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

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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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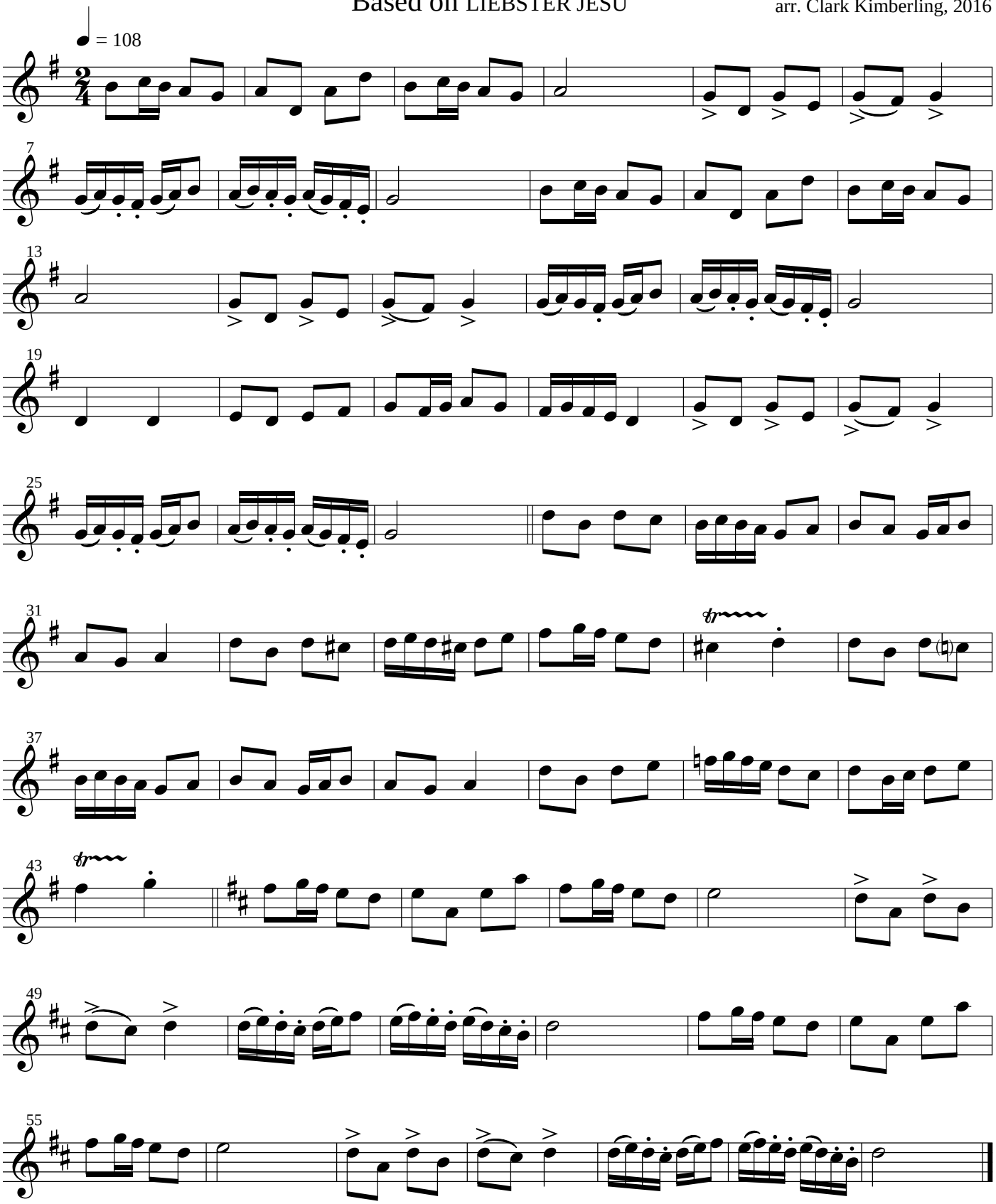
Solo 201

Based on LIEBSTER JESU

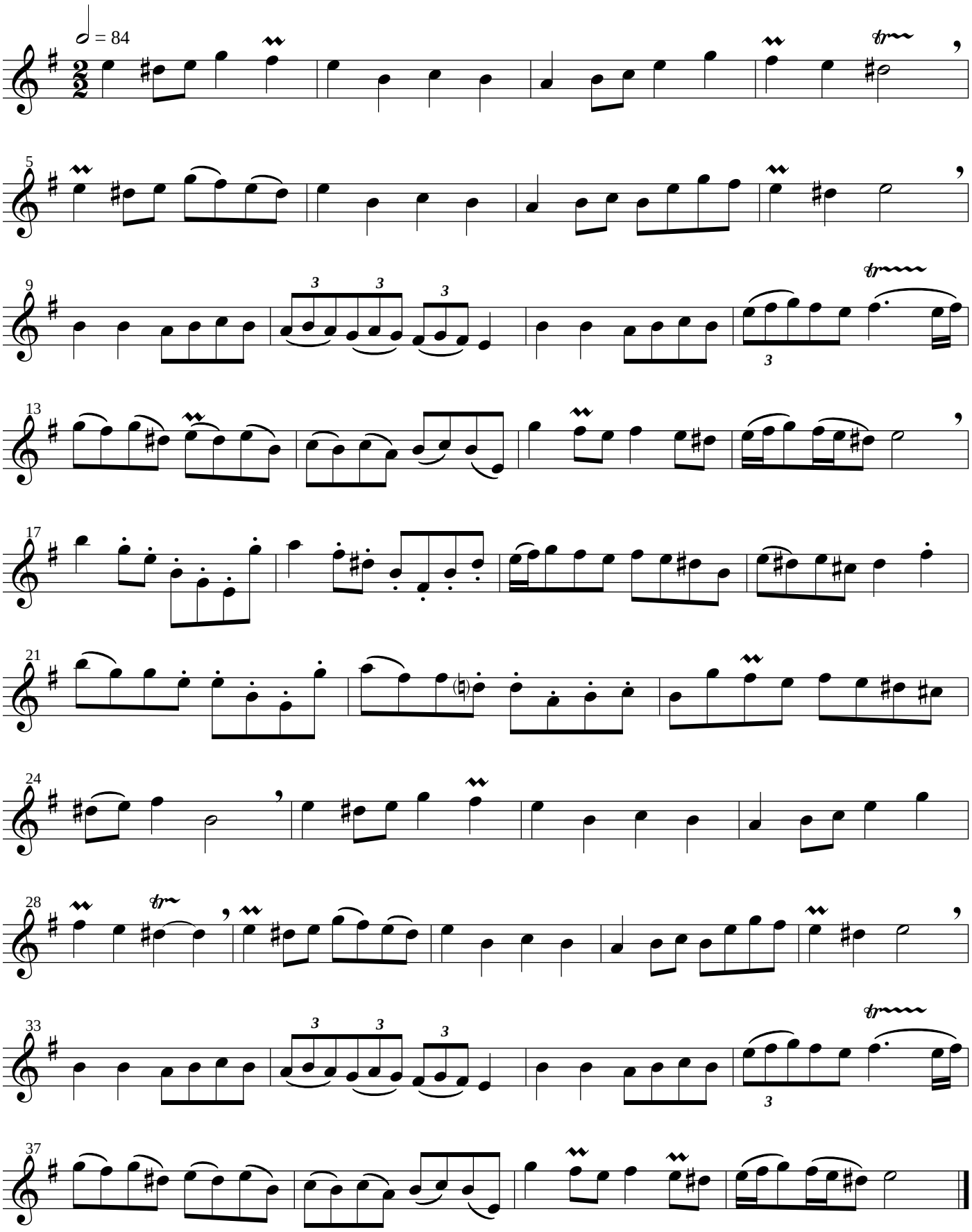
Johann Rudolph Ahle (1625-1673)
arr. Clark Kimberling, 2016



Arrangement copyright © 2016, Clark Kimberling

Solo 202

Clark Kimberling, 2016



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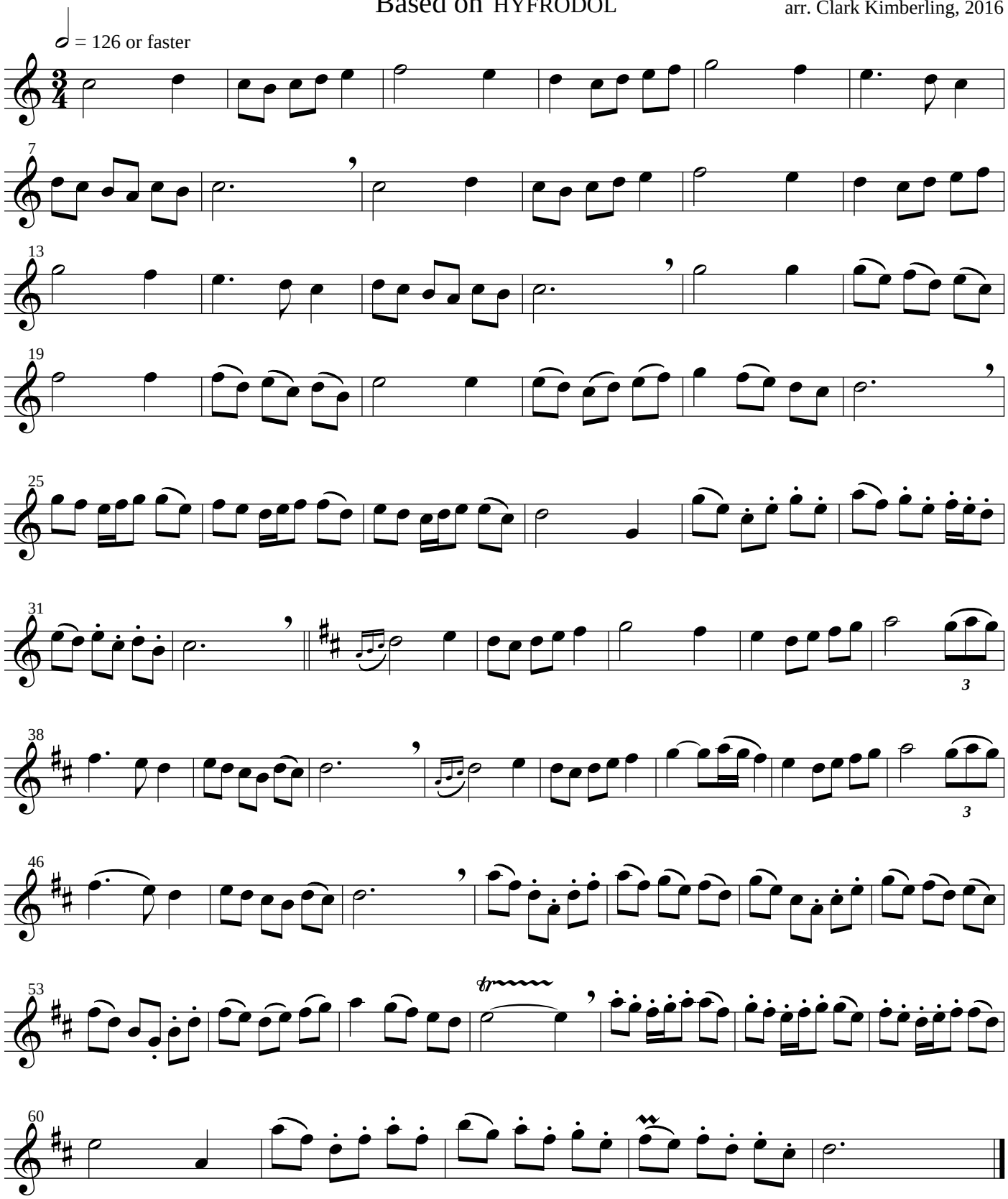
Solo 203

Based on HYFRODOL

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

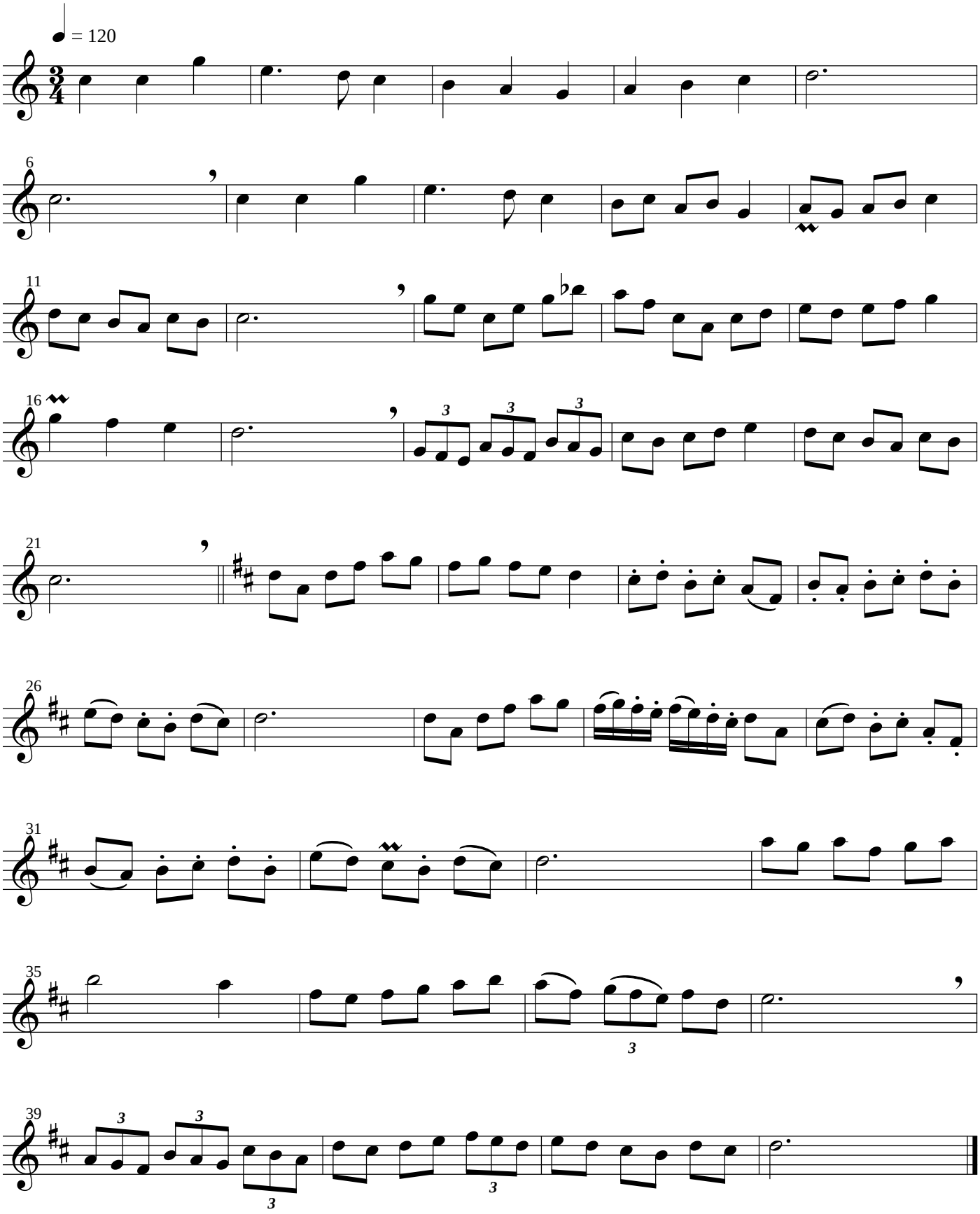


Arrangement copyright © 2016, Clark Kimberling

Solo 204

Based on LOBE DEN HERREN

arr. Clark Kimberling, 2016



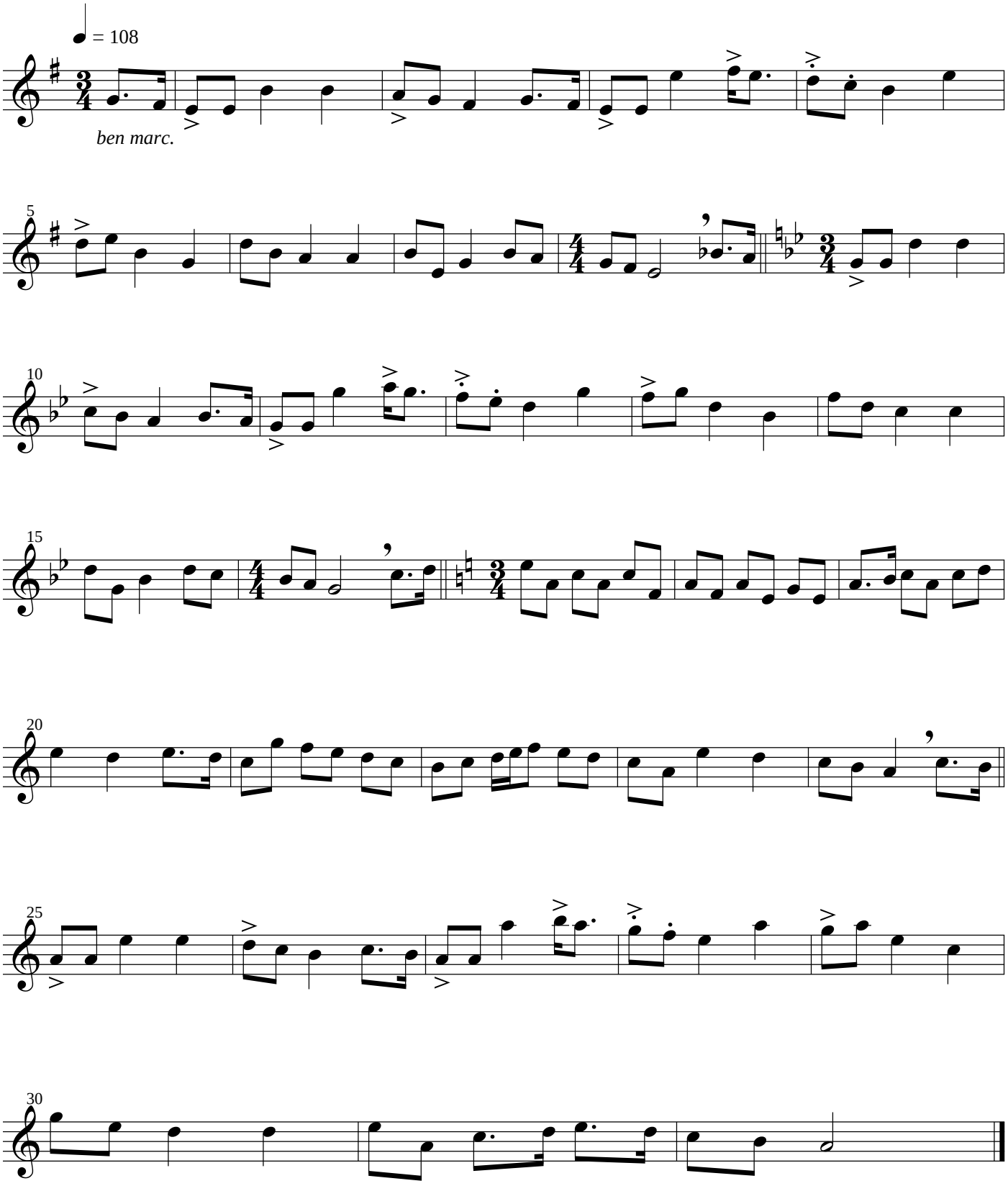
LOBE DEN HERREN appears in *Erneuerten Gesangbuch*, 1665

Arrangement copyright © 2016, Clark Kimberling

Solo 205

Based on KEDRON

arr. Clark Kimberling, 2016



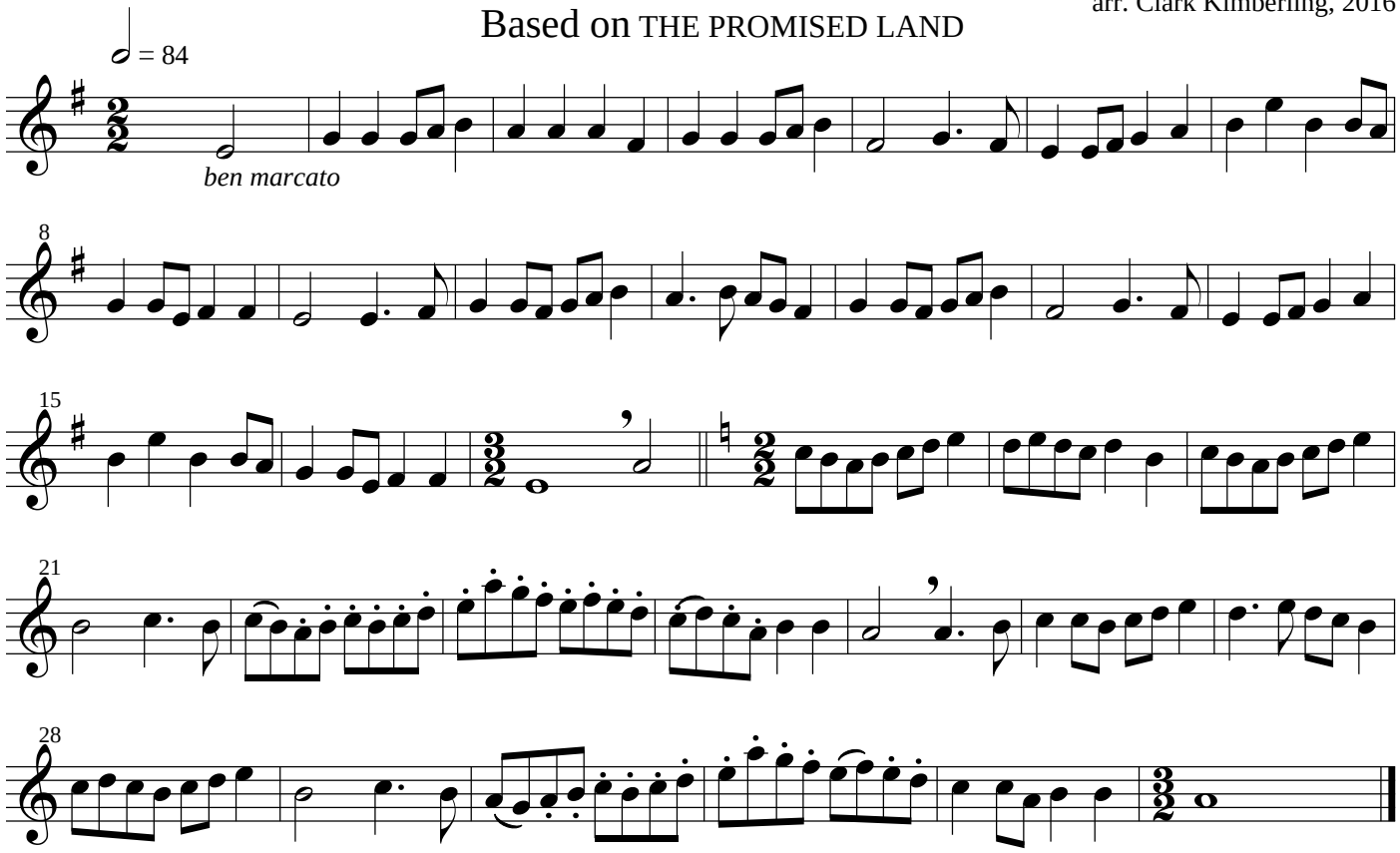
KEDRON appears in Amos Pilsbury's *The United States Sacred Harmony*, 1799.
Contrary to many accounts, KEDRON was probably not composed by E. K. Dare.)

Arrangement copyright © 2016, Clark Kimberling

Solo 206

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

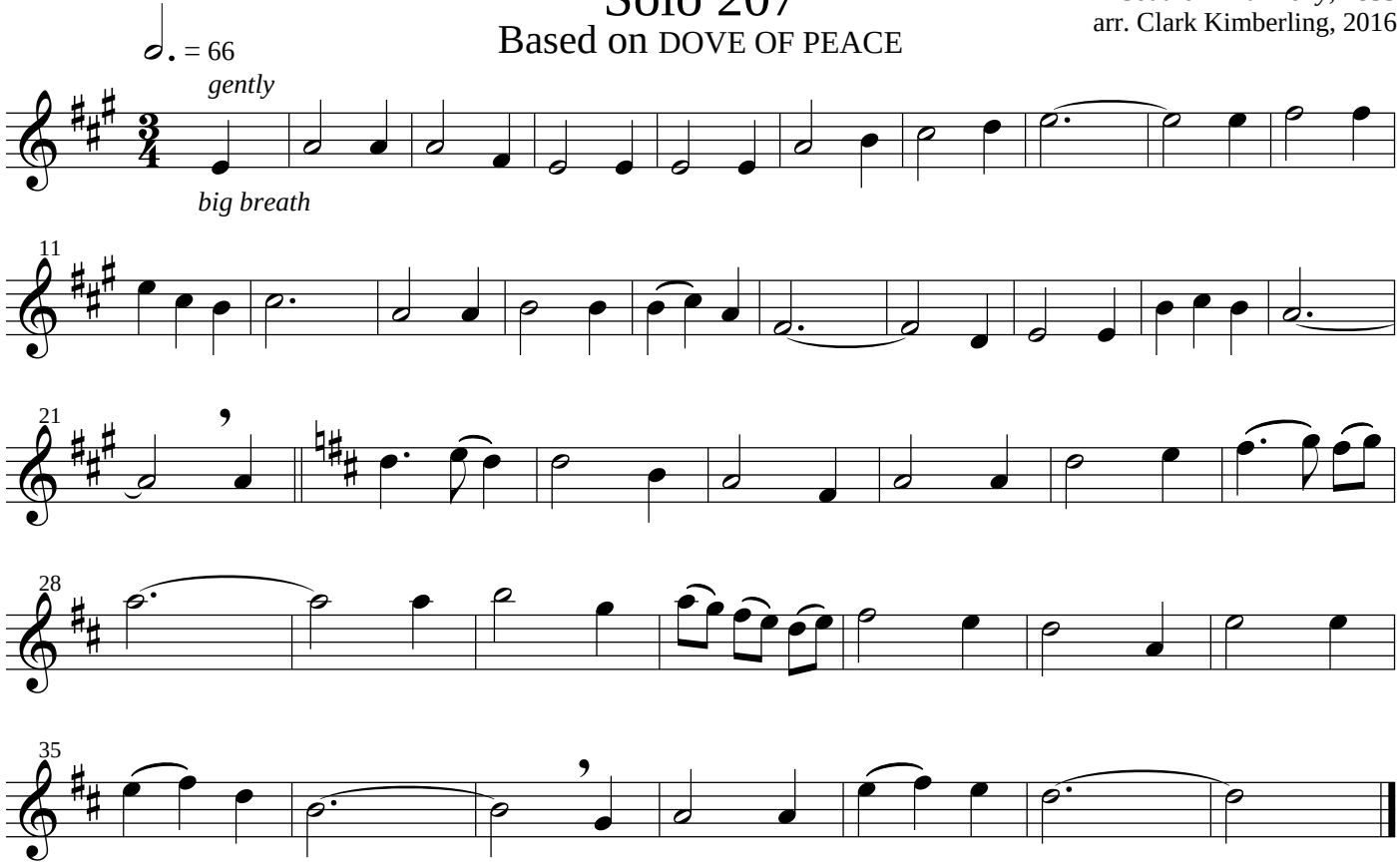
Based on THE PROMISED LAND



Solo 207

Southern Harmony, 1835
arr. Clark Kimberling, 2016

Based on DOVE OF PEACE



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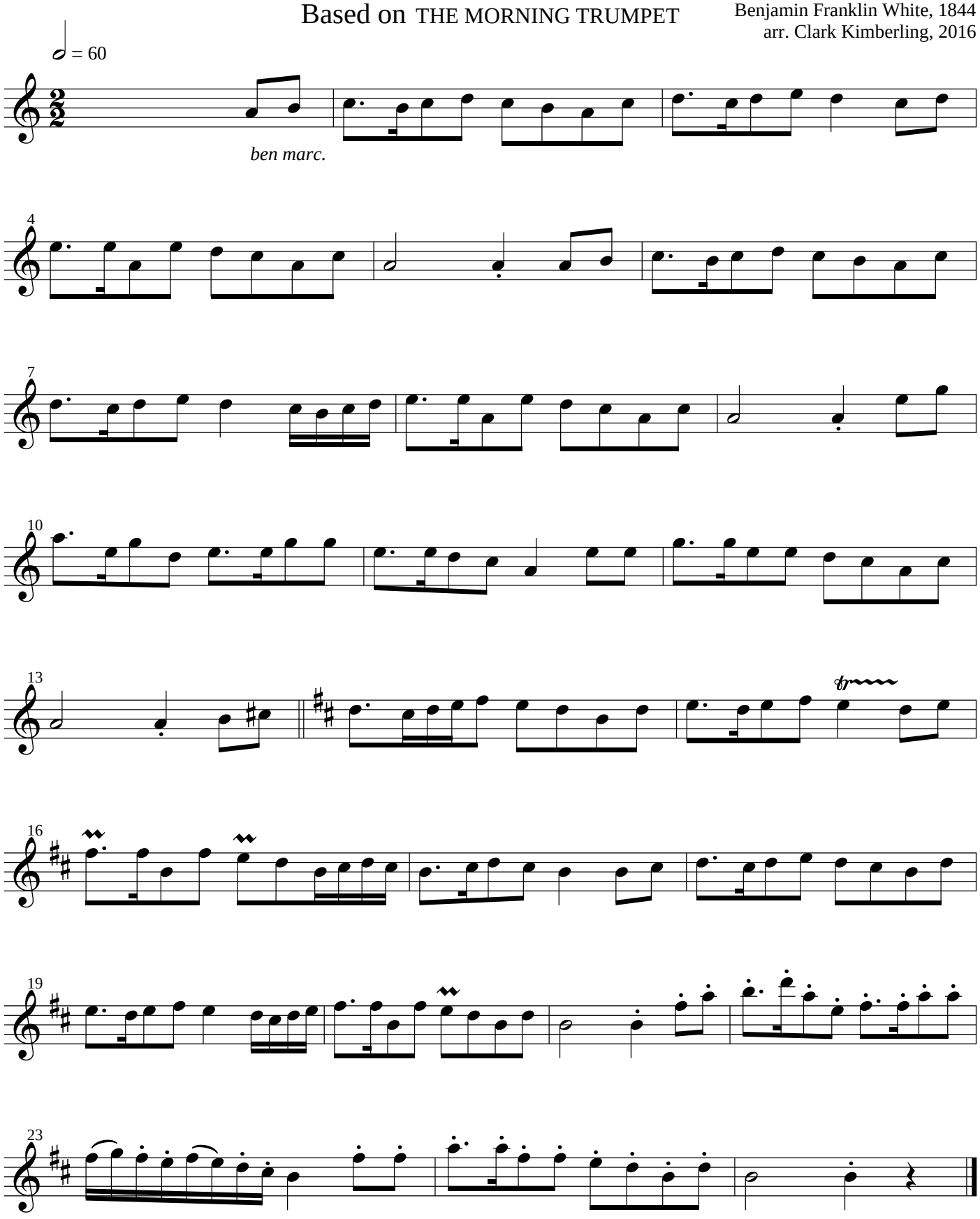
Solo 208

Based on THE MORNING TRUMPET

Benjamin Franklin White, 1844
arr. Clark Kimberling, 2016



THE MORNING TRUMPET appears in *The Sacred Harp*, 1844

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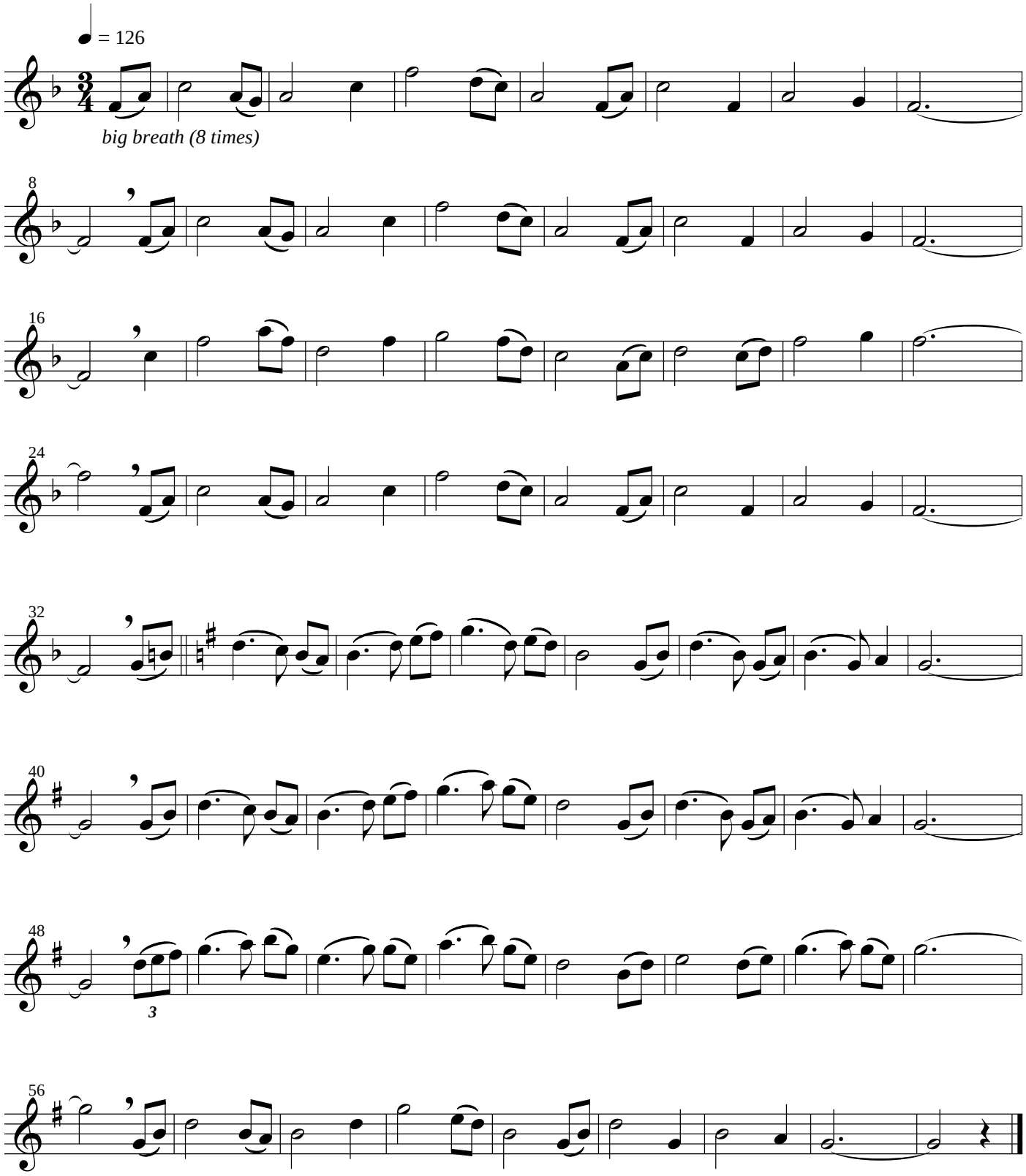
Solo 209

Based on RESIGNATION

arr. Clark Kimberling, 2016



RESIGNATION appears in Freeman Lewis's *Beauties of Harmony*, 1828

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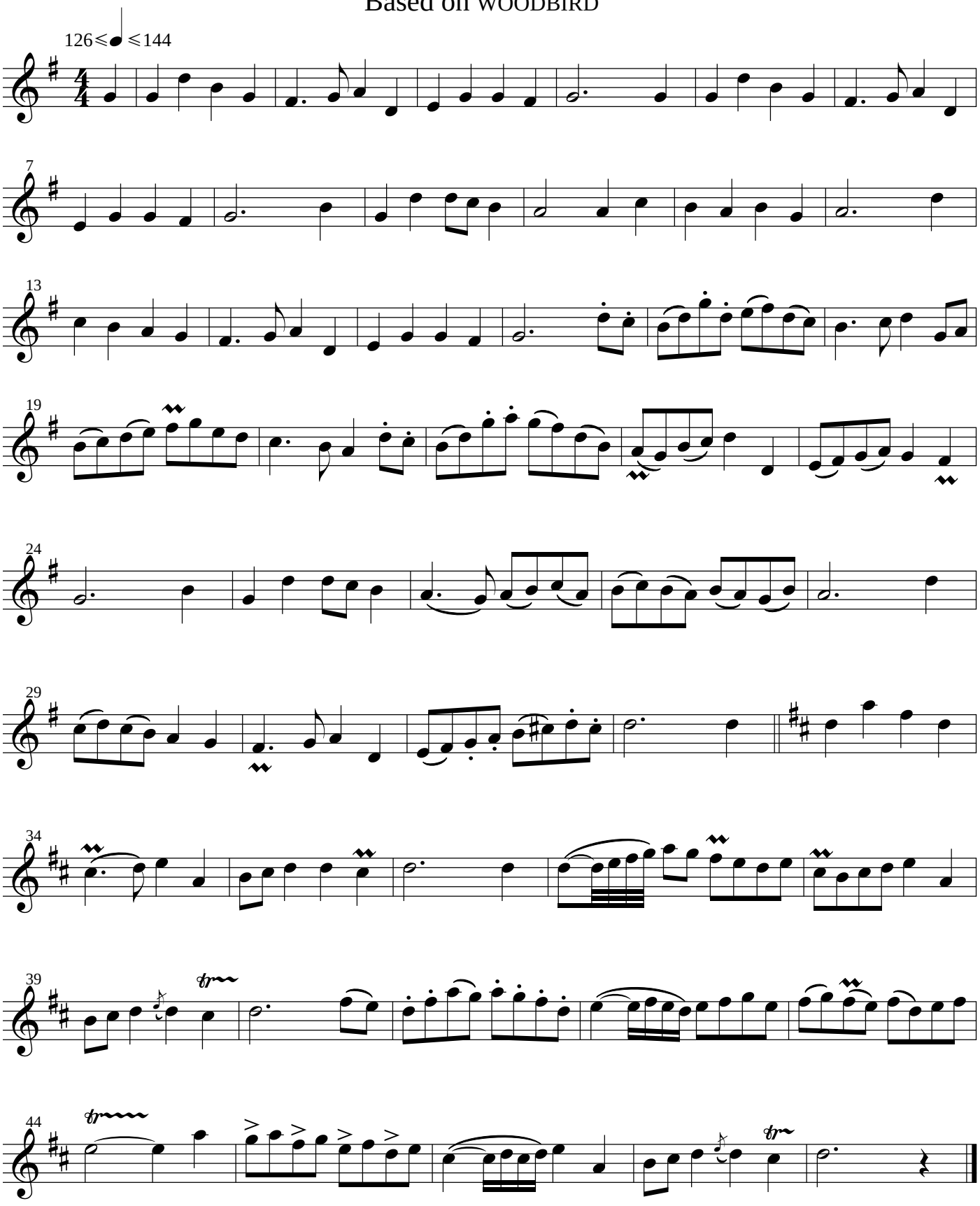
Solo 210

Based on WOODBIRD

arr. Clark Kimberling, 2016



Based on German folk tune "Es flog ein kleine Waldvögelein" (*H1940:* 545 and *H1982:* 616)

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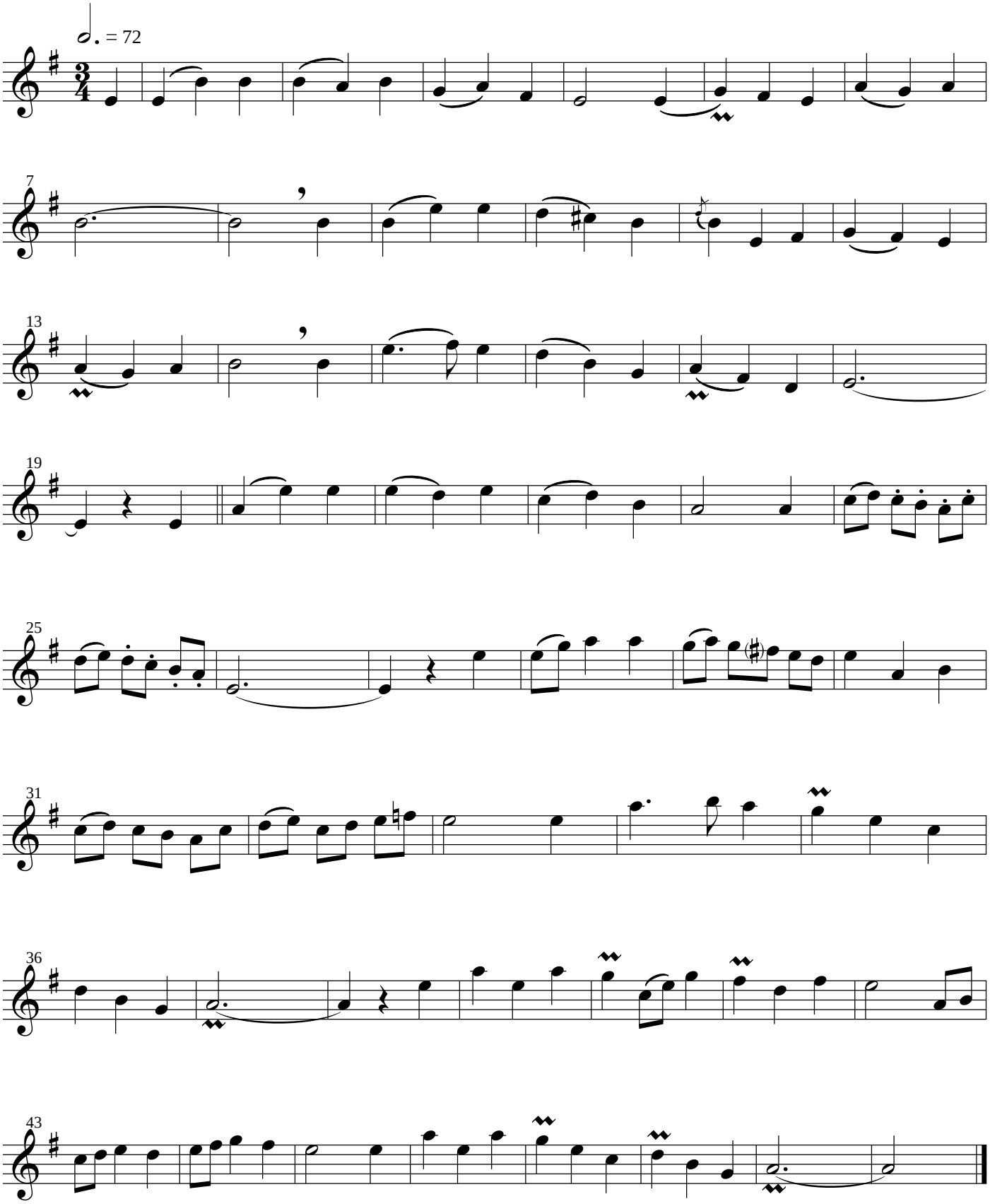
Solo 211

Based on HENRY MARTIN

arr. Clark Kimberling, 2016

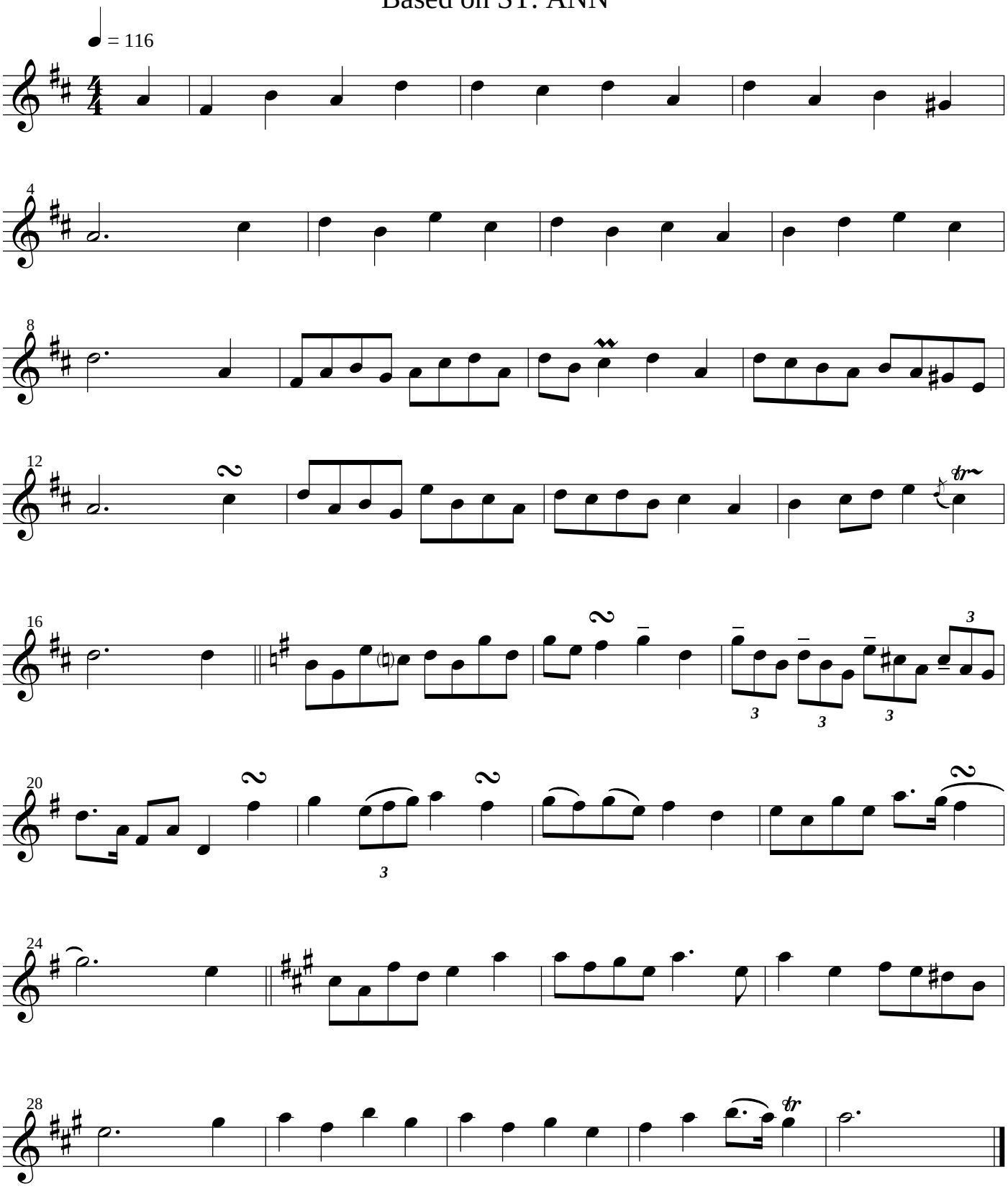


HENRY MARTIN is a Scottish folk tune.

Arrangement copyright © 2016, Clark Kimberling

Solo 212
Based on ST. ANN

arr. Clark Kimberling, 2016

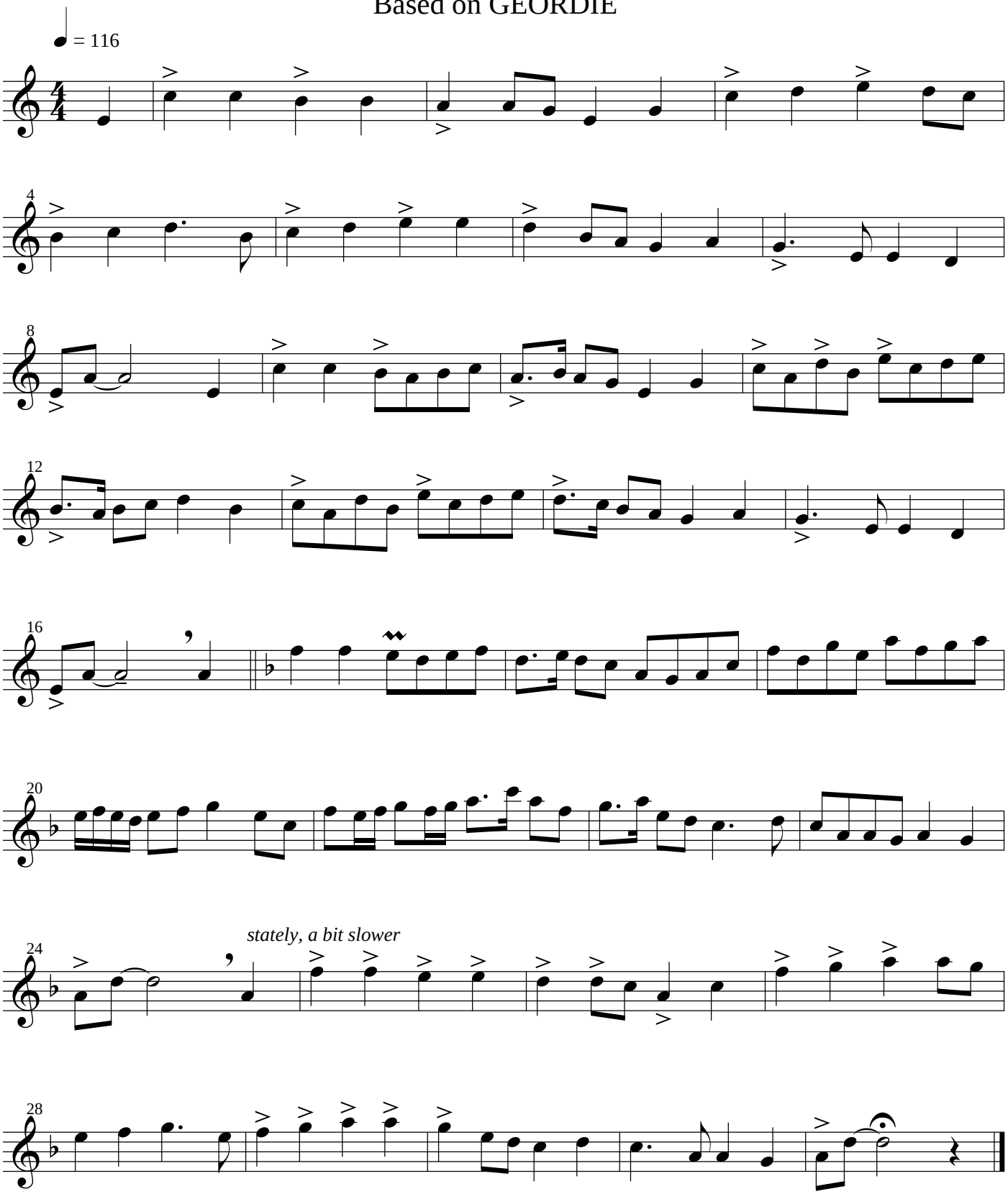


ST. ANN is attributed to William Croft (1678-1727).

Arrangement copyright © 2016, Clark Kimberling

Solo 213
Based on GEORDIE

arr. Clark Kimberling, 2016



GEORDIE is a British folk tune.

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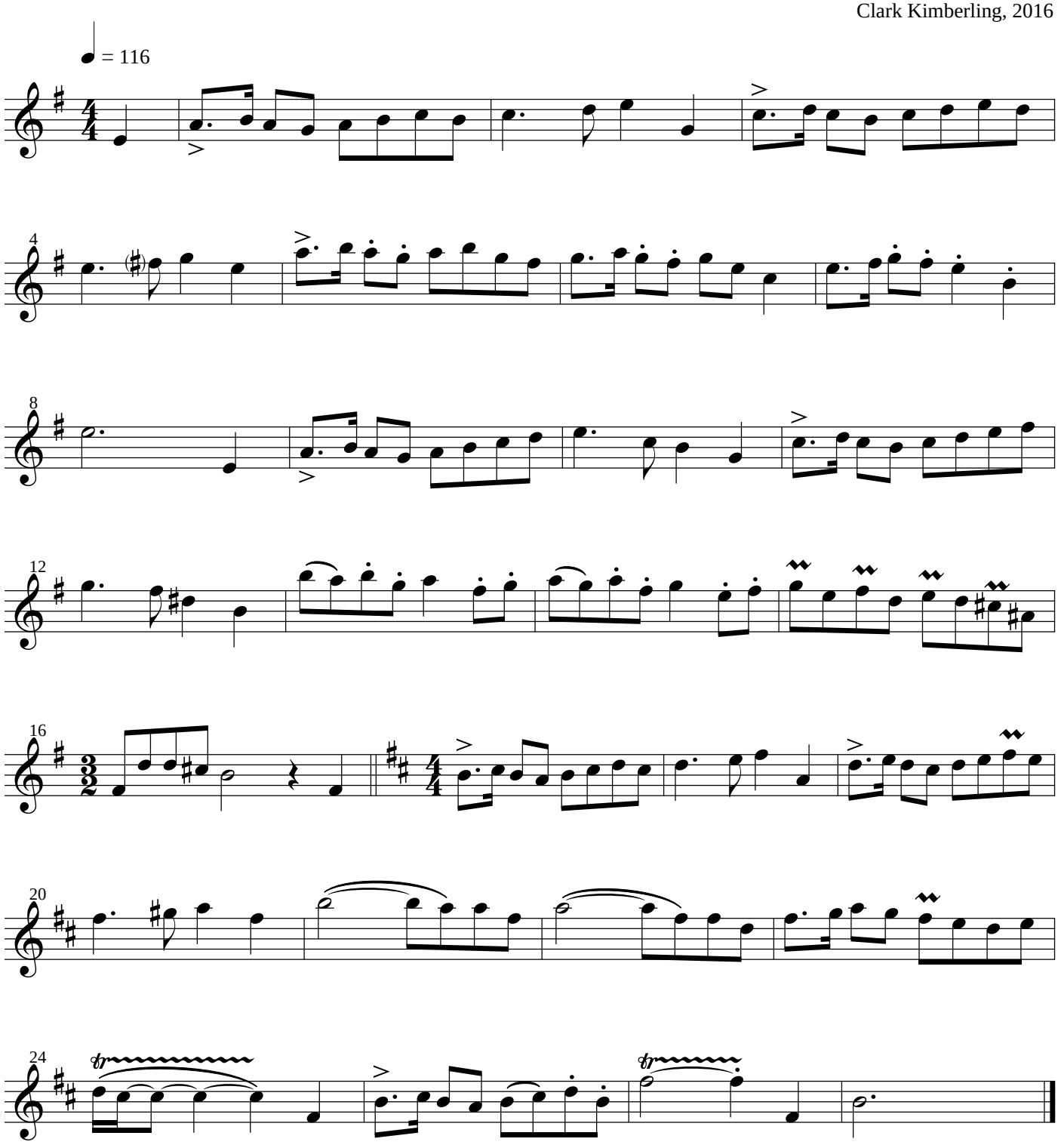
Solo 214

Clark Kimberling, 2016



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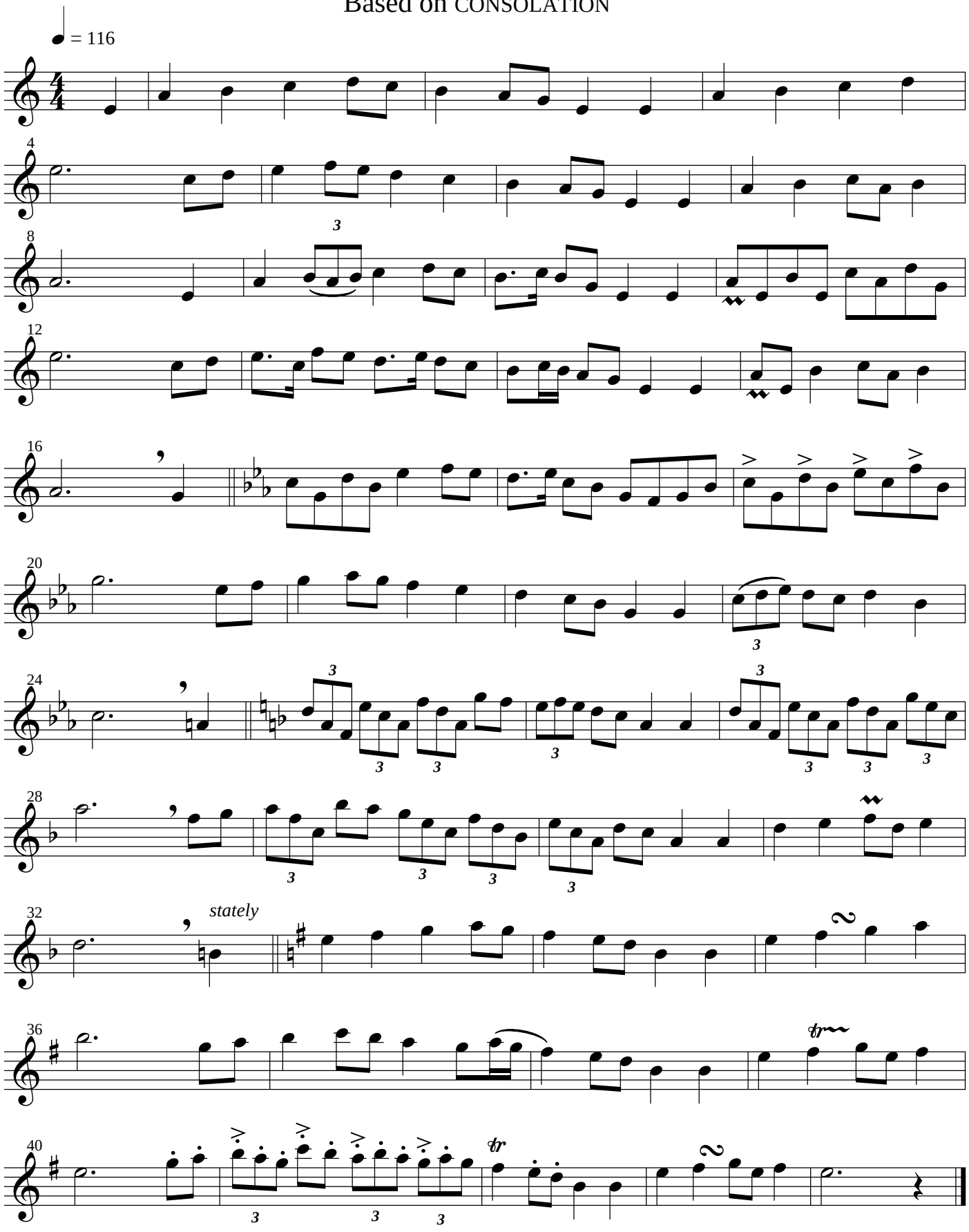
Solo 215

Based on CONSOLATION

arr. Clark Kimberling, 2016



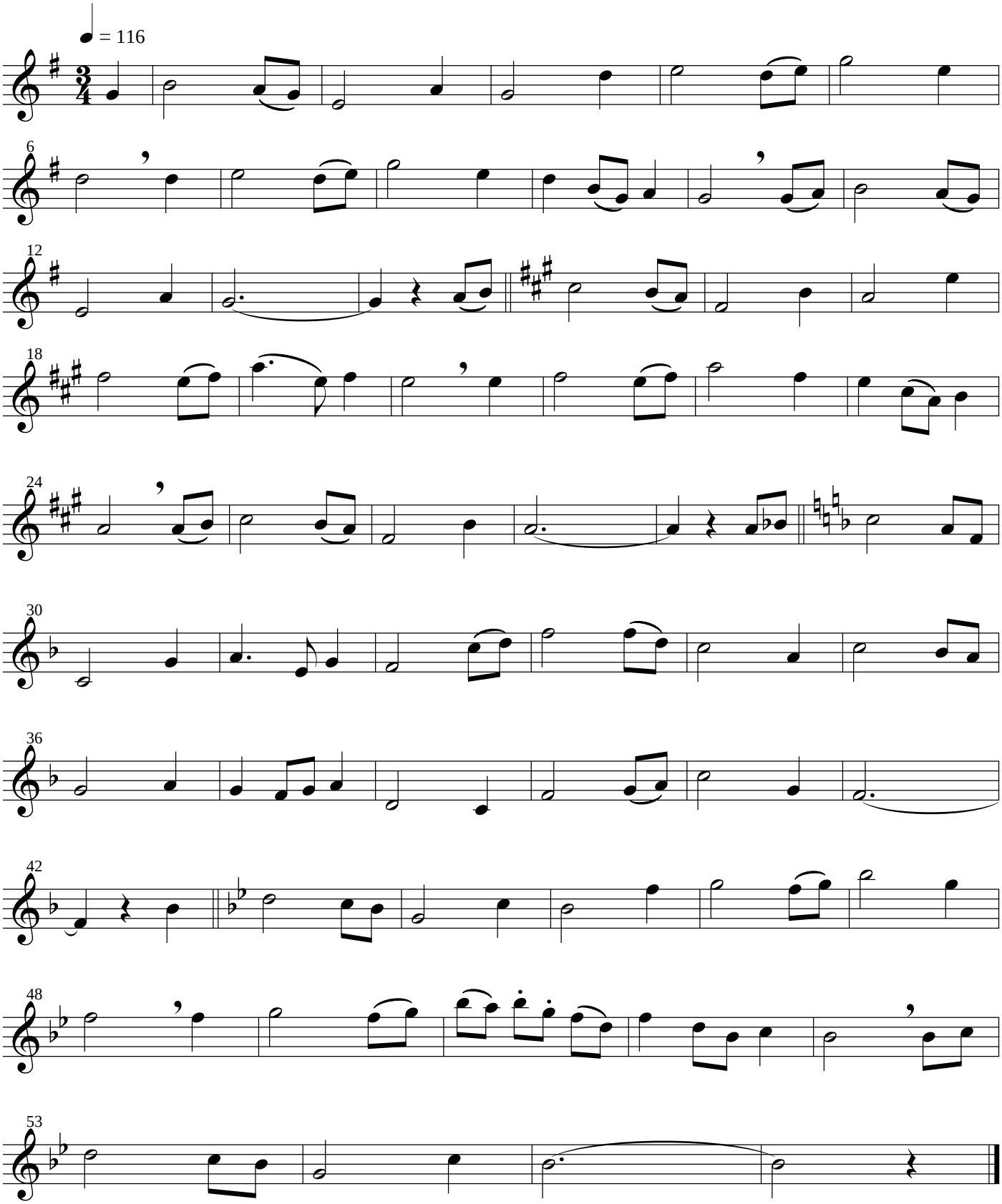
Earliest known publication, 1812; also called MORNING SONG

Arrangement copyright © 2016, Clark Kimberling

Solo 216

Based on GOLDEN HILL

arr. Clark Kimberling, 2016



GOLDEN HILLl is attributed to Ananias Davisson, *Kentucky Harmony*, 2nd ed., 1817

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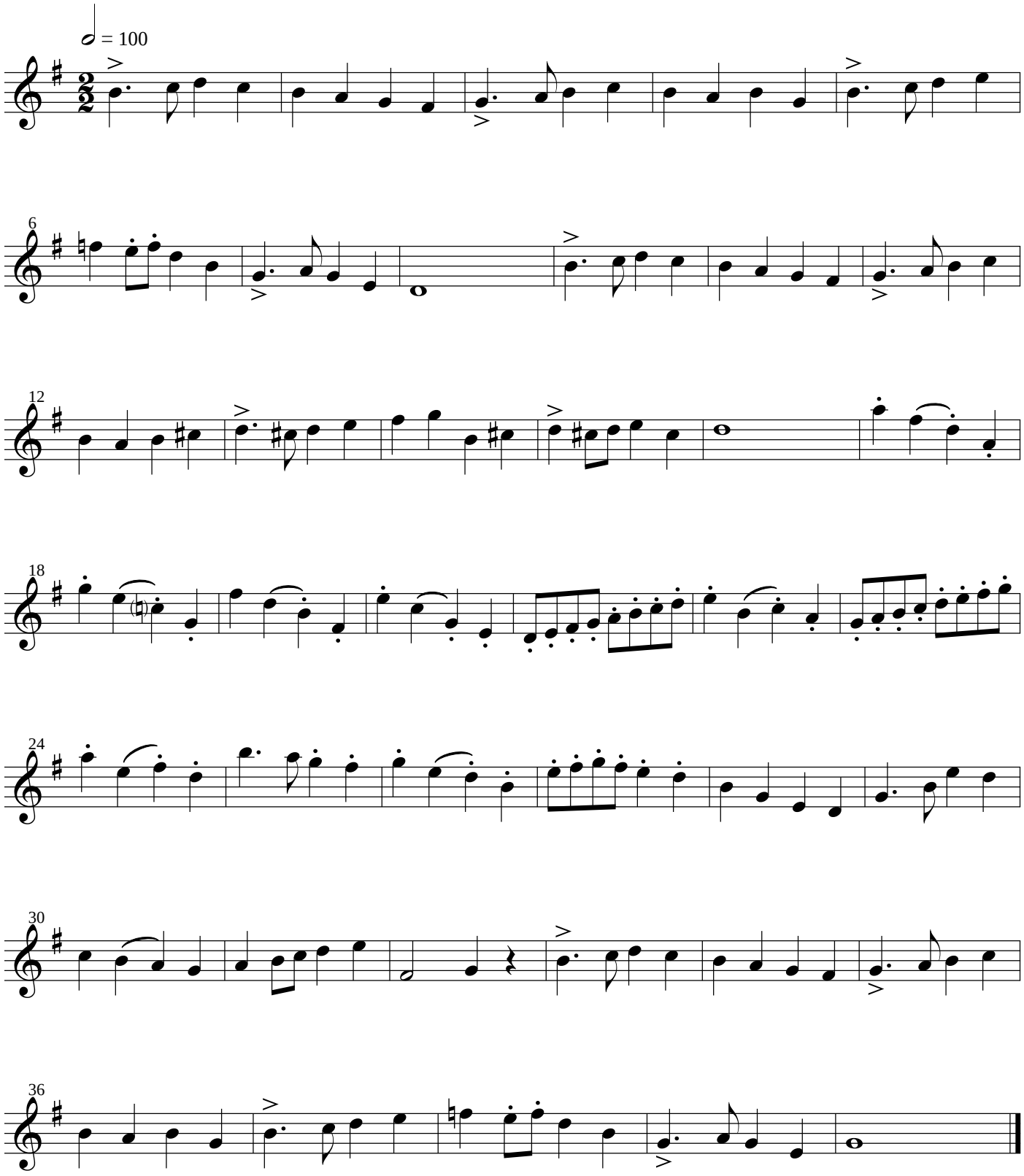
Solo 217

Clark Kimberling, 2016



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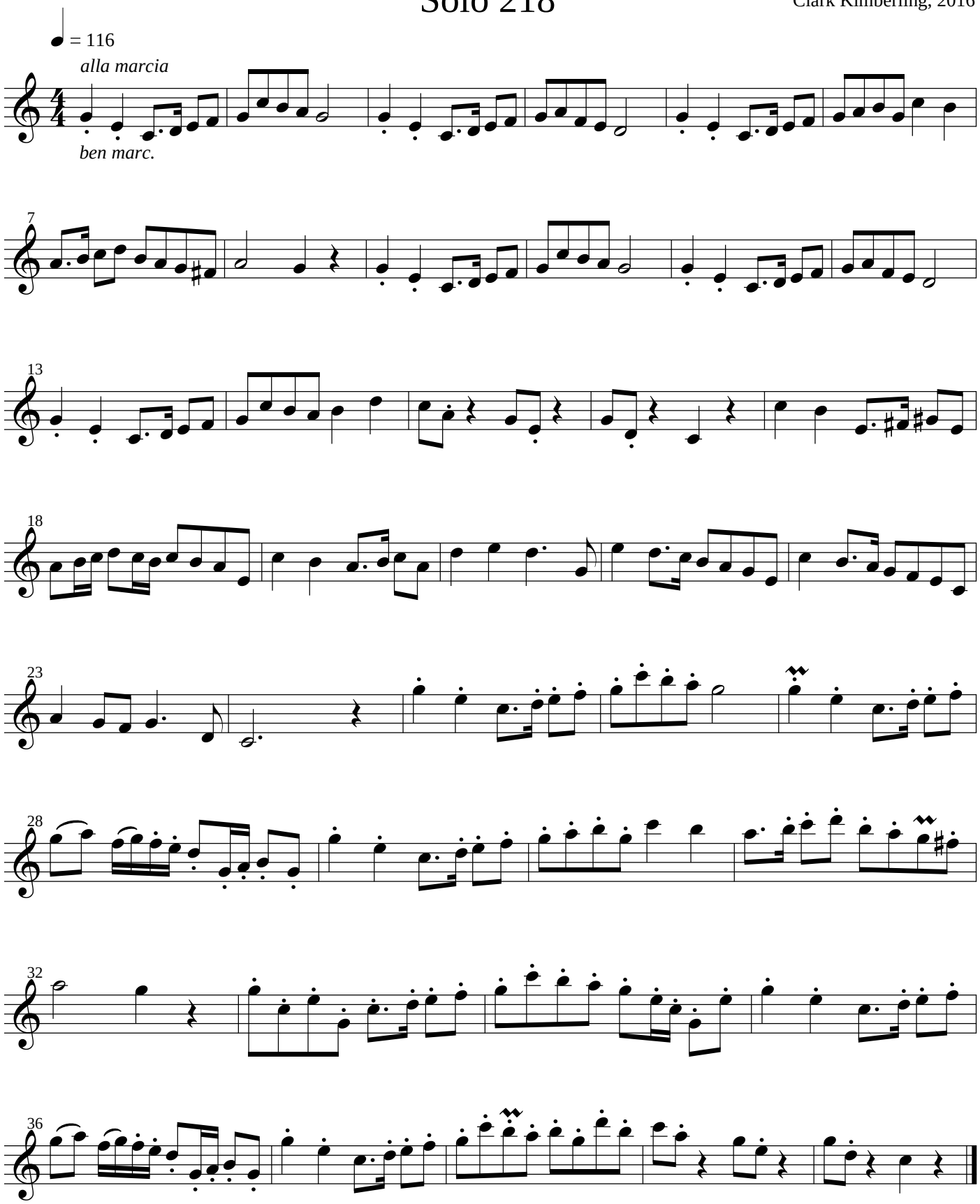
Clark Kimberling, 2016



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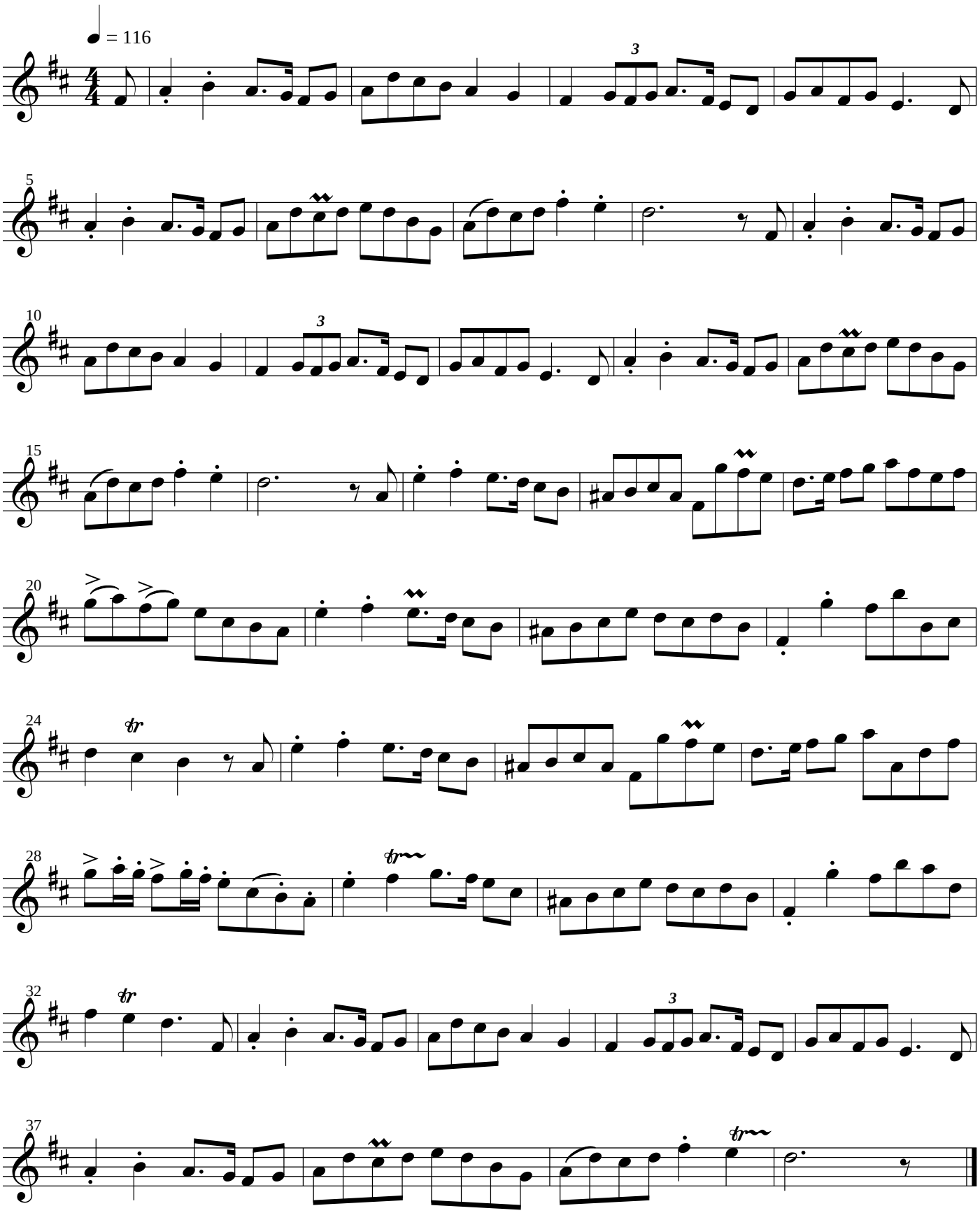

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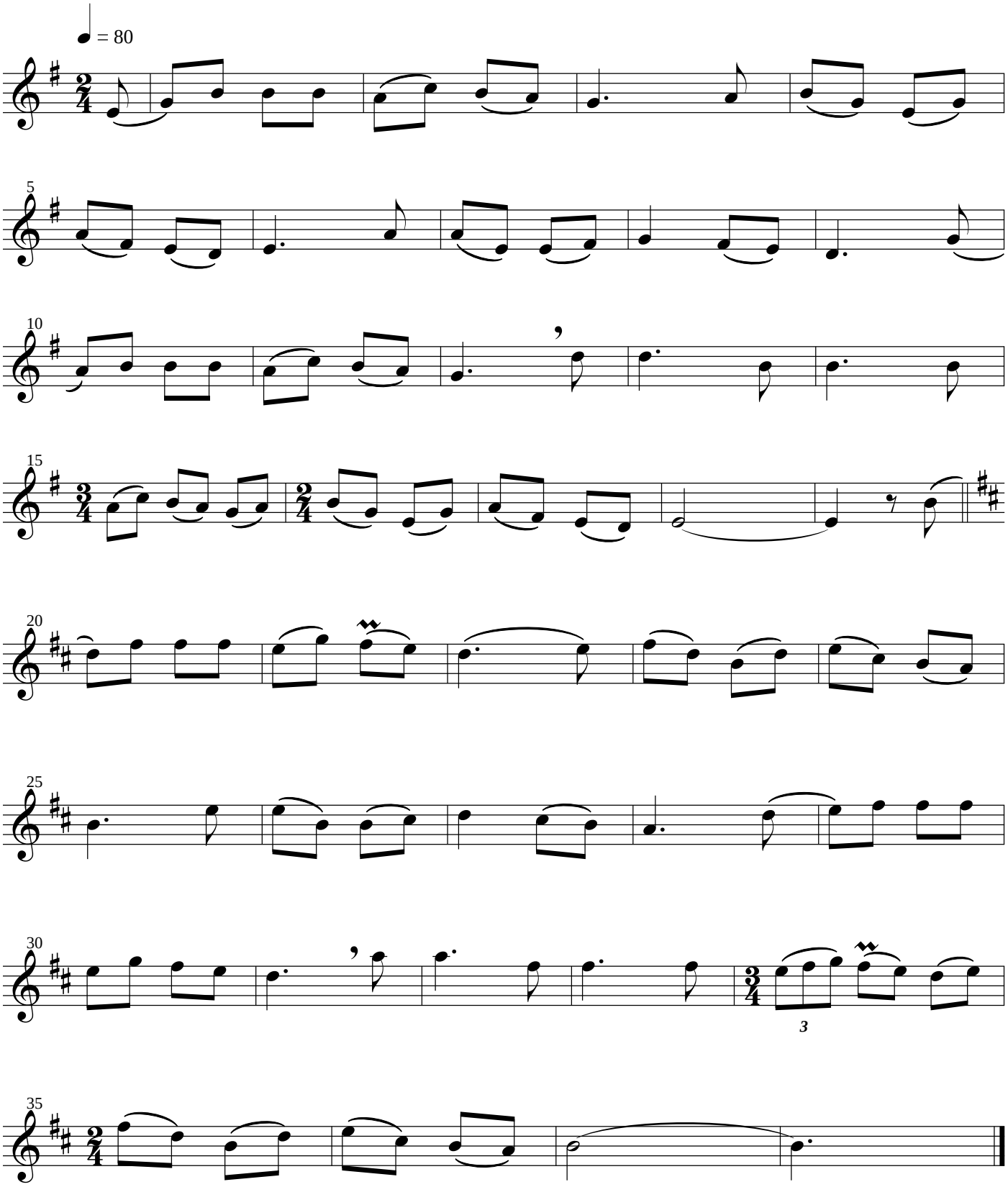
Solo 220

Based on VENI, VENI, EMMANUEL

arr. Clark Kimberling, 2016



Fifteenth-century plainsong

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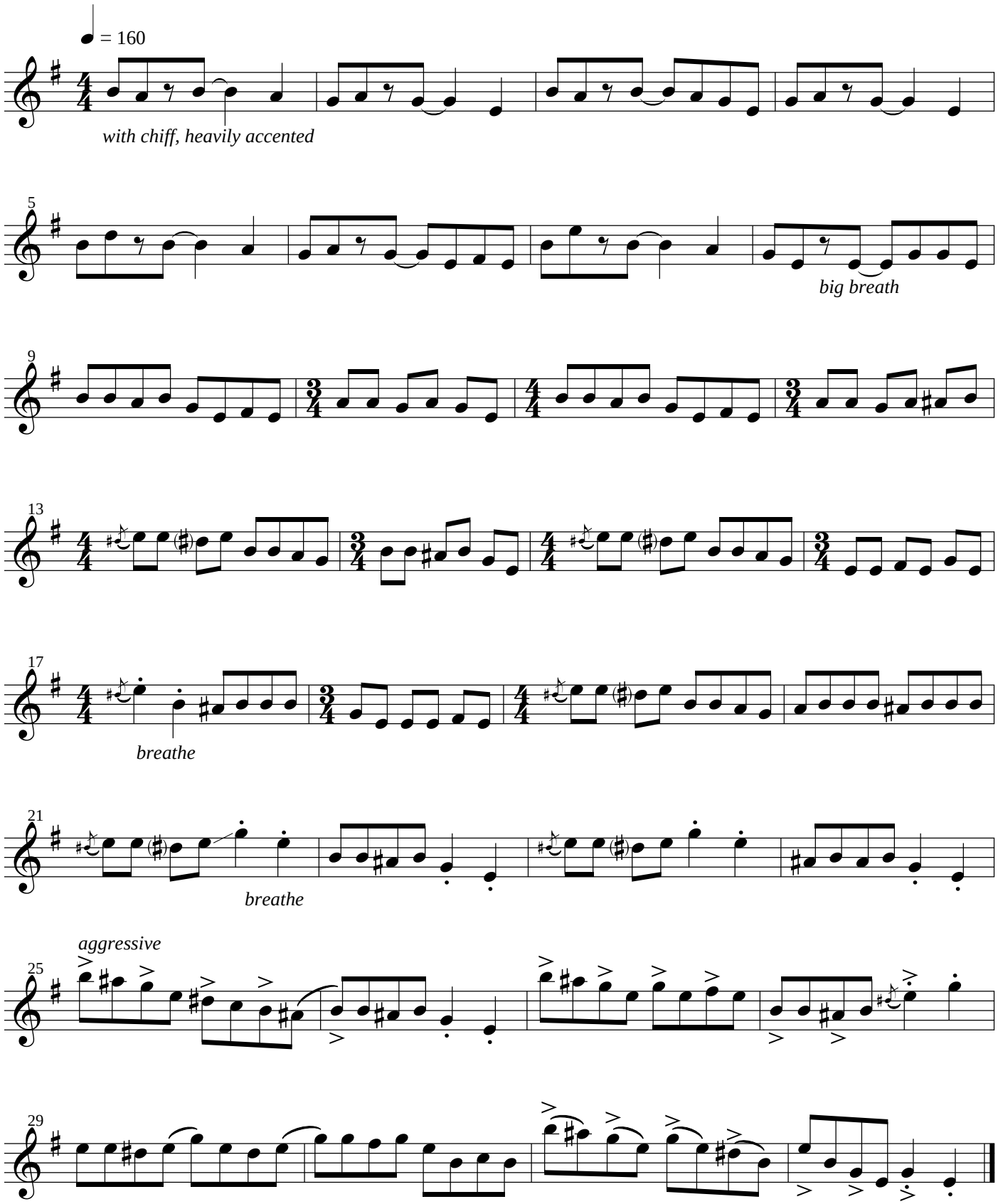
Solo 221

Clark Kimberling, 2016



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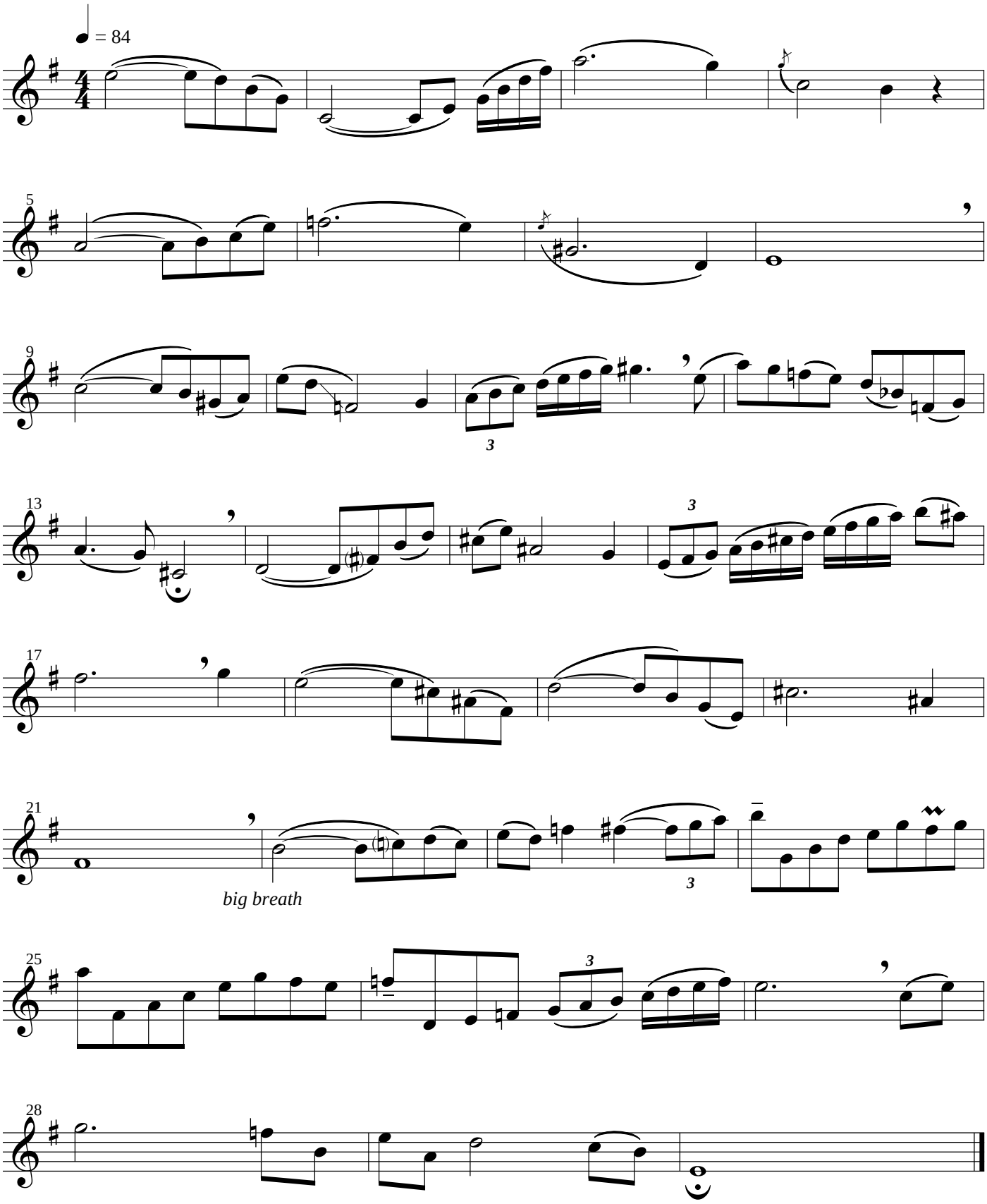

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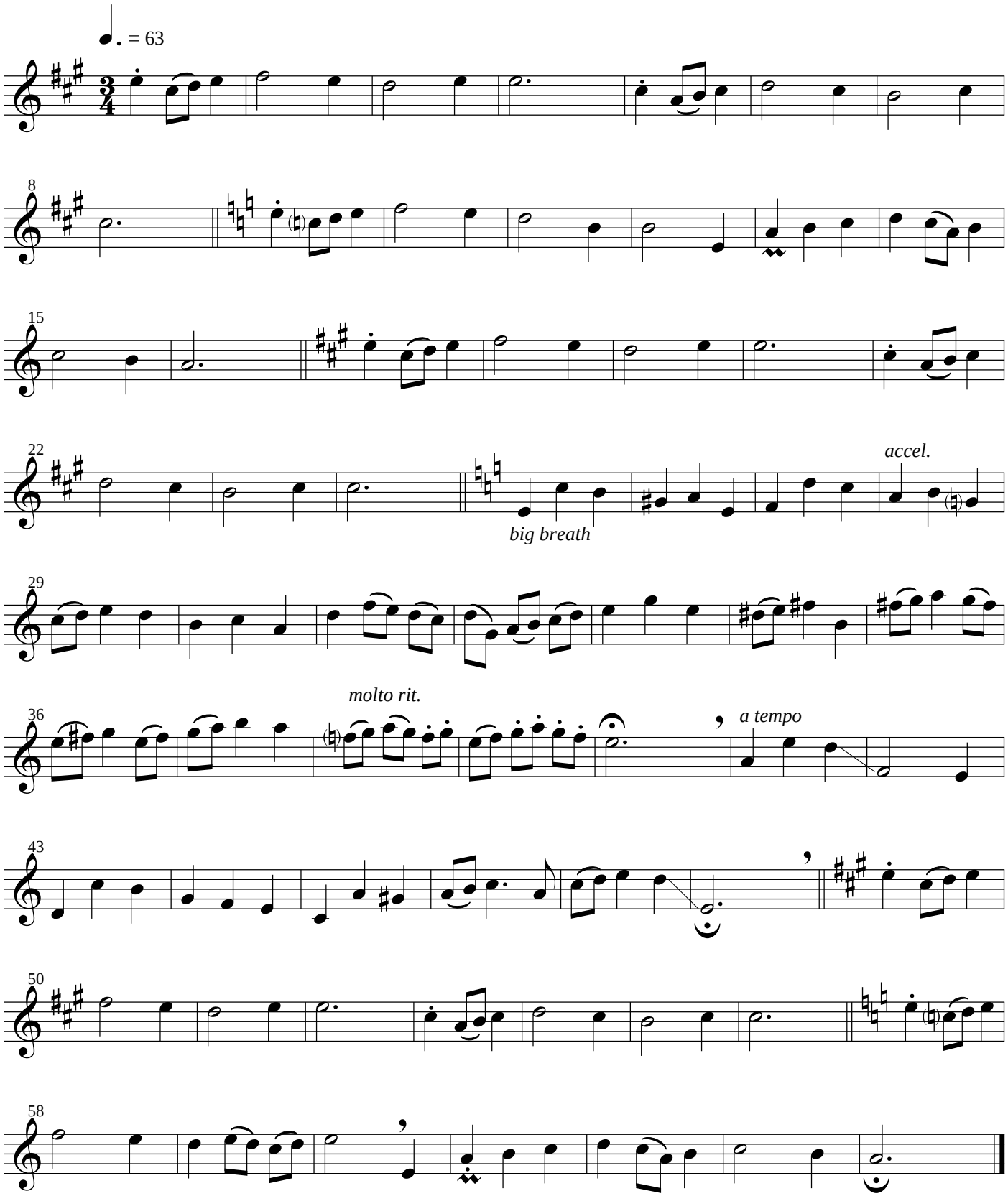

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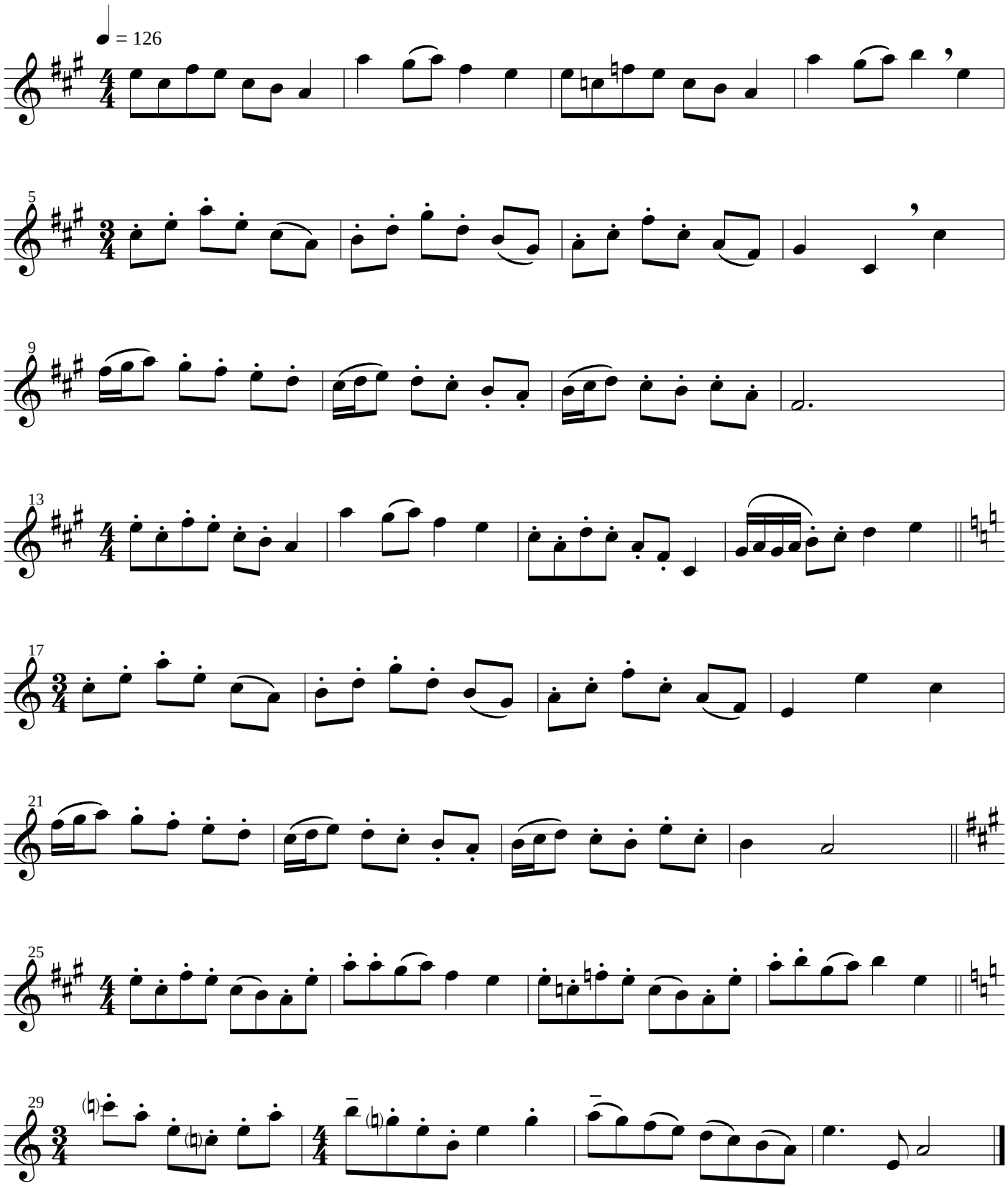
Clark Kimberling, 2016



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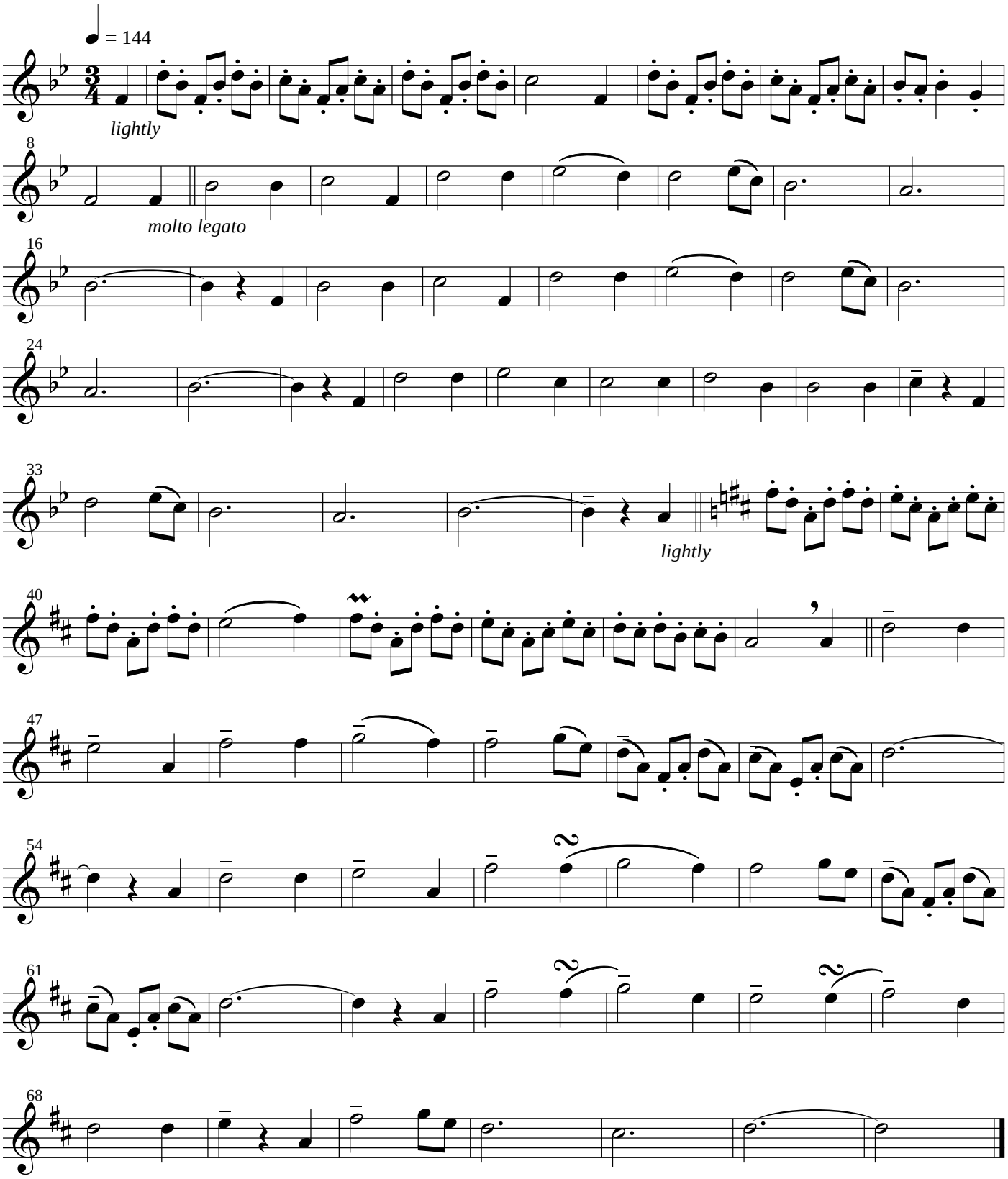
Solo 225
Based on JERUSALEM

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



JERUSALEM was published anonymously by Benjamin Carr in Baltimore before 1820.
It was recently established that Mother Seton composed the melody in 1812.
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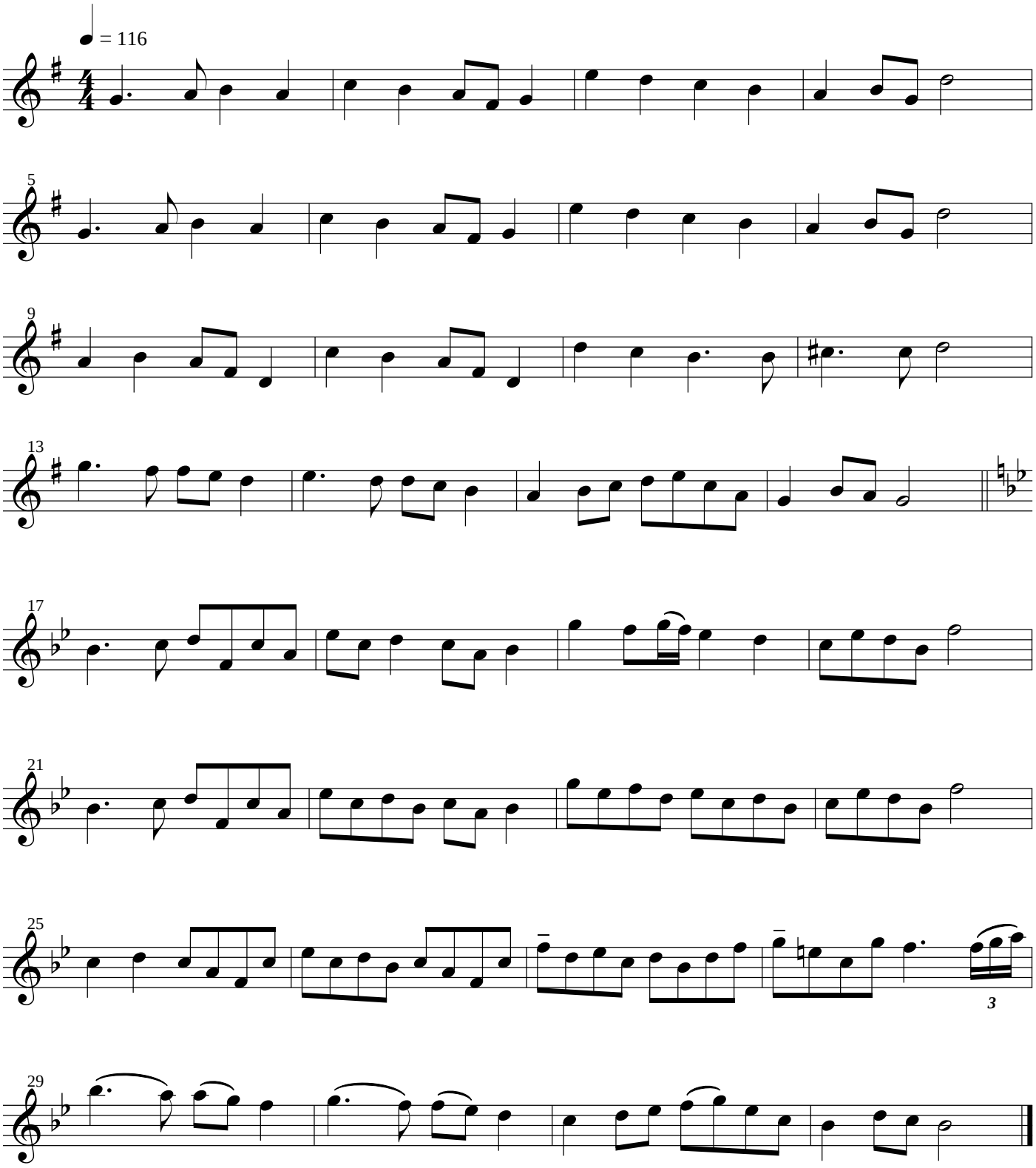
Solo 226
Based on AUSTRIA

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



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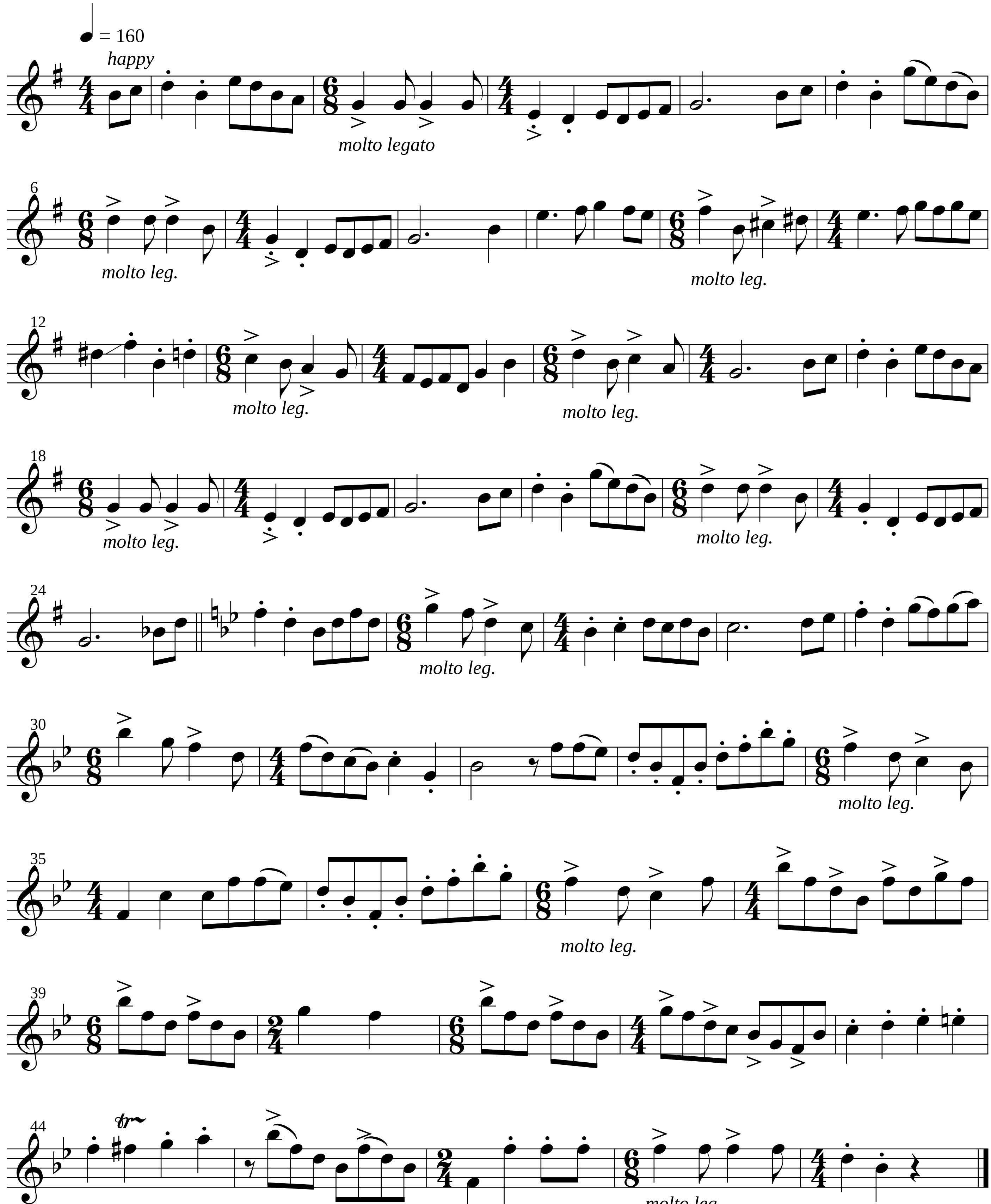
Solo 227

Clark Kimberling, 2016



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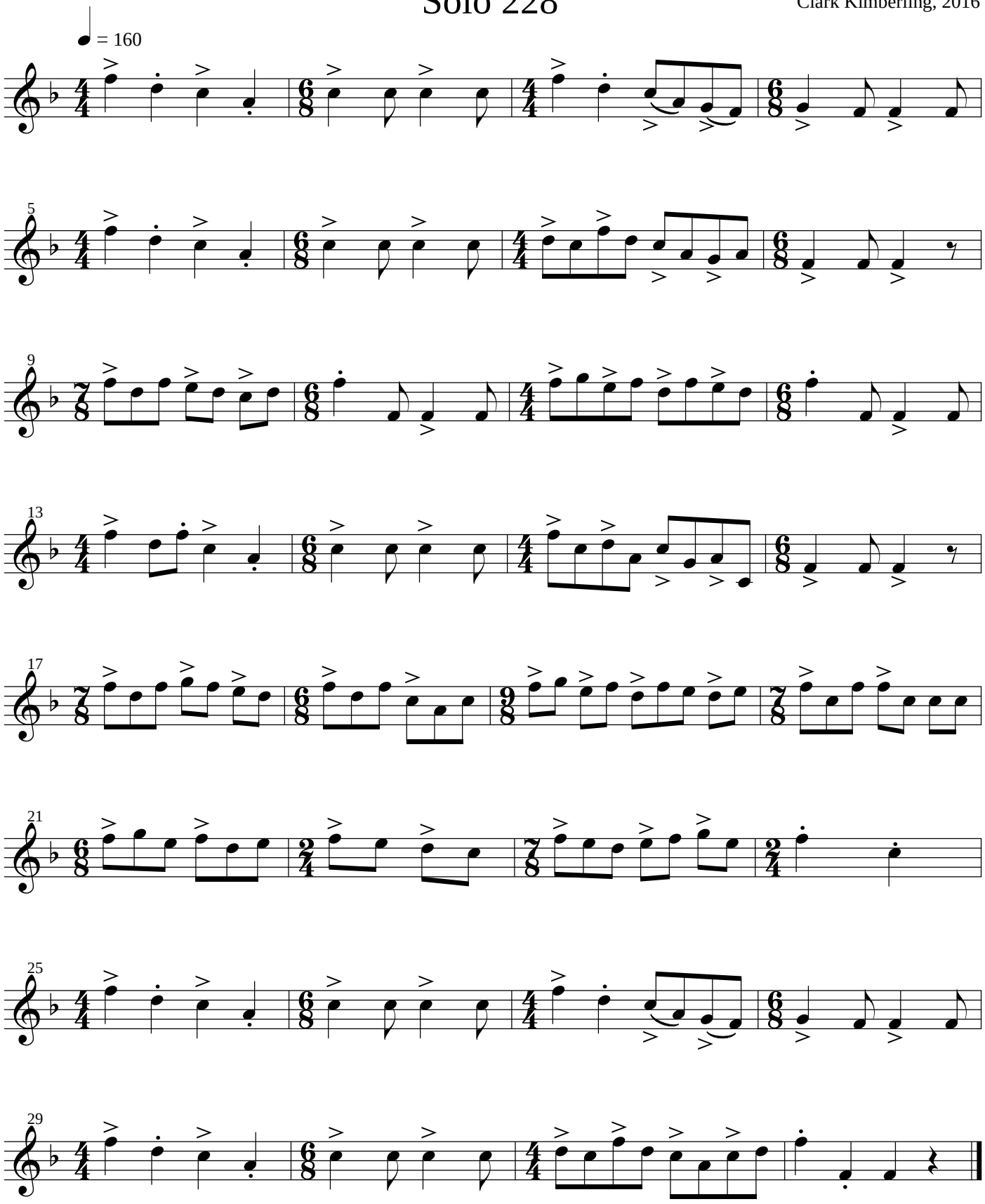
Clark Kimberling, 2016



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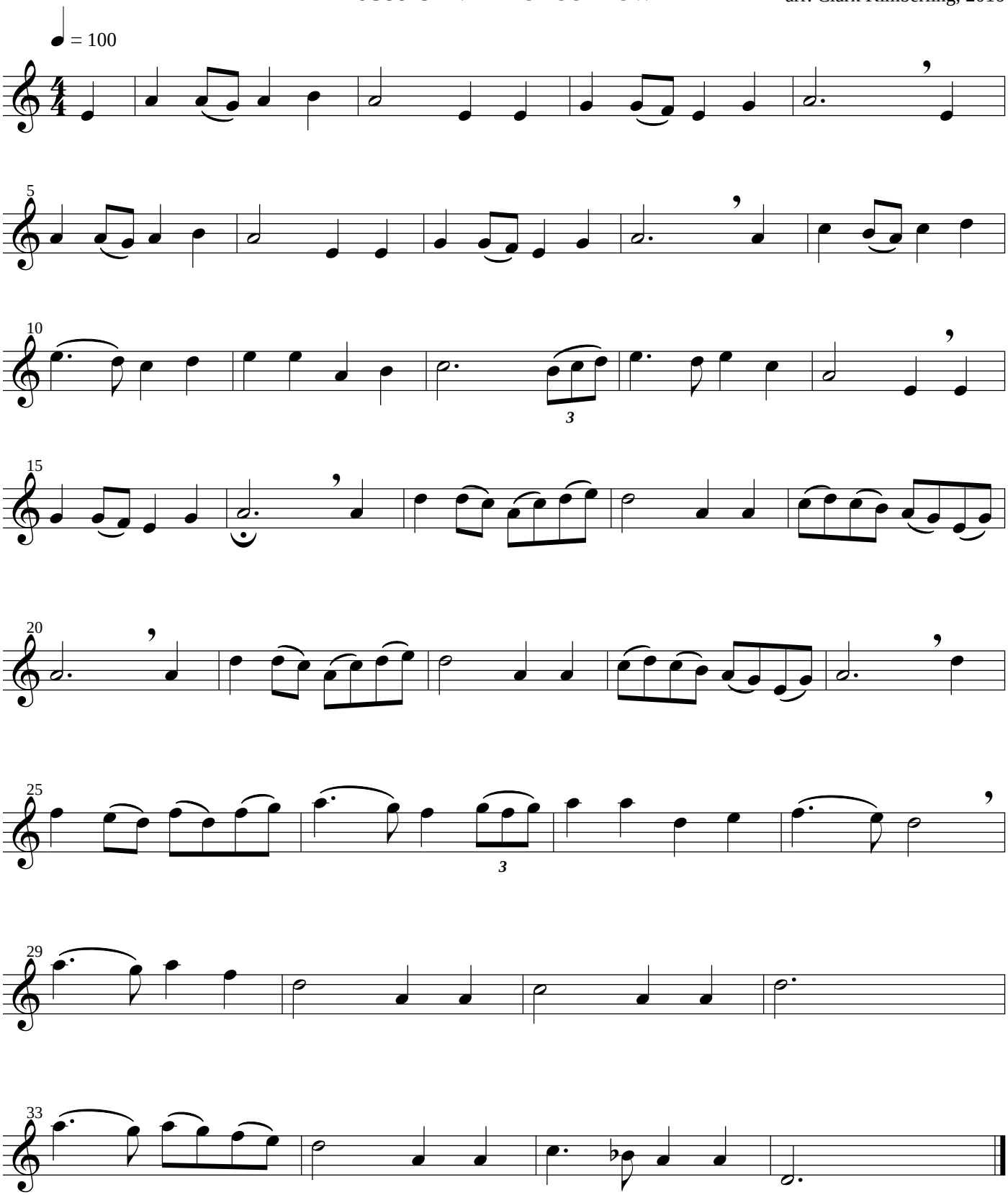
Solo 229

Based on VALE OF SORROW

Matilda Durham, 1845
arr. Clark Kimberling, 2016



VALE OF SORROW appears in William Walker's *Southern and Western Pocket Harmonist*, 1845.

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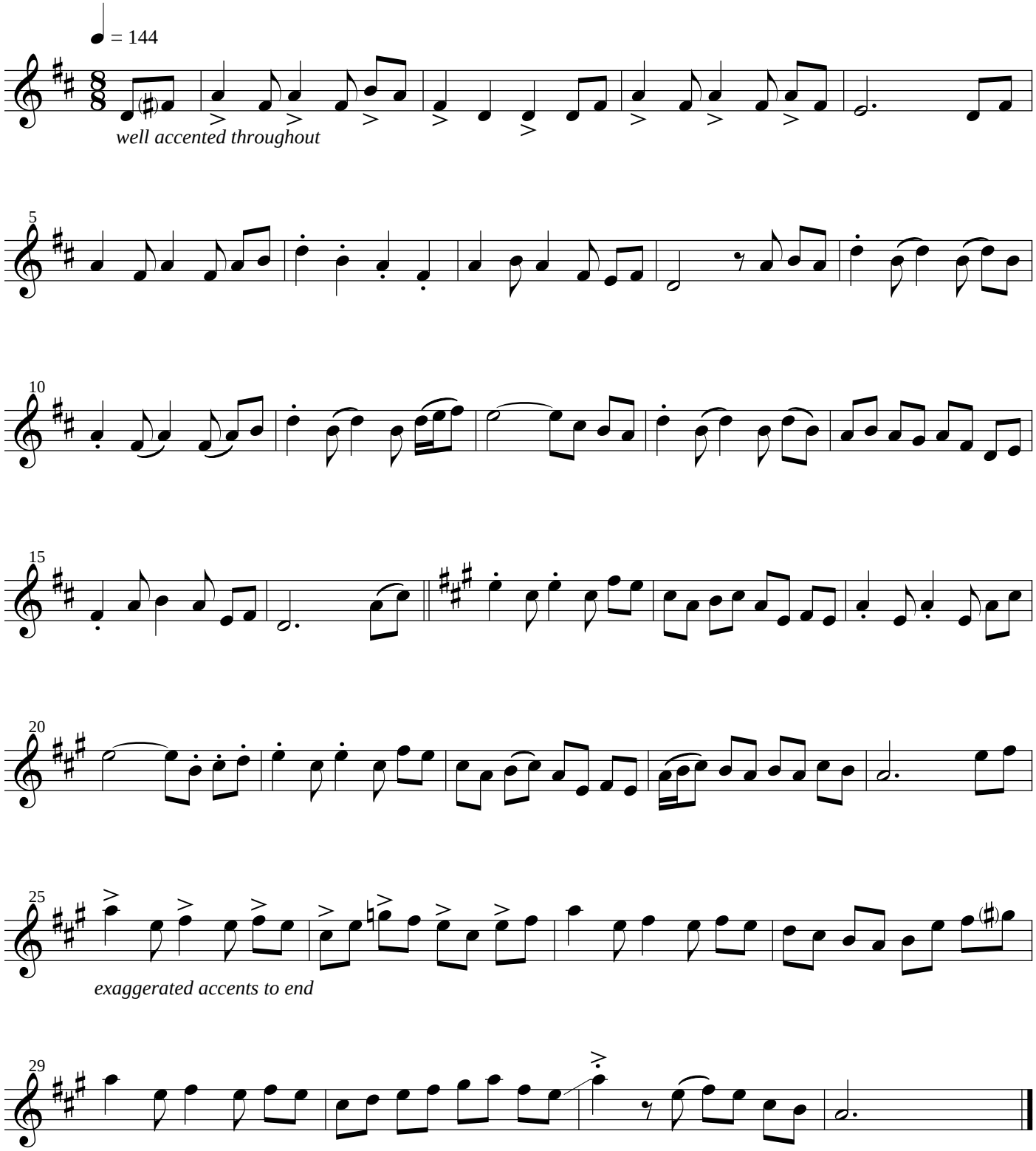
Solo 230

Clark Kimberling, 2016



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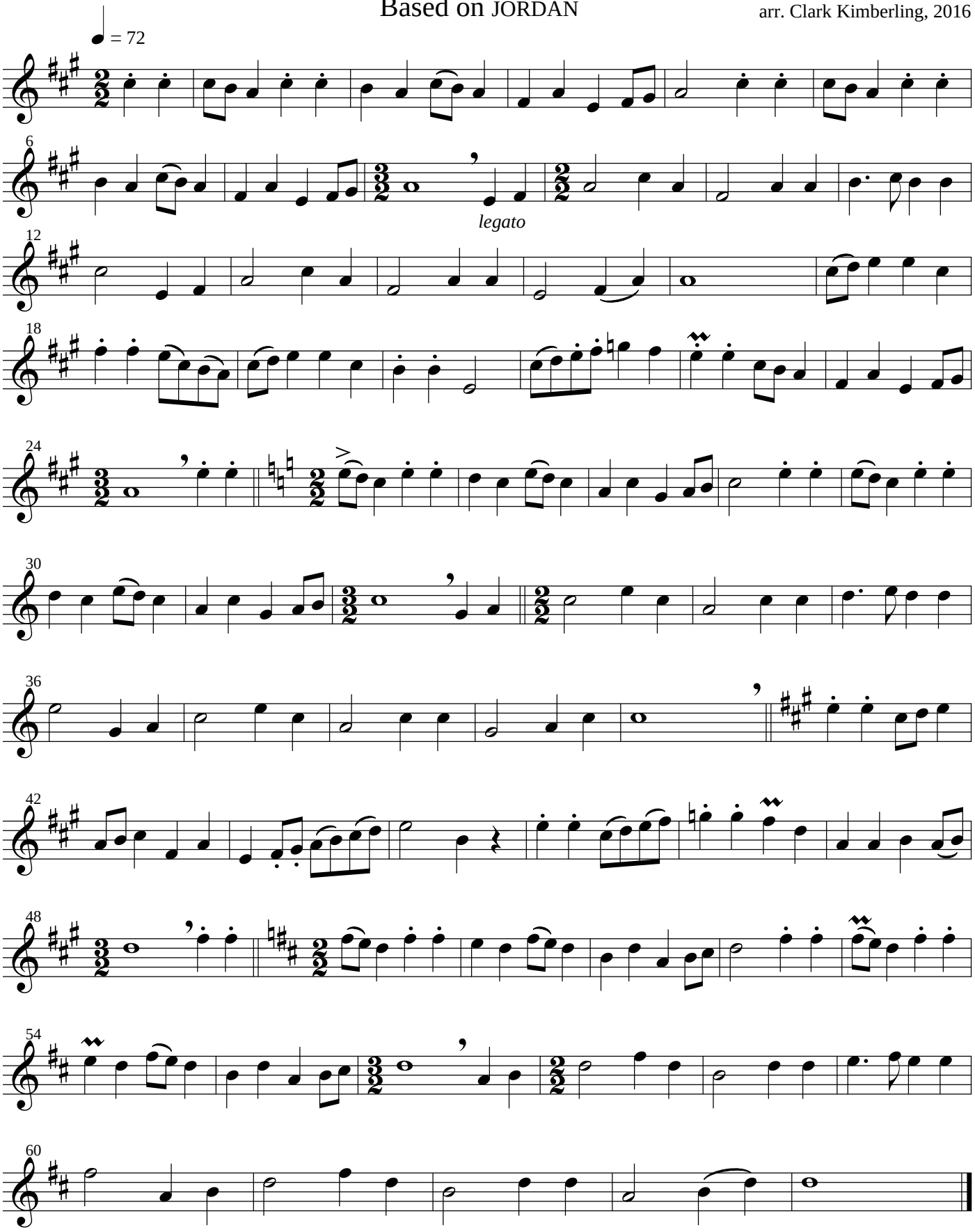
Solo 231

Based on JORDAN

Matilda Durham, 1845
arr. Clark Kimberling, 2016



JORDAN appears In William Walker's *Southern and Western Pocket Harmonist*, 1845

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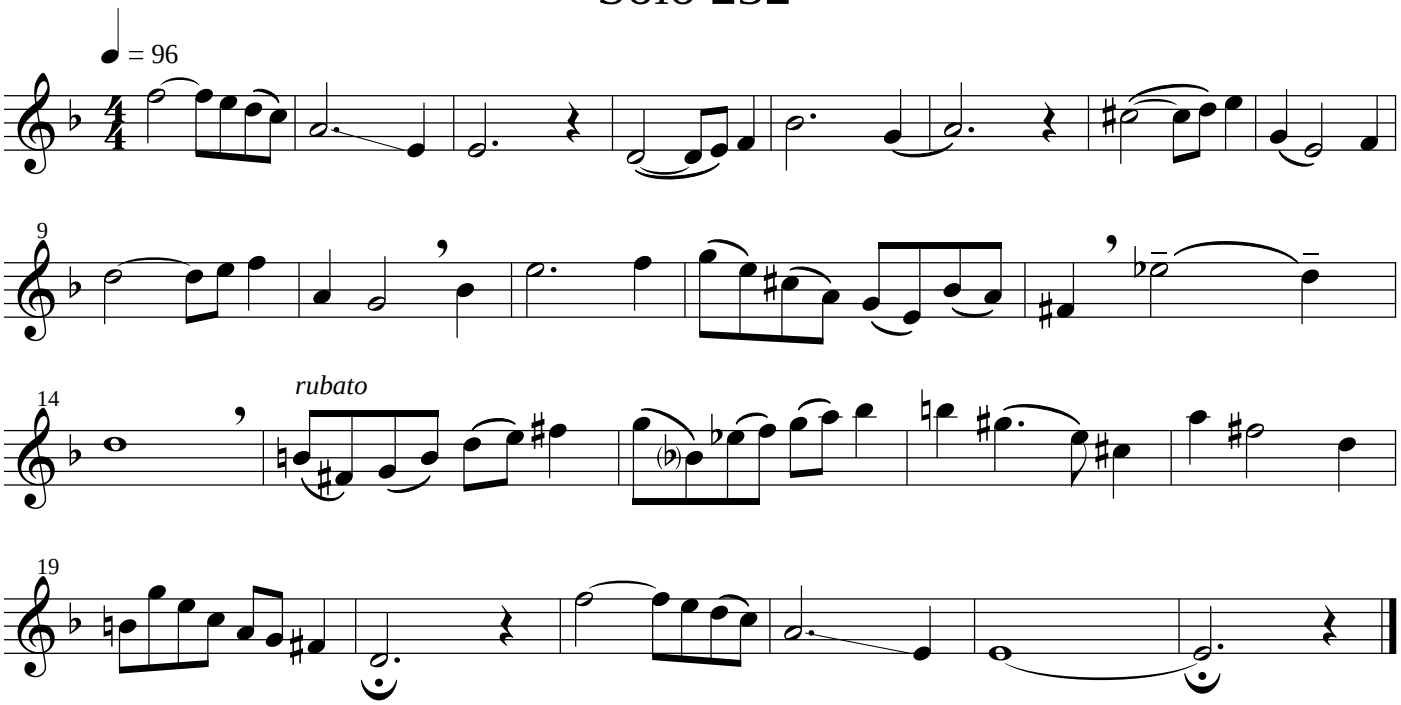
Solo 232

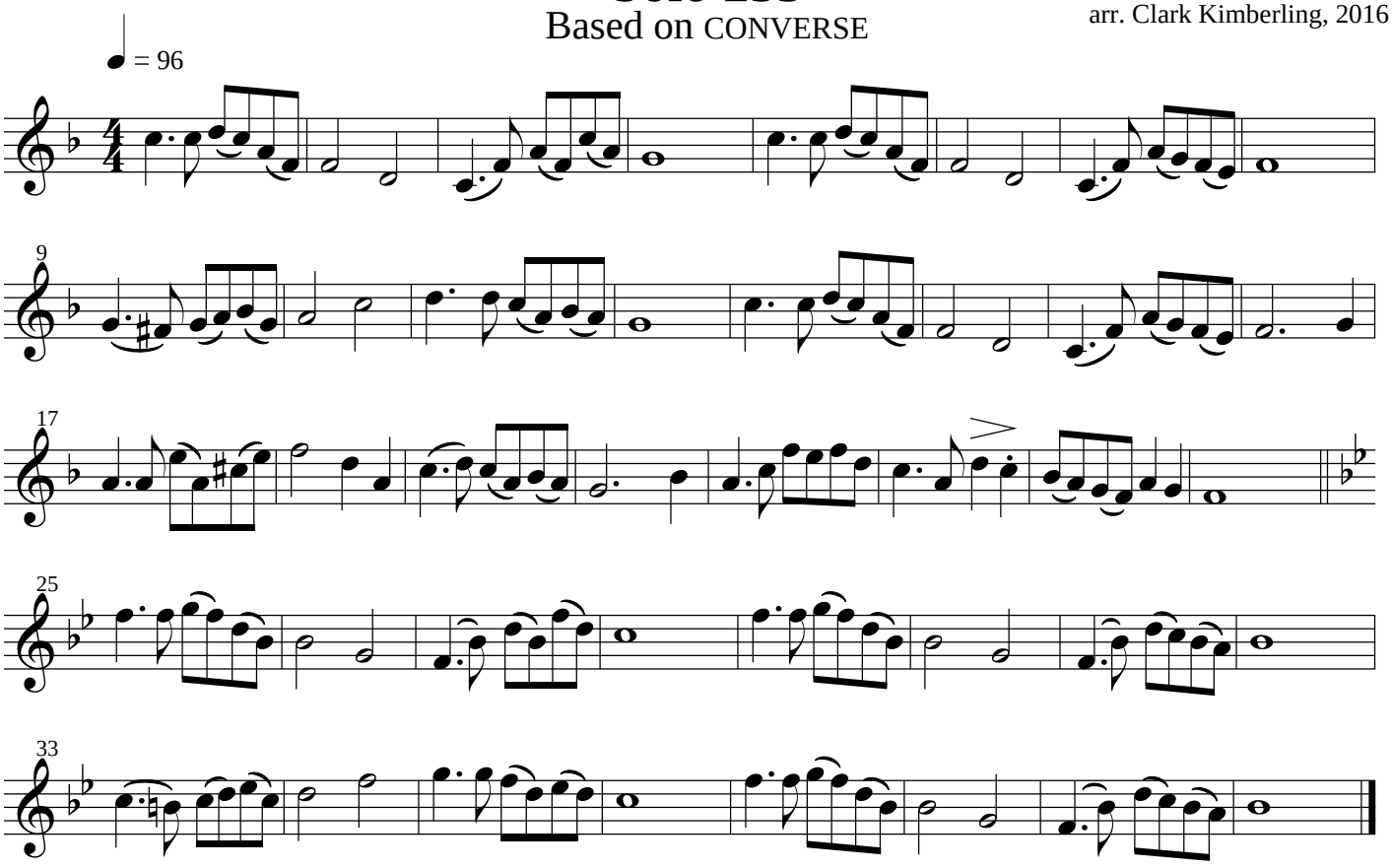
Clark Kimberling, 2016



Solo 233

Based on CONVERSE

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



The words sung to CONVERSE begin with "What a friend we have in Jesus".

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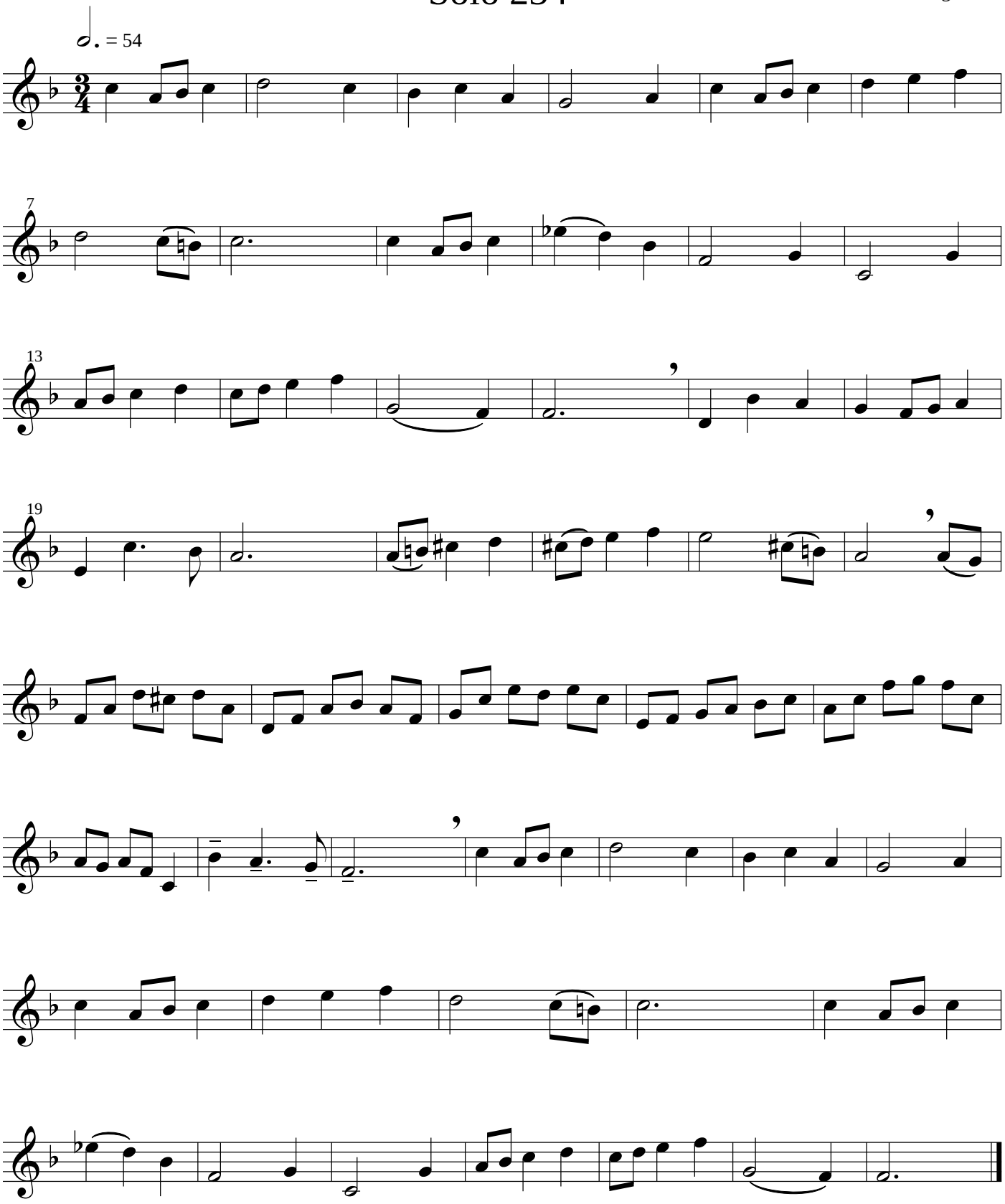
Solo 234

Clark Kimberling, 2016



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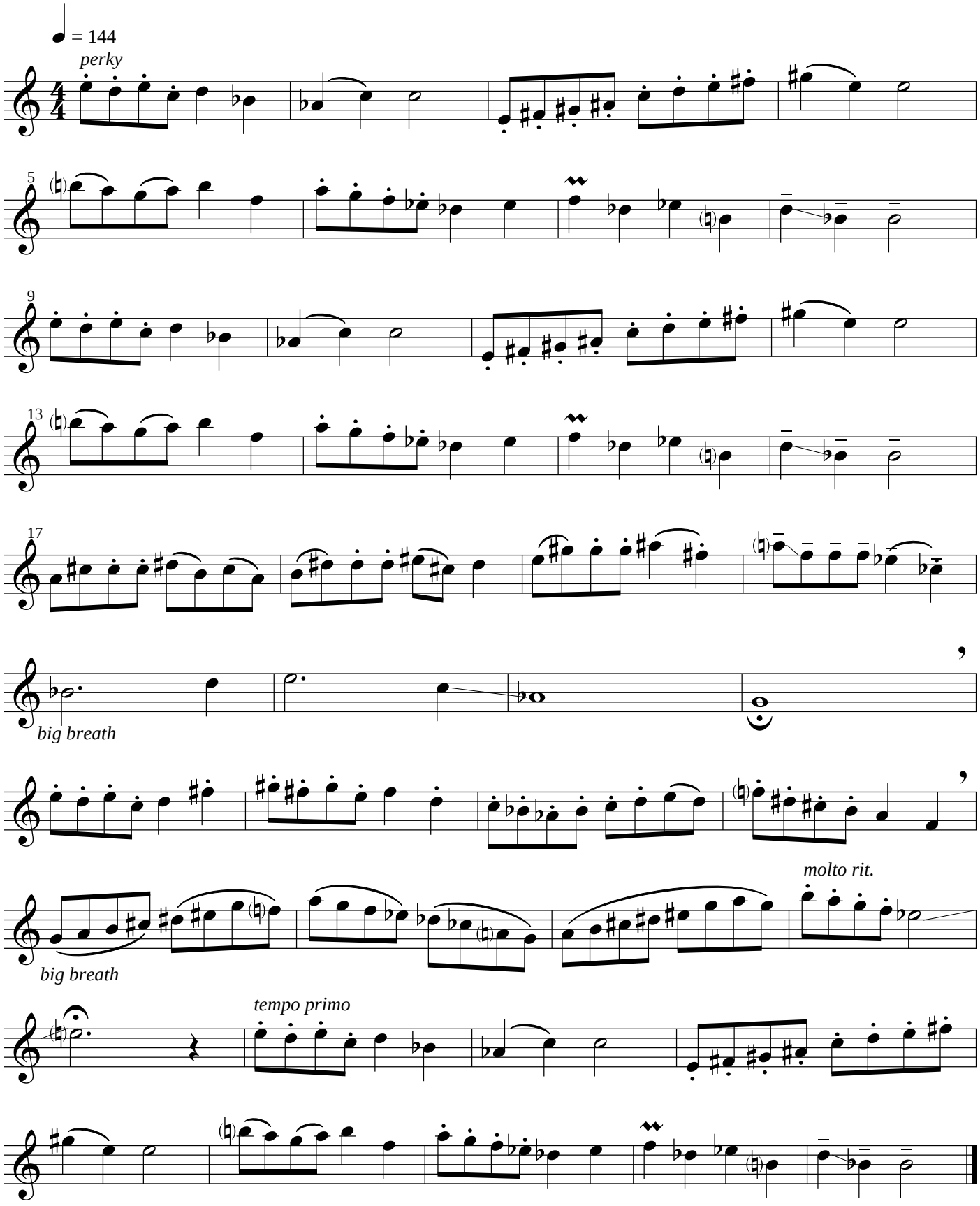
Solo 235

Clark Kimberling, 2016



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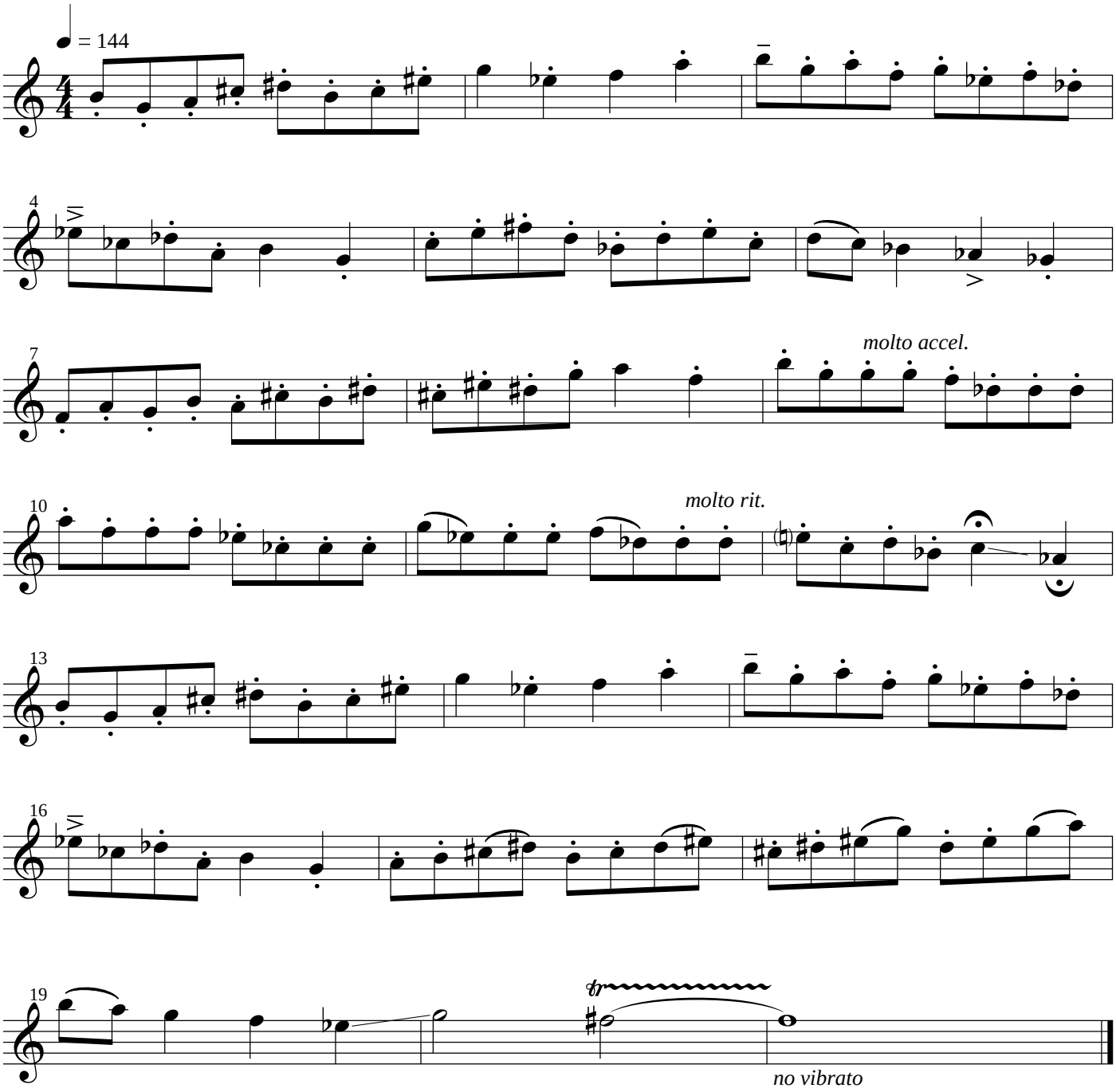
Solo 236

Clark Kimberling, 2016



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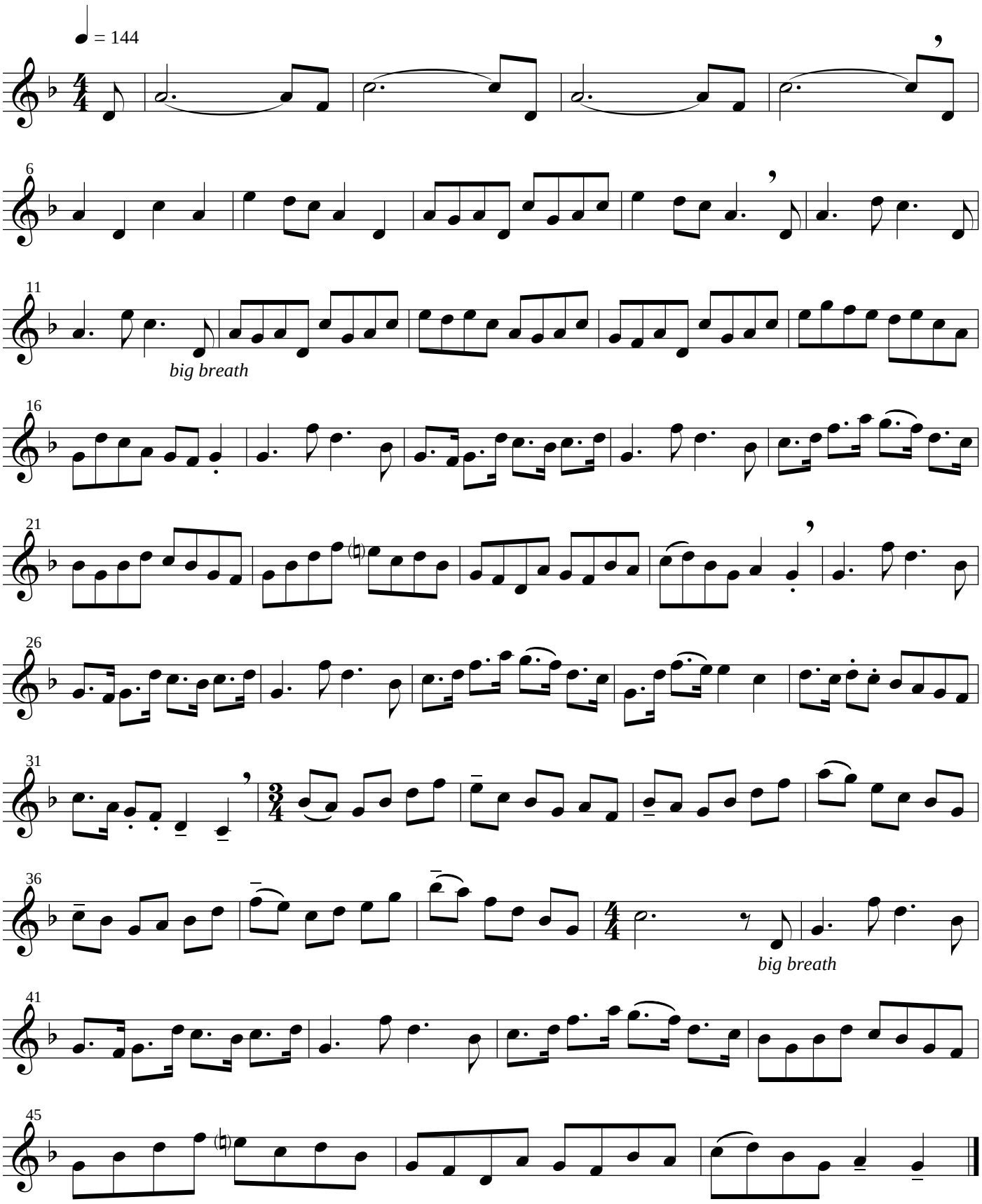
Clark Kimberling, 2016



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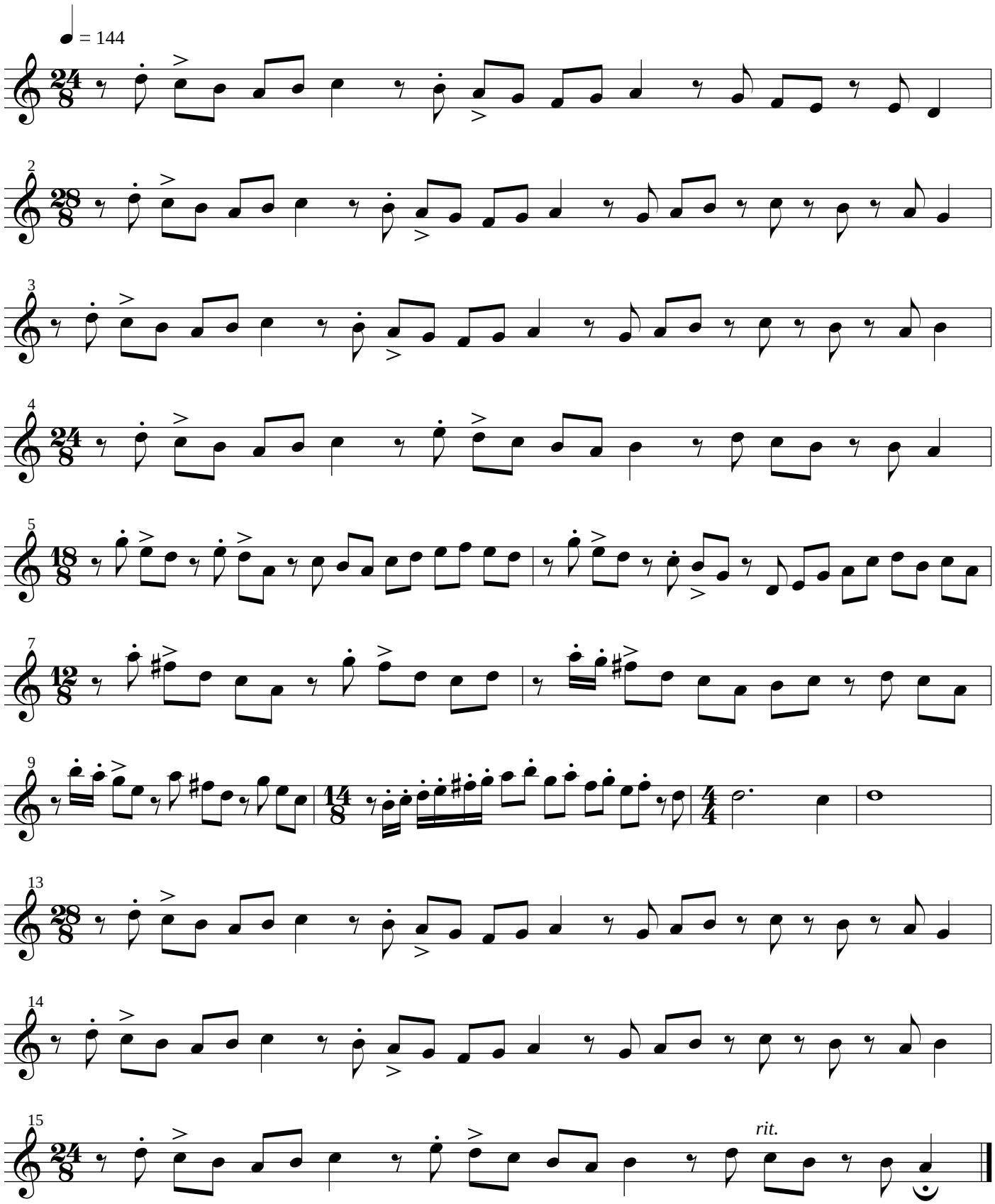
Solo 238

Clark Kimberling, 2016



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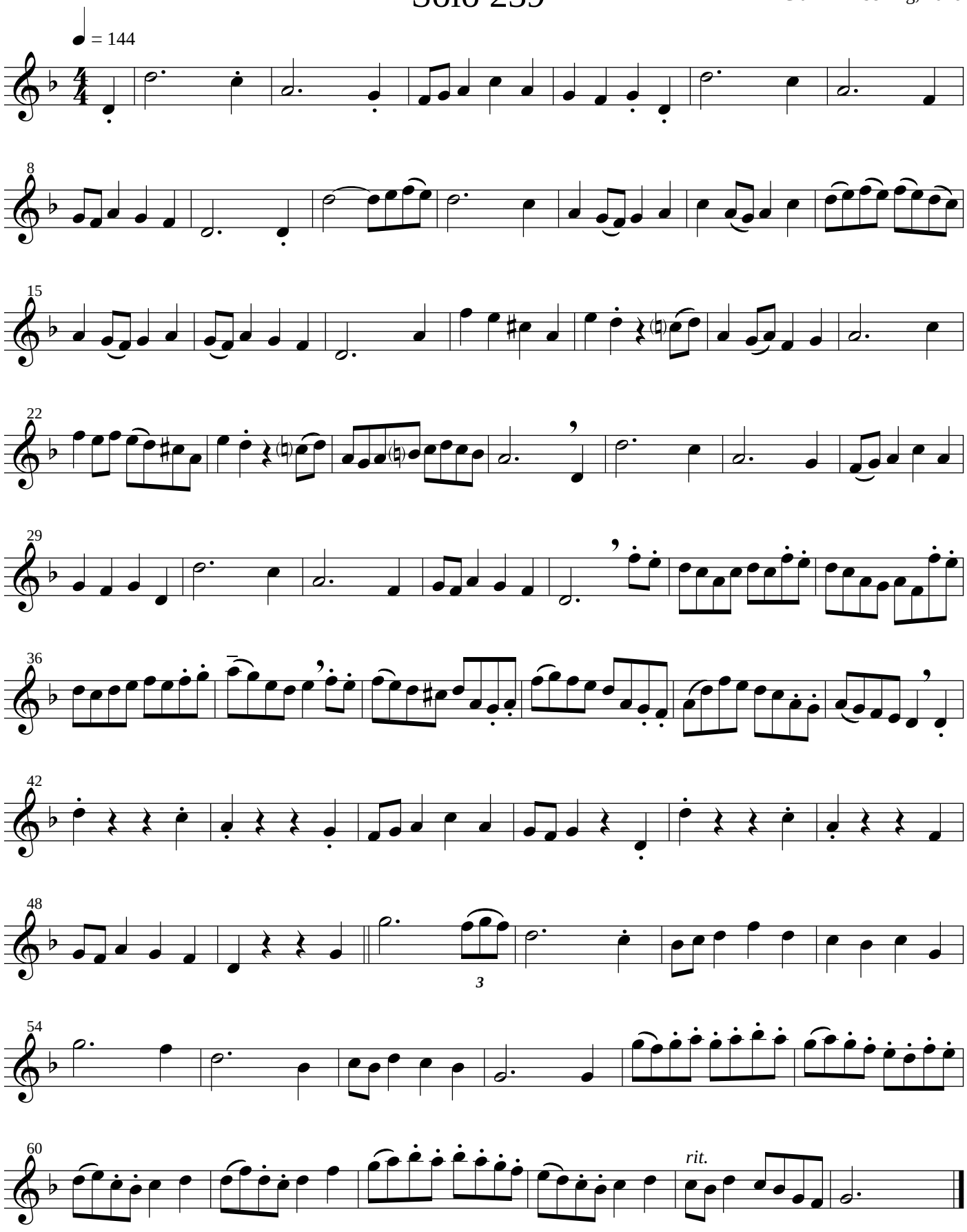
Solo 239

Clark Kimberling, 2016



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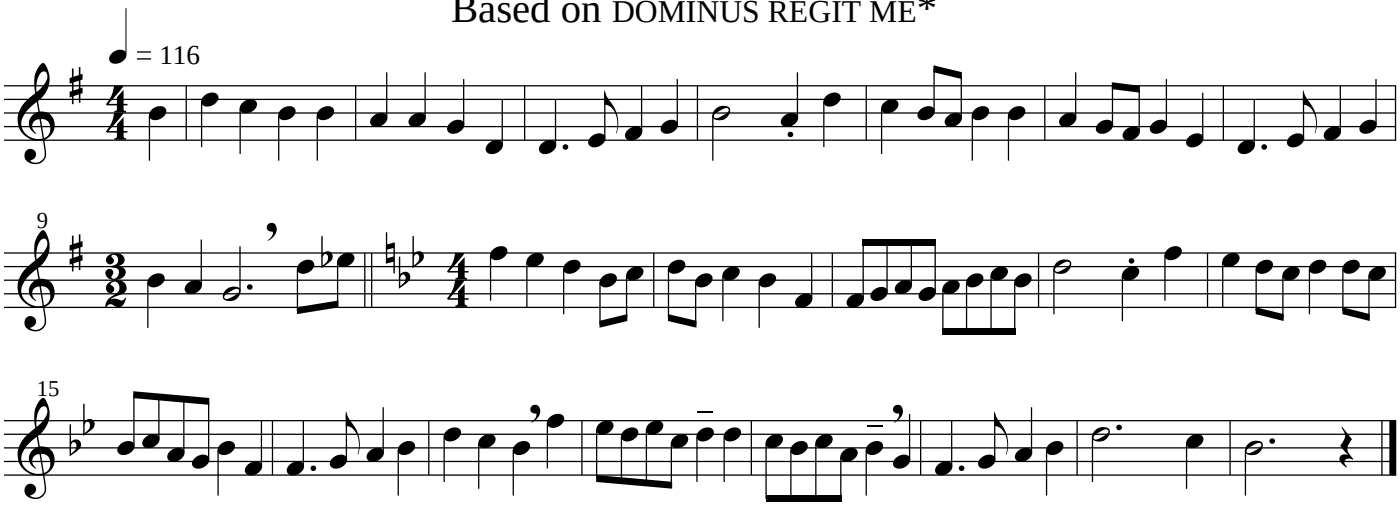
Solo 240

Based on DOMINUS REGIT ME*

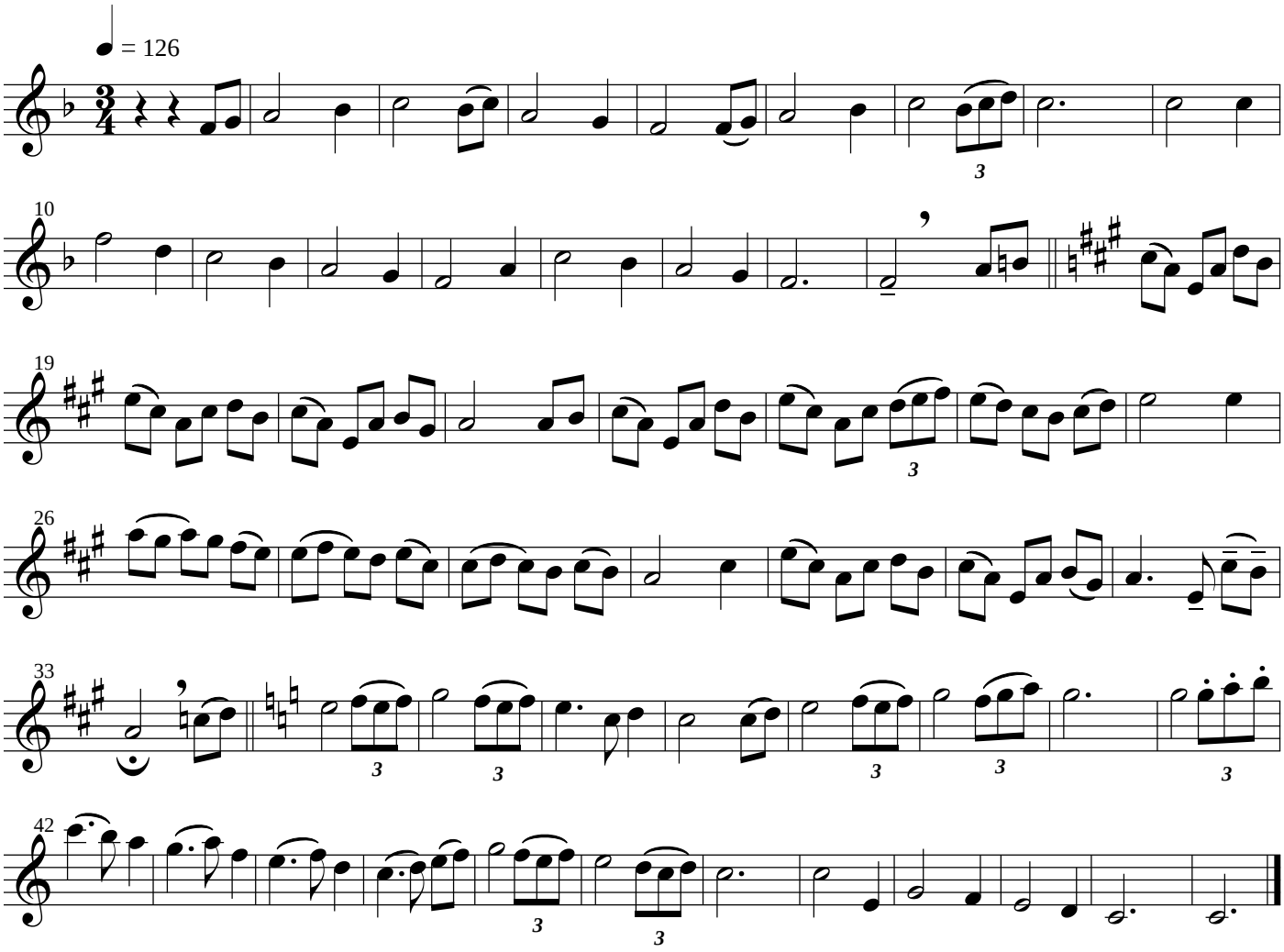
John Bacchus Dykes,
arr. Clark Kimberling, 2016



Solo 241

Based on ST. COLUMBA*

Traditional Irish
arr. Clark Kimberling, 2016



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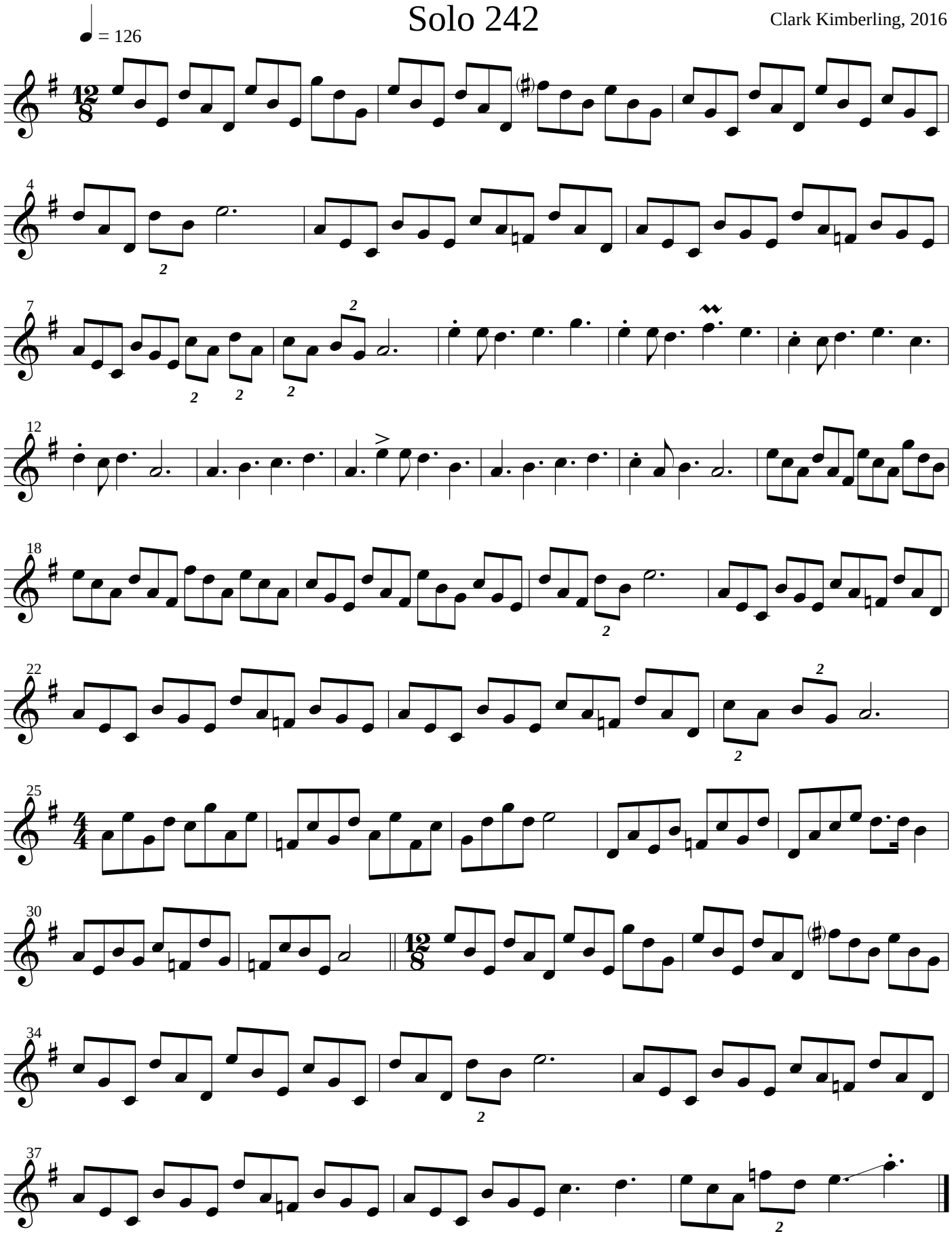
Solo 242

Clark Kimberling, 2016



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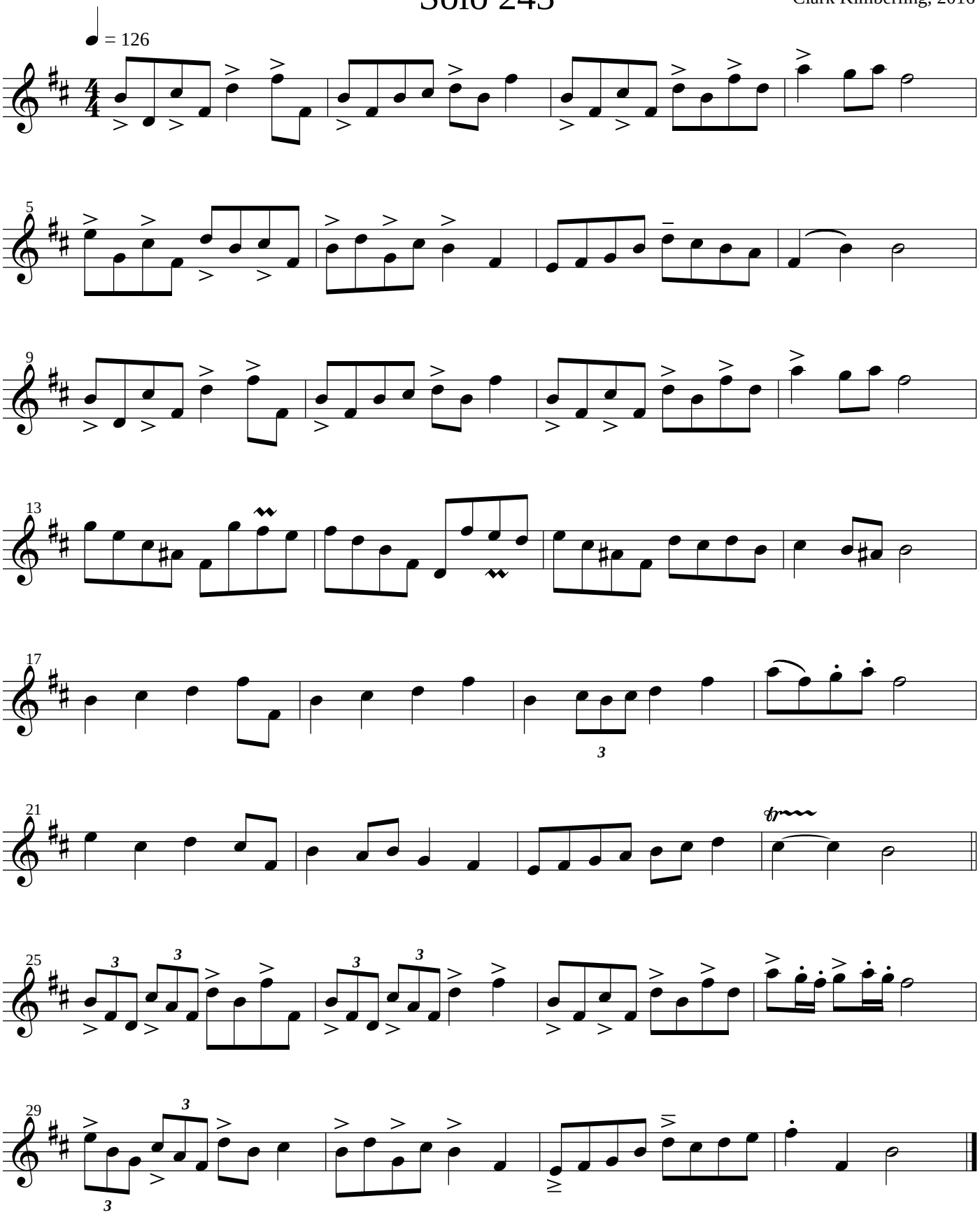
Solo 243

Clark Kimberling, 2016



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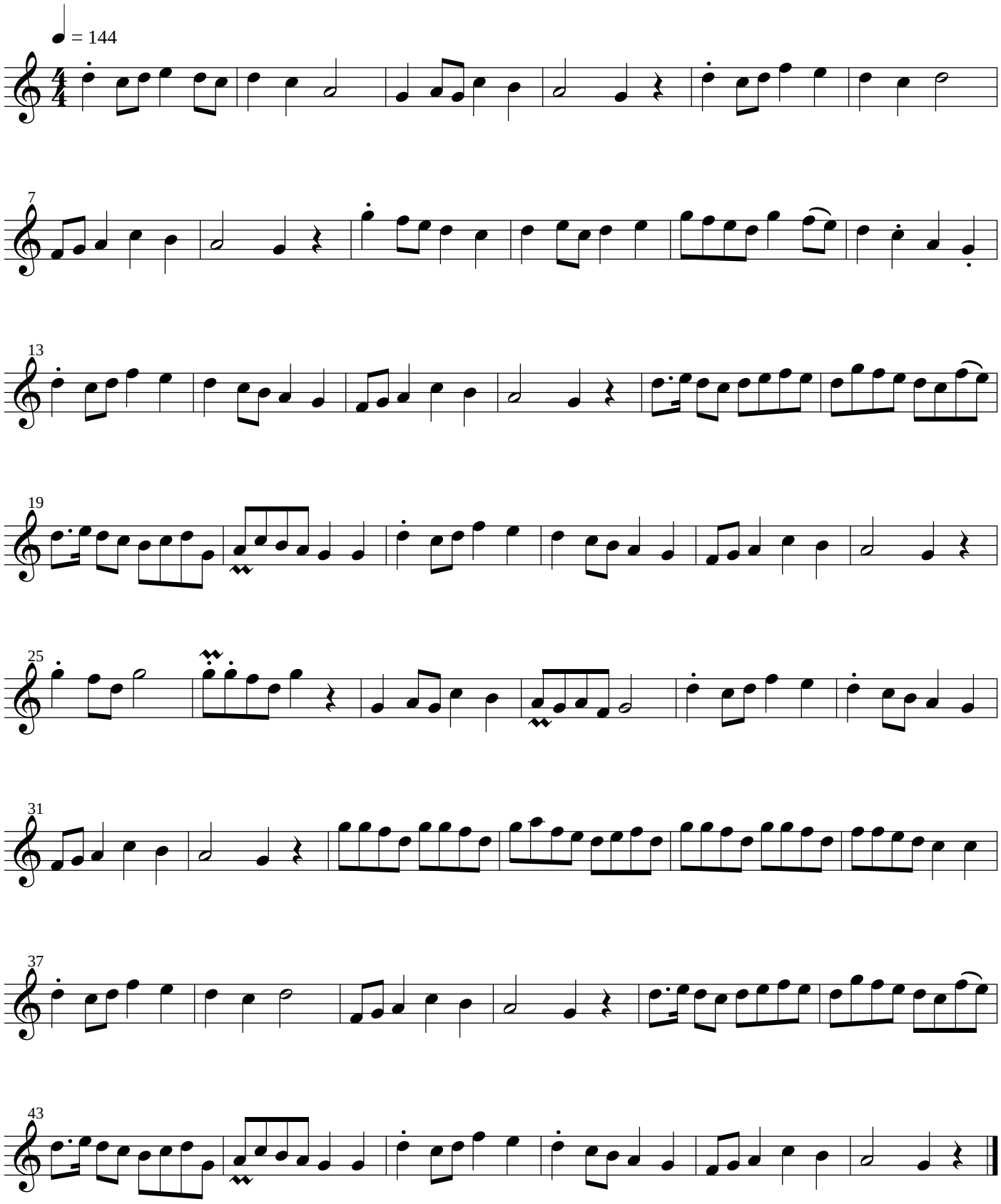
Solo 244

Clark Kimberling, 2016



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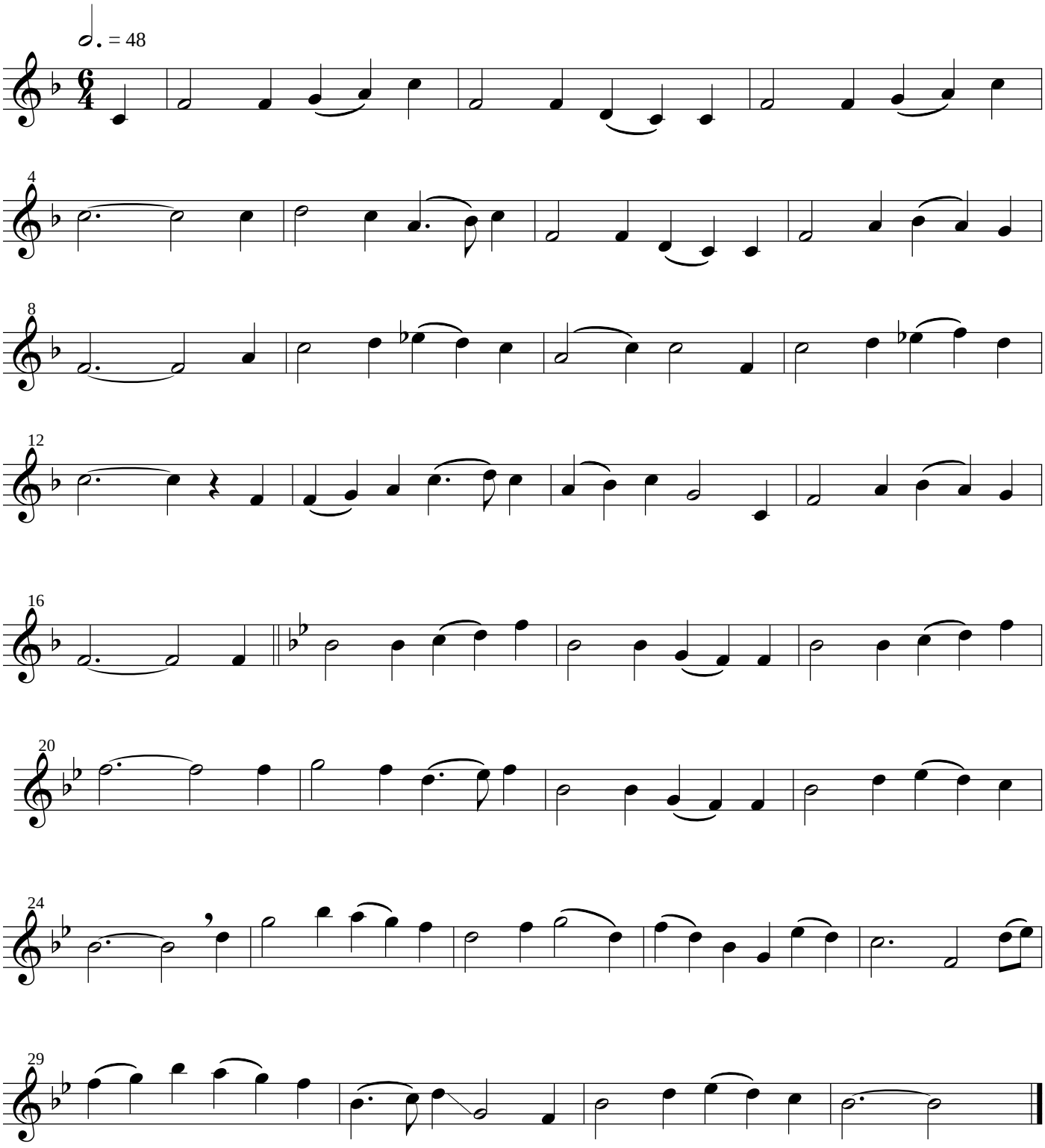
Solo 245

Based on LAND OF REST

arr. Clark Kimberling, 2016



LAND OF REST is an American folk melody, collected by Annabel Morris Buchanan (1889-1983)

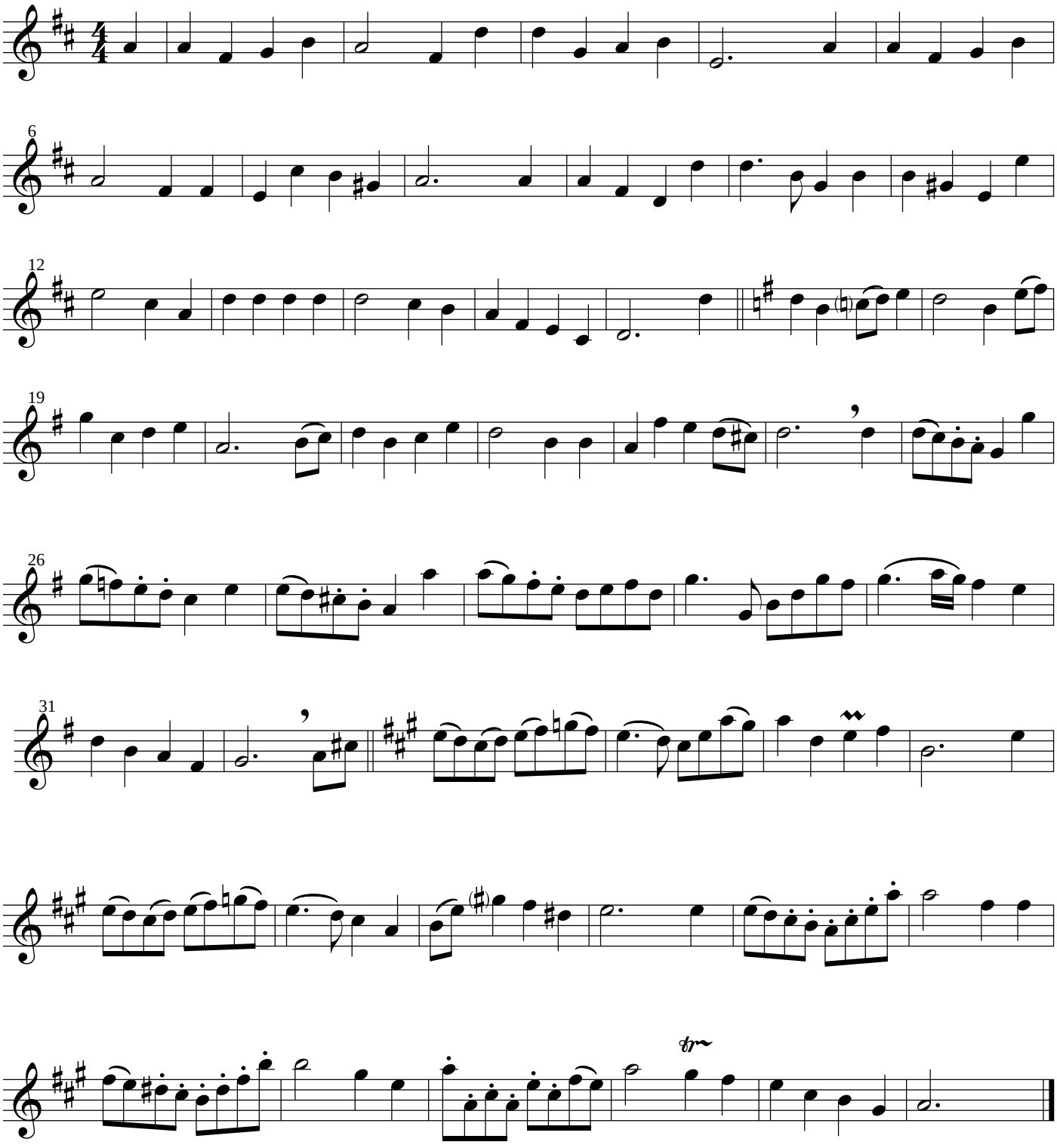
Arrangement copyright © 2016, Clark Kimberling

Solo 246

Based on LANCASHIRE*

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

♩ = 116 or faster

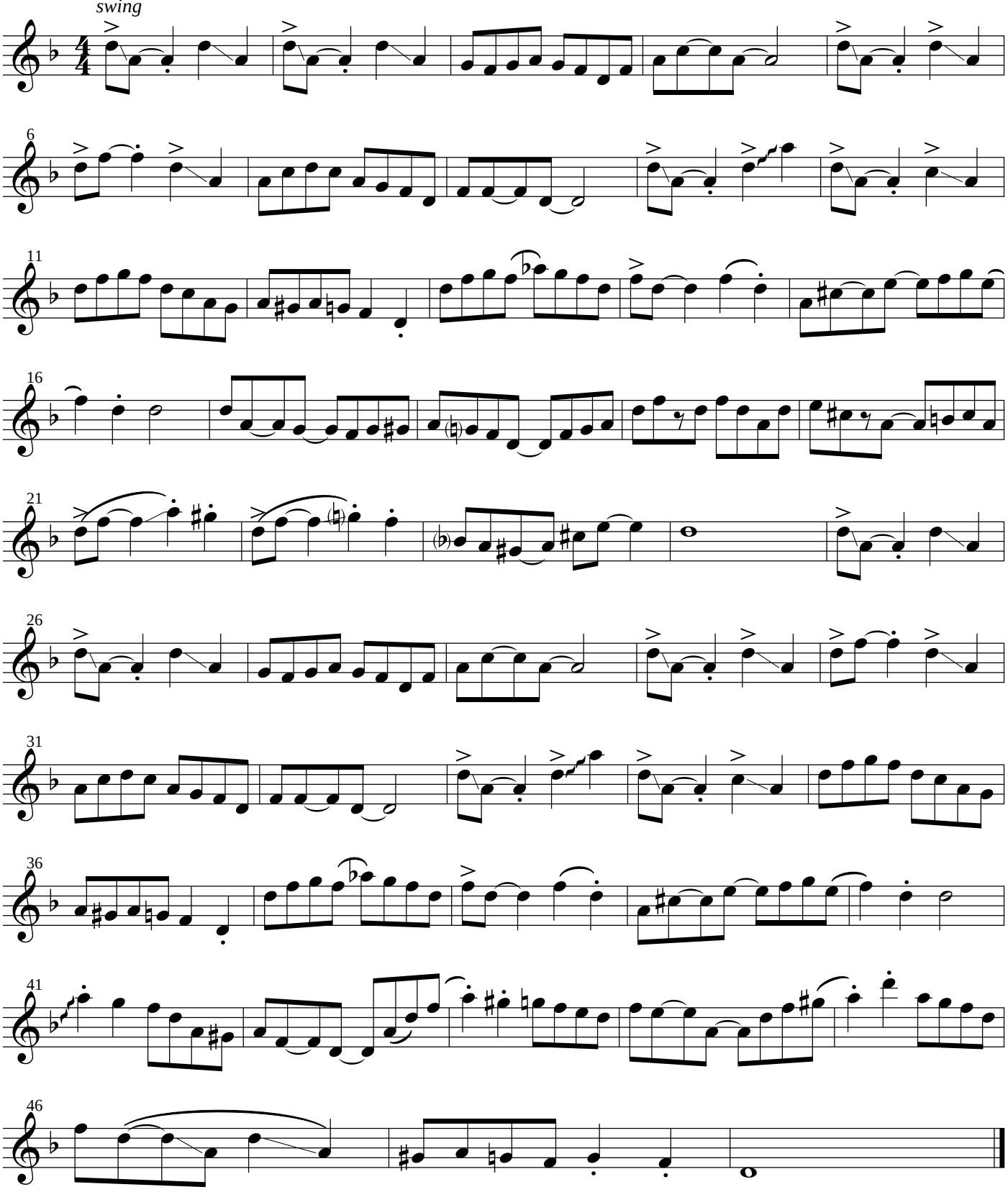


Copyright © 2016, Clark Kimberling

Solo 247

Clark Kimberling, 2016

♩ = 126
swing

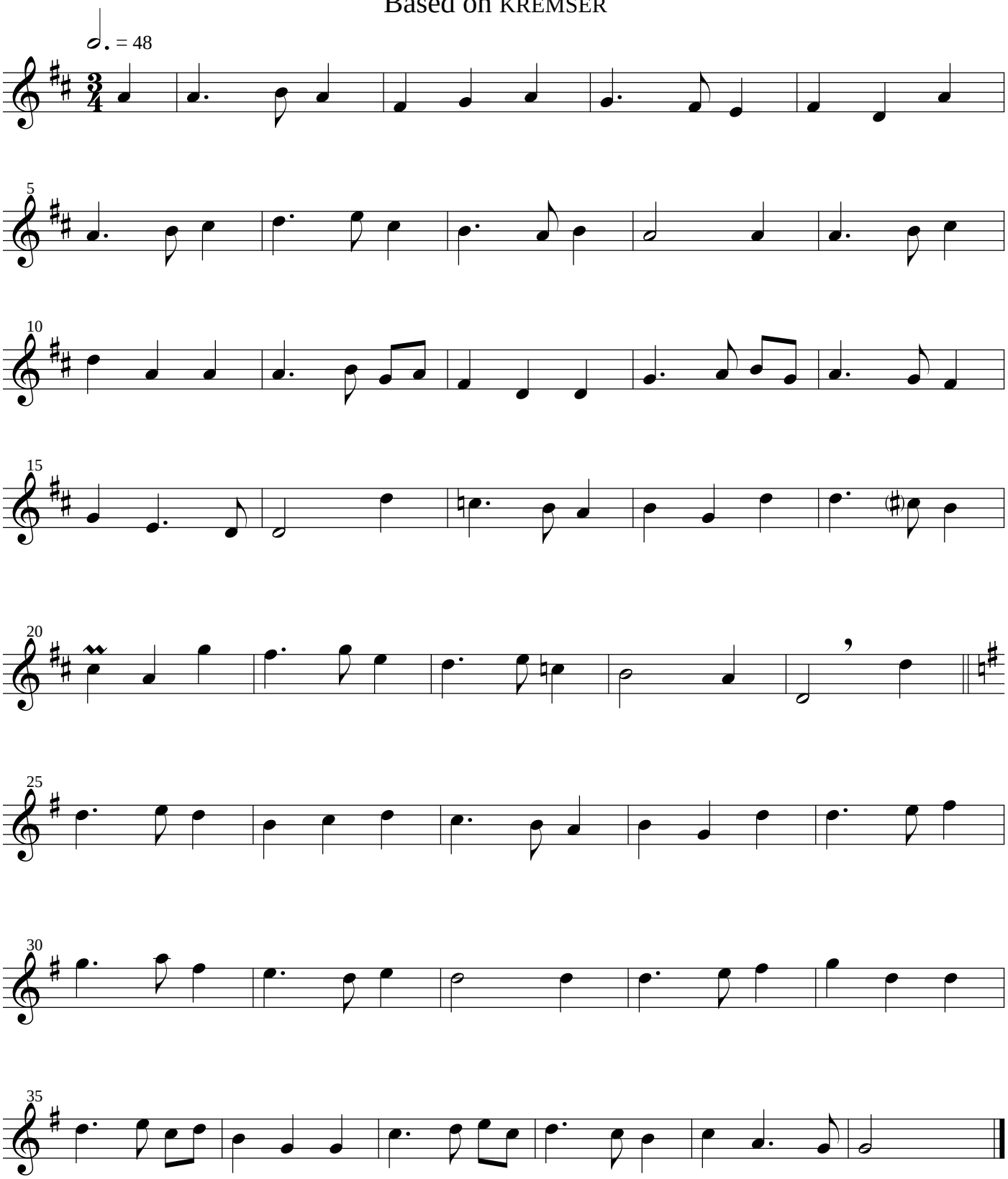


Copyright © 2016, Clark Kimberling

Solo 248

Based on KREMSER

arr. Clark Kimberling, 2016



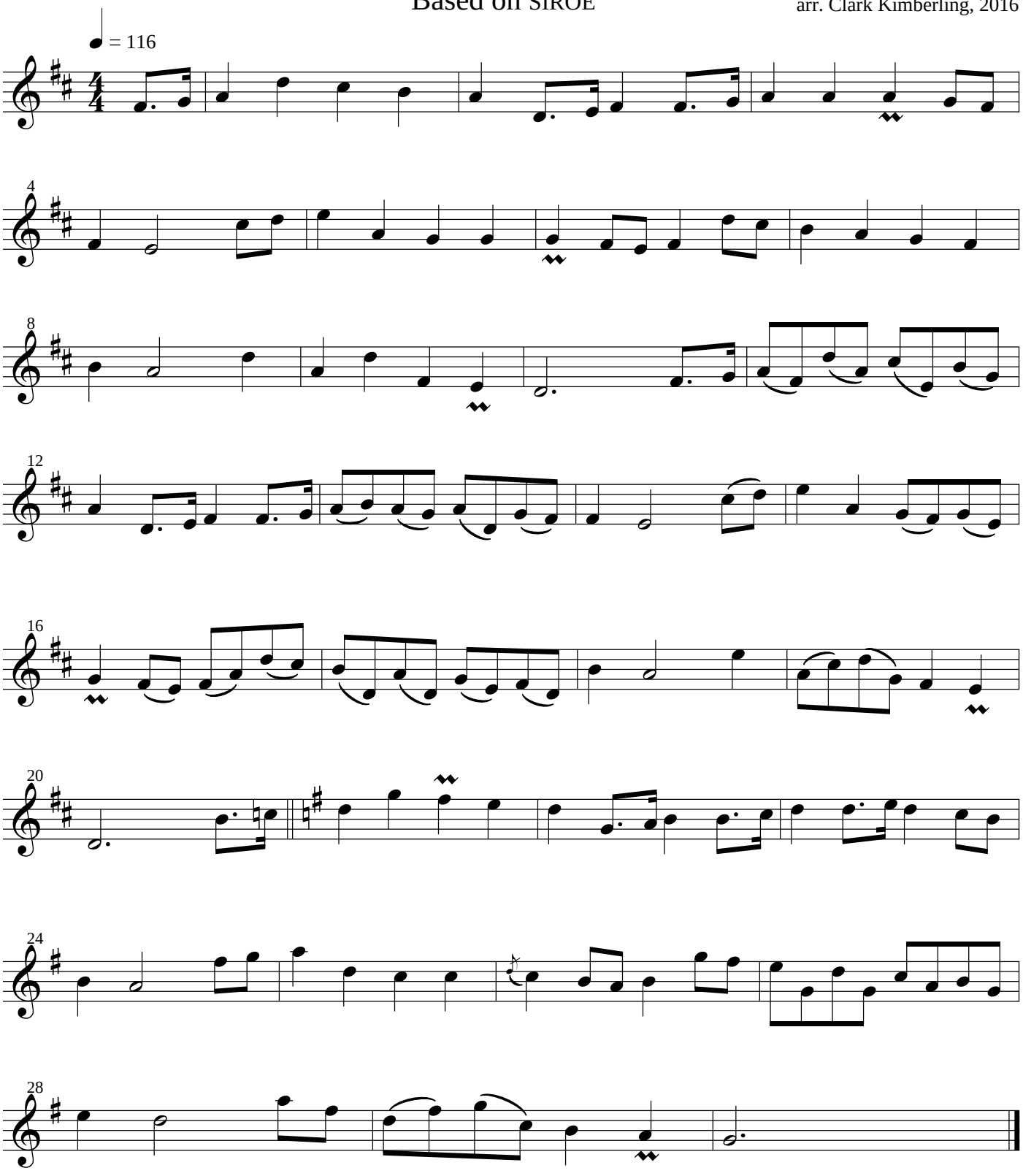
In *Nederlandtsch Gedenckclank*, 1626; also called "We gather together"

Arrangment copyright © 2016, Clark Kimberling

Solo 249

Based on SIROË

George Fredric Handel
arr. Clark Kimberling, 2016

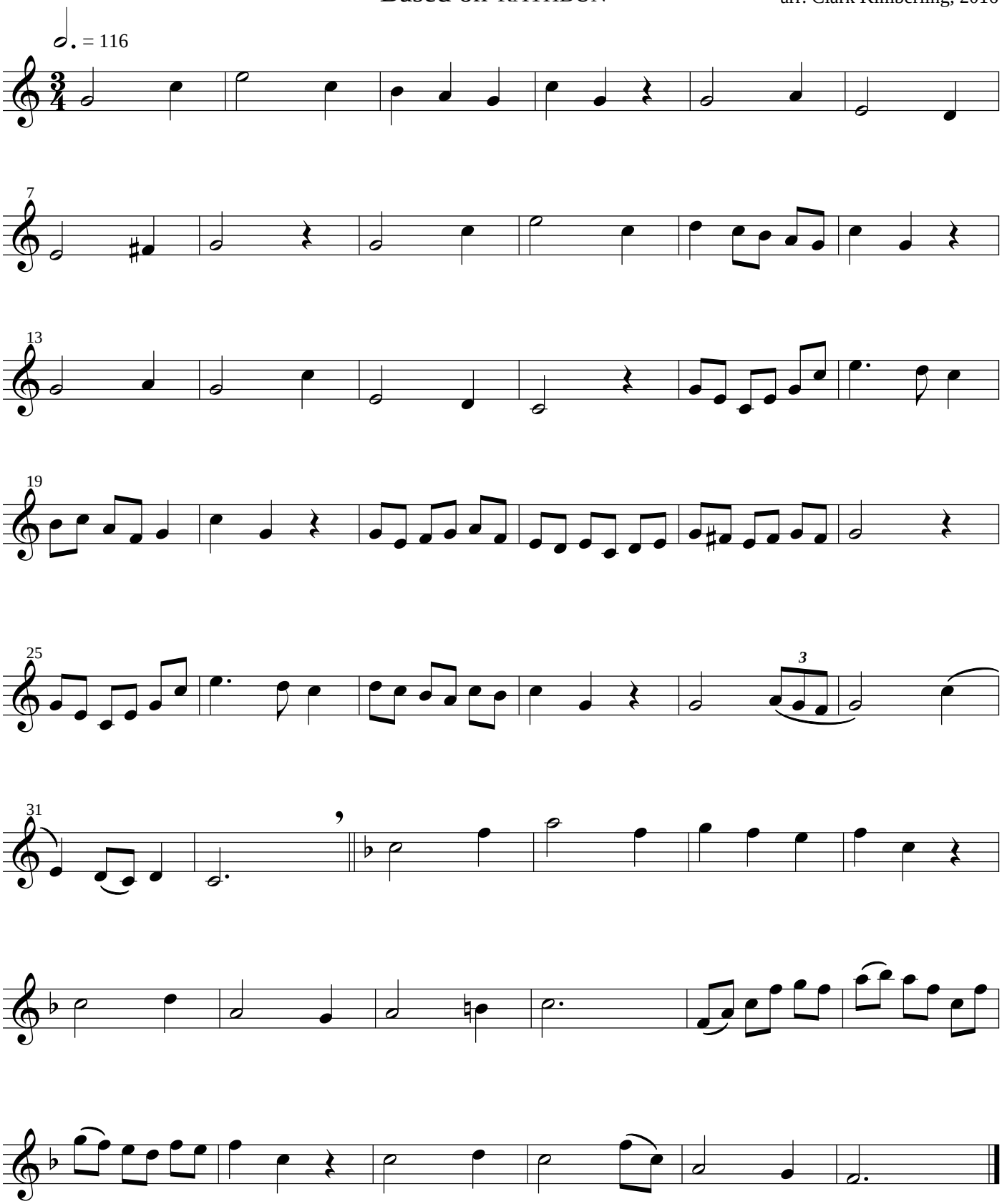


Arrangement copyright © 2016, Clark Kimberling

Solo 250

Based on RATHBUN

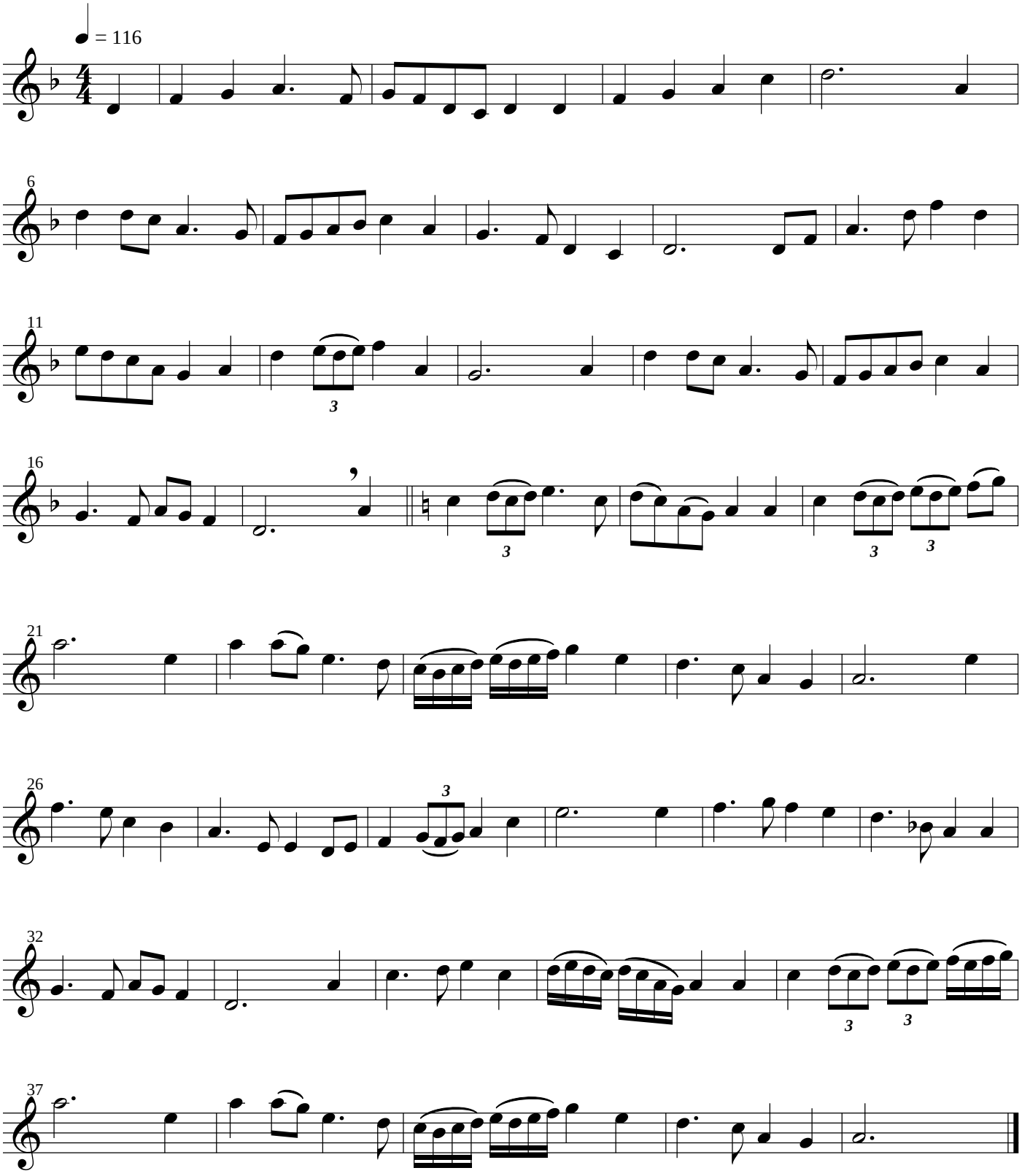
Ithamar Conkey, 1815-1867
arr. Clark Kimberling, 2016



Arrangment copyright © 2016, Clark Kimberling

Solo 251
Based on DETROIT

American Traditional
arr. Clark Kimberling, 2016



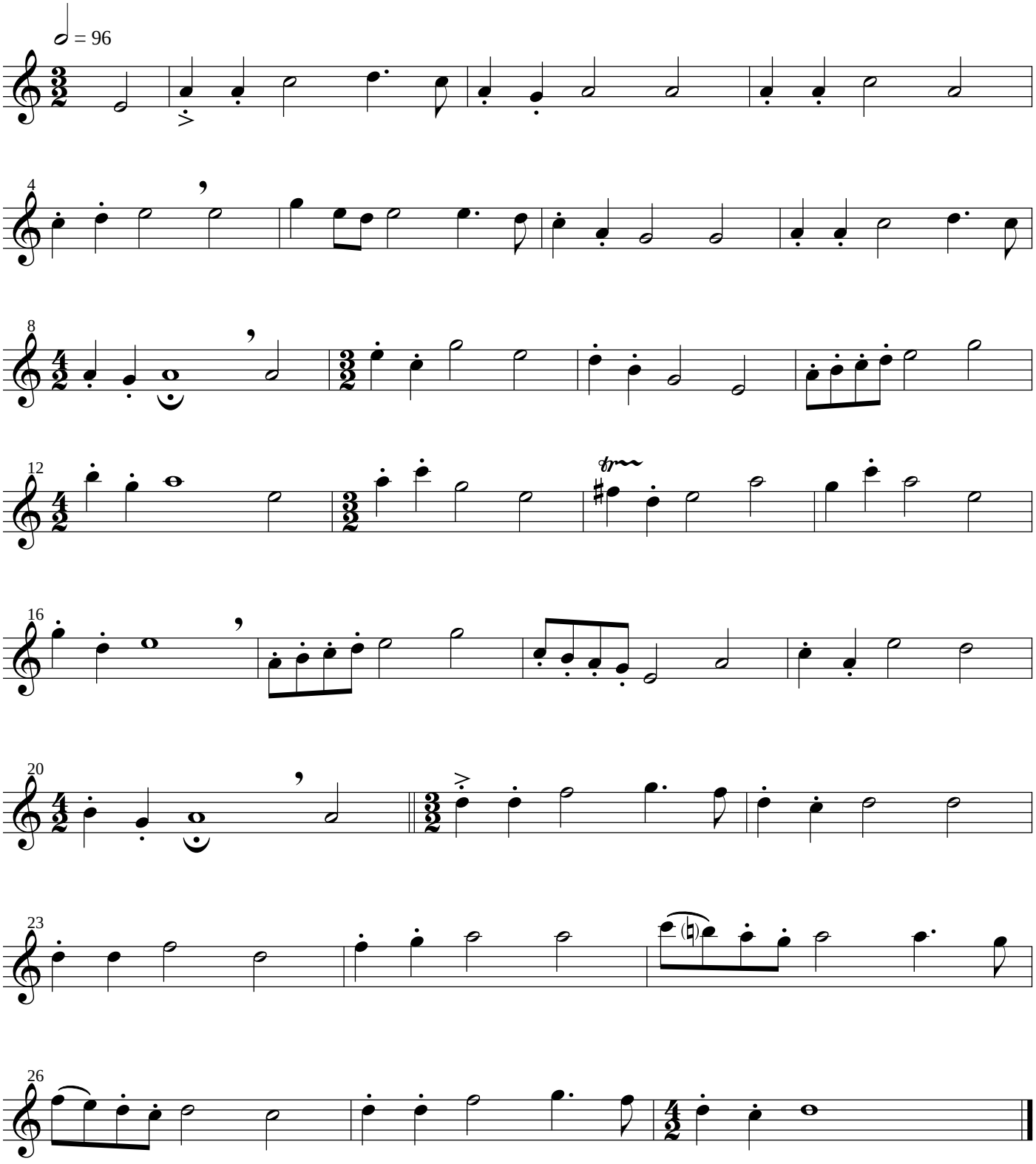
DETROIT appears in Ananias Davisson's *Supplement to Kentucky Harmony*, 1820

Arrangement copyright © 2016, Clark Kimberling

Solo 252

Based on BOURBON

American Traditional
arr. Clark Kimberling, 2016

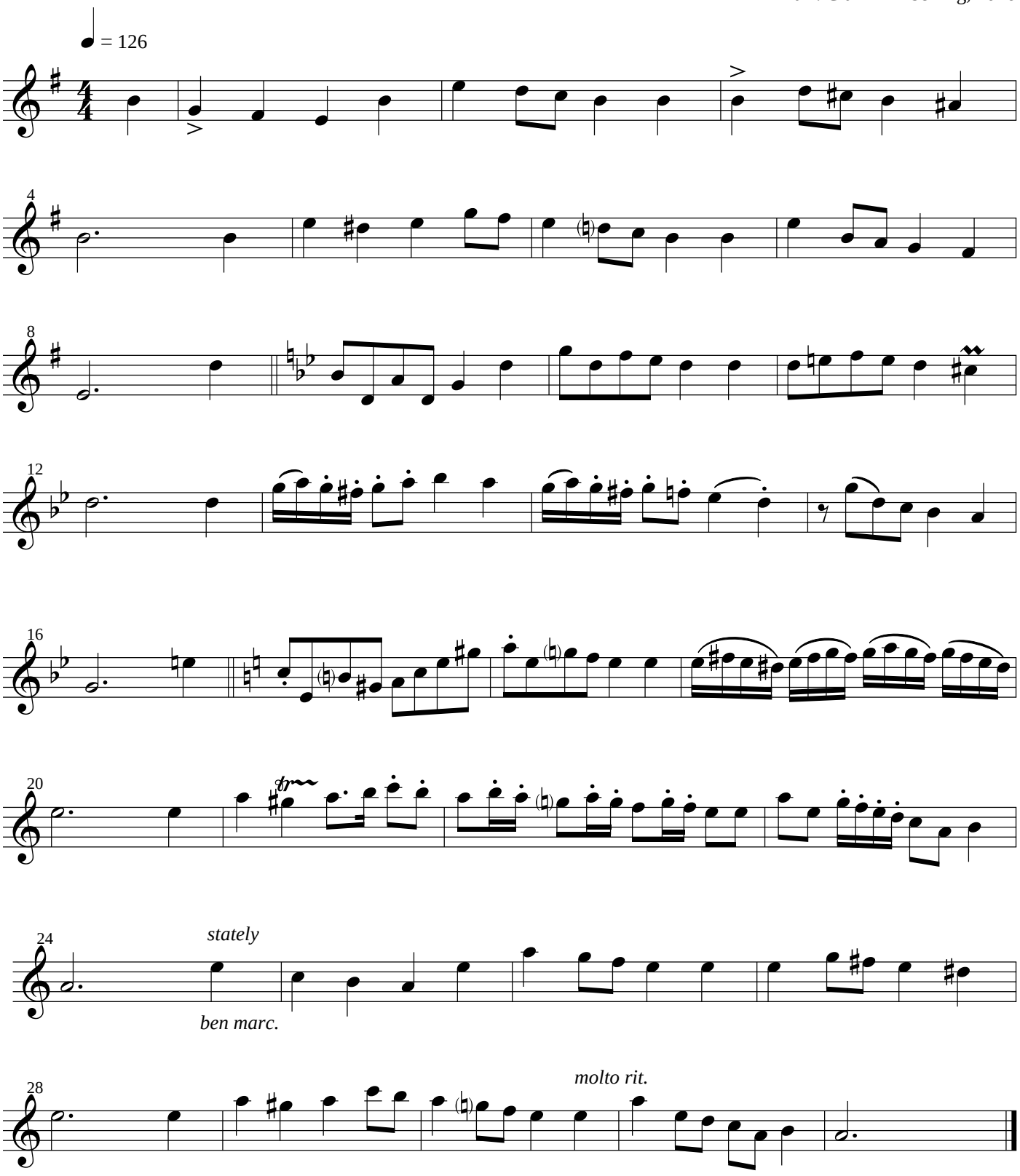


Possibly a folk tune before published by Freeman Lewis in *Beauties of Harmony*, 1814

Arrangment copyright © 2016, Clark Kimberling

Solo 253
Based on BANGOR

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

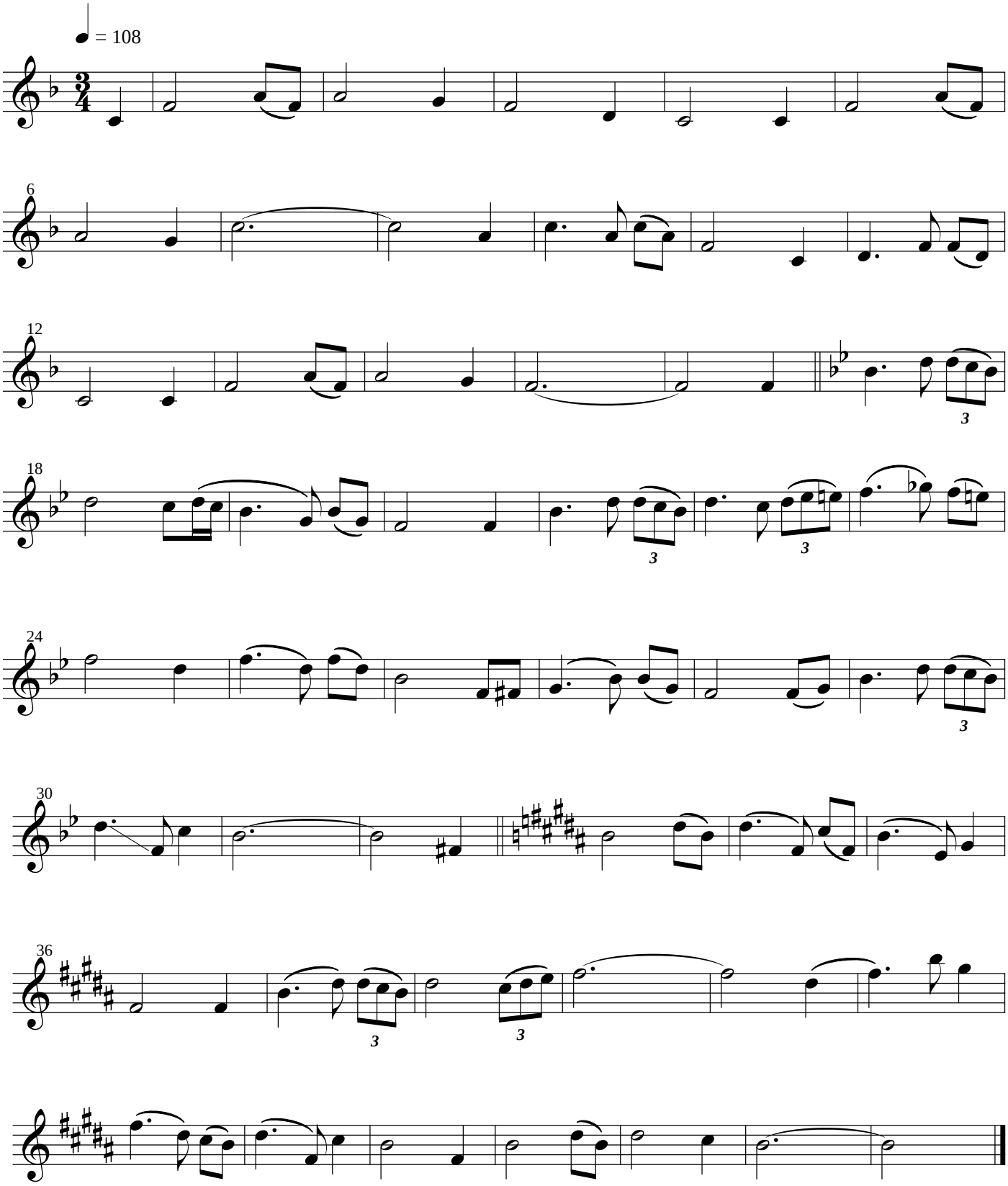


BANGOR first appeared in William Tans'ur's *A Compleat Melody: Or the Harmony of Sion* (London, 1735)
Tans'ur was a relatively unskilled English composer whose music became highly influential in colonial America.
Arrangement copyright © 2016, Clark Kimberling

Solo 254

Based on AMAZING GRACE

American Traditional
arr. Clark Kimberling, 2016



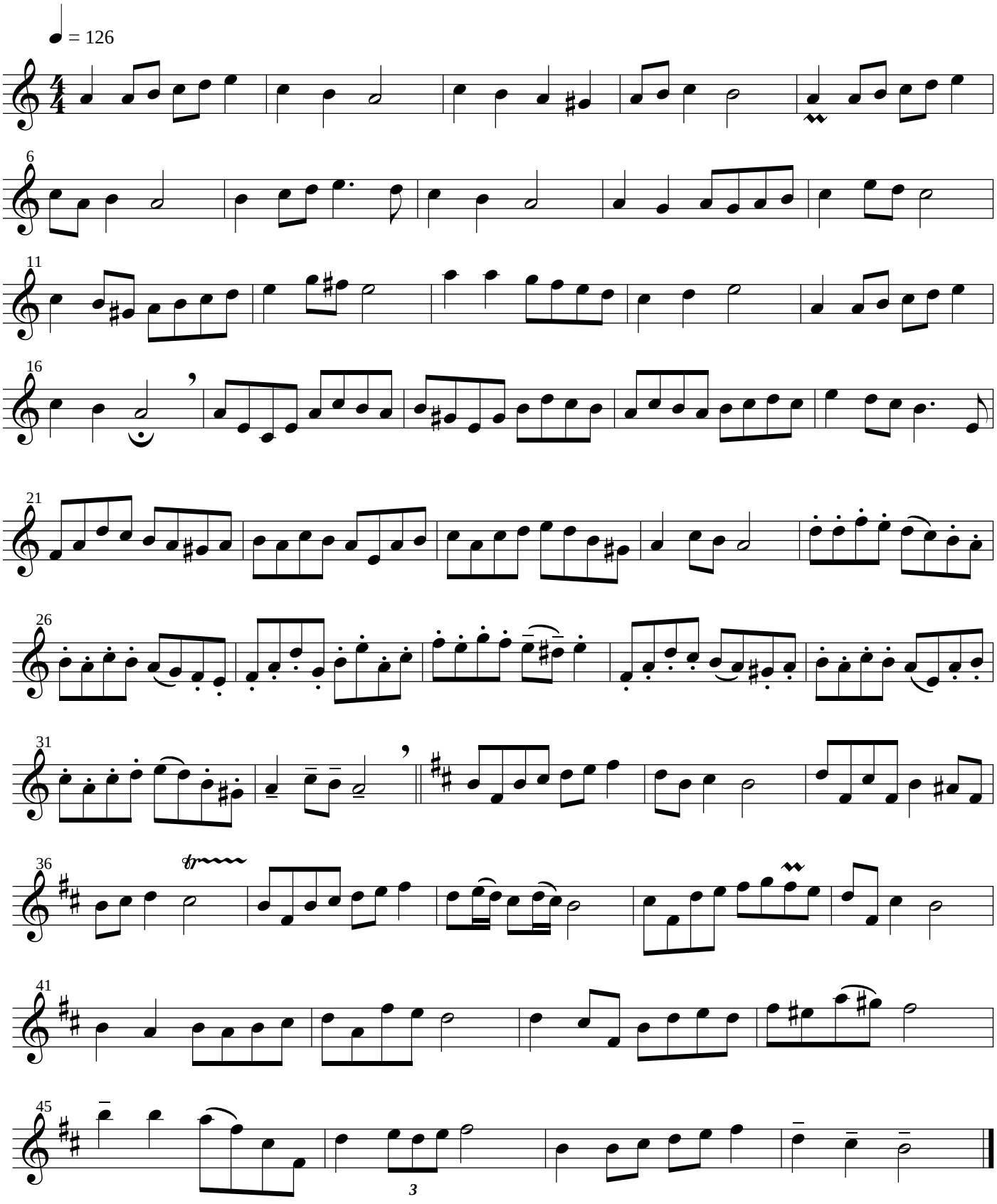
Published as NEW BRITAIN in *Virginia Harmony*, 1831

Arrangement copyright © 2016, Clark Kimberling

Solo 255

Based on ABERYSTWYTH

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

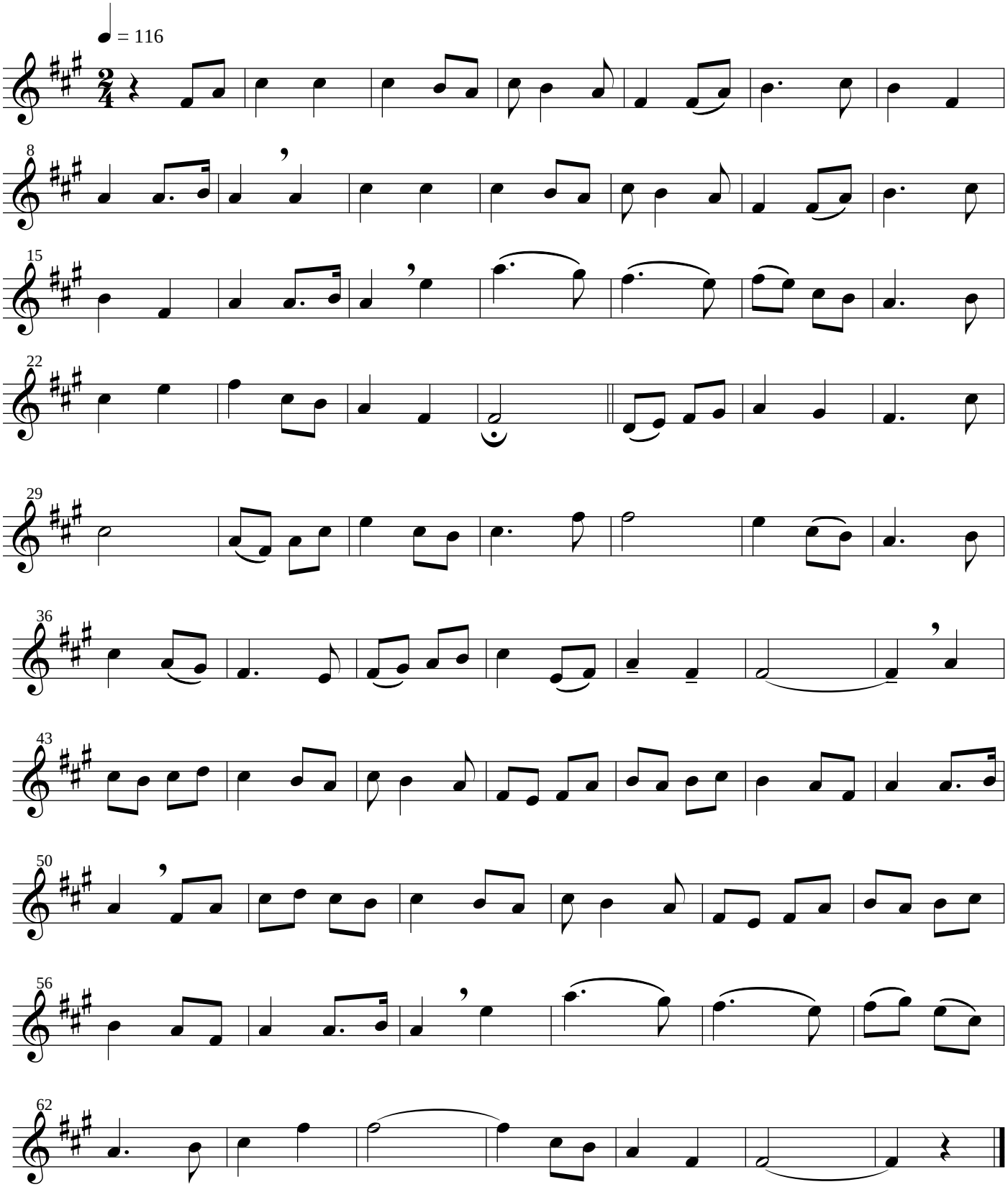


ABERYSTWYTH is a town in Wales.

Arrangement copyright © 2016, Clark Kimberling

Solo 256
Based on VERNON

American Traditional
arr. Clark Kimberling, 2016



VERNON appeared in print as early as 1813.

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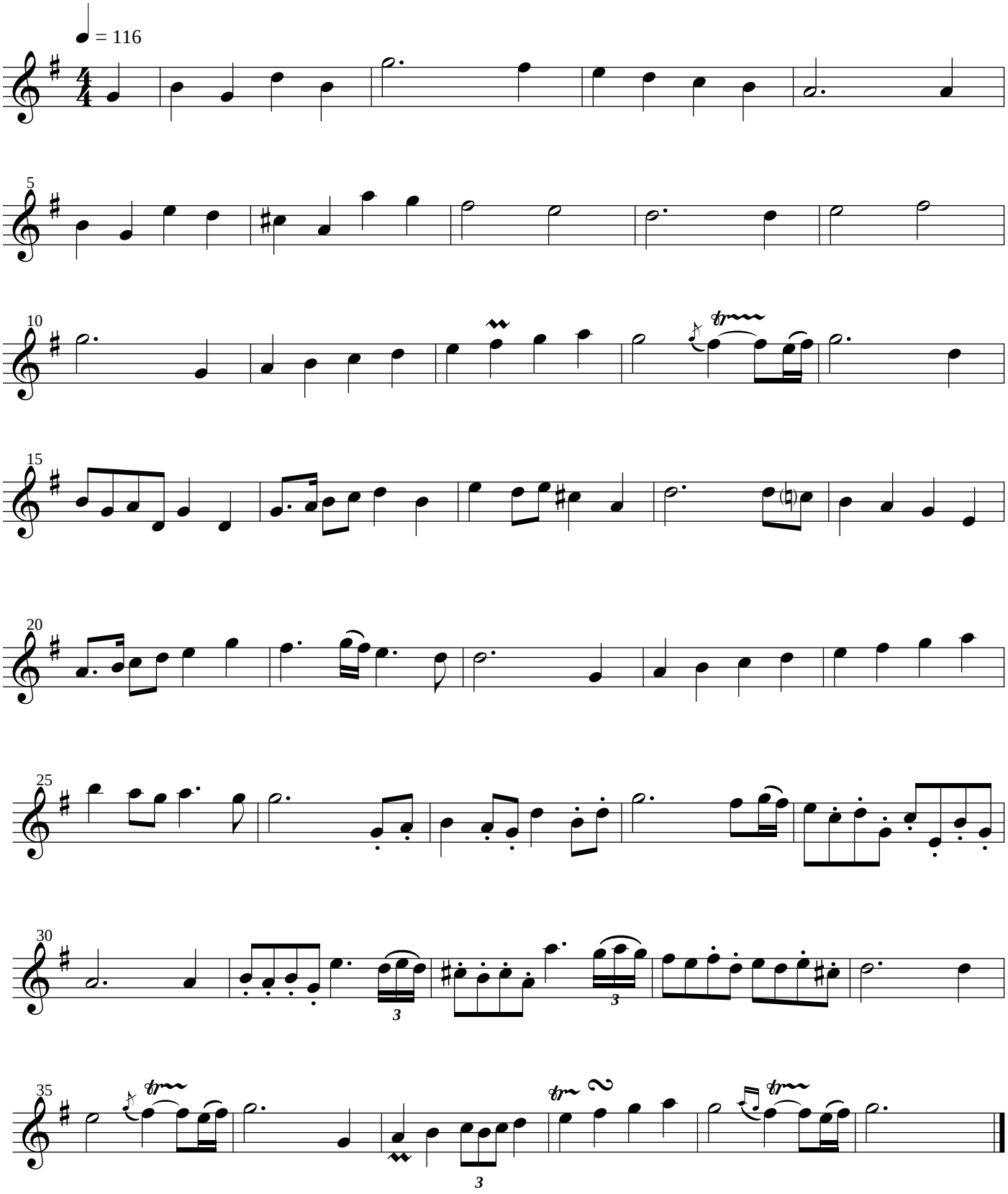
Solo 257

Based on DARWALL's 148TH

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



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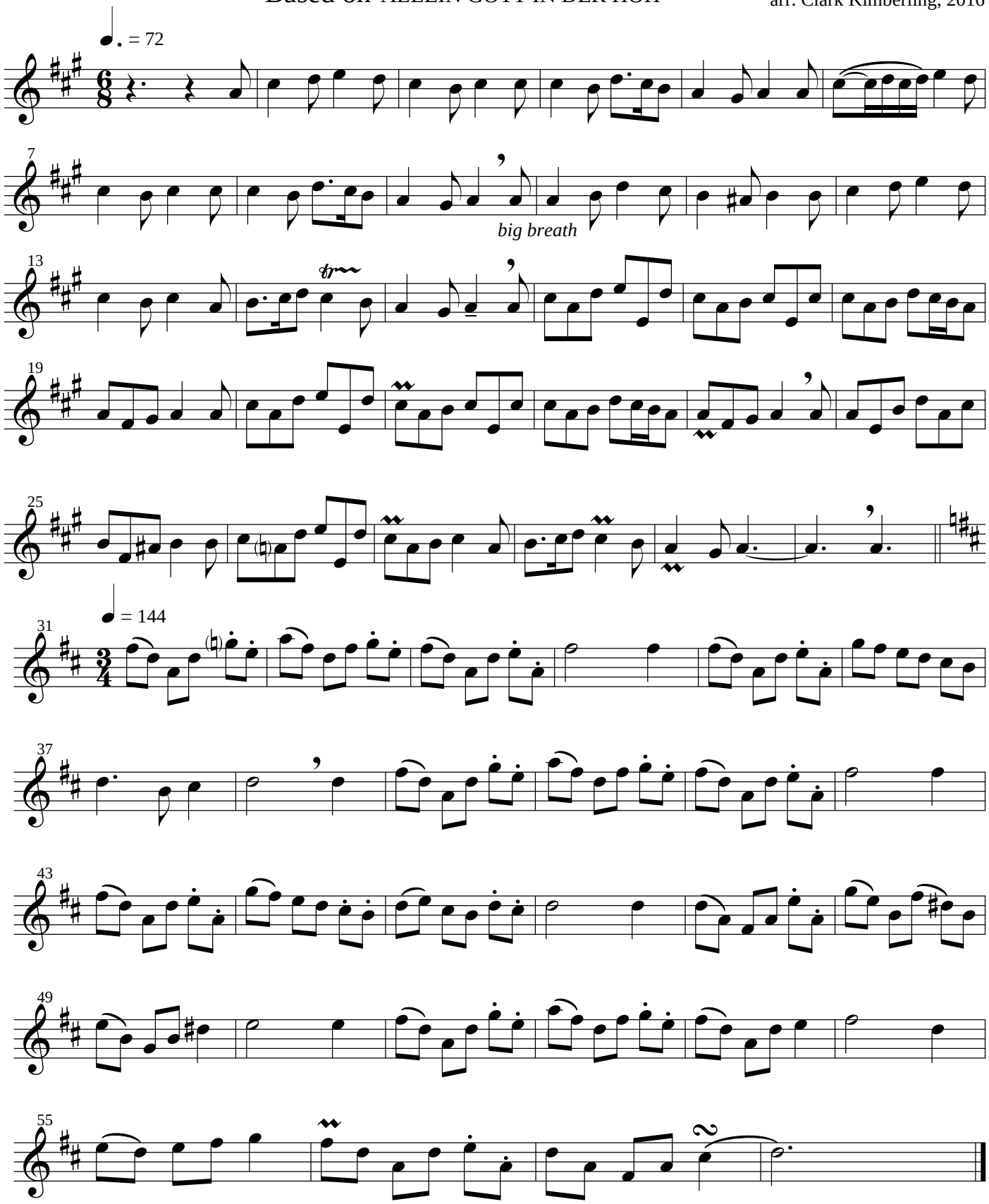
Solo 258

Based on ALLEIN GOTT IN DER HÖH

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

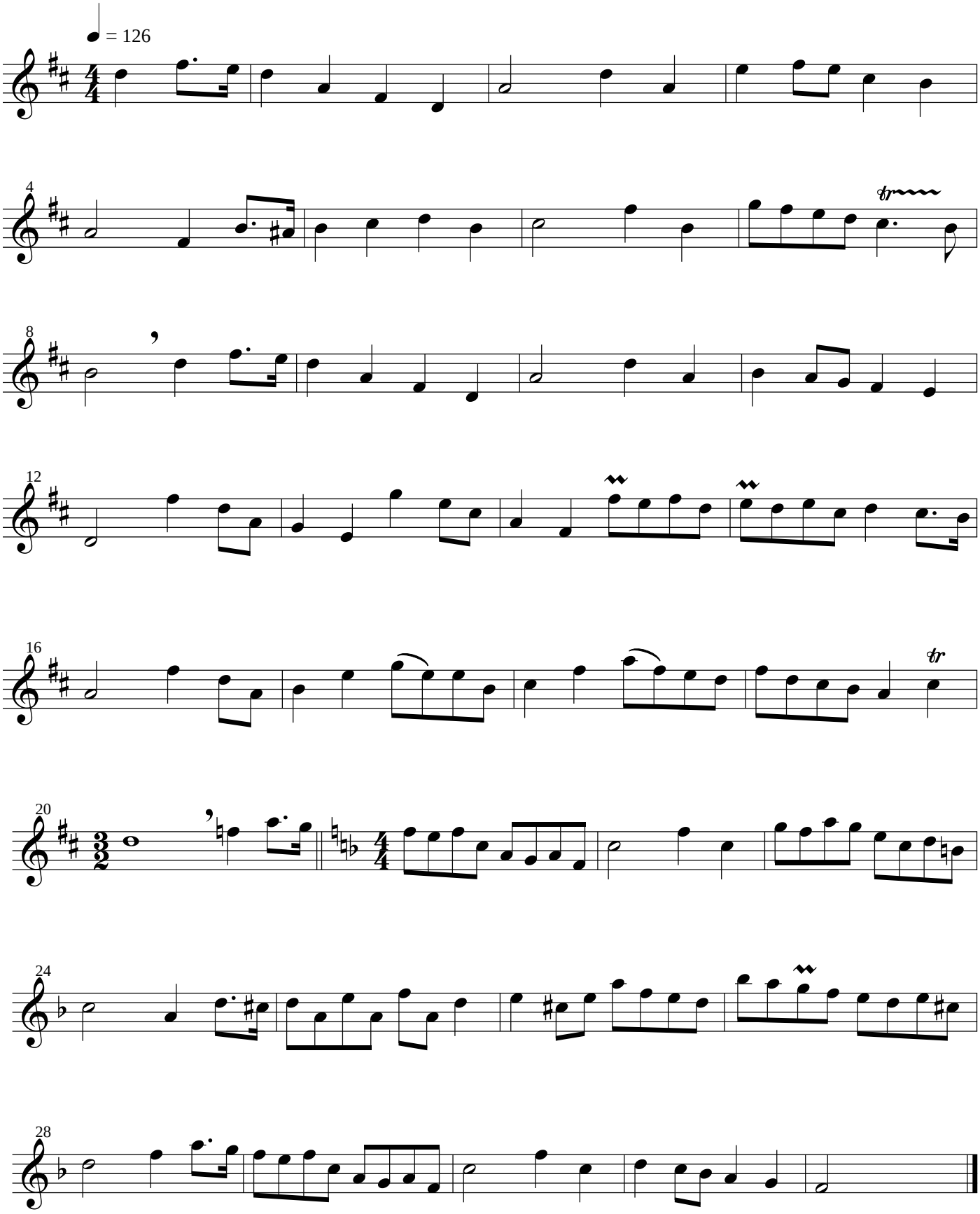


Arrangement copyright © 2016, Clark Kimberling

Solo 259

Based on ENGLAND'S LANE

arr. Clark Kimberling, 2016



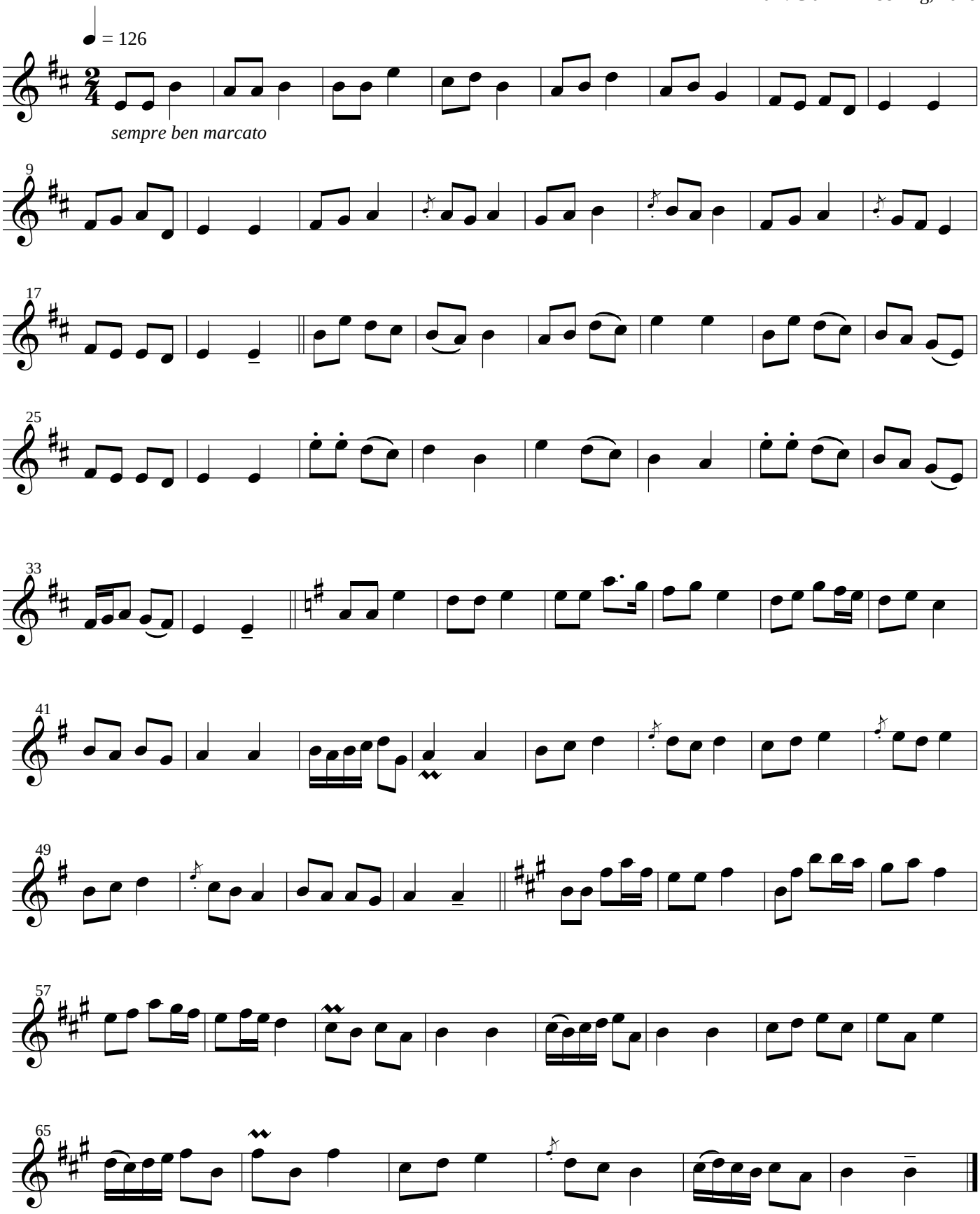
ENGLAND'S LANE is a traditional English melody, adapted by Geoffrey Turton Shaw (1879-1945).

Arrangement copyright © 2016, Clark Kimberling

Solo 260

Based on PERSONENT HODIE

arr. Clark Kimberling, 2016



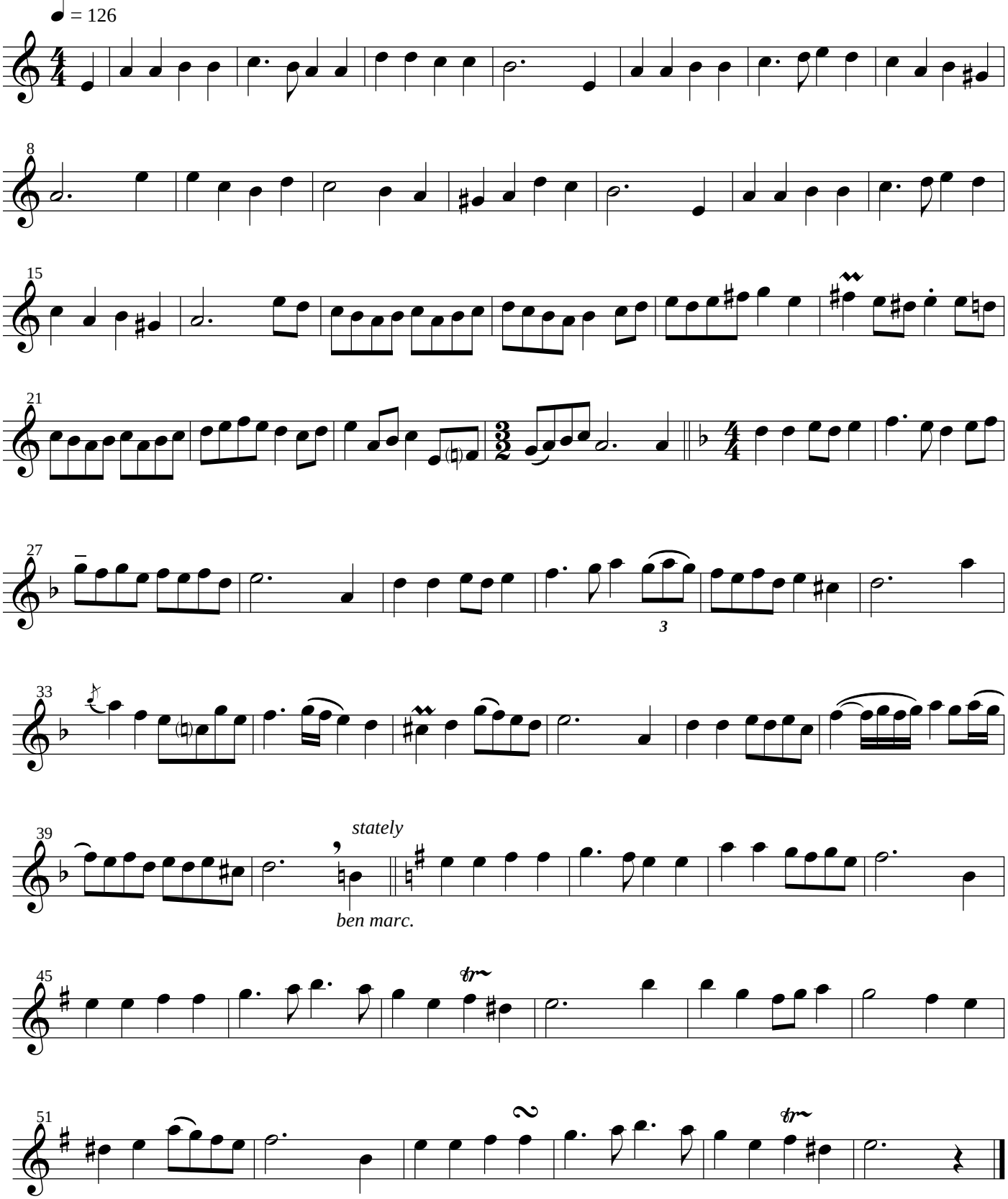
PERSONENT HODIE appears in *Piae Cantiones*, 1582.

Arrangement copyright © 2016, Clark Kimberling

Solo 261

Based on LLANGLOFFAN

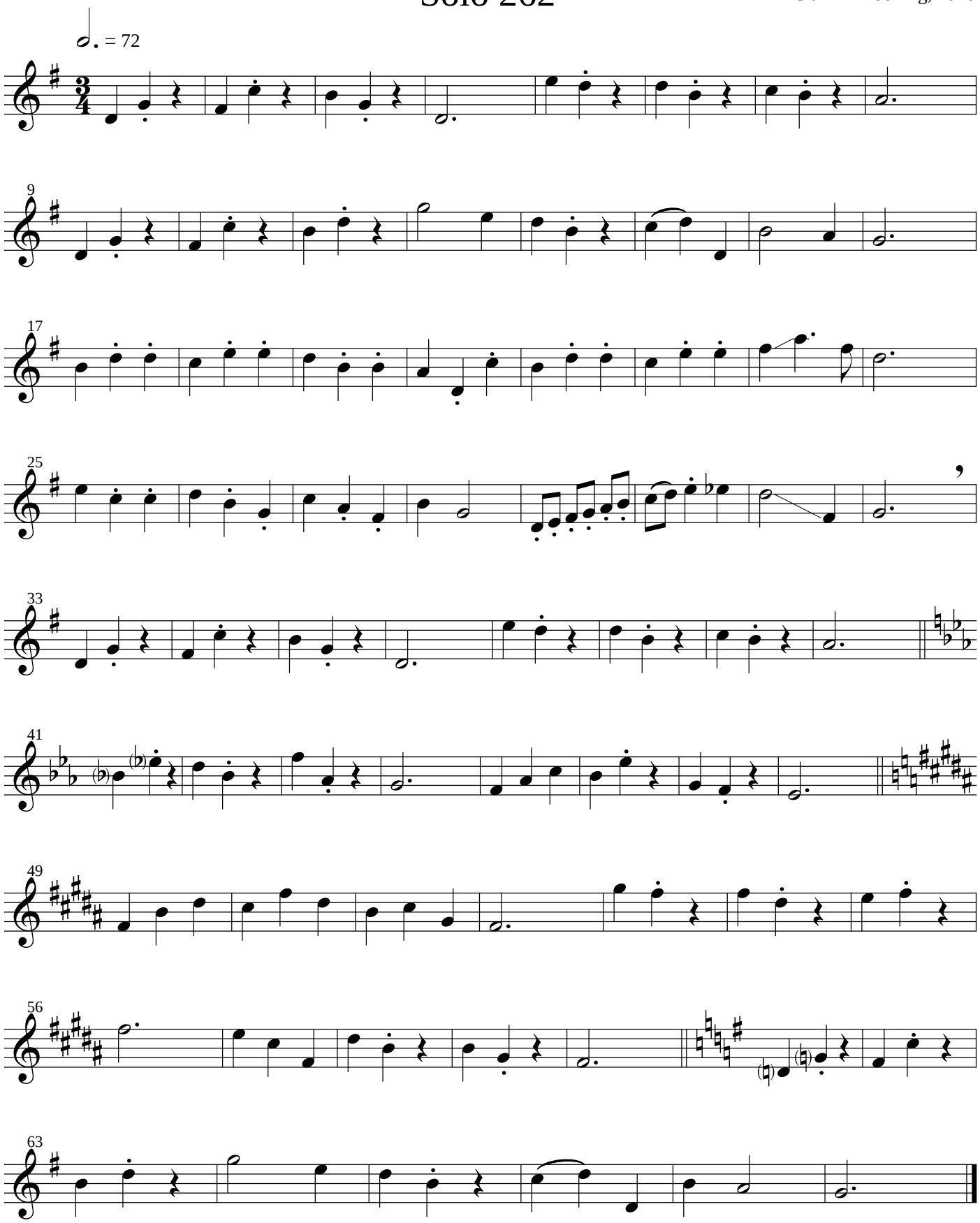
Traditional Welsh
arr. Clark Kimberling, 2016



Arrangement copyright © 2016, Clark Kimberling

Solo 262

Clark Kimberling, 2016



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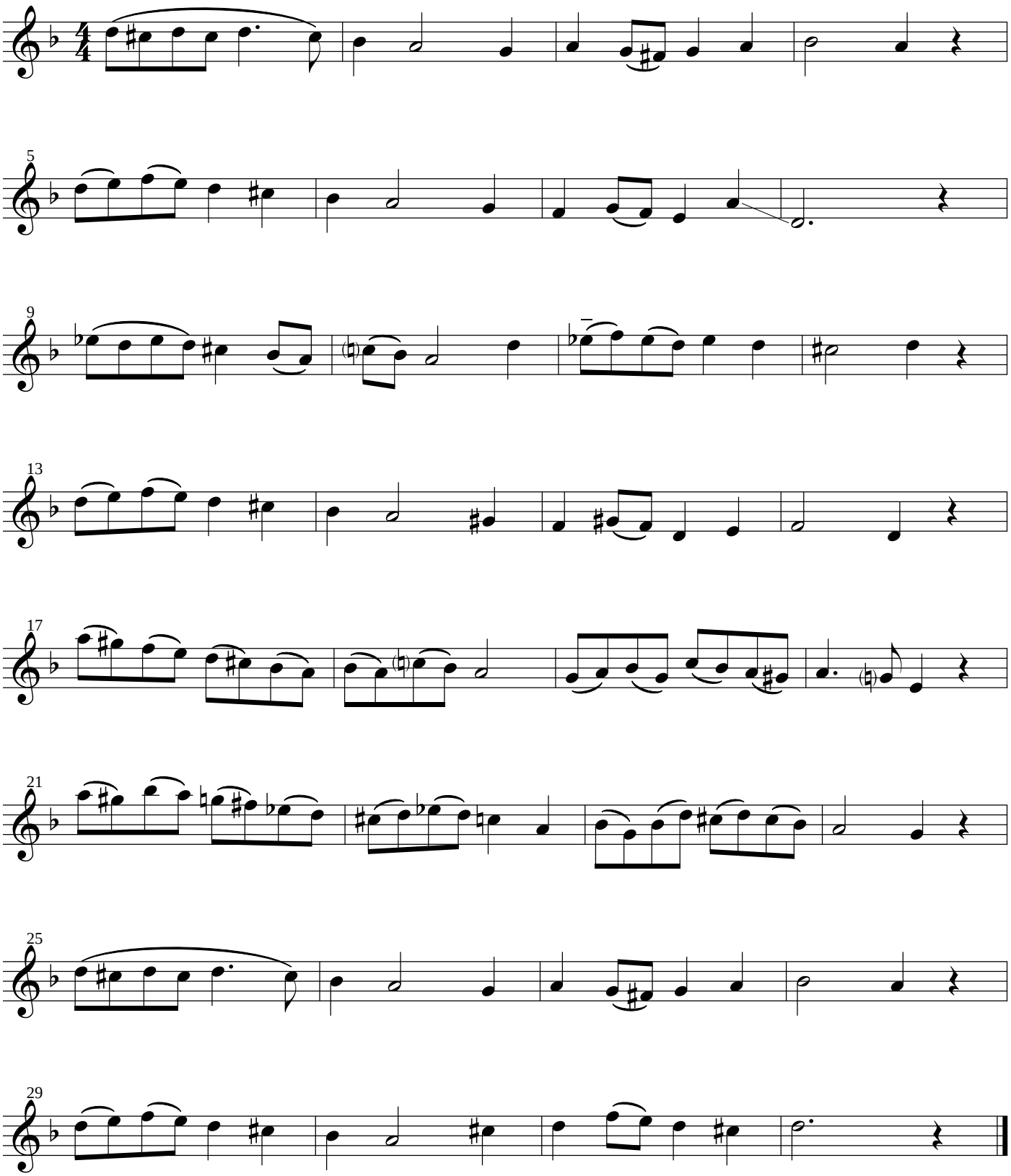
Solo 263

Clark Kimberling, 2016

♩ = 92

langorous



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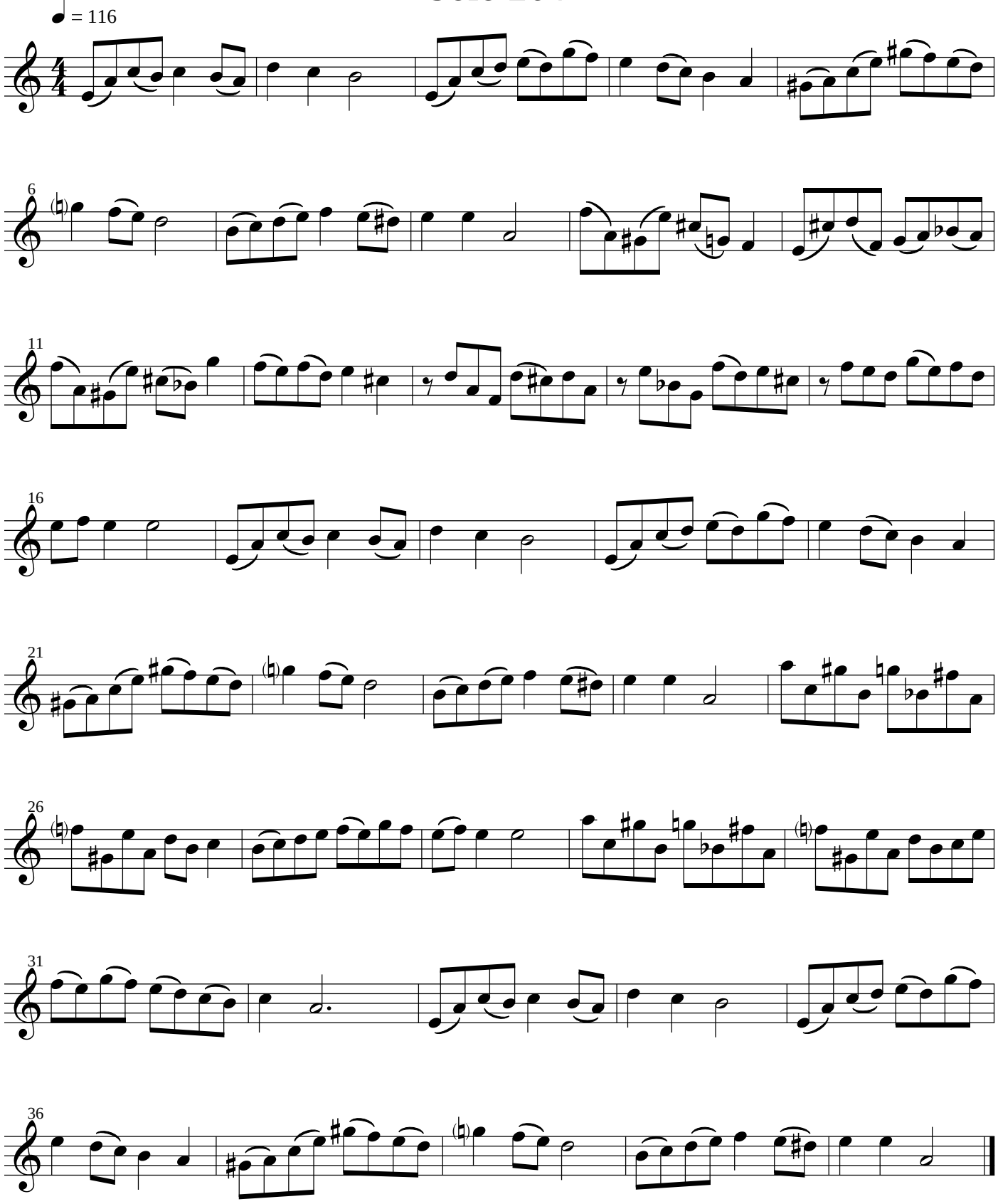
Solo 264

Clark Kimberling, 2016



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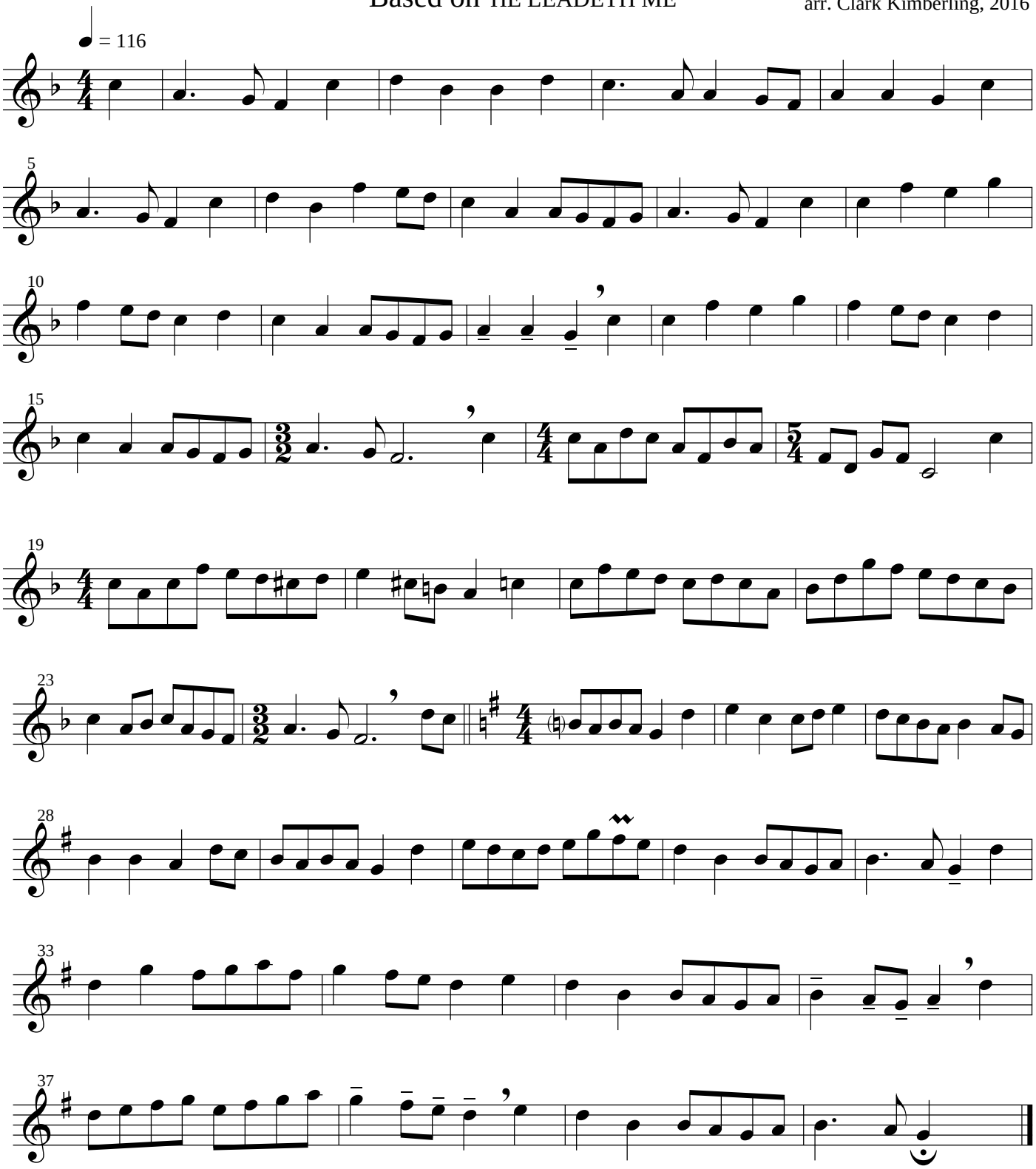
Solo 265

Based on HE LEADETH ME

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



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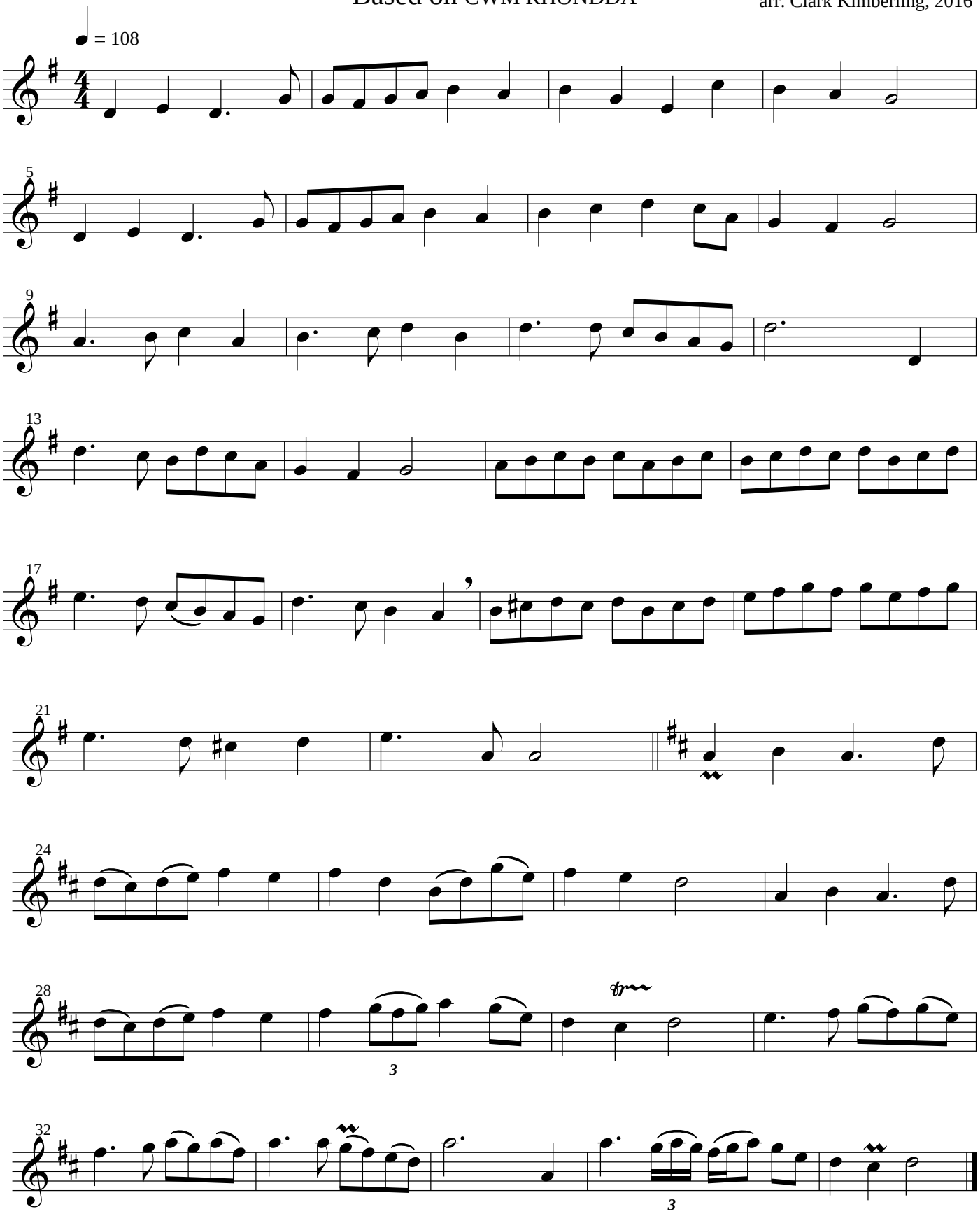
Solo 266

Based on CWM RHONDDA

John Hughs, 1907
arr. Clark Kimberling, 2016



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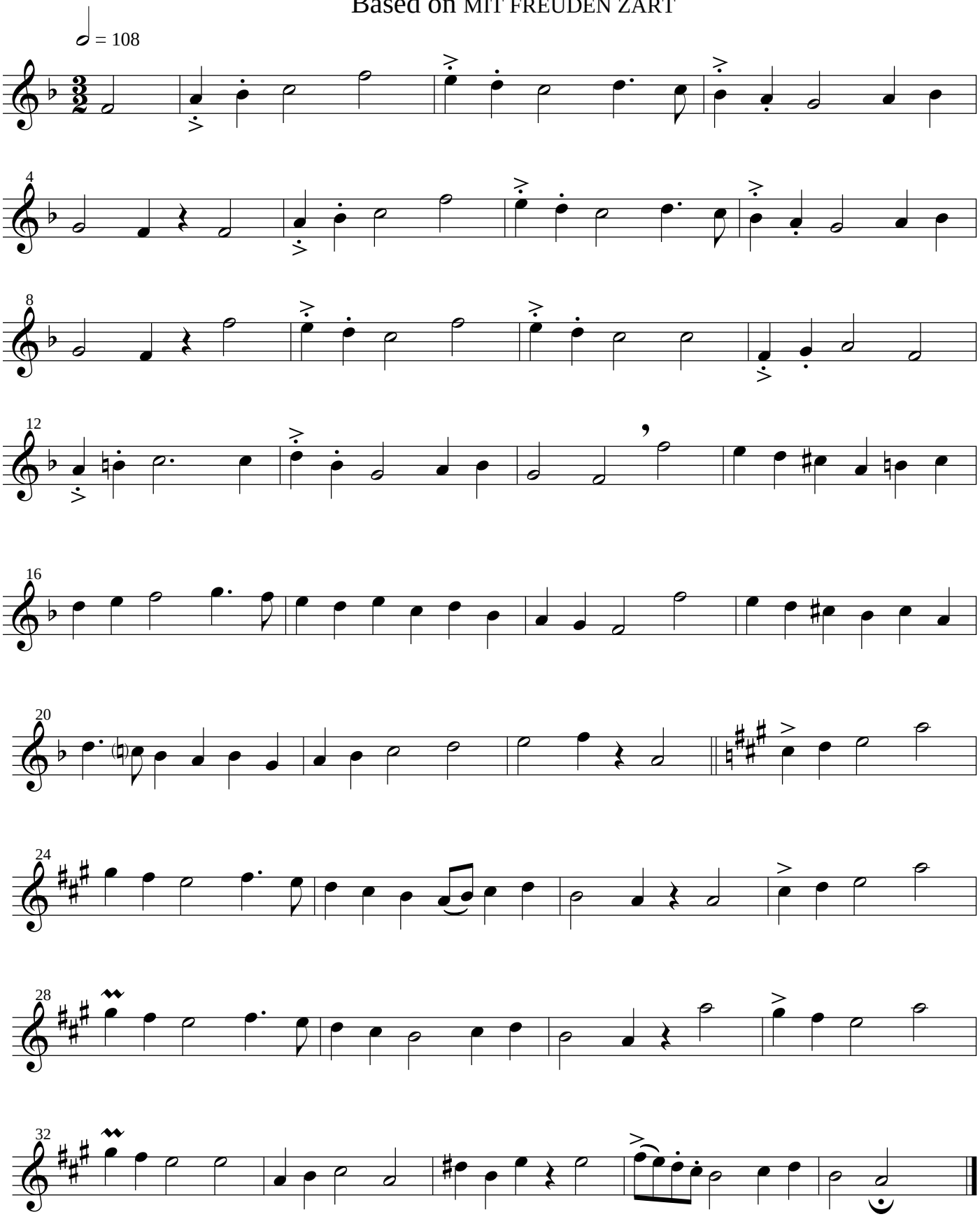
Solo 267

Based on MIT FREUDEN ZART

arr. Clark Kimberling, 2016



MIT FREUDEN ZART appears in "Une pastourelle gentille", 1529.

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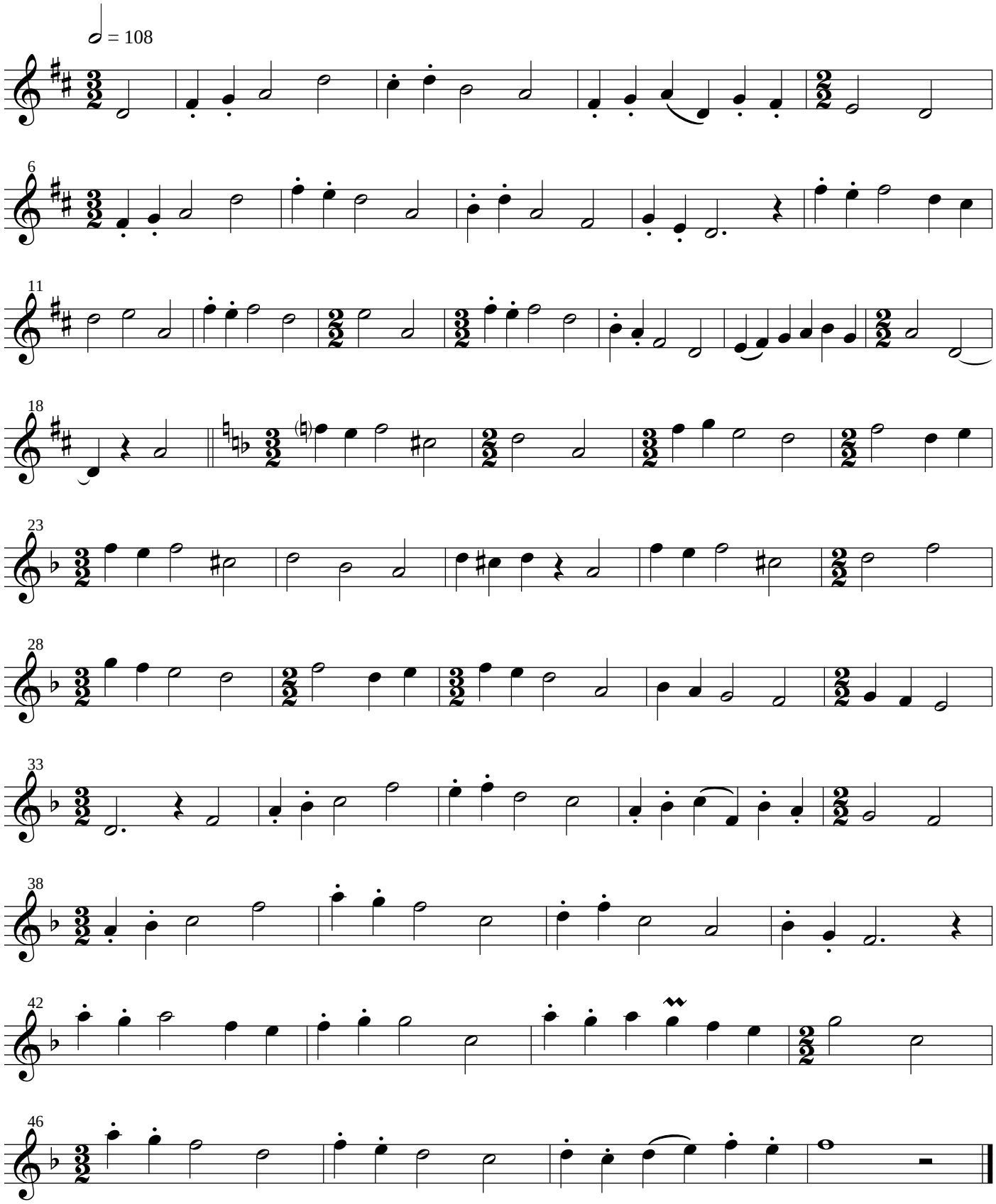
Solo 268

Clark Kimberling, 2016



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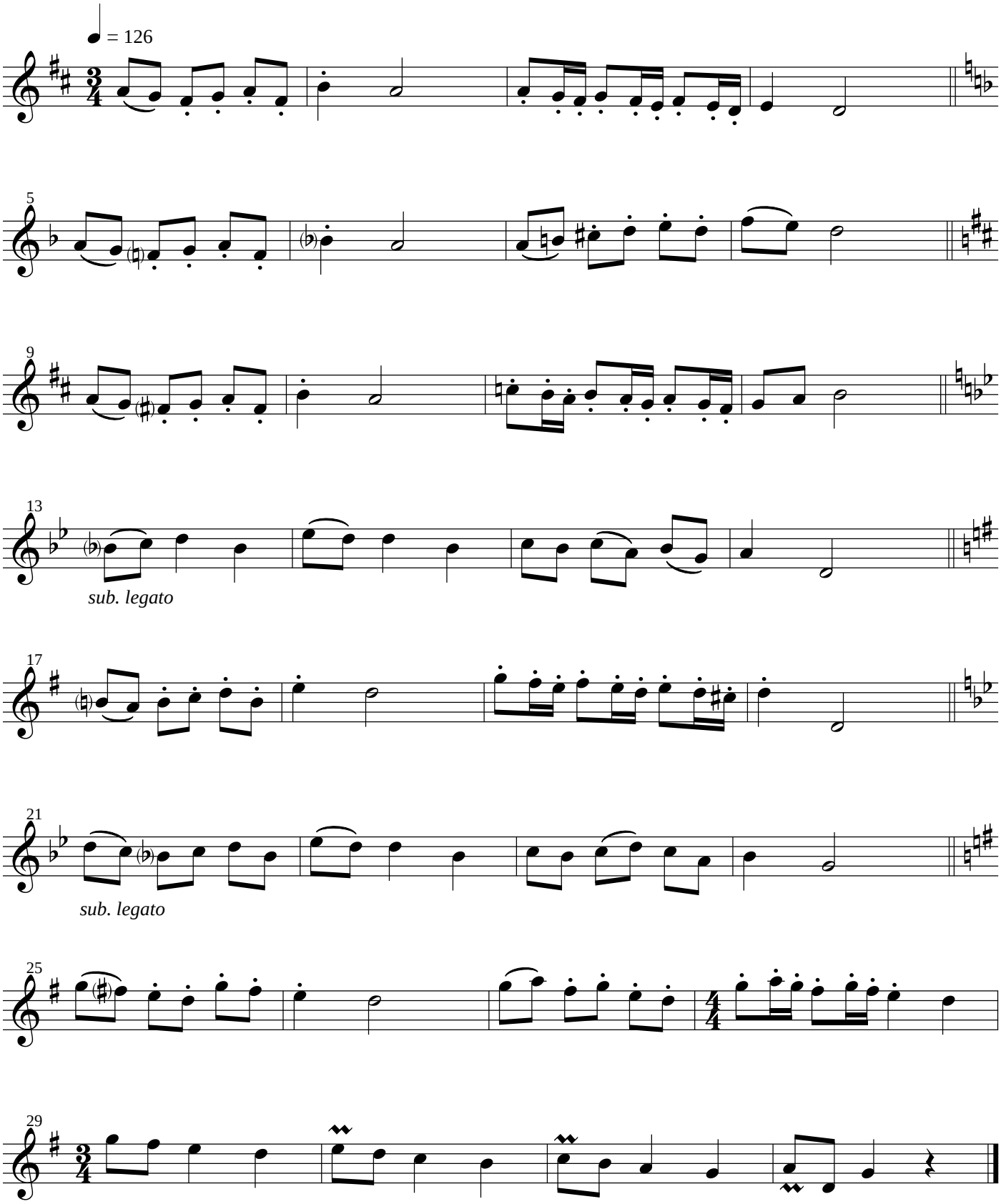
Solo 269

Clark Kimberling, 2016



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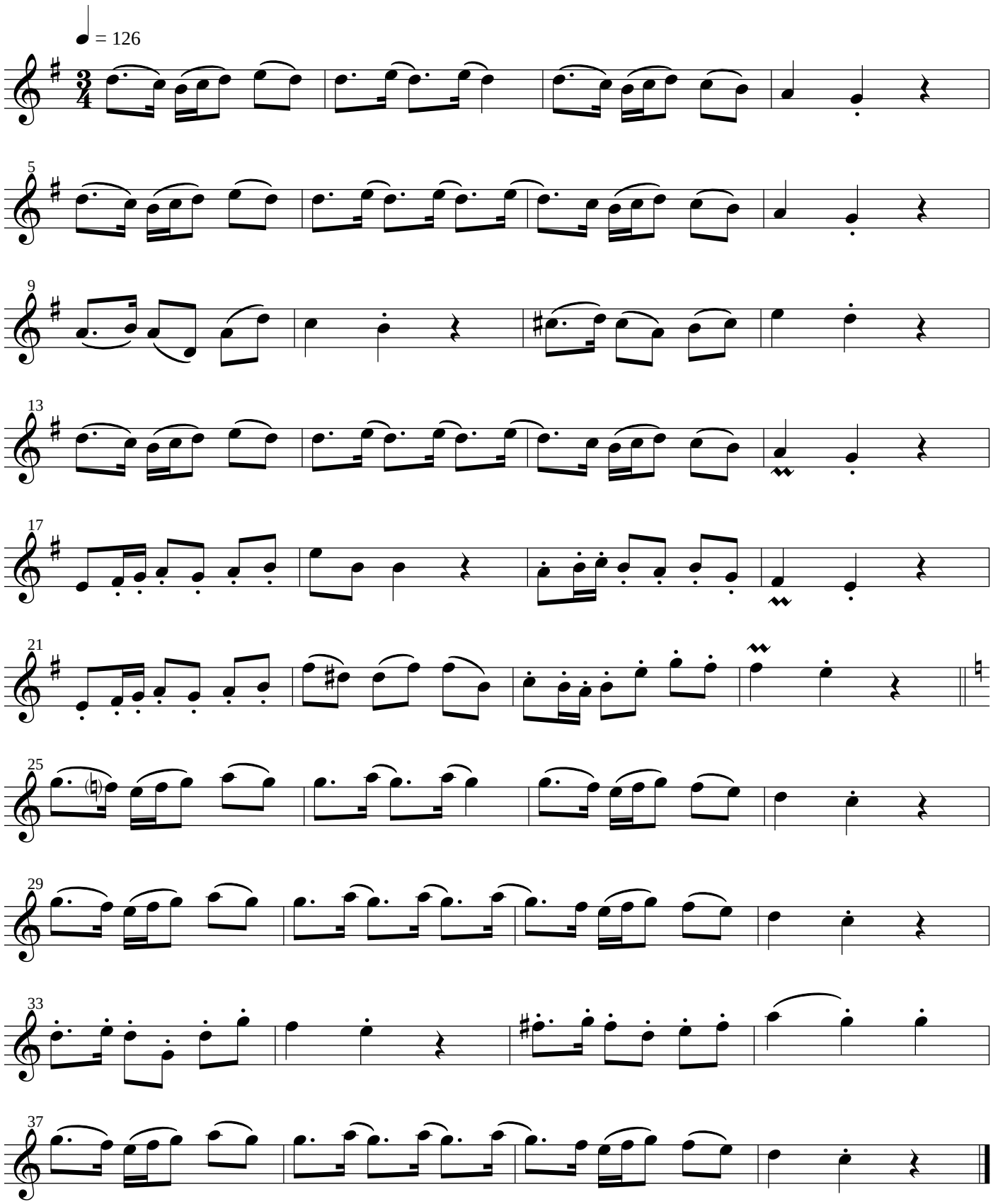
Solo 270

Clark Kimberling, 2016



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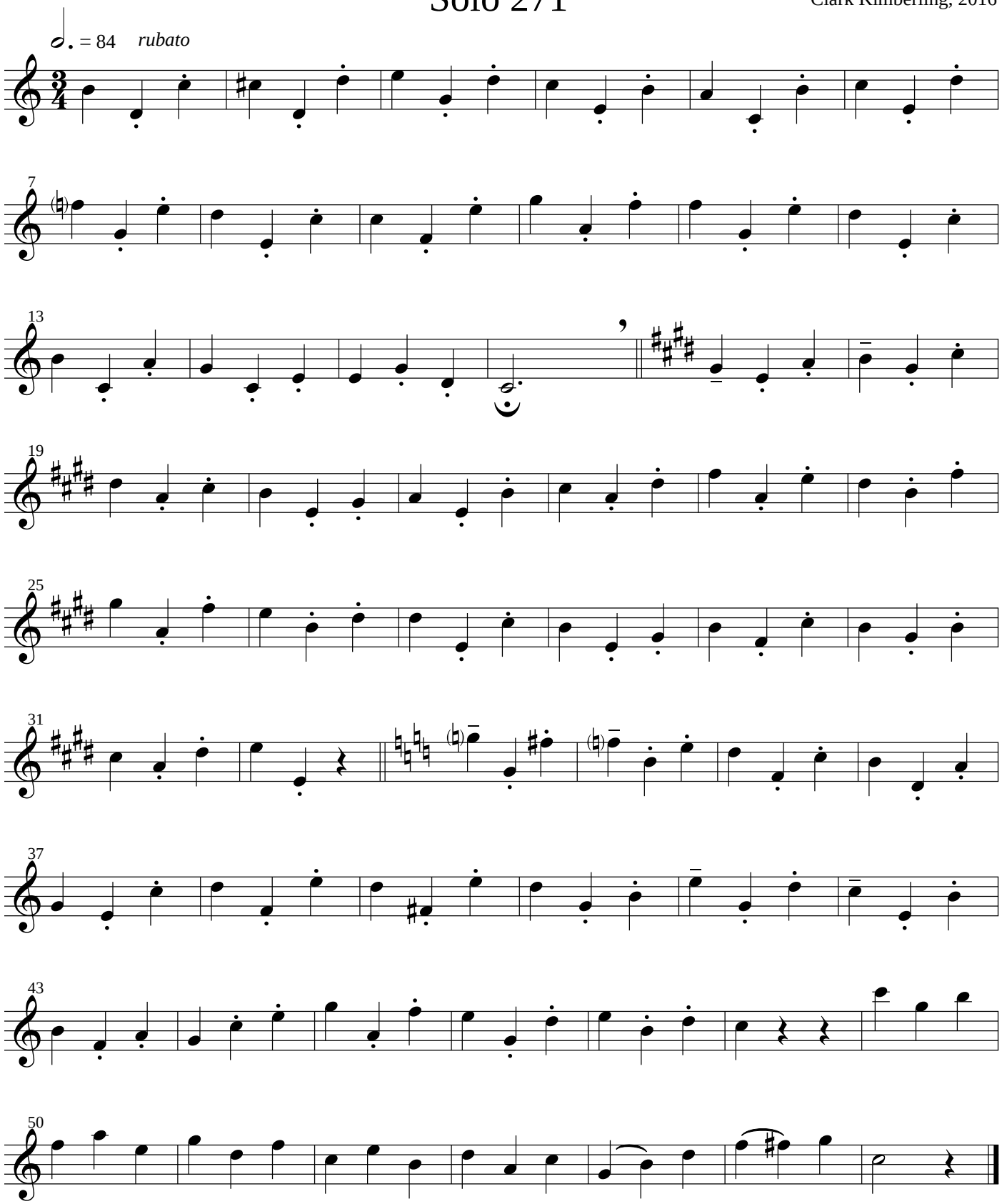
Solo 271

Clark Kimberling, 2016



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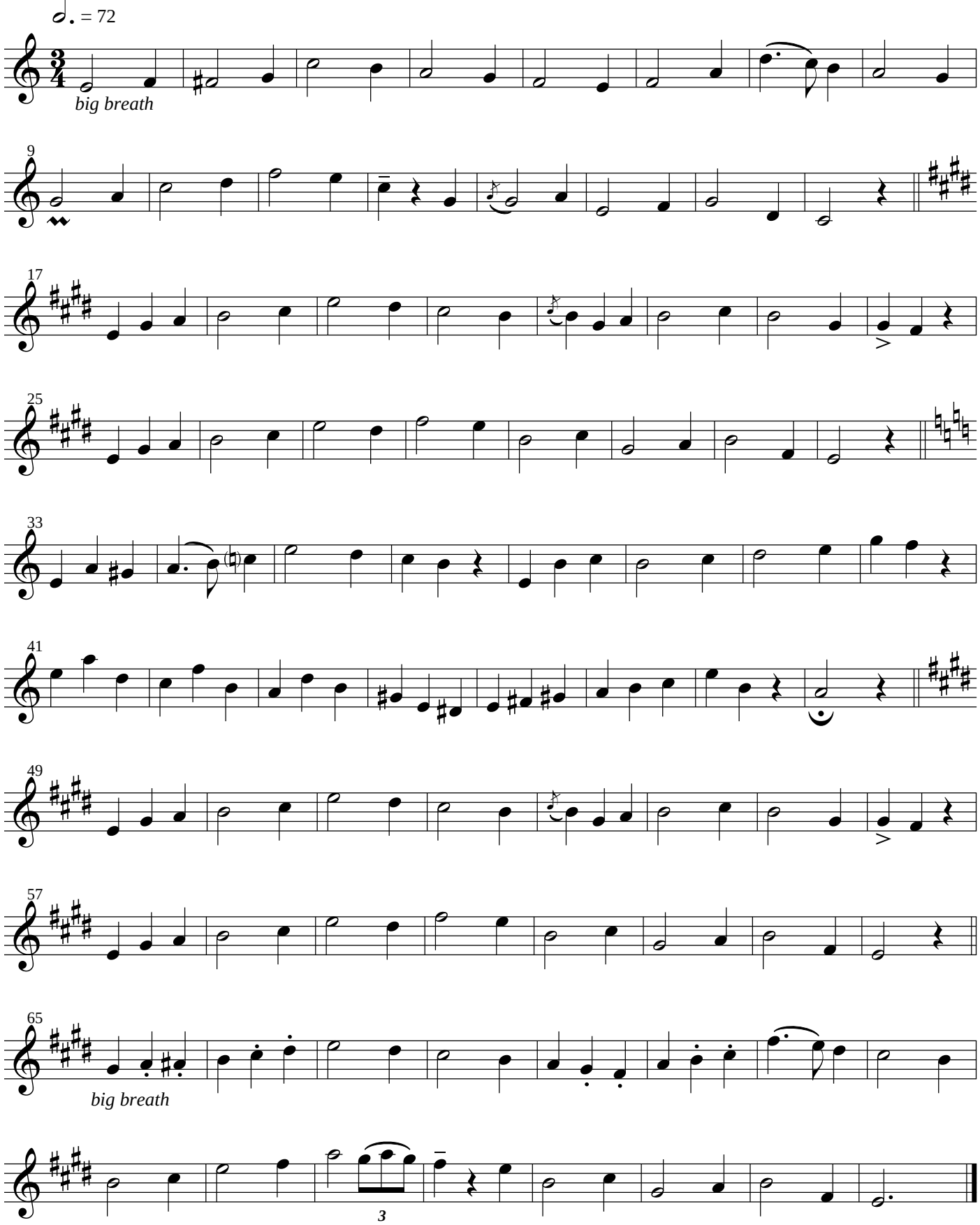
Clark Kimberling, 2016



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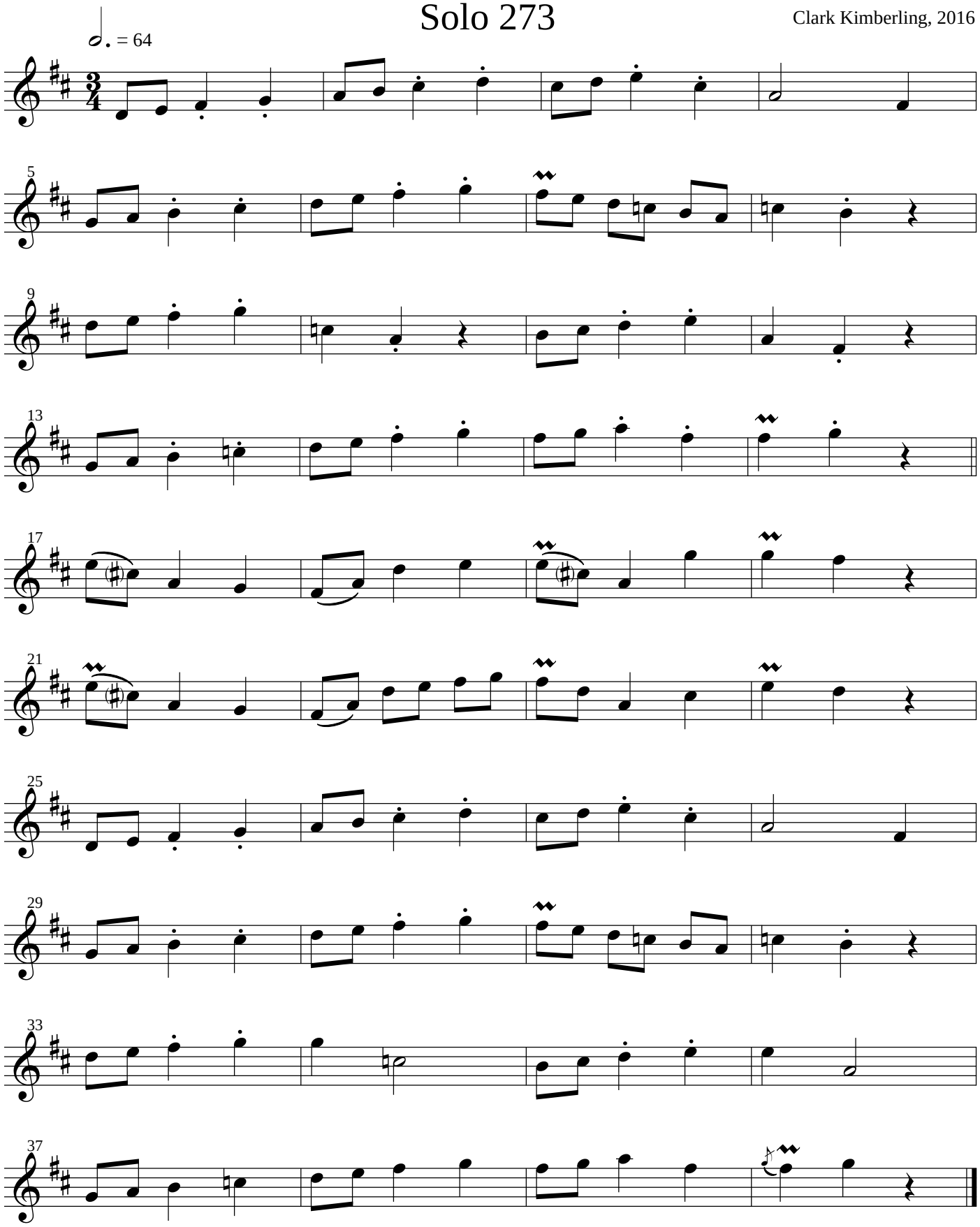
Clark Kimberling, 2016



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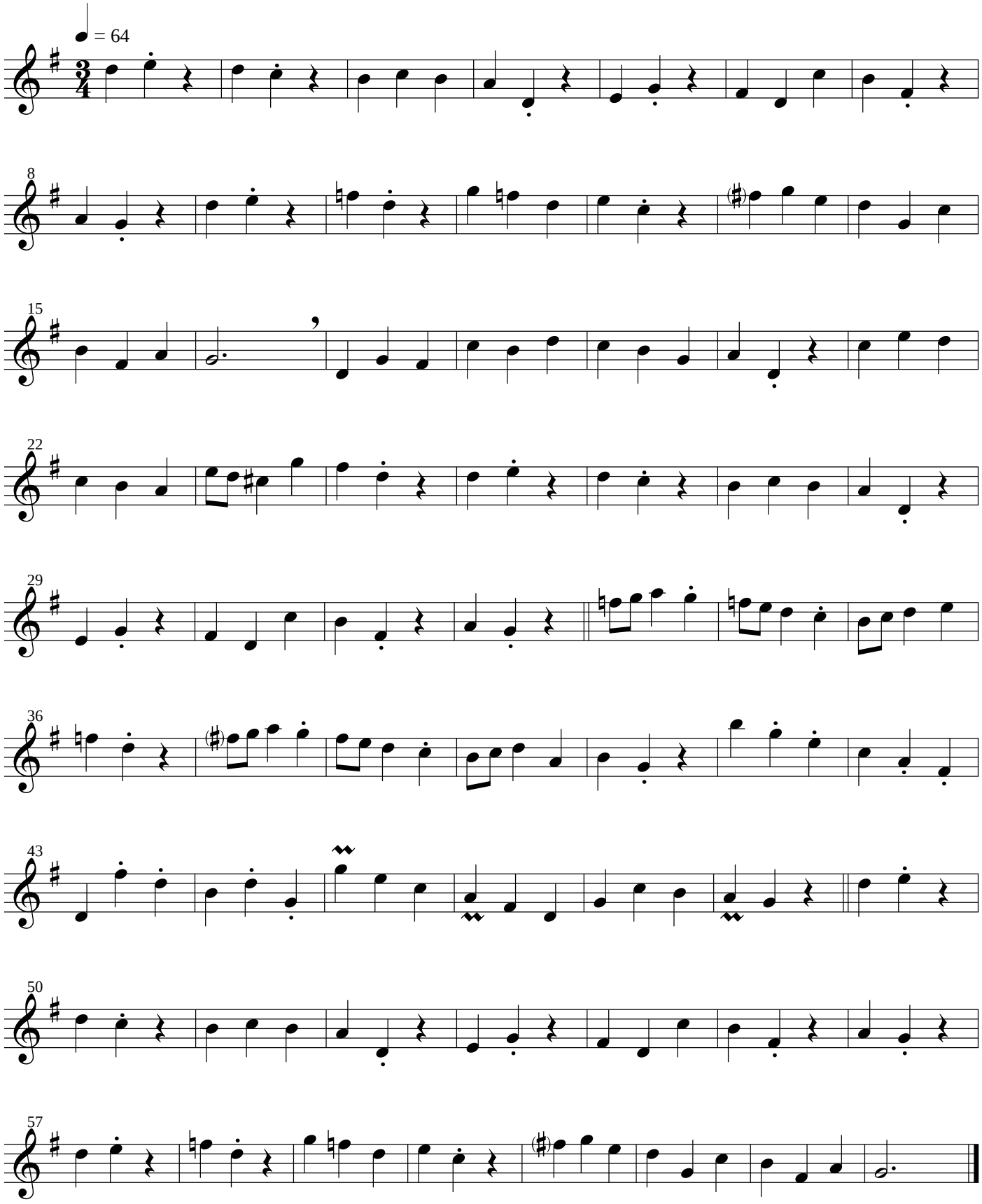
Solo 274

Clark Kimberling, 2016



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Solo 275

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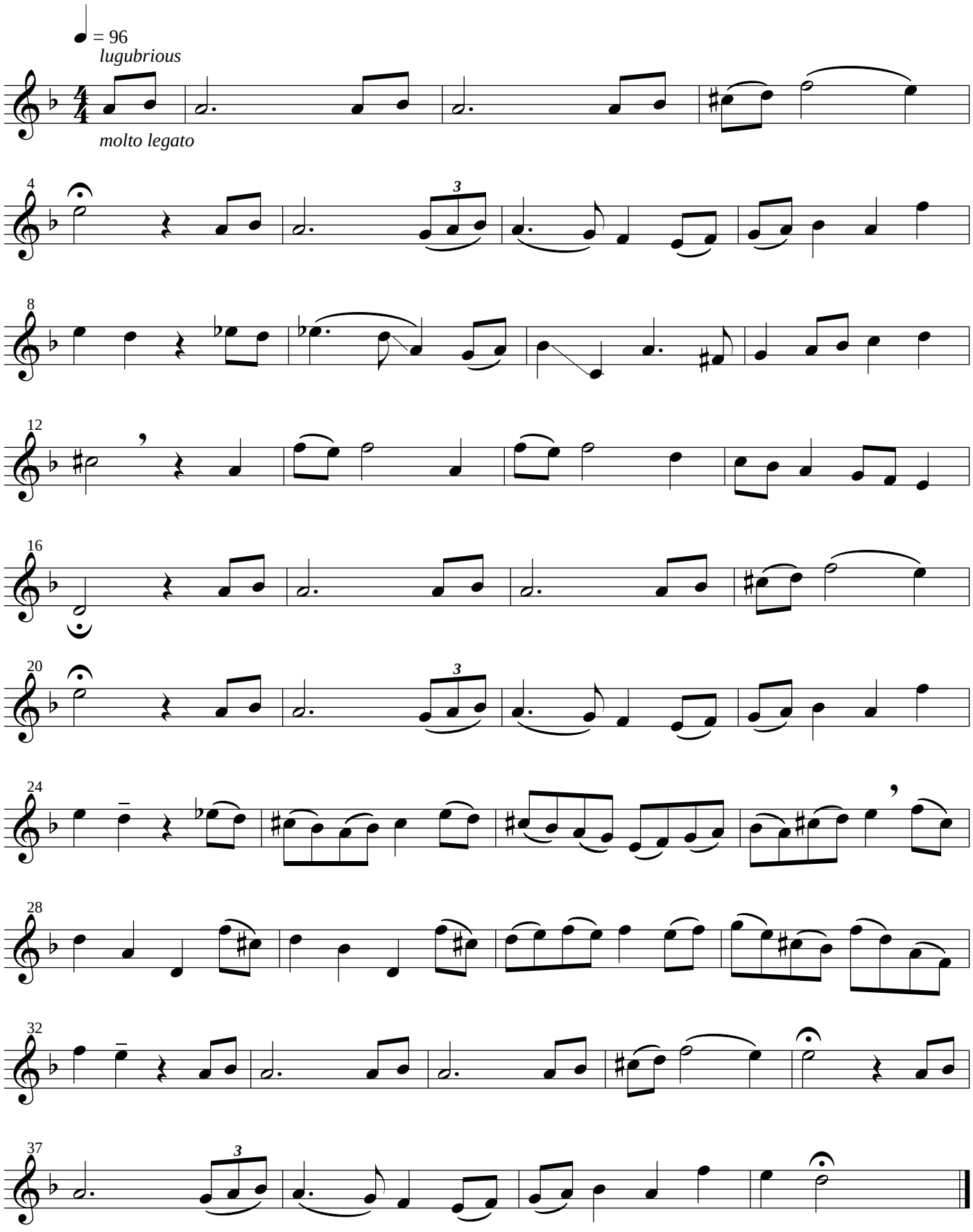

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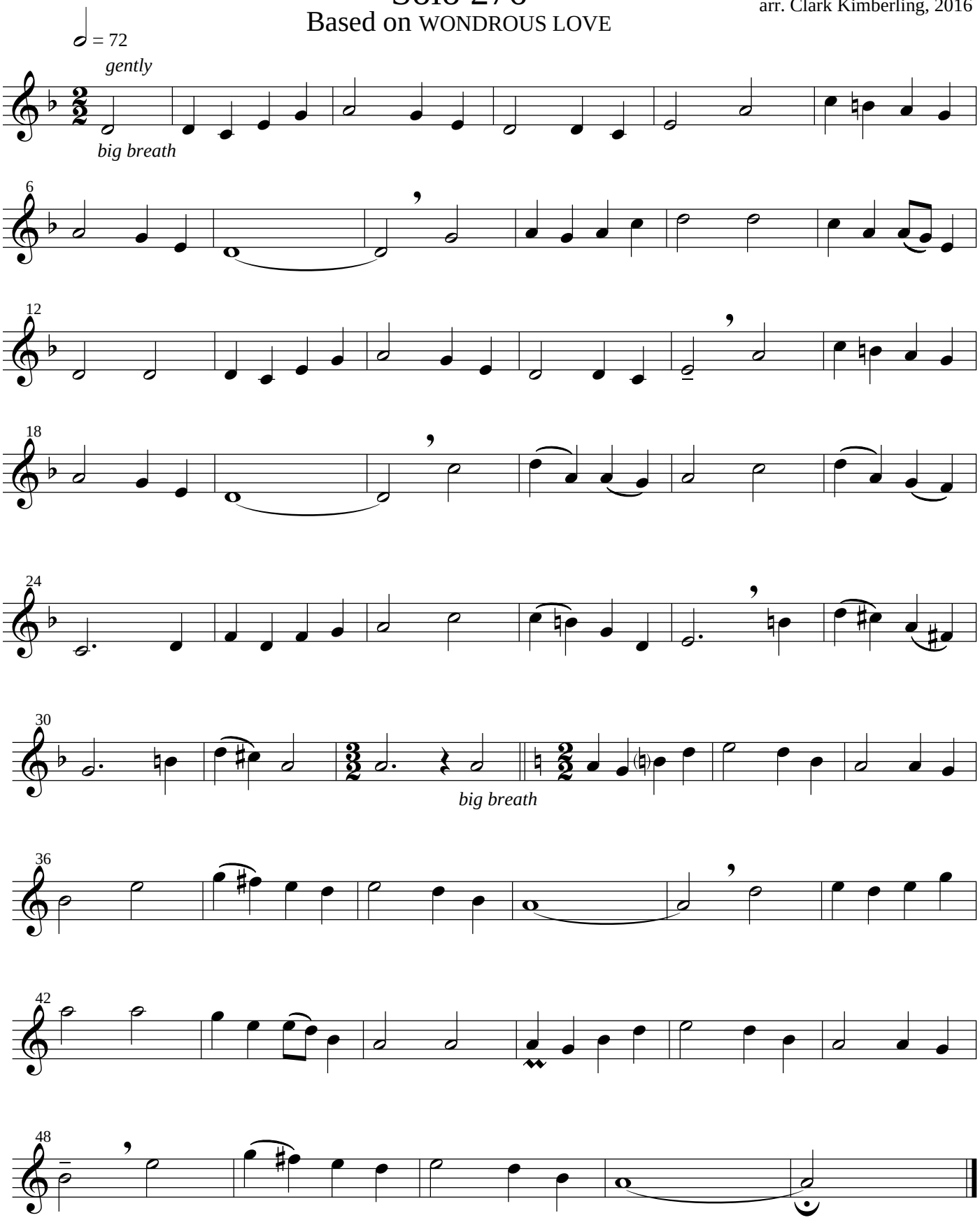
Solo 276

Based on WONDROUS LOVE

arr. Clark Kimberling, 2016



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

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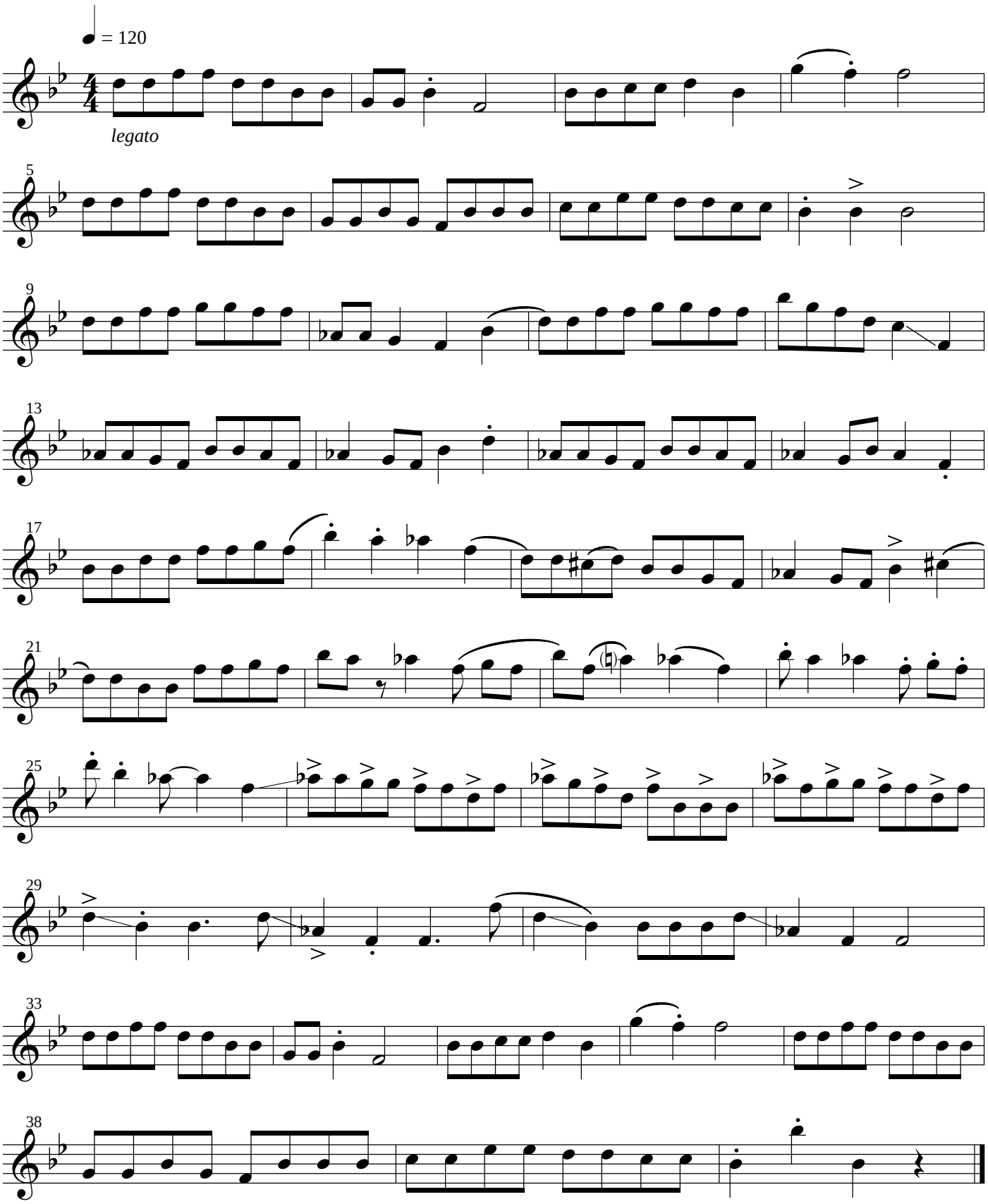
Solo 277

Clark Kimberling, 2016



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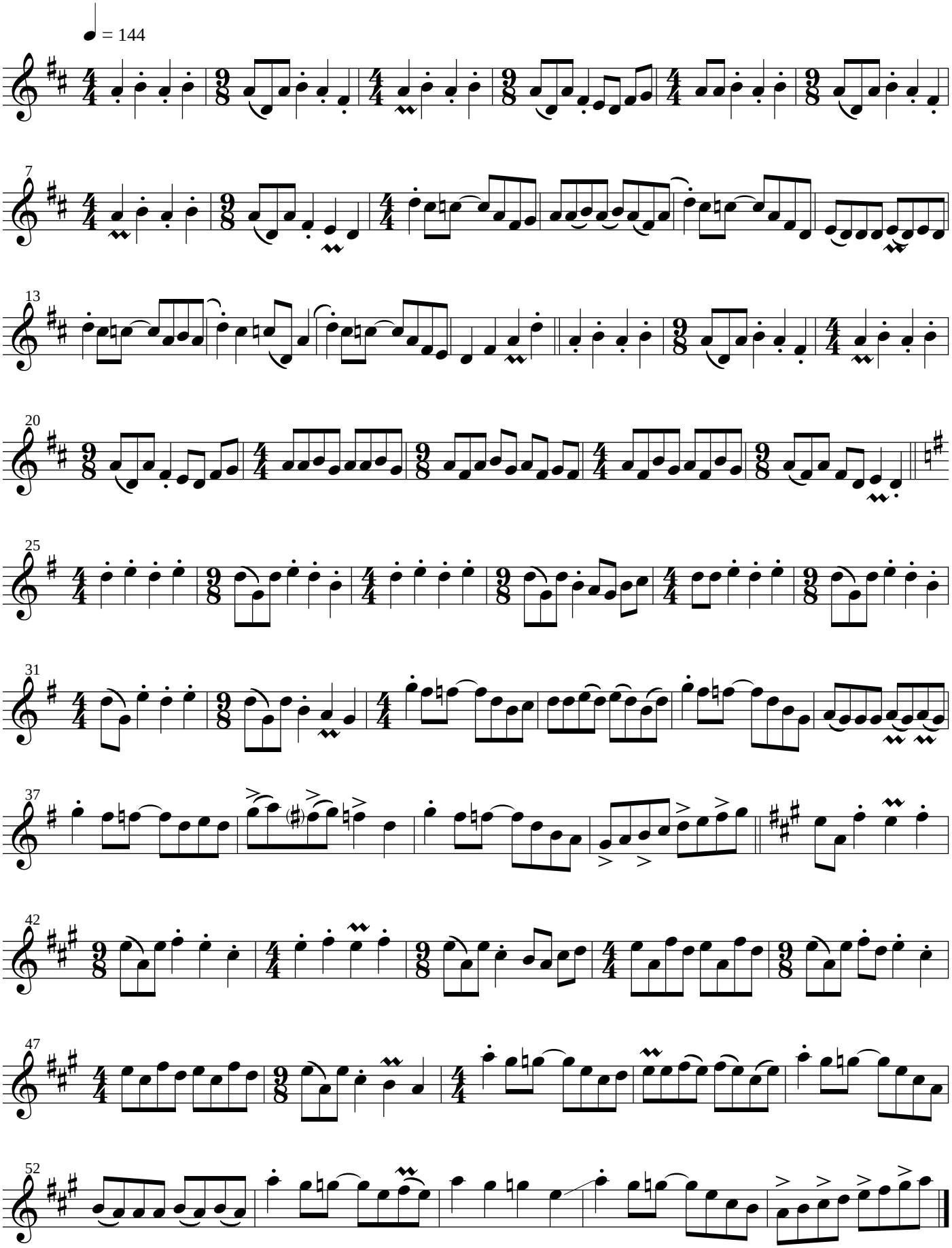
Solo 278

Clark Kimberling, 2016



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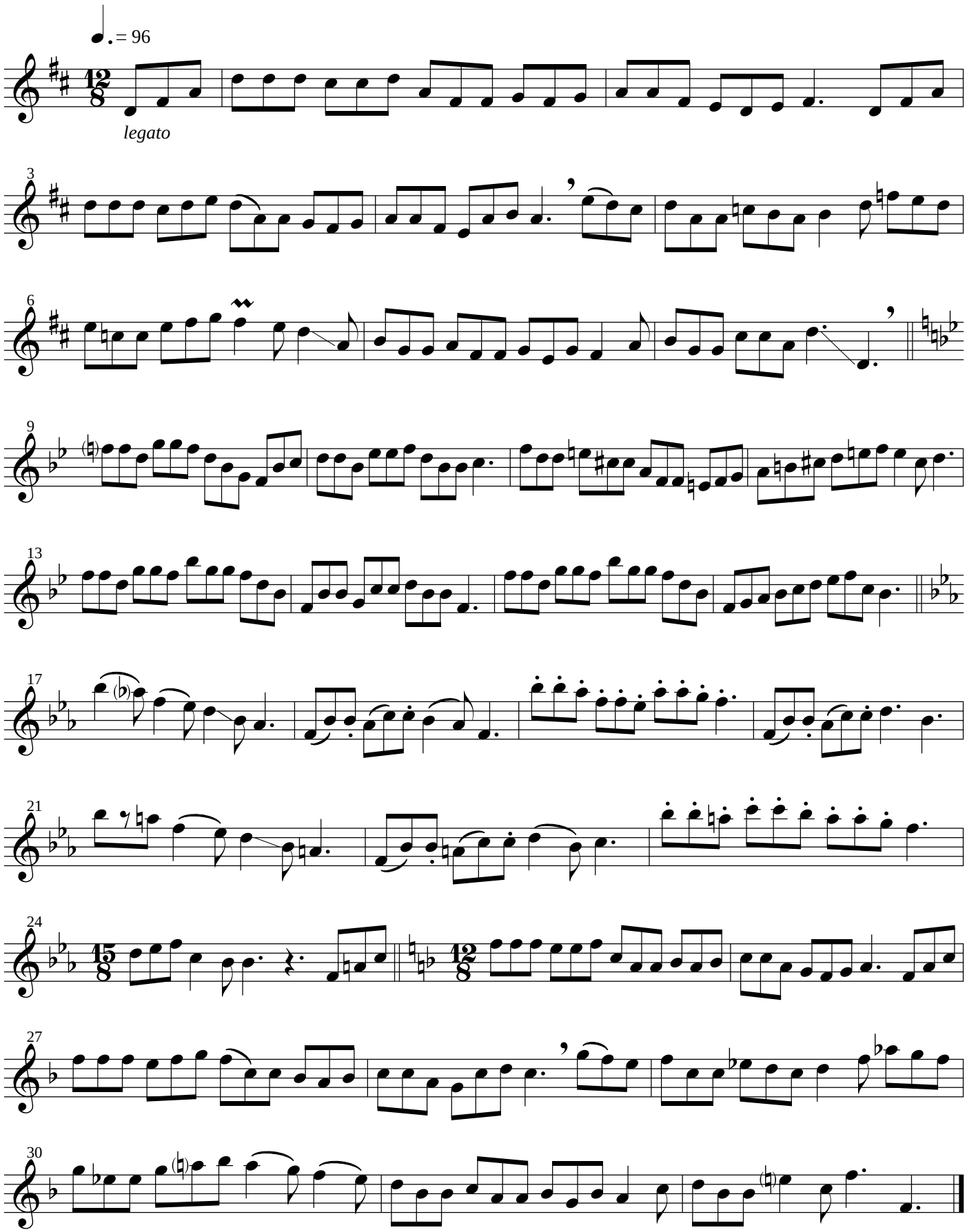
Solo 279

Clark Kimberling, 2016



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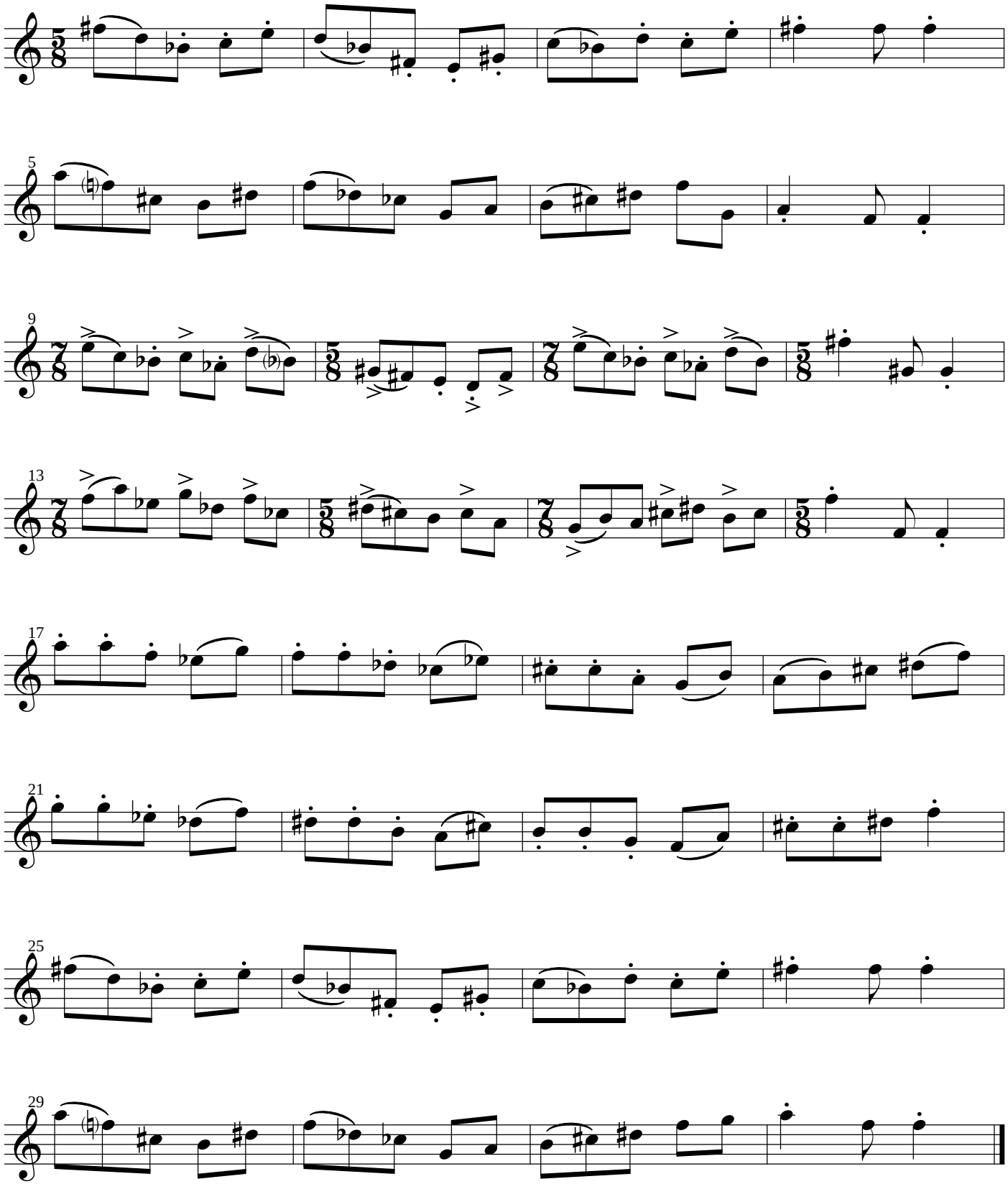
Solo 280

Clark Kimberling, 2016

♩ = 96

comical



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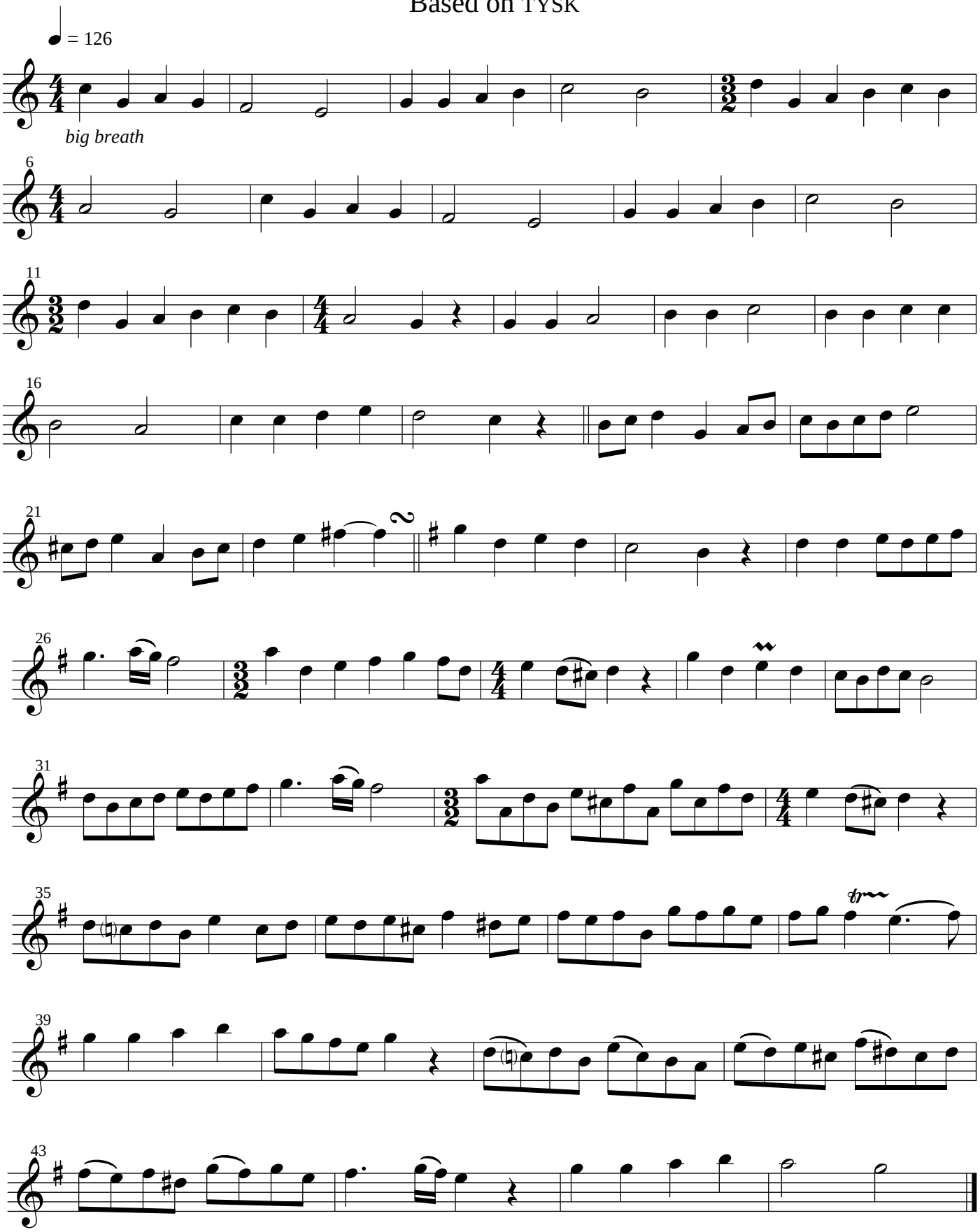
Solo 281

Based on TYSK

arr. Clark Kimberling, 2016



The word Danish word *Tysk* for *German* is related to *Deutsch*; the tune TYSK appears in *Psalm and Choralbuch,* 1719.

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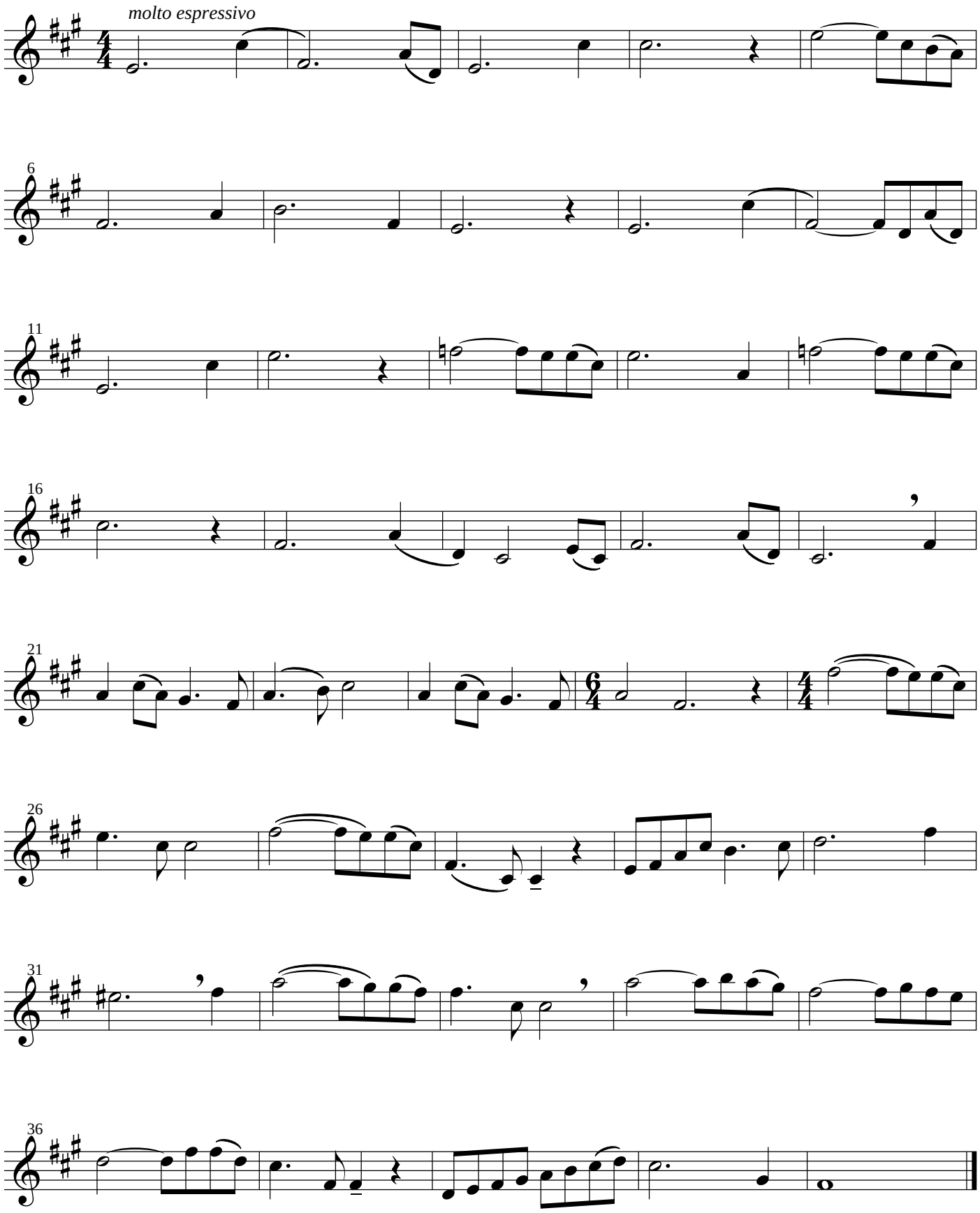
Solo 282

Clark Kimberling, 2016

♩ = 108

molto espressivo



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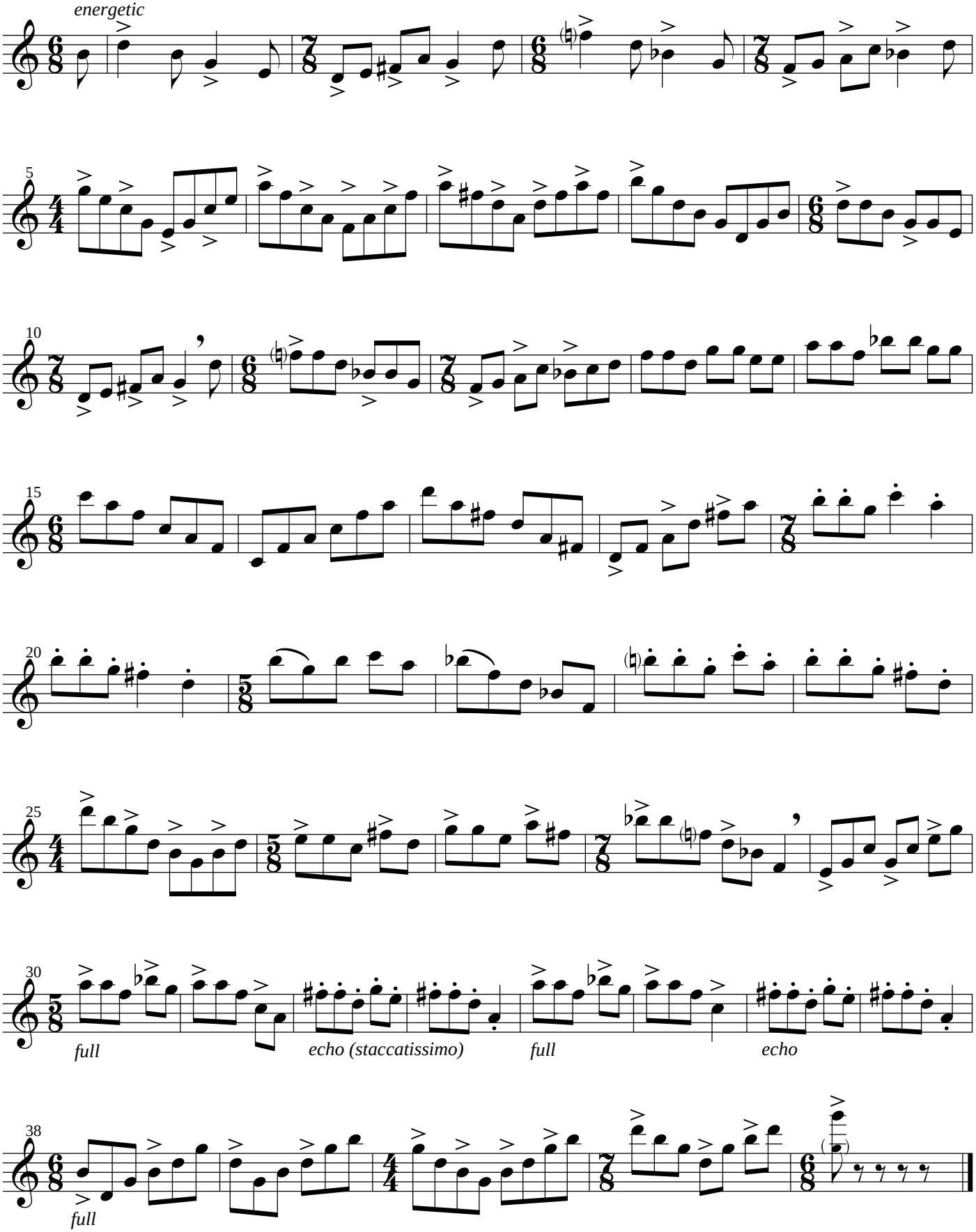
Solo 283

Clark Kimberling, 2016

♩ = 144 or faster

energetic



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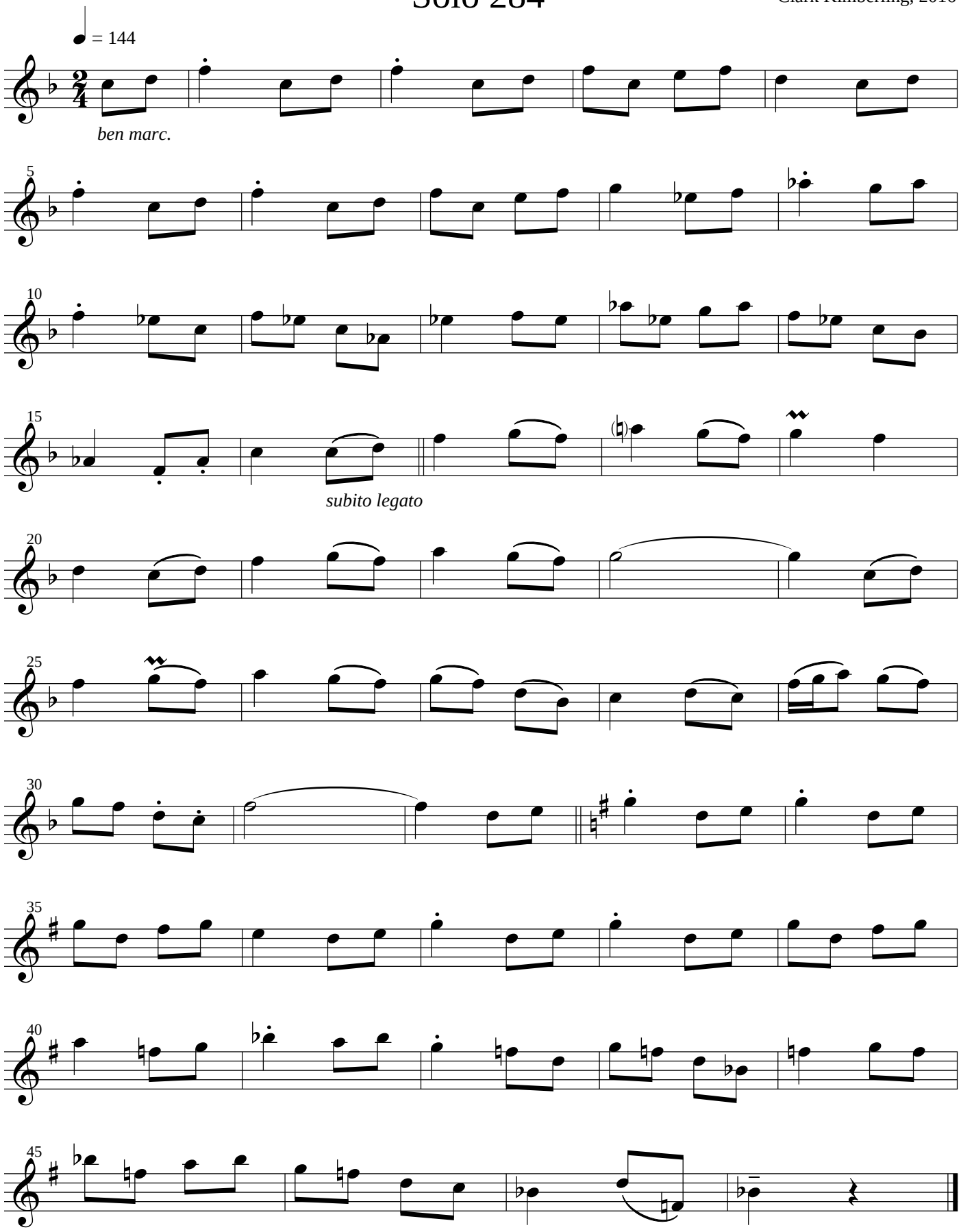
Solo 284

Clark Kimberling, 2016



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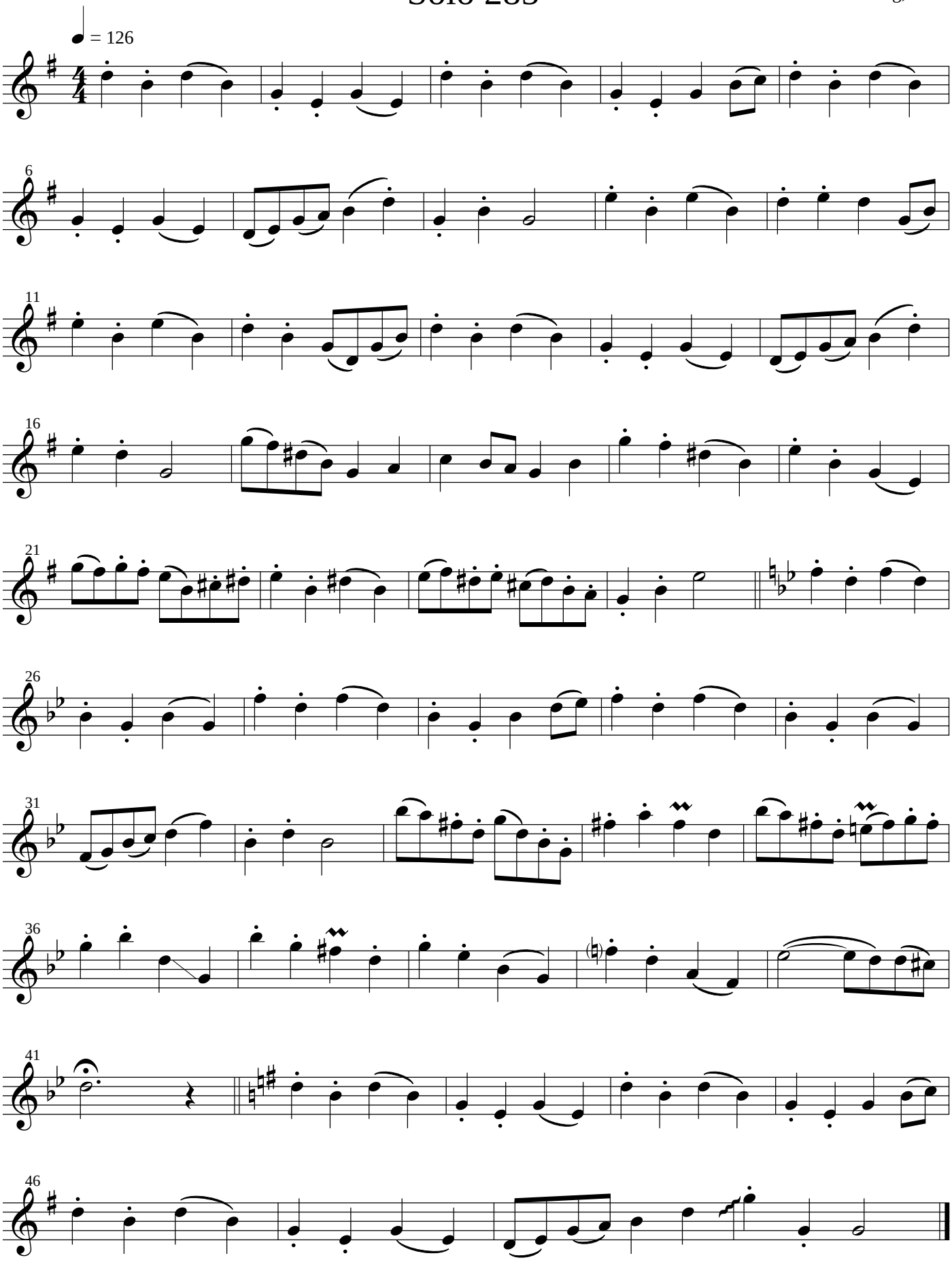
Solo 285

Clark Kimberling, 2016



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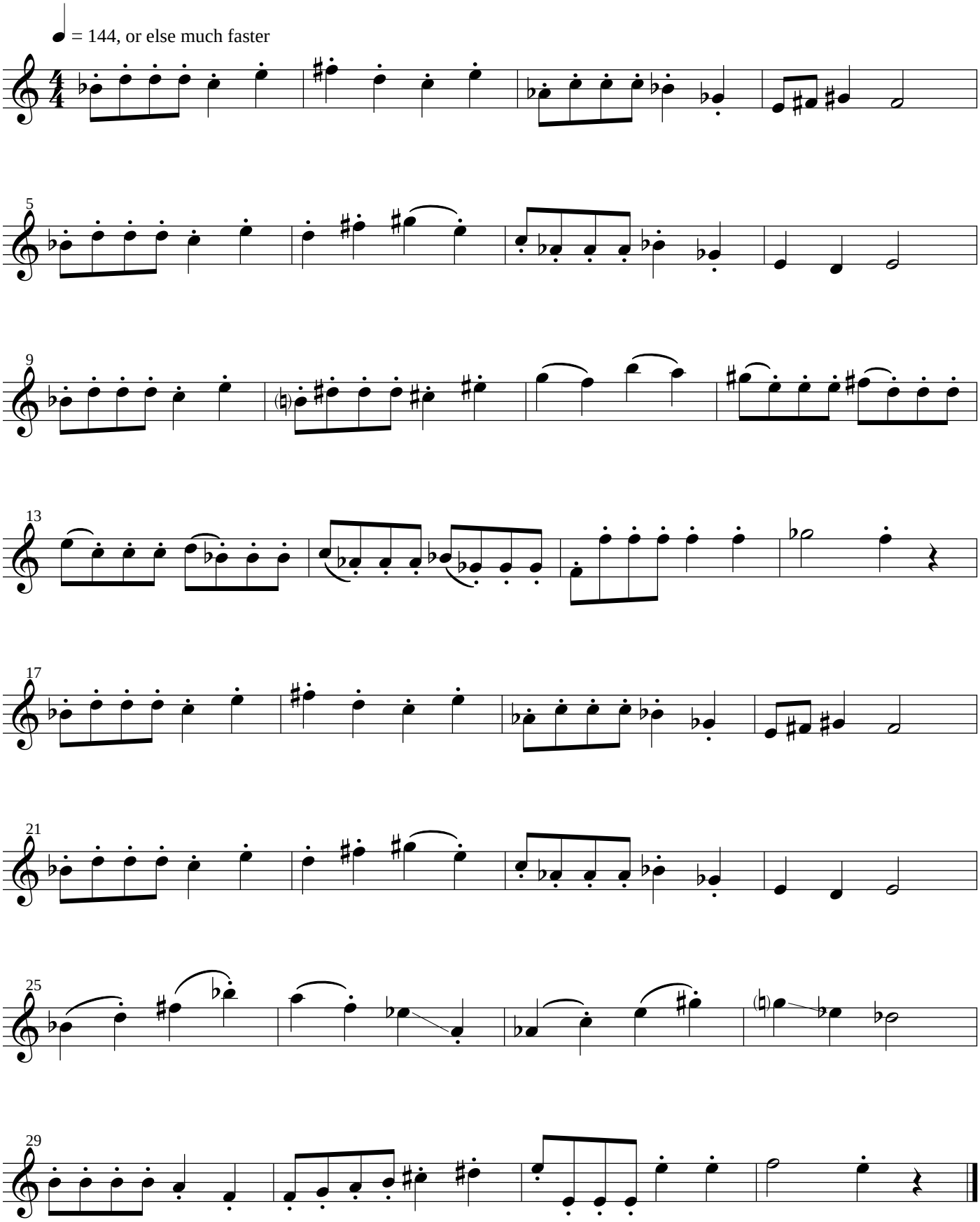
Solo 286

Clark Kimberling, 2016

♩ = 144, or else much faster



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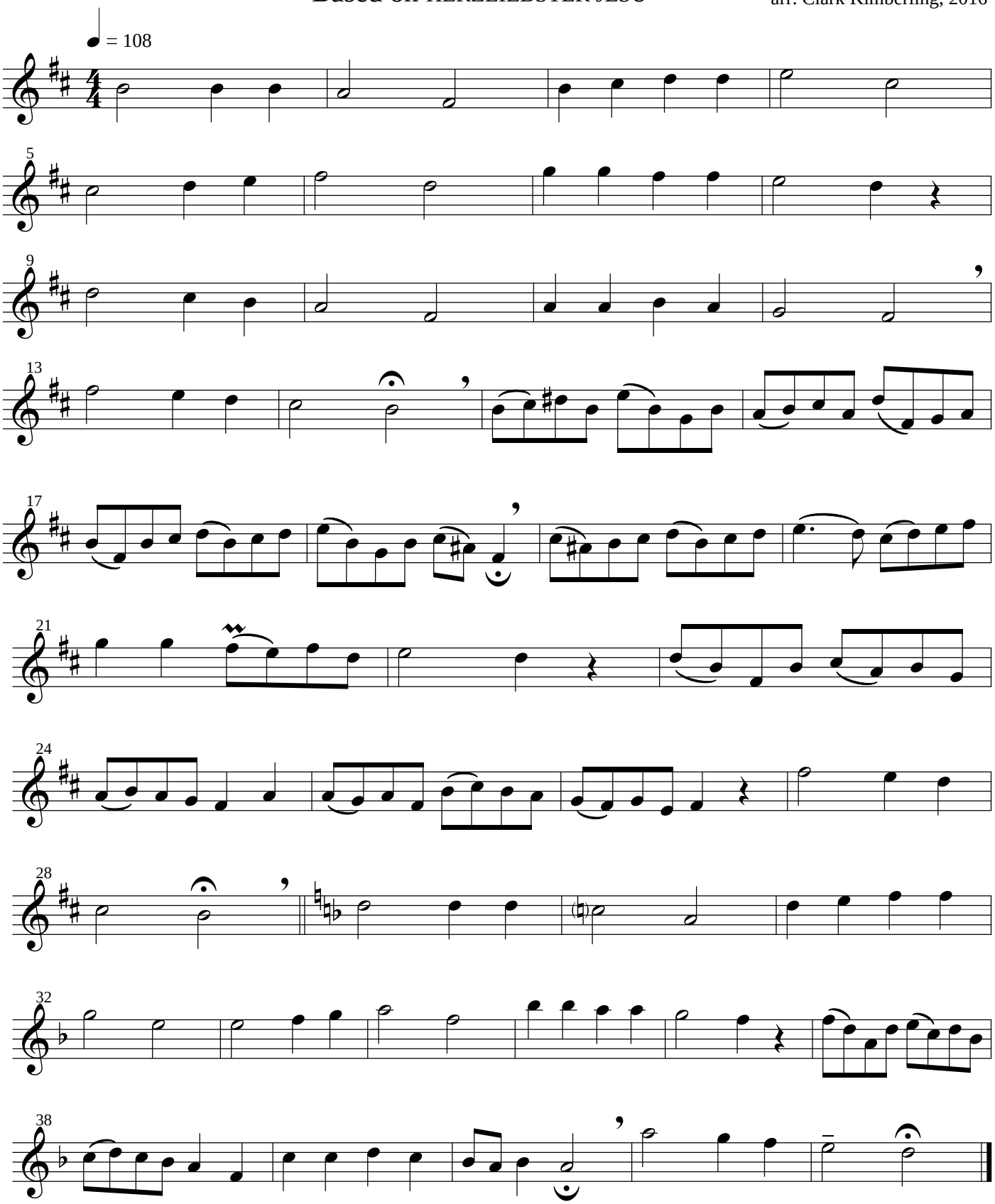
Solo 287

Based on HERZLIEBSTER JESU

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



First published in Crüger's *Newes vollkömliches Gesangbuch Augspurgischer Confession"* (Berlin, 1640)

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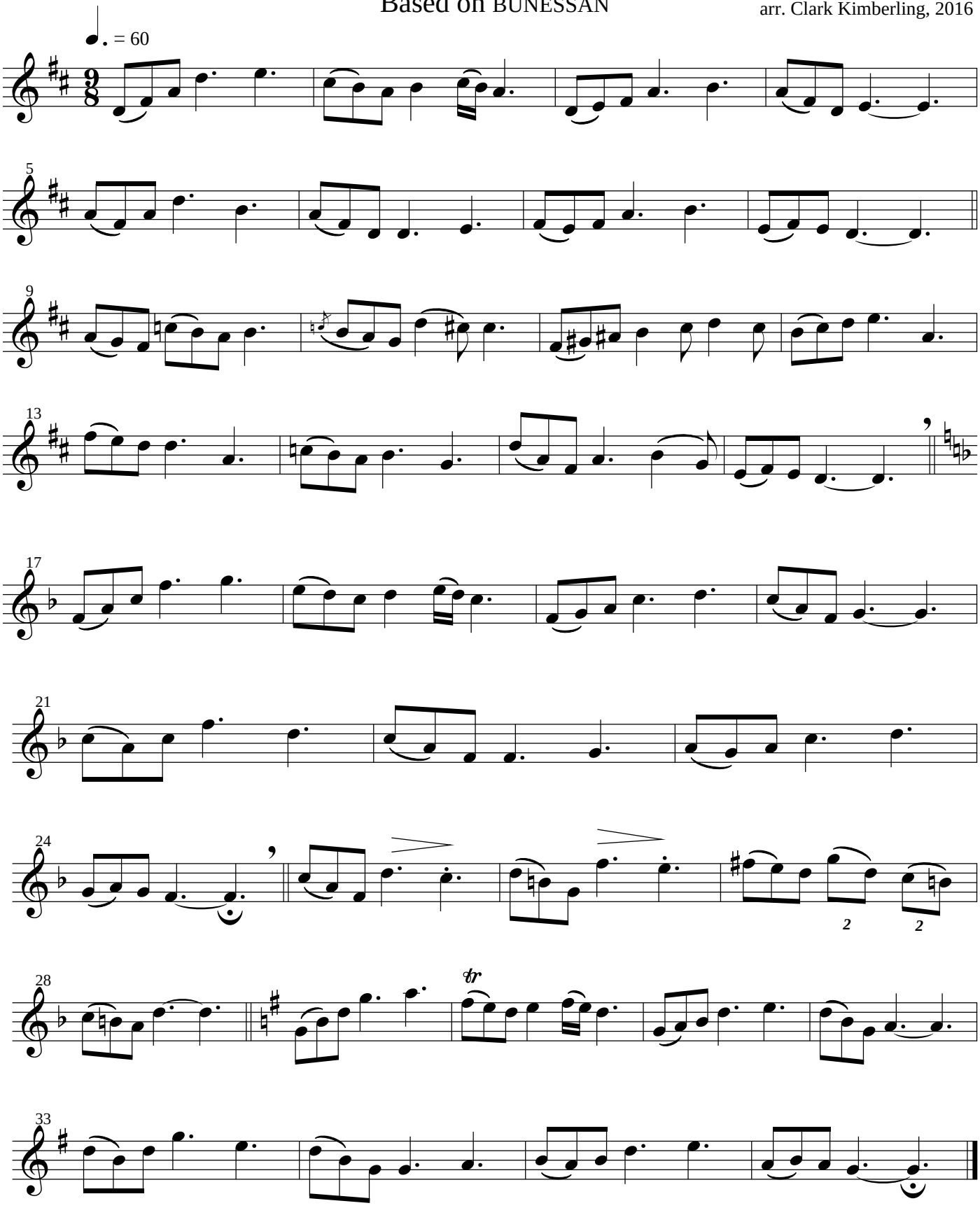
Solo 288

Based on BUNESSAN

Scottish Traditional
arr. Clark Kimberling, 2016



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.

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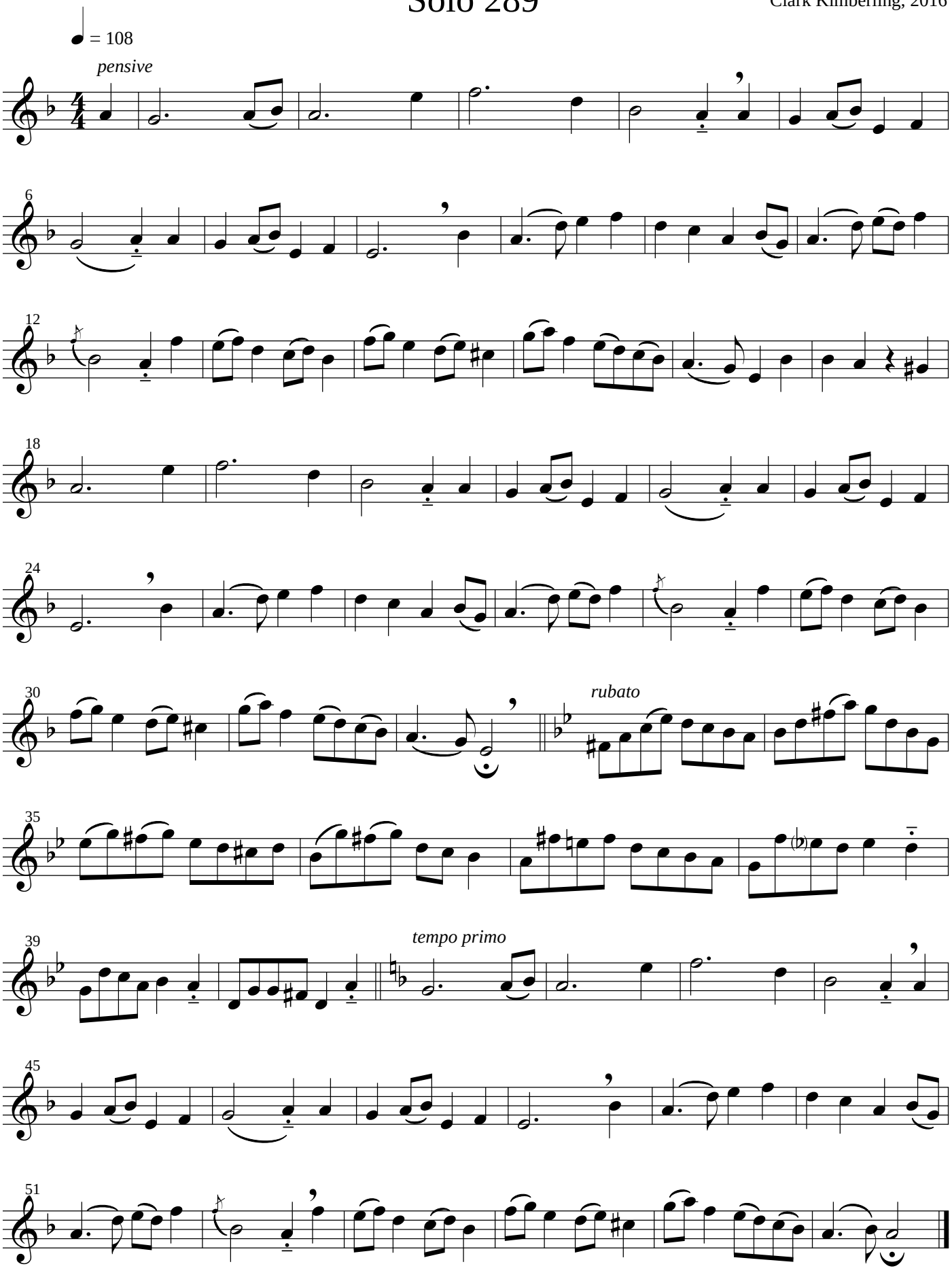
Solo 289

Clark Kimberling, 2016



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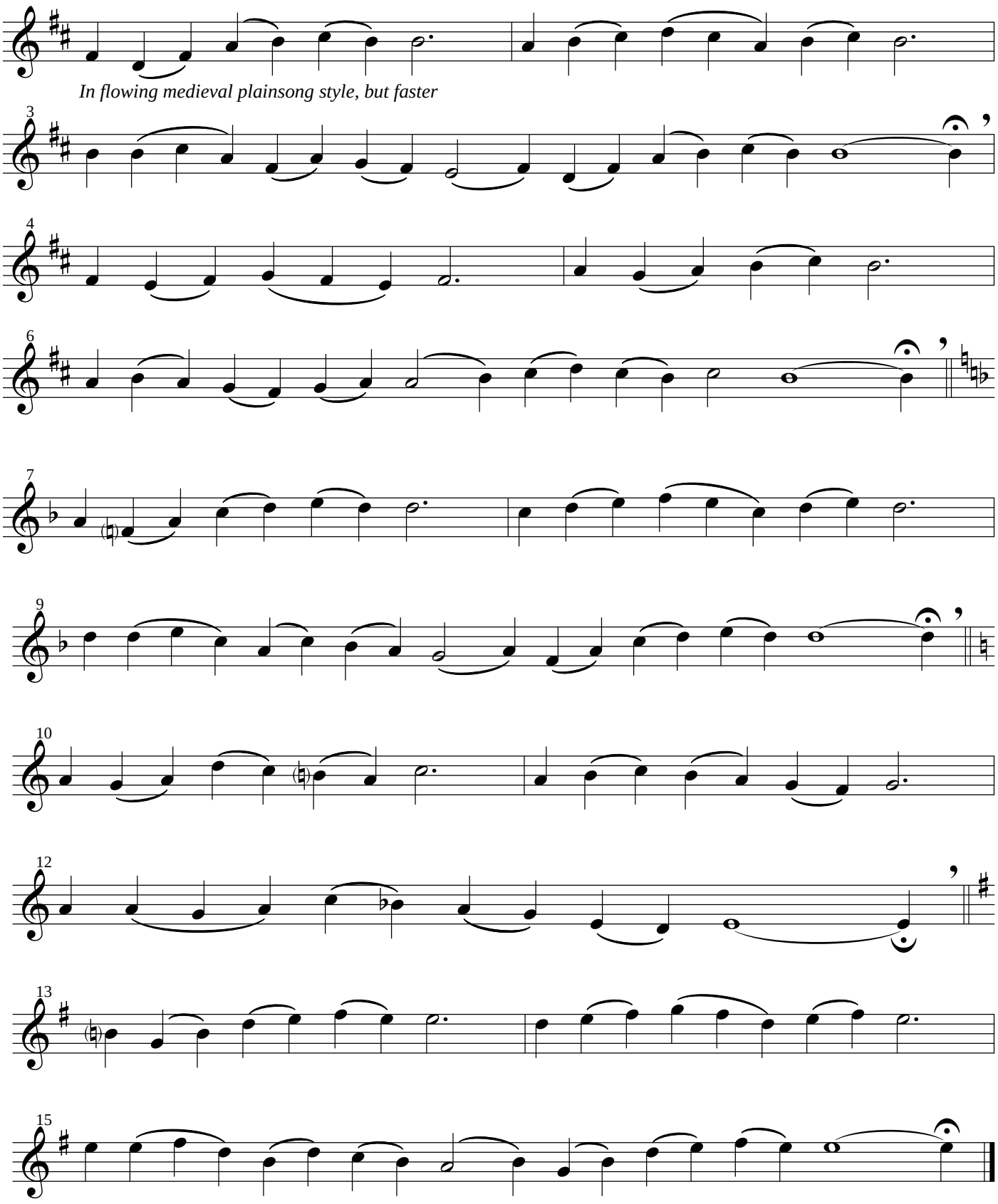
Solo 290

arr. Clark Kimberling, 2016

Based on VERBUM SUPERNUM PRODIENS

♩ = 108



Thirteenth century manuscript in Nevers, France

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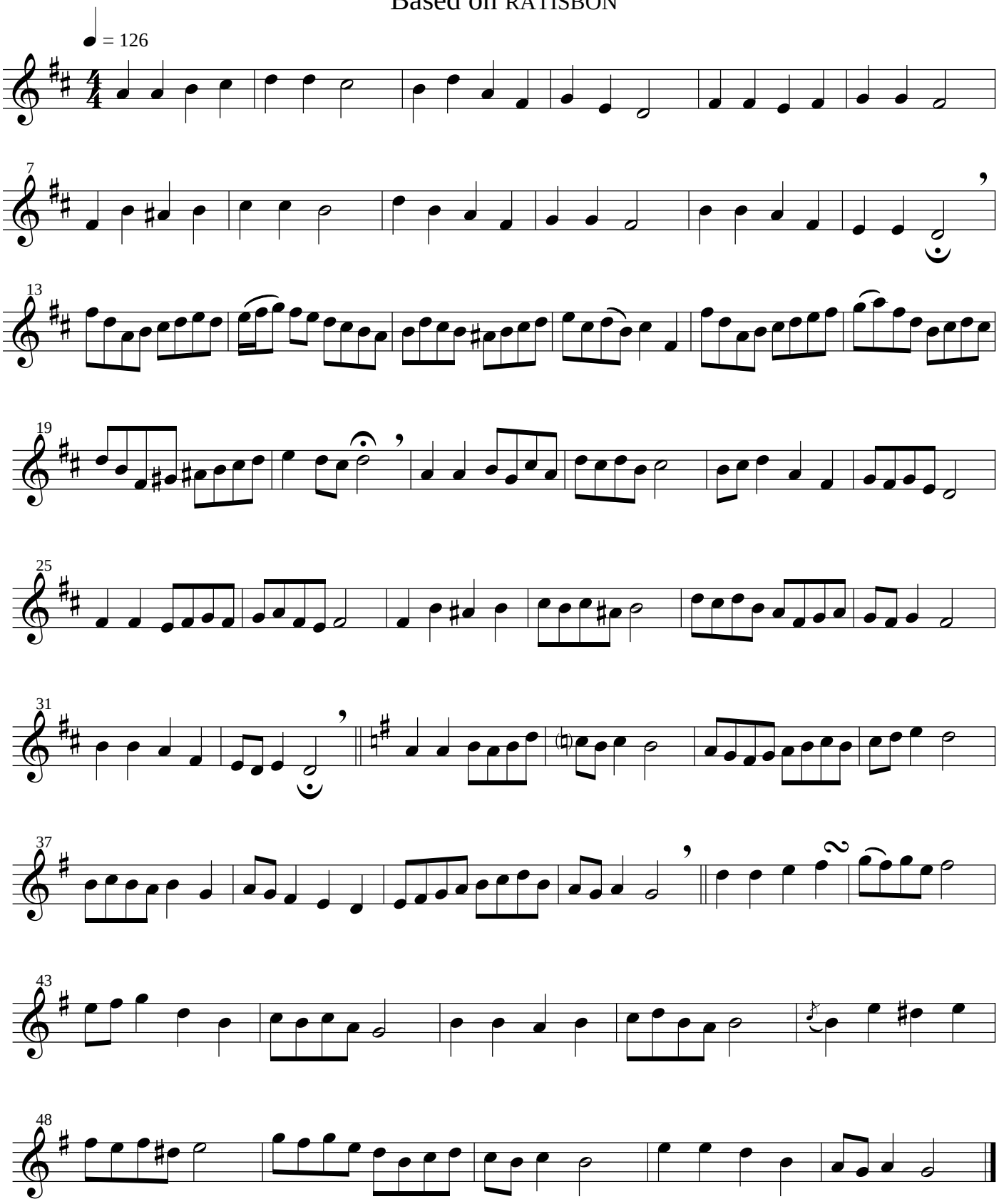
Based on RATISBON

arr. Clark Kimberling, 2016



RATISBON appears in Johann Walter's *Chorgesangbuch* (Wittenburg, 1524)

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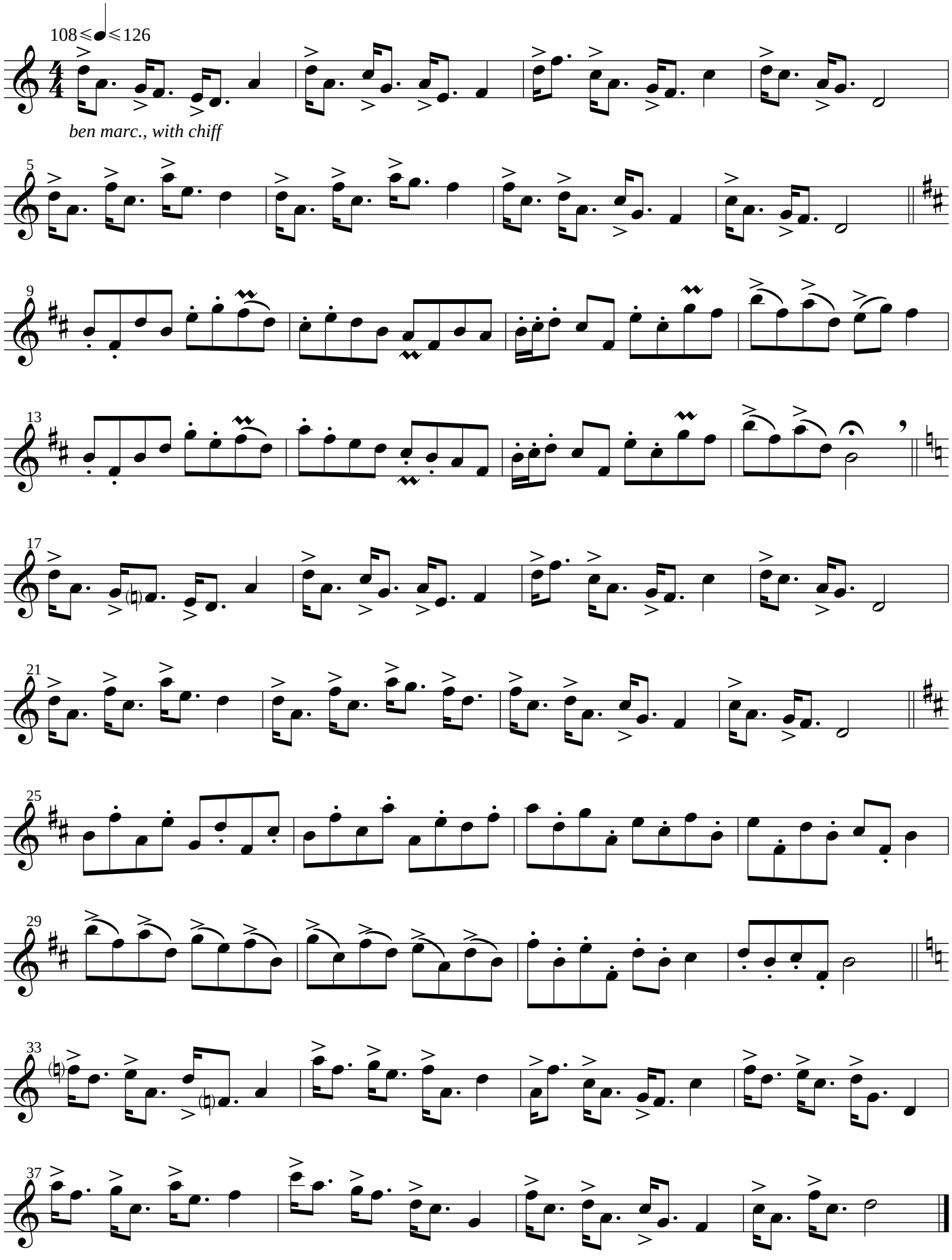

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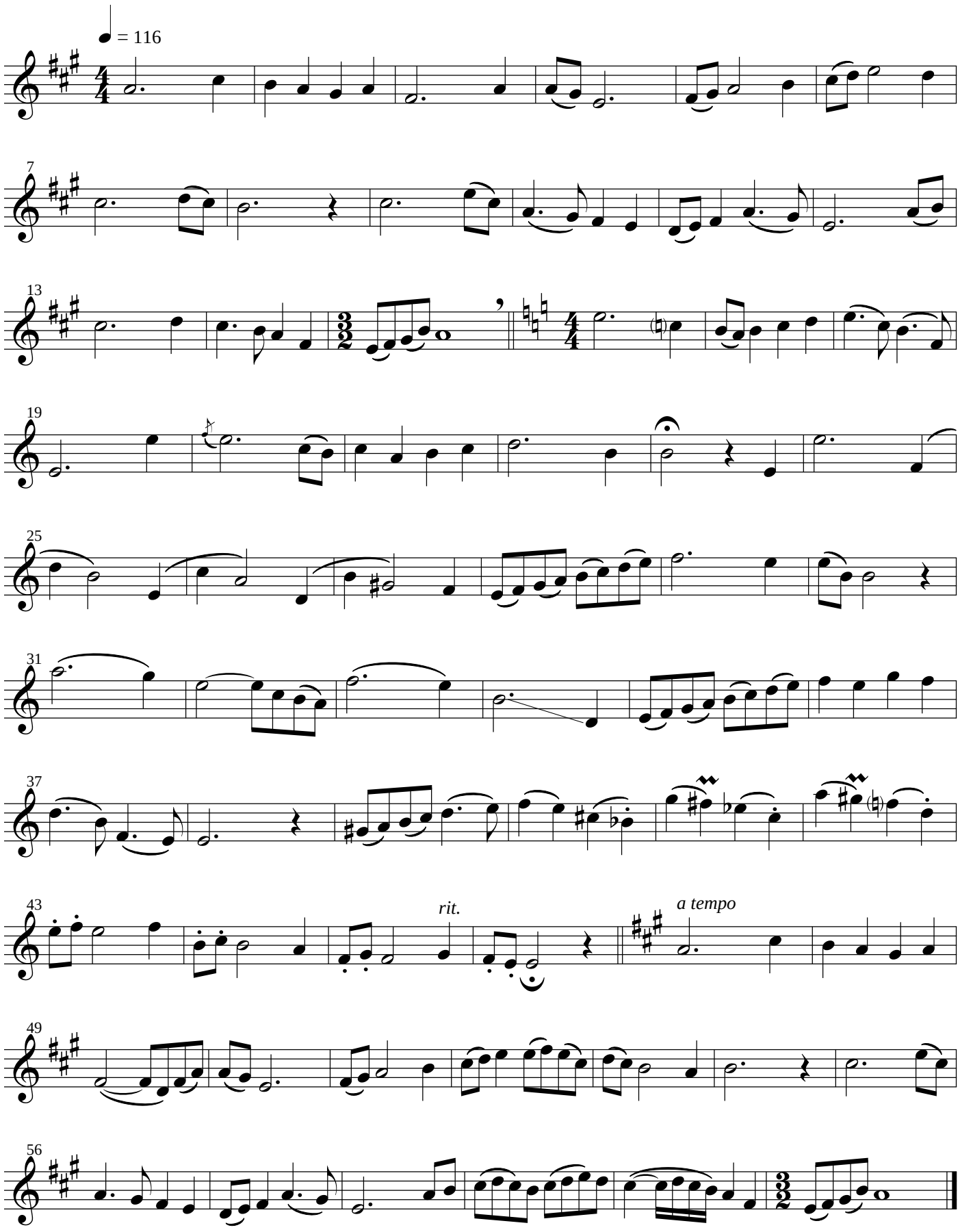

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Based on CONDITOR ALME SIDERUM

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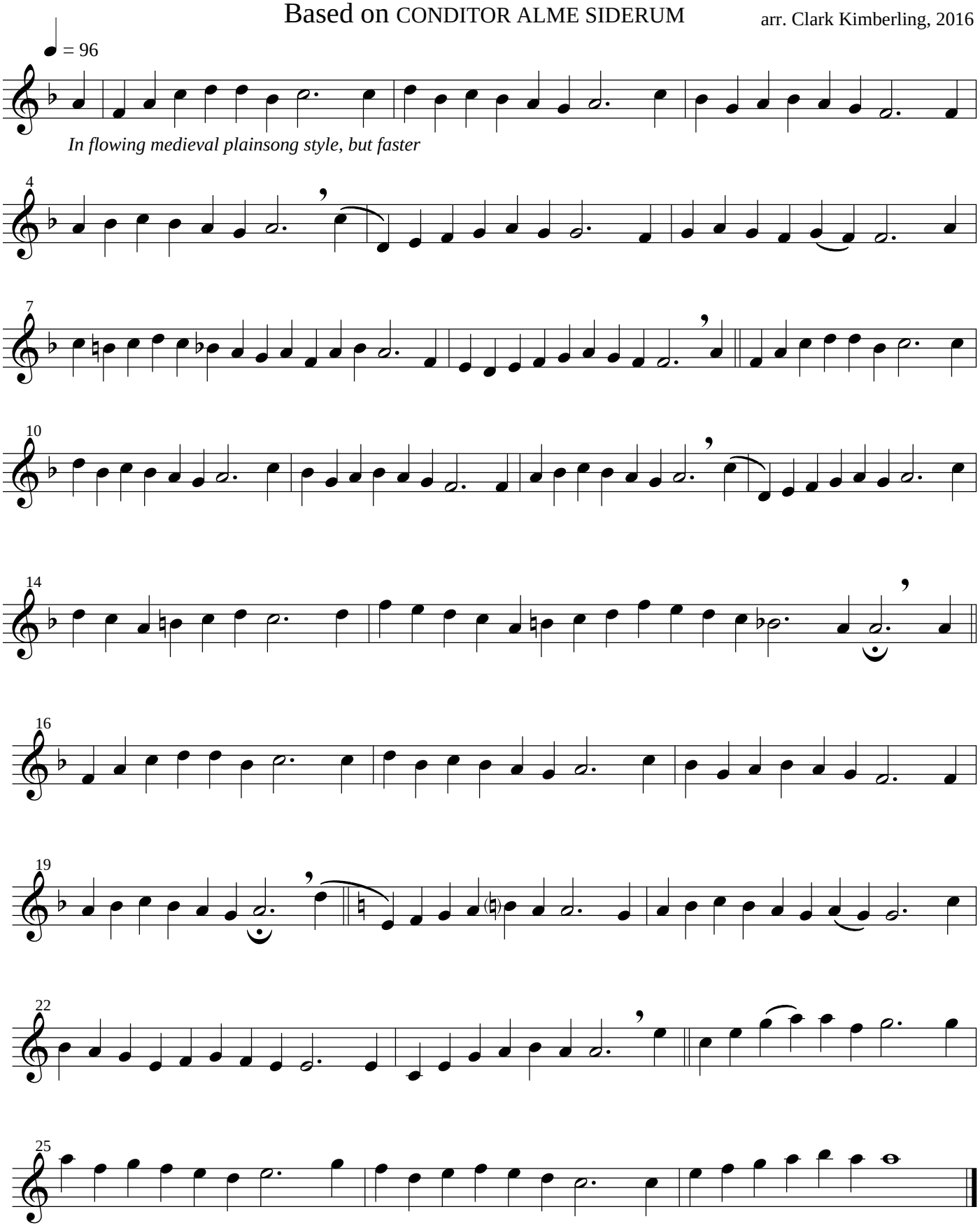

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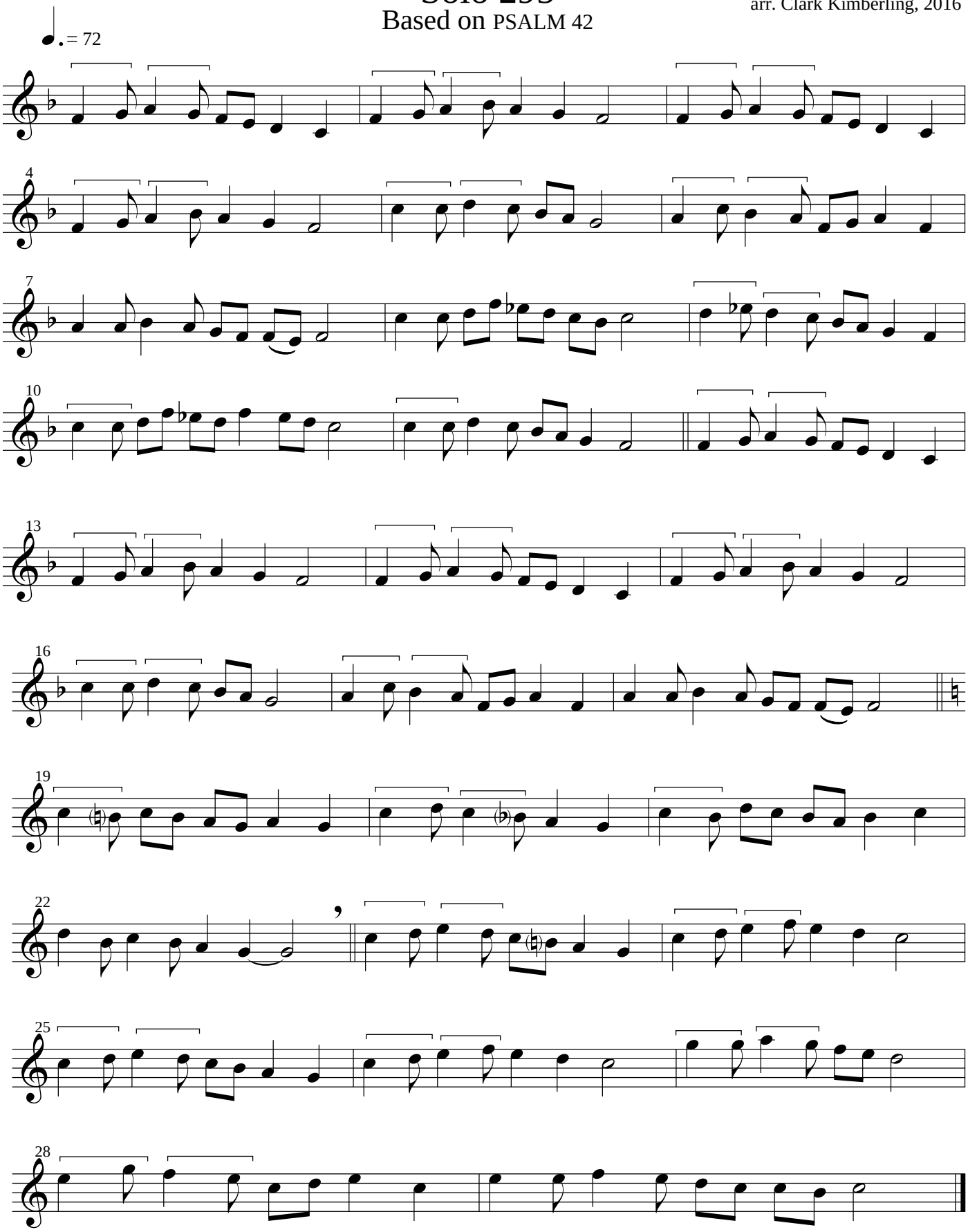
Solo 295

Based on PSALM 42

arr. Clark Kimberling, 2016



PSALM 42 appears in *Pseaumes Octantetrois de David* (Geneva, 1551).

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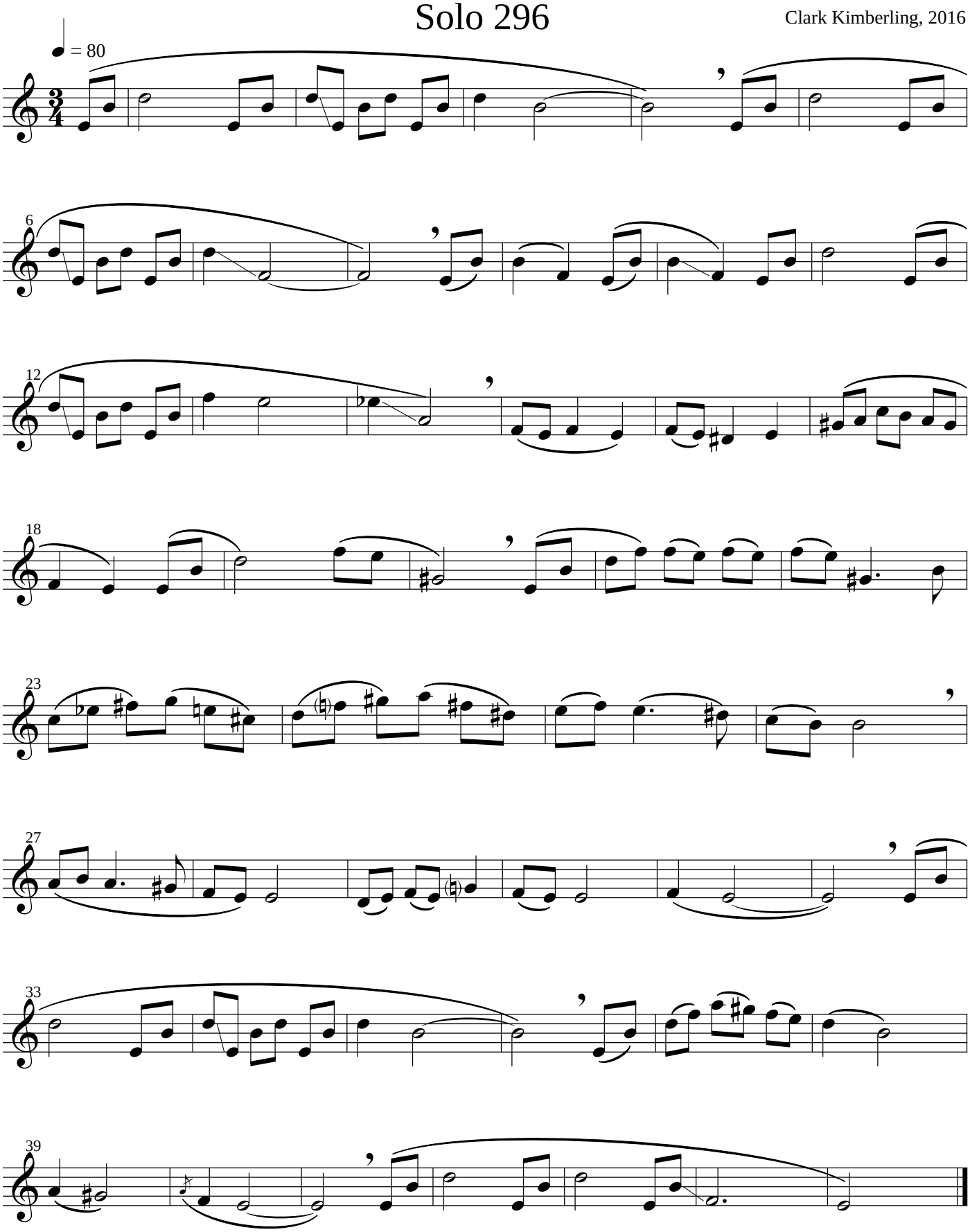

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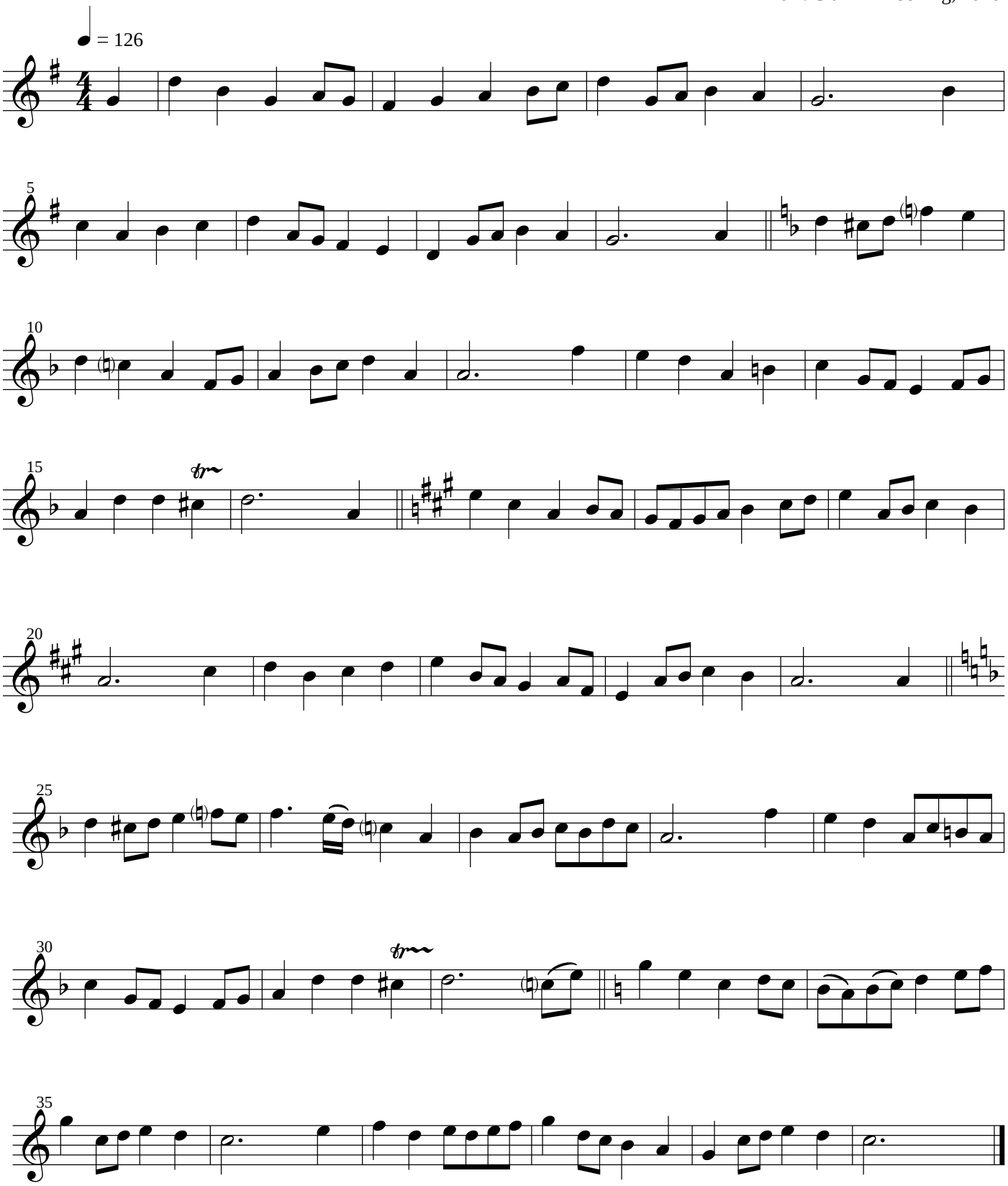
Solo 297

Based on ST. STEVEN

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



ST. STEPHEN first appeared in Jones's *Ten Pieces for the Organ with Four Anthems*... (London, 1789).

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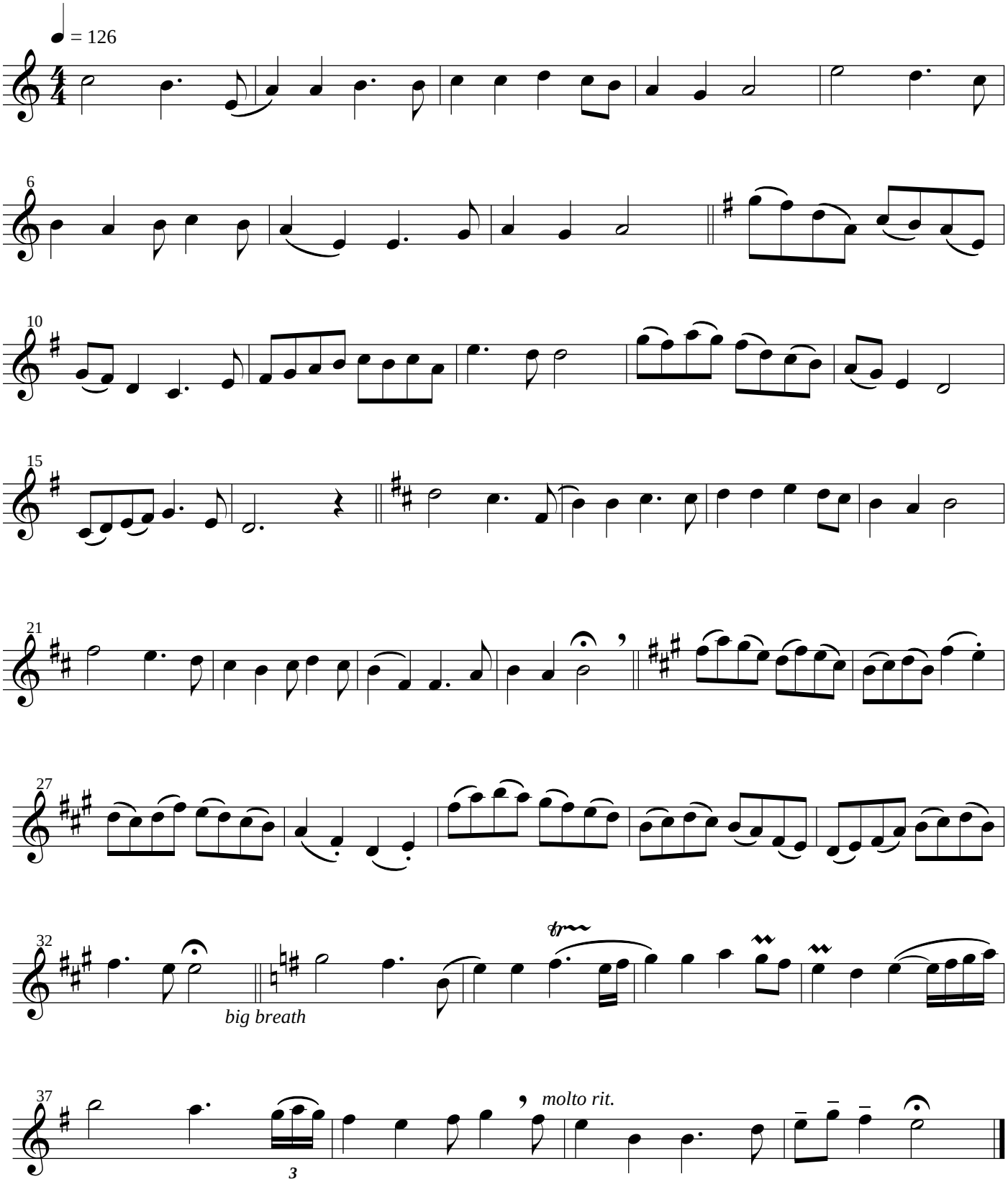
Solo 298

Based on TRIUMPH

Irish hymn tune
arr. Clark Kimberling, 2016



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.

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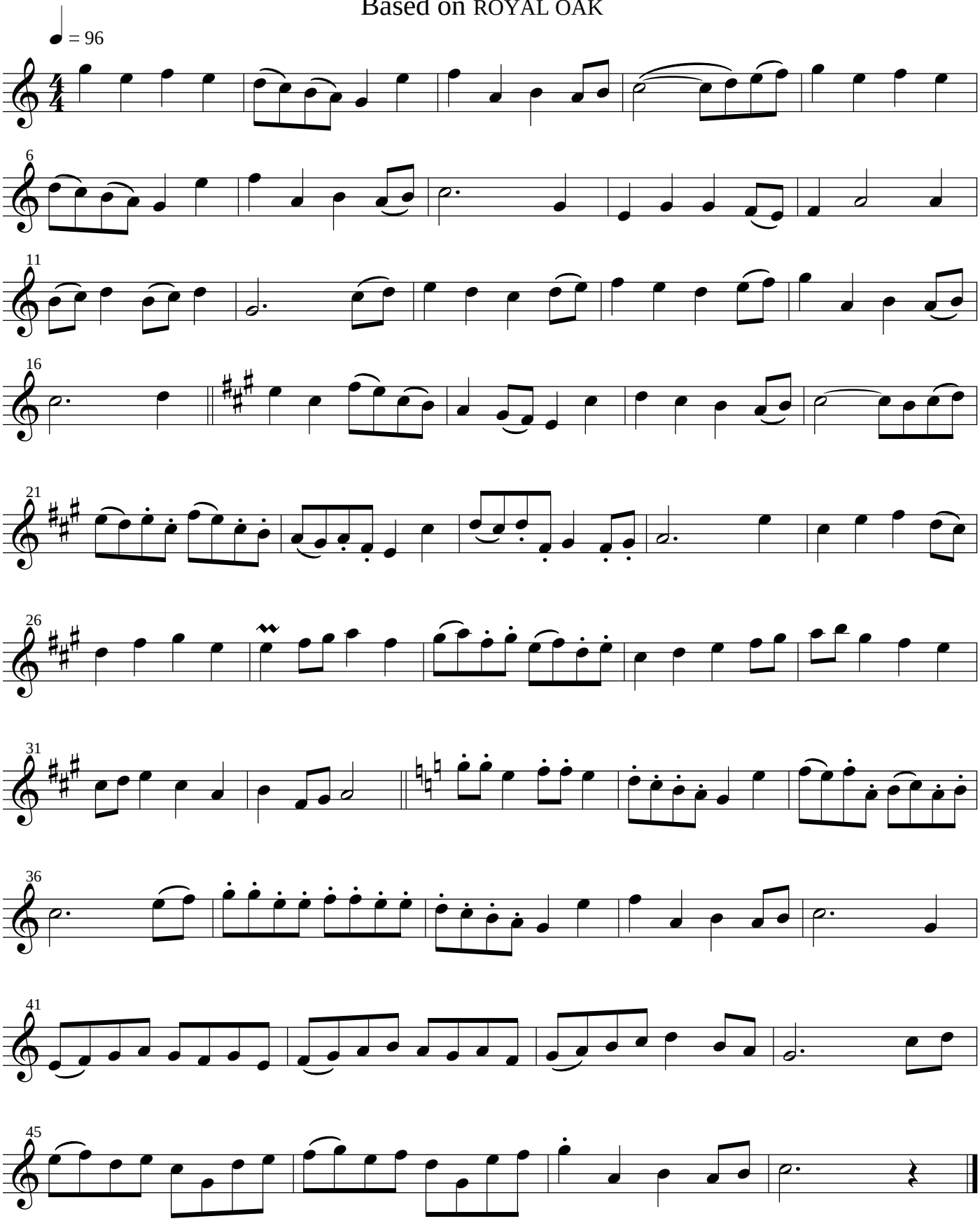
Solo 299

Based on ROYAL OAK

arr. Clark Kimberling, 2016



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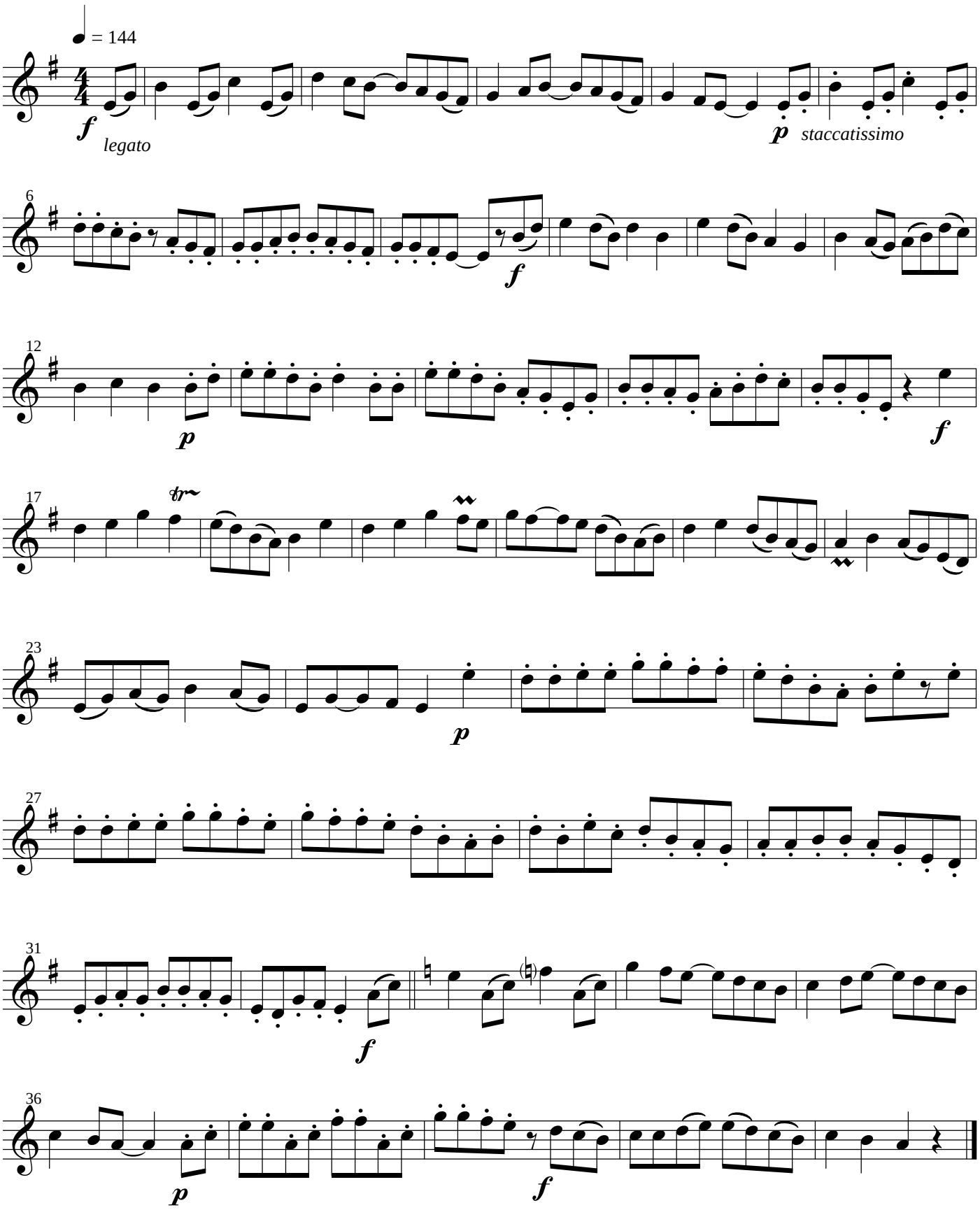
Solo 300

Clark Kimberling, 2016



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