

# **400 SOLOS FOR C INSTRUMENT**

**RECORDER**

**FLUTE**

**VIOLIN**

**OBOE**

This is **BOOK THREE**

**Solos 201-300**

**Clark Kimberling**

**2016**



# 400 SOLOS FOR C INSTRUMENT

## Recorder Flute Violin Oboe

Clark Kimberling  
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](#)

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[Historical Notes for Collection 12: Western European 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 201

Based on LIEBSTER JESU

Johann Rudolph Ahle (1625-1673)  
arr. Clark Kimberling, 2016

• = 108

7

13

19

25

31

37

43

49

55

# Solo 202

Clark Kimberling, 2016

o = 84

5

9

13

17

21

24

28

33

37

The musical score consists of ten staves of music. The first staff begins with a tempo marking 'o = 84'. The key signature is one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and accents throughout the piece. Notable features include triplet markings (indicated by a '3' above the notes) on staves 9 and 33, and a 'trm' (trill) marking on staff 9. The piece concludes with a double bar line on the final staff.

# Solo 203

Based on HYFRODOL

Rowland Hugh Prichard (1811-1887)  
arr. Clark Kimberling, 2016

$\text{♩} = 126$  or faster

7

13

19

25

31

38

46

53

60

# Solo 204

Based on LOBE DEN HERREN

arr. Clark Kimberling, 2016

$\bullet = 120$

6

11

16

21

26

31

35

39

LOBE DEN HERREN appears in *Erneuerten Gesangbuch*, 1665  
Arrangement copyright © 2016, Clark Kimberling

# Solo 205

Based on KEDRON

arr. Clark Kimberling, 2016

$\bullet = 108$

*ben marc.*

5

10

15

20

25

30

KEDRON appears in Amos Pilsbury's *The United States Sacred Harmony*, 1799.  
Contrary to many accounts, KEDRON was probably not composed by E. K. Dare.)

Arrangement copyright © 2016, Clark Kimberling

# Solo 206

Based on THE PROMISED LAND

Matilda Durham, *Southern Harmony*, 1835  
arr. Clark Kimberling, 2016

$\text{♩} = 84$   
*ben marcato*

8

15

21

28

# Solo 207

Based on DOVE OF PEACE

*Southern Harmony*, 1835  
arr. Clark Kimberling, 2016

$\text{♩} = 66$   
*gently*  
*big breath*

11

21

28

35

# Solo 208

Based on THE MORNING TRUMPET

Benjamin Franklin White, 1844  
arr. Clark Kimberling, 2016

$\text{♩} = 60$

The musical score is written in treble clef with a 2/2 time signature. It consists of eight staves of music. The first staff begins with a tempo marking of quarter note = 60. The second staff has a measure rest of 4 measures. The third staff begins at measure 7. The fourth staff begins at measure 10. The fifth staff begins at measure 13 and includes a key signature change to two sharps (F# and C#) at measure 14, indicated by a double bar line and a sharp sign. The sixth staff begins at measure 16 and includes a trill marking above the first measure. The seventh staff begins at measure 19 and includes a trill marking above the fourth measure. The eighth staff begins at measure 23 and includes a trill marking above the first measure. The piece concludes with a double bar line at the end of the eighth staff.

THE MORNING TRUMPET appears in *The Sacred Harp*, 1844  
Arrangement copyright © 2016, Clark Kimberling

# Solo 209

Based on RESIGNATION

arr. Clark Kimberling, 2016

• = 126

big breath (8 times)

8

16

24

32

40

48

56

RESIGNATION appears in Freeman Lewis's *Beauties of Harmony*, 1828  
Arrangement copyright © 2016, Clark Kimberling



# Solo 210

Based on WOODBIRD

arr. Clark Kimberling, 2016

126 ≤ ♩ ≤ 144

7

13

19

24

29

34

39

44

Based on German folk tune "Es flog ein kleine Waldvögelein" (H1940: 545 and H1982: 616)  
Arrangement copyright © 2016, Clark Kimberling

# Solo 211

Based on HENRY MARTIN

arr. Clark Kimberling, 2016

$\text{♩} = 72$

7

13

19

25

31

36

43

HENRY MARTIN is a Scottish folk tune.  
Arrangement copyright © 2016, Clark Kimberling

# Solo 212

Based on ST. ANN

arr. Clark Kimberling, 2016

♩ = 116

4

8

12

16

20

24

28

ST. ANN is attributed to William Croft (1678-1727).  
Arrangement copyright © 2016, Clark Kimberling

# Solo 213

Based on GEORDIE

arr. Clark Kimberling, 2016

♩ = 116

The musical score for Solo 213 is presented in eight staves of music. It begins in C major and 4/4 time with a tempo of 116. The first five staves (measures 1-15) are in C major. At measure 16, the key signature changes to B-flat major. The sixth staff (measures 16-19) features a change in dynamics and includes a slur. The seventh staff (measures 20-23) is marked *stately, a bit slower* and contains a fermata over a half note. The eighth staff (measures 24-31) continues the piece with various accents and concludes with a double bar line.

GEORDIE is a British folk tune.  
Arrangement copyright © 2016, Clark Kimberling

# Solo 214

Clark Kimberling, 2016

♩ = 116

The musical score for Solo 214 is written in treble clef, 4/4 time, with a key signature of one sharp (F#). The tempo is marked as ♩ = 116. The score consists of seven staves of music, with measure numbers 4, 8, 12, 16, 20, and 24 indicated at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accents (>) and slurs throughout the piece. Dynamic markings include 'fz' (forzando) at measures 24 and 25. The piece concludes with a double bar line at the end of the seventh staff.

# Solo 215

Based on CONSOLATION

arr. Clark Kimberling, 2016

♩ = 116

4

8

12

16

20

24

28

32 *stately*

36 *tr*

40

Earliest known publication, 1812; also called MORNING SONG  
Arrangement copyright © 2016, Clark Kimberling

# Solo 216

Based on GOLDEN HILL

arr. Clark Kimberling, 2016

• = 116

6

12

18

24

30

36

42

48

53

GOLDEN HILL is attributed to Ananias Davisson, *Kentucky Harmony*, 2nd ed., 1817  
Arrangement copyright © 2016, Clark Kimberling

# Solo 217

Clark Kimberling, 2016

$\text{♩} = 100$

6

12

18

24

30

36



# Solo 218

Clark Kimberling, 2016

$\bullet = 116$   
*alla marcia*  
*ben marc.*

7

13

18

23

28

32

36

Detailed description: The score is written on a single treble clef staff in 4/4 time. It begins with a tempo marking of quarter note = 116, followed by 'alla marcia' and 'ben marc.'. The piece consists of eight lines of music. The first line (measures 1-6) features a steady eighth-note pattern. The second line (measures 7-12) includes a sharp sign on the fifth line and a measure rest. The third line (measures 13-17) has several measure rests. The fourth line (measures 18-22) continues the eighth-note pattern. The fifth line (measures 23-27) features a series of chords with accents. The sixth line (measures 28-31) continues with chords and accents. The seventh line (measures 32-35) has a measure rest followed by chords. The eighth line (measures 36-41) concludes with a final cadence.

# Solo 219

Clark Kimberling, 2016

$\bullet = 116$

5

10

15

20

24

28

32

37

# Solo 220

Based on VENI, VENI, EMMANUEL

arr. Clark Kimberling, 2016

$\bullet = 80$

5

10

15

20

25

30

35

3

Fifteenth-century plainsong  
Arrangement copyright © 2016, Clark Kimberling

# Solo 221

Clark Kimberling, 2016

$\bullet = 160$

*with chuff, heavily accented*

*big breath*

*breathe*

*breathe*

*aggressive*

# Solo 222

Clark Kimberling, 2016

♩ = 84

5

9

13

17

21

25

28

*big breath*

3

3

3

# Solo 223

Clark Kimberling, 2016

$\bullet = 63$

8

15

22 *big breath* *accel.*

29

36 *molto rit.* *a tempo*

43

50

58

# Solo 224

Clark Kimberling, 2016

$\bullet = 126$

5

9

13

17

21

25

29

# Solo 225

## Based on JERUSALEM

Elizabeth Ann Seton (Saint)  
arr. Clark Kimberling, 2016

• = 144

*lightly*

*molto legato*

*lightly*

JERUSALEM was published anonymously by Benjamin Carr in Baltimore before 1820.  
It was recently established that Mother Seton composed the melody in 1812.  
Arrangement copyright © 2016, Clark Kimberling



# Solo 226

Based on AUSTRIA

Franz Joseph Haydn (1732-1899)  
arr. Clark Kimberling, 2016

♩ = 116

5

9

13

17

21

25

29

3

# Solo 227

Clark Kimberling, 2016

$\bullet = 160$   
*happy*

*molto legato*

*molto leg.*

*molto leg.*

*molto leg.*

*molto leg.*

*molto leg.*

*molto leg.*

*molto leg.*

*molto leg.*

*tr*

*molto leg.*

Detailed description: The score consists of nine staves of music. The first staff begins with a tempo marking of quarter note = 160 and a mood of 'happy'. The music is written in treble clef with a key signature of one sharp (F#). The time signature starts as 4/4, then changes to 6/8, and returns to 4/4. The first staff includes the instruction 'molto legato'. The second staff starts at measure 6 and includes 'molto leg.'. The third staff starts at measure 12 and includes 'molto leg.'. The fourth staff starts at measure 18 and includes 'molto leg.'. The fifth staff starts at measure 24 and includes 'molto leg.'. The sixth staff starts at measure 30 and includes 'molto leg.'. The seventh staff starts at measure 35 and includes 'molto leg.'. The eighth staff starts at measure 39 and includes 'molto leg.'. The ninth staff starts at measure 44 and includes 'molto leg.' and a trill marking 'tr' above the first measure.

# Solo 228

Clark Kimberling, 2016

$\bullet = 160$

5

9

13

17

21

25

29

# Solo 229

Based on VALE OF SORROW

Matilda Durham, 1845  
arr. Clark Kimberling, 2016

♩ = 100

5

10

15

20

25

29

33

VALE OF SORROW appears in William Walker's *Southern and Western Pocket Harmonist*, 1845.  
Arrangement copyright © 2016, Clark Kimberling

# Solo 230

Clark Kimberling, 2016

♩ = 144

*well accented throughout*

*exaggerated accents to end*

# Solo 231

Based on JORDAN

Matilda Durham, 1845  
arr. Clark Kimberling, 2016

$\bullet = 72$

6

12

18

24

30

36

42

48

54

60

*legato*

JORDAN appears In William Walker's *Southern and Western Pocket Harmonist*, 1845  
Arrangement copyright © 2016, Clark Kimberling

# Solo 232

Clark Kimberling, 2016

♩ = 96

9

14 *rubato*

19

# Solo 233 Based on CONVERSE

Charles C. Converse, 1868  
arr. Clark Kimberling, 2016

♩ = 96

9

17

25

33

The words sung to CONVERSE begin with "What a friend we have in Jesus".  
Arrangement copyright © 2016, Clark Kimberling

# Solo 234

Clark Kimberling, 2016

$\text{♩} = 54$

The musical score for Solo 234 consists of eight staves of music. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The tempo is marked as quarter note = 54. The score begins with a treble clef and a key signature of one flat. The first staff contains measures 1-6. The second staff contains measures 7-12. The third staff contains measures 13-18. The fourth staff contains measures 19-24. The fifth staff contains measures 25-30. The sixth staff contains measures 31-36. The seventh staff contains measures 37-42. The eighth staff contains measures 43-48 and ends with a double bar line.



# Solo 235

Clark Kimberling, 2016

♩ = 144  
*perky*

5

9

13

17

*big breath*

*molto rit.*

*big breath*

*tempo primo*

# Solo 236

Clark Kimberling, 2016

The musical score for Solo 236 is written in 4/4 time and consists of seven staves of music. The tempo is marked as quarter note = 144. The key signature is one flat (B-flat major or D minor). The score includes several performance markings: *molto accel.* (starting at measure 7), *molto rit.* (starting at measure 10), and *no vibrato* (at the end of the piece). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The final measure (measure 19) is marked *no vibrato* and features a long, sustained note with a wavy line above it, indicating a specific vibrato technique or a tremolo effect.

# Solo 237

Clark Kimberling, 2016

$\bullet = 144$

6

11  
*big breath*

16

21

26

31

36  
*big breath*

41

45

# Solo 238

Clark Kimberling, 2016

♩ = 144

The musical score consists of ten staves of music in treble clef. The tempo is marked as ♩ = 144. The piece begins in 2/4 time and changes to 3/8 time at measure 2. It returns to 2/4 at measure 4 and changes to 4/8 at measure 5. At measure 7, it changes to 12/8 time, then to 14/8 at measure 9, and finally to 4/4 at measure 10. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as accents (>) and a *rit.* (ritardando) marking are used throughout. The piece concludes with a double bar line at the end of the tenth staff.

# Solo 239

Clark Kimberling, 2016

$\bullet = 144$

8

15

22

29

36

42

48

54

60

*rit.*

3

# Solo 240

John Bacchus Dykes,  
arr. Clark Kimberling, 2016

Based on DOMINUS REGIT ME\*

Musical score for Solo 240, based on "DOMINUS REGIT ME". The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as quarter note = 116. The piece consists of three staves of music. The first staff contains measures 1 through 8. The second staff contains measures 9 through 14, with a key signature change to two flats (Bb) at measure 12. The third staff contains measures 15 through 22, ending with a double bar line.

# Solo 241

Traditional Irish  
arr. Clark Kimberling, 2016

Based on ST. COLUMBA\*

Musical score for Solo 241, based on "ST. COLUMBA". The score is written in treble clef with a key signature of two flats (Bb) and a 3/4 time signature. The tempo is marked as quarter note = 126. The piece consists of six staves of music. The first staff contains measures 1 through 9, with a triplet of eighth notes at measure 8. The second staff contains measures 10 through 18, with a key signature change to two sharps (D) at measure 18. The third staff contains measures 19 through 25, with a triplet of eighth notes at measure 25. The fourth staff contains measures 26 through 32, with a triplet of eighth notes at measure 32. The fifth staff contains measures 33 through 41, with triplets of eighth notes at measures 34, 36, 38, 40, and 41. The sixth staff contains measures 42 through 49, with triplets of eighth notes at measures 43 and 45, ending with a double bar line.

# Solo 242

Clark Kimberling, 2016

♩ = 126

The musical score for Solo 242 consists of ten staves of music in treble clef with a key signature of one sharp (F#). The tempo is marked as ♩ = 126. The score includes various rhythmic patterns and fingerings. The first staff is in 12/8 time. The second staff has a measure with a '2' below it. The third staff has measures with '2', '2', and '2' below them, and a measure with a '2' and a double accent (>>) above it. The fourth staff has a measure with an accent (>) above it. The fifth staff has a measure with a '2' below it. The sixth staff has a measure with a '2' below it. The seventh staff is in 4/4 time. The eighth staff has a double bar line, a change to 12/8 time, and a measure with a '2' below it. The ninth staff has a measure with a '2' below it. The tenth staff has a measure with a '2' below it.

# Solo 243

Clark Kimberling, 2016

$\bullet = 126$

The musical score consists of eight staves of music. The first staff begins with a tempo marking of  $\bullet = 126$  and a 4/4 time signature. The key signature is two sharps (F# and C#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often with accents (>) and slurs. The second staff starts at measure 5. The third staff starts at measure 9. The fourth staff starts at measure 13 and includes a double-bow or breath mark (two wavy lines) over a pair of notes. The fifth staff starts at measure 17 and includes a triplet of eighth notes. The sixth staff starts at measure 21 and includes a fermata over a note. The seventh staff starts at measure 25 and includes several triplet markings (3) over eighth notes. The eighth staff starts at measure 29 and includes a triplet marking (3) over eighth notes. The score concludes with a double bar line.



# Solo 244

Clark Kimberling, 2016

♩ = 144

7

13

19

25

31

37

43

Detailed description of the musical score: The score is written for a single melodic line in 4/4 time. It begins with a tempo marking of 144 bpm. The first staff (measures 1-6) starts with a dotted quarter note followed by eighth notes. The second staff (measures 7-12) continues with eighth notes and includes a fermata over the final measure. The third staff (measures 13-18) features a more complex rhythmic pattern with sixteenth notes and eighth notes. The fourth staff (measures 19-24) includes a double bar line and a fermata. The fifth staff (measures 25-30) continues with eighth notes and includes a double bar line. The sixth staff (measures 31-36) consists of a continuous eighth-note pattern. The seventh staff (measures 37-42) returns to a pattern of eighth notes and includes a fermata. The eighth staff (measures 43-48) concludes the piece with a final eighth-note pattern and a double bar line.

# Solo 245

Based on LAND OF REST

arr. Clark Kimberling, 2016

$\text{♩} = 48$

4

8

12

16

20

24

29

LAND OF REST is an American folk melody, collected by Annabel Morris Buchanan (1889-1983)  
Arrangement copyright © 2016, Clark Kimberling

# Solo 246

Based on LANCASHIRE\*

Henry Thomas Smart (1813-1879)  
arr. Clark Kimberling, 2016

♩ = 116 or faster

6

12

19

26

31

*fr*

# Solo 247

Clark Kimberling, 2016

♩ = 126  
swing

The musical score for Solo 247 is written in 4/4 time with a swing feel. It consists of ten staves of music, each starting with a measure number. The key signature is one flat (B-flat). The tempo is marked as 126 beats per minute. The score includes various rhythmic patterns, including eighth and sixteenth notes, and dynamic markings such as accents (>) and slurs. The music concludes with a double bar line at the end of the tenth staff.

# Solo 248

Based on KREMSER

arr. Clark Kimberling, 2016

$\text{♩} = 48$

5

10

15

20

25

30

35

In *Nederlandsch Gedenckclank*, 1626; also called "We gather together"  
Arrangement copyright © 2016, Clark Kimberling

# Solo 249

Based on SIROË

George Fredric Handel  
arr. Clark Kimberling, 2016

$\bullet = 116$

4

8

12

16

20

24

28

# Solo 250

Based on RATHBUN

Ithamar Conkey, 1815-1867  
arr. Clark Kimberling, 2016

$\text{♩} = 116$

7

13

19

25

31

3

# Solo 251

Based on DETROIT

American Traditional  
arr. Clark Kimberling, 2016

$\bullet = 116$

6

11

16

21

26

32

37

DETROIT appears in Ananias Davisson's *Supplement to Kentucky Harmony*, 1820  
Arrangement copyright © 2016, Clark Kimberling



# Solo 252

Based on BOURBON

American Traditional  
arr. Clark Kimberling, 2016

The musical score is written in treble clef with a key signature of one flat (B-flat major) and a tempo of quarter note = 96. The piece is in 4/4 time and consists of 26 measures. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. A dynamic marking of *trm* (trill) is present in measure 12. The score concludes with a double bar line in measure 26.

Possibly a folk tune before published by Freeman Lewis in *Beauties of Harmony*, 1814  
Arrangement copyright © 2016, Clark Kimberling

# Solo 253

Based on BANGOR

William Tans'ur (1706-1783)  
arr. Clark Kimberling, 2016

♩ = 126

4

8

12

16

20

24

28

*stately*

*ben marc.*

*molto rit.*

BANGOR first appeared in William Tans'ur's *A Compleat Melody: Or the Harmony of Sion* (London, 1735). Tans'ur was a relatively unskilled English composer whose music became highly influential in colonial America. Arrangement copyright © 2016, Clark Kimberling

# Solo 254

Based on AMAZING GRACE

American Traditional  
arr. Clark Kimberling, 2016

♩ = 108

6

12

18

24

30

36

Published as NEW BRITAIN in *Virginia Harmony*, 1831  
Arrangement copyright © 2016, Clark Kimberling

# Solo 255

Based on ABERYSTWYTH

Joseph Parry (1841-1903)  
arr. Clark Kimberling, 2016

♩ = 126

6

11

16

21

26

31

36 *f*

41

45 *mf*

3

ABERYSTWYTH is a town in Wales.  
Arrangement copyright © 2016, Clark Kimberling

# Solo 256

Based on VERNON

American Traditional  
arr. Clark Kimberling, 2016

• = 116

8

15

22

29

36

43

50

56

62

VERNON appeared in print as early as 1813.  
Arrangement copyright © 2016, Clark Kimberling

# Solo 257

Based on DARWALL's 148TH

John Darwall (1731-1789)  
arr. Clark Kimberling, 2016

$\bullet = 116$

5

10

15

20

25

30

35

# Solo 258

Based on ALLEIN GOTT IN DER HÖH

Nikolasu Decius (1490?-1541)  
arr. Clark Kimberling, 2016

# Solo 259

Based on ENGLAND'S LANE

arr. Clark Kimberling, 2016

• = 126

4

8

12

16

20

24

28

ENGLAND'S LANE is a traditional English melody, adapted by Geoffrey Turton Shaw (1879-1945).  
Arrangement copyright © 2016, Clark Kimberling



# Solo 260

Based on PERSONENT HODIE

arr. Clark Kimberling, 2016

$\bullet = 126$

*sempre ben marcato*

9

17

25

33

41

49

57

65

PERSONENT HODIE appears in *Piae Cantiones*, 1582.  
Arrangement copyright © 2016, Clark Kimberling

# Solo 261

Based on LLANGLOFFAN

Traditional Welsh  
arr. Clark Kimberling, 2016

♩ = 126

8

15

21

27

33

39

45

51

*stately*

*ben marc.*

*tr*

*tr*

# Solo 262

Clark Kimberling, 2016

$\text{♩} = 72$

The musical score for Solo 262 consists of nine staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as quarter note = 72. The score includes measure numbers 9, 17, 25, 33, 41, 49, 56, and 63. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature changes to two flats (Bb and Eb) at measure 41 and back to one sharp (F#) at measure 56. The piece concludes with a double bar line at the end of the final staff.

# Solo 263

Clark Kimberling, 2016

♩ = 92

*langorous*

The musical score for Solo 263 is written in 4/4 time with a key signature of one flat (B-flat). The tempo is marked as ♩ = 92 and the mood is *langorous*. The piece consists of eight staves of music, each starting with a measure number: 1, 5, 9, 13, 17, 21, 25, and 29. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line at the end of the eighth staff.

# Solo 264

Clark Kimberling, 2016

♩ = 116

The musical score for Solo 264 is written in 4/4 time with a tempo of 116 beats per minute. It consists of eight staves of music, each containing a single melodic line. The key signature changes throughout the piece: it starts in C major (no sharps or flats), moves to D major (two sharps) at measure 6, returns to C major at measure 11, moves to F major (one flat) at measure 21, and returns to C major at measure 26. The piece concludes with a double bar line at the end of the eighth staff.

# Solo 265

Based on HE LEADETH ME

William B. Bradbury (1816-1868)  
arr. Clark Kimberling, 2016

$\bullet = 116$

5

10

15

19

23

28

33

37

# Solo 266

Based on CWM RHONDDA

John Hughs, 1907  
arr. Clark Kimberling, 2016

♩ = 108

5

9

13

17

21

24

28

32

3

3

# Solo 267

Based on MIT FREUDEN ZART

arr. Clark Kimberling, 2016

$\text{♩} = 108$

The musical score is written for a single melodic line in 3/4 time. It begins in B-flat major (one flat) and maintains this key signature until measure 24, where it changes to D major (two sharps). The tempo is indicated as quarter note = 108. The score consists of nine staves of music, with measure numbers 4, 8, 12, 16, 20, 24, 28, and 32 marked at the beginning of their respective staves. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings such as accents (>) and slurs. The piece concludes with a fermata on the final note.

MIT FREUDEN ZART appears in "Une pastourelle gentille", 1529.  
Arrangement copyright © 2016, Clark Kimberling



# Solo 268

Clark Kimberling, 2016

$\text{♩} = 108$

The musical score for Solo 268 consists of ten staves of music. The tempo is marked as quarter note = 108. The key signature starts with two sharps (F# and C#) and changes to one flat (Bb) at measure 23. The time signature starts with 3/4 and changes to 2/4 at measure 11, 3/4 at measure 18, and 2/4 at measure 46. The music is written in treble clef and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line at the end of the tenth staff.

# Solo 269

Clark Kimberling, 2016

♩ = 126

5

9

13  
*sub. legato*

17

21  
*sub. legato*

25

29

Detailed description: The score consists of eight staves of music. The first staff begins with a tempo marking of a quarter note equal to 126 beats per minute. The key signature starts with two sharps (F# and C#) and a 3/4 time signature. The second staff starts at measure 5, with a key signature change to one sharp (F#) and a common time signature. The third staff starts at measure 9, with a key signature change to one sharp (F#) and a common time signature. The fourth staff starts at measure 13, with a key signature change to one flat (Bb) and a common time signature, and includes the instruction 'sub. legato'. The fifth staff starts at measure 17, with a key signature change to one sharp (F#) and a common time signature. The sixth staff starts at measure 21, with a key signature change to one flat (Bb) and a common time signature, and includes the instruction 'sub. legato'. The seventh staff starts at measure 25, with a key signature change to one sharp (F#) and a common time signature. The eighth staff starts at measure 29, with a key signature change to one sharp (F#) and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

# Solo 270

Clark Kimberling, 2016

♩ = 126

5

9

13

17

21

25

29

33

37

# Solo 271

Clark Kimberling, 2016

$\text{♩} = 84$  *rubato*

The musical score consists of nine staves of music, each beginning with a measure number. The music is written in treble clef and features a variety of key signatures and rhythmic patterns. The tempo is marked as *rubato* with a quarter note equal to 84 beats. The score includes various musical notations such as accidentals, slurs, and dynamic markings.

Staff 1: Measure 1-6. Key signature: one sharp (F#).  
Staff 2: Measure 7-12. Key signature: one flat (Bb).  
Staff 3: Measure 13-18. Key signature: one flat (Bb).  
Staff 4: Measure 19-24. Key signature: three sharps (F#, C#, G#).  
Staff 5: Measure 25-30. Key signature: three sharps (F#, C#, G#).  
Staff 6: Measure 31-36. Key signature: three sharps (F#, C#, G#).  
Staff 7: Measure 37-42. Key signature: one sharp (F#).  
Staff 8: Measure 43-49. Key signature: one sharp (F#).  
Staff 9: Measure 50-56. Key signature: one sharp (F#).

# Solo 272

Clark Kimberling, 2016

$\text{♩} = 72$

big breath

3

# Solo 273

Clark Kimberling, 2016

$\text{♩} = 64$

The musical score for Solo 273 is written in treble clef, key of D major (two sharps), and 3/4 time. It consists of ten staves of music. The tempo is marked as quarter note = 64. The score includes various musical notations such as eighth notes, quarter notes, and slurs. The first staff starts with a treble clef, a key signature of two sharps, and a 3/4 time signature. The music begins with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The second staff starts with a measure rest, followed by eighth notes D5 and E5, and a quarter note F5. The third staff starts with a measure rest, followed by eighth notes G5 and A5, and a quarter note B5. The fourth staff starts with a measure rest, followed by eighth notes C6 and D6, and a quarter note E6. The fifth staff starts with a measure rest, followed by eighth notes F6 and G6, and a quarter note A6. The sixth staff starts with a measure rest, followed by eighth notes B6 and C7, and a quarter note D7. The seventh staff starts with a measure rest, followed by eighth notes E7 and F7, and a quarter note G7. The eighth staff starts with a measure rest, followed by eighth notes A7 and B7, and a quarter note C8. The ninth staff starts with a measure rest, followed by eighth notes D8 and E8, and a quarter note F8. The tenth staff starts with a measure rest, followed by eighth notes G8 and A8, and a quarter note B8.

# Solo 274

Clark Kimberling, 2016

• = 64

8

15

22

29

36

43

50

57

# Solo 275

Clark Kimberling, 2016

$\bullet = 96$   
*lugubrious*  
*molto legato*

4

8

12

16

20

24

28

32

37

3

3

3



# Solo 276

Based on WONDROUS LOVE

arr. Clark Kimberling, 2016

$\text{♩} = 72$   
*gently*

*big breath*

6

12

18

24

30

*big breath*

36

42

48

WONDROUS LOVE appears in *Southern Harmony* (Supplement, 1840)  
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# Solo 277

Clark Kimberling, 2016

$\bullet = 120$

*legato*

5

9

13

17

21

25

29

33

38

# Solo 278

Clark Kimberling, 2016

♩ = 144

7

13

20

25

31

37

42

47

52

# Solo 279

Clark Kimberling, 2016

$\text{♩} = 96$

*legato*

3

6

9

13

17

21

24

27

30

Detailed description: This musical score is for a solo piece titled 'Solo 279' by Clark Kimberling, composed in 2016. The piece is written for a single melodic line in treble clef. It begins with a tempo marking of quarter note = 96 and a 'legato' instruction. The key signature starts with two sharps (F# and C#) and the time signature is 12/8. The score consists of ten staves of music. The first staff contains measures 1 through 2. The second staff contains measures 3 through 5. The third staff contains measures 6 through 8. The fourth staff contains measures 9 through 12. The fifth staff contains measures 13 through 16. The sixth staff contains measures 17 through 20. The seventh staff contains measures 21 through 23. The eighth staff contains measures 24 through 26, featuring a time signature change from 12/8 to 15/8. The ninth staff contains measures 27 through 29. The tenth and final staff contains measures 30 through 32, ending with a double bar line. The music is characterized by flowing eighth and sixteenth notes, with various articulations such as slurs, accents, and breath marks.

# Solo 280

Clark Kimberling, 2016

♩ = 96

*comical*

The musical score for Solo 280 is written in treble clef with a tempo of 96 beats per minute. The piece is marked "comical" and consists of 32 measures. The key signature is one sharp (F#), and the time signature is 7/8. The melody is characterized by eighth and sixteenth notes, often beamed together, with frequent use of slurs and accents. The piece concludes with a double bar line at the end of the 32nd measure.

# Solo 281

Based on TYSK

arr. Clark Kimberling, 2016

♩ = 126

big breath

The word Danish word *Tysk* for *German* is related to *Deutsch*; the tune TYSK appears in *Psalm and Choralbuch*, 1719.  
Arrangement copyright © 2016, Clark Kimberling

# Solo 282

Clark Kimberling, 2016

♩ = 108

*molto espressivo*



# Solo 283

Clark Kimberling, 2016

♩ = 144 or faster  
*energetic*

The musical score for Solo 283 consists of eight staves of music in treble clef. The piece begins with a tempo marking of ♩ = 144 or faster and the instruction *energetic*. The time signatures are 6/8, 4/4, 7/8, 6/8, 4/4, 3/8, 4/4, and 6/8. The score includes various musical notations such as eighth notes, sixteenth notes, and dotted notes, along with dynamic markings like *full* and *echo (staccatissimo)*. The piece concludes with a final cadence in 6/8 time.



# Solo 284

Clark Kimberling, 2016

$\bullet = 144$

*ben marc.*

5

10

15

*subito legato*

20

25

30

35

40

45

Detailed description: The score consists of ten staves of music in 2/4 time. The key signature is one flat (Bb). The tempo is marked as quarter note = 144. The first staff begins with the instruction 'ben marc.' and contains measures 1-4. The second staff contains measures 5-8. The third staff contains measures 9-12. The fourth staff contains measures 13-16 and includes the instruction 'subito legato'. The fifth staff contains measures 17-20. The sixth staff contains measures 21-24. The seventh staff contains measures 25-28. The eighth staff contains measures 29-32. The ninth staff contains measures 33-36. The tenth staff contains measures 37-40. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs. There are also some dynamic markings like accents and hairpins.

# Solo 285

Clark Kimberling, 2016

$\bullet = 126$

6

11

16

21

26

31

36

41

46

# Solo 286

Clark Kimberling, 2016

♩ = 144, or else much faster

The musical score for Solo 286 is written in 4/4 time and consists of eight staves of music. The key signature has one flat (B-flat). The tempo is marked as ♩ = 144, or else much faster. The score begins with a treble clef and a 4/4 time signature. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, the fourth staff measures 13-16, the fifth staff measures 17-20, the sixth staff measures 21-24, the seventh staff measures 25-28, and the eighth staff measures 29-32. The piece concludes with a double bar line at the end of the eighth staff.

# Solo 287

Based on HERZLIEBSTER JESU

Johann Crüger (1598-1662)  
arr. Clark Kimberling, 2016

♩ = 108

5

9

13

17

21

24

28

32

38

First published in Crüger's *Newes vollkömliches Gesangbuch Augspurgischer Confession*" (Berlin, 1640)  
Arrangement copyright © 2016, Clark Kimberling

# Solo 288

Based on BUNESSAN

Scottish Traditional  
arr. Clark Kimberling, 2016

$\text{♩} = 60$

5

9

13

17

21

24

28

33

BUNESSAN is an Irish folk tune in *The Songs and Hymns of the Scottish Highlands* (Edinburgh, 1888).  
The tune is named for the town, Bunessan, on the Isle of Mull, Scotland.  
Arrangement copyright © 2016, Clark Kimberling

# Solo 289

Clark Kimberling, 2016

♩ = 108

*pensive*

The musical score for Solo 289 is written in 4/4 time and begins with a tempo marking of 108 beats per minute. The piece is in a minor key, indicated by one flat in the key signature. The first five staves (measures 1-24) are marked *pensive*. The sixth staff (measures 25-34) is marked *rubato*. The seventh staff (measures 35-38) continues the *rubato* section. The eighth staff (measures 39-44) is marked *tempo primo*. The final two staves (measures 45-52) return to the *pensive* character. The score includes various musical notations such as slurs, ties, and dynamic markings.

# Solo 290

arr. Clark Kimberling, 2016

Based on VERBUM SUPERNUM PRODIENS

♩ = 108

*In flowing medieval plainsong style, but faster*

3

4

6

7

9

10

12

13

15

Thirteenth century manuscript in Nevers, France  
Arrangement copyright © 2016, Clark Kimberling

# Solo 291

Based on RATISBON

arr. Clark Kimberling, 2016

$\bullet = 126$

7

13

19

25

31

37

43

48

RATISBON appears in Johann Walter's *Chorgesangbuch* (Wittenburg, 1524)  
Arrangement copyright © 2016, Clark Kimberling



# Solo 292

Clark Kimberling, 2016

108  $\leq$    $\leq$  126

*ben marc., with chiff*



5

9

13

17

21

25

29

33

37

# Solo 293

Clark Kimberling, 2016

♩ = 116

7

13

19

25

31

37

43 *rit.* *a tempo*

49

56

# Solo 294

Based on CONDITOR ALME SIDERUM

arr. Clark Kimberling, 2016

♩ = 96

*In flowing medieval plainsong style, but faster*

4

7

10

14

16

19

22

25

# Solo 295

Based on PSALM 42

arr. Clark Kimberling, 2016

♩. = 72

4

7

10

13

16

19

22

25

28

PSALM 42 appears in *Pseumes Octantetrois de David* (Geneva, 1551).  
Arrangement copyright © 2016, Clark Kimberling

# Solo 296

Clark Kimberling, 2016

$\text{♩} = 80$

6

12

18

23

27

33

39

# Solo 297

Based on ST. STEVEN

William Jones (1726-1800)  
arr. Clark Kimberling, 2016

♩ = 126

5

10

15 *tr*

20

25

30 *tr*

35

ST. STEPHEN first appeared in Jones's *Ten Pieces for the Organ with Four Anthems...* (London, 1789).  
Arrangement copyright © 2016, Clark Kimberling

# Solo 298

Based on TRIUMPH

Irish hymn tune  
arr. Clark Kimberling, 2016

♩ = 126

6

10

15

21

27

32

37

*big breath*

*molto rit.*

3

This tune appears without name in the Gaelic hymnal, *Dánta Dé* (Dublin, 1928). The name TRIUMPH is given on the basis of the meaning of the Gaelic words found with the tune in *Dánta Dé*. Elsewhere, the tune is known as ST. MARK'S, BERKELEY.

# Solo 299

Based on ROYAL OAK

arr. Clark Kimberling, 2016

♩ = 96

6

11

16

21

26

31

36

41

45



# Solo 300

Clark Kimberling, 2016

$\bullet = 144$

*f* *legato* *p* *staccatissimo*

6 *f*

12 *p* *f*

17 *tr* *acc*

23 *p*

27

31 *f*

36 *p* *f*