

400 SOLOS FOR C INSTRUMENT

RECORDER

FLUTE

VIOLIN

OBOE

This is **BOOK FOUR**

Solos 301-400

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](#)

[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](#)

[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 301

Based on SONNE DER GERECHTIGKEIT

arr. Clark Kimberling, 2016

$\text{♩} = 108$

6

11

16

21 rit. , a tempo

26

31 rit. big breath

36 a tempo 3

41

SONNE DER GERECHTIGHEIT appears in *Bohemian Brethren, Kirchengeseng*, 1566.
Arrangement copyright © 2016, Clark Kimberling

Solo 302
Based on PUER NOBIS

arr. Clark Kimberling, 2016

126 \leqslant 160

5

9

13

17

21

25

29 rit.

tempo primo

33

37

PUER NOBIS appears in a fifteenth-century manuscript from Trier, Germany.
Arrangement copyright © 2016, Clark Kimberling

Solo 303
Based on ELLACOMBE

arr. Clark Kimberling, 2016

$\text{♩} = 126$

1

5

10

15

20

25

30

35

40

45

ELLACOMBE appears in a songbook published in Mainz, Germany, 1833.
Arrangement copyright © 2016, Clark Kimberling

Solo 304

Clark Kimberling, 2016

116 \leqslant ♩ \leqslant 126

5

10 > > >

15

19

24

28 big breath 3

32

36

Solo 305

Clark Kimberling, 2016

$\text{♩} = 88$

1
2
3
4
5
6
7
8

legato

Solo 306

Clark Kimberling, 2016

*• = 96
rollicking*

The sheet music consists of eight staves of musical notation for a single instrument. The key signature is one sharp (G major). The time signature is common time (indicated by '8'). The tempo is 96 BPM. The first staff begins with a dotted half note followed by eighth-note pairs. The second staff starts with a dotted half note followed by sixteenth-note pairs. The third staff begins with a quarter note followed by eighth-note pairs. The fourth staff begins with a quarter note followed by sixteenth-note pairs. The fifth staff begins with a quarter note followed by eighth-note pairs. The sixth staff begins with a quarter note followed by sixteenth-note pairs. The seventh staff begins with a quarter note followed by eighth-note pairs. The eighth staff begins with a quarter note followed by sixteenth-note pairs.

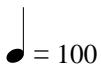
Solo 307

Clark Kimberling, 2016

A musical score for a solo instrument, likely a flute or recorder, consisting of ten staves of music. The tempo is marked as quarter note = 100. The key signature changes from one flat to two sharps and back to one flat. Measure 1 starts in A minor (one flat). Measures 2-3 show a transition through G major (no sharps or flats), F# major (two sharps), and E major (one sharp). Measure 4 returns to A minor. Measures 5-6 show another transition through D major (one sharp) and C major (no sharps or flats). Measure 7 returns to A minor. Measures 8-9 show a transition through B major (two sharps) and A major (one sharp). Measure 10 returns to A minor. The score features various dynamics, including crescendos and decrescendos, indicated by arrows above the staff.

Solo 308
Based on MERTON

William Henry Monk (1823-1889)
arr. Clark Kimberling, 2016

 = 100



MERTON first appeared in *Parish Choir* (London, 1850).
Arrangement copyright © 2016, Clark Kimberling

Solo 309

Clark Kimberling, 2016

$\text{D} = 72$

The sheet music consists of ten staves of musical notation. The key signature varies from staff to staff, starting with a major key (indicated by a sharp sign) and transitioning through minor keys (indicated by a flat sign) and back to major keys. The time signature is mostly common time (indicated by a '4'). Measure numbers are provided at the beginning of each staff: 1, 11, 21, 30, 41, 49, 61, 71, 81, and 89. The music features various note heads, stems, and rests, with some notes having dots or dashes indicating specific performance techniques.

Solo 310

Clark Kimberling, 2016

The sheet music consists of eight staves of musical notation, each with a key signature of one sharp (F#) and a tempo of 96 BPM. The first staff begins with a dotted half note. The second staff starts with a quarter note. The third staff begins with a quarter note. The fourth staff starts with a quarter note. The fifth staff begins with a quarter note. The sixth staff starts with a quarter note. The seventh staff begins with a quarter note. The eighth staff begins with a quarter note.

Solo 311

Clark Kimberling, 2016

$\text{♩} = 108$

8

15

sub. legato

molto legato

35

41

47

53

59

Solo 312

Clark Kimberling, 2016

The sheet music consists of ten staves of musical notation for a solo instrument. The tempo is marked as 84 BPM. The key signature changes frequently, including G major, A major, E major, D major, C major, F major, B major, A major, and G major. The time signature also varies, including 6/8, 3/8, 8/8, and 9/8. The music features various note heads, stems, and bar lines, with some notes having dots or dashes indicating specific attack or sustain. Measure numbers are indicated at the beginning of each staff: 1, 6, 11, 16, 21, 26, 31, 37, 43, and 49. A dynamic marking "rit." is placed above the staff in measure 31. A performance instruction "a tempo" is placed above the staff in measure 37.

Solo 313

Clark Kimberling, 2016

$\text{♩} = 144$

1 6 11 16 21 26 31 36 41 45

Solo 314

Clark Kimberling, 2016

Sheet music for Solo 314, featuring ten staves of musical notation for treble clef, 3/4 time, key signature of one sharp, and tempo of 126 BPM. The music includes dynamic markings like "molto legato" at the beginning, "big breath" at measure 25, and "rit." at the end. Measure numbers 1 through 52 are indicated above the staves.

1
molto legato

7

13 big breath

19

25

31

37

42

47

52 rit.

Solo 315

Clark Kimberling, 2016

cheerful

144
cheerful

1 5 9 13 17 21 25 29 33 37

rit. 3 3

a tempo

Solo 316

Based on VENI CREATOR SPIRITUS

arr. Clark Kimberling, 2016

= 180

In flowing medieval plainsong style, but faster

1

2

3

4

5

6

7

8

VENI CREATOR SPIRITUS appears in *Hymnal 1982*, No. 502; c.f. KOMM GOTT SCHÖPFER (Erfurt, Germany, 1521)
Arrangement copyright © 2016, Clark Kimberling

Solo 317

Clark Kimberling, 2016

1 = 108

7

14

21

28

35

42

49

56

63

$\text{♩} = 144$
jovial

Solo 318

Clark Kimberling, 2016

1
f p f p f

6
p f p f p

11
f p

16
p

21

26

31
f p f

36
p f p f p

41
f p f p

45
p

Solo 319

arr. Clark Kimberling, 2016

Based on O HEILIGER GEIST

$\text{♩} = 126$

The sheet music consists of nine staves of musical notation. The first staff begins with a tempo marking of $\text{♩} = 126$. The key signature changes from one sharp (F#) to one flat (B-flat) across the staves. The time signature is 3/4 throughout. The music features various note values including eighth and sixteenth notes, with dynamics like forte, piano, and accents. Articulation marks such as dots and dashes are present on many notes. The notation includes both open and closed note heads.

O HEILIGER GEIST appears in *Geistliche Kirchengesang*, 1623.
Arrangement copyright © 2016, Clark Kimberling

Solo 320

Clark Kimberling, 2016

$\text{♩} = 144 \text{ or faster}$

1
7
13
19
25
31
37
43
49
55
60

sub. legato

rit.

Solo 321

Based on MELCOMBE

Samuel Webbe (1740-1816)
arr. Clark Kimberling, 2016

$\text{♩} = 108$

faster: $\text{♩} = 126$

6

10

14

17

21

24

tempo primo, stately

28

MELCOMBE first appeared in two of Webbe's collections, London, 1792.
Arrangement copyright © 2016, Clark Kimberling

Solo 322

Clark Kimberling, 2016

$\text{♩} = 126 \text{ or faster}$

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45

Solo 323

Based on JACOB'S LADDER

British folk tune
arr. Clark Kimberling, 2016

$\text{♩} = 108 \text{ or faster}$

1

5

10

15

21

26

33

38

JACOB'S LADDER appears in Henry R. Branley and John Stainer's *Christmas Carols, New and Old* (London, 1871)
Arrangement copyright © 2016, Clark Kimberling

Solo 324

Clark Kimberling, 2016

The sheet music consists of eight staves of musical notation for a solo instrument. The tempo is marked as 126 or faster. The key signature changes throughout the piece, including sections with no sharps or flats, one sharp, and two sharps. Various performance instructions are included: 'rubato' at measure 12, 'rit.' (ritardando) and 'slower' at measure 16, 'legato' at measure 16, and 'dolce' (sweetly) at measure 28. The music features a variety of note values, including eighth and sixteenth notes, and includes several grace notes and slurs.

Solo 325

Based on TRURO

Composer unknown
arr. Clark Kimberling, 2016

The music is arranged in eight staves:

- Staff 1: *brisk*, *ben marcato*. Time signature 3/2, key signature 1 sharp.
- Staff 2: Time signature 8/8, key signature 1 sharp.
- Staff 3: Time signature 15/8, key signature 1 sharp.
- Staff 4: Time signature 22/8, key signature 1 sharp.
- Staff 5: Time signature 29/8, key signature 1 sharp.
- Staff 6: Time signature 36/8, key signature 1 sharp.
- Staff 7: Time signature 43/8, key signature 1 sharp.
- Staff 8: Time signature 50/8, key signature 1 sharp.

Measure numbers are indicated above the staff lines: 1, 8, 15, 22, 29, 36, 43, 50, 57, and 64.

TRURO, named for a city in Cornwall, England, first appeared anonymously in London about 1789.
Arrangement copyright © 2016, Clark Kimberling

Solo 326

Clark Kimberling, 2016

$\text{♩} = 126$

1

7

13

19

25

31

37

molto rit.

42

47

52

58

$\text{♩} = 126$

Solo 327

Clark Kimberling, 2016

The sheet music consists of ten staves of musical notation. The key signature changes frequently, including sections in G major, A major, B major, F# minor, G minor, A minor, B minor, C major, D major, and E major. The time signature also varies, with measures in 3/4, 2/4, and 6/8. The tempo is indicated as $\text{♩} = 126$. Various performance markings are present, such as 'rit.', 'tr.', and dynamic markings like f (fortissimo) and ff (fortississimo). The music includes several melodic lines, some with grace notes and slurs, and a mix of eighth and sixteenth note patterns.

Solo 328
Based on CARLISLE

Charles Lockhart (1745-1815)
arr. Clark Kimberling, 2016



• = 116

CARLISLE first appeared in a collection associated with the Lock Hospital, London, 1769.
Arrangement copyright © 2016, Clark Kimberling

Solo 329

Clark Kimberling, 2016

A musical score for a solo instrument, likely piano or organ, consisting of ten staves of music. The tempo is marked as $\text{♩} = 126$. The music is in common time, with a key signature of one sharp (F#). Measure numbers are indicated above the staff at the beginning of each measure: 1, 7, 13, 19, 25, 31, 37, 43, 49, and 55. The music features various note values including eighth and sixteenth notes, with several grace notes and slurs. Measures 1 through 6 are shown on the first staff, measures 7 through 12 on the second, measures 13 through 18 on the third, measures 19 through 24 on the fourth, and measures 25 through 30 on the fifth. Measures 31 through 36 are on the sixth staff, measures 37 through 42 on the seventh, measures 43 through 48 on the eighth, measures 49 through 54 on the ninth, and measures 55 through 60 on the tenth.

Solo 330

Clark Kimberling, 2016

 = 180 or faster

Solo 330

Clark Kimberling, 2016

The sheet music consists of ten staves of musical notation. The tempo is indicated as quarter note = 180 or faster. The first staff begins in 2/4 time with a key signature of one sharp. The second staff begins in 6/8 time with a key signature of one flat. The third staff begins in 3/4 time with a key signature of one sharp. The fourth staff begins in 5/4 time with a key signature of one sharp. The fifth staff begins in 3/4 time with a key signature of one sharp. The sixth staff begins in 5/4 time with a key signature of one sharp. The seventh staff begins in 3/4 time with a key signature of one sharp. The eighth staff begins in 5/4 time with a key signature of one flat. The ninth staff begins in 3/4 time with a key signature of one sharp. The tenth staff begins in 5/4 time with a key signature of one sharp. Various dynamics such as > (staccato), < (acciaccatura), and accents are present throughout the piece.

Solo 331

Clark Kimberling, 2016

The sheet music consists of eight staves of musical notation for a single instrument. The tempo is marked as $\text{♩} = 126$. The key signature changes throughout the piece, indicated by various sharps and flats. Measure numbers are provided at the beginning of each staff: 6, 11, 16, 21, 26, 31, 36, and 41. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 36 includes a dynamic marking "rit." (ritardando). The music concludes with a final measure ending on a long note.

Solo 332

Clark Kimberling, 2016

$\text{♩} = 126$

The sheet music consists of eight staves of musical notation for a solo instrument. The tempo is indicated as $\text{♩} = 126$. The key signature changes throughout the piece, starting with one sharp, then alternating between one sharp and one flat. The time signature is mostly common time (4/4). The music features various note heads, stems, and bar lines, with some notes having stems pointing up and others down. Measure numbers are present at the beginning of several staves: 5, 9, 13, 17, 21, 26, 31, and 36.

Solo 333

Clark Kimberling, 2016

$\text{♩} = 144 \text{ or faster}$

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45

Solo 334

Based on KINGSFOLD

arr. Clark Kimberling, 2016

♩ = 126

1

5

10

15

20

25

30

35

40

45

KINGSFOLD appears in Lucy Broadwood's *English Country Songs* (London, 1893).
The tune was named by Ralph Vaughan Williams, who heard the tune in Kingsfold, a village in Sussex.
Arrangement copyright © 2016, Clark Kimberling

Solo 335

Clark Kimberling, 2016

$\text{♩} = 144 \text{ or faster}$

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45

Solo 336

Clark Kimberling, 2016

$\text{♩} = 60$

rit.

8

15

22

29

35

41

47

53

59

Solo 337

arr. Clark Kimberling, 2016

Based on URBA BEATA JERUSALEM

180

In flowing medieval plainsong style, but faster

1

2

3

4

5

6

7

8

9

10

URBS BEATA JERUSALEM appears in Sarum antiphonal, ca. 1400, now in the Bodleian Library.
Arrangement copyright © 2016, Clark Kimberling

Solo 338

Based on TON-Y-BOTEL

Thomas John Williams (1869-1944)
arr. Clark Kimberling, 2016

♩ = 96

12/8

6

11

16

21

25

29

33

37

41

TON-Y-BOTEL (Welsh: "bottle tune") was composed in 1896. The tune was first published as EBENEZER within an anthem, "Goleu un y glyn" ("Light in the valley"), undated but before 1905, in Caernarvon, North Wales.

Arrangement copyright © 2016, Clark Kimberling

Solo 339

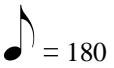
Based on BROTHER JAMES' AIR

James L. M. Bain (1860-1925)
arr. Clark Kimberling, 2016

BROTHER JAMES' AIR was published in London in 1915.
Arrangement copyright © 2016, Clark Kimberling

Solo 340

Clark Kimberling, 2016

 = 180

In flowing medieval plainsong style, but faster



Solo 341

Clark Kimberling, 2016

$\text{♩} = 126$

The sheet music consists of nine staves of musical notation. The tempo is indicated as $\text{♩} = 126$. The key signature changes throughout the piece, starting with one sharp (F#) and transitioning through various sharps and flats across the different staves. The time signature is primarily common time (4/4). The music features a variety of note heads, including solid black dots, open circles, and stems with dots, suggesting different performance techniques or dynamics. The first staff begins with a dotted half note followed by eighth-note pairs. Subsequent staves show more complex patterns of eighth and sixteenth notes, with some measures featuring grace notes or slurs. The piece concludes with a final staff ending on a strong, sustained note.

Solo 342

Clark Kimberling, 2016

$\text{♩} = 72$

The sheet music consists of eight staves of musical notation for a solo instrument. The tempo is indicated as $\text{♩} = 72$. The first staff begins with a dynamic of *molto espressivo*. The second staff starts at measure 4. The third staff starts at measure 7. The fourth staff starts at measure 10, with the instruction "big breath" placed below it. The fifth staff starts at measure 13, with dynamics *f* and *mp* marked under two groups of notes. The sixth staff starts at measure 16. The seventh staff starts at measure 19. The eighth staff starts at measure 22. Measure numbers 1, 2, 3, 5, 6, 8, and 9 are implied between the numbered staves.

Solo 343

Clark Kimberling, 2016

$\text{♩} = 108$

The sheet music consists of ten staves of musical notation for a solo instrument. The key signature is three sharps (F major). The time signature starts at 3/4. The tempo is indicated as $\text{♩} = 108$. The music is divided into measures by vertical bar lines. Measure numbers are placed above the staff at the beginning of each measure: 1, 6, 12, 18, 24, 30, 36, 42, and 46. The notation includes various note values such as eighth and sixteenth notes, rests, and grace notes. Measure 1 contains a single eighth note. Measures 6 through 11 show a repeating pattern of eighth-note pairs. Measures 12-16 feature eighth-note pairs followed by sixteenth-note patterns. Measures 17-21 show eighth-note pairs with grace notes. Measures 22-26 show eighth-note pairs with grace notes. Measures 27-31 show eighth-note pairs with grace notes. Measures 32-36 show eighth-note pairs with grace notes. Measures 37-41 show eighth-note pairs with grace notes. Measures 42-46 show eighth-note pairs with grace notes.

Solo 344

Clark Kimberling, 2016

The sheet music consists of eight staves of musical notation for a solo instrument. The tempo is marked $\text{♩} = 108$ at the beginning. The key signature changes throughout the piece, indicated by various sharps and flats. The time signature is mostly 3/4. The first staff starts with a single note followed by eighth-note pairs. The second staff continues with eighth-note pairs. The third staff begins at measure 15, featuring sixteenth-note patterns. The fourth staff starts at measure 22, with a mix of eighth and sixteenth notes. The fifth staff begins at measure 29, with a tempo change to *faster: ♩ = 126*. The sixth staff starts at measure 36, with a series of eighth-note pairs. The seventh staff begins at measure 43, with a *rit.* (ritardando) indicated. The eighth staff begins at measure 49, with a tempo marking *a tempo*. The music concludes with a final staff starting at measure 57.

Solo 345

Clark Kimberling, 2016

The sheet music consists of ten staves of musical notation for a solo instrument. The tempo is marked as $\text{♩} = 126$. The key signature changes from one sharp in the first staff to two sharps in the second staff, and then to three sharps in the third staff. The time signature is 4/4 throughout. The music includes various note heads, stems, and rests, with some notes connected by beams. There are several dynamic markings, including a 'big breath' at measure 13 and another 'big breath' at measure 37. Measure numbers are provided at the beginning of each staff: 1, 7, 13, 19, 25, 31, 37, 42, 47, and 52.

Solo 346

Clark Kimberling, 2016



= 160 or faster
(legato)

1

6

11

16

21

26

31

35

39

43

Solo 347

Clark Kimberling, 2016

The sheet music consists of eight staves of musical notation for a solo instrument. The key signature varies between staff 1 (F major) and staff 8 (B major). The time signature changes frequently, including measures in 4/4, 3/4, and 2/4. The tempo is marked as 100 BPM. The music includes various performance instructions such as *rit.* (ritardando), *tempo primo*, and *a tempo*. Measure numbers are indicated at the beginning of each staff: 1, 6, 11, 16, 21, 27, 32, 37, and 42. The notation features a mix of eighth and sixteenth notes, with some measures containing triplets indicated by a '3' below the staff.

Solo 348

Based on YISRAEL V'ORAITA

Jewish
arr. Clark Kimberling, 2016

1 6 12 18 24 30 35 41 45

molto rit.

YISRAEL V'ORAITA is related to Melody 526, "Fregt di velt an alto kashe," in A. Z. Idelsohn's *Thesaurus of Hebrew Oriental Melodies*, vol. IX: *The Folk Song of the East European Jews*. In its more developed form, it was published by Harry Coopersmith as "L'Cho Dodee." in *Songs of My People* (Chicago, 1937). Also known as TORAH SONG.

Solo 349

Based on LEONI

Jewish
arr. Clark Kimberling, 2016

• = 144

1

5

10

tr

15

20

25

3

29

tr

33

3

37

tr

LEONI is thought to date from the seventeenth century. At the request of early Methodist preacher Thomas Olivers, it was written out by Myer Lyon (1751-1787), a singer in the Great Synagogue in London who was also an opera singer with stage name Leoni.

Solo 350

Clark Kimberling, 2016

$\text{♩} = 126 \text{ or faster}$

1

5

9

13

17

21

25

29

33

37

Solo 351

Clark Kimberling, 2016

The sheet music consists of eight staves of musical notation, each with a key signature and time signature. The first staff starts with a treble clef, a common time signature, and a tempo of 100 BPM. The second staff begins with a treble clef and a common time signature. The third staff begins with a treble clef and a common time signature. The fourth staff begins with a treble clef and a common time signature. The fifth staff begins with a treble clef and a common time signature. The sixth staff begins with a treble clef and a common time signature. The seventh staff begins with a treble clef and a common time signature. The eighth staff begins with a treble clef and a common time signature.

1 = 100

5

9

13

17

20 rit. a tempo (b) subito ben marcato 3 3

23

27 3 3

31

Solo 352

Based on FOREST GREEN

English folk tune
arr. Clark Kimberling, 2016

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45

FOREST GREEN was transcribed by Ralph Vaughan Williams from the singing of Mr. Garman of Forest Green, near Ockley, Surrey, in 1903. It appears in *The English Hymnal* (1906) with the words of "O little town of Bethlehem". In England, that carol is still usually sung to FOREST GREEN.

Solo 353

Clark Kimberling, 2016

108-144
12/8 *p* staccatissimo *f*

5 12/8 *p* *f*

9 12/8 *p* *f*

13 12/8 *p* *f*

17 12/8 *p* *f*

21 12/8 *p* *f*

25 12/8 *p* *f*

29 12/8 *p* *f*

32

Solo 354

Clark Kimberling, 2016

$\text{♩} = 144$

1 f p *staccatissimo* f p

5 f p f p

9 f p f p

13 f p f p

17 f p f p

21 f p f p

25 f $tr\sim$ $tr\sim$

29

Solo 355

Clark Kimberling, 2016

The sheet music consists of nine staves of musical notation. Staff 1 starts with a tempo of $\text{♩} = 72$. The key signature changes throughout the piece, including major, minor, and various mixtures of sharps and flats. Measure 1 begins with a half note followed by eighth notes. Measures 2-3 show eighth-note patterns. Measures 4-5 feature sixteenth-note patterns. Measures 6-7 continue eighth-note patterns. Measures 8-9 show sixteenth-note patterns. Measures 10-11 feature eighth-note patterns. Measures 12-13 show sixteenth-note patterns. Measures 14-15 feature eighth-note patterns. Measures 16-17 show sixteenth-note patterns. Measures 18-19 feature eighth-note patterns. Measures 20-21 show sixteenth-note patterns. Measures 22-23 feature eighth-note patterns. Measures 24-25 show sixteenth-note patterns. Measures 26-27 feature eighth-note patterns. Measures 28-29 show sixteenth-note patterns. Measures 30-31 feature eighth-note patterns. Measures 32-33 show sixteenth-note patterns. Measures 34-35 feature eighth-note patterns. Measures 36-37 show sixteenth-note patterns. Measures 38-39 feature eighth-note patterns. Measures 40-41 show sixteenth-note patterns. Measures 42-43 feature eighth-note patterns. Measures 44-45 show sixteenth-note patterns. Measure 46 concludes the piece.

Solo 356

Clark Kimberling, 2016

The sheet music consists of eight staves of musical notation for a solo instrument. The key signature varies throughout the piece, including major (G major), minor (A minor), and other modes indicated by sharps and flats. The time signature also changes, notably between 2/4 and 3/4. The tempo markings include $\text{d} = 96$, $\text{d} = 84$, and $\text{d} = 84$ with a dynamic instruction *dolce*. The music features various note heads, stems, and bar lines, with some notes having horizontal dashes or dots indicating specific performance techniques.

Solo 357

Clark Kimberling, 2016

The sheet music consists of eight staves of musical notation for a solo instrument. The key signature is three sharps, and the time signature is common time (indicated by a '2'). The tempo is marked as $\text{d} = 116$. The dynamics include f (fortissimo), p (pianissimo), and p staccatissimo. The first staff begins with a forte dynamic. The second staff starts with a piano dynamic and includes a dynamic marking p staccatissimo. The third staff begins with a forte dynamic. The fourth staff starts with a piano dynamic and ends with a forte dynamic. The fifth staff begins with a piano dynamic and ends with a forte dynamic. The sixth staff begins with a piano dynamic and ends with a forte dynamic. The seventh staff begins with a forte dynamic. The eighth staff begins with a forte dynamic and ends with a forte dynamic.

Solo 358

Clark Kimberling, 2016

The sheet music consists of ten staves of musical notation for a solo instrument. The key signature is three sharps, and the time signature varies between common time and 3/2 time. The tempo is marked as $\text{d} = 96$. The dynamics include **f** (fortissimo), **p** (pianissimo), **ben marcato**, and **staccatissimo**. The first staff begins with a dynamic **f** and a marking **ben marcato**. The second staff begins with a dynamic **f**. The third staff begins with a dynamic **p** and a marking **f**. The fourth staff begins with a dynamic **p** and a marking **f**. The fifth staff begins with a dynamic **p**. The sixth staff begins with a dynamic **f**. The seventh staff begins with a dynamic **p** and a marking **f**. The eighth staff begins with a dynamic **p**. The ninth staff begins with a dynamic **f**.

Solo 359

Clark Kimberling, 2016

Solo 35

$\sigma = 108$

2

f

p staccatissimo

5

f

p

9

f

p

13

f

p

17

f

p

21

f

p

25

f

p

29

f

p

33

f

f

37

f

Solo 360

Based on TIDINGS

James Walch
arr. Clark Kimberling, 2016

The sheet music consists of nine staves of musical notation for a solo instrument. The tempo is marked as 126 BPM. The music is in 4/4 time, treble clef. The notation includes various note values such as eighth and sixteenth notes, and rests. Measure numbers 1 through 59 are indicated above each staff. The arrangement is based on the hymn "TIDINGS".

Although TIDINGS has been compared to nineteenth-century American gospel hymns,
was composed by a British composer in 1875 or 1876.

Solo 361

Clark Kimberling, 2016

 = 144 or faster

1

4

f

p 3 *staccatissimo*

3

5

p 3 3

3

f

9

p 3 3

f

13

f

p 3 3 3

f

17

p 3 3 3

f

21

p 3 3

f

p 3 3 3

25

f

29

33

37

Solo 362

Clark Kimberling, 2016

$\text{♩} = 126 \text{ or faster}$

1 5 9 13 17 21 25 29 33 37

Solo 363

Flight of a Nighthawk

Clark Kimberling, 2016

1 = 96

5

9 *big breath*

13

17

21

25

29

33

37

The nighthawk flies high and fast with its own special kind of wing action.
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Solo 364
Based on DIX

Conrad Kocher (1786-1872)
arr. Clark Kimberling, 2016

$\text{♩} = 116$

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

DIX first appeared in Kocher's *Stimmen aus dem Reiche Gottes* (Stuttgart, 1838).
Arrangement copyright © 2016, Clark Kimberling

Solo 365

Clark Kimberling, 2016

$\text{♩} = 116 \text{ or slower}$

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37

Solo 366

Clark Kimberling, 2016

$\text{♩} = 116$

The sheet music consists of nine staves of musical notation for a solo instrument. The tempo is indicated as $\text{♩} = 116$. The key signature changes throughout the piece, starting in G major (no sharps or flats) and moving through various keys including A major, B minor, C major, D major, E major, F major, G major, A major, and finally ending in B minor. The time signature also varies, including measures in 4/4, 3/4, and 2/4. The notation includes various note heads, stems, and beams, with some notes having grace marks. Measure numbers are present at the beginning of several staves: 5, 9, 13, 17, 21, 25, 29, 33, and 37.

Solo 367

Clark Kimberling, 2016

$\text{♩} = 160$
swing

6

11

16

21

26

31

35

39

Solo 368

Clark Kimberling, 2016

The sheet music consists of eight staves of musical notation for a solo instrument. The tempo is marked as $= 108$. The key signature changes from G major (one sharp) to F# major (two sharps) at measure 13. The time signature is 4/4 throughout. Measure 1: G major, 4/4. Measures 2-4: G major, 4/4. Measure 5: F# major, 4/4. Measures 6-8: F# major, 4/4. Measure 9: F# major, 4/4. Measures 10-12: F# major, 4/4. Measure 13: F# major, 4/4. Measures 14-16: F# major, 4/4. Measure 17: F# major, 4/4. Measures 18-20: F# major, 4/4. Measure 21: F# major, 4/4. Measures 22-24: F# major, 4/4. Measure 25: F# major, 4/4. Measures 26-28: F# major, 4/4. Measure 29: F# major, 4/4.

Solo 369
Based on MORNING STAR

James Proctor Harding (1850-1911)
arr. Clark Kimberling, 2016



MORNING STAR is part of an anthem composed in 1892 for the Gifford Hall Mission in Islington (North London).
Arrangement copyright © 2016, Clark Kimberling

Solo 370

Clark Kimberling, 2016

 = 60 or faster



The sheet music consists of ten staves of musical notation for a solo instrument. The key signature changes throughout the piece. Measure numbers are provided at the beginning of each staff: 1, 7, 14, 21, 28, 35, 42, 49, and 56. The tempo is indicated by a note with a dot and a dash, followed by the instruction "60 or faster". The music features various note heads, stems, and beams, with some measures containing multiple notes per beat.

Solo 371

Clark Kimberling, 2016

The sheet music consists of ten staves of musical notation for a solo instrument. The tempo is indicated as $\text{♩.} = 96$. The key signature changes throughout the piece, starting with two sharps and moving through various signatures including one flat, one sharp, and back to two sharps. The time signature also varies, including measures in 8, 15, 22, 29, 36, 42, 48, 55, and 61. The music features a variety of rhythmic patterns, including eighth-note and sixteenth-note figures, and includes dynamic markings such as *rit.* (ritardando) and *tempo primo*. A performance instruction *staccatissimo* is placed under the staff at measure 36. Measure numbers are provided at the beginning of each staff: 1, 8, 15, 22, 29, 36, 42, 48, 55, and 61.

Solo 372

Clark Kimberling, 2016

84

1 7 13 19 25 31 37 42 47 52

Solo 373

Clark Kimberling, 2016

A musical score for a solo instrument, likely a flute or recorder, consisting of eight staves of music. The tempo is marked as $\text{♩.} = 72$. The key signature changes throughout the piece, starting in G major (one sharp) and moving through various keys including A major (two sharps), B major (three sharps), and C major (no sharps or flats). The time signature is mostly common time (indicated by '8'). The music features a variety of note heads (solid black, open, and cross-hatched), slurs, and grace notes. Several dynamic markings are present: 'slightly slower' at measure 15, 'tempo primo' at measure 32, and a fermata over the last note of the eighth staff.

Solo 374

Clark Kimberling, 2016

The sheet music consists of ten staves of musical notation for a solo instrument. The tempo is indicated as $\text{♩} = 84$ at the beginning. The first staff includes the instruction *light moderate staccato*. The key signature changes throughout the piece, including sections with one sharp, one flat, and no sharps or flats. Measure numbers 1 through 44 are marked above the staves. Various performance instructions are included: *rit.* (ritardando) at measure 13, *tempo primo* at measure 29, and dynamic markings such as p (piano), f (forte), and mf (mezzo-forte).

Solo 375

Clark Kimberling, 2016

The sheet music consists of ten staves of musical notation. The tempo is marked as $= 100$. The key signature changes from no sharps or flats at the beginning to one sharp (F#) by measure 13, and remains one sharp through the end. The time signature is 2/2 throughout. Measure numbers are indicated above the staff at the start of each new line: 1, 5, 9, 13, 17, 23, 29, 34, 39, and 44. The music features various note heads (circles, squares, diamonds) and stems, with some stems pointing up and others down. There are several grace notes and eighth-note patterns. Measure 23 includes a dynamic marking *tr* (trill). Measure 44 includes a dynamic marking *tr~* (trill with a fermata).

Solo 376

Clark Kimberling, 2016

$\text{♩} = 100$

1

7

13

19

25

31

37

43

staccatissimo (like an echo)

49

Solo 377

Clark Kimberling, 2016

$\text{♩} = 126$

ben marcato

1

5

9

13

17

21

25

29

33

37

Solo 378
Based on KING'S LYNN

English Folk Tune
arr. Clark Kimberling, 2016

$\text{♩} = 126$

1

5

10

15

3

19

24

29

nonlegato

3

34

39

44

KING'S LYNN was collected in 1905 by Ralph Vaughan Williams in King's Lynn, Norfolk, England.
It had been published in Lucy Broadwood's *English County Songs* (London, 1893).

Arrangement copyright © 2016, Clark Kimberling

Solo 379

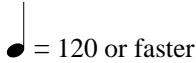
Clark Kimberling, 2016

$\text{♩} = 126 \text{ or faster}$

The sheet music consists of ten staves of musical notation. The key signature is mostly A major (three sharps). The time signature varies throughout the piece, including 4/4, 3/4, and 2/4. Measure numbers are indicated at the beginning of each staff: 1, 4, 8, 12, 16, 20, 24, 28, 32, and 36. Measure 36 includes a dynamic instruction *tr* (trill) above the staff.

Solo 380

Clark Kimberling, 2016

 = 120 or faster



Solo 381

Clark Kimberling, 2016

♩ = 100 or faster

playful, rubato

staccatissimo

The sheet music consists of ten staves of musical notation. The first staff begins with a tempo marking of ♩ = 100 or faster and dynamics of playful, rubato. It also includes a performance instruction of staccatissimo. The subsequent staves are numbered 7, 13, 19, 25, 32, 39, 46, 53, and 59, each showing a different melodic line with various note heads, stems, and rests. The music is written in common time, with key signatures changing throughout the piece.

Solo 382

Clark Kimberling, 2016

$\text{♩} = 108$

The sheet music consists of ten staves of musical notation for a solo instrument. The tempo is indicated as $\text{♩} = 108$. The key signature changes throughout the piece, including major and minor keys with various sharps and flats. Measure numbers are provided at the beginning of each staff: 1, 6, 9, 13, 18, 22, 26, 31, 34, and 37. The notation includes eighth and sixteenth note patterns, with some groups of notes grouped by vertical lines and labeled with the number '3'. A dynamic marking 'faster' is placed above the staff around measure 22. The music concludes with a final staff ending on a half note.

Solo 383

Clark Kimberling, 2016

$\text{♩} = 126$

5

9

13

17

21

25

29

33

37

a tempo

tr

rit.

Solo 384
Based on MONK'S GATE

English Folk Tune
arr. Clark Kimberling, 2016

The sheet music for Solo 384, Based on MONK'S GATE, features nine staves of musical notation. The tempo is indicated as $\text{♩} = 80$. The first staff begins with a dynamic marking *ben marcato*. The key signature starts with two flats (B-flat) and changes to one sharp (E-sharp) by the end of the piece. Time signatures include 2/4, 3/4, and 6/8. Various dynamics such as *f* (forte), *p* (piano), and *>* (slur) are used throughout the composition.

MONK'S GATE was adapted by Ralph Vaughan Williams from a folk melody he heard sung in Monk's Gate, West Sussex, England.
Arrangement copyright © 2016, Clark Kimberling

Solo 385

Clark Kimberling, 2016

The sheet music consists of eight staves of musical notation for a solo instrument. The key signature is two sharps (F# major or G major). The time signature is 3/2 throughout. The tempo is indicated as $\text{♩} = 60$. The music is divided into measures by vertical bar lines. Measure numbers are placed at the beginning of some staves: 1 (measure 1), 5 (measure 5), 9 (measure 9), 13 (measure 13), 17 (measure 17), 21 (measure 21), 25 (measure 25), and 29 (measure 29). The notation includes various note heads (solid black, open, and with stems), slurs, and grace notes. Measure 1 starts with a solid black note followed by eighth-note pairs. Measures 5 and 9 show eighth-note patterns with grace notes. Measures 13, 17, and 21 feature more complex eighth-note figures with grace notes and slurs. Measures 25 and 29 return to simpler eighth-note patterns.

Solo 386

Clark Kimberling, 2016

$\text{♩} = 84 \text{ or faster}$

1

7

13

19

25

31

37

43

49

55

Solo 387

Clark Kimberling, 2016

The sheet music consists of eight staves of musical notation, each with a key signature of two sharps (F# major or C major), a time signature of 6/8, and a tempo of 60 BPM indicated by a dot above the staff. The first staff begins with a quarter note followed by eighth notes. The second staff continues with eighth notes. The third staff begins at measure 13, featuring sixteenth-note patterns. The fourth staff begins at measure 19, with a mix of eighth and sixteenth notes. The fifth staff begins at measure 25, showing a transition to a different section with a mix of eighth and sixteenth notes. The sixth staff begins at measure 31, with a return to the original 6/8 time signature. The seventh staff begins at measure 37, continuing the eighth-note pattern. The eighth staff begins at measure 43, concluding the piece.

Solo 388

Clark Kimberling, 2016

The sheet music consists of ten staves of musical notation for a solo instrument. The tempo is indicated as = 120 or faster. The dynamics include *accel.*, *rit.*, and *accel.*. The time signatures change frequently, including 3/4, 2/4, 3/8, and 5/8. The music features various note heads, stems, and beams, with some notes having small dots or dashes indicating specific attack or release points. Measure numbers are provided at the beginning of several staves: 1, 7, 13, 19, 27, 35, 43, 51, 57, and 63.

Solo 389

Clark Kimberling, 2016

Sheet music for Solo 389, Clark Kimberling, 2016. The music is in 8/8 time, key of G major (two sharps), tempo = 100, *molto legato*.

The score consists of nine staves of musical notation:

- Staff 1: Measures 1-5
- Staff 2: Measure 6
- Staff 3: Measures 11-15
- Staff 4: Measures 16-20
- Staff 5: Measures 21-25
- Staff 6: Measures 26-30
- Staff 7: Measures 31-35
- Staff 8: Measures 36-40
- Staff 9: Measures 41-45

Solo 390
Based on LYONS

Possibly Franz Joseph Haydn (1732-1809)
arr. Clark Kimberling, 2016

$\text{♩} = 126$

5

10

15

20

25

30

35

40

45

This tune, named for the French city Lyons (also Lyon), is found in "A Sonatina with Twelve Variations for the Piano Forte...Composed by G. Haydn" (London, before 1809). The initial "G" represents Giovanni (Italian for Joseph). However, the attribution is uncertain.

Solo 391

Clark Kimberling, 2016

$\text{♩} = 144$

1 8 15 22 28 34 40 46 52 58

rit.

Solo 392

Clark Kimberling, 2016

$\text{♩} = 108$

1 >>
 6 >>
 11 >>
 16 >> *slower*
 & *legato*
 21 >>
 26 >>
 31 >> *tempo primo*
 36 >>
 41 >>
 46 >>

Solo 393

Clark Kimberling, 2016

• = 96

legato

6

11

16

21

26

31

36

41

45

Solo 394

Clark Kimberling, 2016

$\text{♩} = 144 \text{ or faster}$

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45

Solo 395

Clark Kimberling, 2016

= 72 or slower

The musical score consists of twelve staves of music for a solo instrument. The key signature is three sharps (G major). The time signature is common time (indicated by '8'). The tempo is marked as 72 or slower. The music features various note heads, stems, and bar lines. Measure numbers are present above some staves: 1, 4, 8, 12, 16, 20, 24, and 30. Dynamic markings include 'tr' (trill) and 'h' (natural sign).

Solo 396

Clark Kimberling, 2016

$\text{♩} = 116$

The sheet music consists of ten staves of musical notation for a solo instrument. The tempo is indicated as $\text{♩} = 116$. The key signature changes throughout the piece, including G major, A major, and E major. Various performance instructions are included: measure 17 has "big breath"; measure 18 has "rubato"; measure 21 has "rit."; measure 25 has "a tempo"; measure 33 has a "3" below the staff; and measure 37 has a fermata over the last note.

Solo 397

Clark Kimberling, 2016

The sheet music consists of eight staves of musical notation. The tempo is indicated as = 84 at the beginning of the first staff. The key signature changes from G major (one sharp) to F# major (two sharps) at measure 25. Measure 15 includes a tempo change to = 96. Measure 37 features a grace note (trill) over a note. Measures 37 through 41 show a descending melodic line. The music concludes with a dynamic instruction *molto legato.*

1 = 84

5 *molto legato.*

10

15 = 96

20

25

29

33

37

Solo 398

Northern Mockingbird

Clark Kimberling, 2016

8

15

22

29

36

43

49

54

59

tempo primo

Vary pitches for several seconds and then converge to E.

rit.

flutter-tongue

flutter-tongue

Big breath, gradual accel.

3

Solo 399

Clark Kimberling, 2016

$\text{♩} = 108 \text{ or faster}$

6

12

18

24

30

36

42

Solo 400

Clark Kimberling, 2016

Musical score for piano, page 1, featuring eight staves of music. The tempo is indicated as $= 126$. The key signature changes from one sharp in the first four staves to two sharps in the last four staves. Measure 1 starts with a forte dynamic (f). Measures 5 and 9 begin with a forte dynamic (f). Measures 13, 17, 21, and 25 start with a forte dynamic (f). Measures 13, 17, 21, and 25 contain grace notes indicated by a wavy line above the main notes. Measures 13, 17, 21, and 25 end with a dynamic of piano (p). Measure 29 ends with a dynamic of forte (f). Measure 1 includes a performance instruction "p staccatissimo". Measure 29 includes a measure number "3" below the staff.