

BOOK 2 - TUBA

STANDARD OF EXCELLENCE

Festival Solos

BY BRUCE PEARSON & MARY ELLEDGE

Dear Student,

Welcome to STANDARD OF EXCELLENCE FESTIVAL SOLOS BOOK 2, a collection of fifteen solo songs written for young musicians. For many musicians, playing solos is the greatest of all musical experiences. It allows you the opportunity to express yourself and to explore new musical challenges. FESTIVAL SOLOS BOOK 2 includes classic solo literature written by many great composers. Playing the solos in this book will provide you with unparalleled musical experiences.

Included with your book is a professionally recorded CD of all the solos in the book. Each solo has two tracks. The first track provides a model for you, with a professional musician playing your part with piano accompaniment. The second track is the piano accompaniment only with which you can play along. You may also choose to play your solos with a live piano accompanist. The Piano Accompaniment book is available separately.

Each solo has suggested breath marks that allow for maximum musicianship. Take additional breaths when necessary. In some cases, you might not need to use all printed breath marks. Remember to always make your breathing a part of the musical phrase.

We hope you enjoy playing your solos.

Best wishes,



Bruce Pearson



Mary Elledge

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MARCH FROM THE OVERTURE TO "THE OCCASIONAL ORATORIO"

	2 - Tuning Note
	5 - Solo with accompaniment
	6 - Accompaniment only

George Frideric Handel (1685-1759)

Moderato ($\text{♩} = 112$)

1-3 3 4 5 6 7

mf

8 9 10 11 12

13 14 15 16 17

1. 2.

18-24 25 26 27 28

f



29 30 31 32 33

34 35 36 37 38

39 40 41 42 43

p *rit.* *f*

DANCE FROM "ORPHEUS AND EURYDICE"

	2 - Tuning Note
	7 - Solo with accompaniment
	8 - Accompaniment only

Christoph Willibald von Gluck (1714-1787)

Andante ($\text{♩} = 92$)

1-4 4 5 6 7 8

p *mf* *p*

9 10 11 12 13

p

14 15 16 17 18

mf *p*

19 20 21 22 23

p *mf* *p*


24 25 26 27 28

29-32 33 34 35 36

p *mf* *p*

37 38 39 40

THE SLEIGH RIDE

	2 - Tuning Note
	9 - Solo with accompaniment
	10 - Accompaniment only

Wolfgang Amadeus Mozart (1756-1791)

Allegretto ($\text{♩} = 120$)

1-3 3 4 5 6 7

mf sfz sfz sfz

8 9 10 11 12 13

mp mf sfz

14 15 16 17 18 19

sfz sfz p

20 21 22 23 24 25 26 27

mp

28 29 30 31 32 33-40 8 41

p

42 43 44 45 46 47 48 49

50 51 52 53-56 4 57 58 59 60

mf


61 62 63 64 65 66 67 68

f

69 70 71 72 73 74 75

p

LITTLE MARCH

	2 - Tuning Note
	11 - Solo with accompaniment
	12 - Accompaniment only

Leopold Mozart (1719-1787)

Moderato (♩ = 112)

1-3 3 4 5 6

7 8 9 10 11 12

13 14-16 3 17 18 19 20

21 22 23 24 25 26

27-29 3 30 31 32 33-34 2 35

36 37 38 39 40 41

42 43 44 45 46 47

48 49 50 51 52 53

mf

f *p*

f *mf*

f *p* *f*



mf *f*

p *mf* *p* *mf*

f *p* *mf*

rit......

RONDEAU

	2 - Tuning Note
	15 - Solo with accompaniment
	16 - Accompaniment only

Friedrich Wilhelm Marpurg (1718-1795)

Moderato (♩ = 104)

1-3 **3** 4 **5** 6 7 8 9

mf

10 11 12 **13** 14 *simile* 15 16 17

f

18 19 20 21-23 **3** 24 **25** 26 27

28 29-31 **3** 32 33 34 35 36 **37-43** **7**

mf

44 **45** 46 47 48 49 50 51

p cresc. *f*

52 53 54 55 56 **57-59** **3** 60 **61**

mf *mf*



62 63 64 65 66 67 68 69 *simile*

70 71 72 73 74 75 76

molto rit.

TO A WILD ROSE

Edward MacDowell (1860-1908)

	2 - Tuning Note
	17 - Solo with accompaniment
	18 - Accompaniment only

Adagio (♩ = 72)

1-4 4 5 6 7 8 9

mp *mf* *mp*

10 11 12 13 14 15 16

p *mf*

17 18 19 20 21 22 23

p *mp*

24 25 26 27 28 29 30

mf *p*

31 32 33 **A Tempo** 34 35 36 37 38

rit. *mp* *mf*


39 40 41-44 4 45 46 47 48

p

49 50 51 52 53 54 55

pp

MARCH

	2 - Tuning Note
	19 - Solo with accompaniment
	20 - Accompaniment only

Robert Schumann (1810-1856)
Op. 85

Moderato (♩ = 116)

1-4 **4** **5** *mf* 6 7

8 **9** *f* 10 11 12

13 14 *mf* 15 16

17 18 *f* 19 20 21




22 23 *p* 24 *f* 25 26-29 **4**

30 *p* 31 *f* 32 33 34-37 **4**

38-39 **2** 40 *mf* 41 42 43 **44** *f*

45 46 47 48 49

RENAISSANCE FESTIVAL

	2 - Tuning Note
	21 - Solo with accompaniment
	22 - Accompaniment only

Tylman Susato (c.1500-c.1561)

Moderato (♩ = 96)

1-4 4 5 6 7 8 9

mf

10 11 12 13 14 15 16

f

17 18 19 20 21 22

p

23 24 25 26 27 28

29-36 37 38 39 40 41 42

p

43 44 45-52 53 54 55



mf

56 57 58 59 60 61 62

f

63 64 65 66 67 68 69 70

MARCH

	2 - Tuning Note
	23 - Solo with accompaniment
	24 - Accompaniment only

Johann Christoph Friedrich Bach (1732-1795)

Moderato (♩ = 108)

1-3 3 4 5 6

mf

7 8 9 10

11 12 13 14 15

p *f* *mf*

16 17 18 19 20

21 22 23 24 25

p *mf*


26-32 33 34 35 36

mf

37 38 39 40 41 42

f

SAILOR'S SONG

	2 - Tuning Note
	25 - Solo with accompaniment
	26 - Accompaniment only

Edvard Grieg (1843-1907)
Op. 68, No. 1

Moderato (♩ = 104)

1-4 4 5 6 7 8 9 9

mf

10 11 12 13 14 15 16

f

17 18 19 20 21-22 2 23

p

24 25-26 2 27 28 29-30 2 31 32

mp *mf*

33 34 35 36 37 38 39

f

40 41-42 2 43 44 45-46 2 47

p *mp*

48 49-50 2 51 52 53 54 55

mf


56 57 58 59 60 61 62

f *mf*

63 64 65 66 67 68

f *molto rit.*

A DAY IN VENICE

	2 - Tuning Note
	27 - Solo with accompaniment
	28 - Accompaniment only

Ludvig Schytte (1848-1909)
Op. 131, No.7

Allegretto (♩ = 84)

1-3 **3** 4 5 6 7

mf

8 9 10 11 12 13 14

p

15 16 17 18 19 20

21-23 **3** 24 25 26 27 28 29

f

30 31 32 33 34 35

p

36 37 38 39 40 41-43 **3**

44 45 46 47 48 49 50

mf


51 52 53 54 55 56

p

57 58 59 60 61 62 63

f

LA BOUFFONNE

	2 - Tuning Note
	29 - Solo with accompaniment
	30 - Accompaniment only


Francois Couperin (1668-1733)

Giocoso (J. = 84)

POLONAISE

from the *Notebook for Anna Magdalena Bach**

Johann Sebastian Bach (1685-1750)

	2 - Tuning Note
	31 - Solo with accompaniment
	32 - Accompaniment only

Andante (♩ = 84)



1-4 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 29-32 4 33 34 35 36 37 38 39 40 41 42 43 44 45-48 4 49 50 51 52

p *mp* *p* *mp* *p* *mp* *mf* *p* *p* *f* *mp* *mf* *p* *f* *p* *f* *p* *f* *rit.*

*The *Notebook for Anna Magdalena Bach* is attributed to J.S. Bach. Several pieces in the *Notebook* were composed by J.S. Bach, others were written by various family members, and in some cases authorship is vague or unknown. Some historians believe that this solo was composed by C.P.E. Bach.