SOLOS FOR TREBLE INSTRUMENT
ESPECIALLY SOPRANO RECORDER

COLLECTION 7
MELODIES BY WOMEN COMPOSERS

Arranged/composed by Clark Kimberling

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Collection 7 has 100 solos, of which 46 of the finest do not appear here because they are published commercially – just google "Solos for Soprano Recorder, Collection 7" (after August 1, 2010).

The solos are arranged especially to show the amazing capabilities of the soprano recorder, but they also play well on violin, flute, clarinet, oboe, and other instruments.

Many of the solos include newly composed contrasting segments, especially in cases of very short originals. The arrangements develop melodies through upward transpositions, ornamentations, and additions of note not found in the original melodies. To locate original versions, use Historical Notes 7 and Google.

When performing these arrangements, use a sound system and/or a percussionist.

A percussionist can work wonders – and manage your sound system.

Among melodies composed by women, at least three are among the world's most popular: Mildred Hill's **Happy Birthday** (represented here in two arrangements using the original name, **Good Morning to You**), Euphemia Allen's **Chopsticks,** and Effie Crockett's **Rock-a-bye, Baby.** The histories of these and the other melodies in Collection 7 are fascinating — so be sure to take a look at the **Historical Notes 7.**

PLAYING THE SOLOS

The fact that these solos are unaccompanied heightens the opportunities for individual interpretation. The solos are free of dynamic markings, and considerable liberties may be taken with the suggested tempo markings.

Feel free to delete or repeat sections of the solos, in order to match the occasion. For example, if playing where sound dissipates quickly, initial segments of some solos, pitched mostly in the lowest octave of the instrument, can be skipped. Repetition of phrases or entire solos is appropriate when playing only a few solos over an extended period of time, as in outdoor playing where the audience consists of strolling tourists. Sections of some of the solos are intended to challenge the player's ability to play quite fast or high; these sections can be risky – so they can be deleted or played at a tempo slower than marked.

Mordents, indicated by a short wavy line above or below a note, as in **Petite Gavotte,** usually mean three fast slurred notes, but – where there is sufficient time and at the performer's discretion – they may be stretched to five notes.

It is important, when soloing, to accent important notes in order to maintain a "beat." This is especially true when a downbeat-note is preceded by a higher note, as in **Josephine Waltz, Merry Heart Waltz,** and **North Western Railway Polka.**

NOTES FOR RECORDER PLAYERS

Very high notes on a soprano recorder, beginning at high C (that's c^3, printed two lines above the treble-clef staff, pitched an octave higher), are listed here with fingerings. These are all played with half-open thumb hole.

Note	Left hand	Right hand
c^3	2	2,3
$c\#^3$	2,4	2,4,5
d^3	2,4	2,4
$d\#^3$	3,4	3,4
e^3	3	all open
f'^3	3,4	3,4,5
$f\#^3$	3	3
g^3	2	2
a^3	2	2,4
c^4 (highest note on a piano)	3	2,4

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Very high notes are best used in staccato playing, and then, sparingly, usually near the end of a piece, as in **Because I'm Twenty Five** and **Chopsticks.** A philosophical approach to the high notes is that they should be cultivated for the simple reason that they

are “there” – with their own kinds of musical possibilities, just as the notes on various ethnic flutes offer their own special characteristics.

Many recorder players use a modern vibrato, based on diaphragm or throat motion, or some combination of those two. Players apply vibrato to music composed after 1800 in much that same way that flautists, violinists, and vocalists do. Well-modulated vibrato is highly recommended for the solos in this collection. Tones that are held for more than one second, such as a high note at the end of a phrase and especially at the end of a piece, may be played in the manner of many vocalists: start the tone straight, then develop vibrato gradually over a short time interval, until full vibrato is “on.”

At least two other special effects are practiced by many recorder players: chiff and recorder-glissando. The word *chiff* (from the sound made by the chiff-chaff, a European warbler) is often applied to sounds made on certain pipe organs, especially fine tracker organs, as well as electronic organs that explicitly offer a chiff option. While chiff is possible on almost all the notes of a soprano recorder, it is fairly easy to produce truly remarkable chiffs in the lowest octave. In fact, one may speak of *octave-chiff* for these lower notes, obtained by plosive overblowing “just right.” As the name suggests, the attack on the note actually causes the note an octave above to sound briefly, like an accented grace-note. Chiffing can add quite an intriguing percussive effect; try it on the accented notes in **North Western Railway Polka.**

The other special effect, recorder-glissando, is denoted by a straight segment between two notes. Ascending recorder glissandi work especially well between certain pairs of notes, such as e″ to g″ and e″ to a″. Descending favorites are d″ to d′ and d″ to f′. To perform these, simply roll the fingers gradually from one fingering to the other. Examples: **Few Days** and **Rosebud.** Recorder-glissando differs from ordinary glissando, in which intermediate scale notes are rapidly fingered and slurred, as in **Chopsticks.**

Chromatic flourishes, so useful for developing finger dexterity and smoothness of transition from one note to another, occur especially in **Affection Waltz** and **Snowflakes.**

NOTES FOR FLUTE PLAYERS

Bottom C on a flute is middle C on a piano, but when a soprano recorder plays the same written note (the lowest on the instrument), the sound is actually an octave higher. In other words, loosely speaking, the recorder plays an octave higher than the flute. Consequently, music written for soprano recorder, when played on flute, is pitched a bit lower than most flute music. When played as written on flute, the solos in this collection have a pleasing low effect and, in some cases, may be regarded as “specialized” flute music, especially if amplified by a sound system.

When the flute player encounters a straight segment between two notes, a slur or glissando may be performed. The straight-segment notation is explained just above in a paragraph on recorder-glissando.

ADDING PERCUSSION

Many of the solos lend themselves to the sort of accompaniment that skilled percussionists can easily provide. Feel free to use your own recorded background sounds (perhaps managed by your percussionist).

SWING STYLE

The words "swing style" and "straight" occur in some of the solos. For swing, play each consecutive pair of eighth notes as a dotted-eighth followed by sixteenth – in a loose sort a way that you are probably already familiar with. Example: **Hoosier Rag**.

ARRANGEMENTS

In order to adapt melodies as originally published, certain techniques of arrangement have been applied. One objective has been for each finished arrangement to occupy a full page, and another has been that each arrangement should take advantage of special characteristics of the recorder or flute. Perhaps the most obvious technique for such purposes is upward transposition. See, for example, **Because I'm Twenty Five** and **The Eighth of December.**

A second technique is the *contrasting segment*; that is, a segment that separates renderings of the main melody. Take a look, for example, at **Rock-a-Bye, Baby:** the familiar melody occupies measures 1-16; then a contrasting phrase (17-32) bridges to a second appearance of the melody (33-49). Another example: **Snowflakes** (another catchy melody by the composer of the Happy Birthday song) has contrasting segments (17-30) and (48-64).

Another technique is *chording*. With a one-note-at-a-time instrument, chords, in the usual sense, are not available. However, playing the notes of chords rapidly in succession can achieve desirable effects, as in **Blessed Assurance** and **Fly Away.**

GROUPINGS

The solos can be grouped in various ways to indicate their origins, purposes, and performance possibilities. One large grouping is dance-melodies, dating from times when the waltz, polka, and other dances were new and swept across 19th century America and Britain. These and other groupings are listed here:

Waltzes

Affection Waltz
California Waltz
Chesapeake Waltz
Chopsticks
Eglantine
Hollywood Waltz
Isle of Beauty
Iva Waltz
Josephine Waltz

Little Flirt Waltz
Maryland Waltz
Merry Heart Waltz
The Mignonetti Waltz
Periwinkle Waltz
Rosebud
Silver Cup Waltz
Tuna Valley Waltz
Wedding Waltz

Polkas

Bayadere Waltz
Blade of Grass
California Polka
Canisteo Polka
Fiddle Stick
First Violet Polka
Good as Gold
New Orleans Polka
North Western Railway Polka
St. Louis Polka
Shoe Tie Polka
Staccato Polka
Viola Polka
Wheatland Polka

Other dance melodies

Crescent City Mazurka
Dance of the Warriors (African)
The Eighth of December (reel)
Gavotte
General Jackson's New Orleans (march)
Ilfracombe L'Ete (Quadrille)
Ilfracombe La Trenise (Quadrille)
Ilfracombe Pantalon (Quadrille)
Mayflower Galop
New York Galop
Petite Gavotte

Comic melodies

Because I'm Twenty Five
Chopsticks
Concert on the Roof
I Would Like to Change My Name
Katy Did, Katy Didn't
Li'l Liza Jane
Rock-a-Bye, Baby

Texas Cowboy
You Pretty Little Giddy Flirt

Love melodies

Annie Laurie
As We Go Down the Pike
Faded Red Rose
A Fond Kiss
Jemmy of the Glen
Juanita
Li'l' Jasmine-Bud
A Smile and a Tear
There's a Sigh in the Heart
You've Hit a Home Run with Me

Political melodies

Come Join the Knights of Labor
Few Days
The Plan of Love
Woman's Rights

Worship melodies

Blessed Assurance
Come Up Hither
I'm on My Journey Home
Kelley
Pilgrim's Way
The Promised Land
Roll On
Samaria
Star of Columbia

For a list of all the solos, consult **Historical Notes 7,** which includes Internet links and provides access to all 12 collections in this series:

Collection 1: African-American and Jamaican Melodies
Collection 2: Christmas Carols
Collection 3: Irish Melodies
Collection 4: Americana to 1865
Collection 5: Americana after 1865
Collection 6: British Melodies
Collection 7: Melodies by Women Composers
Collection 8: Eastern European and Jewish Melodies
Collection 9: American Indian Melodies
Collection 10: Latin American Melodies
Collection 11: African Melodies
Collection 12: Western European Melodies

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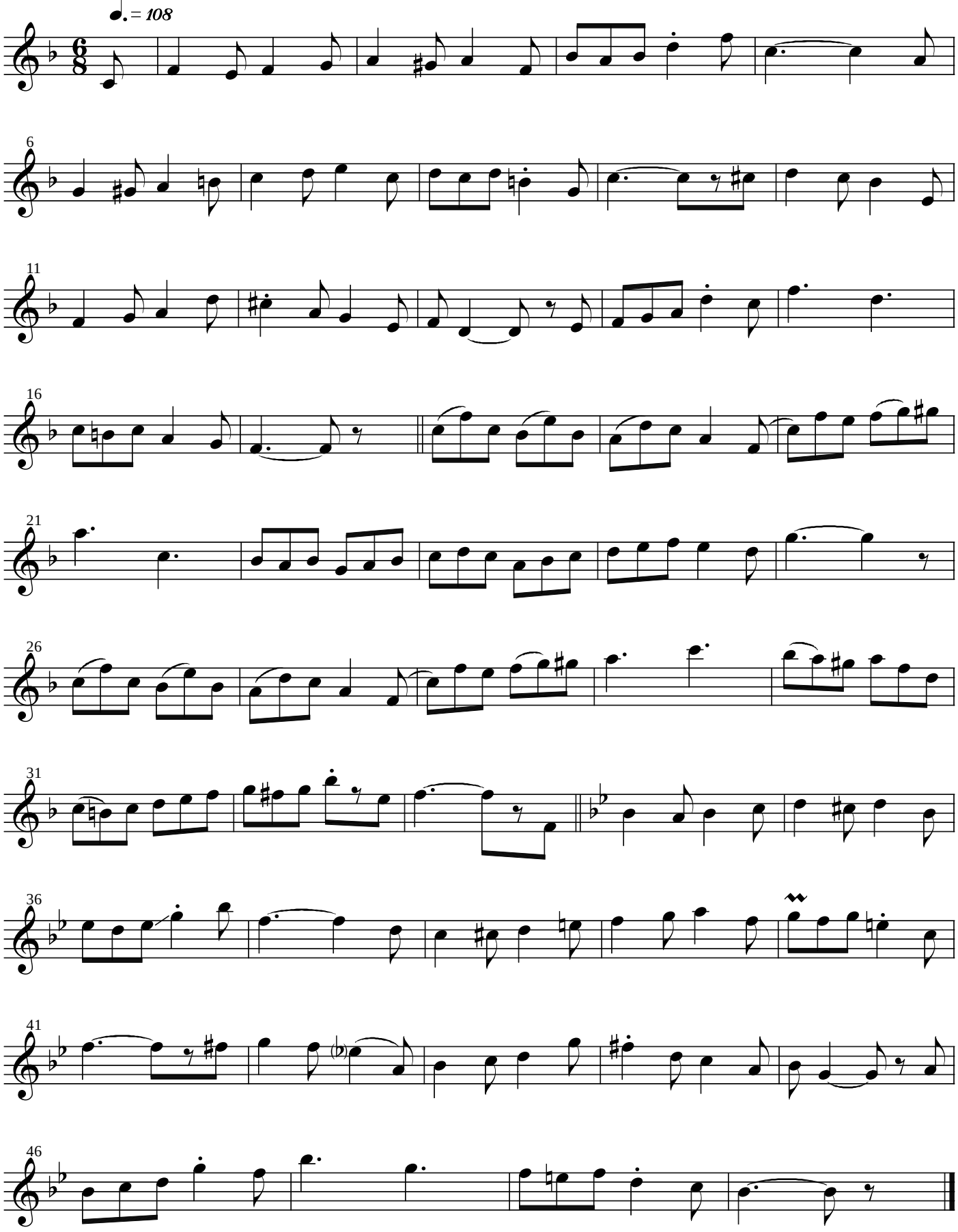
AMERICAN GIRL

Anna Held
arr. Clark Kimberling



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AS WE GO DOWN THE PIKE

Ida Kroger
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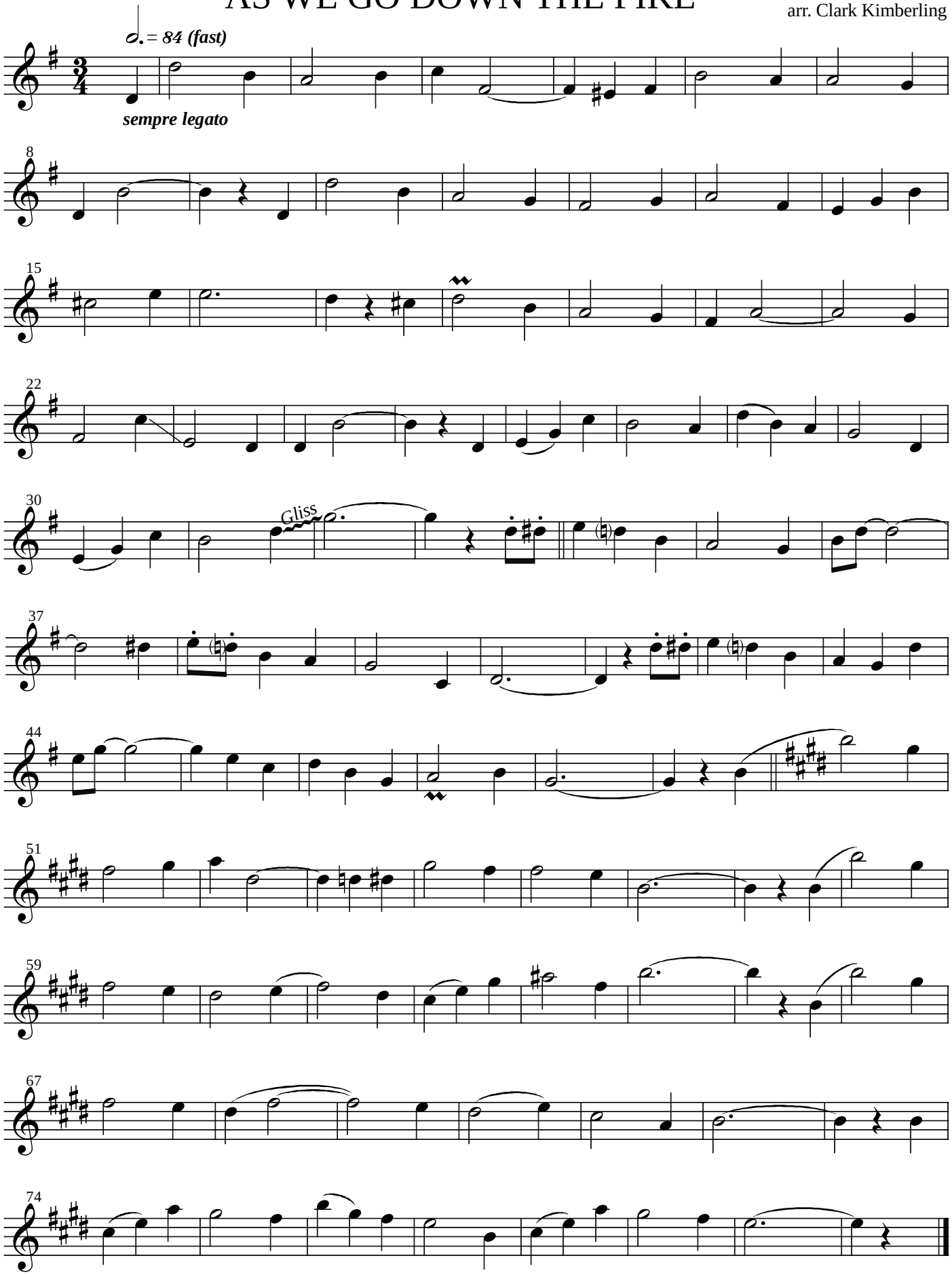

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Christiane Manns
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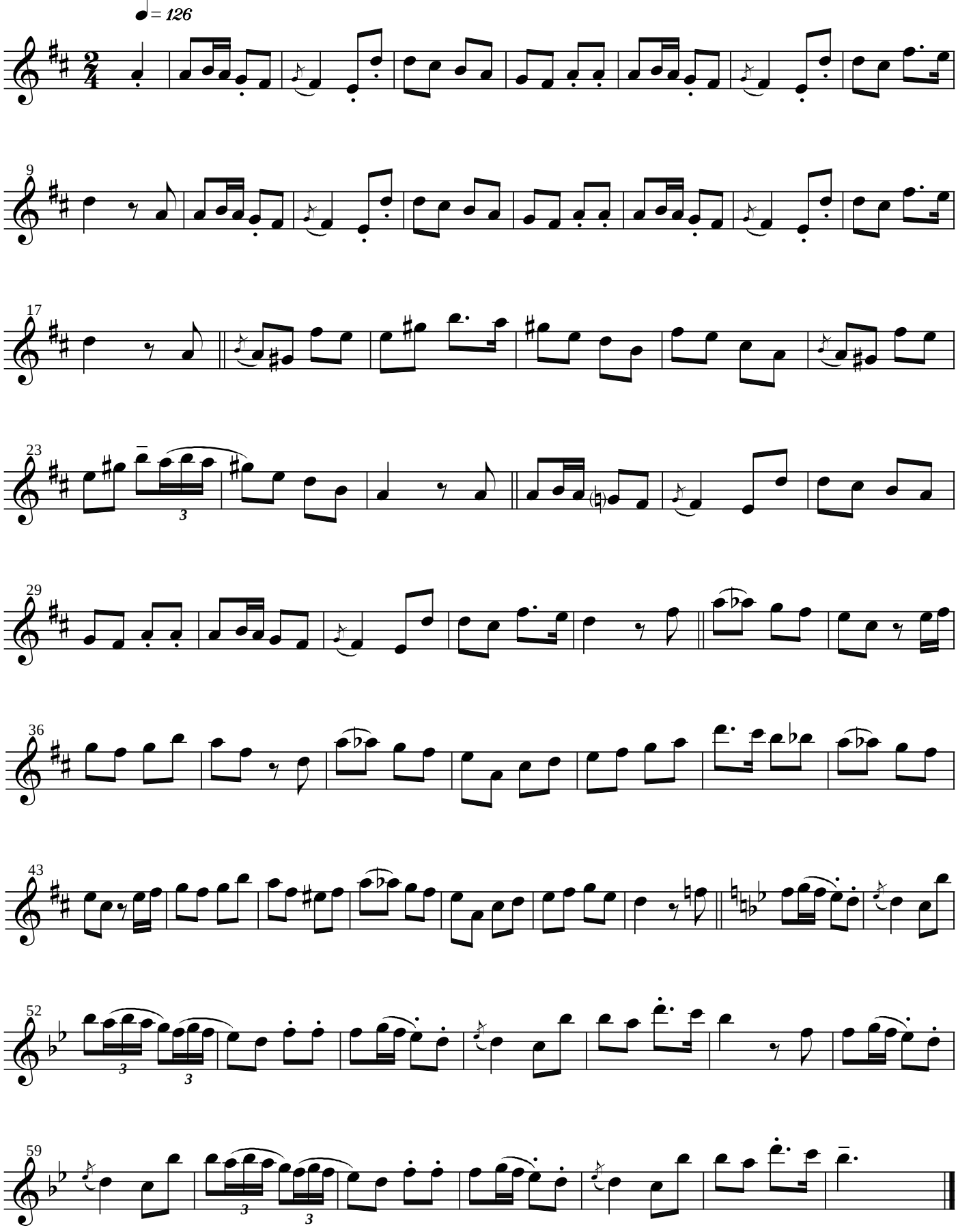

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BLADE OF GRASS

Gertrude Manley
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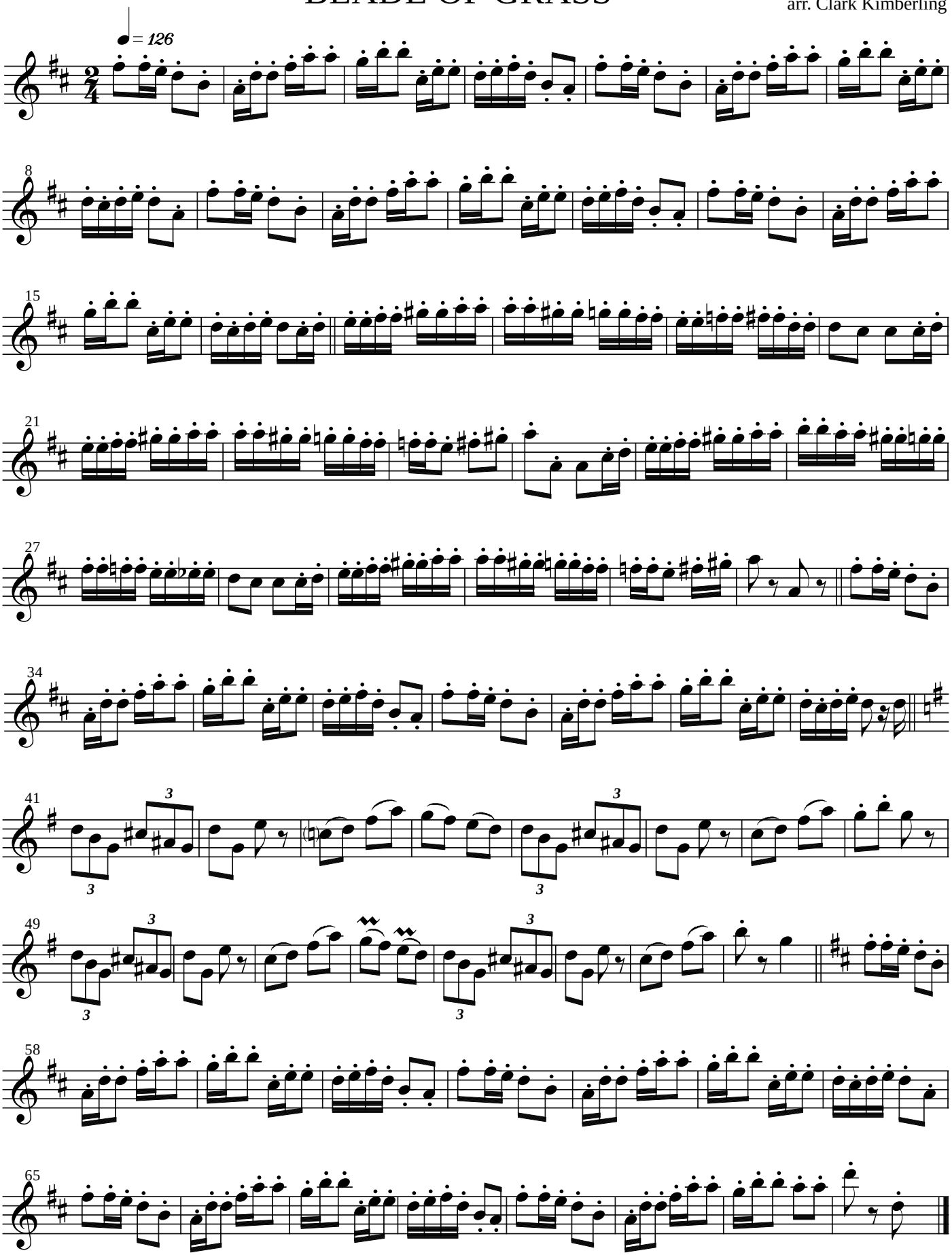

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THE BLUE JUNIATA

Marion Dix Sullivan
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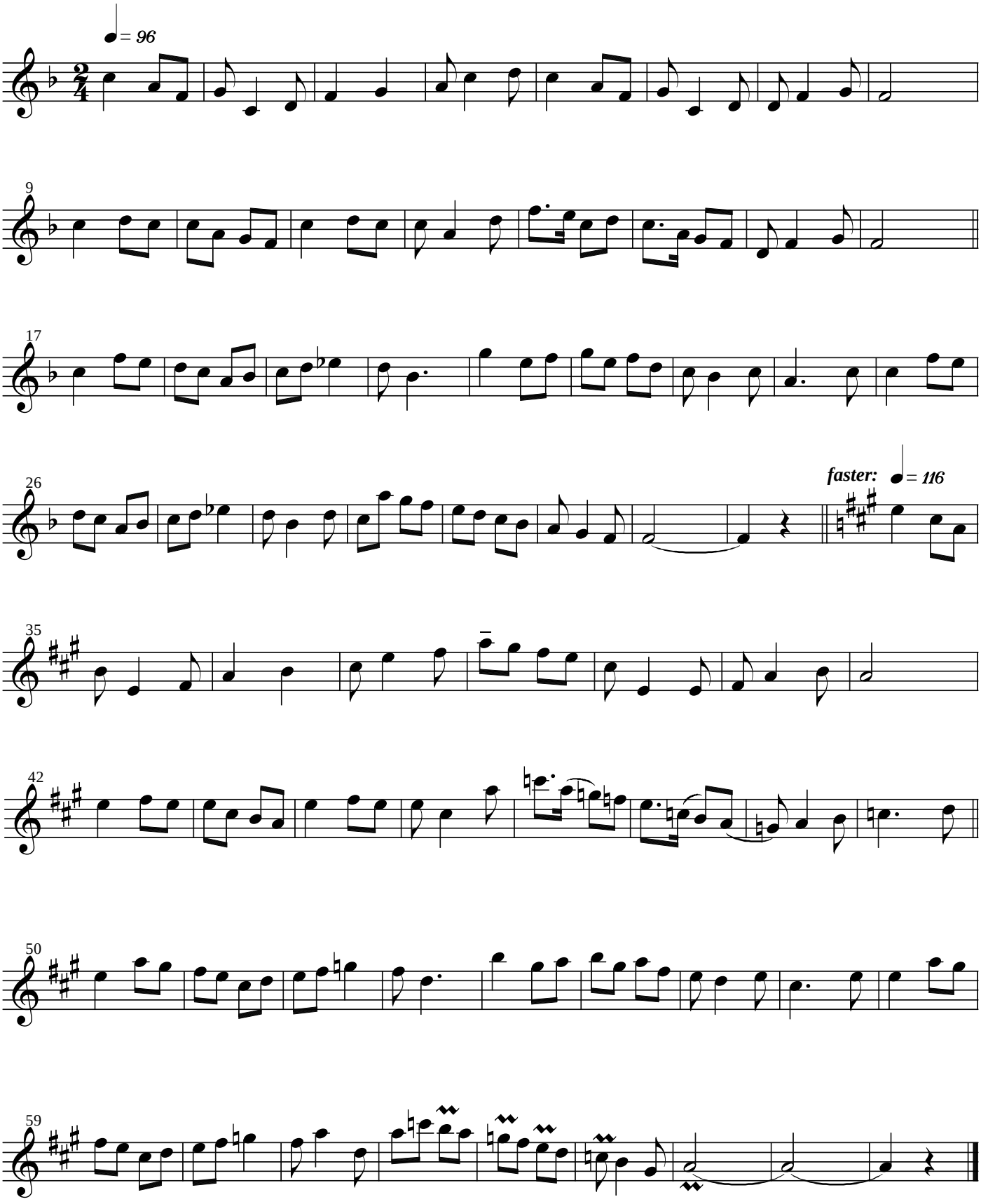

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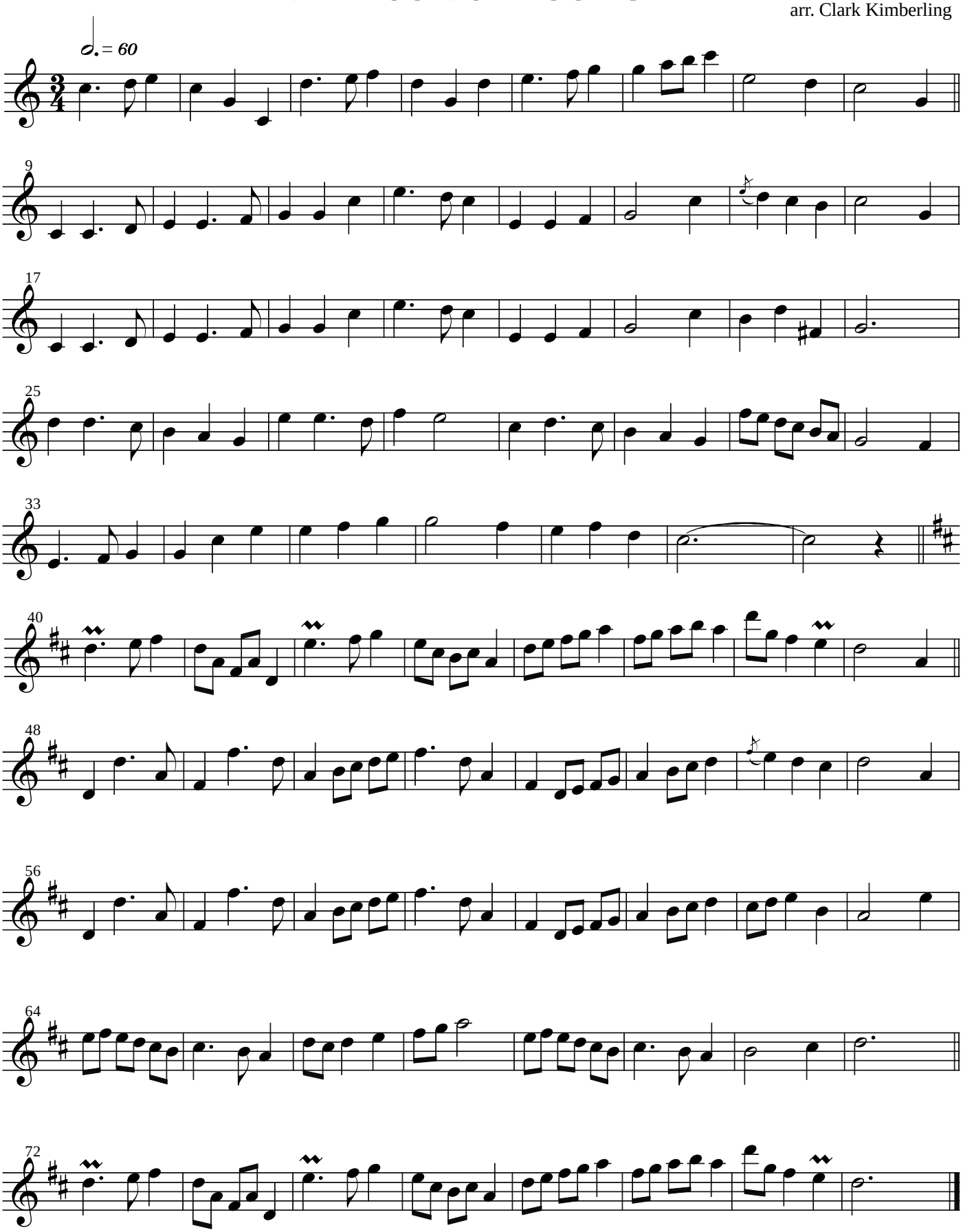
BRAZOS BOAT SONG

Mary Austin Holley
arr. Clark Kimberling



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CALIFORNIA POLKA

Miss Julia W. Pomeroy
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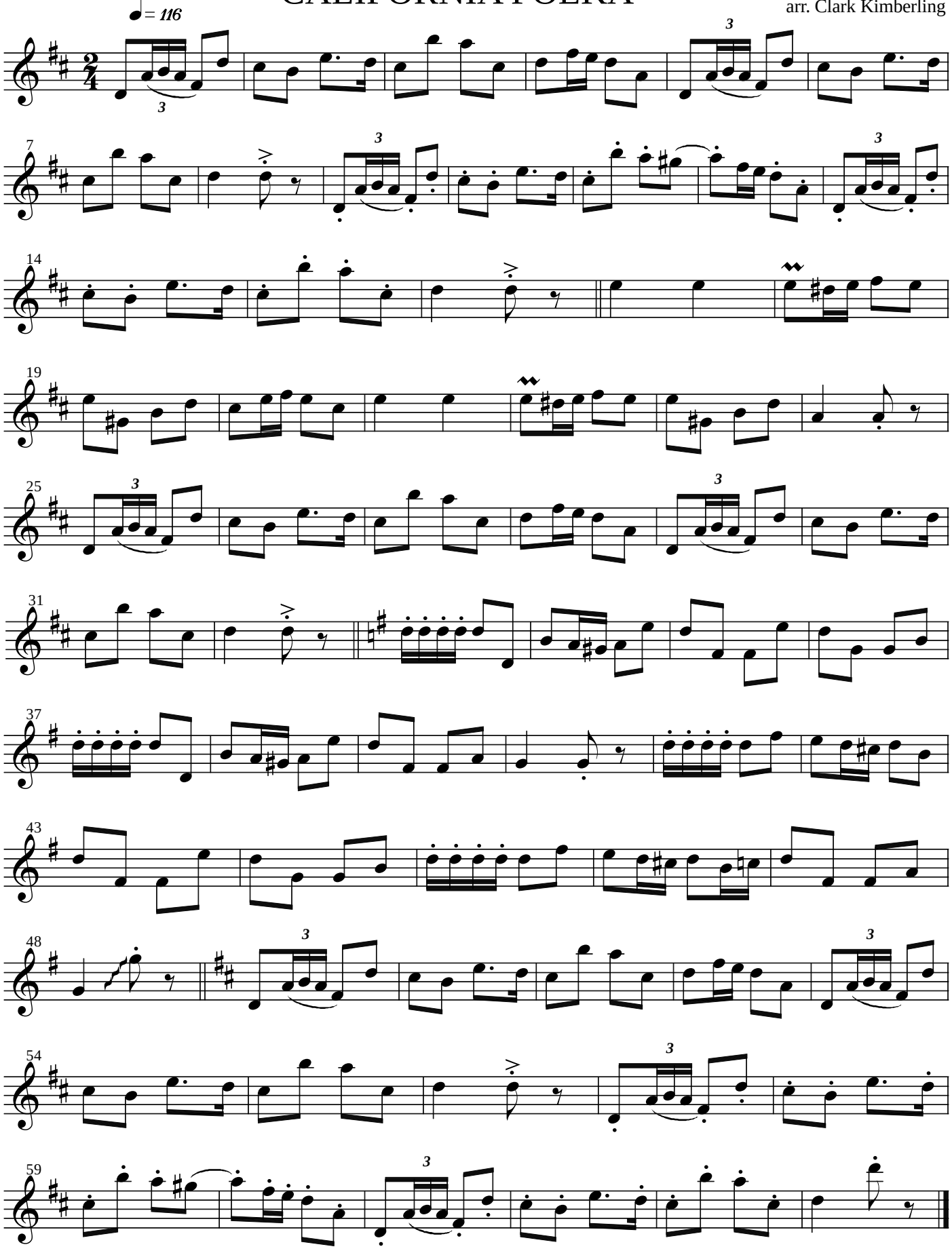

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CALIFORNIA WALTZ

Eliza R. Fitz
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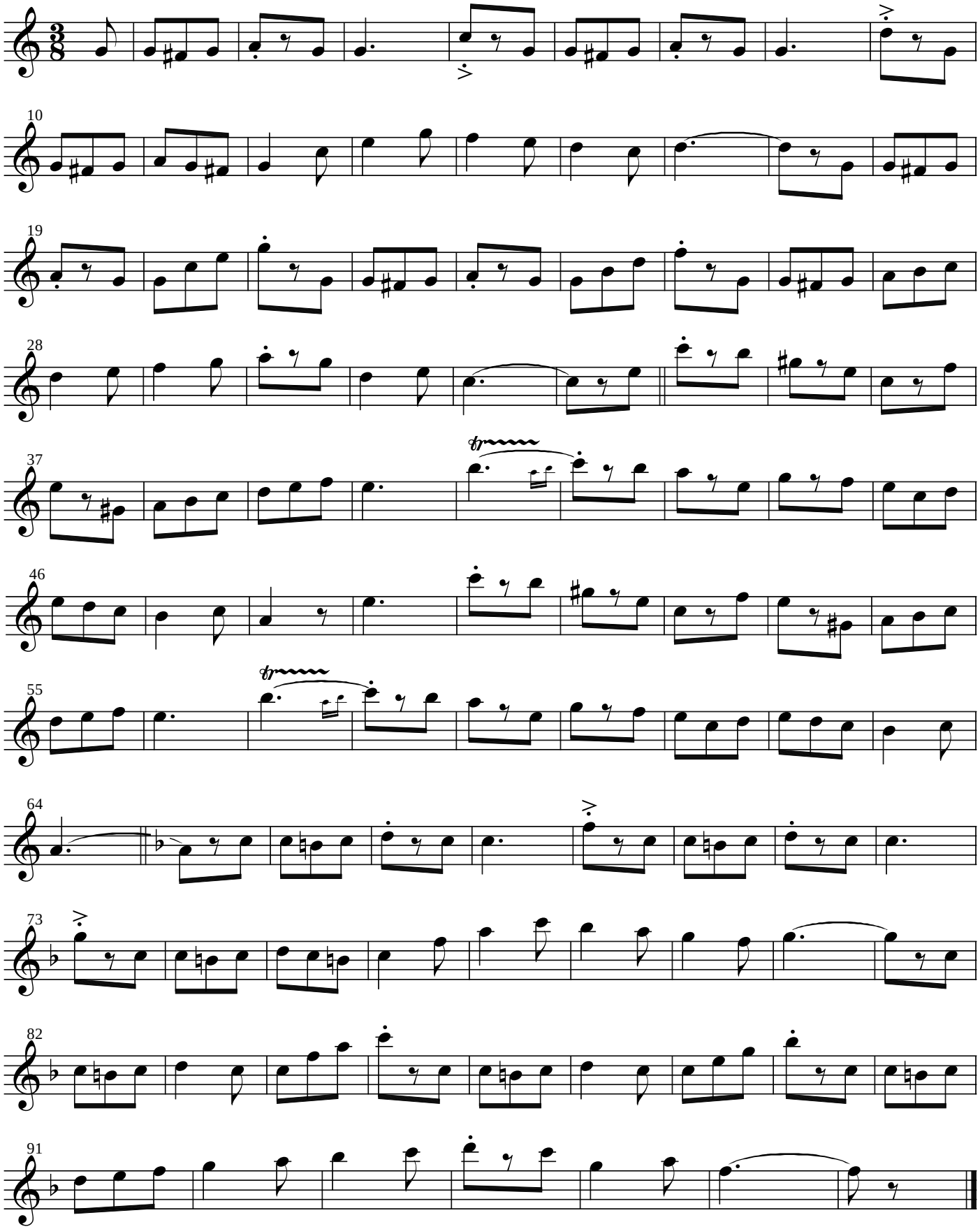

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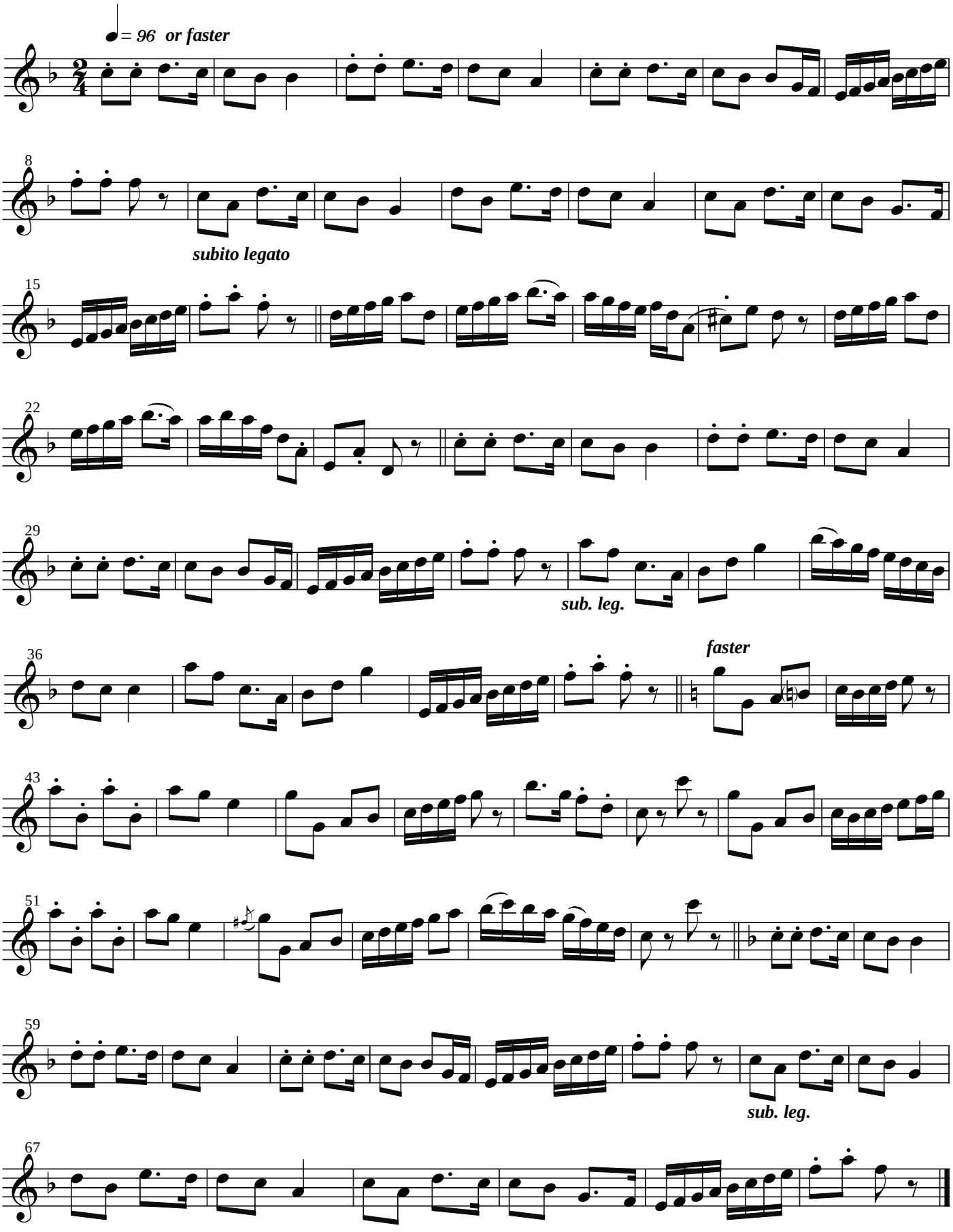
CANISTEO POLKA

Louise J. Vorhis
arr. Clark Kimberling



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CHESAPEAKE WALTZ

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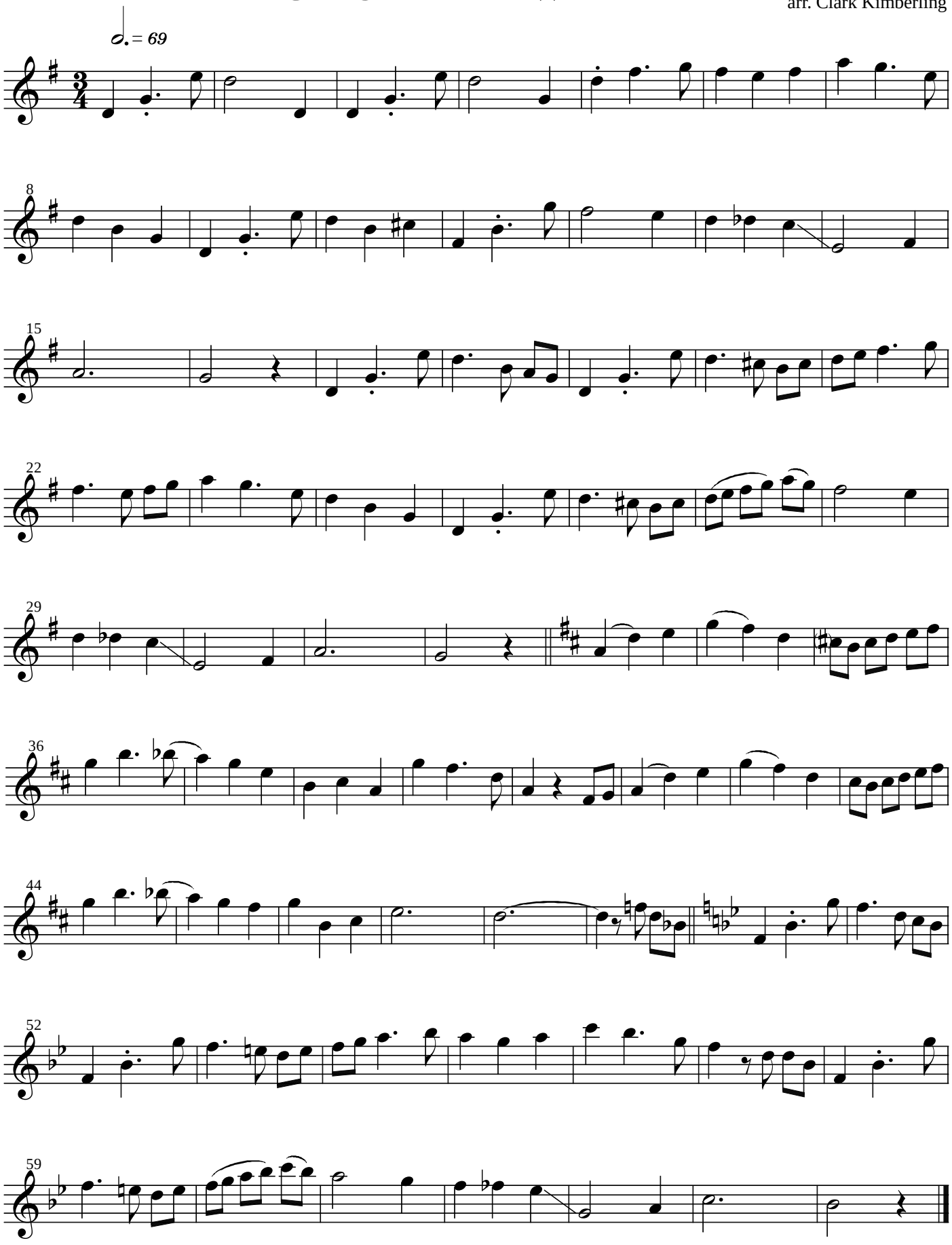

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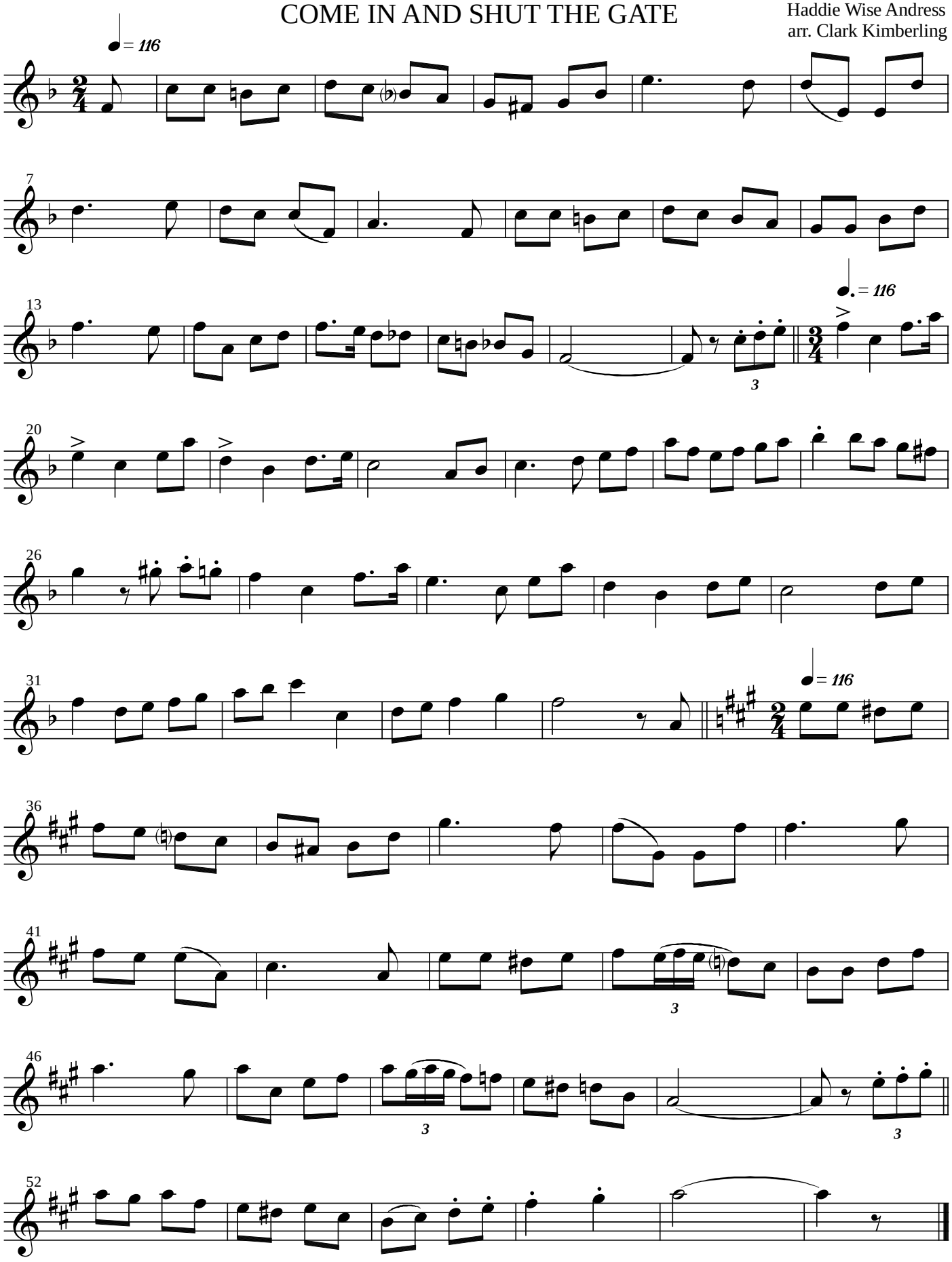
COME IN AND SHUT THE GATE

Haddie Wise Andress
arr. Clark Kimberling



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COME UP HITHER

Anna White
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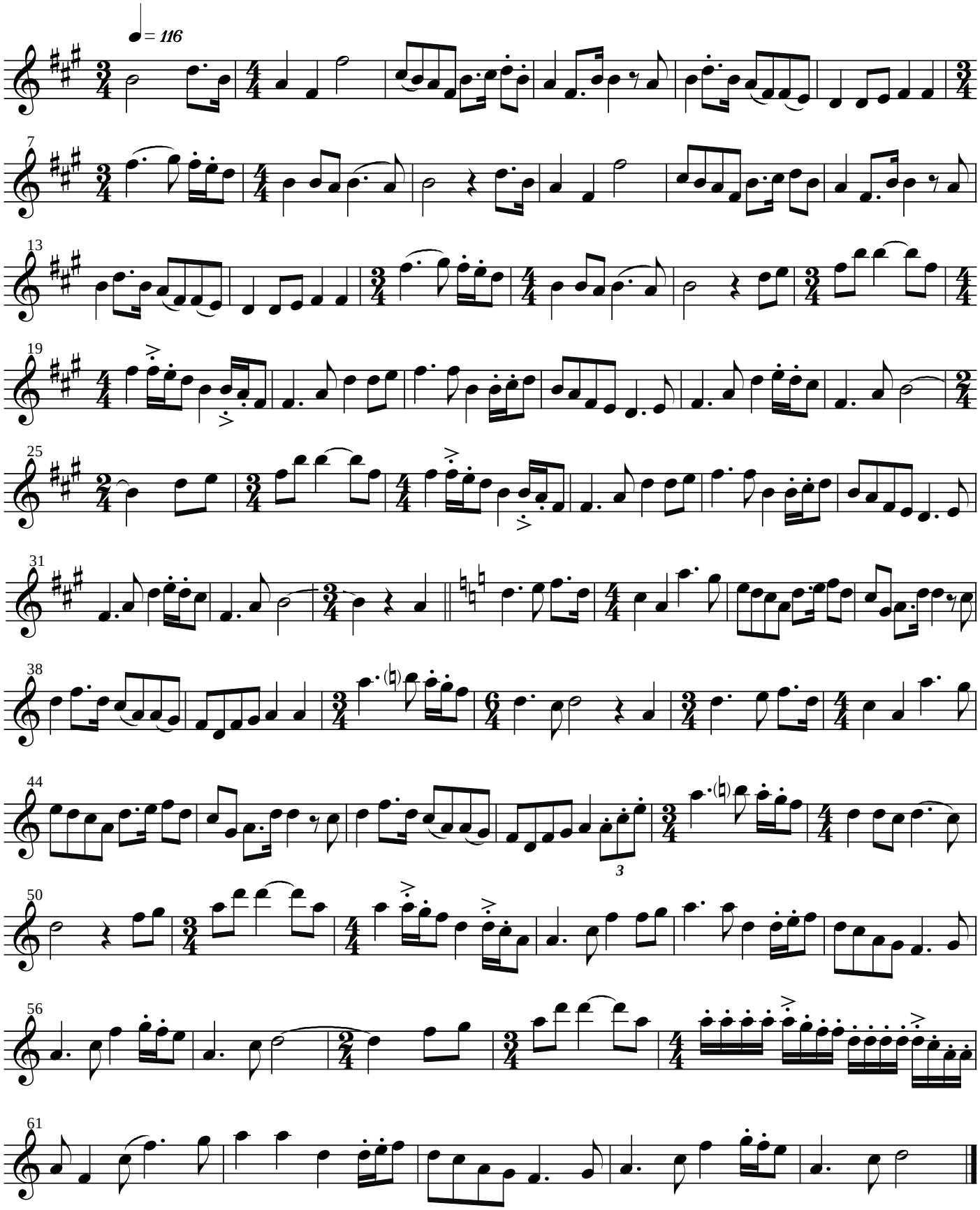

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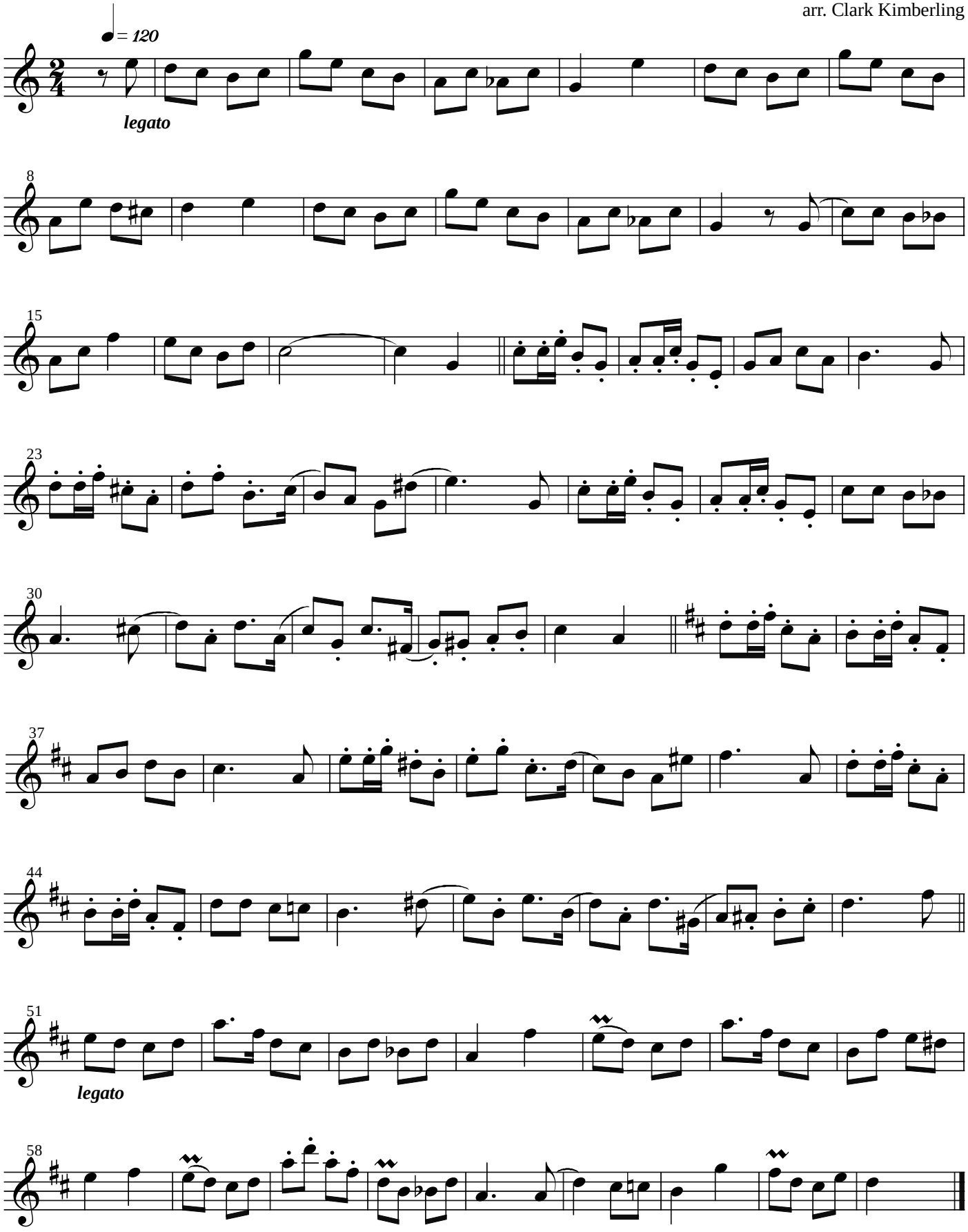
CONCERT ON THE ROOF

Sallie C. Massie
arr. Clark Kimberling



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CRESCENT CITY MAZURKA

Lottie V. Beckel
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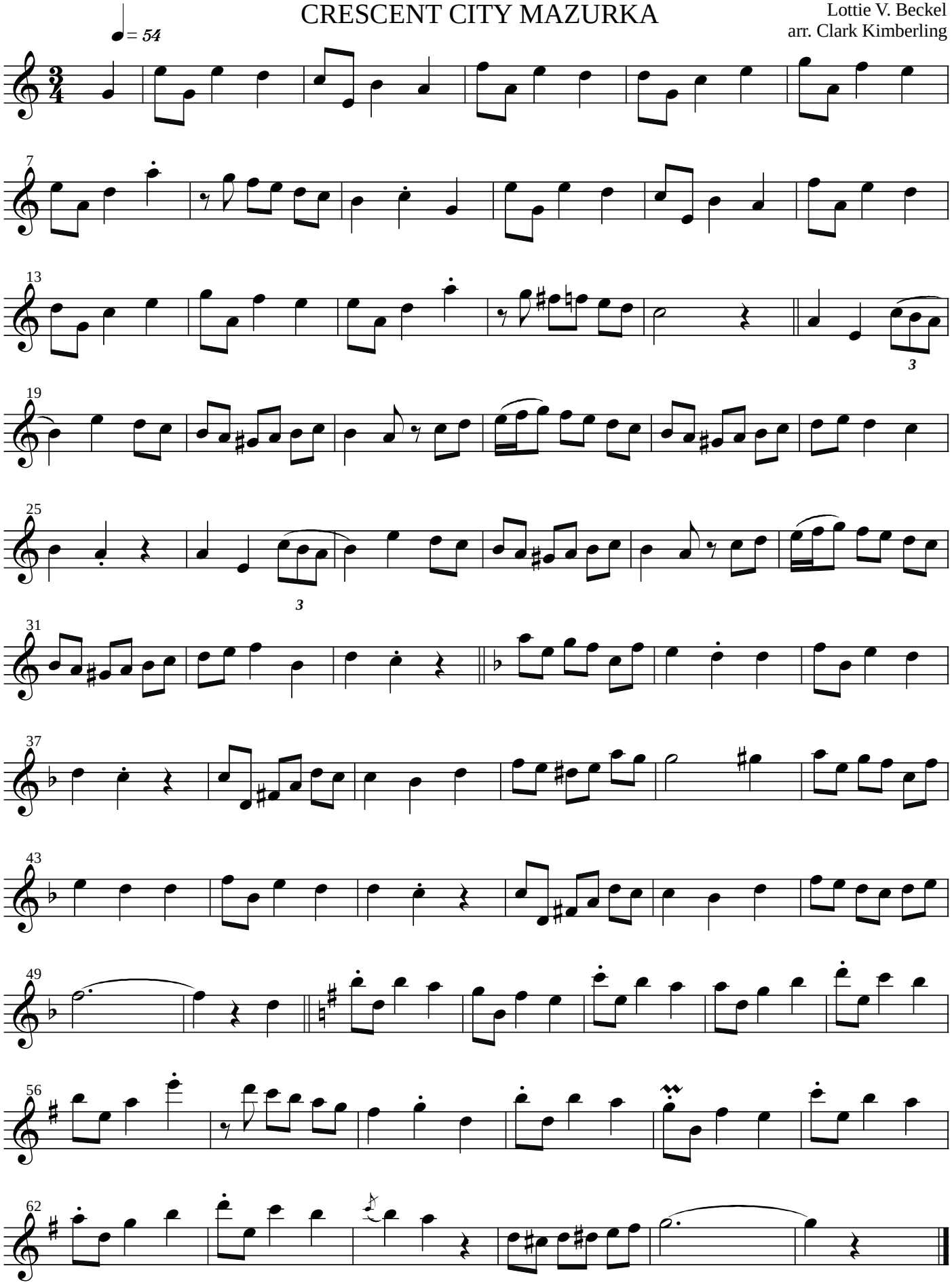

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DREAMS

Faustina H. Hodges
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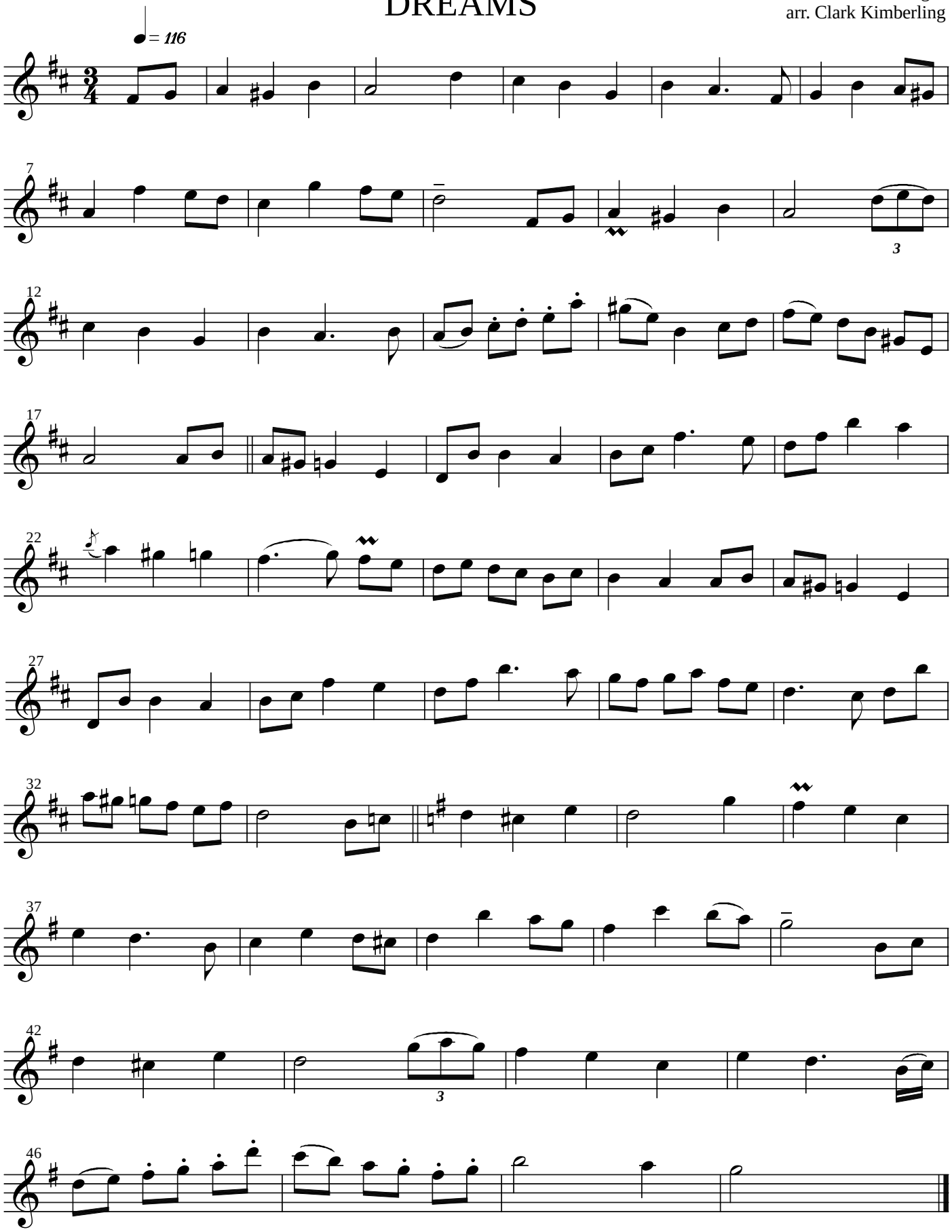

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EGLANTINE

Flora Sullivan Stewart
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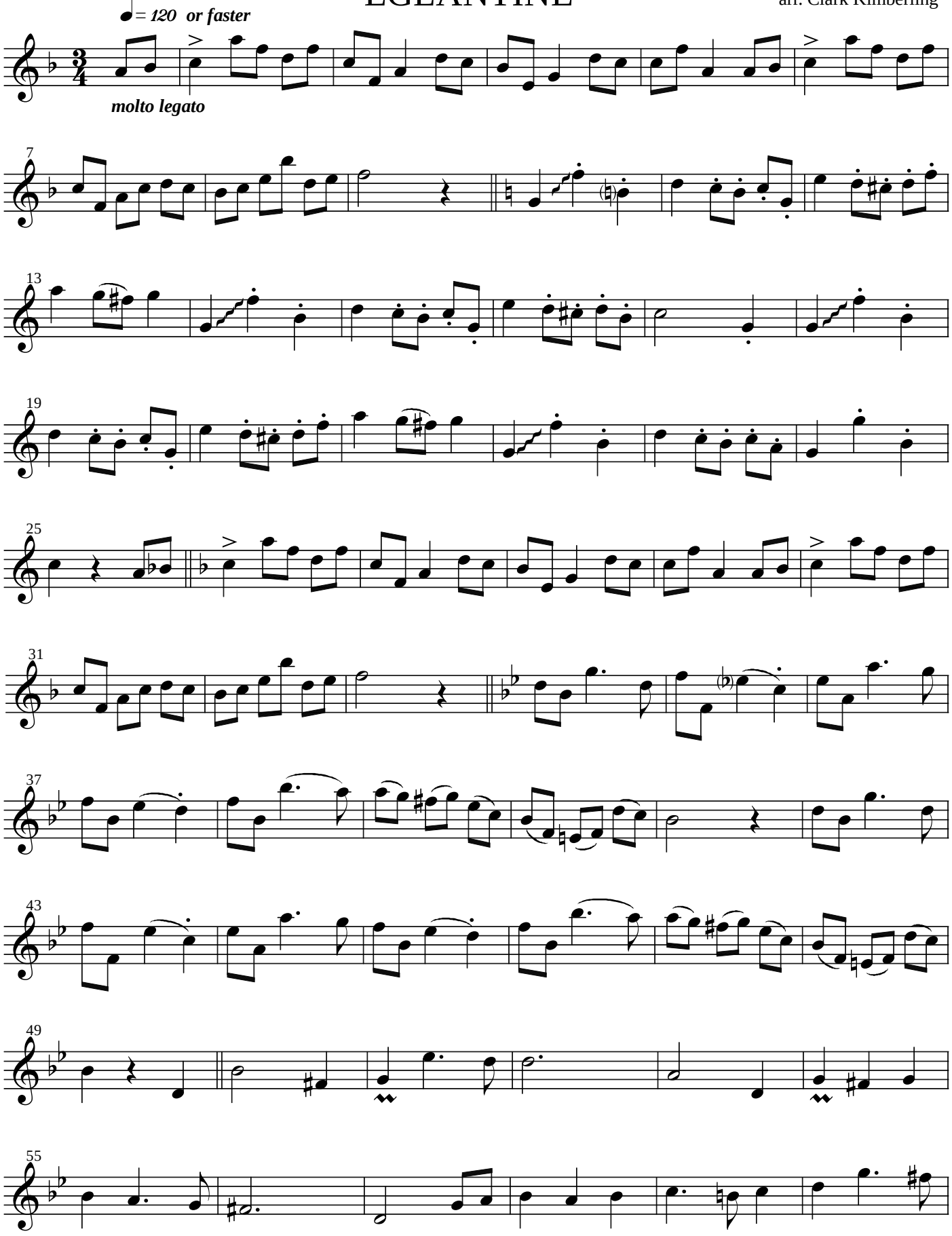

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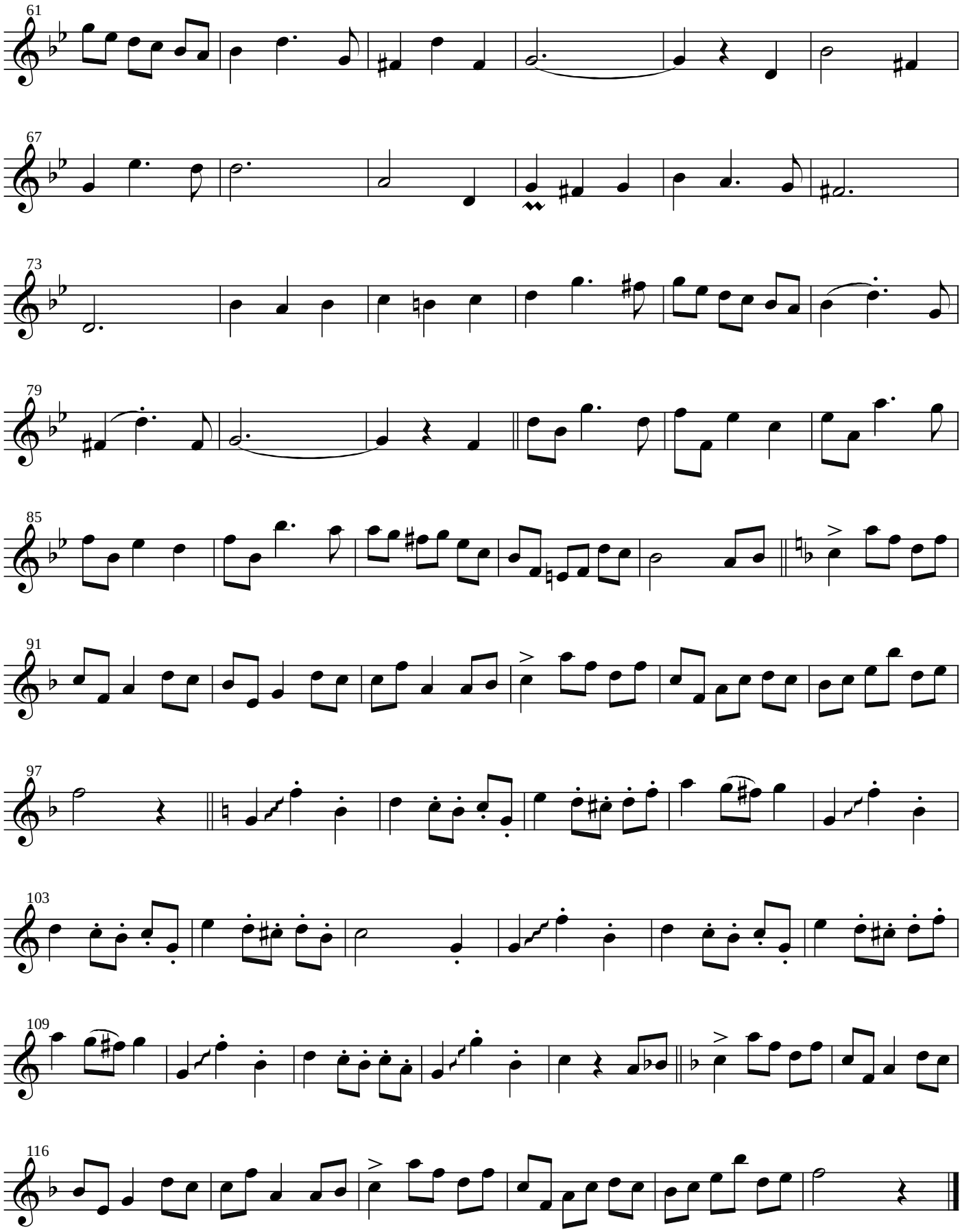

FADING AWAY

Sallie C. Meason
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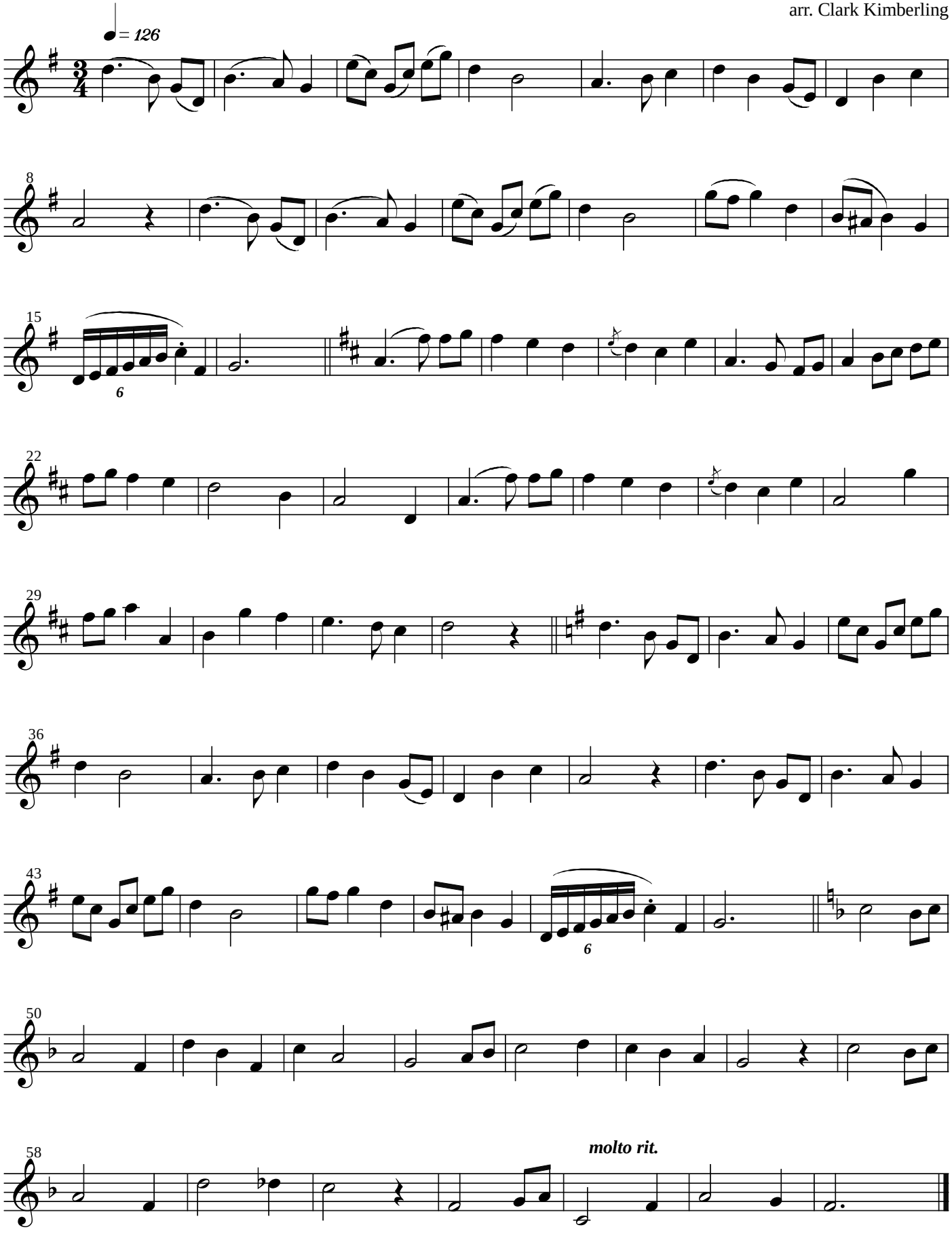

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FIRST RED ROSE

Florence Harper
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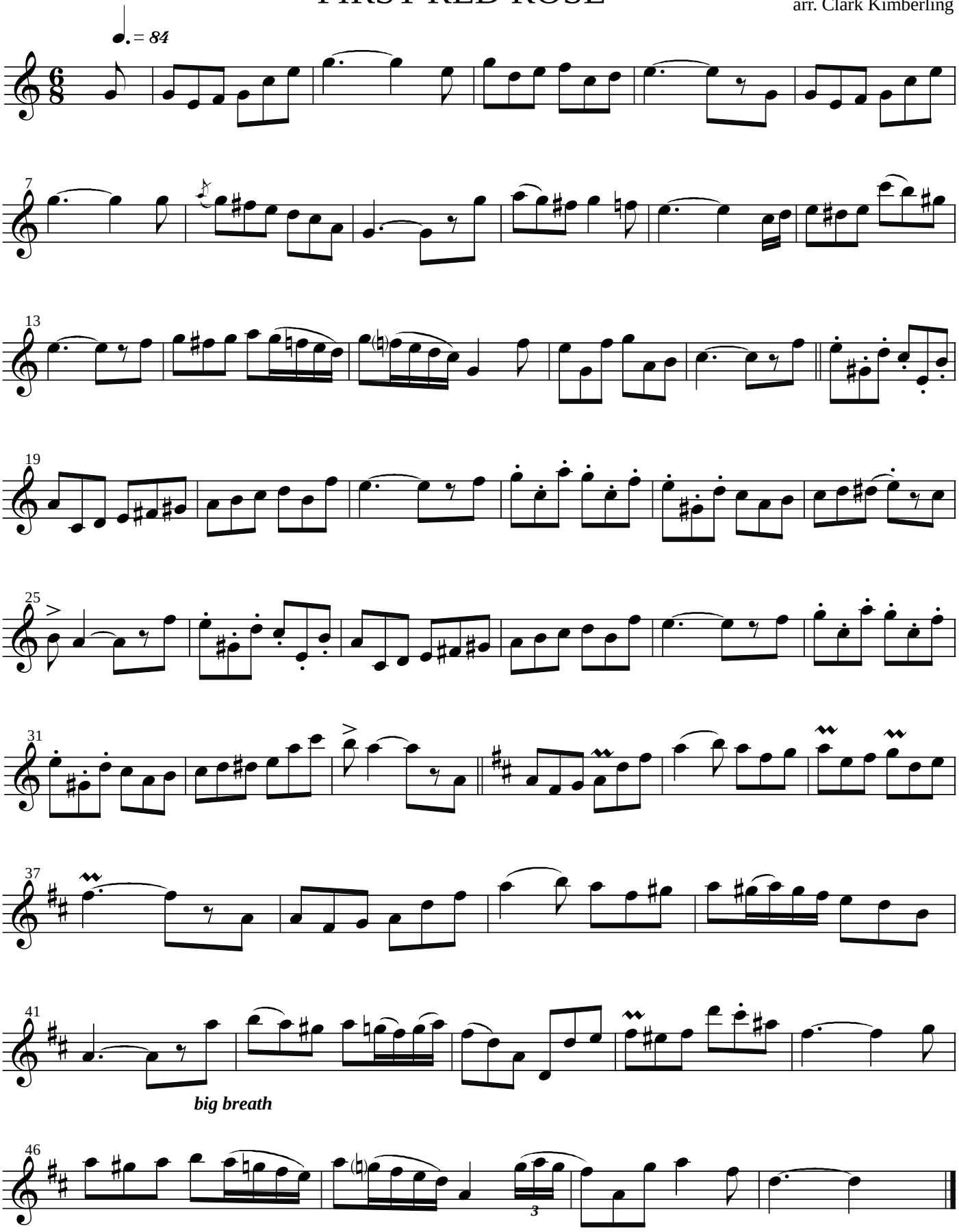

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FIRST VIOLET POLKA

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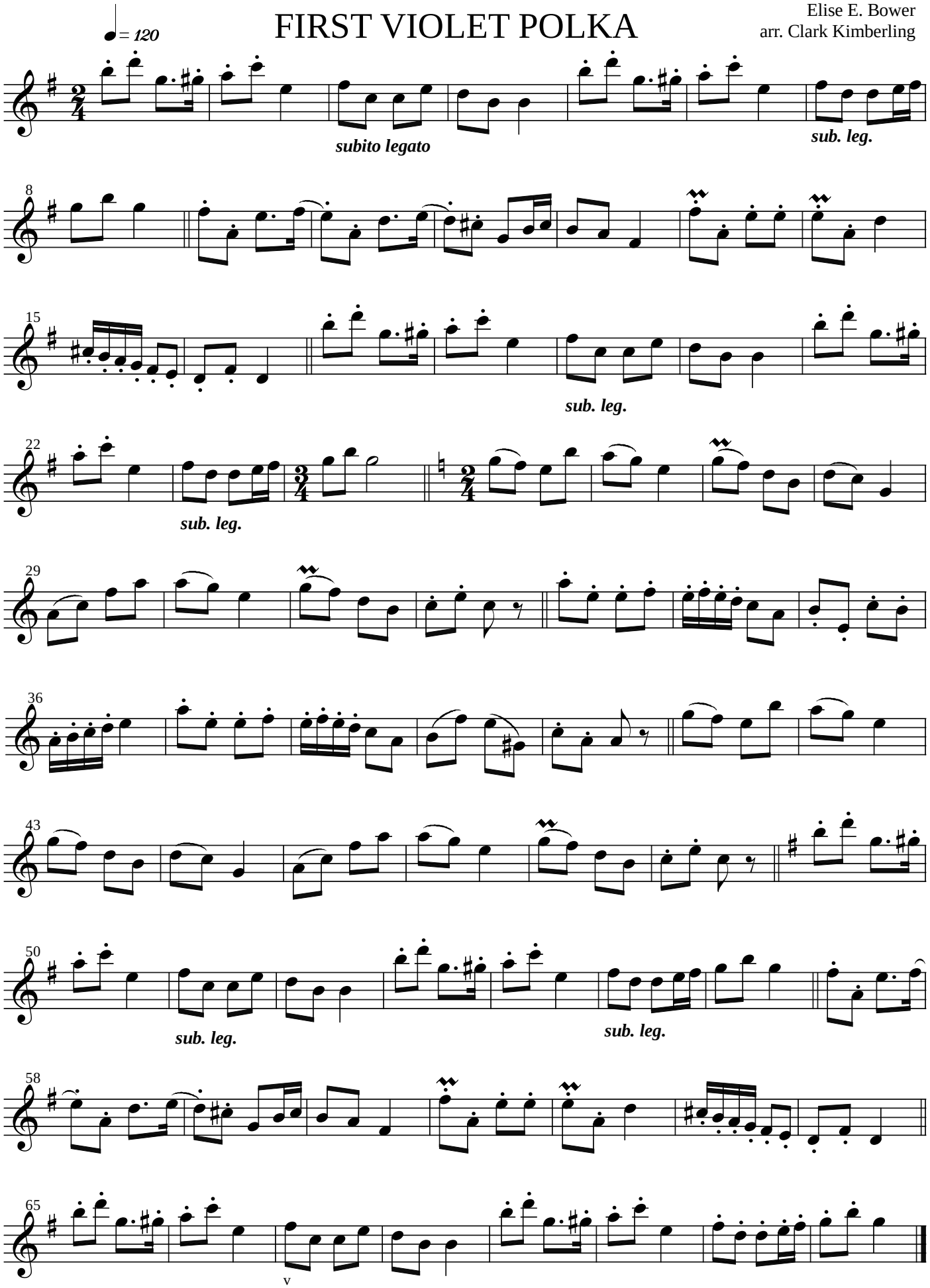

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A FOND KISS

Anna Preston
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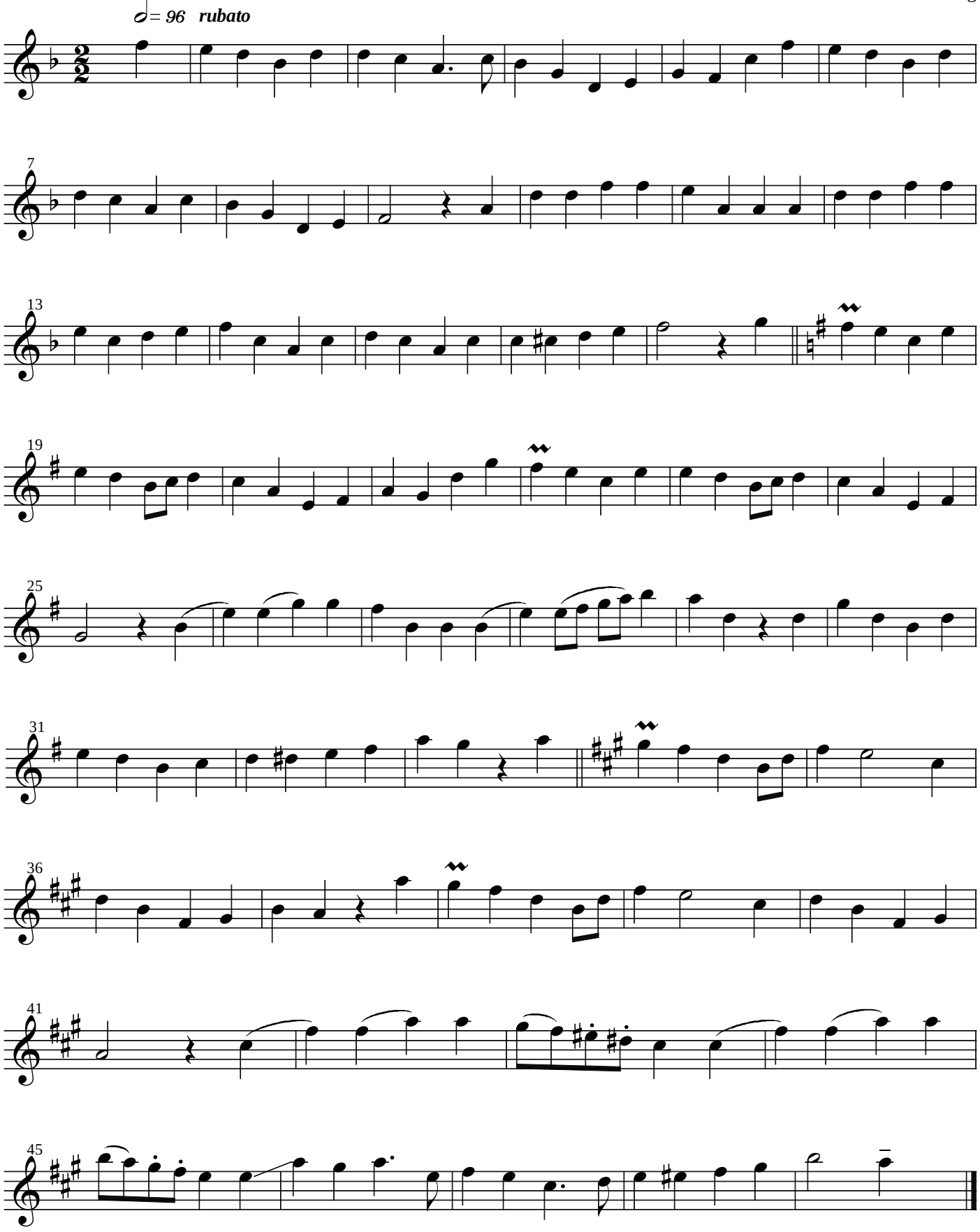

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GENERAL JACKSON'S NEW ORLEANS

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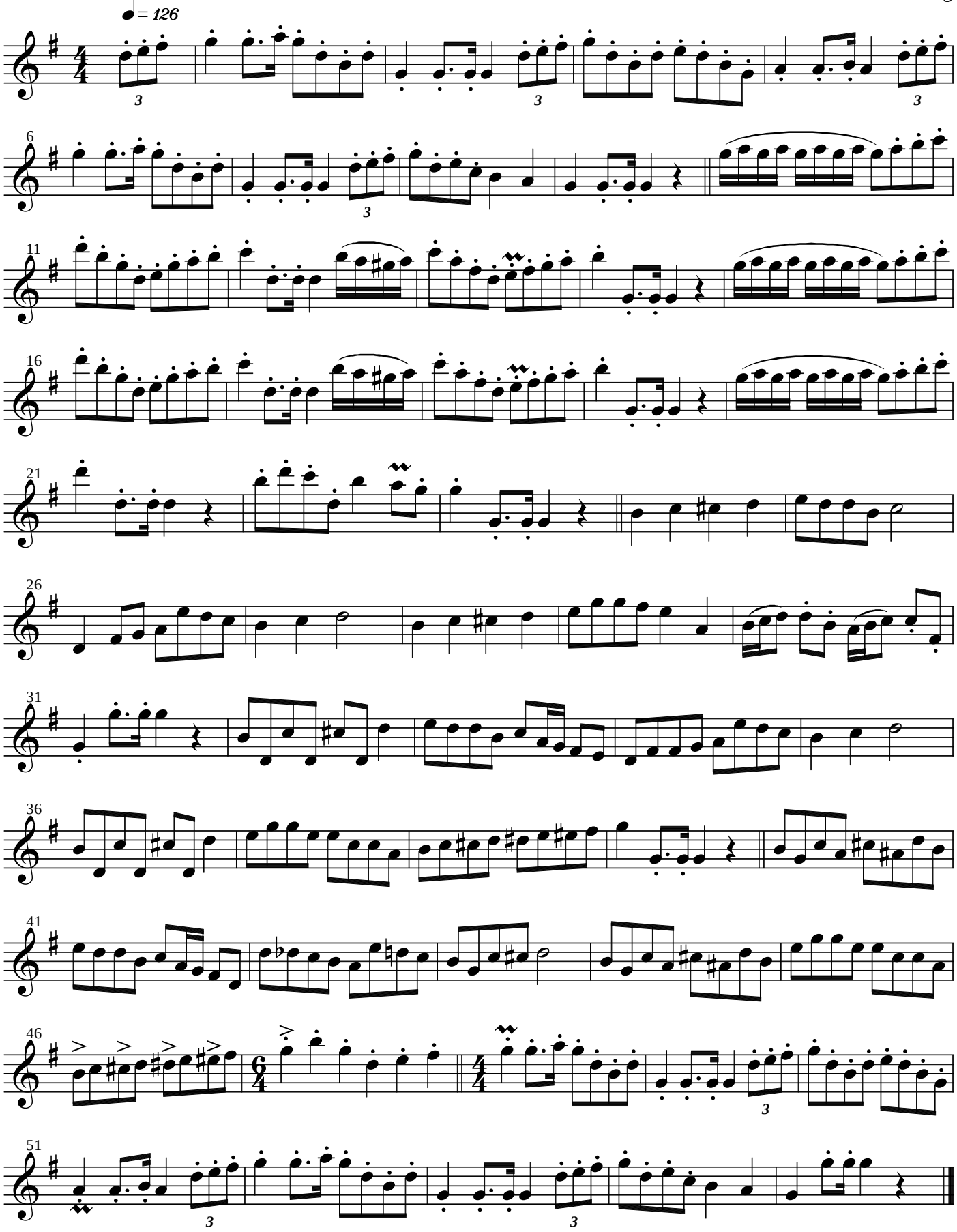

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GOOD AS GOLD

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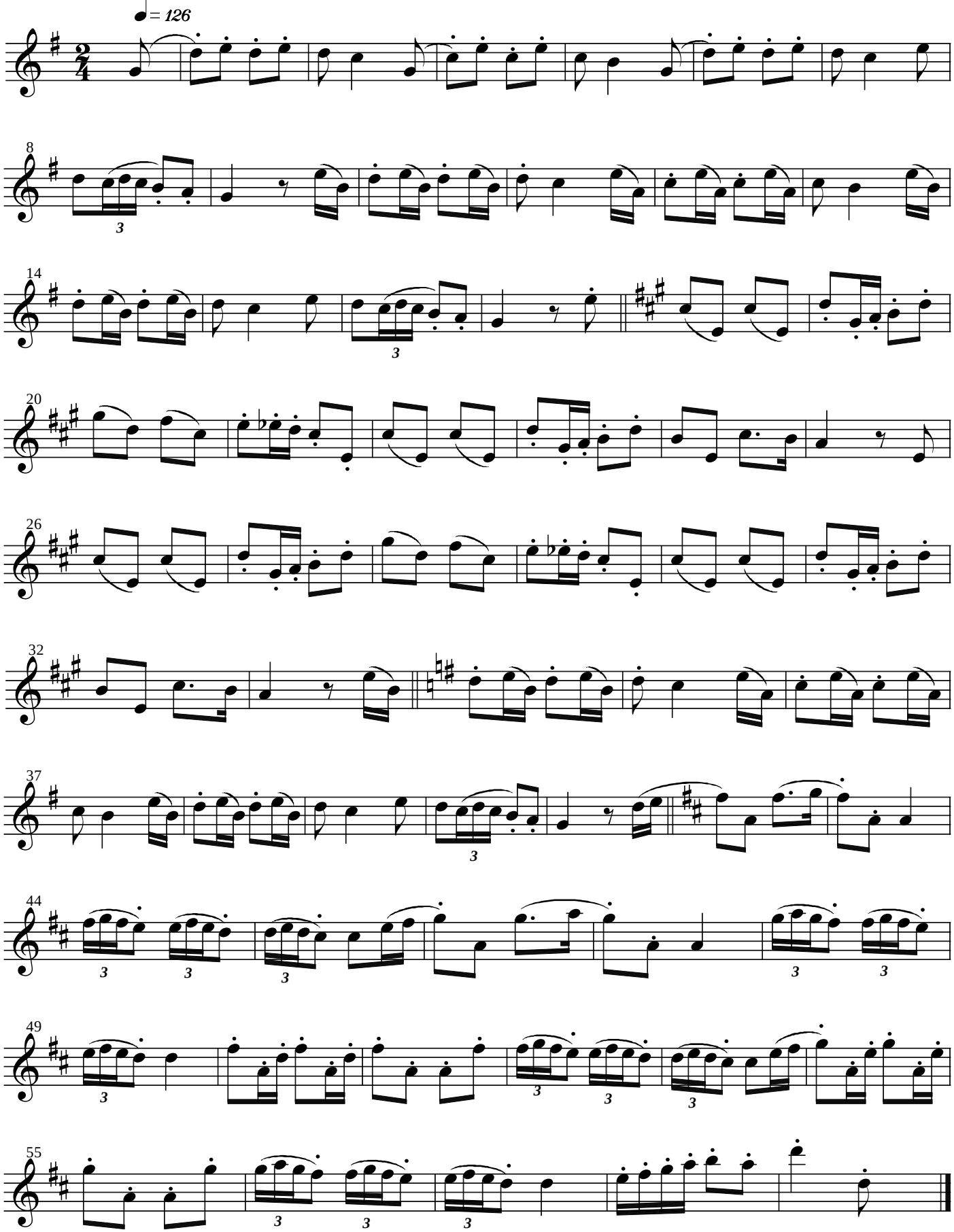

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ILFRACOMBE LA TRENISE

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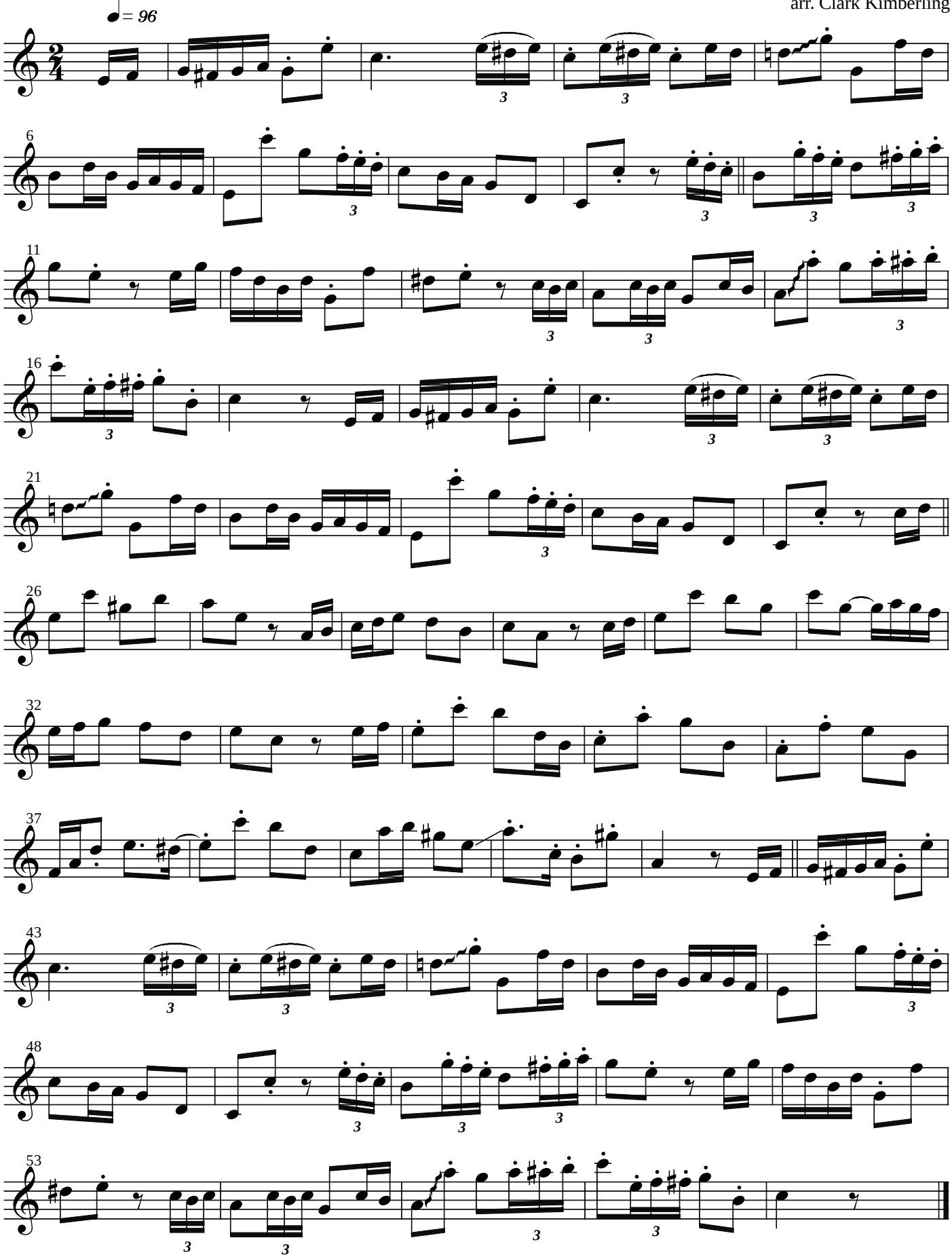

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ILFRACOMBE L'ETE

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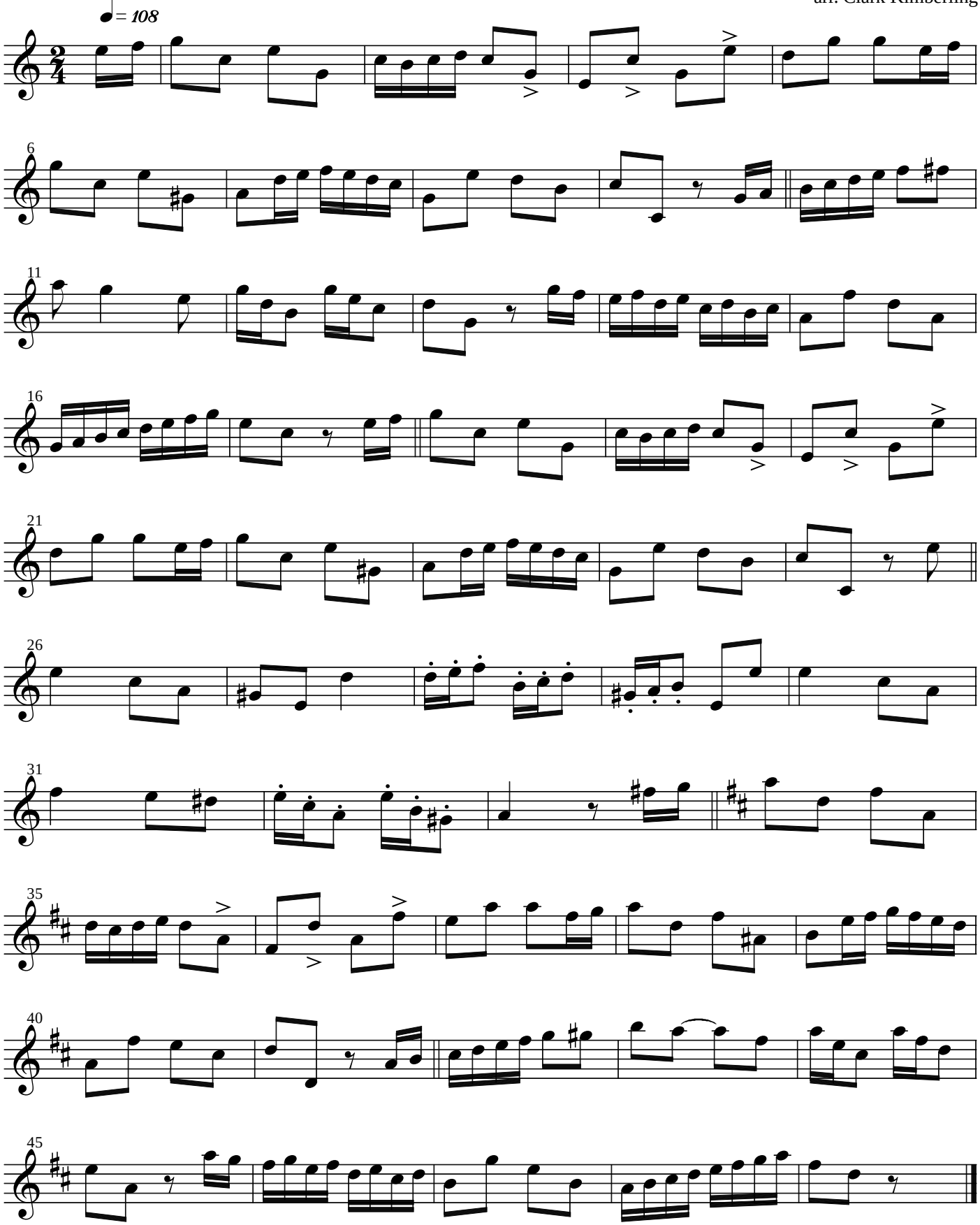

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ILFRACOMBE PANTALON

Mrs. M. Yates
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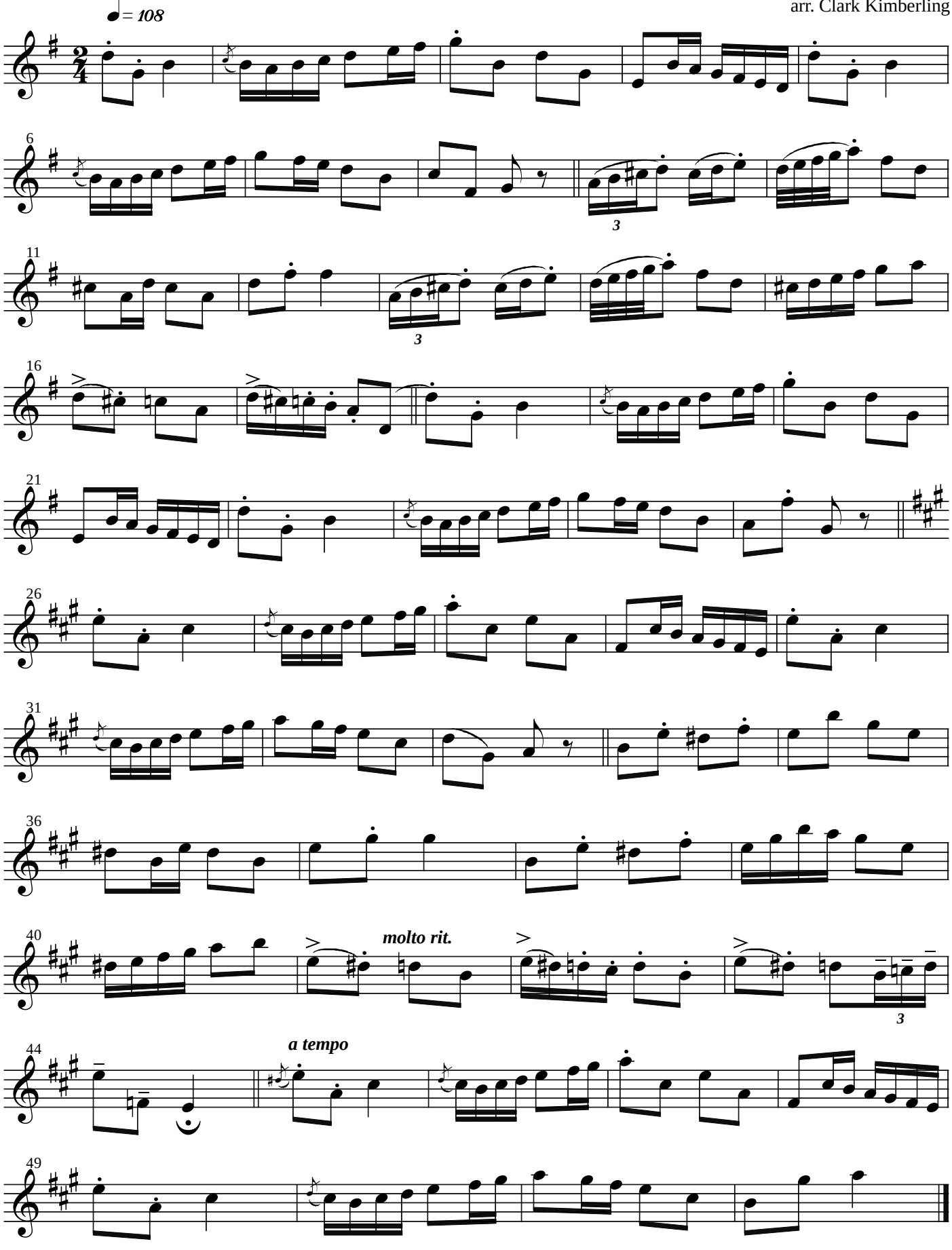

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I'M ON MY JOURNEY HOME

Sarah Lancaster
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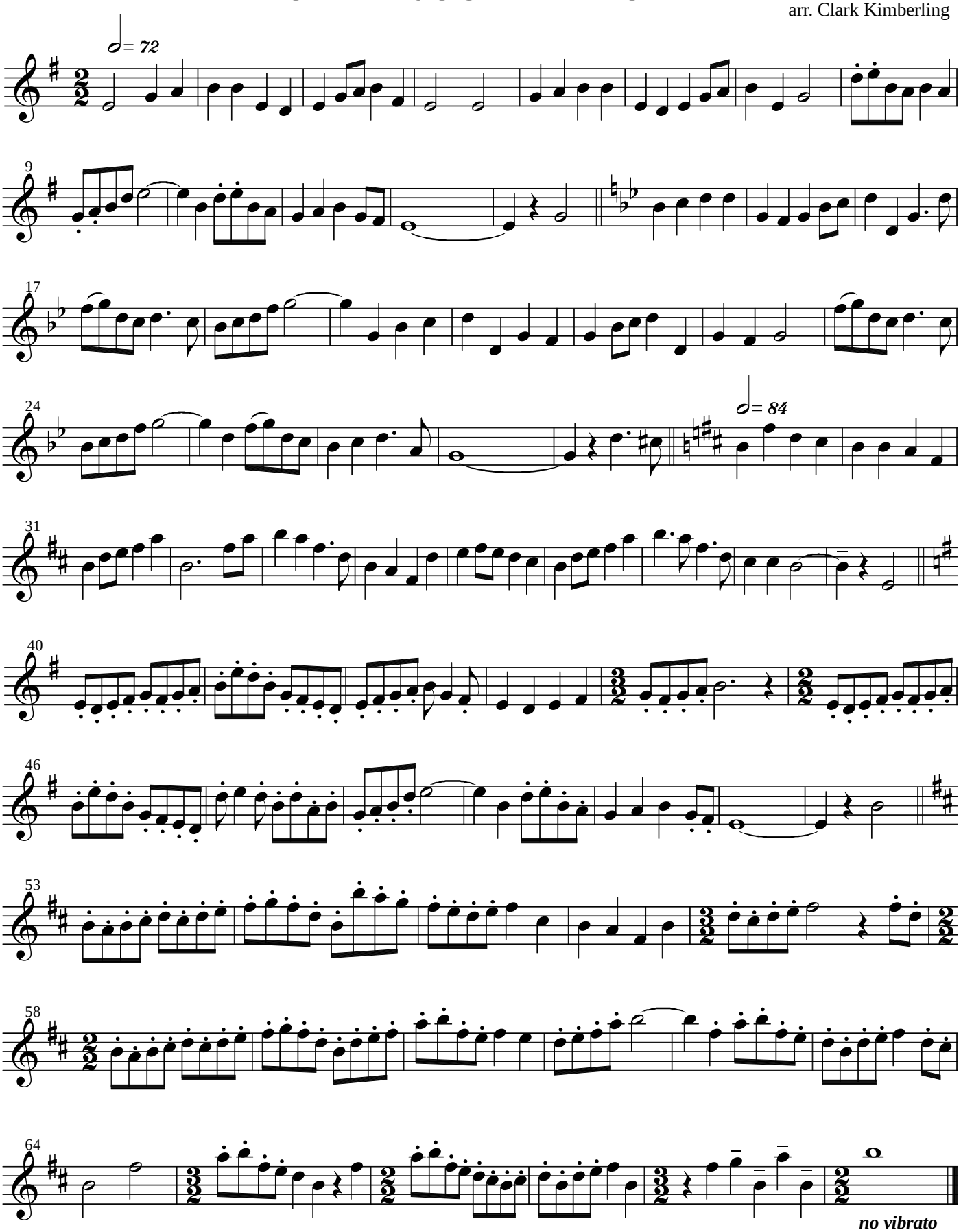

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ISLE OF BEAUTY

Elise S. Hamilton
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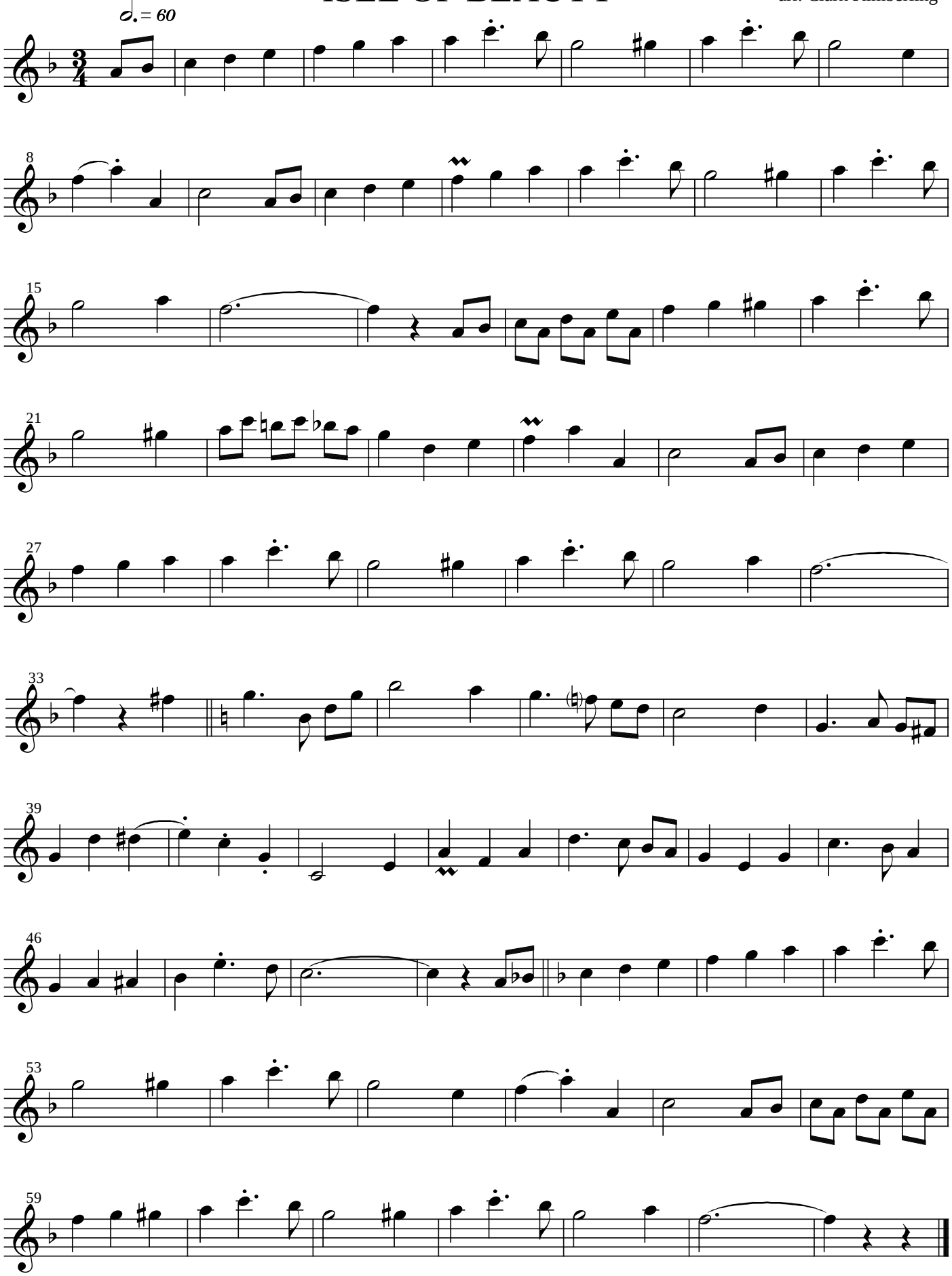

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IVA WALTZ

Carrie Calvin
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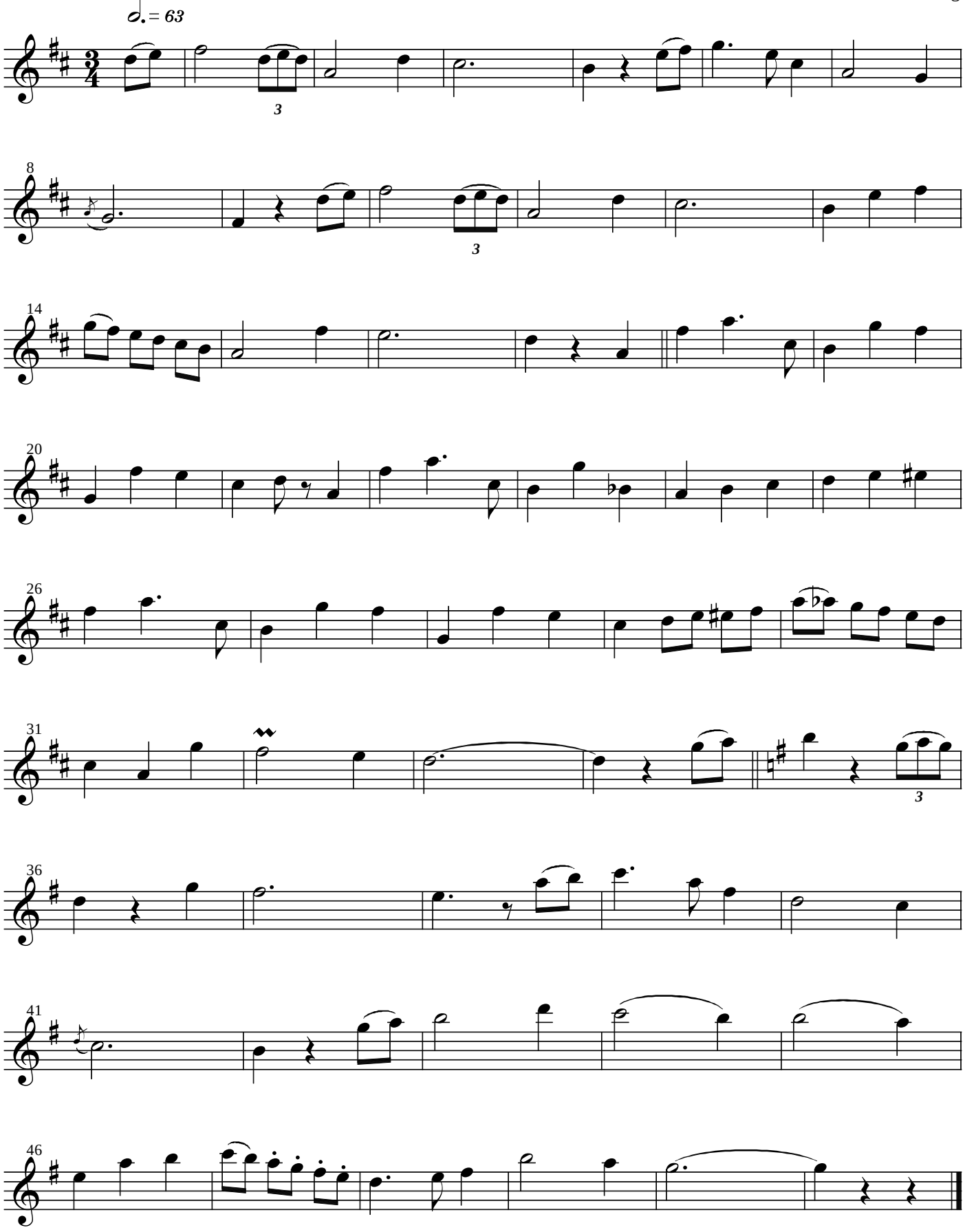

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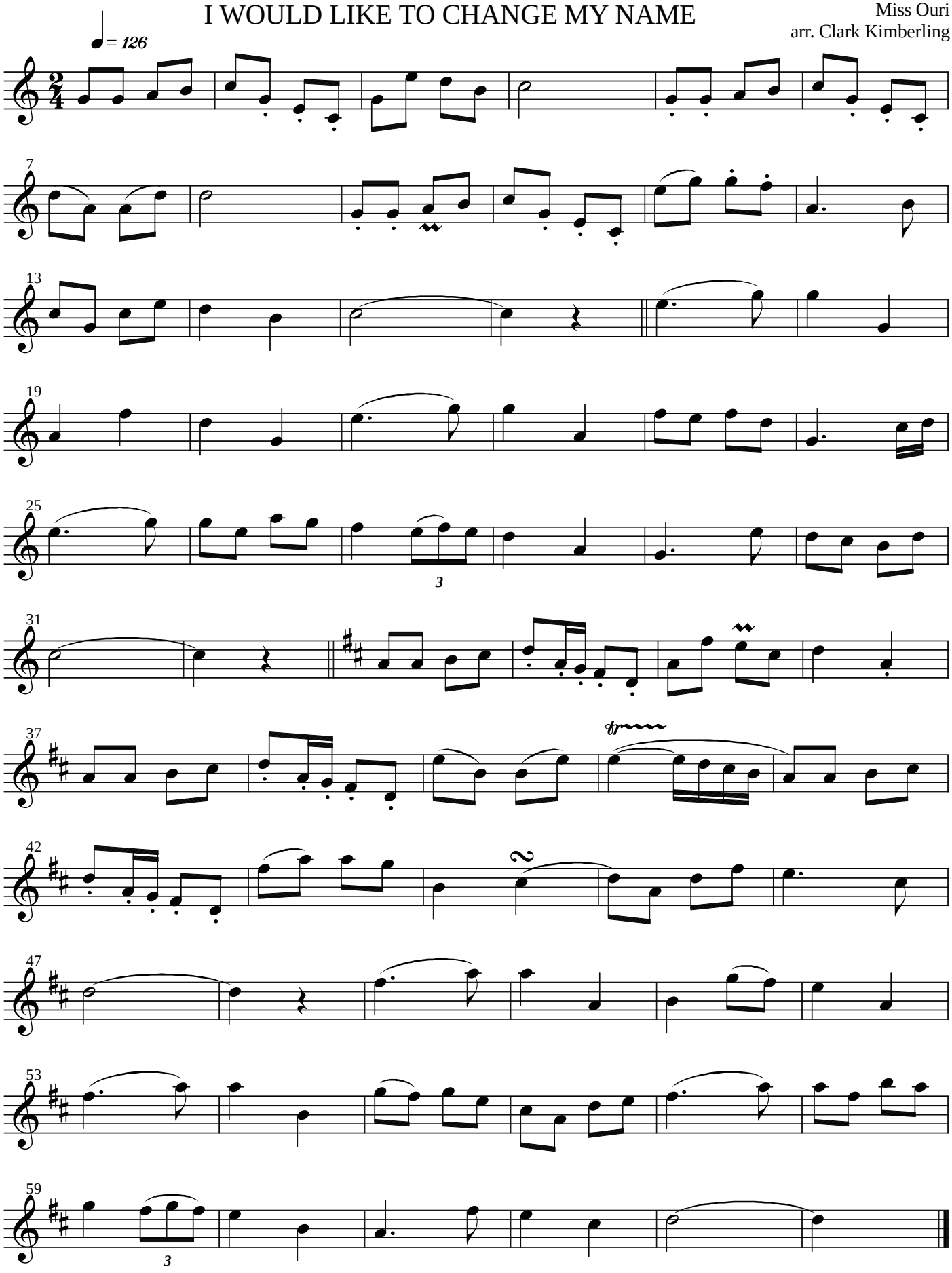
I WOULD LIKE TO CHANGE MY NAME

Miss Ouri
arr. Clark Kimberling



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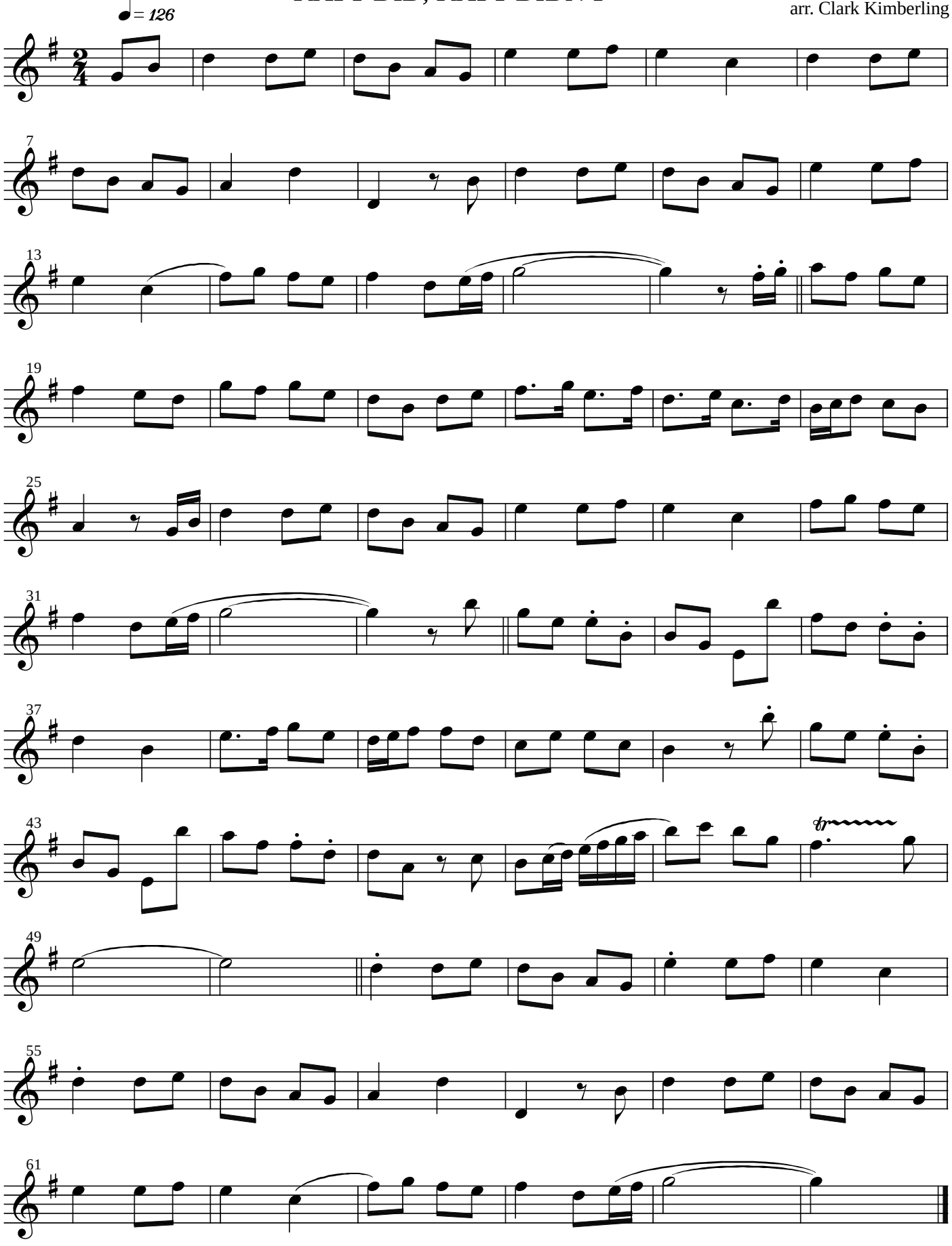
KATY DID, KATY DIDN'T

Effie A. Parkhurst
arr. Clark Kimberling



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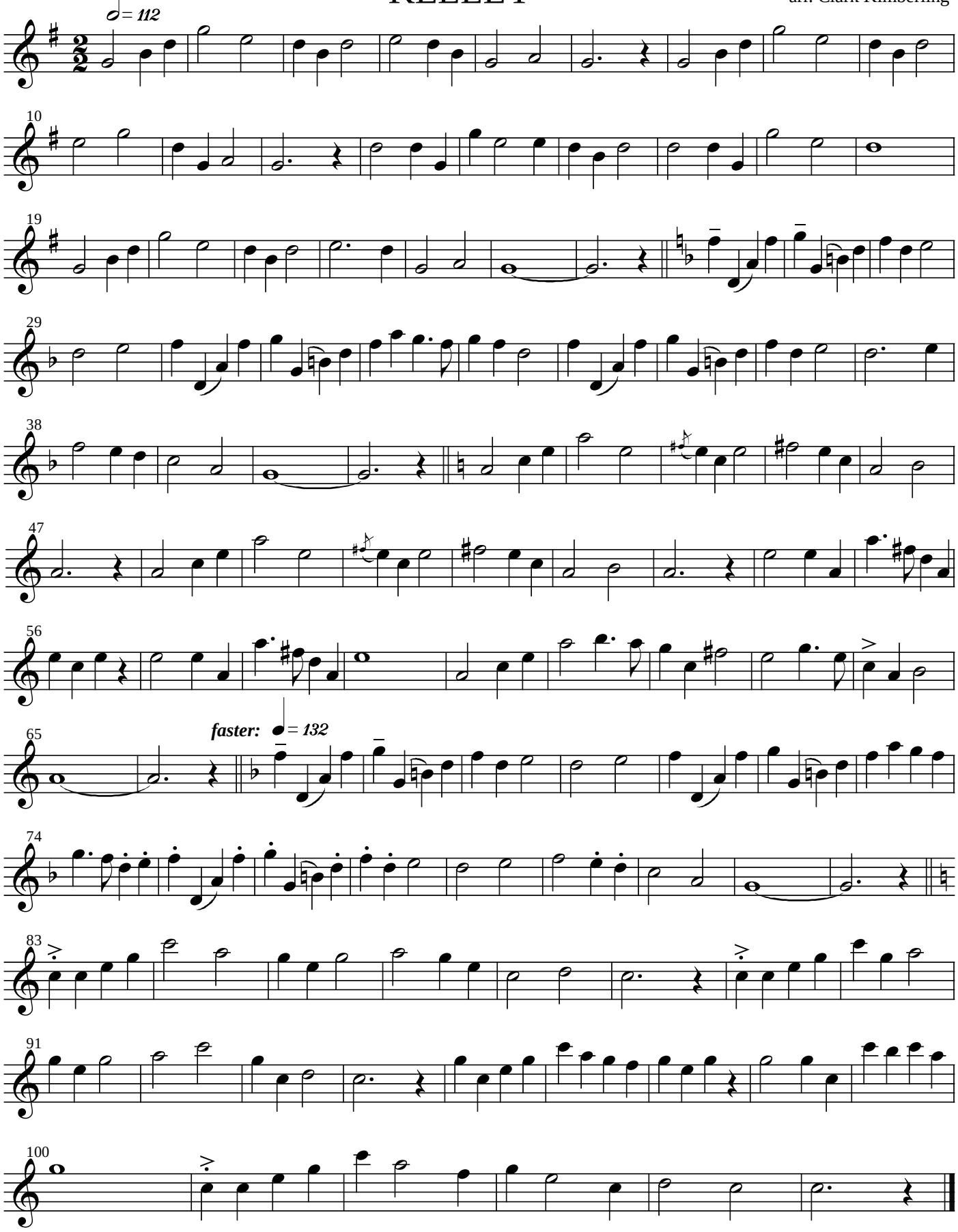
KELLEY

Amanda Burdette Denson
arr. Clark Kimberling



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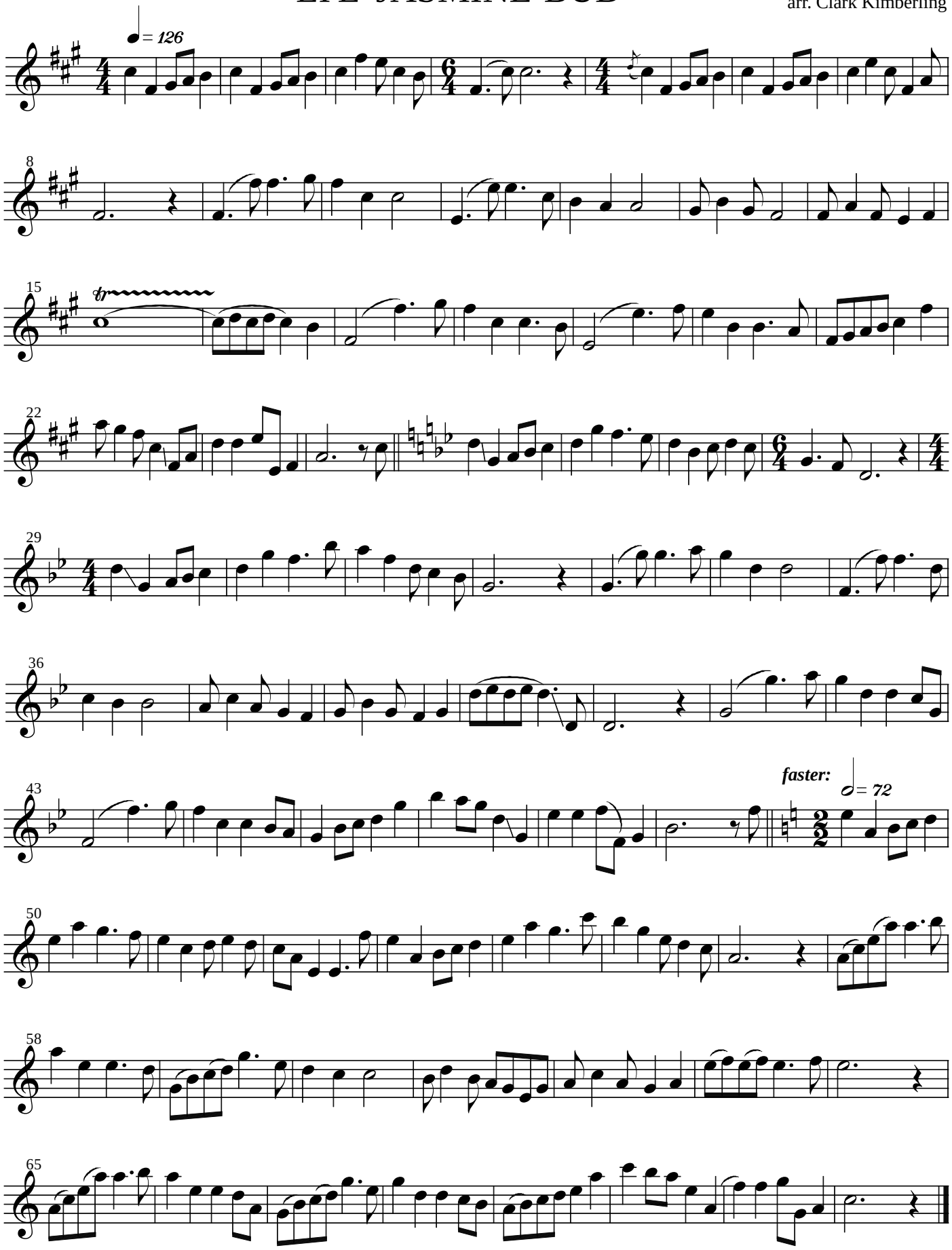
LI'L' JASMINE-BUD

Lily Strickland
arr. Clark Kimberling



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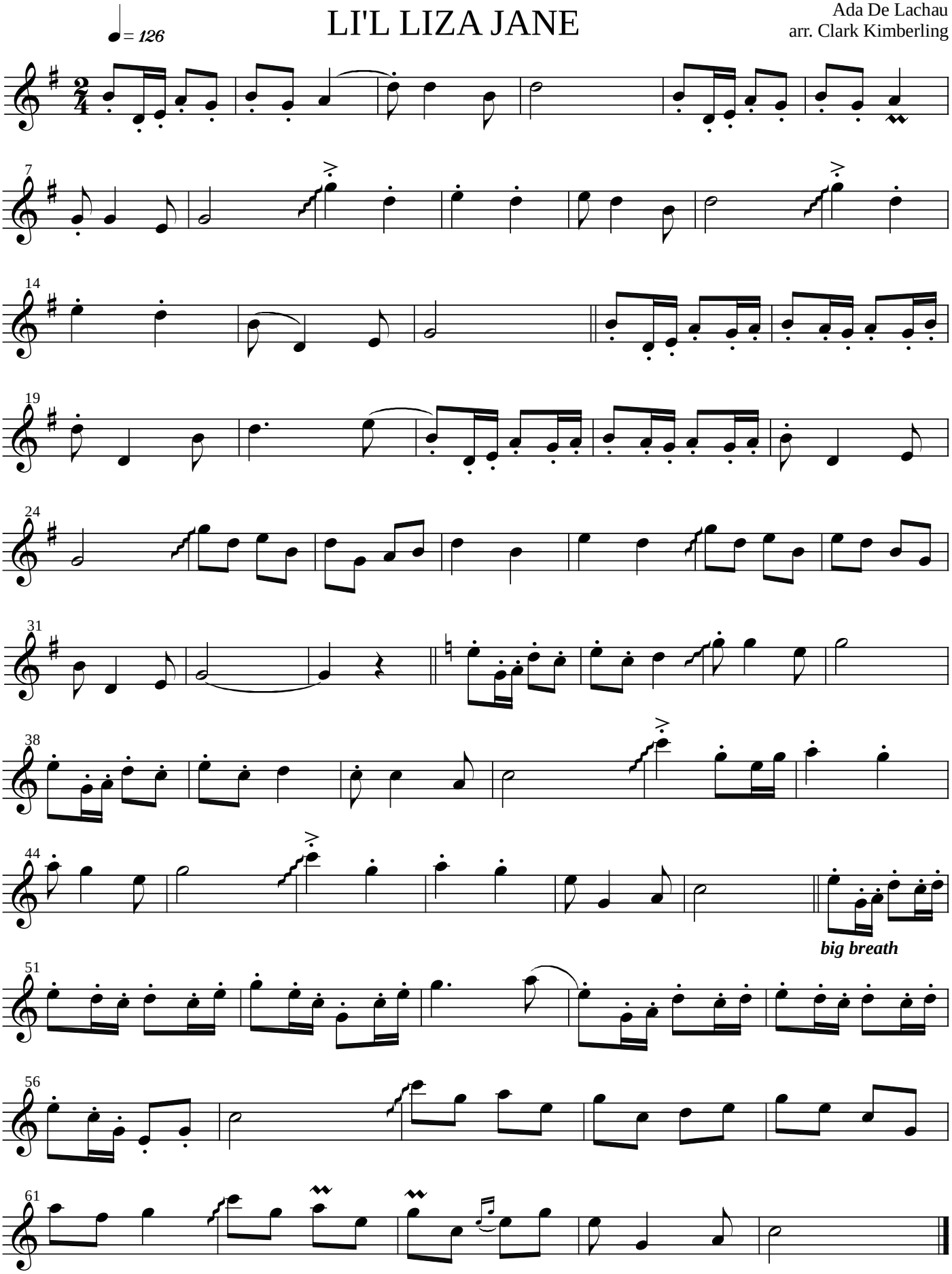
LI'L LIZA JANE

Ada De Lachau
arr. Clark Kimberling



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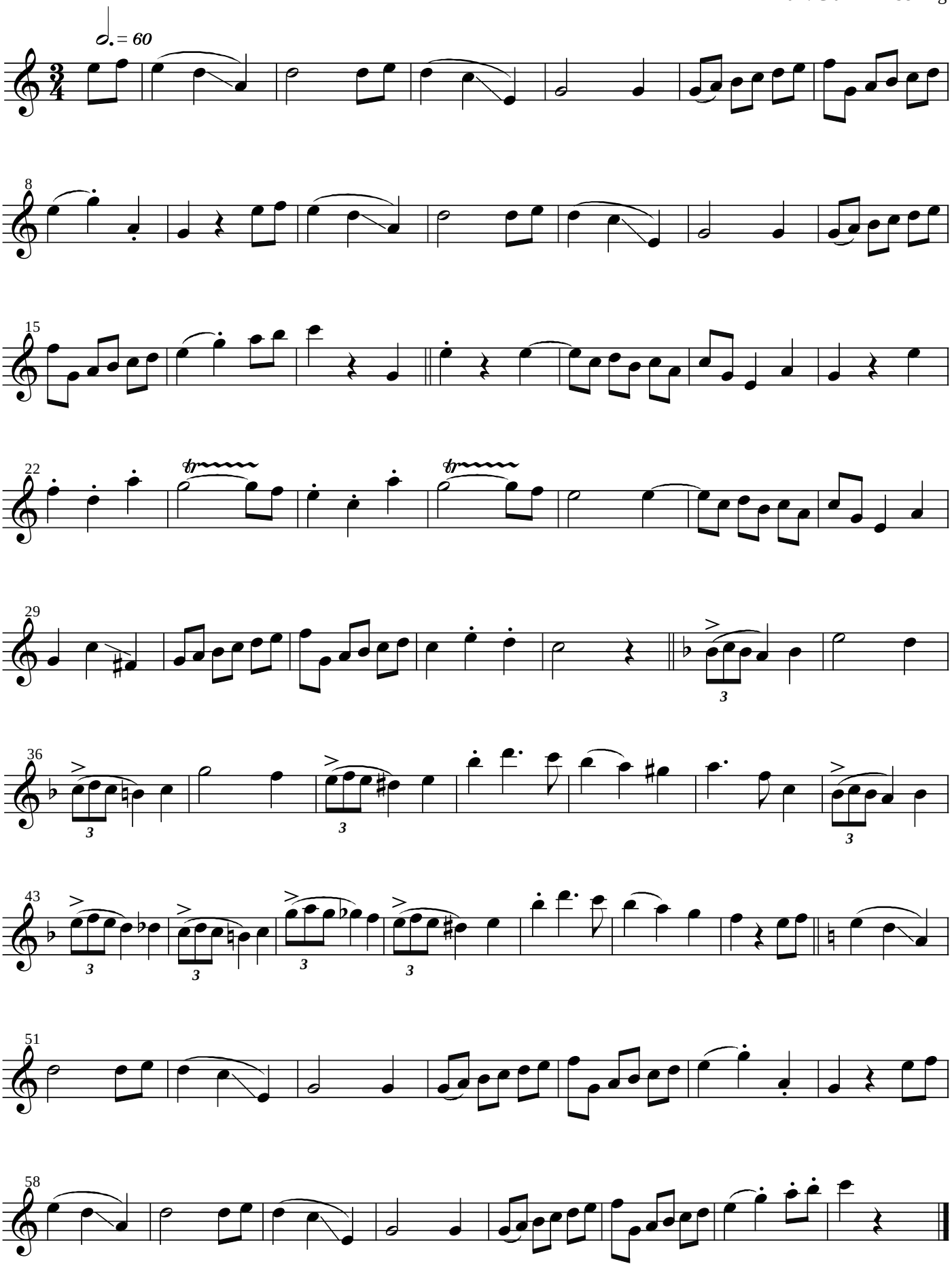
LITTLE FLIRT WALTZ

Miss H. Gardner
arr. Clark Kimberling



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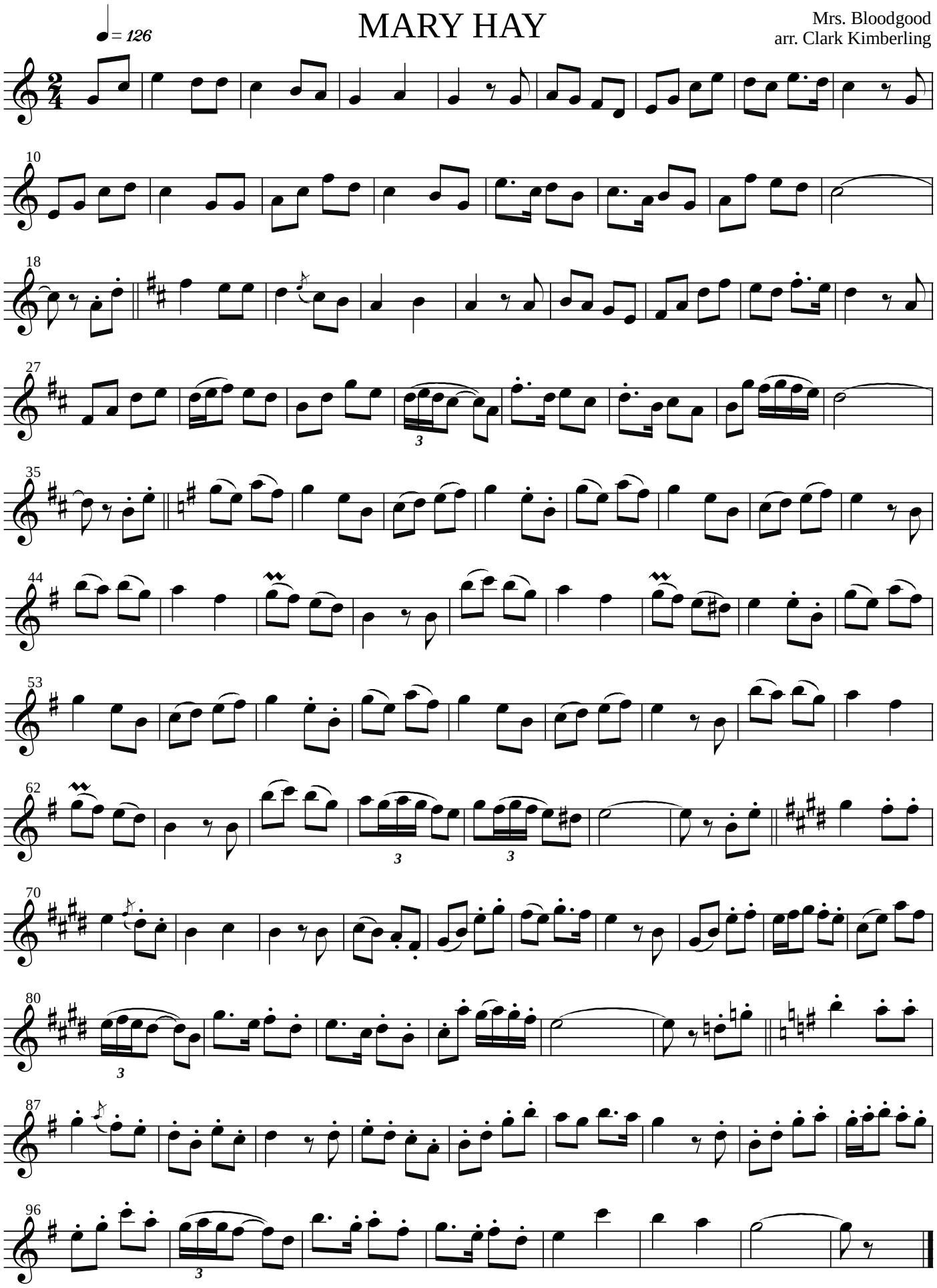
MARY HAY

Mrs. Bloodgood
arr. Clark Kimberling



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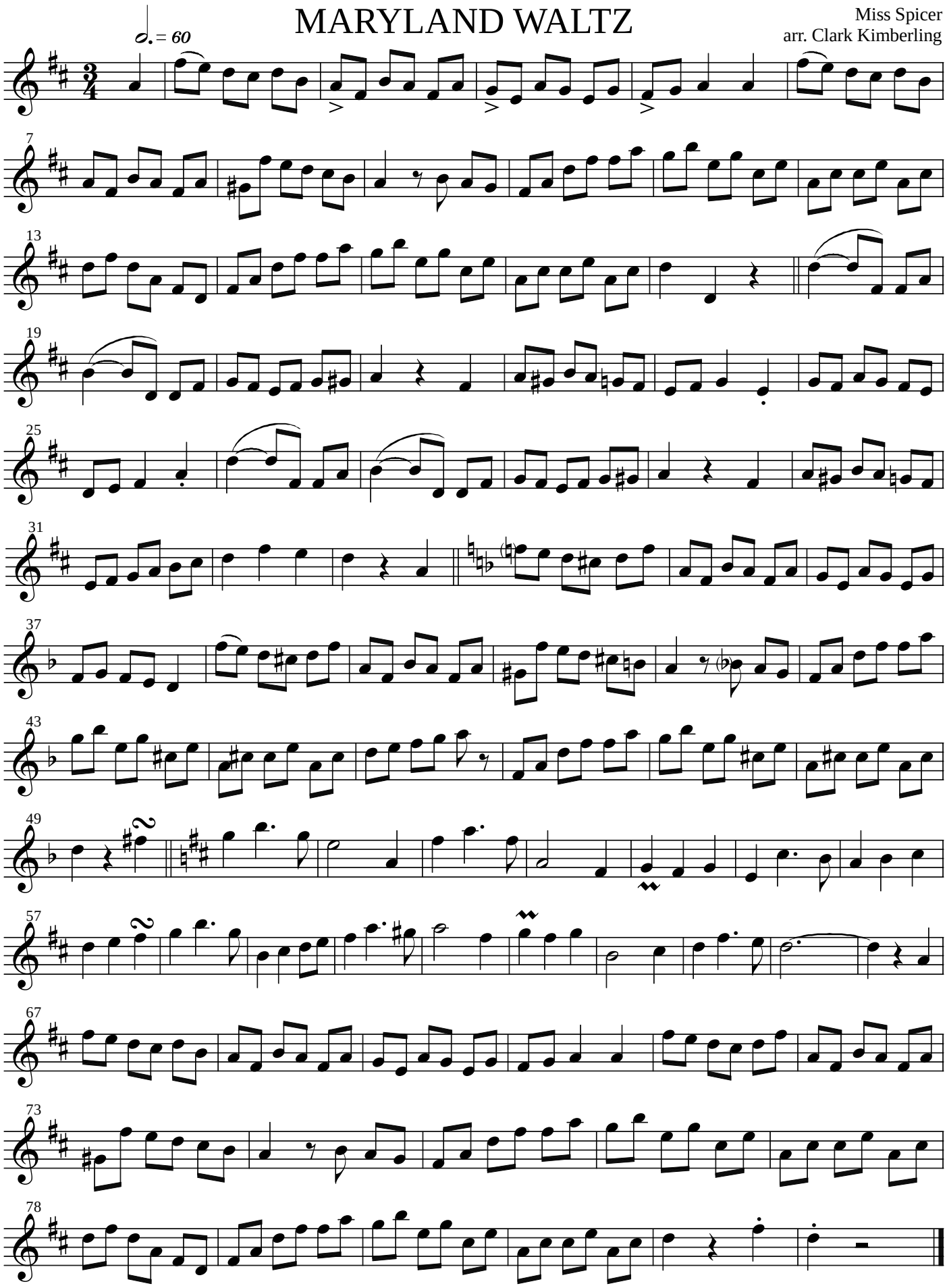
MARYLAND WALTZ

Miss Spicer
arr. Clark Kimberling



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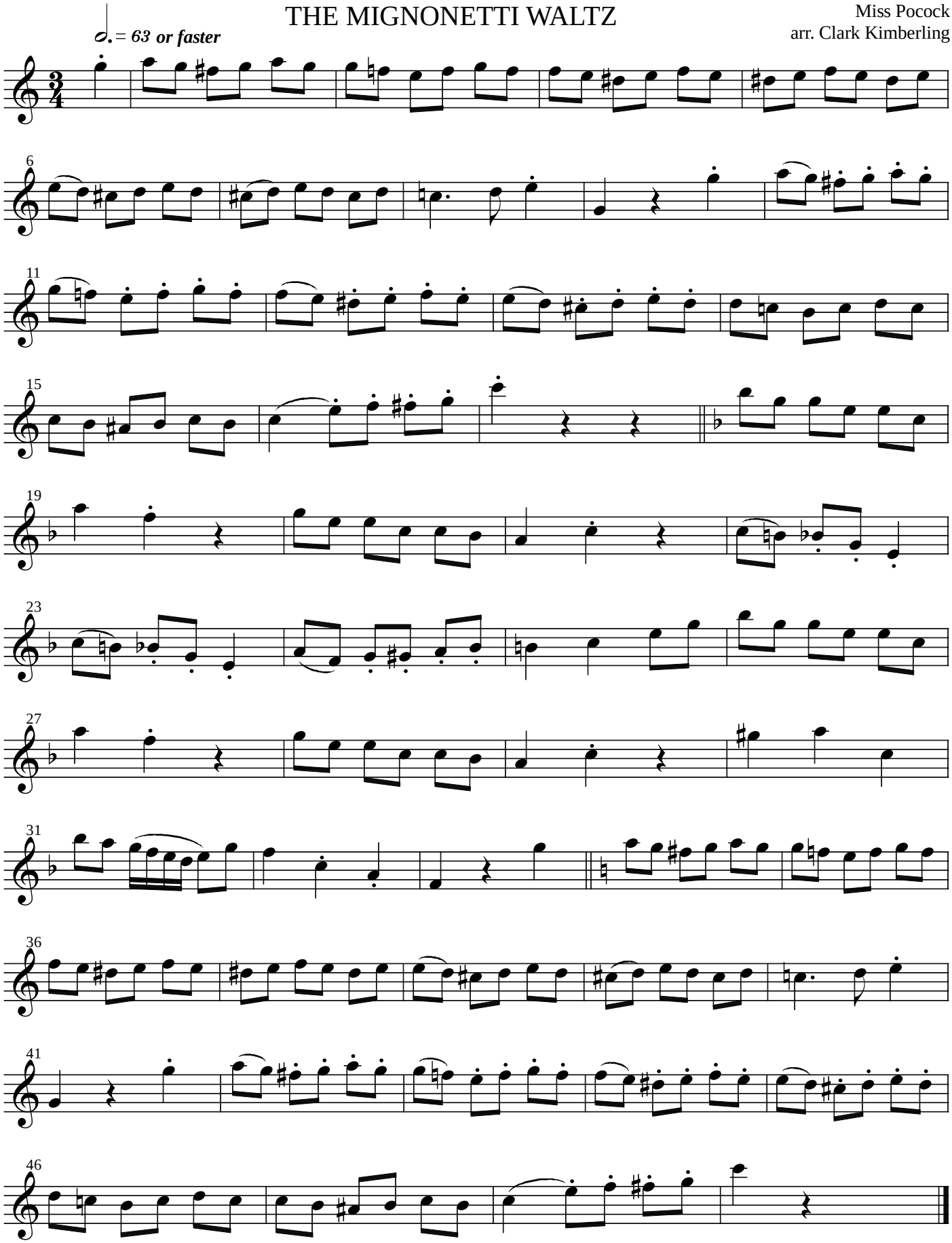
Source Levi 1847

THE MIGNONETTI WALTZ

Miss Pocock
arr. Clark Kimberling



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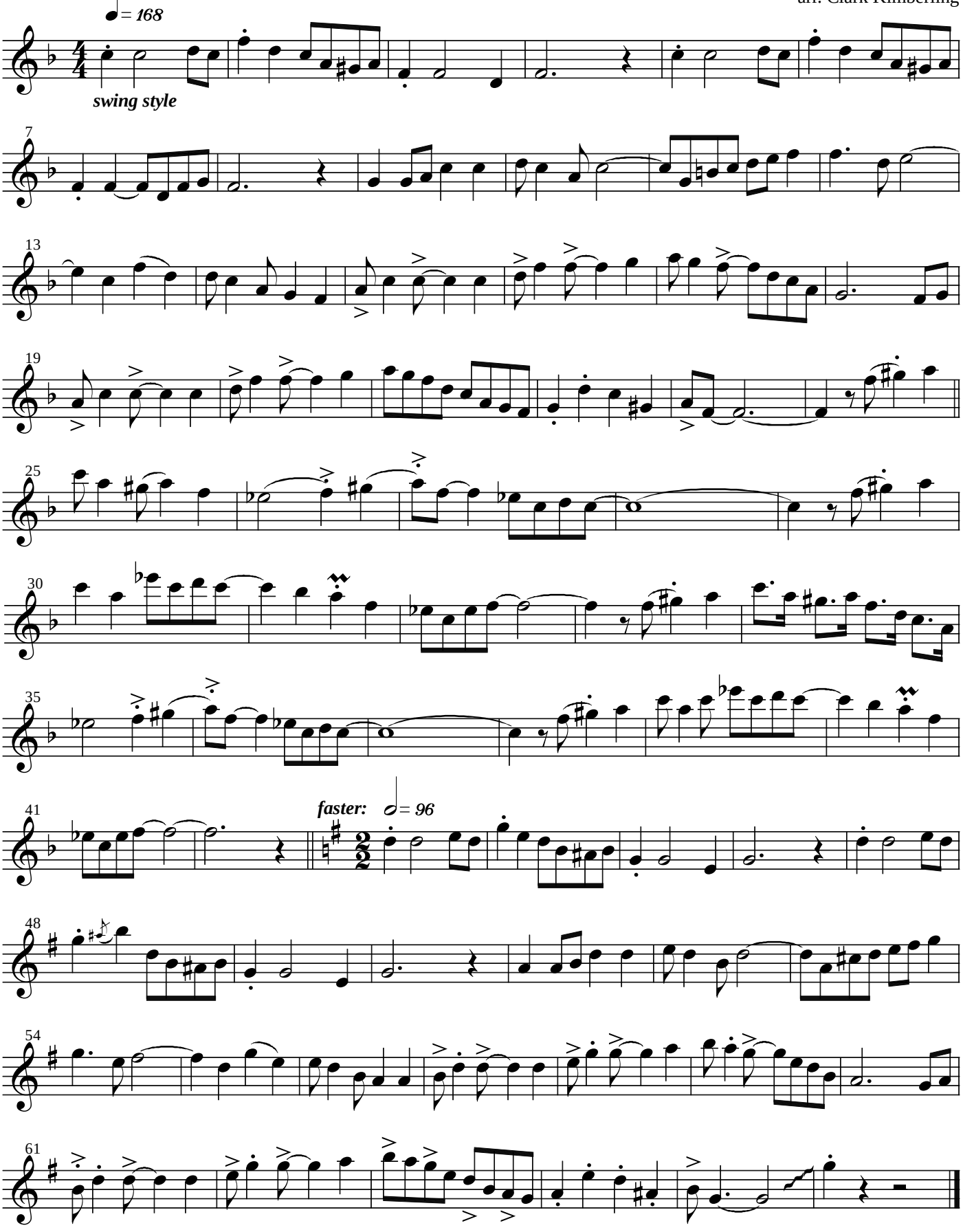
MY LINDY LOU

Lily Strickland
arr. Clark Kimberling



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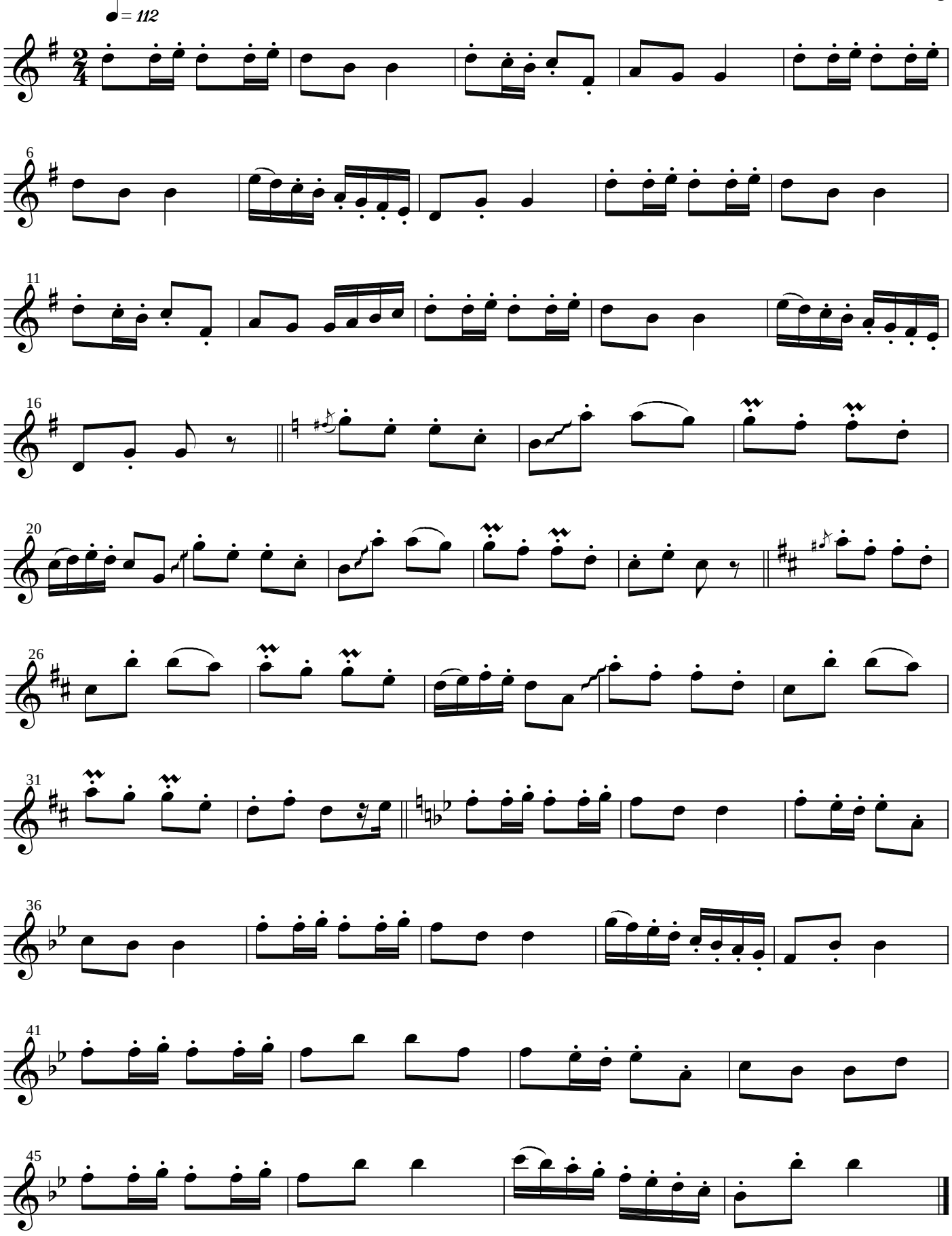
NEW YORK GALOP

Mrs. H. W. Hills
arr. Clark Kimberling



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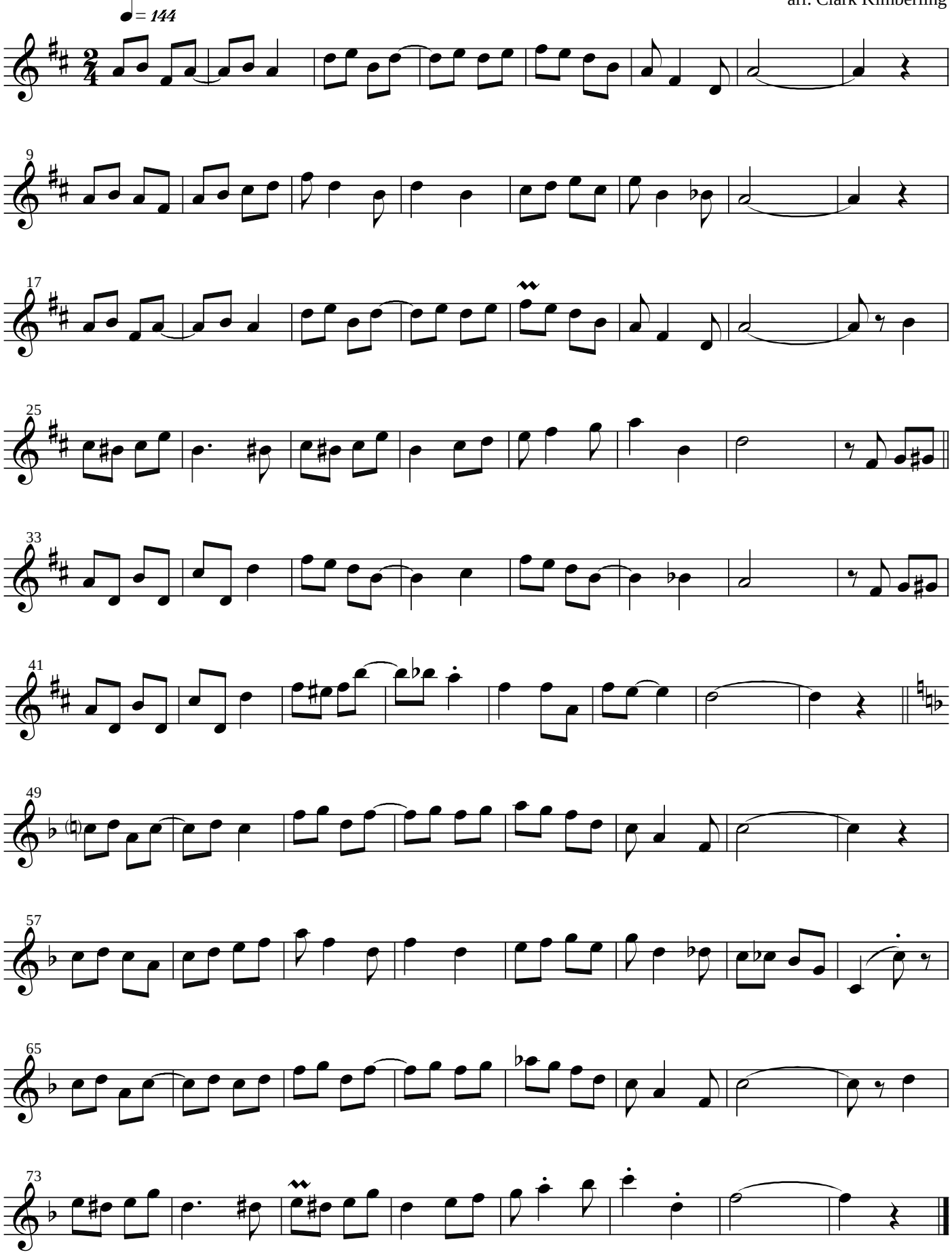
OVER THE GREAT DIVIDE

Edna Williams
arr. Clark Kimberling



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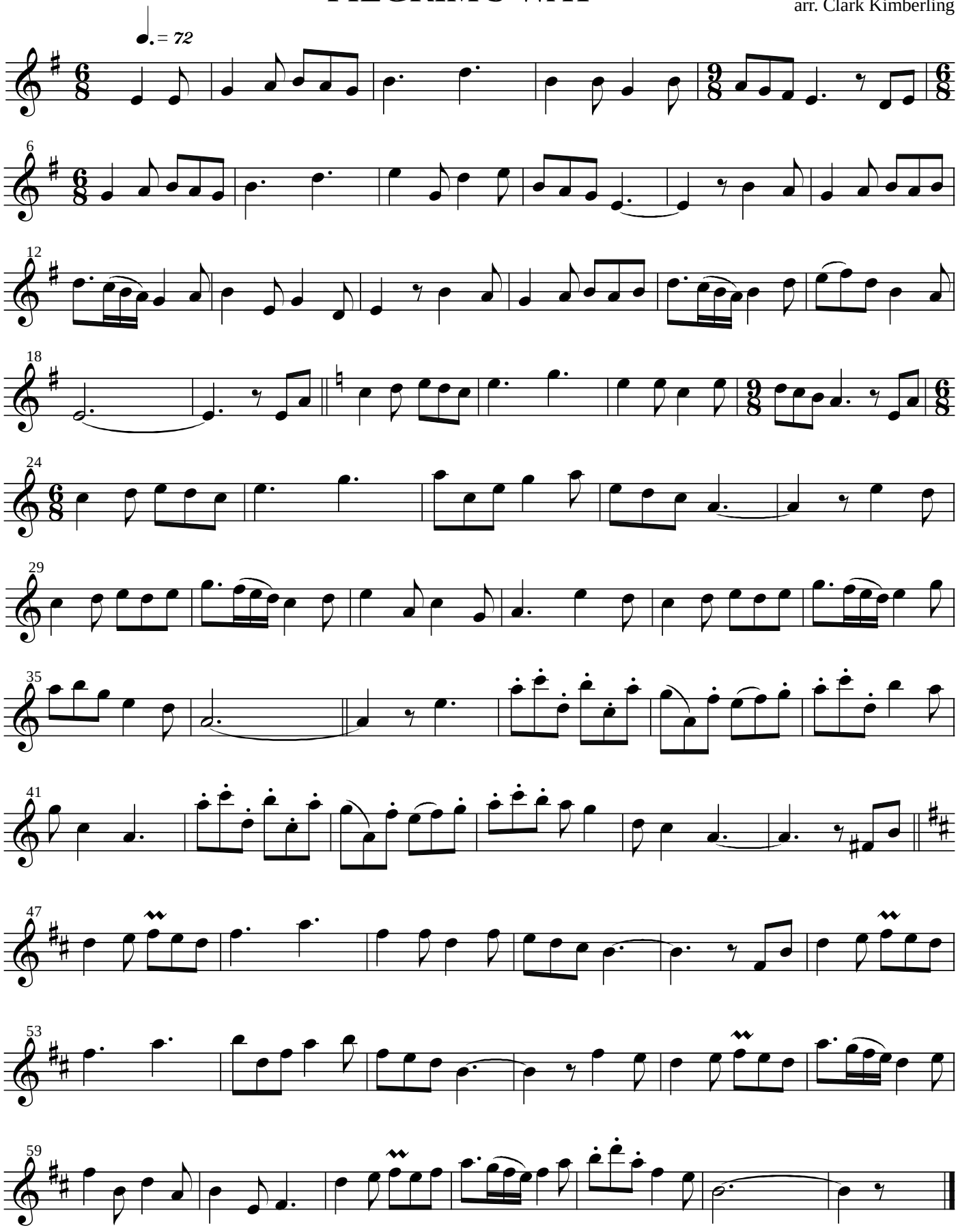
PILGRIM'S WAY

Irene Parker Denson
arr. Clark Kimberling



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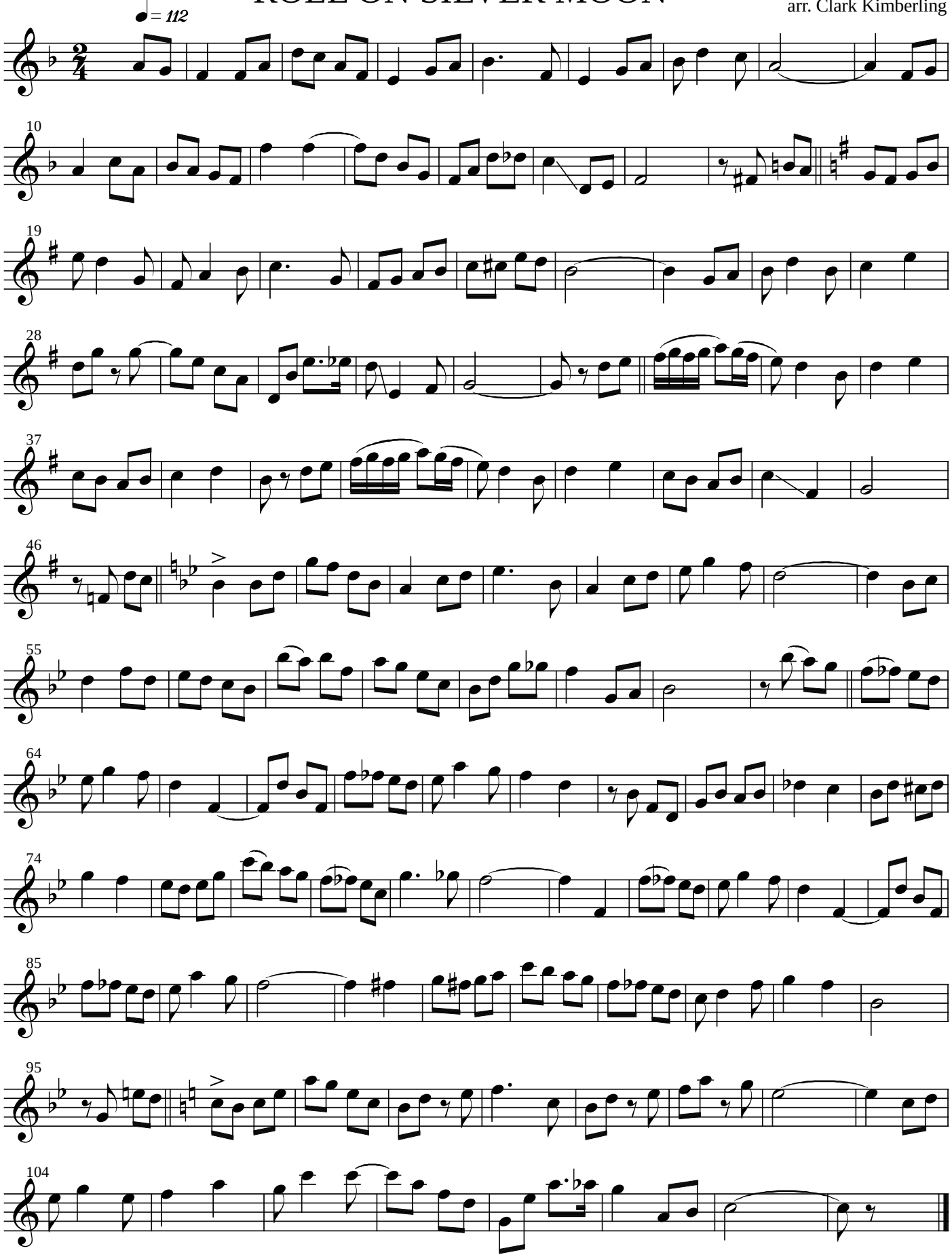
ROLL ON SILVER MOON

Jane Sloman
arr. Clark Kimberling



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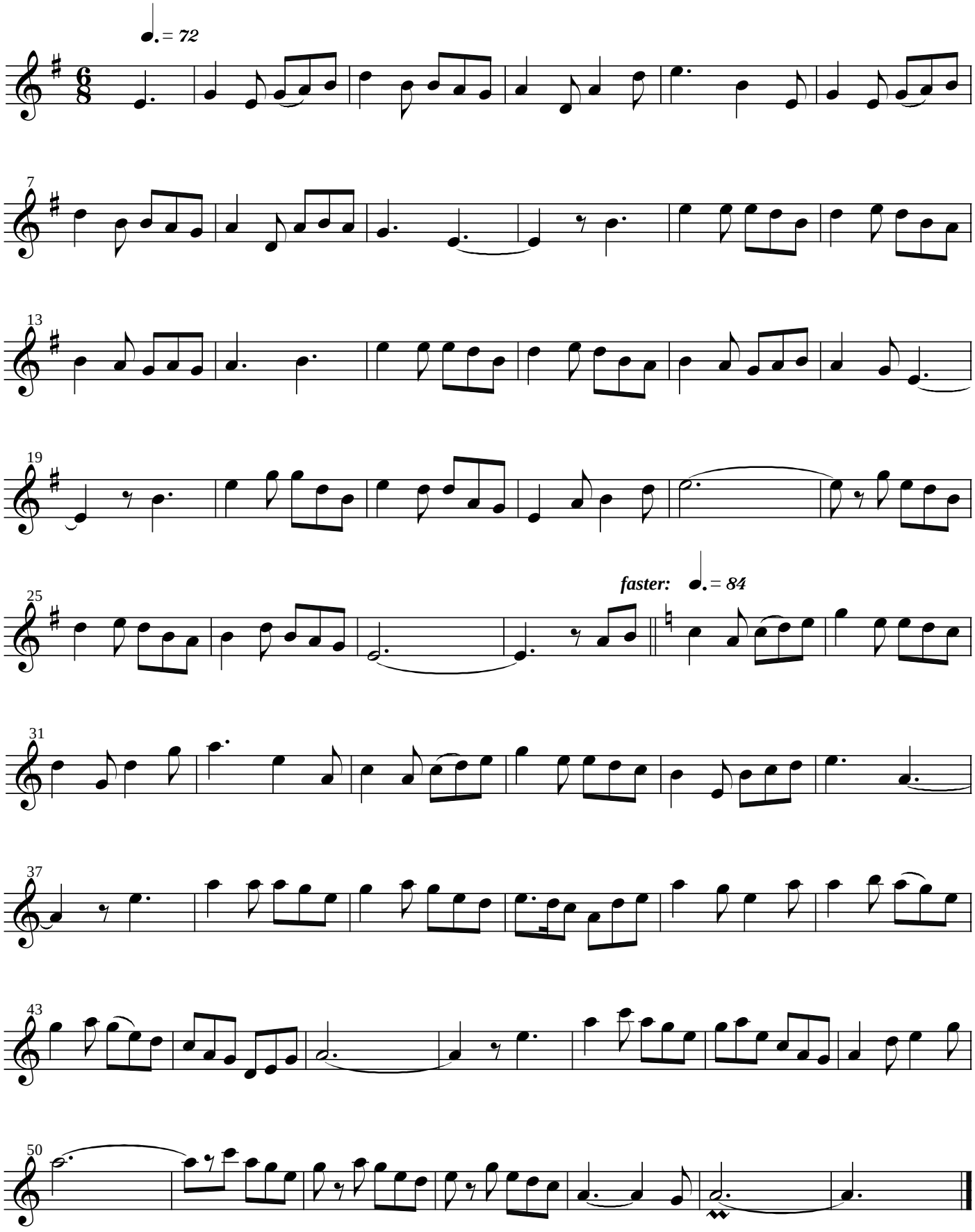
SAMARIA

Maggie Denson-Cagle
arr. Clark Kimberling



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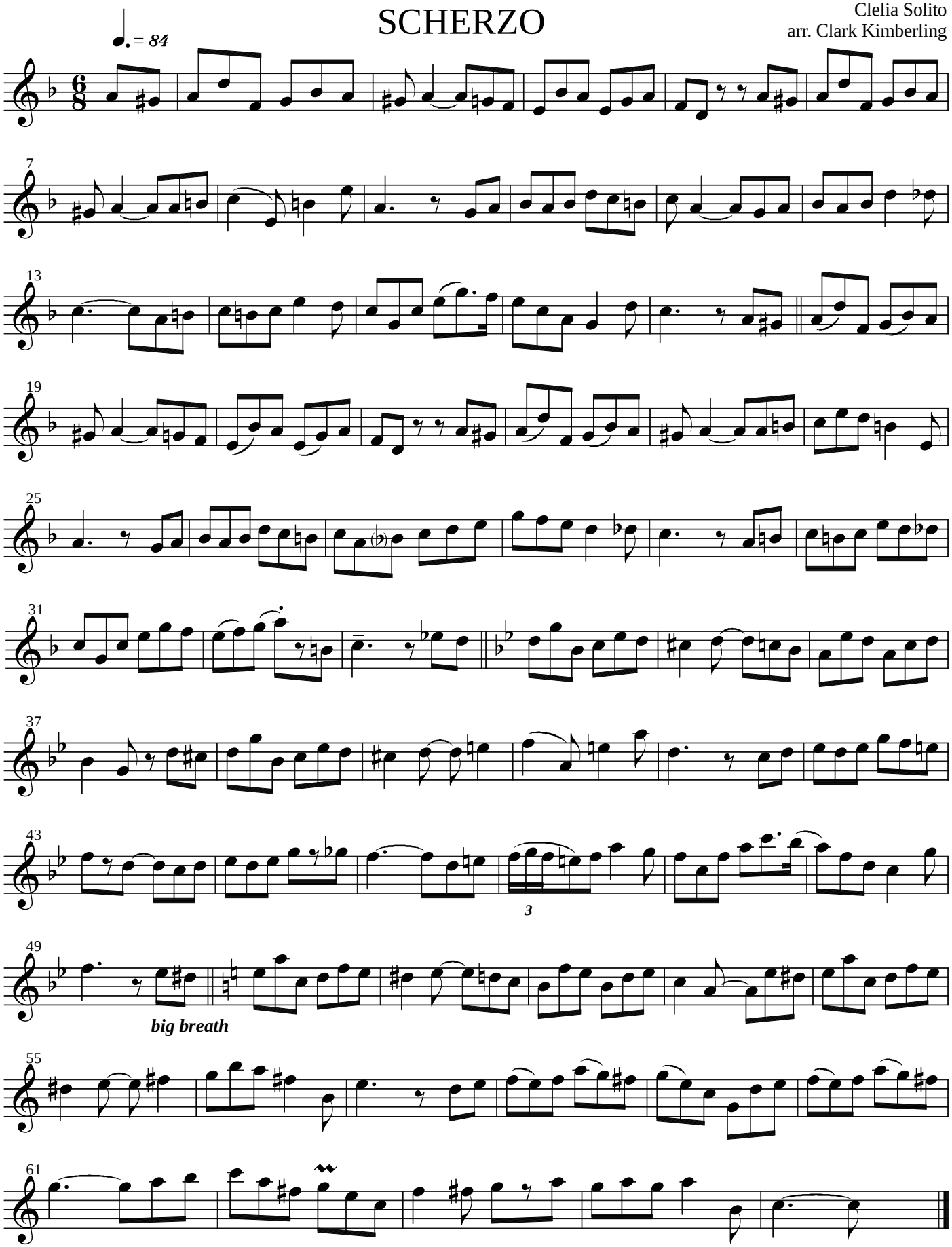
SCHERZO

Clelia Solito
arr. Clark Kimberling



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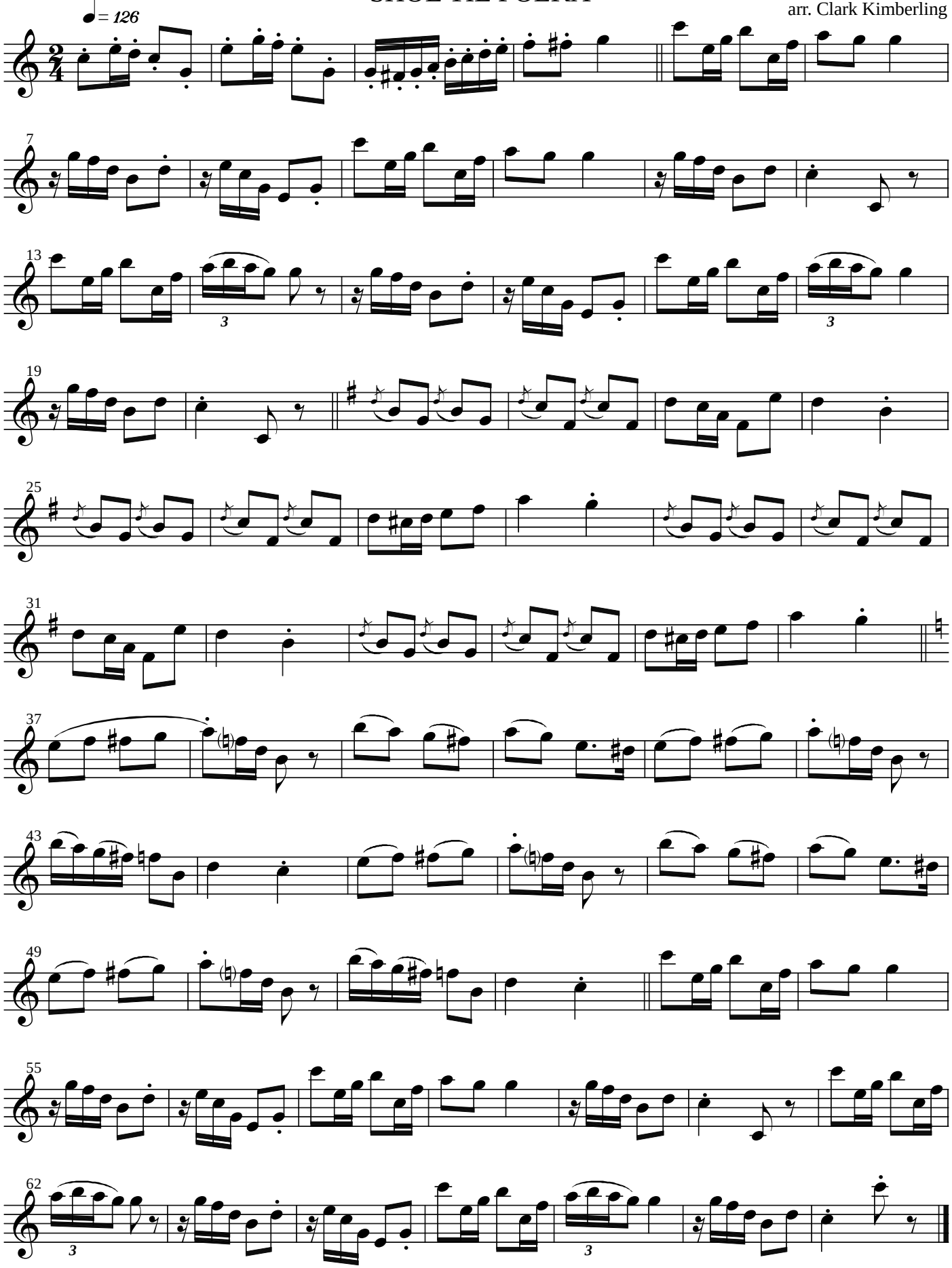
SHOE TIE POLKA

Allie W. Sweet
arr. Clark Kimberling



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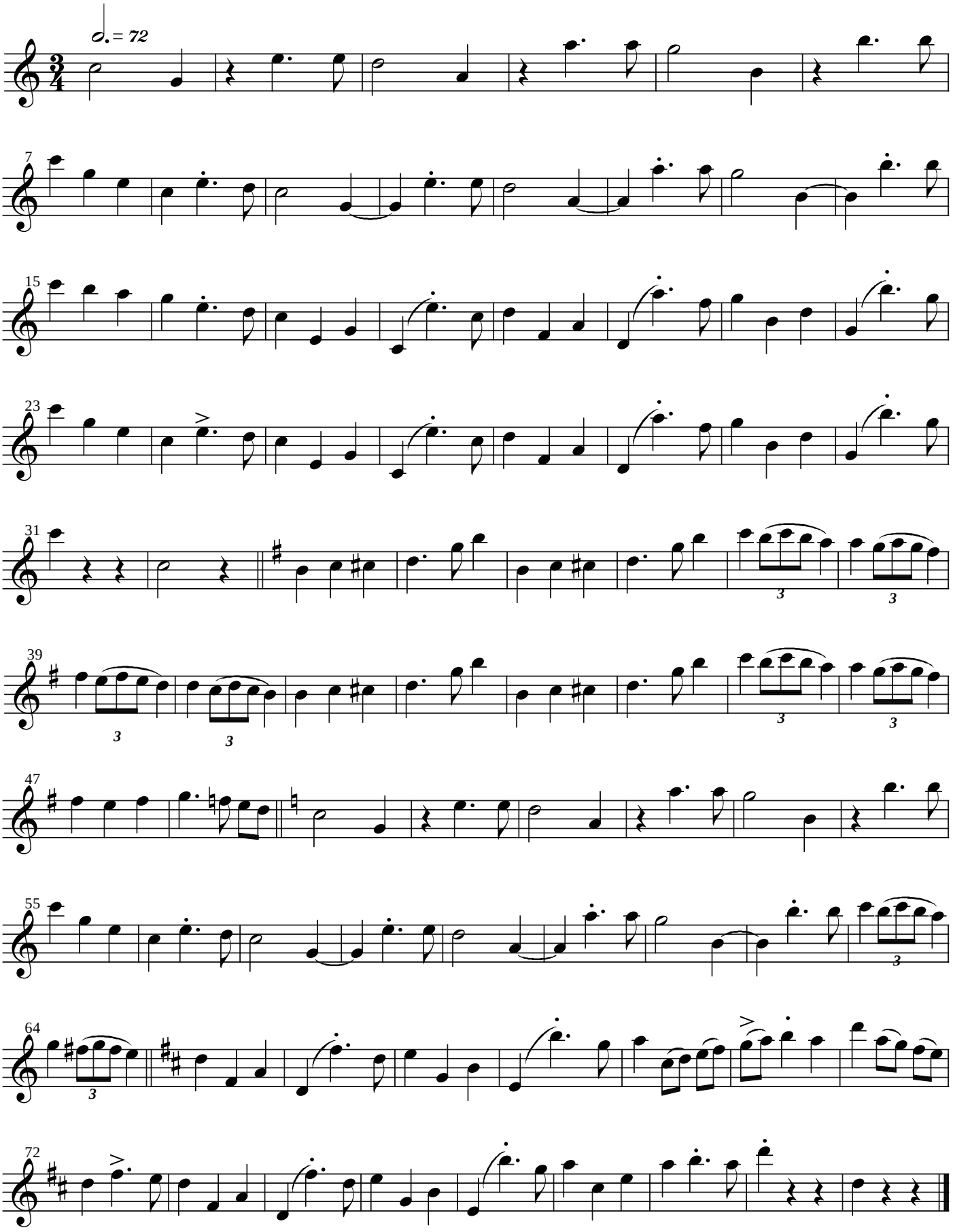
SILVER CUP WALTZ

Julia C. Howe
arr. Clark Kimberling



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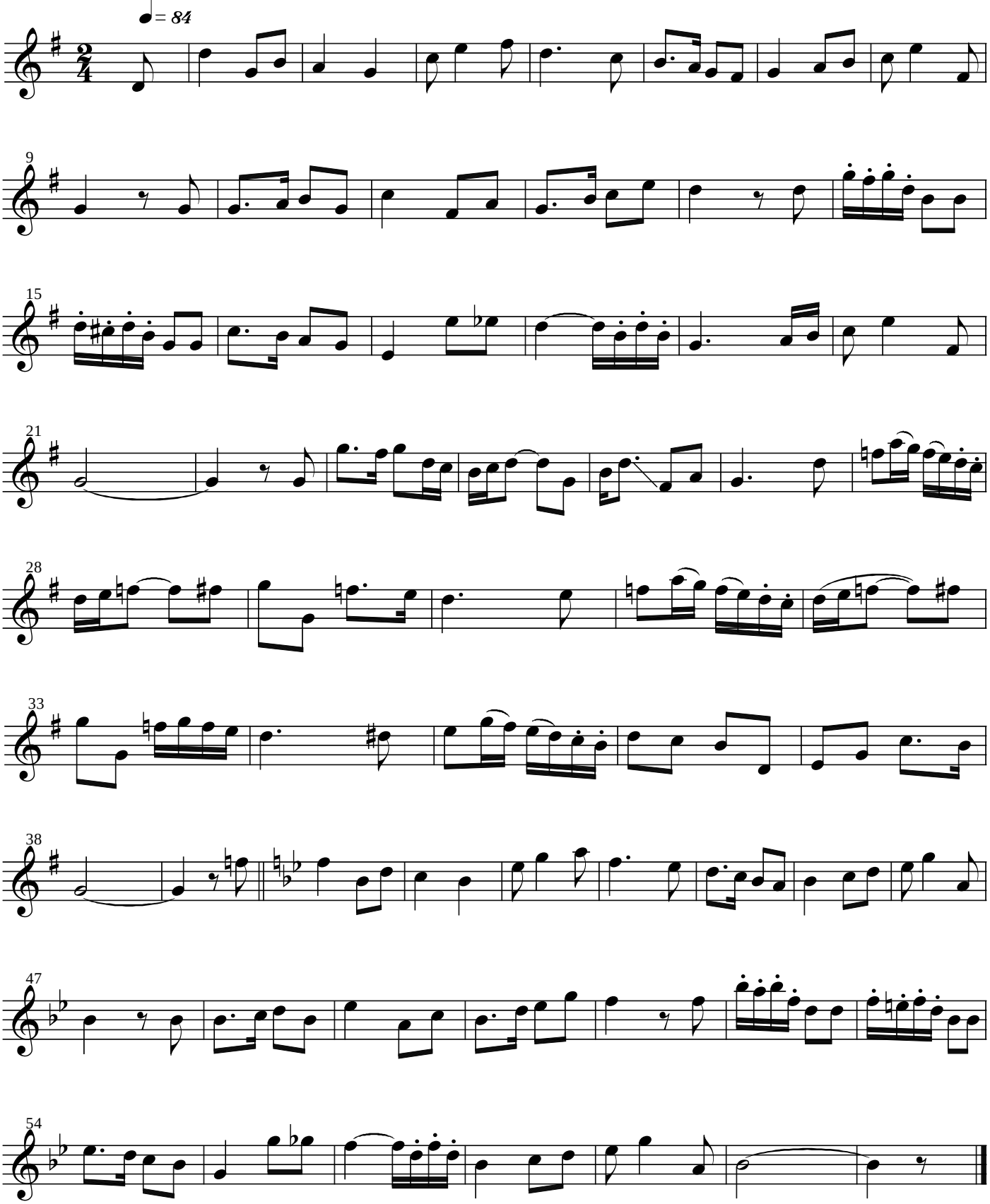
A SMILE AND A TEAR

Harriet Abrams
arr. Clark Kimberling



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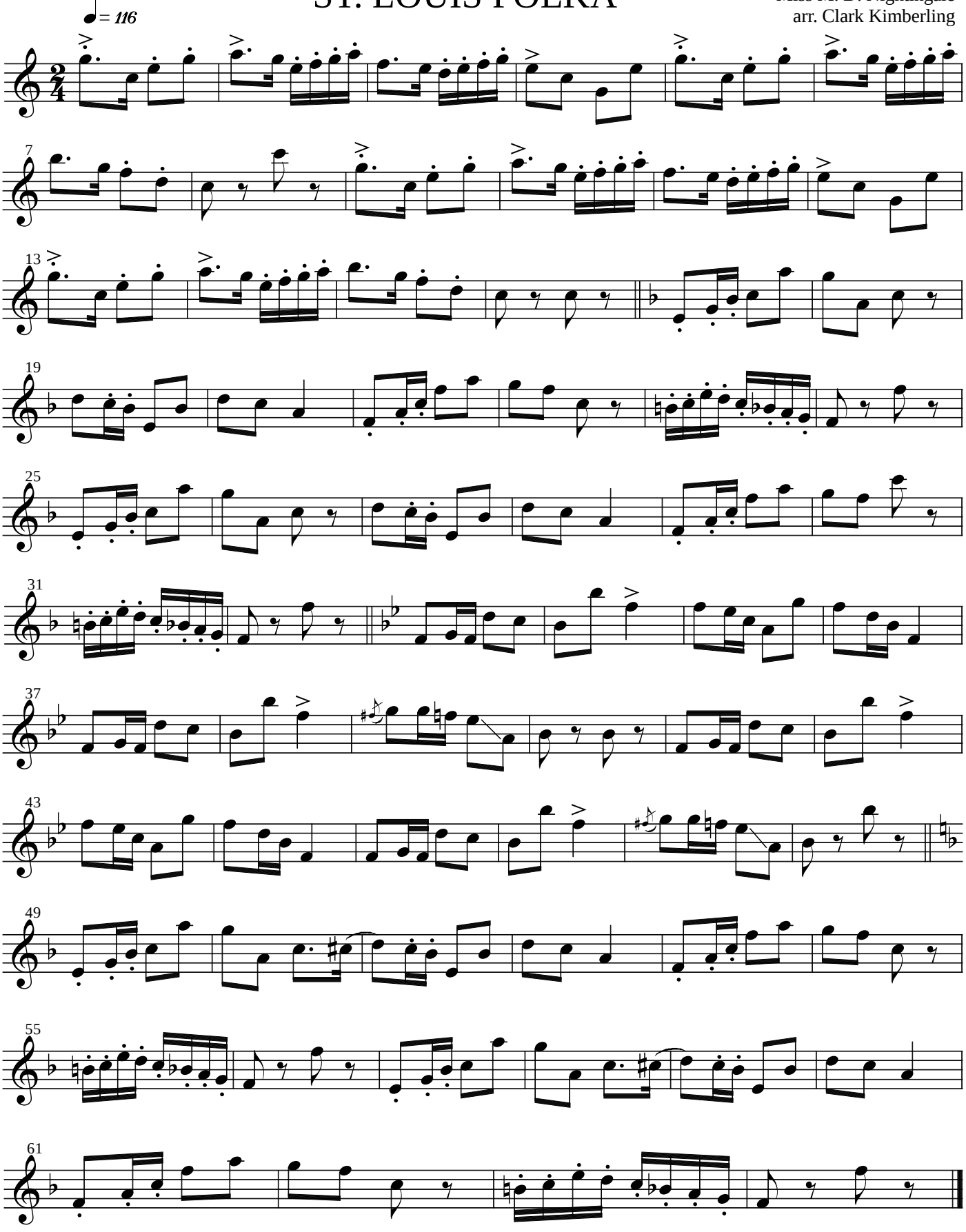
ST. LOUIS POLKA

Miss M. D. Nightingale
arr. Clark Kimberling



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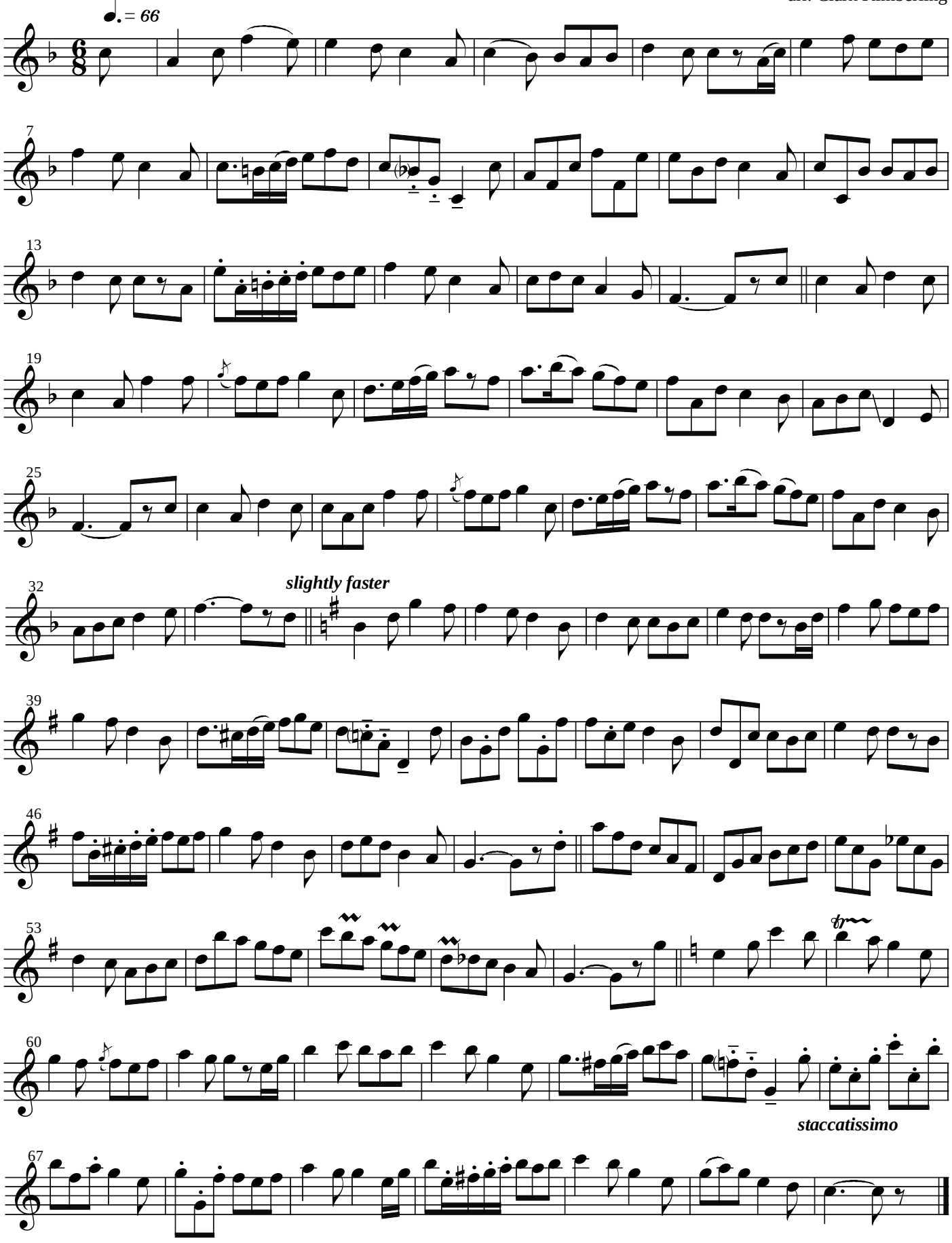
SWEET POETRY

Mrs. Luther B. Wyman
arr. Clark Kimberling



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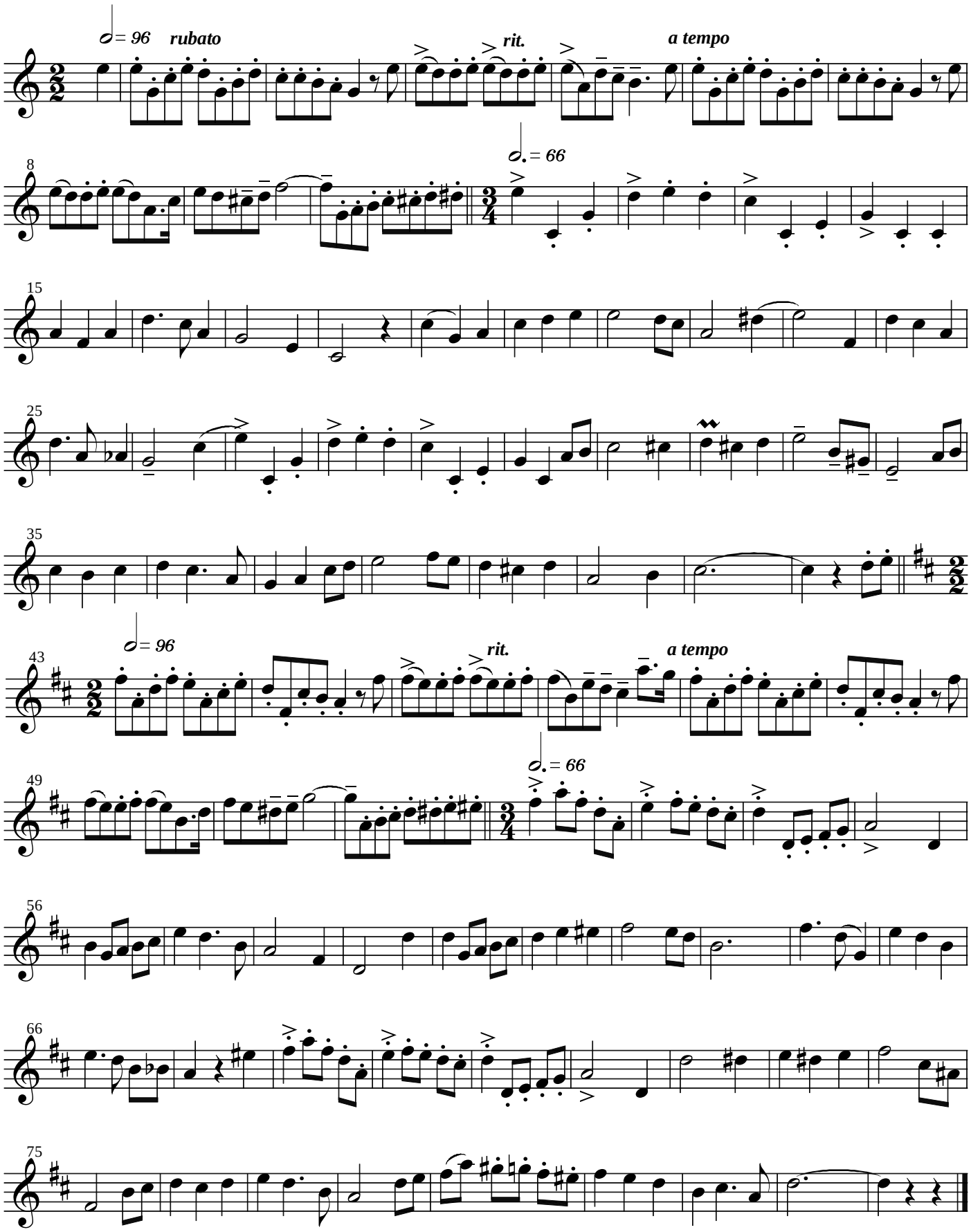
SWEET ROSIE O'GRADY

Maude Nugent
arr. Clark Kimberling



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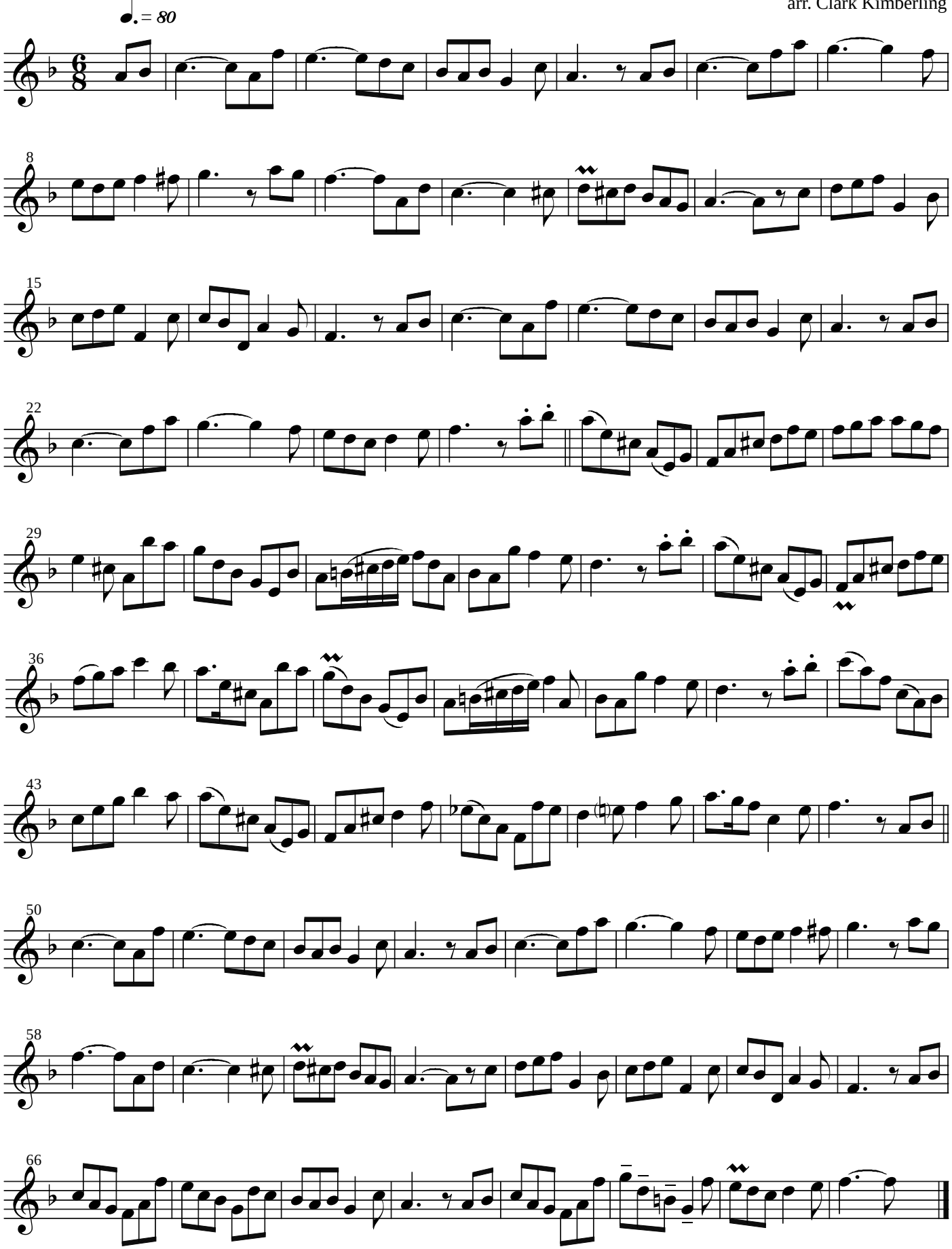
THERE'S A SIGH IN THE HEART

Anne Fricker
arr. Clark Kimberling



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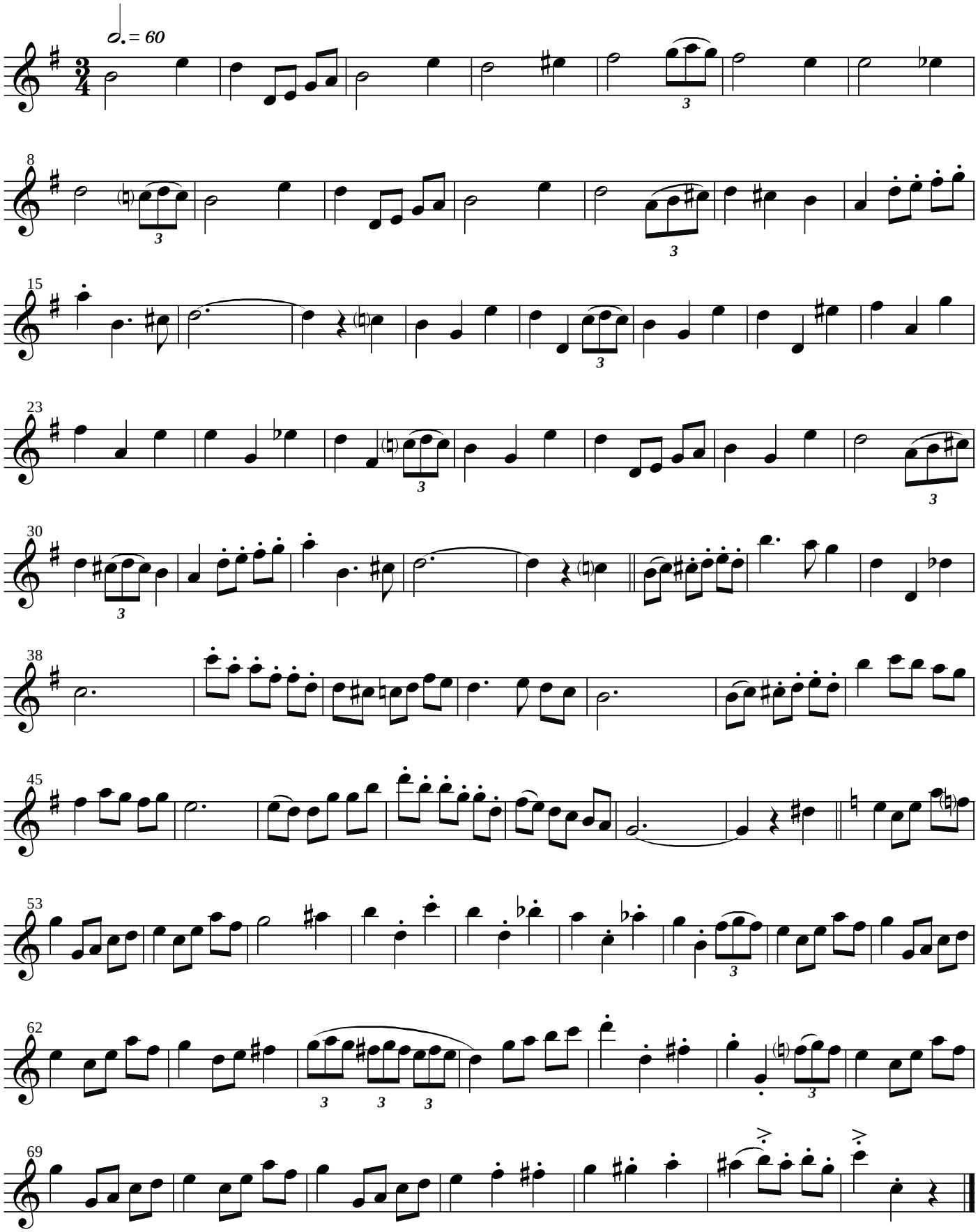
TUNA VALLEY WALTZ

Anna M. Beechlin-Robertson
arr. Clark Kimberling



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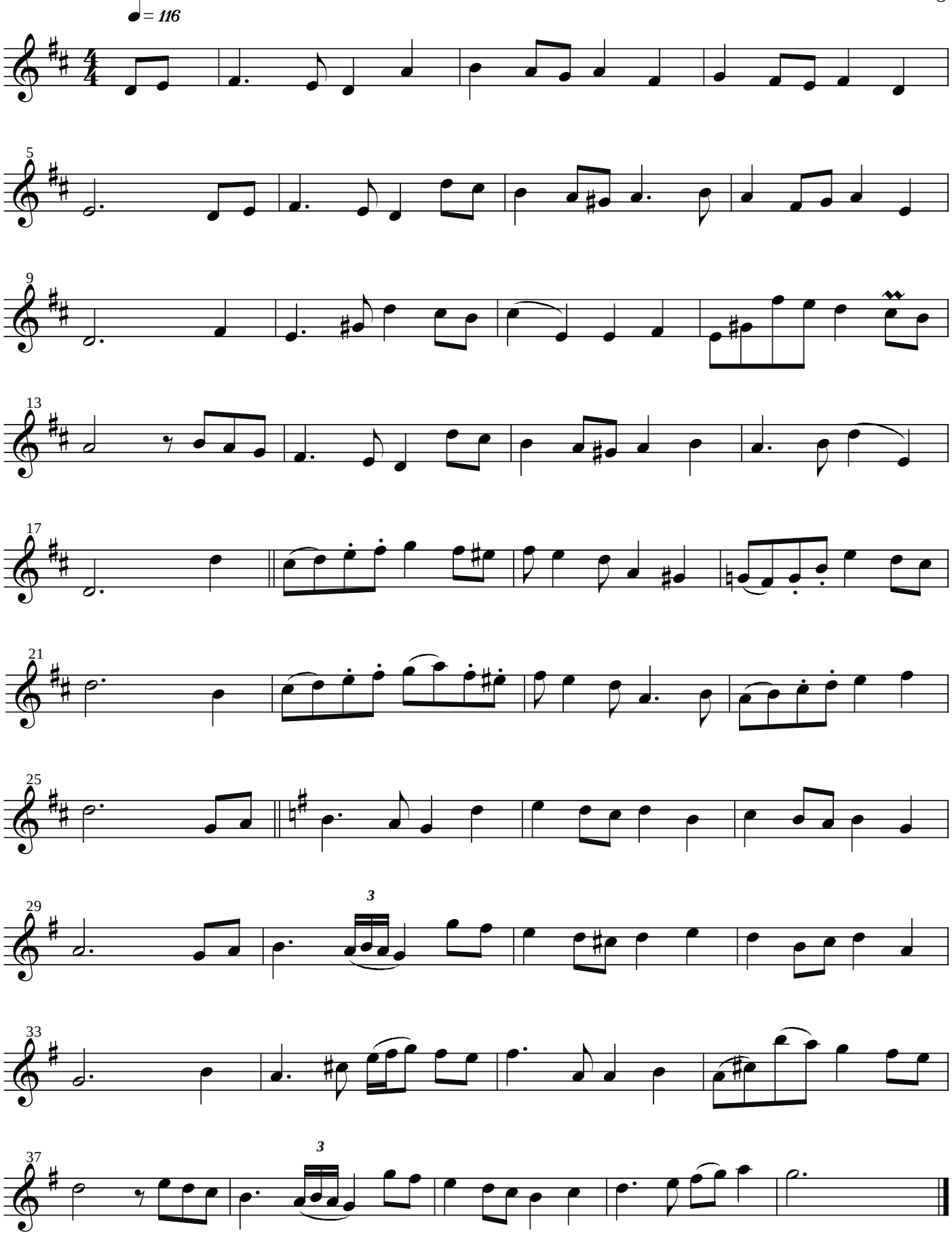
TWENTY YEARS AGO

Emilie Langlotz
arr. Clark Kimberling



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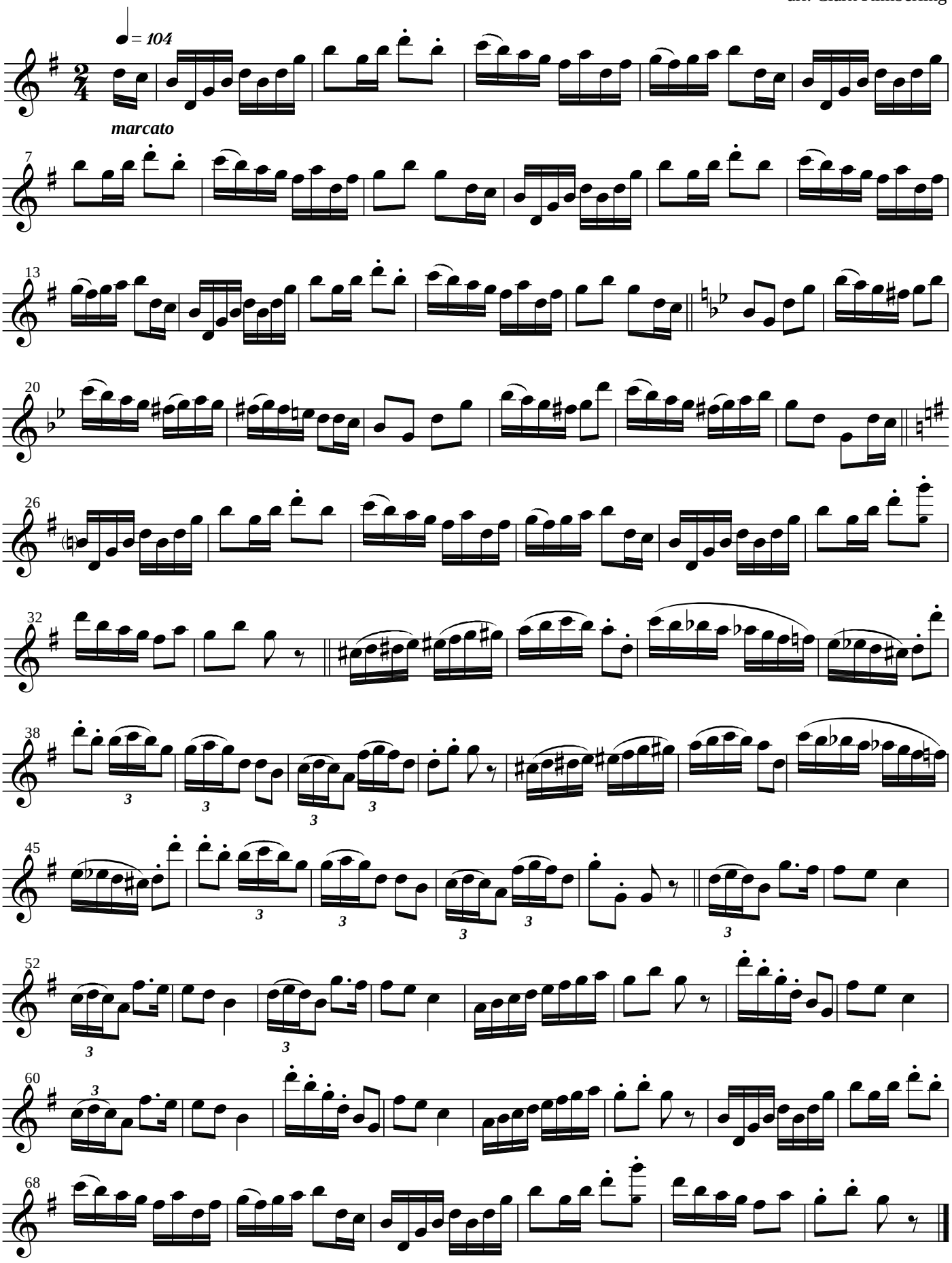
WHEATLAND POLKA

Ellen C. Morant
arr. Clark Kimberling



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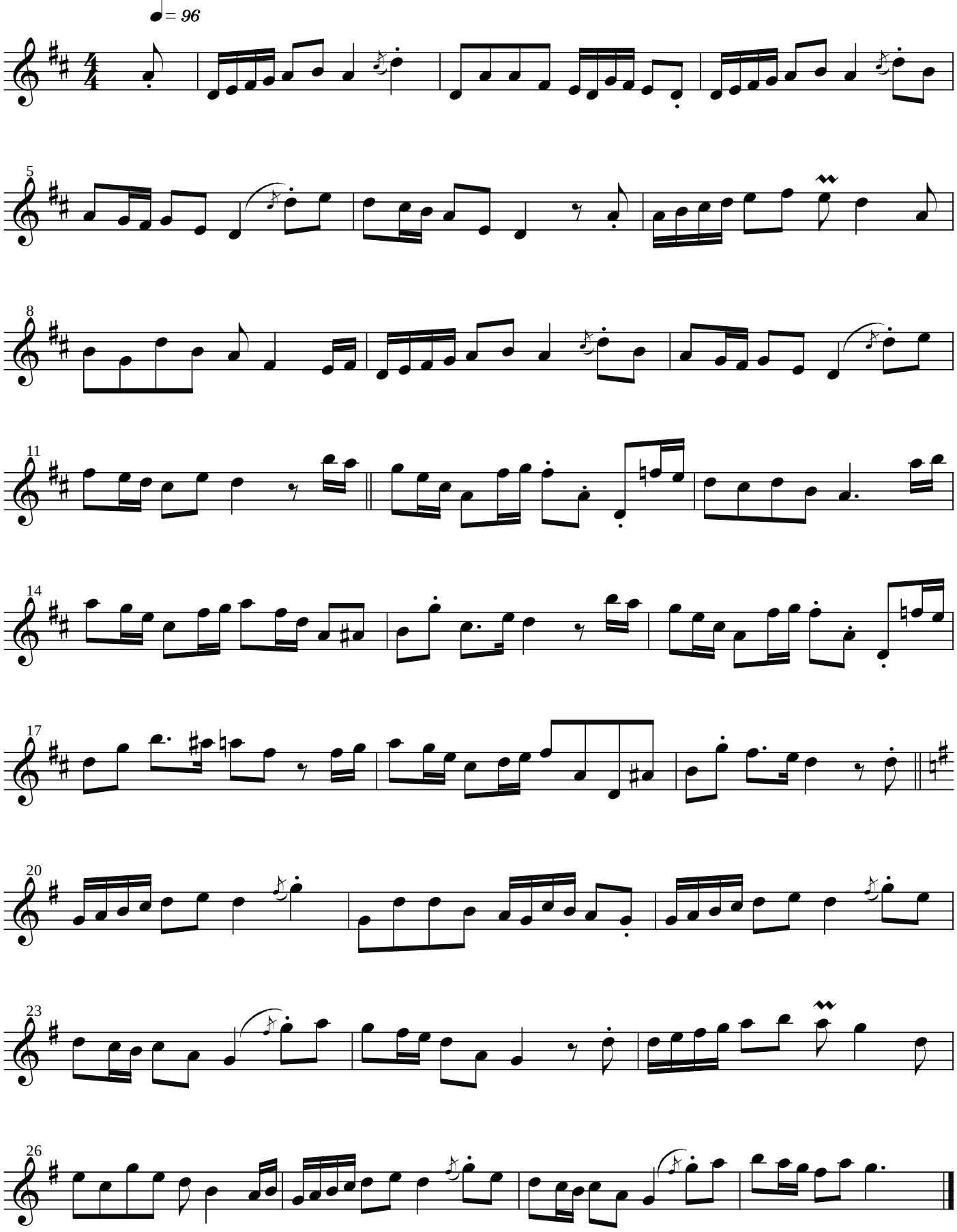
YOU PRETTY LITTLE GIDDY FLIRT

Miss Clennell
arr. Clark Kimberling



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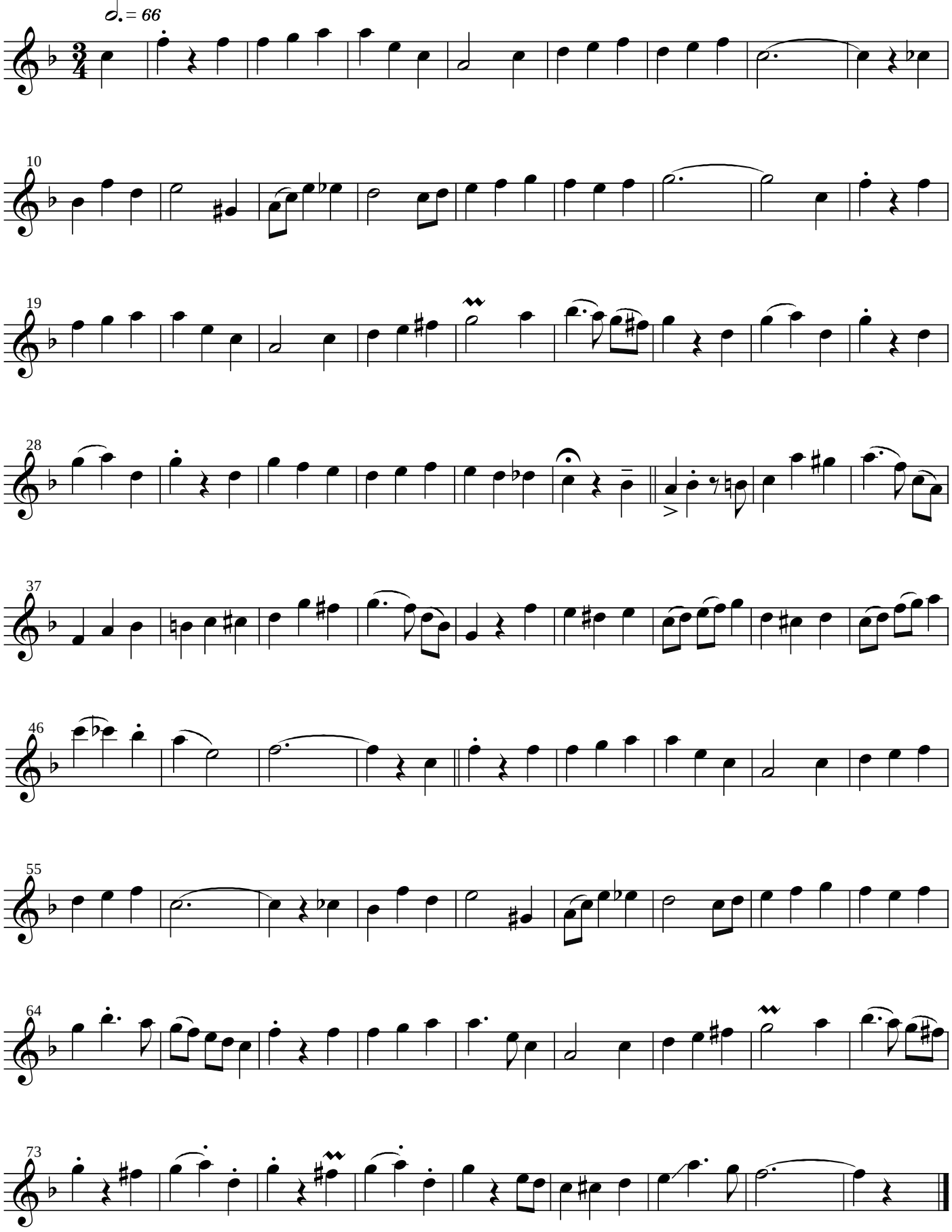
YOU'VE HIT A HOME RUN WITH ME

Edna Williams
arr. Clark Kimberling



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