

BARITONE (BASS CLEF) - Solo Book

NYSSMA II

classic·festival·solos

VOLUME 2

Baritone (B.C.)

PROPERTY OF
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classic·festival·solos

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CLASSIC FESTIVAL SOLOS, Volume 2 is a counterpart to the companion, Volume 1. Idiomatic solo materials with an eye to variety and playability are included, beginning with easier material and progressing to more difficult.

Works from several periods of composition are presented to give the advancing student the opportunity to learn and to demonstrate performance in each appropriate style. Technical progression is taken into consideration as well as program appeal for both soloist and audience.

Jack Lamb, Editor

To Bernard Katz

PIECE IN CLASSIC STYLE

LEONARD B. SMITH, ASCAP

Andante maestoso

mf

rit.

a tempo

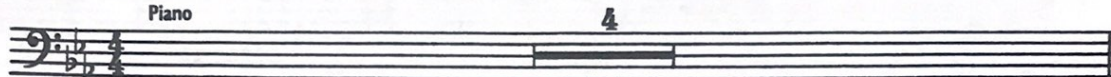
poco rit. *f*

This composition contains but six different tones in your solo part. There are several chances for you to take a breath (indicated by the'), and if you will observe them, this solo will be very easy and comfortable for you to perform. Listen to your tone as you play and make it as full as you can. LBS

AURA LEE

TRADITIONAL
Arranged by DONALD C. LITTLE

Andante
Piano



TOMORROW'S WALTZ

PAUL TANNER

♩=100

mp

mf

mp

To James Burke
ELECTRA III

LEONARD B. SMITH
 Edited by LEONARD V. FALCONE

Allegretto

3
mf

accel. *rit.* *a tempo* *mf*

accel.

a tempo *rit.* *p*

mf *p* *f*

1 *rit.* 2 *rall.*

This solo offers fine training in phrasing and expression. The music calls for a combination of smooth as well as a lightly detached styles. Observe the changes in tempi and dynamics. L. V. F.

To Leonard Falcone

ANDANTE CON MOTO

LEONARD B. SMITH, ASCAP
Edited by LEONARD V. FALCONE

Andante con moto

4

mp

rit

mp a tempo

f

p

mf

Fine

D.S. al § to Fine

Here is a beautiful solo full of expression. Play the music smoothly and with a full tone. Note the accent marks and the Rit. in the 15th and 16th bars. L.V.F.

BARITONE BACARAT

PAUL TANNER

$\text{♩} = 144$

The musical score for "Baritone Bacarat" by Paul Tanner, page 7, is written in bass clef with a 4/4 time signature. The tempo is marked as quarter note = 144. The key signature consists of two flats. The score is divided into eight staves. The first staff begins with a dynamic marking of *mf*. The second staff continues the melodic line. The third staff features a dynamic marking of *f*. The fourth staff continues with a dynamic marking of *f*. The fifth staff features a dynamic marking of *mf*. The sixth staff continues the melodic line. The seventh staff features a dynamic marking of *mf*. The eighth staff concludes the piece.

To Jean W. Tinney
FIDELITY

NYSSMA II 2009
 LEONARD B. SMITH, ASCAP
 Edited by LEONARD FALCONE

Waltz moderato 3 1 *a tempo*

rit *mf* *a tempo* *rit* *f* *a tempo* *rall*

A good tempo for this waltz would be about $\text{♩} = 69$. If possible, play each four-bar phrases in one breath. For the first section of the solo use a smooth, expressive and well sustained tone. For the second section play the eight notes cleanly and lightly.

BALLAD IN BLUE

(Tone Poem)

NYSSMA II 2009
ROBERT GIRLAMO
Edited by Maj. HERMAN VINCENT

Moderately slow (♩ = 80)

Piano

7

A Solo

mf cantabile

B same as E₁

cresc. poco a poco

C

mf

D

cresc. poco a poco *f* -----

E

----- *ff* *mf*

rit. e dim.

The musical score is written for a single bass clef staff in 4/4 time. It begins with a tempo marking of 'Moderately slow (♩ = 80)' and a dynamic of 'Piano'. The first measure contains a whole rest followed by a fermata over a whole note G2. A measure rest of 7 measures follows. The piece then enters with a melodic line starting on G2, moving stepwise up to B2, then down to A2, G2, F2, E2, and finally D2. This section is marked 'Solo' and 'mf cantabile'. Section B is marked 'same as E1' and features a 'cresc. poco a poco' dynamic. Section C is marked 'mf'. Section D is marked 'cresc. poco a poco' and ends with a 'f' dynamic followed by a dashed line. Section E is marked 'mf' and begins with a double bar line and a fermata over a whole note G2. The piece concludes with a 'rit. e dim.' marking.

To Earle K. Harger
"CHEERIO"

LEONARD B. SMITH

Allegretto $\frac{2}{4}$

mf

f

*ritard.**a tempo**rall.*

* If you find this too fast to single-tongue, you can use this fingering, making the changes very rapidly: $0-\frac{2}{3}-0-\frac{2}{3}-0-\frac{2}{3}-0$.

AIR FROM "COMUS"

THOMAS A. ARNE
 Arranged by DONALD C. LITTLE

Moderato (♩ = 120 - 144)

The musical score is written in bass clef, 3/4 time, and B-flat major. It consists of ten staves of music. The tempo is marked 'Moderato' with a quarter note equal to 120-144 beats per minute. The score includes various dynamics such as *f*, *mf*, *mp*, and *ff*, as well as performance markings like *poco rit.*, *a tempo*, and *rit.*. There are also articulation marks like accents and slurs. The score is divided into sections labeled A through F. Section A is marked *mf*. Section B is marked *mp*. Section C is marked *mf*. Section D is marked *mp*. Section E is marked *mp*. Section F is marked *mf* and *f*. The piece begins with a *f* dynamic and a 4-measure rest. It ends with a 4-measure rest, marked *rit.*

QUARKS AND QUASARS

MYSSMA II 2009

GEORGE R. BELDEN

Edited by DONALD C. LITTLE

Liltingly ($\text{♩} = 60$)

4

DAYSTAR

GEORGE R. BELDEN
Edited by DONALD C. LITTLE

Slowly (♩ = 60) **A** Allegro (♩ = 96-120) (7)

accelerando f

B (7)

mf f

ff mp f p

C *legato* (9)

mp mf

f poco rit. mp

D *a tempo* (7)

mf molto rit. f

E (7)

mf f

a tempo

ff rit. mf

F (7)

p < f > p p < f > p p < f > p

G *Broadly* (7)

p < f > p p < f > p p mf

f

H *a tempo* (7)

mp molto rit. f

ff

DIVERTIMENTO

Allegro (♩ = 96)

FRANZ JOSEPH HAYDN
Arranged by DONALD C. LITTLE

3

mf *mp*

mf *p* *mf* **A**

mp *mf* *mp* **B**

f *f* *p* *tr* **C** *f* *b₂*

mf **D** *mp* *p*

mf *f* *mp* **E** *p* *mf* *sub. p*

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

mp *f* *poco rit.* *a tempo* 2

