

BOOK 2 - TROMBONE

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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
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ANCIENT AYRE

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

John Barrett (c.1676-c.1719)

Allegro (♩ = 112)

1-3 3 4 5 6

f

7 8 9 10 11

12 13 14 15 16 17

mf

18 19 20 21 22

f

23 24 25 26 27 28

29 30 31 32 33 34




35 36 37-43 44 45 46

p *p*

47 48 49 50 51 52

f

MARCH FROM THE OVERTURE TO "THE OCCASIONAL ORATORIO"

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

George Frideric Handel (1685-1759)

Moderato (♩ = 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 (♩ = 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 4 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 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 33-40 8 41 42 43 44 45 46 47 48 49 50 51 52 53-56 4 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75

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

7 8 9 10 11 12 *f* *p*

13 **14-16 3** 17 **18** 19 20 *f* *mf*

21 22 23 24 25 26 *f* *p* *f*




27-29 3 30 **31** 32 33-34 **2** 35 *mf* *f*

36 37 38 39 40 41 *p* *mf* *p* *mf*

42 43 44 45 46 47 *f* *p* *mf*

48 49 50 51 52 53 *rit.*

MINUET AND TRIO

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

Ludwig van Beethoven (1770-1827)

Andante (♩ = 104)

1-3 3 4 5 6 7 8

p *f* *p* *f* *p*

9 10 11 12 13 14 15

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

16 17 18 19 20 21

p *mf* *p* *mf*

22 23 24 25 26 27 28

f

29-31 Trio 32 33 34 35 36 37

mp *mf* *mp*

38 39 40 41 42 43 44

mf *mp* *mf* *mp* *mf*

45 46 47 48 49-51 3 52 53

mp *mf* *p* *f*




54 55 56 57 58 59 60

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

61 62 63 64 65 66 67 68

f

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

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

Edward MacDowell (1860-1908)

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 (b) 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 **mf** 5 6 7

8 9 **f** 10 11 12

13 **mf** 14 15 16

17 **f** 18 19 20 21




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

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

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

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)

The musical score is written in bass clef, 2/4 time, and B-flat major. It consists of eight staves of music. The first staff begins with a 4-measure rest, followed by notes 5, 6, 7, 8, and 9. Dynamics include *mf* and *f*. The second staff contains notes 10 through 16, with dynamics *f* and *p*. The third staff contains notes 17 through 22, with dynamics *p* and *f*. The fourth staff contains notes 23 through 28. The fifth staff contains notes 29-36, 37, 38, 39, 40, 41, and 42, with dynamics *p* and *f*. The sixth staff contains notes 43, 44, 45-52, 53, 54, and 55, with dynamics *mf* and *f*. The seventh staff contains notes 56, 57, 58, 59, 60, 61, and 62, with dynamics *f* and *f*. The eighth staff contains notes 63, 64, 65, 66, 67, 68, 69, and 70, with dynamics *f* and *f*. The score includes various articulations such as accents, slurs, and breath marks.

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

7 8 9 10

11 12 13 14 15

16 17 18 19 20


21 22 23 24 25

26-32 7 33 34 35 36

37 38 39 40 41 42

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

SAILOR'S SONG

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

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

Moderato (♩ = 104) 5

mf

f

p

mp *mf*

f


p *mp*

mf

f *mf*

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)

mf

p

f


p

mf

p

f

LA BOUFFONNE

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

Francois Couperin (1668-1733)

Giocoso (J. = 84)

1-4 4 5

mp

9 10 11 12 13 14

f p f

15 16 17 18 19 20

mp f

21 22 23 24 25-26 2 27

p f p

28 29 30 31-33 3 34 35

f mf

36 37 38 39-42 4 43 44

mf

45 46 47 48 49




p f p

50 51 52 53 54

f

POLONAISE

from the *Notebook for Anna Magdalena Bach**

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

Johann Sebastian Bach (1685-1750)

Andante (♩ = 84)

1-4 4

5

6 7 8

p *mp*

9 10 11 12

13

p *mp* *p*

14 15 16 17 18

mp *p*

19 20 21 22 23 24

mp *mf*

25 26 27 28 29-32 4 33

p *f* *p*

34 35 36 37 38 39

mp *mf*

40 41 42 43 44

p *f*

45-48 4 49 50 51 52

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.