

BASSOON

STANDARD OF EXCELLENCE

# Festival Solos

BY BRUCE PEARSON & MARY ELLEDGE

Dear Student,

Welcome to STANDARD OF EXCELLENCE FESTIVAL SOLOS, 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 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.

We hope you enjoy playing your solos.

Best wishes,

*Bruce Pearson*

*Mary Elledge*

Bruce Pearson

Mary Elledge

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# MELODY

	2 - Tuning Note
	3 - Solo with accompaniment
	4 - Accompaniment only

Albert Biehl (1836-1899)  
Op. 44, No. 6

**Andante maestoso** (♩ = 92) 5

1-4 **mf** D<sup>2</sup> D<sup>2</sup> C<sup>2</sup> D<sup>2</sup> B<sup>b2</sup> C<sup>2</sup> A<sup>2</sup> B<sup>b2</sup> B<sup>b2</sup> A<sup>2</sup> B<sup>b2</sup>

8 **f** C<sup>2</sup> D<sup>2</sup> E<sup>2</sup> E<sup>2</sup> d<sup>2</sup> E<sup>2</sup> C<sup>2</sup> d<sup>2</sup> C<sup>2</sup> C<sup>2</sup> C<sup>2</sup> E<sup>2</sup>




13 **p** B<sup>b2</sup> A<sup>2</sup> C<sup>2</sup> B<sup>b2</sup> d<sup>2</sup> C<sup>2</sup> E<sup>2</sup> d<sup>2</sup> G<sup>2</sup> F<sup>2</sup> E<sup>2</sup> E<sup>2</sup> A<sup>2</sup> A<sup>2</sup>

17 **mf** d<sup>2</sup> d<sup>2</sup> C<sup>2</sup> d<sup>2</sup> B<sup>b2</sup> C<sup>2</sup> B<sup>b2</sup> B<sup>b2</sup> A<sup>2</sup> B<sup>b2</sup>

25 **f** C<sup>2</sup> d<sup>2</sup> d<sup>2</sup> C<sup>2</sup> E<sup>2</sup> E<sup>2</sup> d<sup>2</sup> E<sup>2</sup> C<sup>2</sup> d<sup>2</sup> B<sup>b2</sup> C<sup>2</sup> C<sup>2</sup> C<sup>2</sup> B<sup>b2</sup>

29 **mp** B<sup>b2</sup> B<sup>b2</sup> B<sup>b2</sup> B<sup>b2</sup> B<sup>b2</sup> B<sup>b2</sup> B<sup>b2</sup> B<sup>b2</sup> B<sup>b2</sup> B<sup>b2</sup> B<sup>b2</sup> B<sup>b2</sup> B<sup>b2</sup> B<sup>b2</sup>

# SPRINGTIME WALTZ

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

Franz Behr (1837-1898)

**Allegretto** (♩ = 116)

1-4 4 5 6 7 8

9 10 11 12 13

14 15-16 2 17 18 19

20 21-24 4 25 26 27




28 29 30 31 32

33-36 4 37 38 39 40

41 42 43 44 45

*mf* *p* *mf* *mf* *p* *mf* *p*

# MARCH FROM "SCIPIO"

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

George Frideric Handel (1685-1759)

Maestoso (♩ = 108)

1-3 3 4 5 6 7

*mf* *mf* - 1st time  
*p* - 2nd time

7 8 9 10

11 12 13 14-20 21




*p* *mf*

22 23 24 25

*f*

26 27 28 29 30

# MENUETT

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

Johann Philipp Kirnberger (1721-1783)

Allegro (♩ = 112)

1-4 4 5 6 7 8

*mf*

9 10 11 12 13

*p*

14 15 16 17 18

*mf*

19 20 21-24 4 25-28 4 29

*p*

30 31 32 33 34 35

*f*


36 37 38 39 40

*p*

41 42 43 44 45

*f*

# WOODEN SHOE DANCE

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

Victor Herbert (1859-1924)

**Allegro** (♩ = 120)

1-4 4 5 6 7 8 9

*mf*

10 11 12 13 14 15 16

17 18 19 20 21 22 23 24

*f* *mf*

25 26 27 28 29 30 31

*p*


32 33 34 35 36 37-40 4

41 42 43 44 45 46 47 48

*f*

49 50 51 52 53 54 55 56

# CAVATINA

	2 - Tuning Note
	13 - Solo with accompaniment
	14 - Accompaniment only

Wolfgang Amadeus Mozart (1756-1791)

**Allegro** (♩ = 108) 5

1-4 **4** 5 6 7 8 9 10

*mp*

11 12 13 14 15 16 17 18 19

20 21 22 23 24 25 26 27 28

*f mf p f*

29 30 31 32 33 34 35-36 **2** 37

*p mp*


38 39-40 **2** 41 42 43 44 45 46

*mf*

47 48 49 50 51 52 53 54 55-56 **2**

57 58 59 60 61 62 63 64 65-68 **4**

## CAPRICCIO

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

Daniel Turk (1750-1813)

**Allegretto** (♩ = 108) 5

1-4 5 6 7 8

*p* *mp*

9 10 11 12 13 14

*p* *mp* *p*

15 16 17 18 19 20 *Fine*

*p* *mf*

21 22 23 24 25

*p* *mf* *p* *mf* *p*

26 27 28 29 30 31



*mf* *p* *mf* *p*

33 34 35 36 *D.C. al Fine*

*mf* *p* *f*



# DANCE SONG

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

Sperontes (1705-1750)

Moderato (♩ = 112) 5

1-4 **4** *f*

5 6 7 8 9

10 11 12 13 14 15 *p*

16 17 18 19 20 21-24 **4**


25 26 27 28 29 30 *p* *f*

31 32 33 34 35 36 *f*

37 38 39 40 41 42 *mf*

43 44 45 46 47 48

# BAGATELLE

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

Anton Diabelli (1781-1858)  
Op.125, No.10

Allegro (♩ = 120)

1-4 4 **mf** 6 7 8 **f**

9 **p** 10 11 12 **f** 13 **mf** 14


15 16 **f** 17 **p** 18 19

20 **f** 21-22 **mf** 23 **f** 24 25-26 **2**

27 **mp** 28 29 **mf** 30 31

32 **f** 33 **p** 34 35 **f** 36 *rit. 2nd time*

# COUNTRY DANCE

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



Ludwig van Beethoven (1770-1827)

**Allegretto** ( $\text{♩} = 112$ )

1-3 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23-24 2 25 26 27-28 2 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56

*mf* *f* *p* *f* *p* *p* *mp* *mf* *p*

# SERENADE FROM "DON GIOVANNI"

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

Wolfgang Amadeus Mozart (1756-1791)

Moderato (♩ = 112) 5



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 30 31 32


33 34 35 36 37 38

39 40 41 42 43

44 45 46 47 48 49

50 51 52 53 54 55 56

# CONCERT ETUDE

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

Henri Lemoine (1786-1854)  
Op. 37

Allegretto (♩ = 108)

1-4 4 5 6 7 8 9

*p* *mp* *p*

10 11 12 13 14 15 16

*p* *f*

17 18 19 20 21 22 23

*p* *f* *mf*

24 25 26 27 28 29 30

*mf*

31 32 33 34 35 36

*p* *mf* *p*

37 38 39 40 41 42

*mf*

43 44 45-48 49 50 51 52

*f* *p* *mp*




53 54 55 56 57 58

*p* *p*

59 60 61 62 63 64

*f* *p* *rit.*

# ST. ANTHONY CHORALE AND RONDO

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

Franz Joseph Haydn (1732-1809)

## Chorale Andante (♩ = 96)

1-4 **5** 6 7 8

*mp*

9 10 11 12 13 14

*mf*

**15** 16 17 18 19

*mp* *p*

**23** 20 21 22 24 25 26

*mf*

**Rondo**  
**Allegretto (♩ = 116)**

27 28 29 30 31 32 **33-36** **4**

*f*

**37** 38 39 40 41 42

*mf* *p* *mf*

43 44 **45** 46 47 48

*p*


49 50 51 52 53 54

*mf* *p* *mf*

55 56 57 58 59 60 61

*f* *p*

# MINUETTO

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

Ludwig van Beethoven (1770-1827)

Allegretto (♩ = 108)

1-3 3 4 5 6 7 8

*p*

9 10 11 12 13 14 15 16

*mf* *mp*

17 18 19 20 21 22 23 24

*mf*

25 26 27 28 29 30 31 32

*p* *mp* *mf*

33 34 35 36 37-39 3 40 41


*p* *f*

42 43 44 45 46 47 48 49

50 51 52 53-54 2 55 56 57 58 59-60 2

*p* *f*

# COUNTRY GARDENS

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

Traditional English Folk Song

Moderato (♩ = 116) 5

1-4 *mf* 4 6 7 8

9 10 11 12 13 14

15 16 17 18 19 20

21 22 23 24 25 26 *mp*

27 28 29 30 31 32 *mf p mf*

33 34 35 36 37 38 *mp*

39-40 2 41 42 43-44 2 45 46 *mf*

47 48 49 50 51 52



# Final Performance Exam Preparation

25% of Final Grade

Due: Last week of classes

On their own, the student is required to select, interpret and prepare one piece from the Recital Solo book to be performed with CD accompaniment.

They should prepare their solo considering all of the Performance Elements as they will be given a mark for each element which will then be combined to make up their mark on the exam.

\* in addition to the regular Rubric elements marked on tests during the semester, their solos must have interpretive DYNAMICS to achieve the best grade possible.

The following should be used as a guide to preparation. Consider and work on each element.

**Wind Instruments:** Tone Quality, Pitch, Phrasing, Articulations, Dynamics, Rhythm and Tempo.

**String Instruments:** Pitch, Dynamics, Rhythm, Tempo and Finger Technique.

**Keyboard Percussion:** Pitch, Dynamics, Rhythm, Tempo, Rudiments (rolls) and Stick Technique.

**Percussion:** Dynamics, Rhythm, Tempo, Rudiments and Stick Technique.

It is suggested that the student first master pitch and rhythm with their piece and then add the other elements. The student is expected to add dynamics even when there are none indicated on the music. Make it your own solo.

Percussionists are also expected to add rudiments even if there are none written in the music. For example: Two 1/8th notes could be changed into a 5 stroke roll. Flams are easily added too. In addition, bass drum can be added to the snare drum music if there is none written.

Once the student has mastered their solo, they are encouraged to perform it at home in front of family and/or friends without stopping to correct it. It will take regular and planned practice at home to get to this point. Do not leave it until the night before!!

\*\*the sooner you choose a piece, the more practice time you will have with it!!