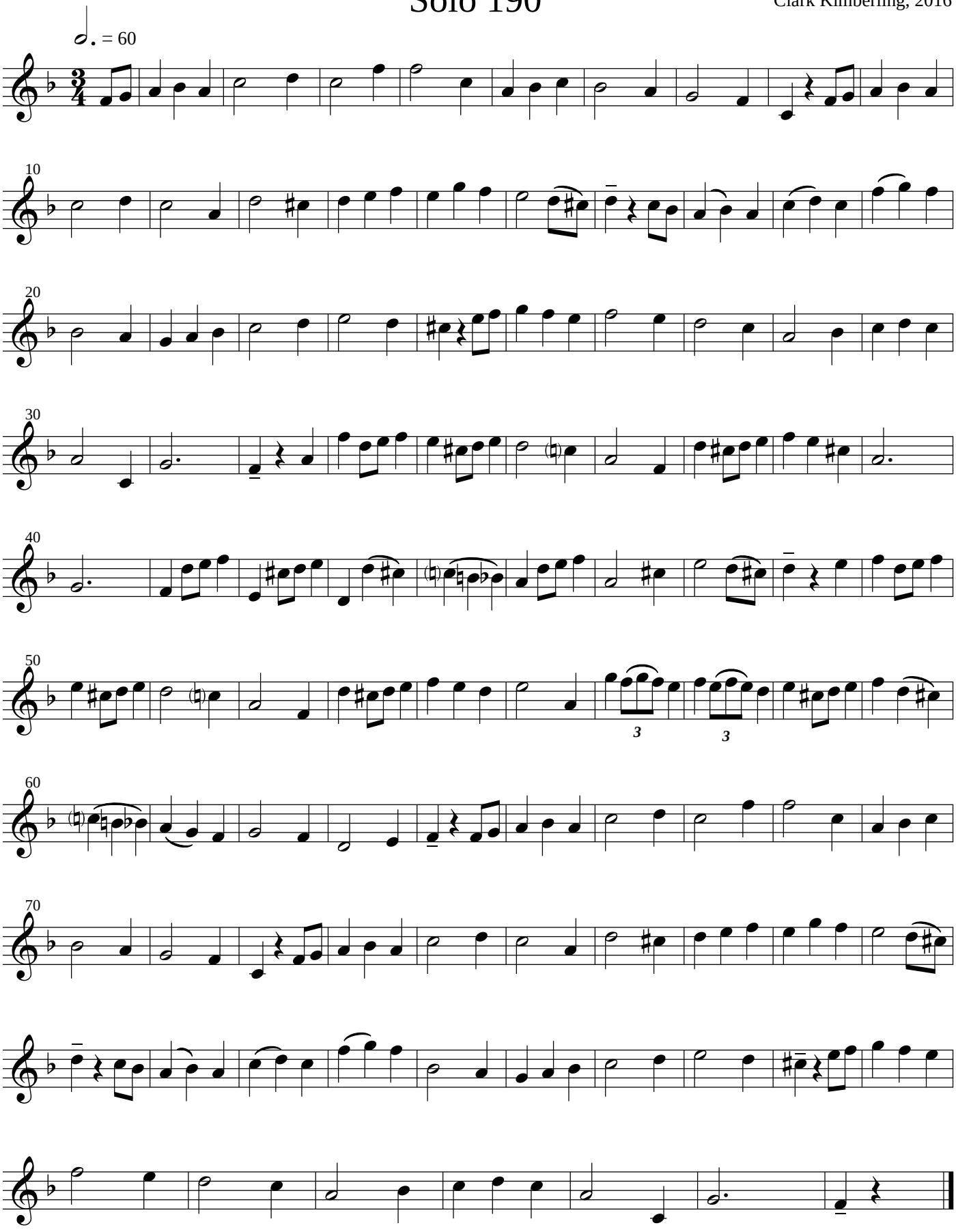

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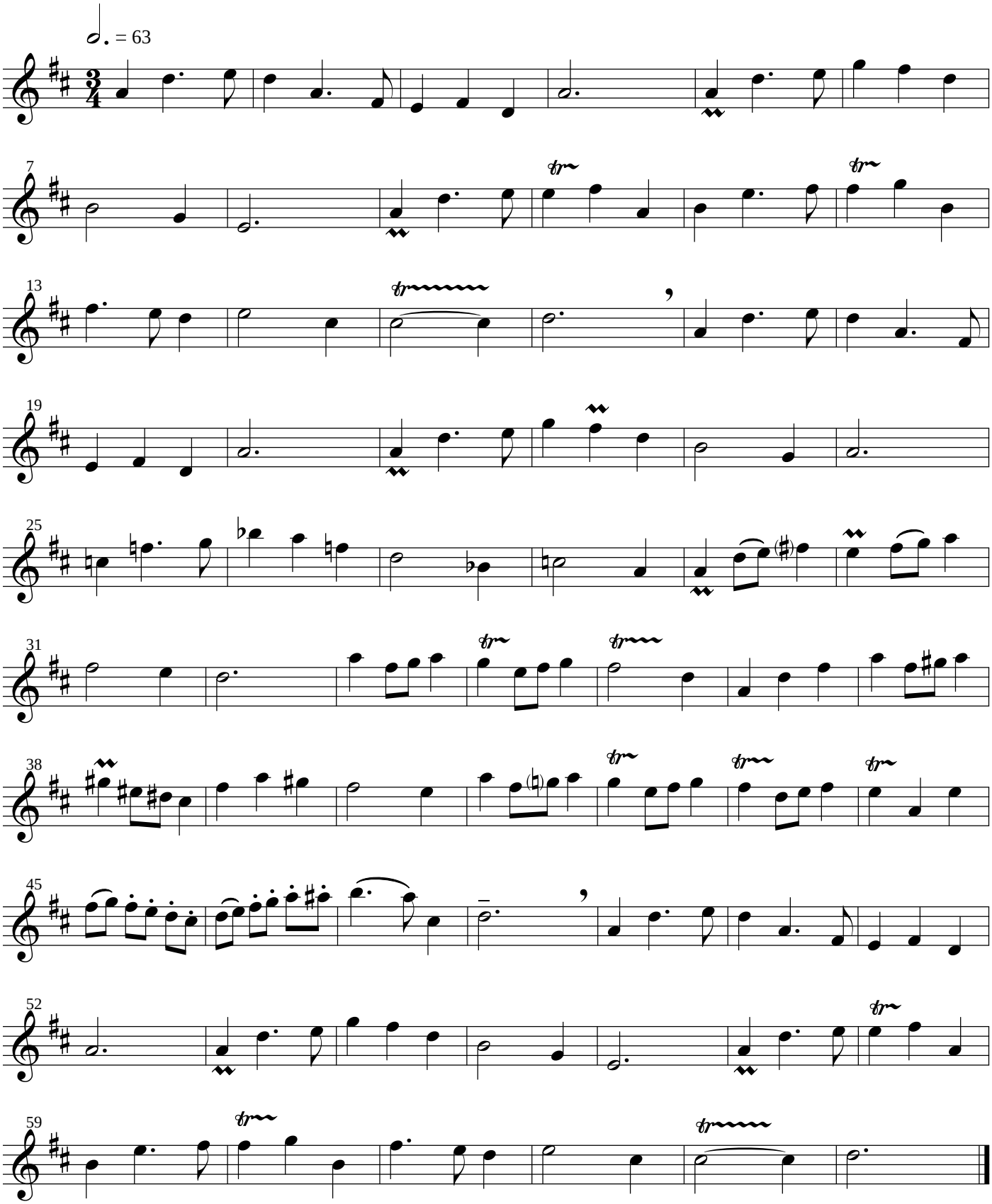

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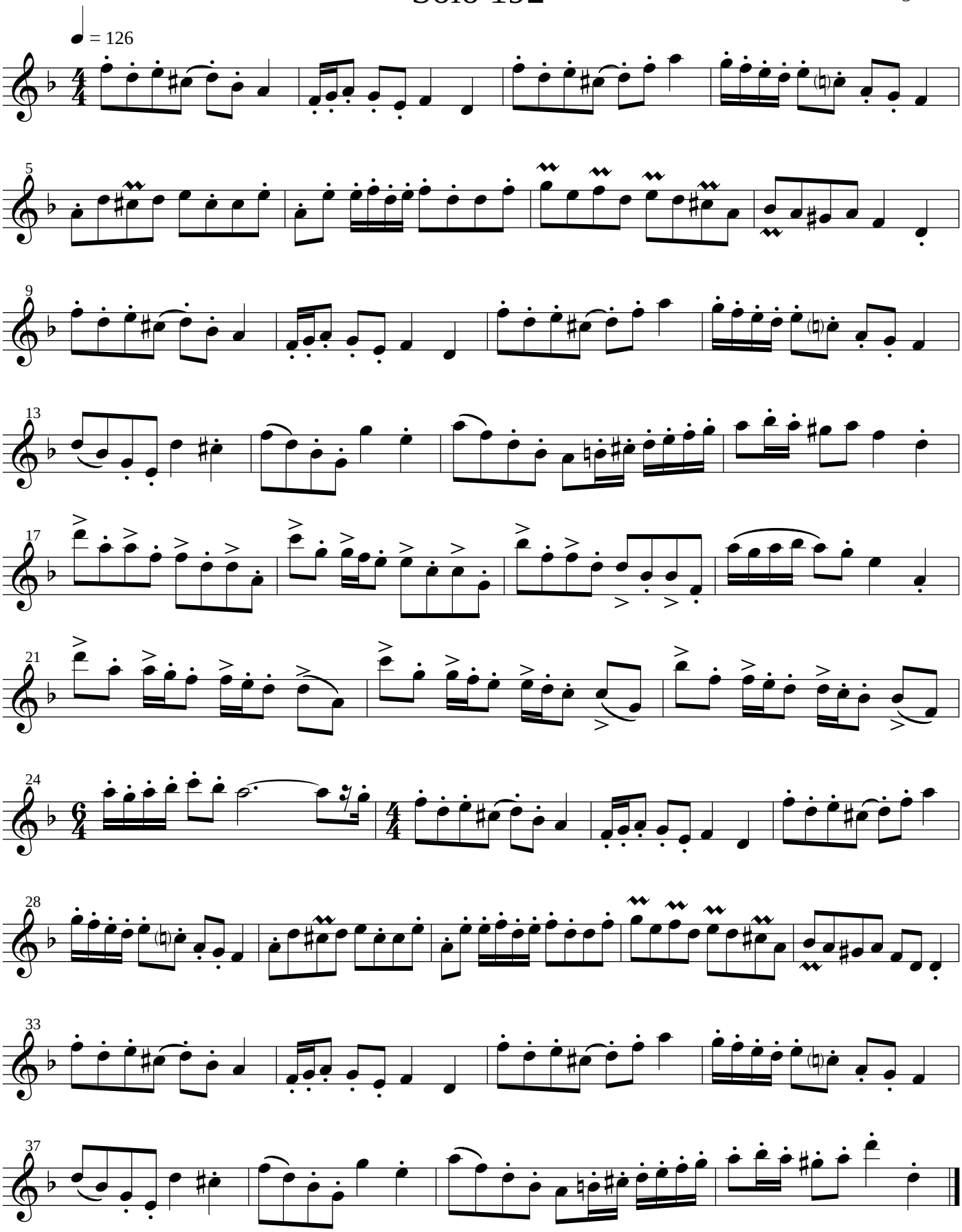

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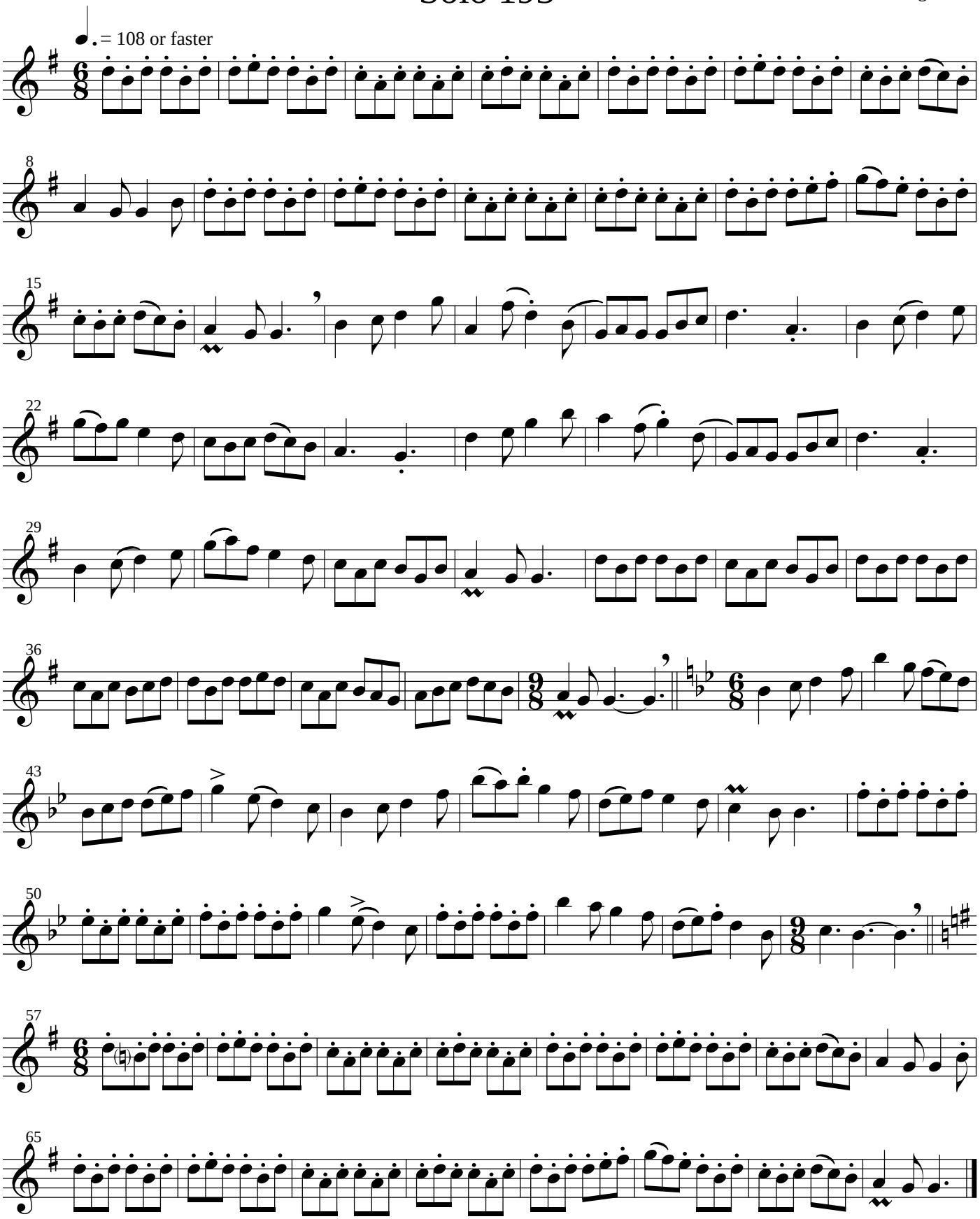

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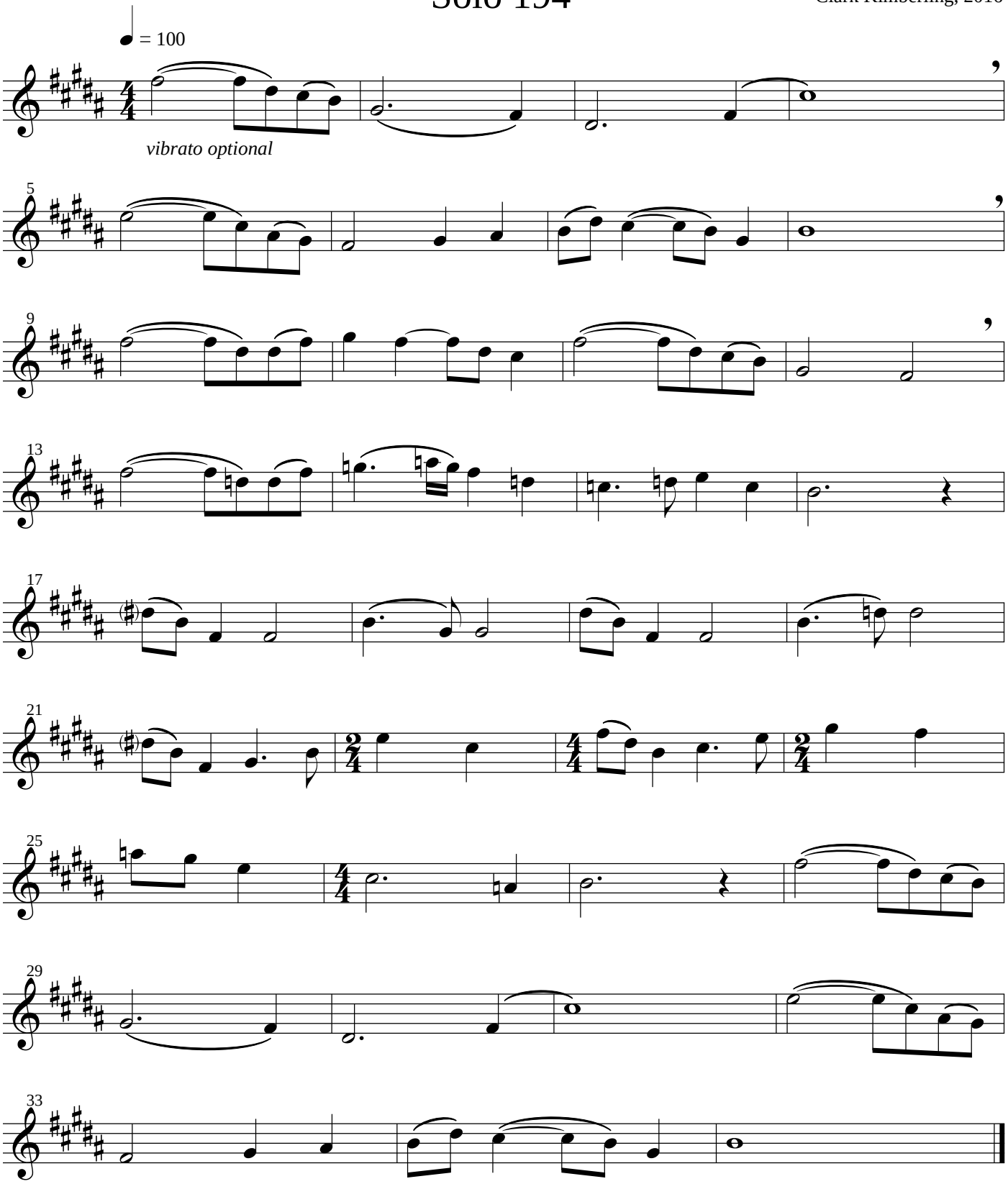

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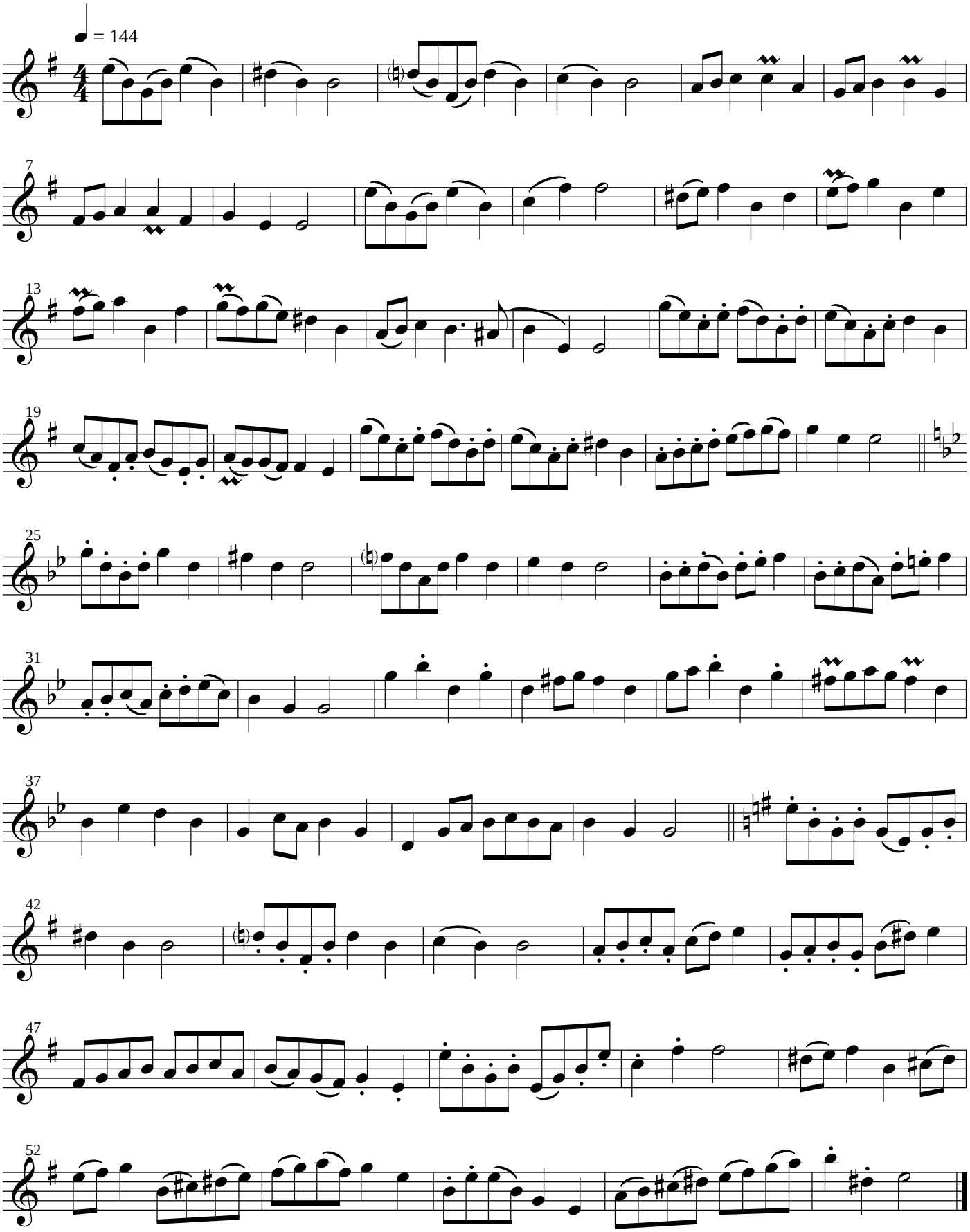

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Based on STAR OF COLUMBIA

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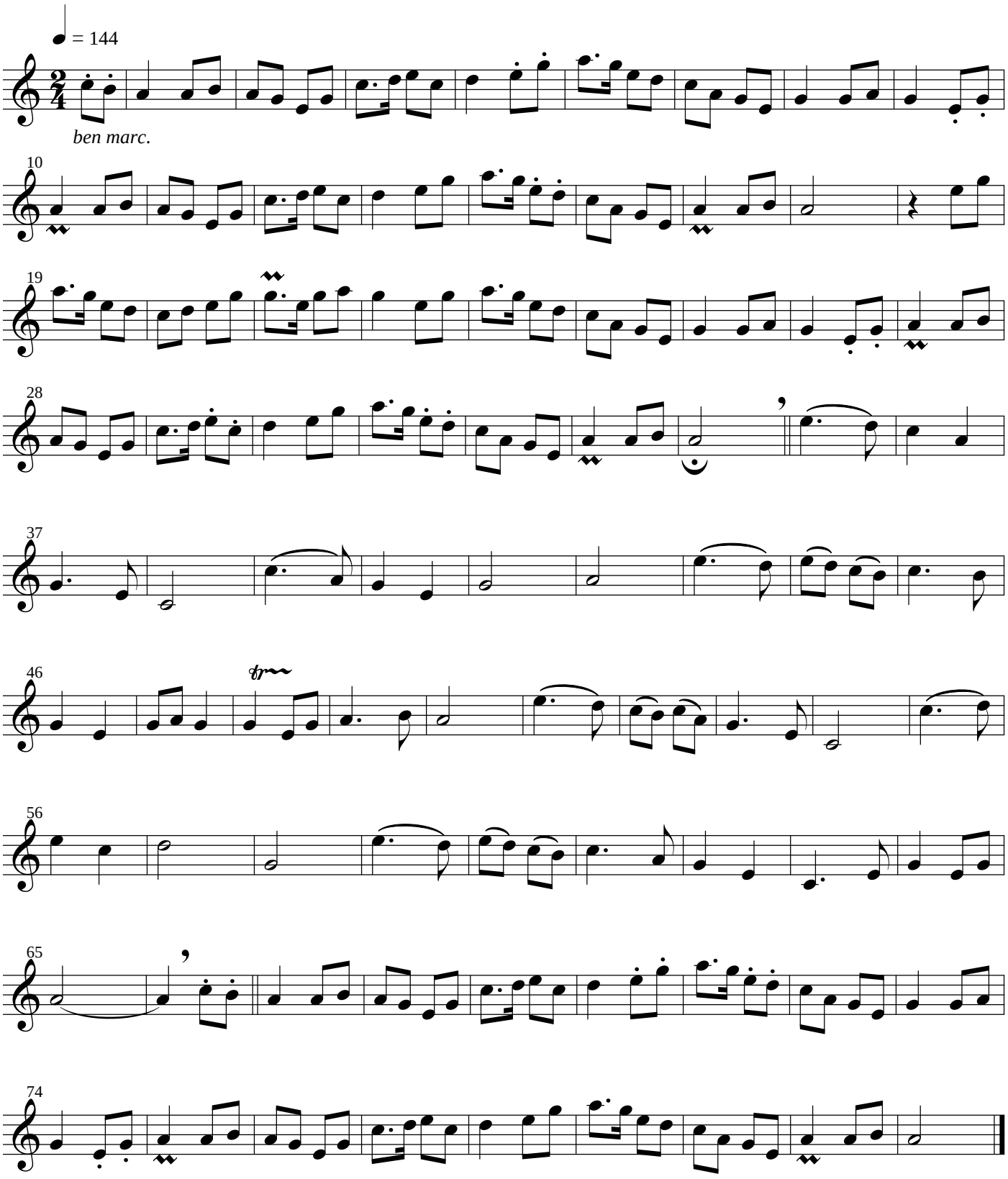

STAR OF COLUMBIA appears in Supplement to *Southern Harmony*, 1840; aka folk tune "Buonaparte Crossing the Rhine"

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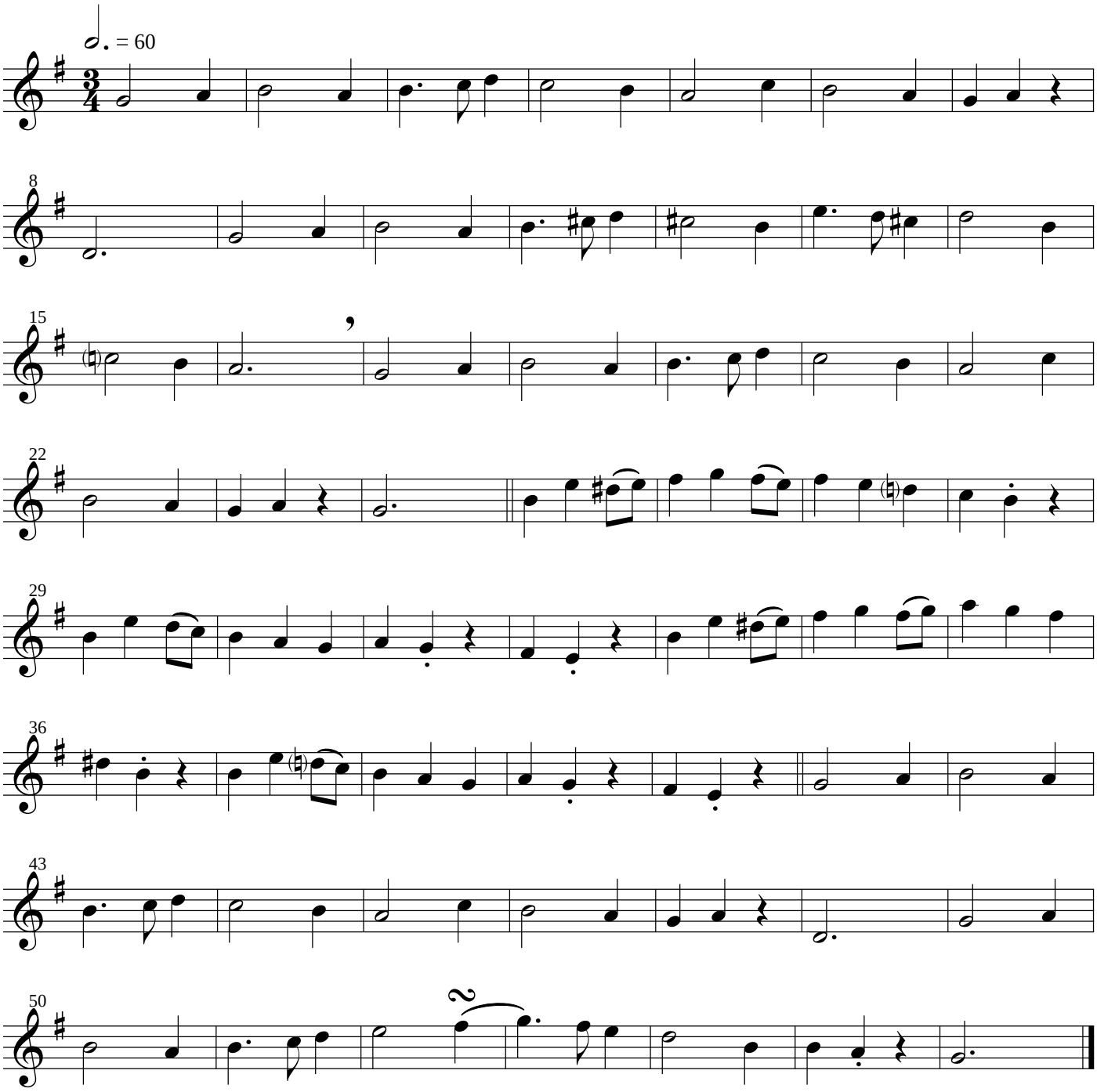

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Based on HALLELUJAH

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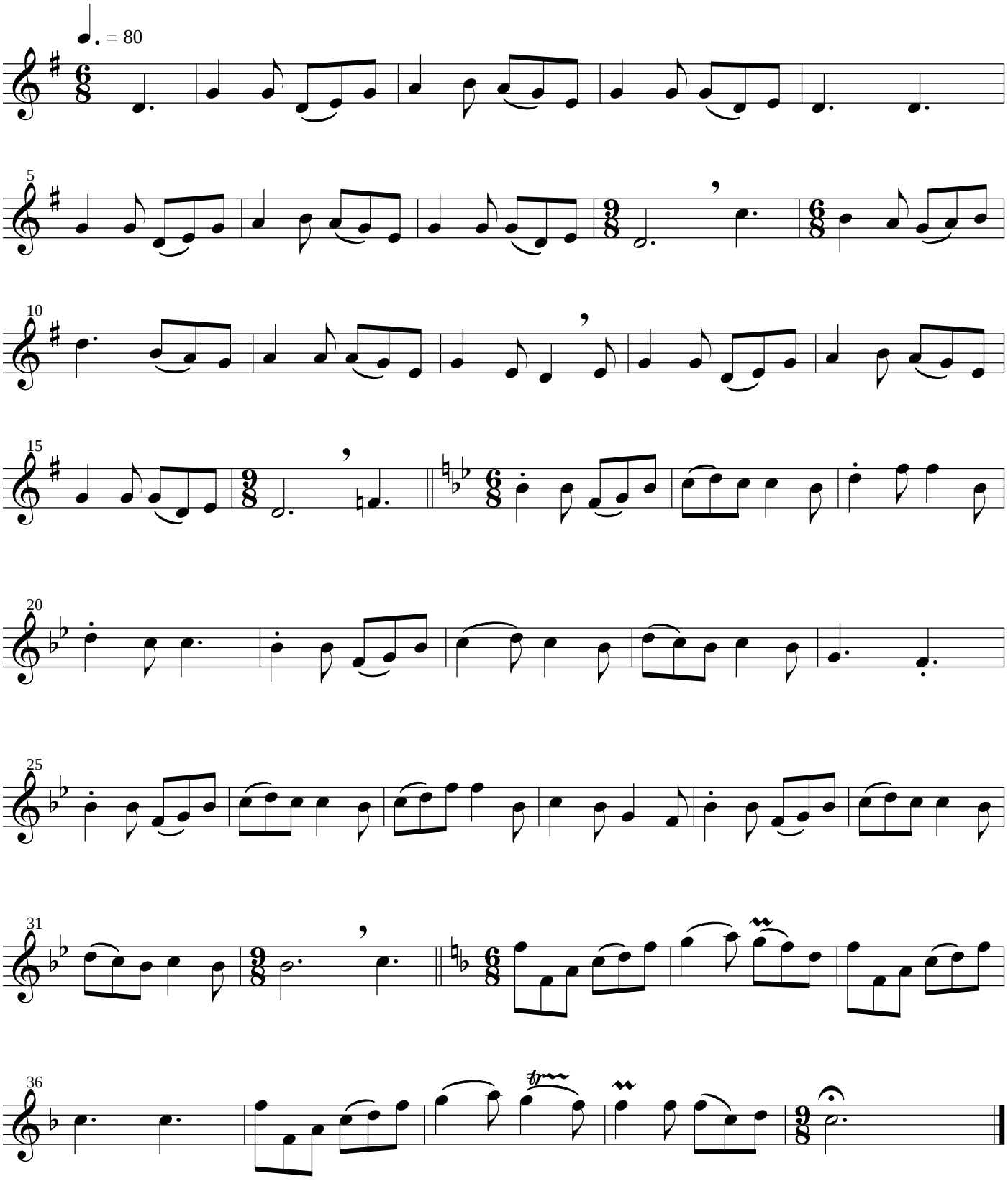

HALLELUIA appears in William Walker's *Southern Harmony*, 1835

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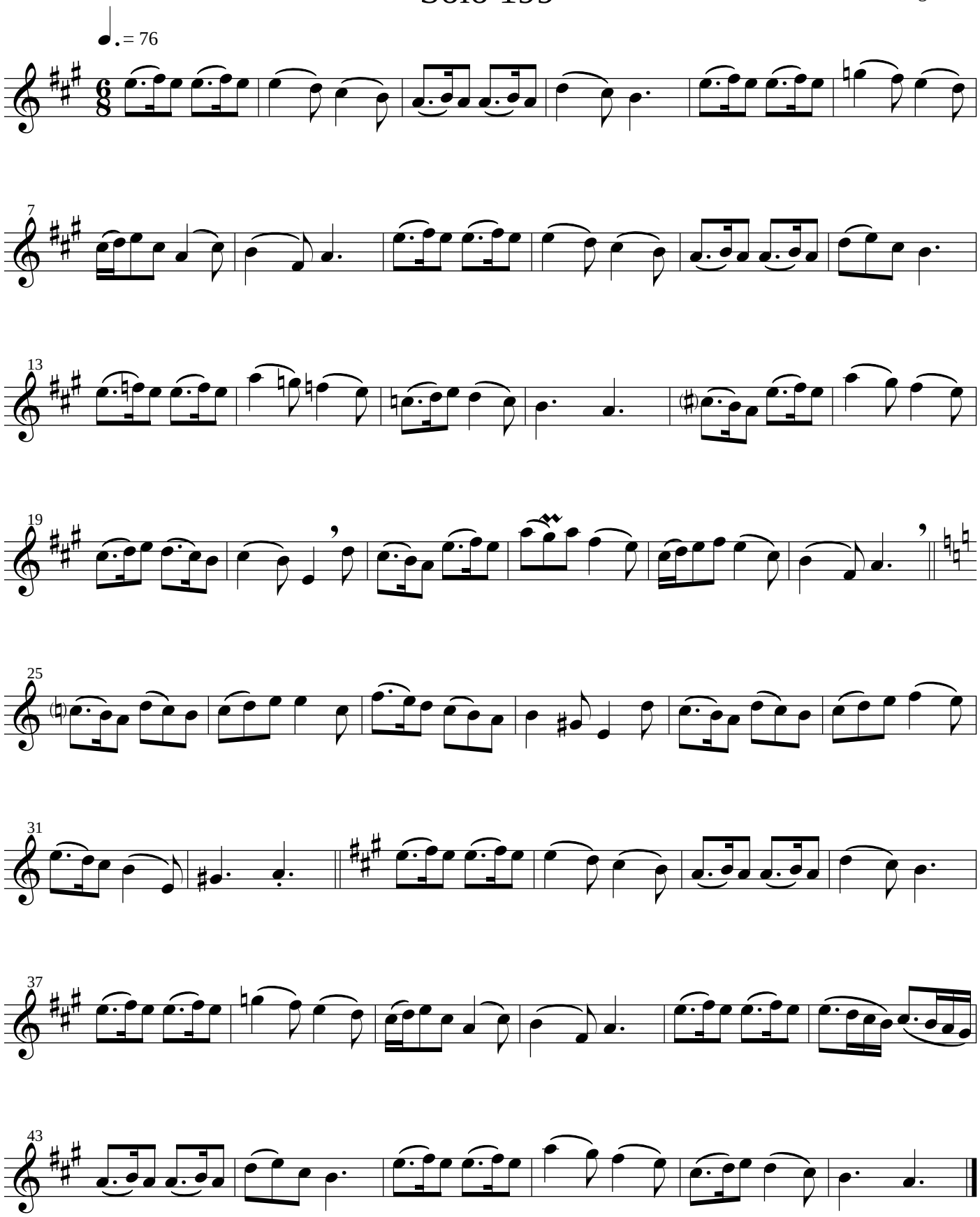

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Solo 200

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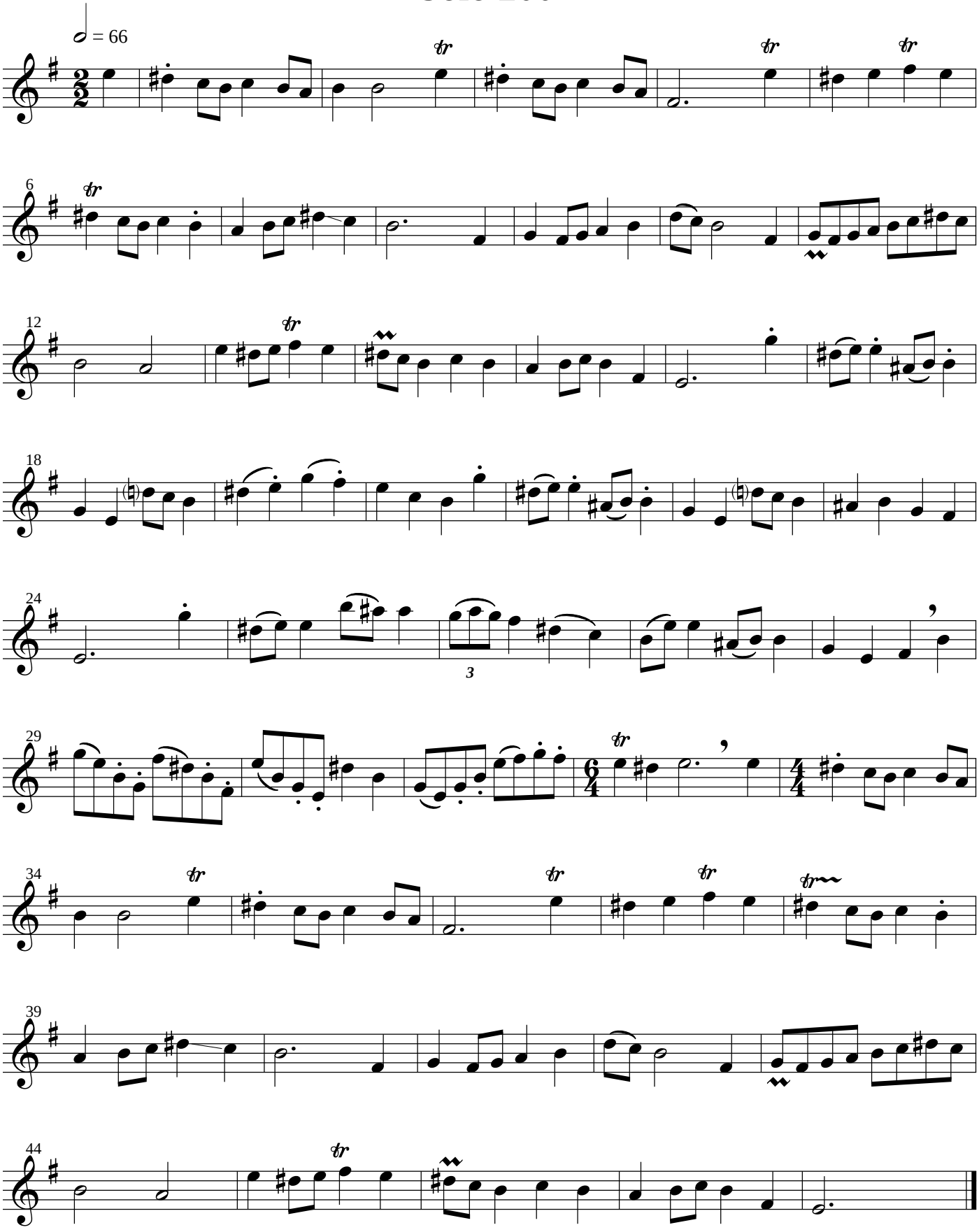

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