SOLOS FOR TREBLE INSTRUMENT
ESPECIALLY SOPRANO RECORDER

COLLECTION 4
AMERICANA TO 1865

Arranged/composed by Clark Kimberling

Here you'll find a treasure of free sheet music! Use the music however you wish – but always keep these two things:

- the attribution to arranger/composer (top of page)
- the copyright notice (bottom of page).

Collection 4 has 220 solos, of which 45 of the finest do not appear here because they are published commercially – just google "Solos for Soprano Recorder, Collection 4" (after August 1, 2009).

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 4 and Google.

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

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

These melodies represent American music from colonial times until the end of the Civil War. The melodies reflect, in the way that only music can, characteristics of the people who sang them and danced to them. Those Americans were a wonderfully diverse people, and so was their music.

WHERE THESE SOLOS CAME FROM

There are several sources of the melodies that have been arranged here for solo instrument:

- **Folk songs (composer unknown)**
- **Popular music (composer known)**
- **Dance melodies, originally for violin or keyboard**
- **Hymn tunes**
- **Minstrel songs**
- **Patriotic songs and marches**
- **Solos composed for this collection by Clark Kimberling**

During the first decades of music publishing in America, many favorite melodies were brought over from the British Isles. These included "very American" melodies such as **America** and **Hail to the Chief.** During the 1830's, and continuing for several decades, a particularly American kind of musical performance developed, called minstrelsy. From this era, we have **Blue-Tail Fly**, **Buffalo Gals, Dixie**, and the songs of Stephen Collins Foster.

During the middle of the nineteenth-century, dances from Europe swept across America, and many waltzes and polkas, as well as marches, quicksteps, quadrilles, galops, and schottisches, were composed by Americans. The Library of Congress offers several magnificent websites pertaining to historic American music. A good way to start is to type **Greatest Hits, 1820-60** into Google.

PLAYING THE SOLOS

Both recorder and flute are capable of a wide spectrum of articulation, ranging from slurring to extreme staccato-with-chiff, or staccatissimo so short as to be useful as a kind of pianissimo playing. In a few of the solos (such as **Arkansas Traveler** and **Zaccato**), passages are marked ***staccatissimo*** – but the interpretation of this and other articulations may vary greatly from one player to another.

INVITE A PERCUSSIONIST

Many percussionists are able to supply drum beats and other effects extemporaneously. A snare drum can be especially effective in performances of patriotic songs, such as **Yankee Doodle** and **When Johnny Comes Marching Home**. When playing without a percussionist, foot-tapping is effective during highly rhythmic solos, especially those descended from fast dances, and especially the five-beat pieces. (Just try playing **Zantadiega** up to tempo without tapping your foot! – you'll find that tapping helps

establish that steady and amazing 3+2 feel that makes five-beat music so much fun to play and hear.)

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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Many recorder players use a modern vibrato, based on diaphragm or throat motion, or some combination of those two. Performers 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.

On the subject of vibrato, notes 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 note straight, then develop vibrato gradually over a short time interval, until full vibrato is "on."

At least two special effects should be cultivated by recorder players: chiff and recorder-glissando. The word *chiff* (which derives from the sound made by the chiff-chaff, a European warbler) is often applied to the sound at the beginnings of notes played on certain pipe organs, especially fine tracker organs and electronic organs that explicitly offer a chiff choice. While some chiff is possible on all the notes of a soprano recorder, it is fairly easy to produce a truly remarkable chiffs in the lowest octave. In fact, one may speak of *octave-chiff* for these lower notes, obtained by careful plosive overblowing. 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, as called for in **Zaccato**.

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^2 to g^2 and e^2 to a^2. Descending favorites are d^2 to d^1 and d^2 to f^1 To perform these, simply roll the fingers gradually from one fingering to the other.

NOTES FOR FLUTE PLAYERS

Bottom C on flute is middle C on 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.

ARRANGEMENTS

In order to arrange the melodies for recorder or flute, a number of liberties have been taken. This is especially true in cases where the original melody was too short to fill a page. One obvious technique of arrangement, used repeatedly in these solos, is transposition. The original key may have been relatively unfriendly; for example, a piano piece in D-flat may lend itself easily to lowering to the key of C. Transposition from one key up to another, perhaps several times, has been used repeatedly as a means of musical development. See, for example, **Amazing Grace**, where one of the objectives is to *let* the recorder play in some venturesome keys.

A second technique can be called the *contrasting segment*; that is, one that separates renderings of the original melody. Take a look, for example, at **Advice to the Ladies**: Hewitt's melody occupies measures 1-41, and then a contrasting segment bridges to a final appearance of the melody.

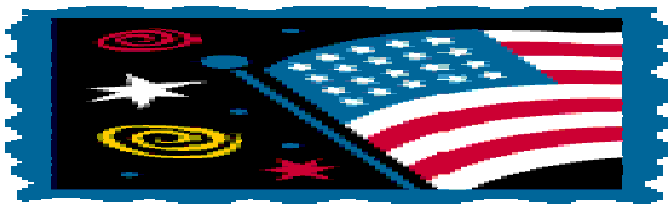
Another technique is *chording.* With a one-note-at-a-time instrument, chords, in the usual sense, are not available. However, playing the notes of chords rapidly in succession can achieve desirable harmonic effects, as well as enhancing a melody in other ways. Examples: **America, Bangor,** and **The Star-Spangled Banner**.

GROUPINGS

Hymn tunes, especially suitable for use in church: **Amazing Grace, Bangor, Battle Hymn of the Republic, Beach Spring, Coronation, Morning Song, Nettleton, Simple Gifts, Wondrous Love.**

Patriotic melodies: **America, American Chivalry Quick Step, Battle Hymn of the Republic, Hail to the Chief, The Star-Spangled Banner, When Johnny Comes Marching Home, Yankee Doodle.**

Melodies by Stephen Collins Foster: **Beautiful Dreamer, Camptown Races, Gentle Annie, Jeanie with the Light Brown Hair, Oh! Susanna.**



For a list of all the solos, consult **Historical Notes 4,** 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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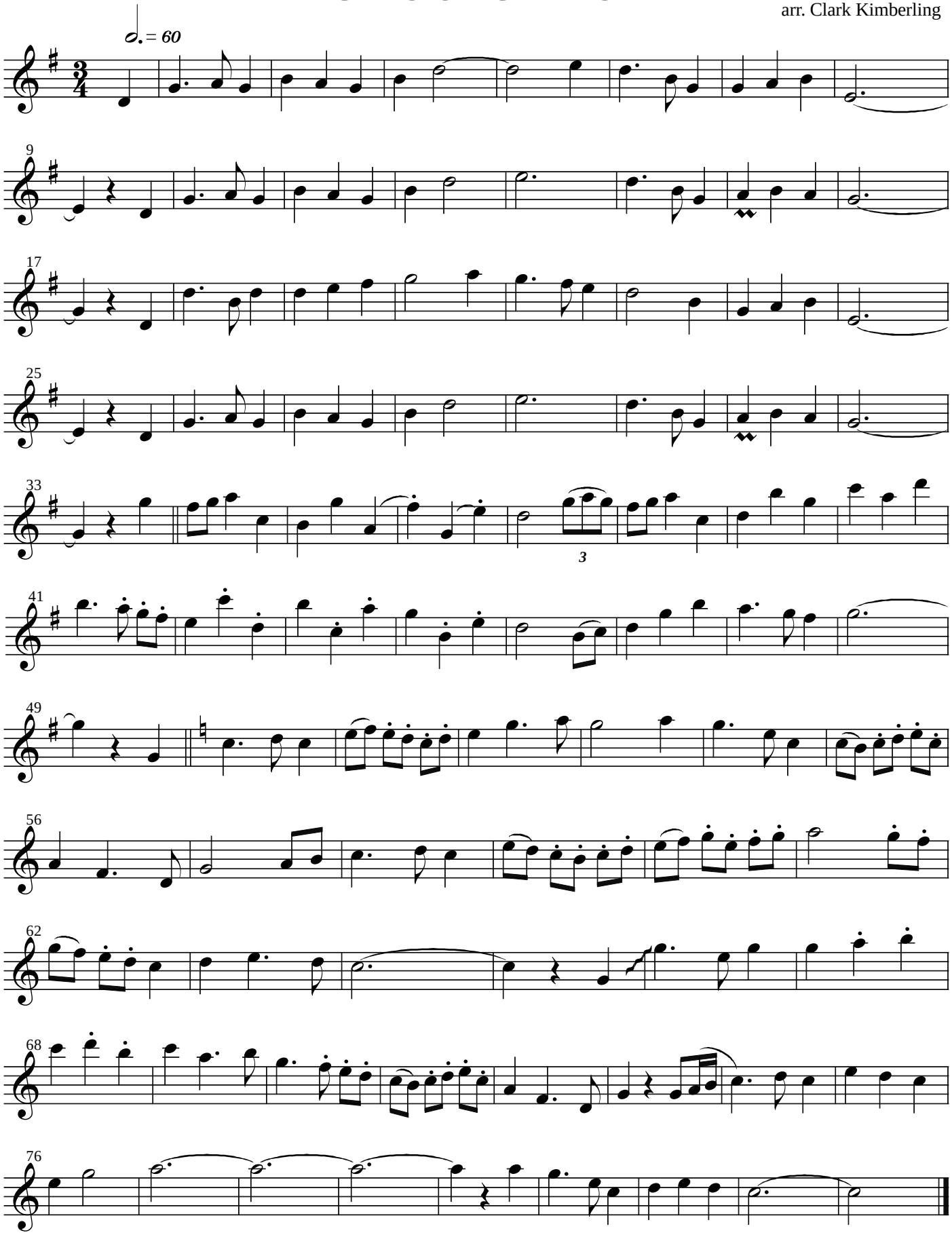
ACRES OF CLAMS

Irish-American
arr. Clark Kimberling



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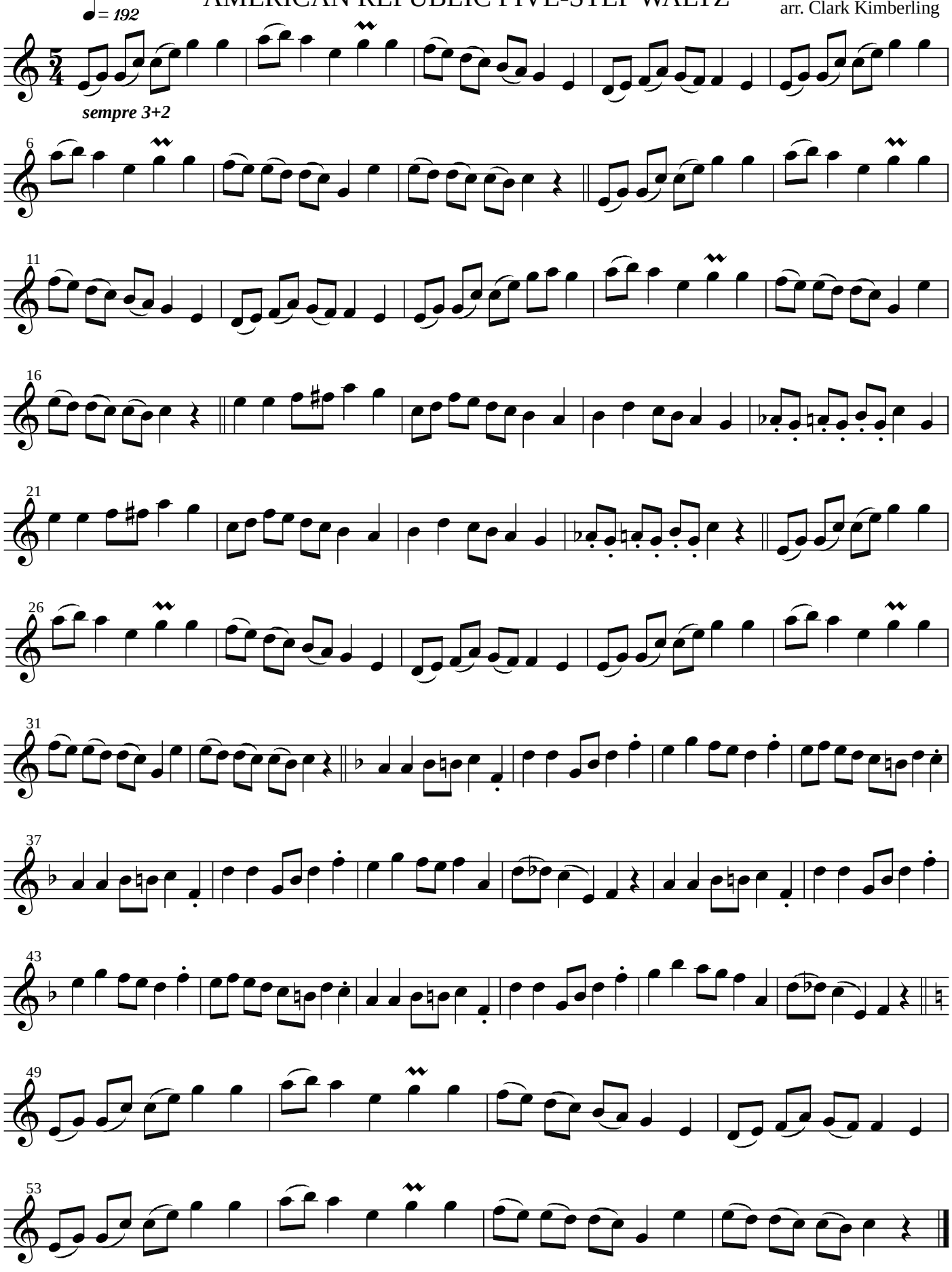
AMERICAN REPUBLIC FIVE-STEP WALTZ

Christian Nolff
arr. Clark Kimberling



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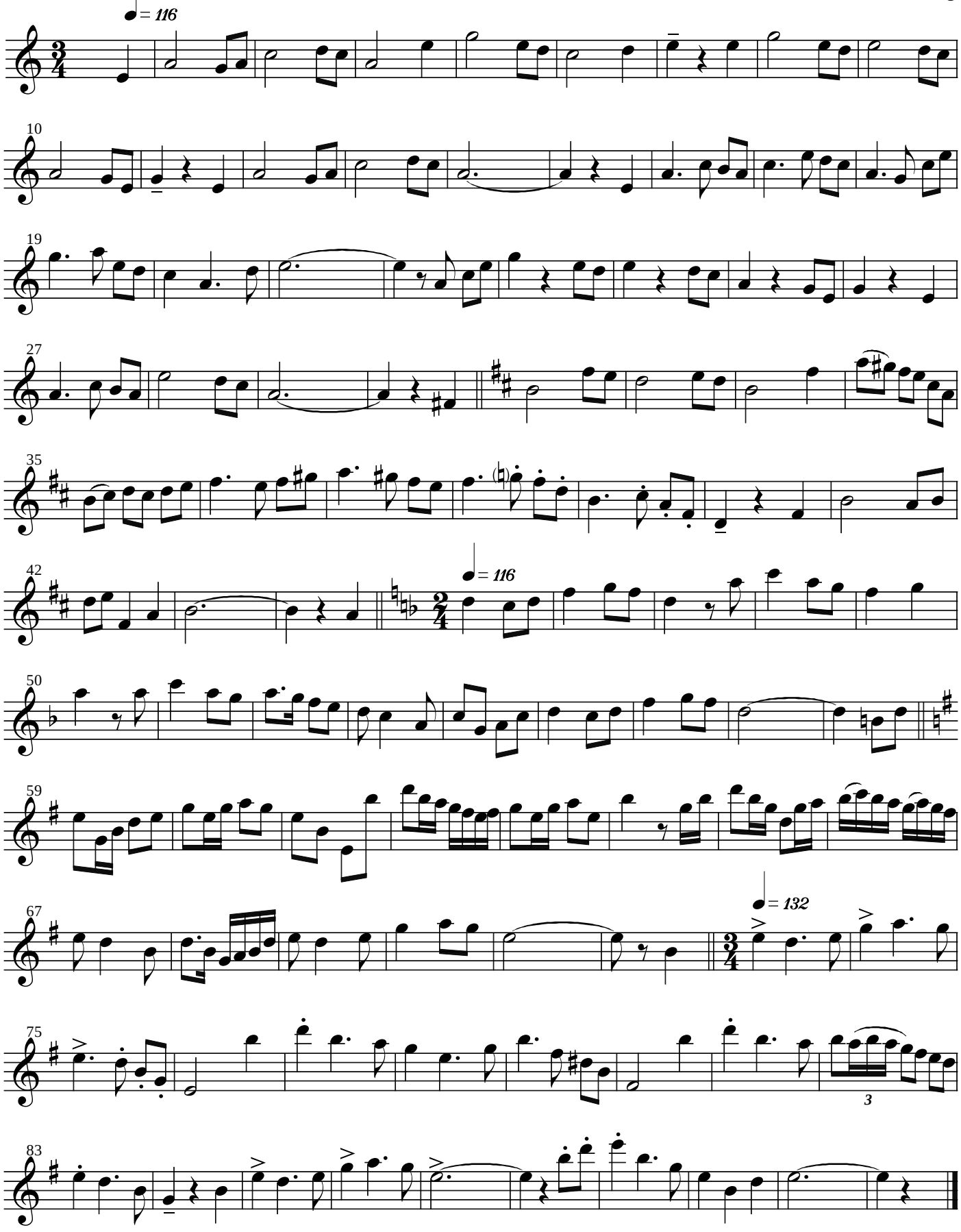
AM I BORN TO DIE?

Kentucky Harmony
arr. Clark Kimberling



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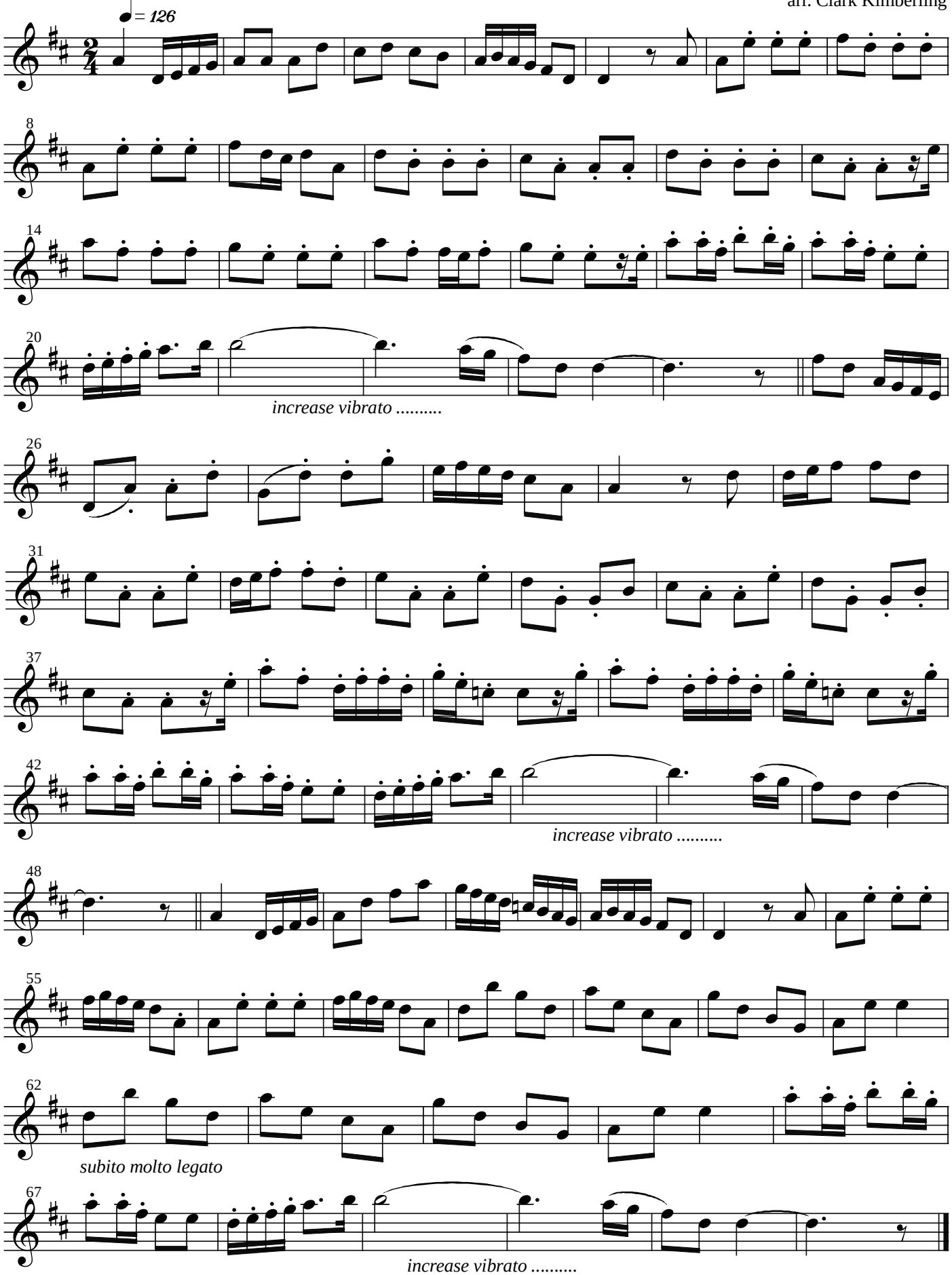
APPLETREE

Jeremiah Ingalls
arr. Clark Kimberling



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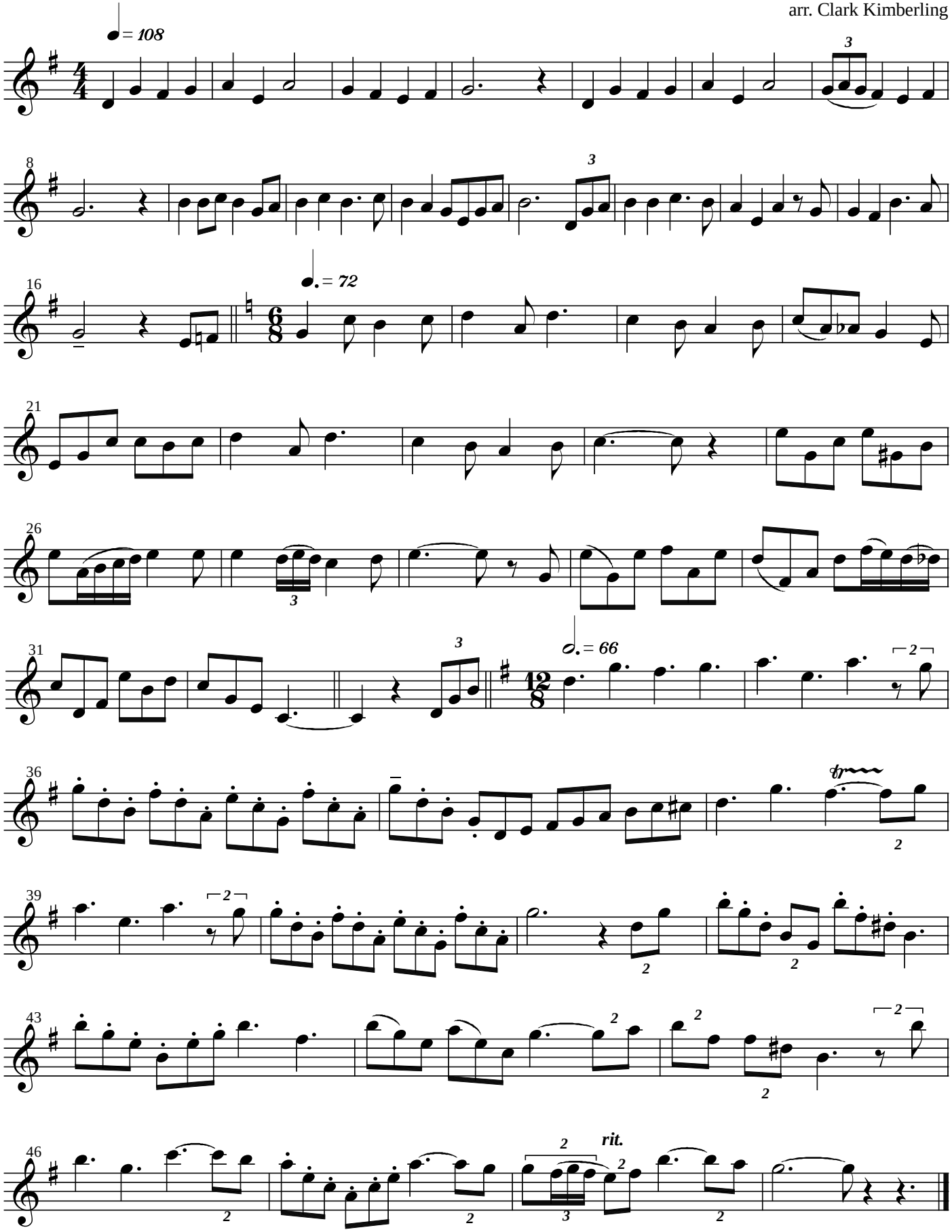
AURA LEA

George R. Poulton
arr. Clark Kimberling



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AZMON

Karl Gotthilf Gläser
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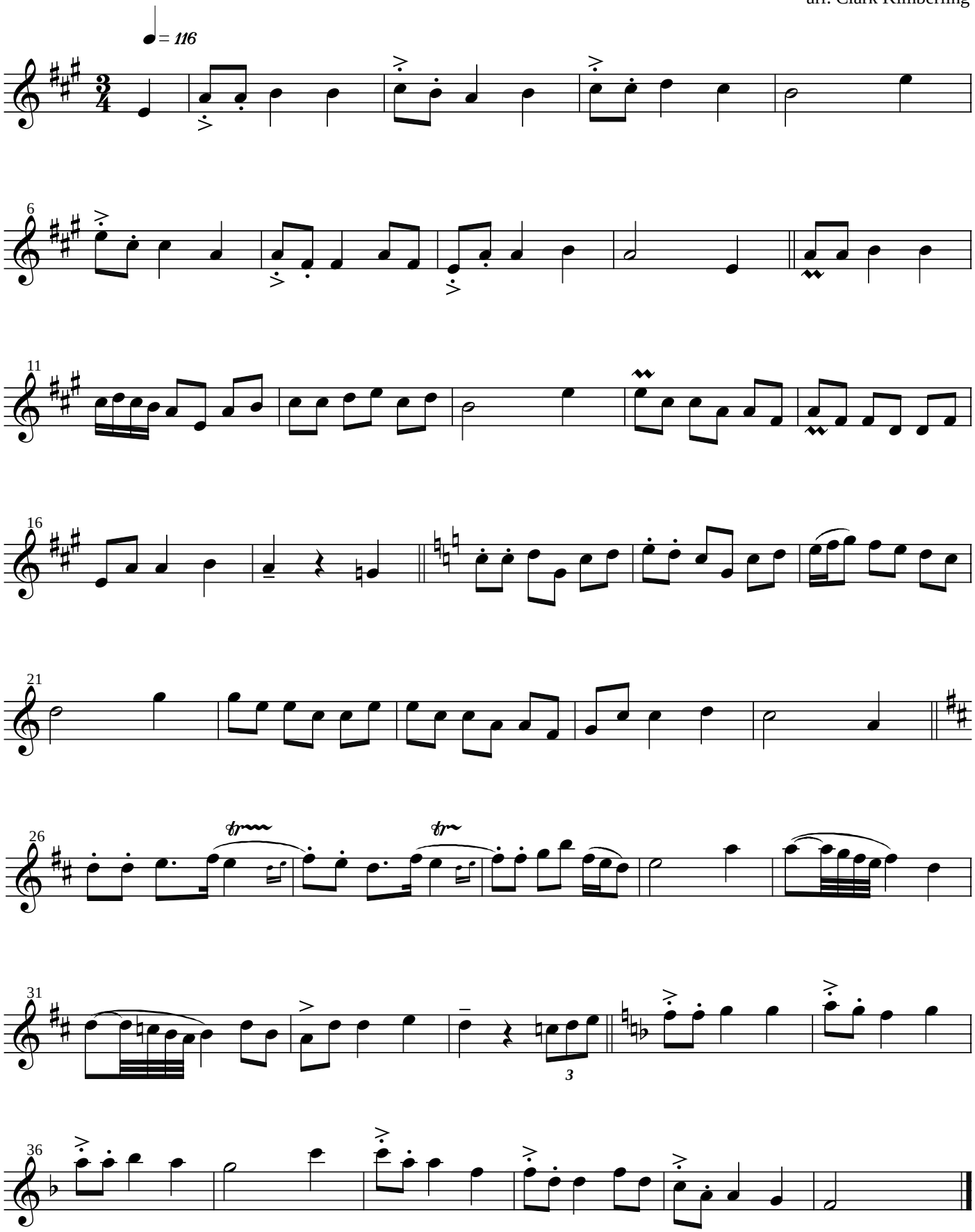

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BACKSLIDER

Samuel Wakefield, 1854
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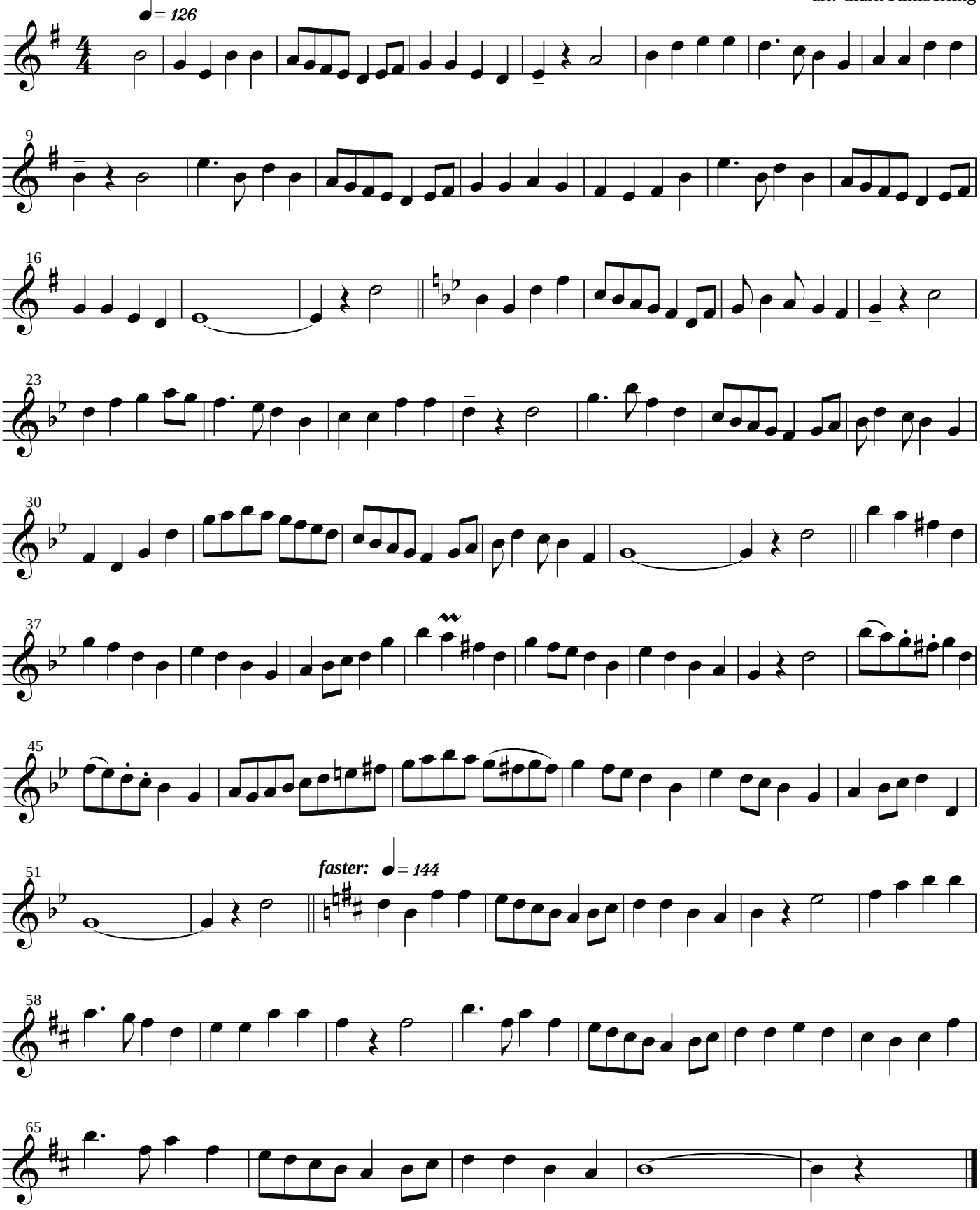

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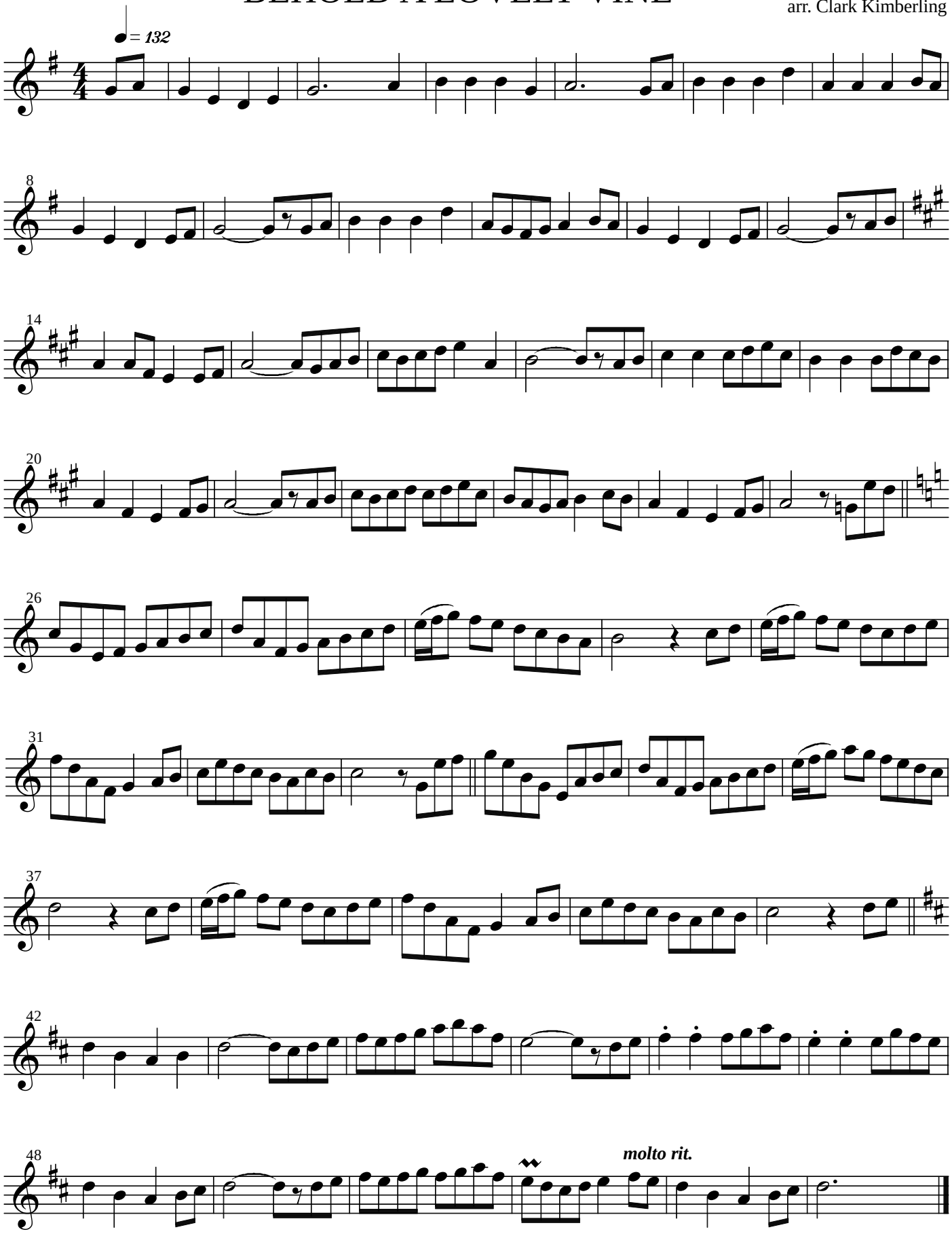
BEHOLD A LOVELY VINE

American Traditional
arr. Clark Kimberling



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BIRMINGHAM

American, 1813
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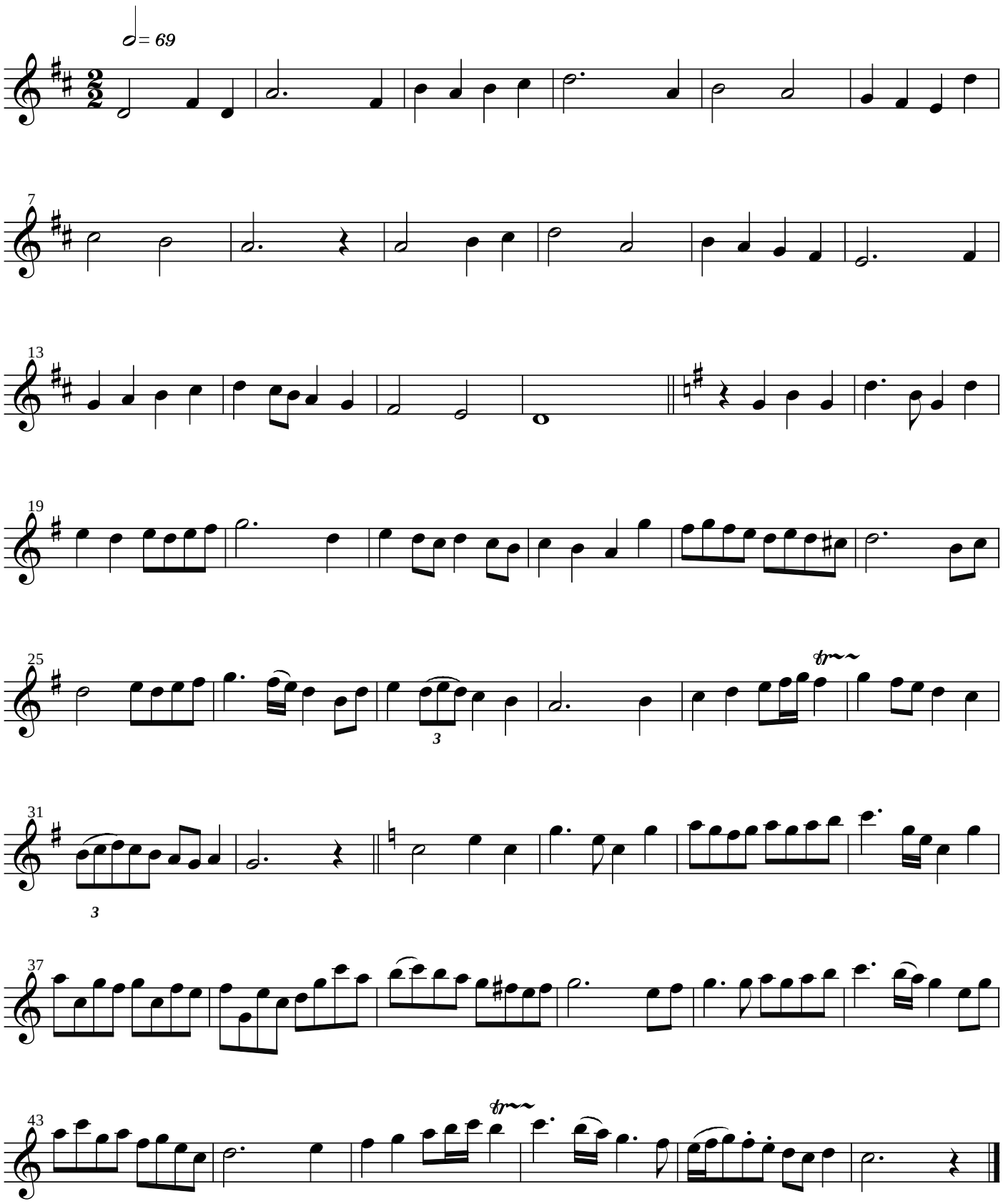

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BLISSFUL HOURS

American Traditional
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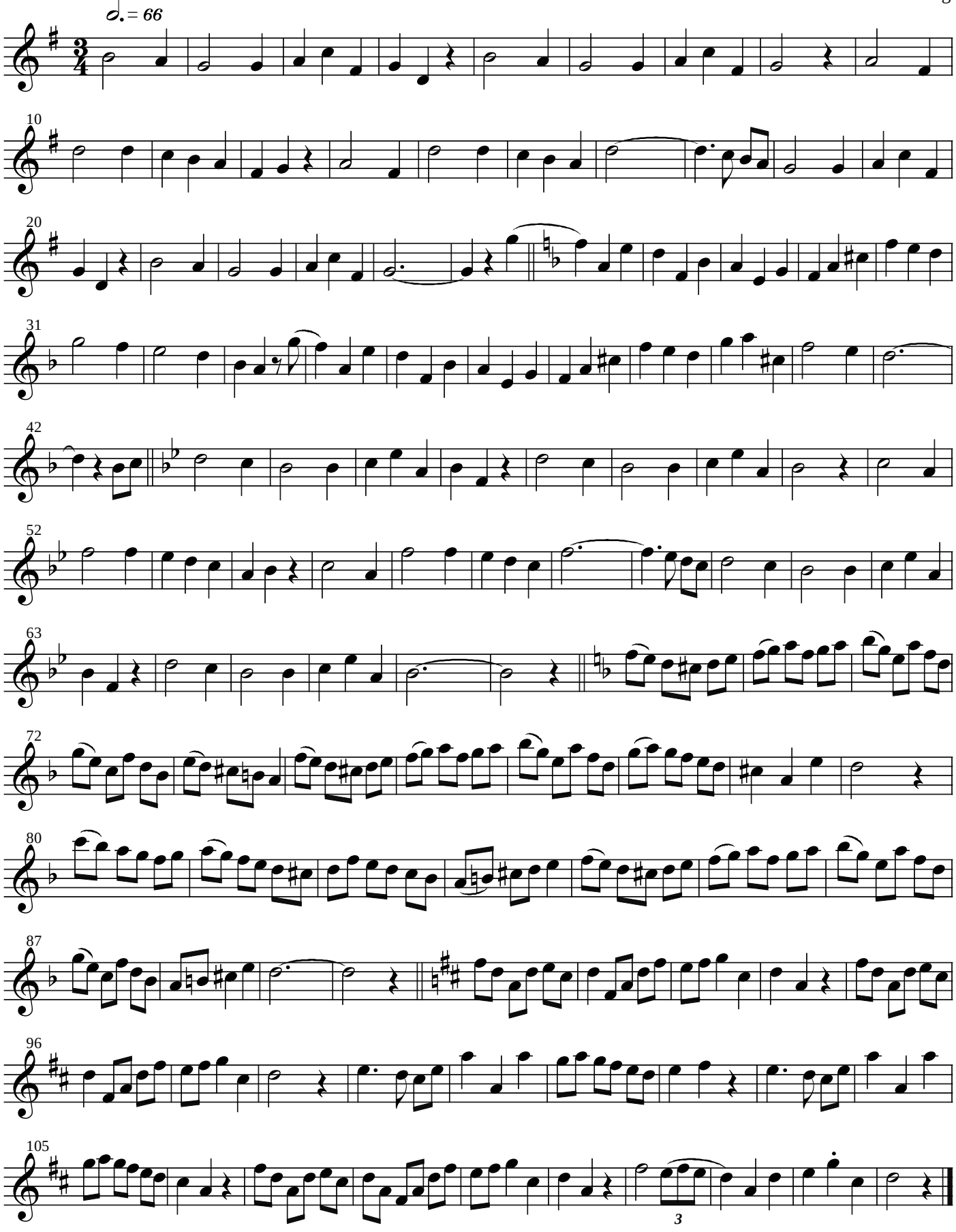

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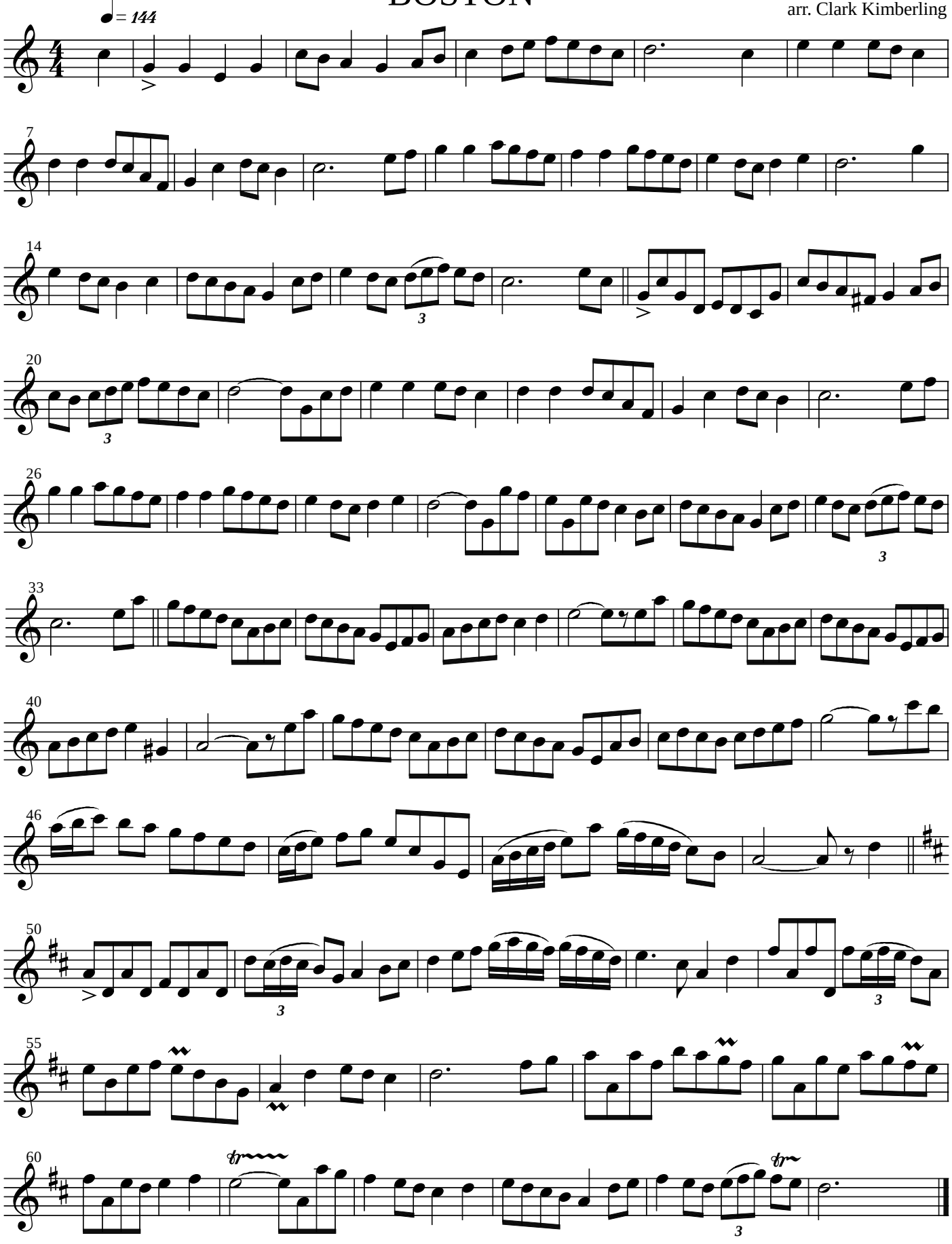
BOSTON

William Billings
arr. Clark Kimberling



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BOSTON QUADRILLE

William C. Glynn
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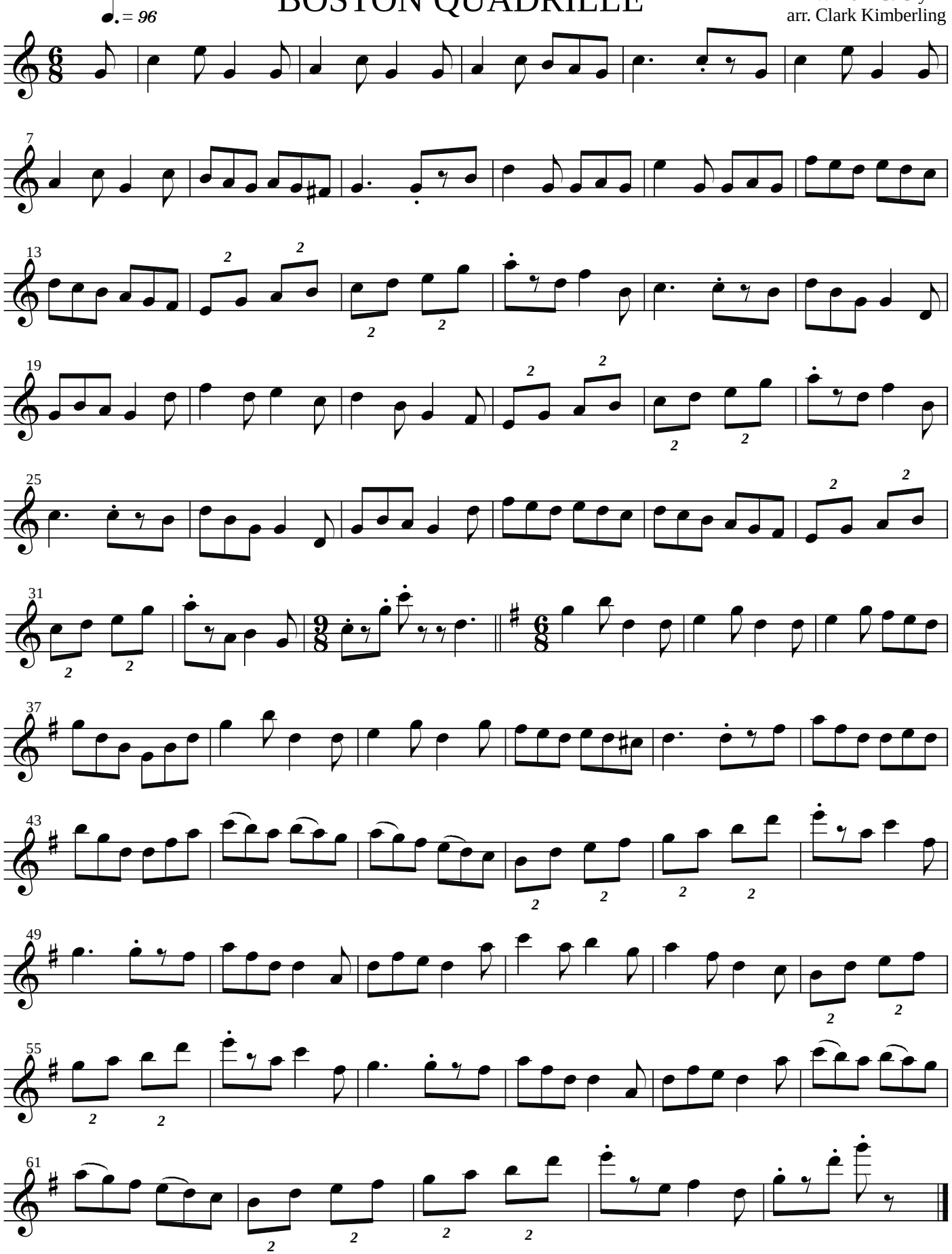

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BOSTON QUICK STEP

William J. Lemon
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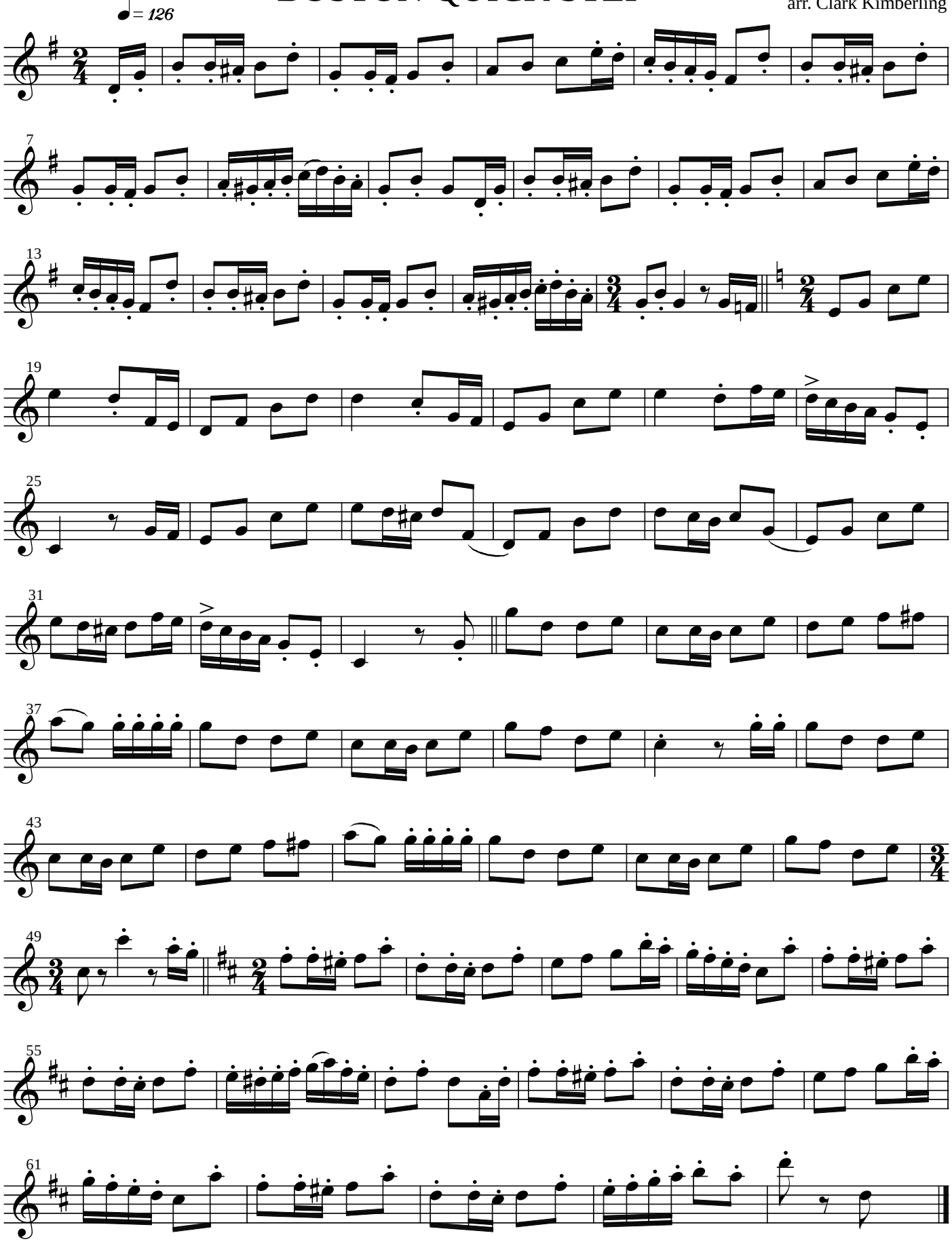

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THE BUGLE HORN

John H. Hewitt
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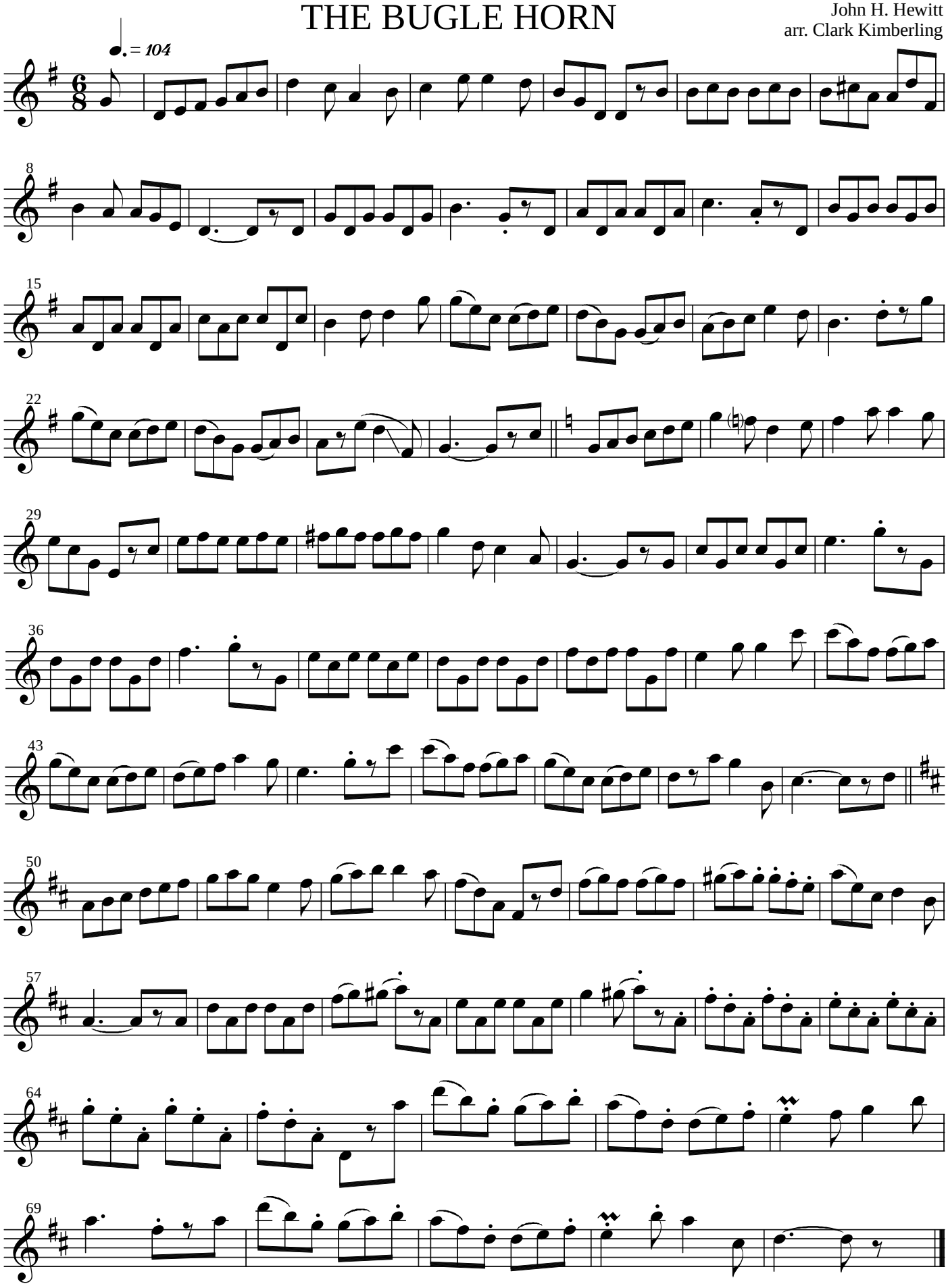

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BUY A BROOM

American Traditional
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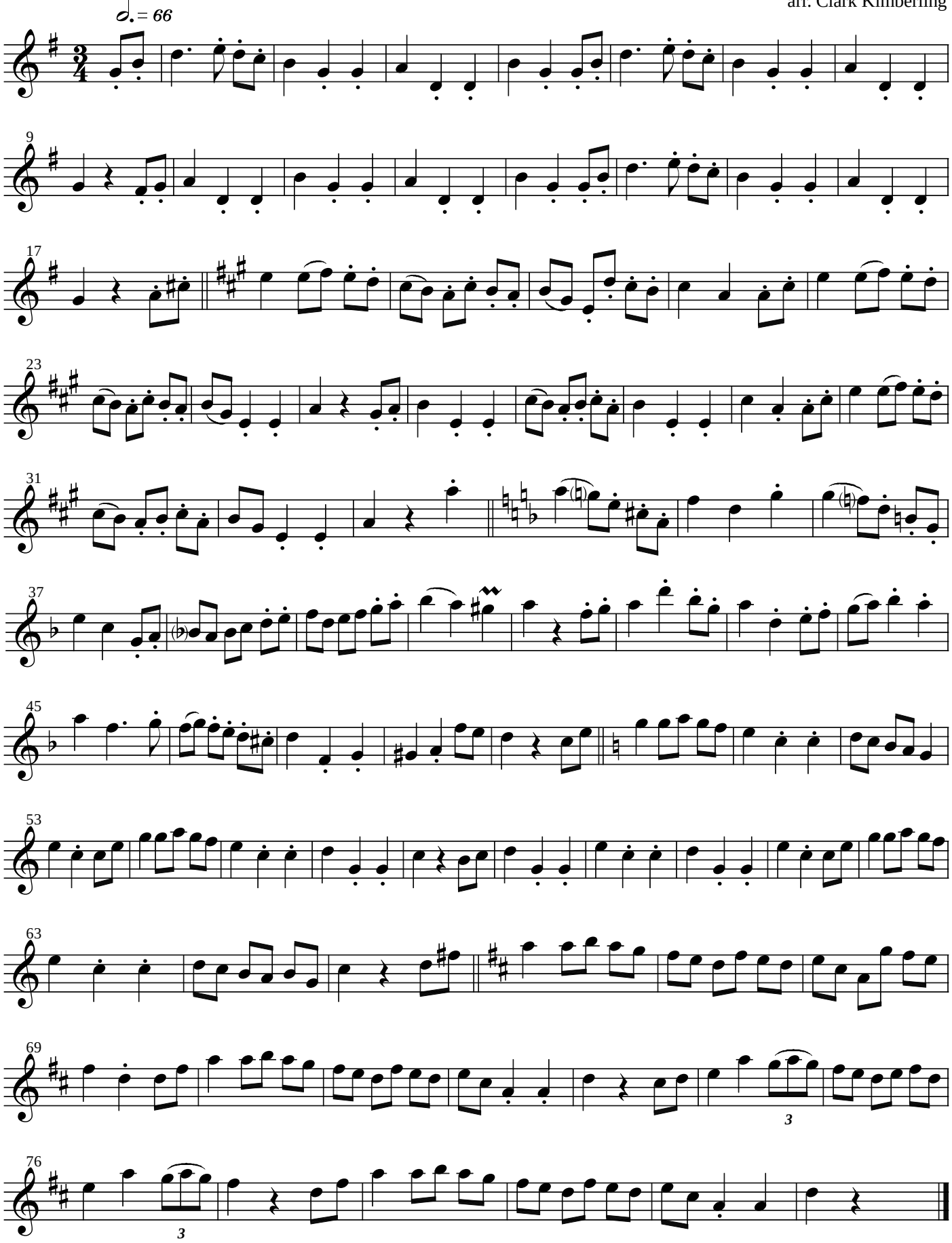

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CALIFORNIA GALOP

Joseph Labitzky, 1850
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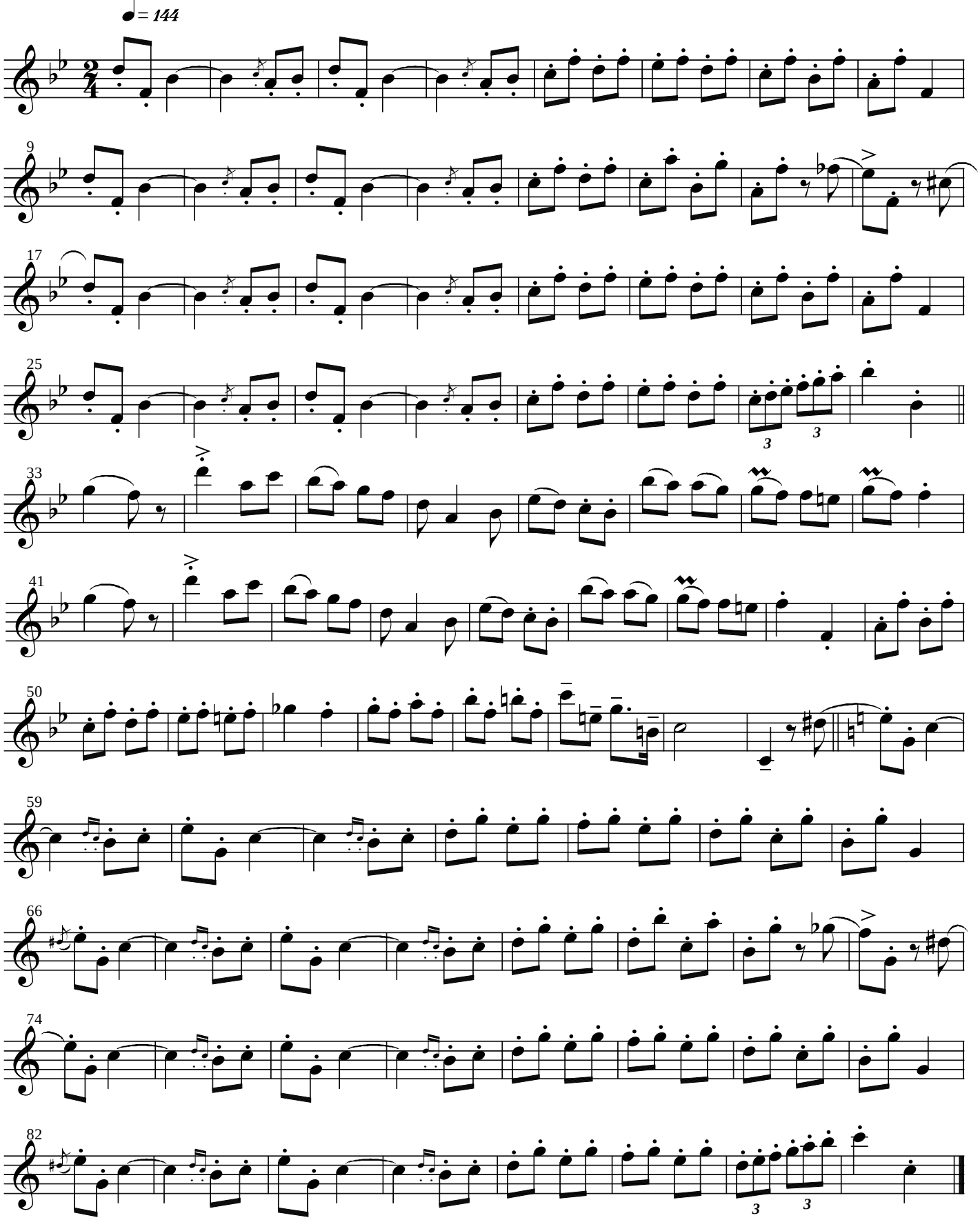

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CAMPTOWN RACES

Stephen Foster
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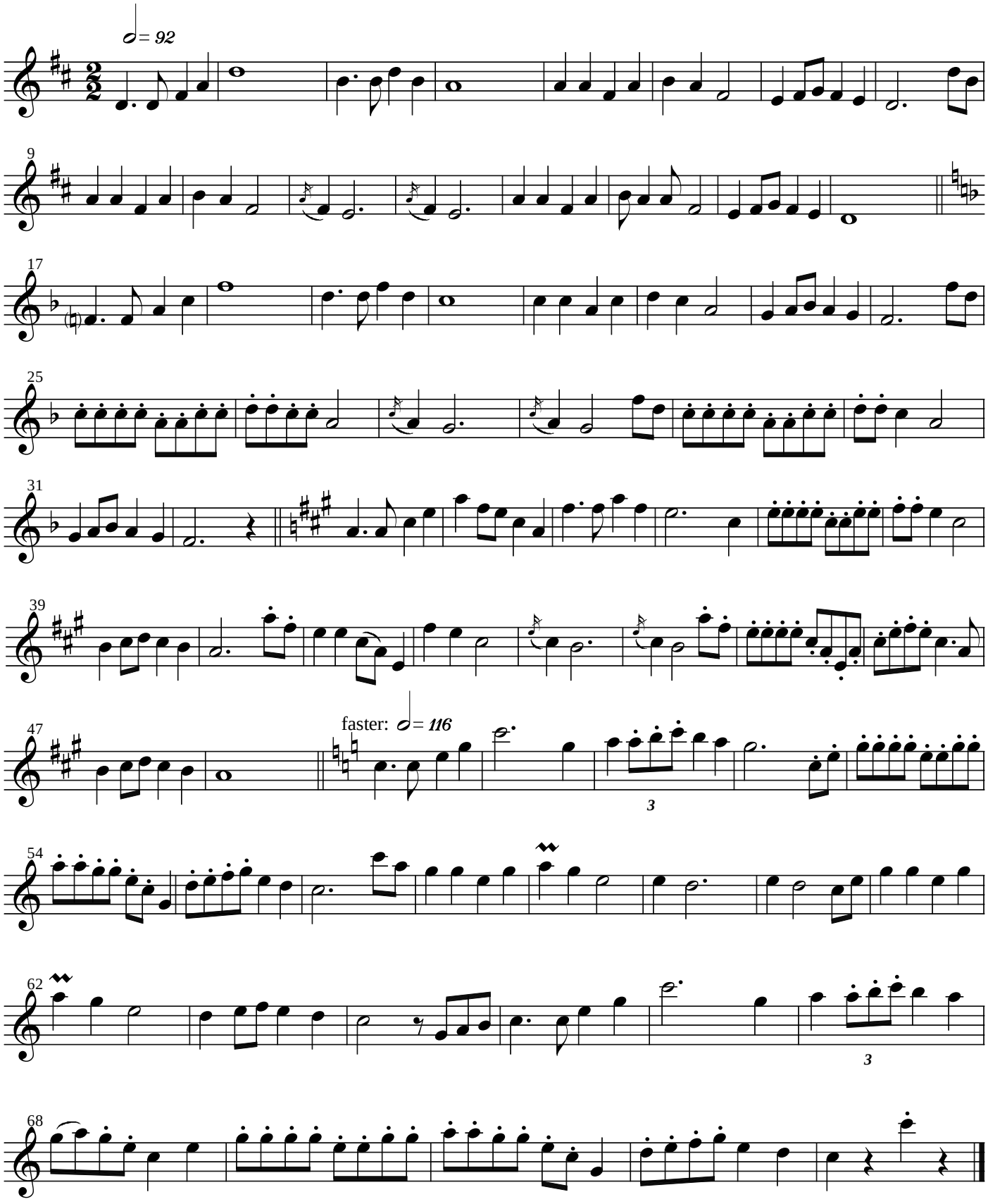

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CAPTAIN KIDD

Columbia Harmony
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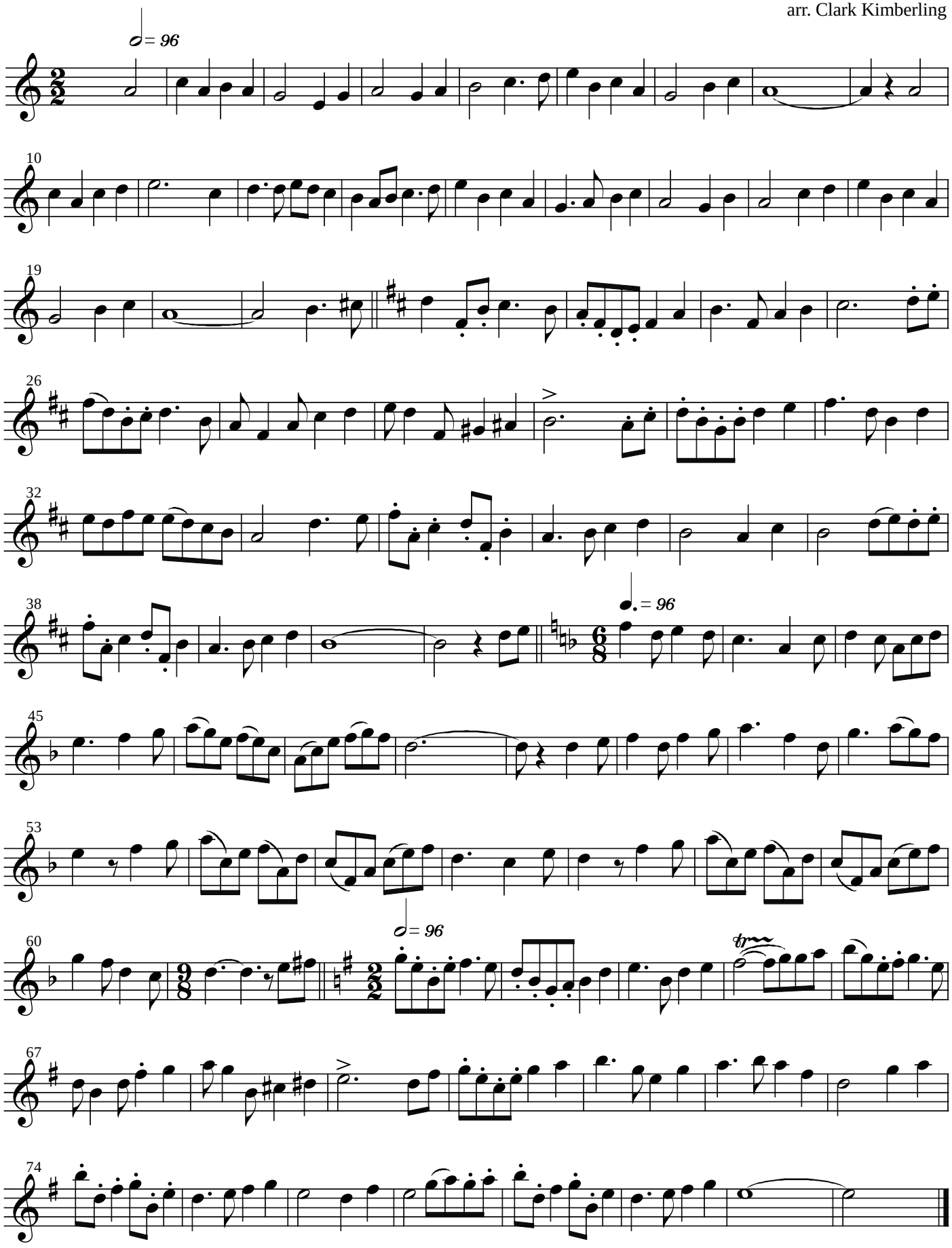

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CHARLESTOWN

The United States Sacred Harmony
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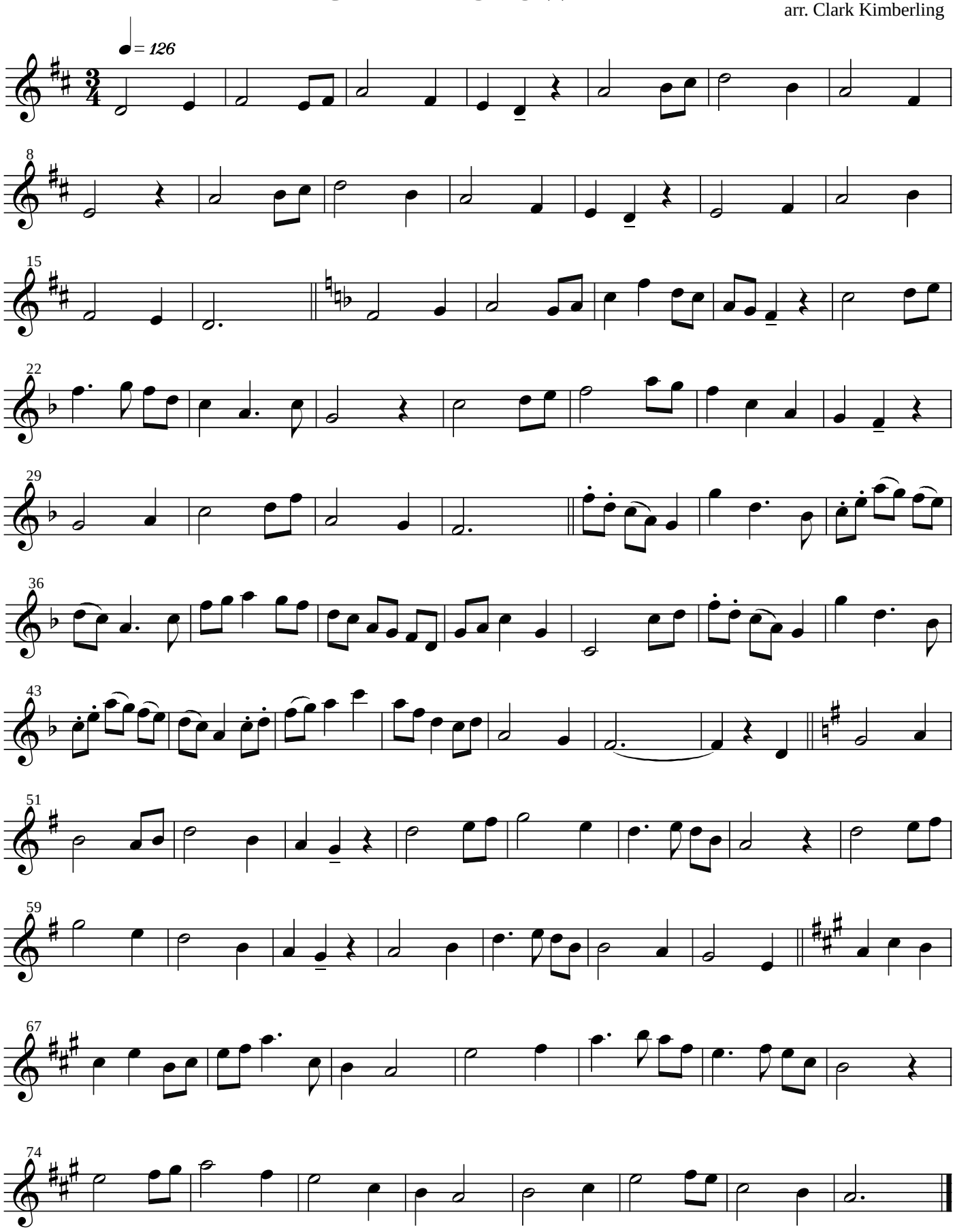

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CHARRUAUD'S FIVE-STEP WALTZ

J. C. Scherpf
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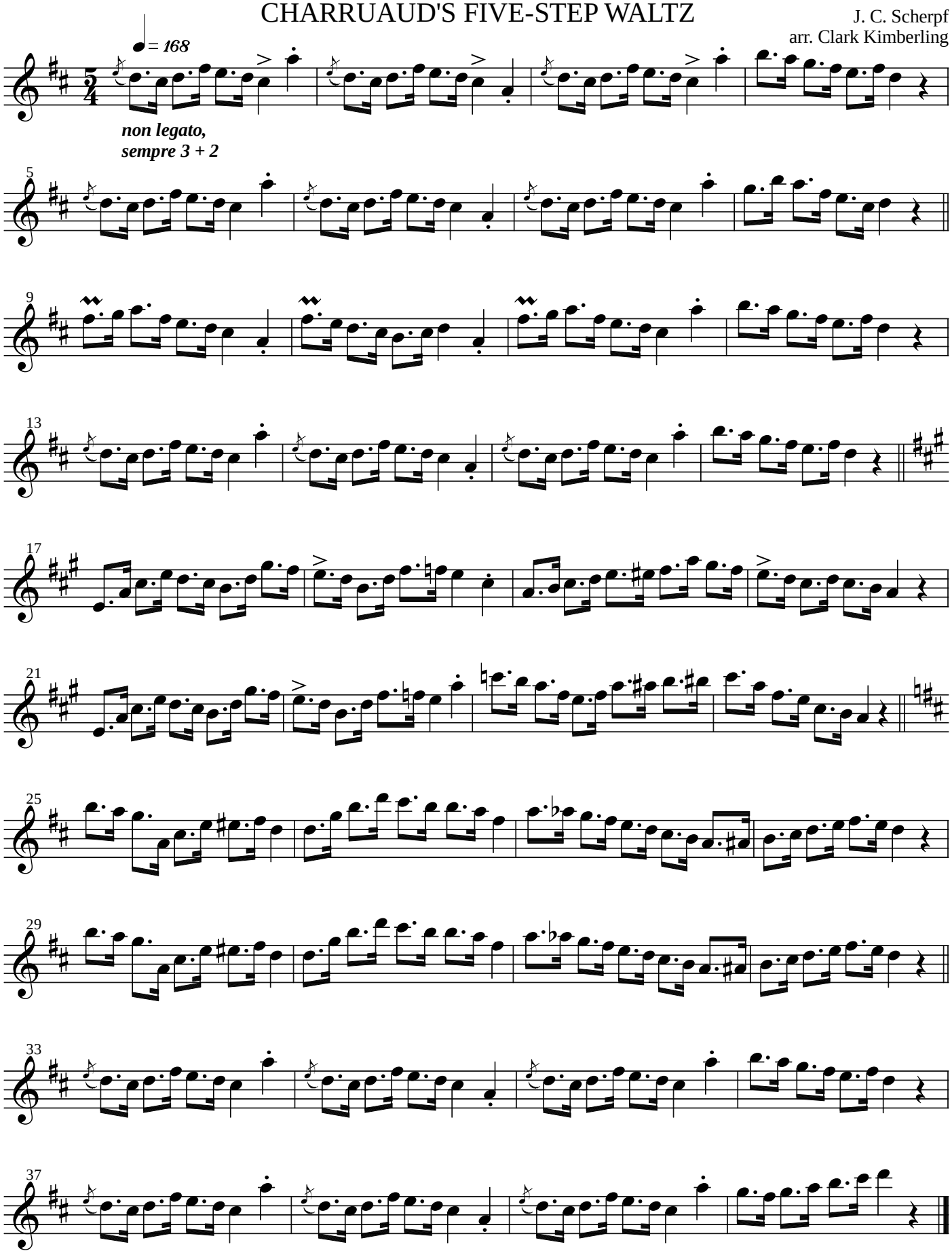

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CHERRY RIPE

Charles E. Horn
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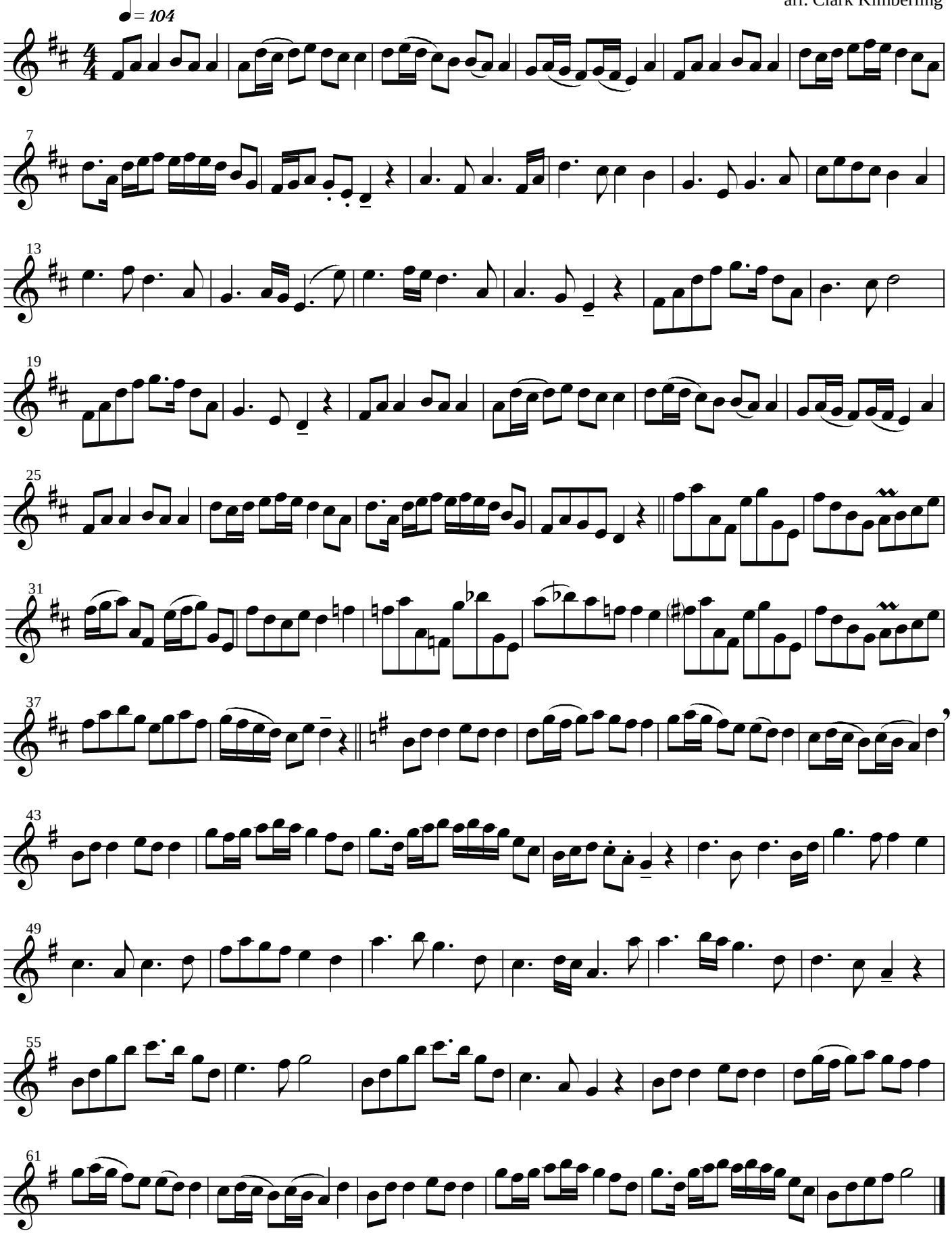

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THE CHESAPEAKE

A. Reinagle
arr. Clark Kimberling

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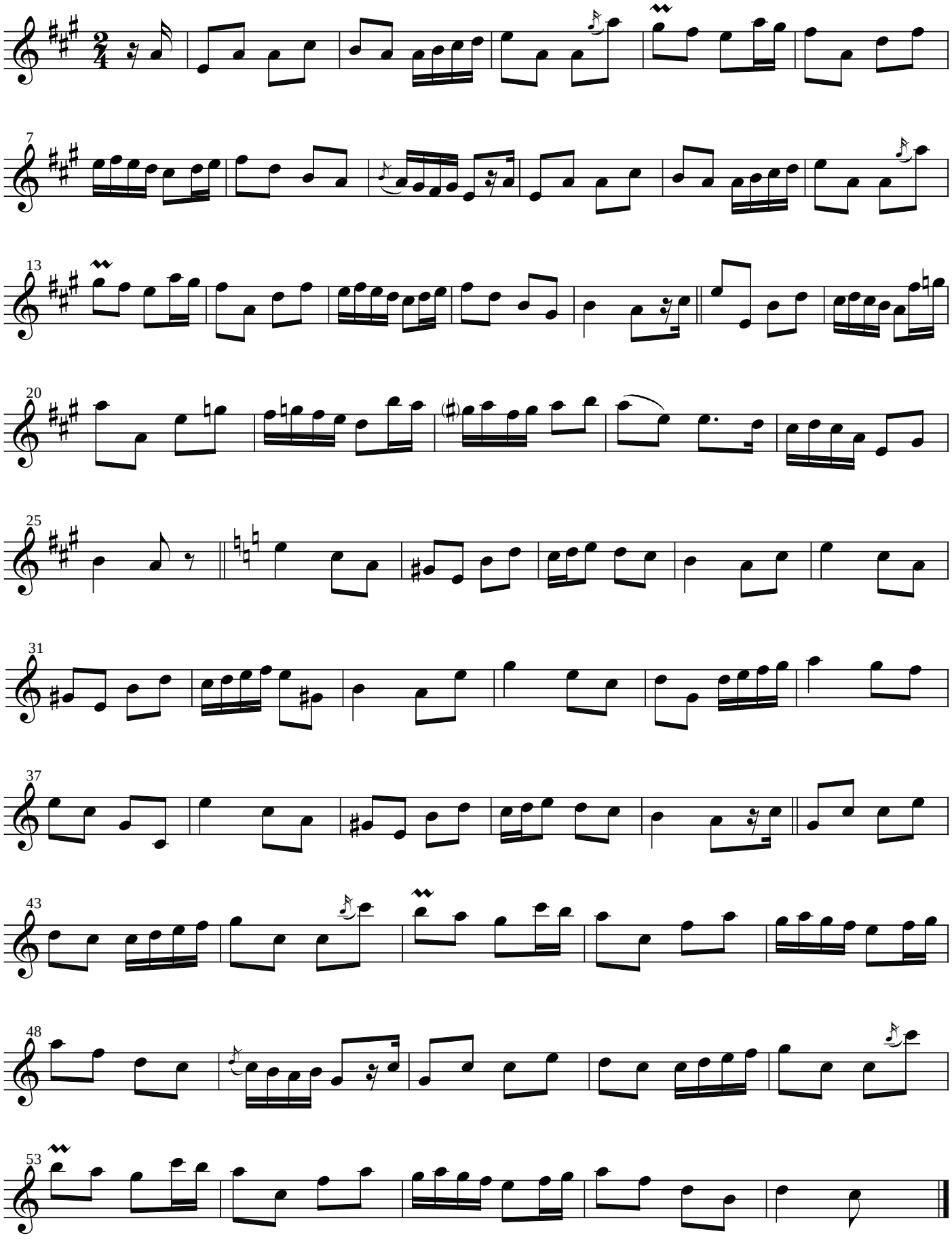

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CHESNUT STREET POLKA

James Bellak
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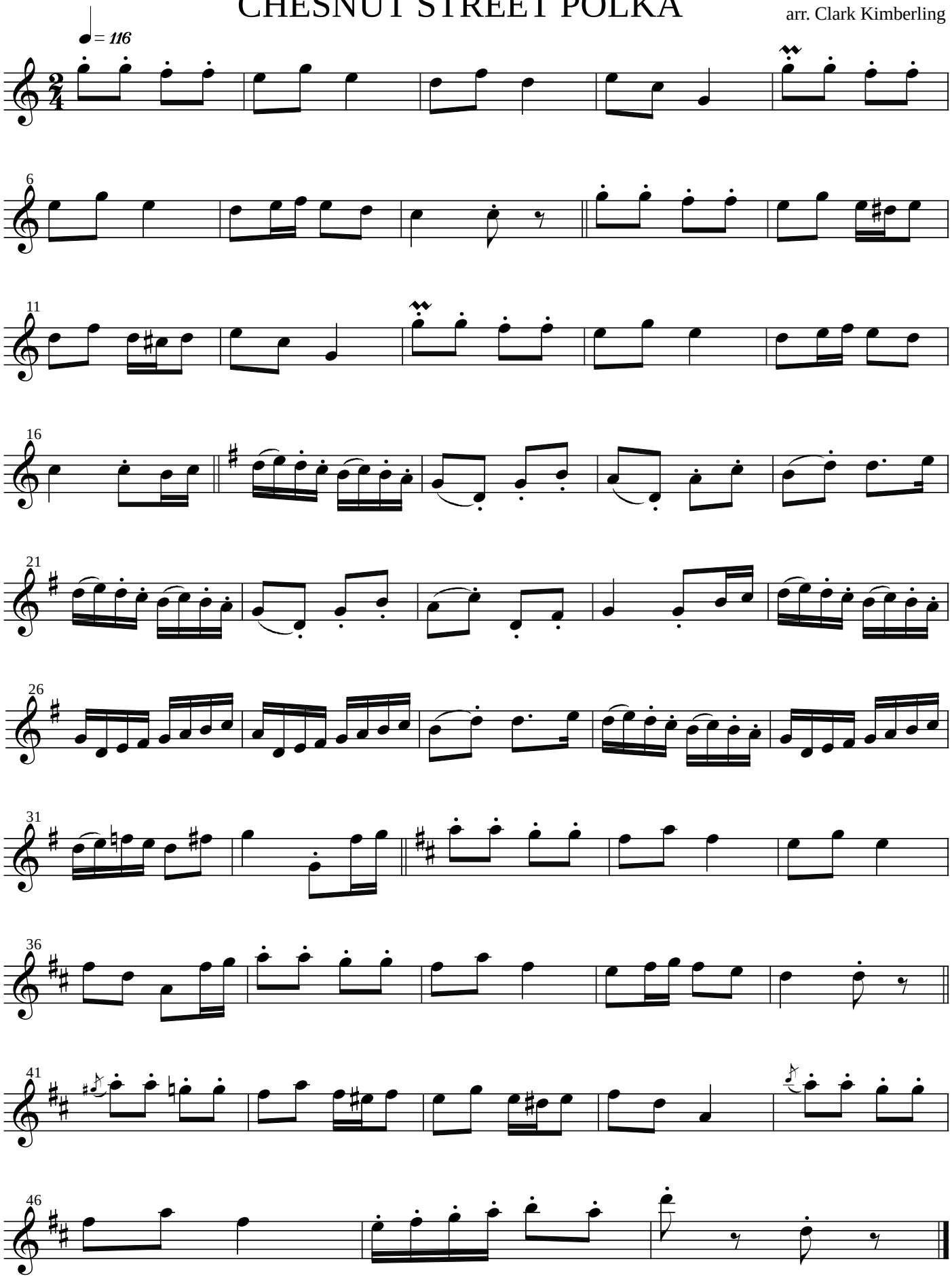

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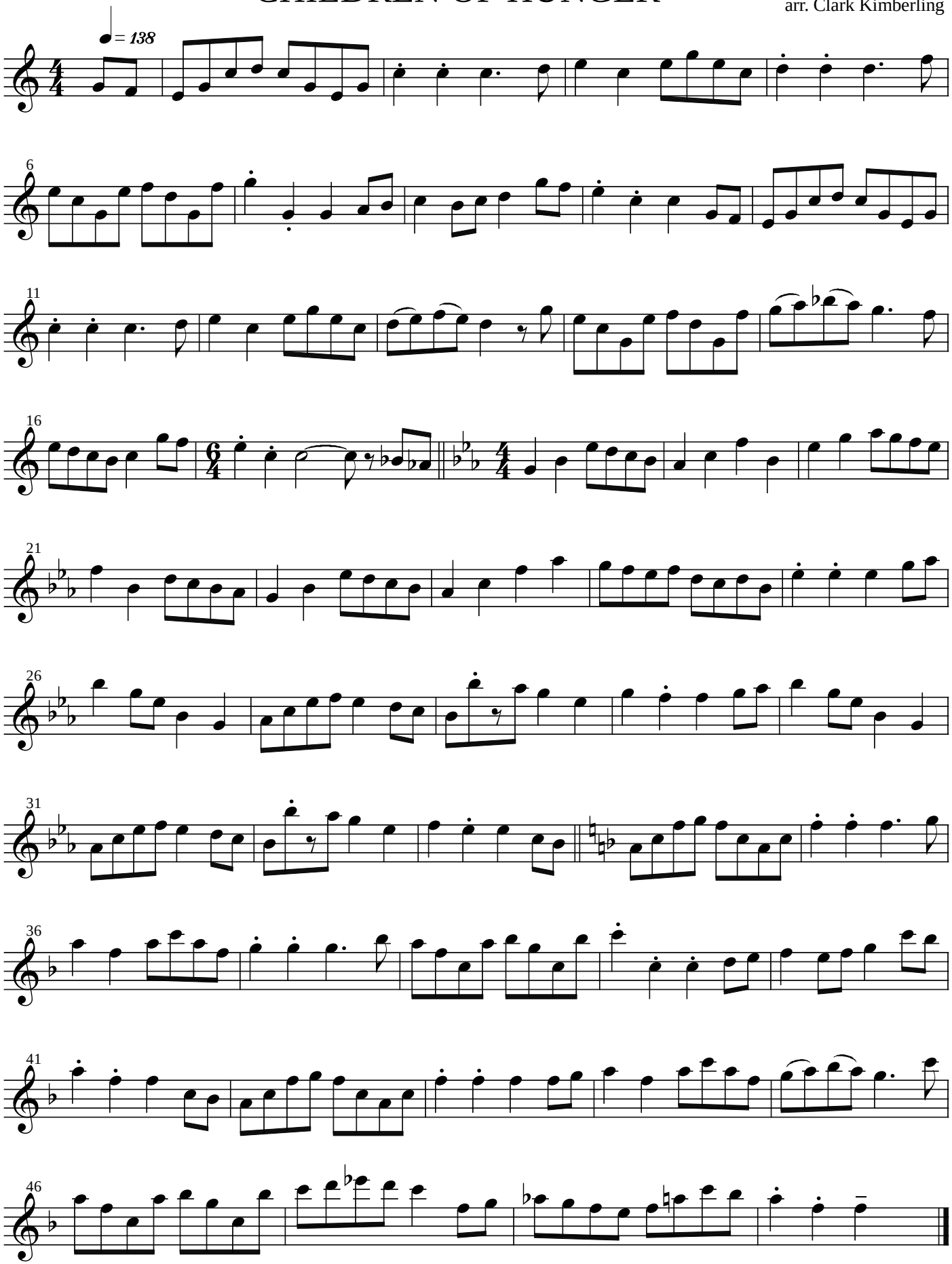
CHILDREN OF HUNGER

Irish-American
arr. Clark Kimberling



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CINCINNATI HOP WALTZ

W. C. Rayner
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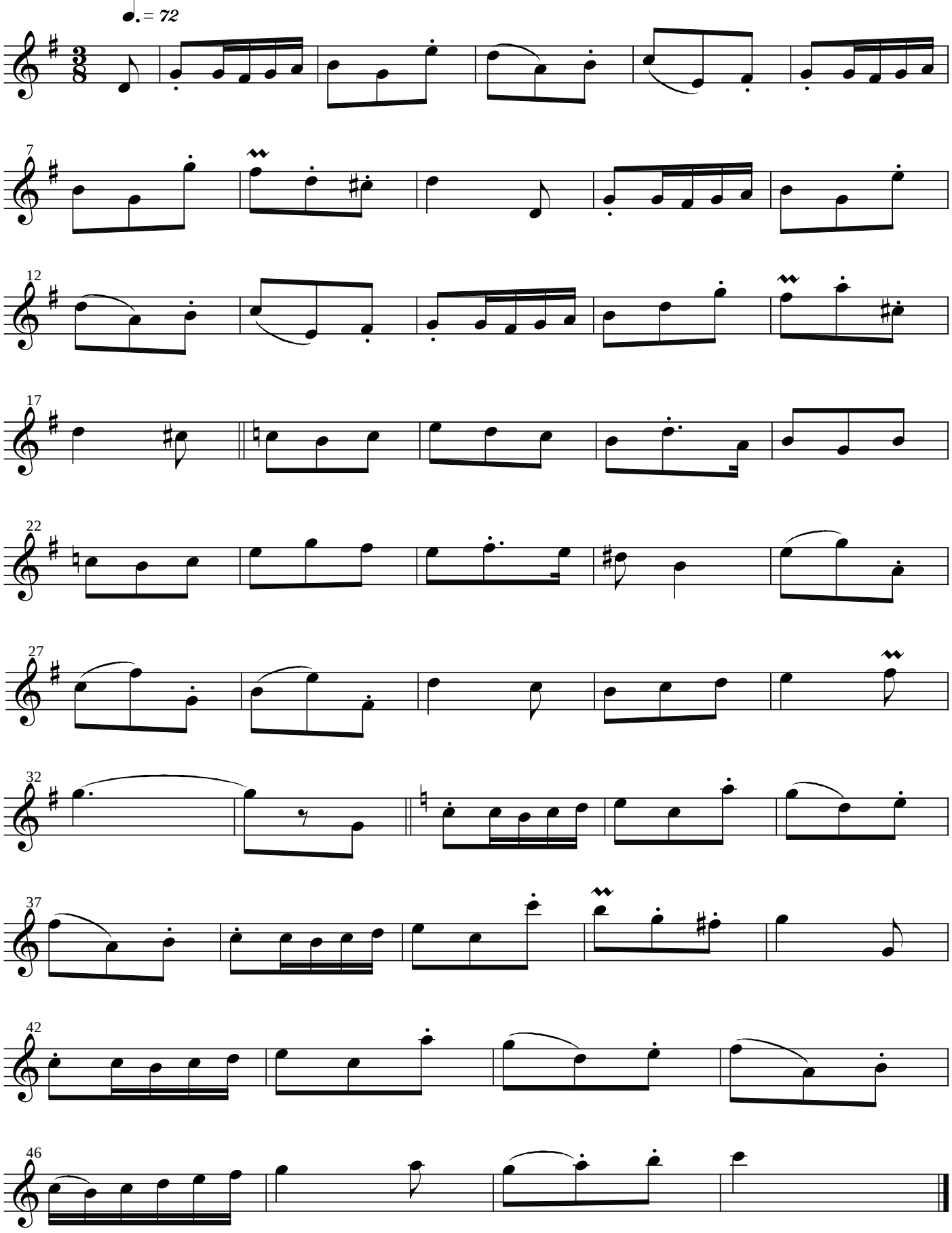

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CINDY

American Traditional
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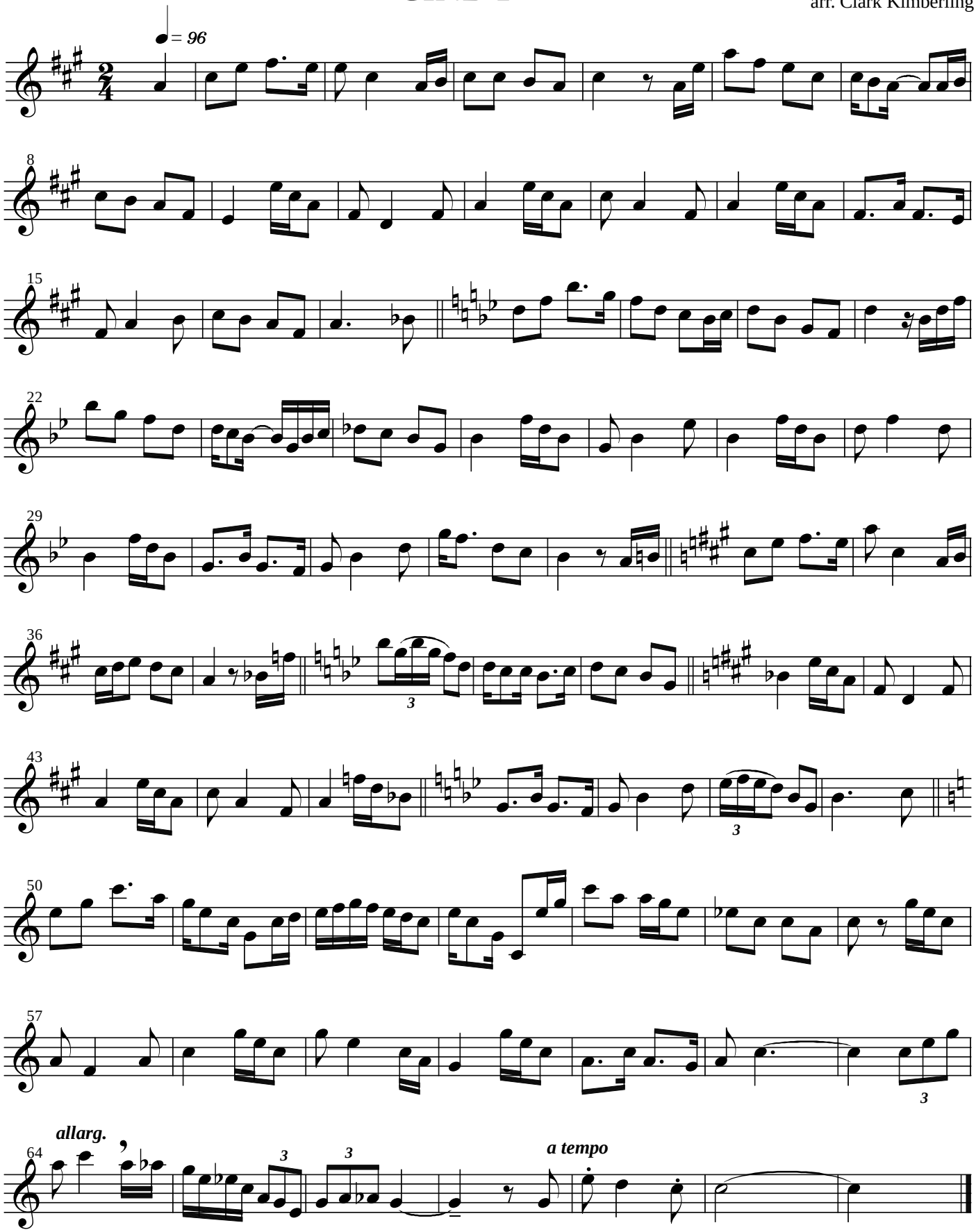

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COLLEGE HORNPIPE

British-American
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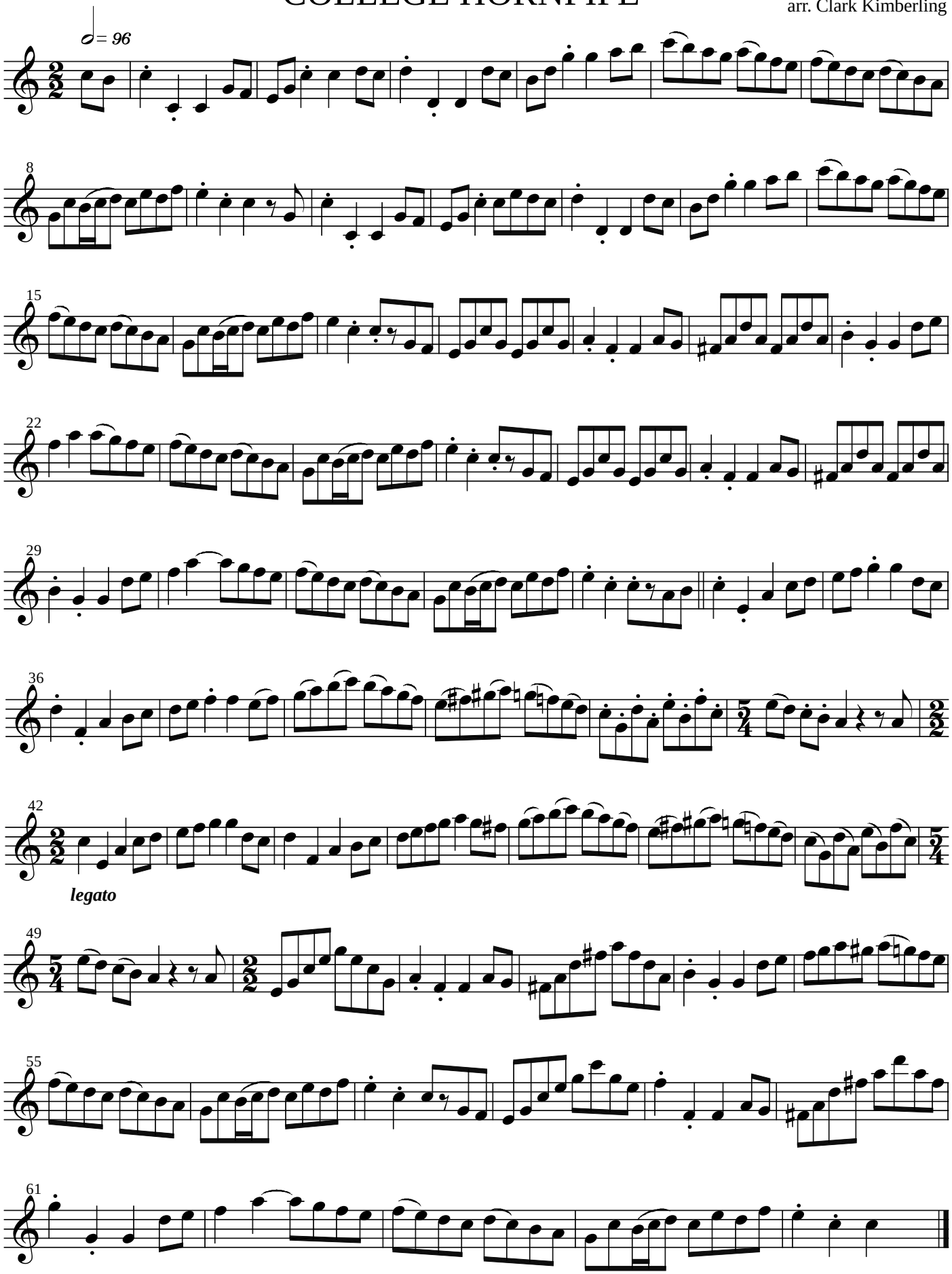

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COLONEL CROCKETT

Traditional American
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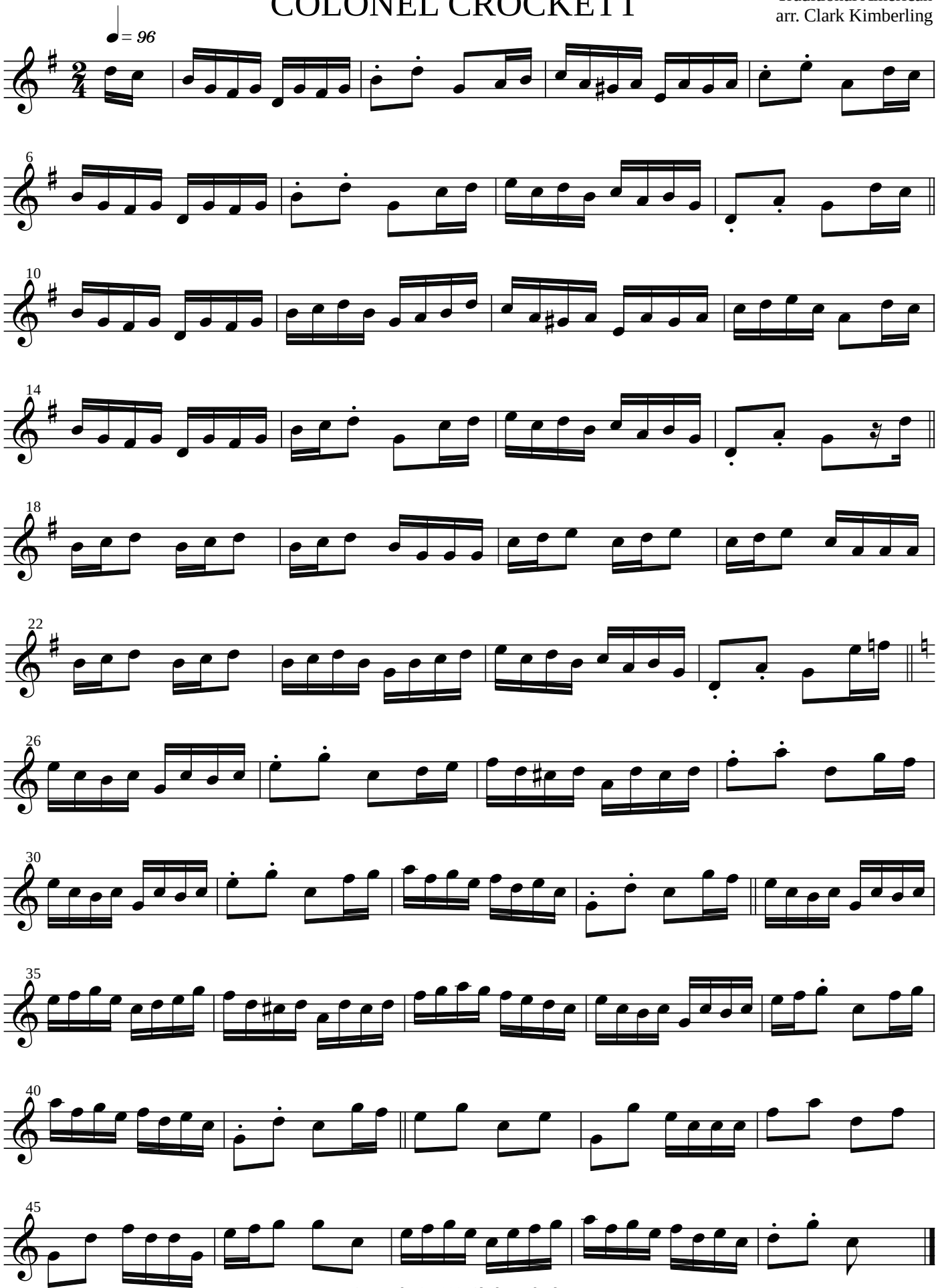

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CONNECTICUT SHAKER DANCE

Shaker Dance
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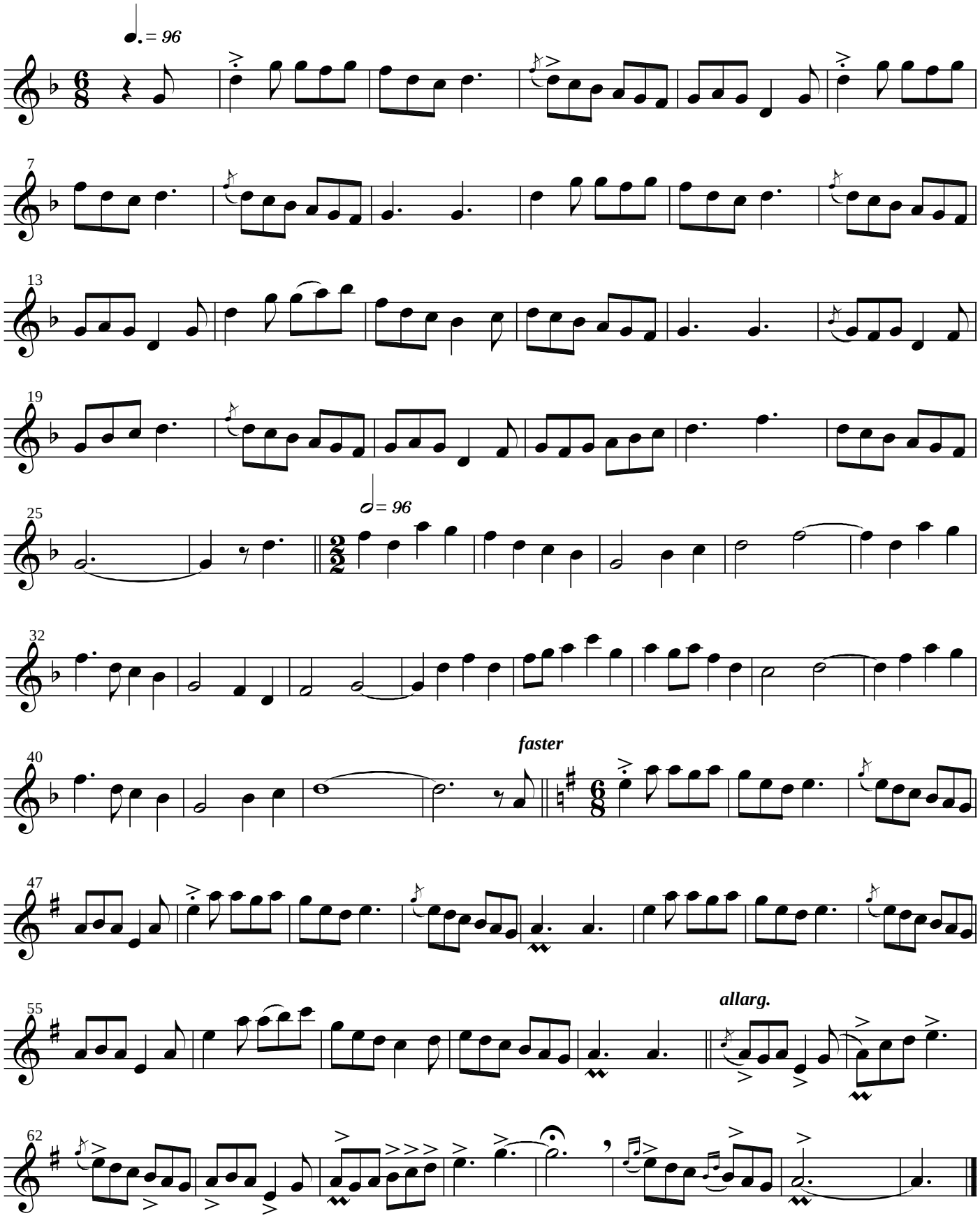

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CONTENTED SHEPHERD

James Hook
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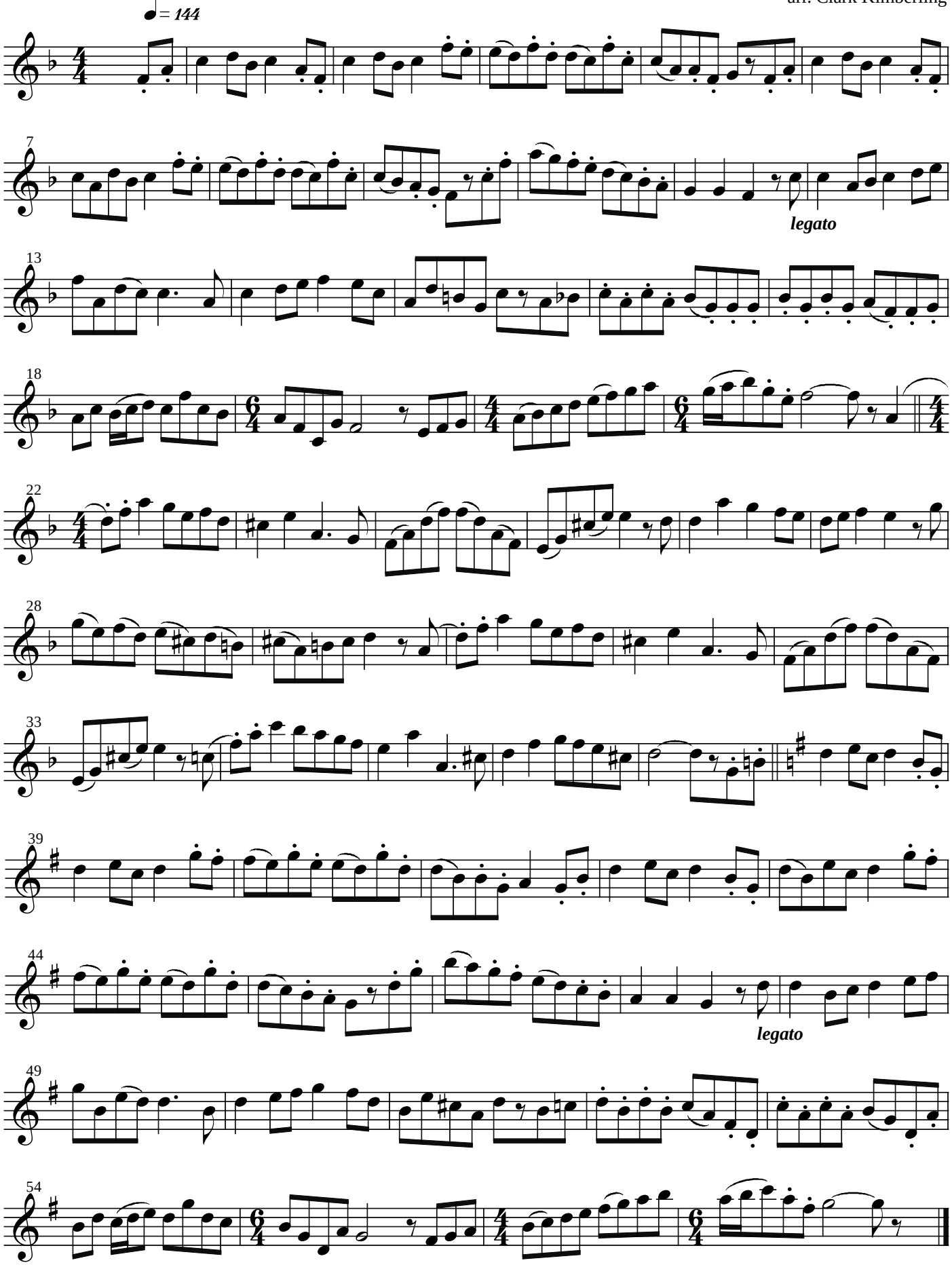

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COUSIN CARRIE

William Jarvis Wetmore
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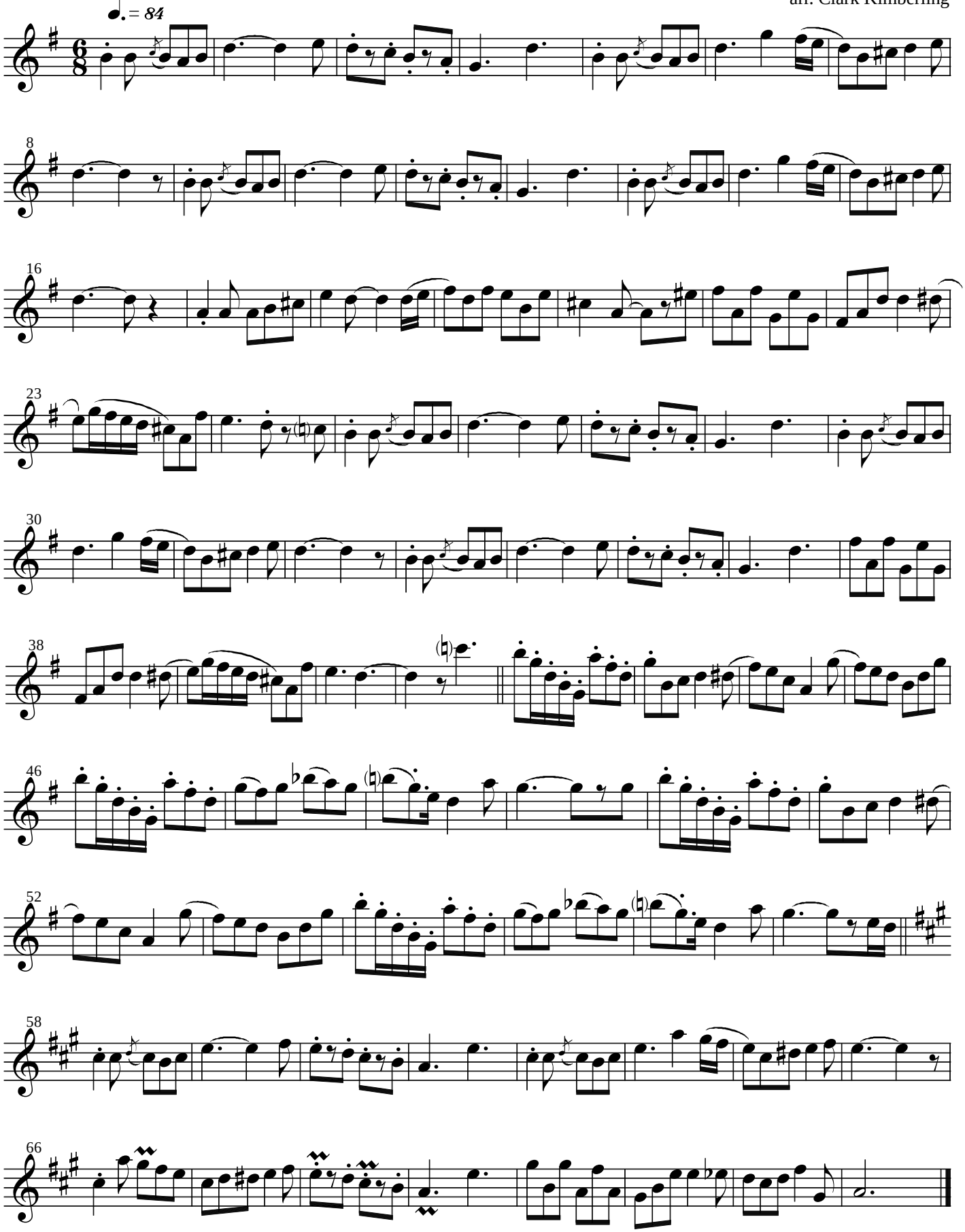

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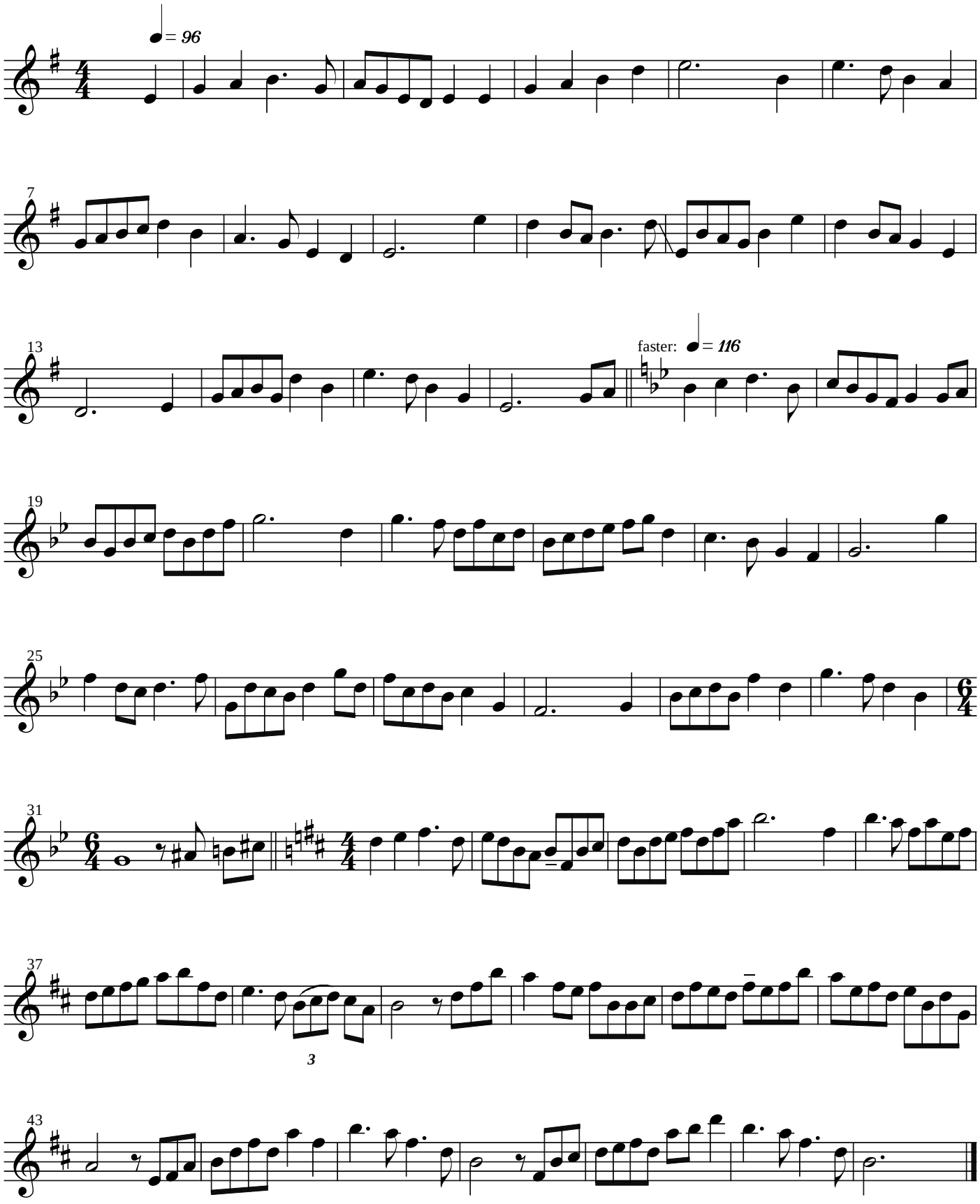
DETROIT

American, 1820
arr. Clark Kimberling



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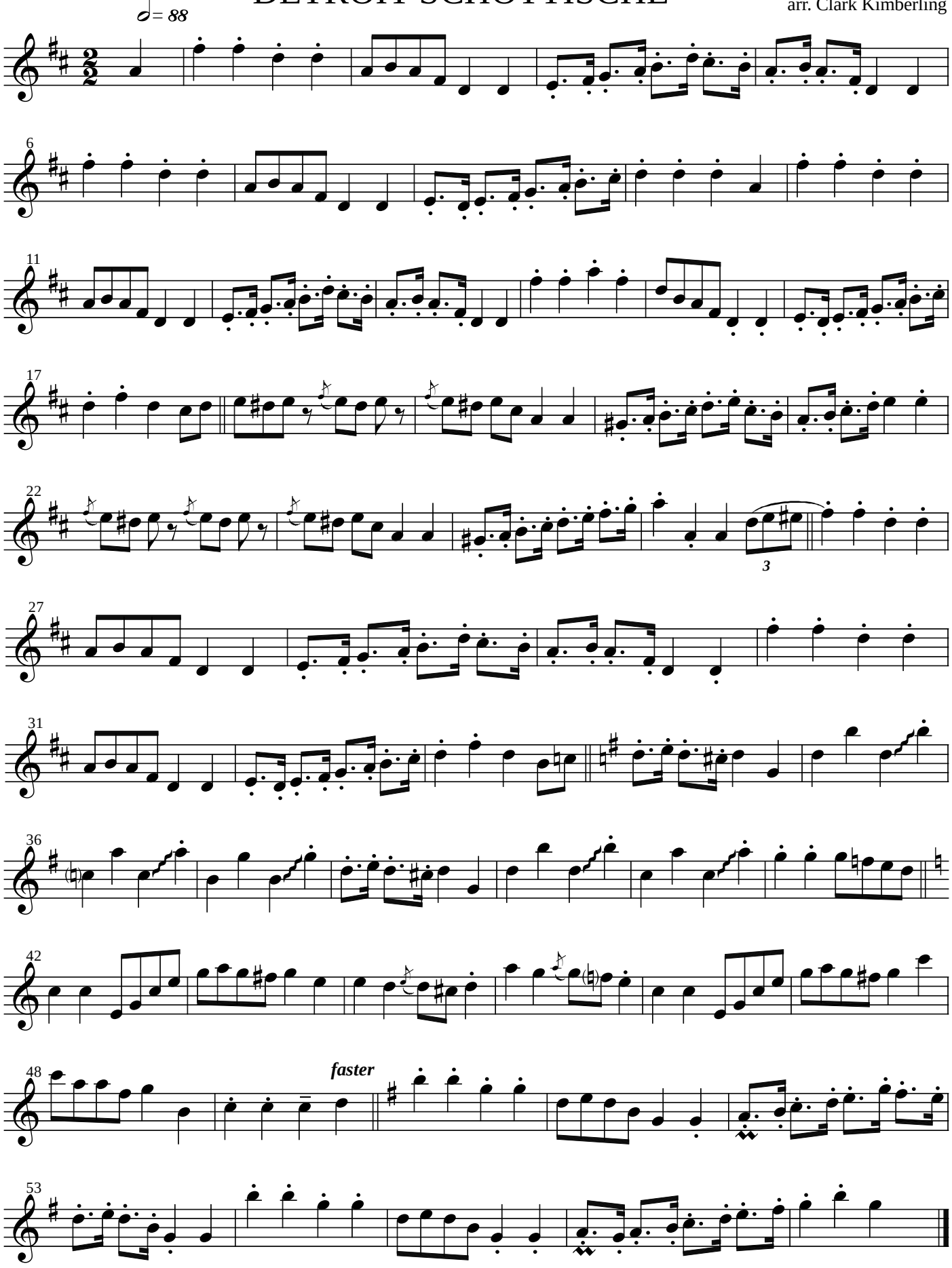
DETROIT SCHOTTISCHE

A. Couse
arr. Clark Kimberling



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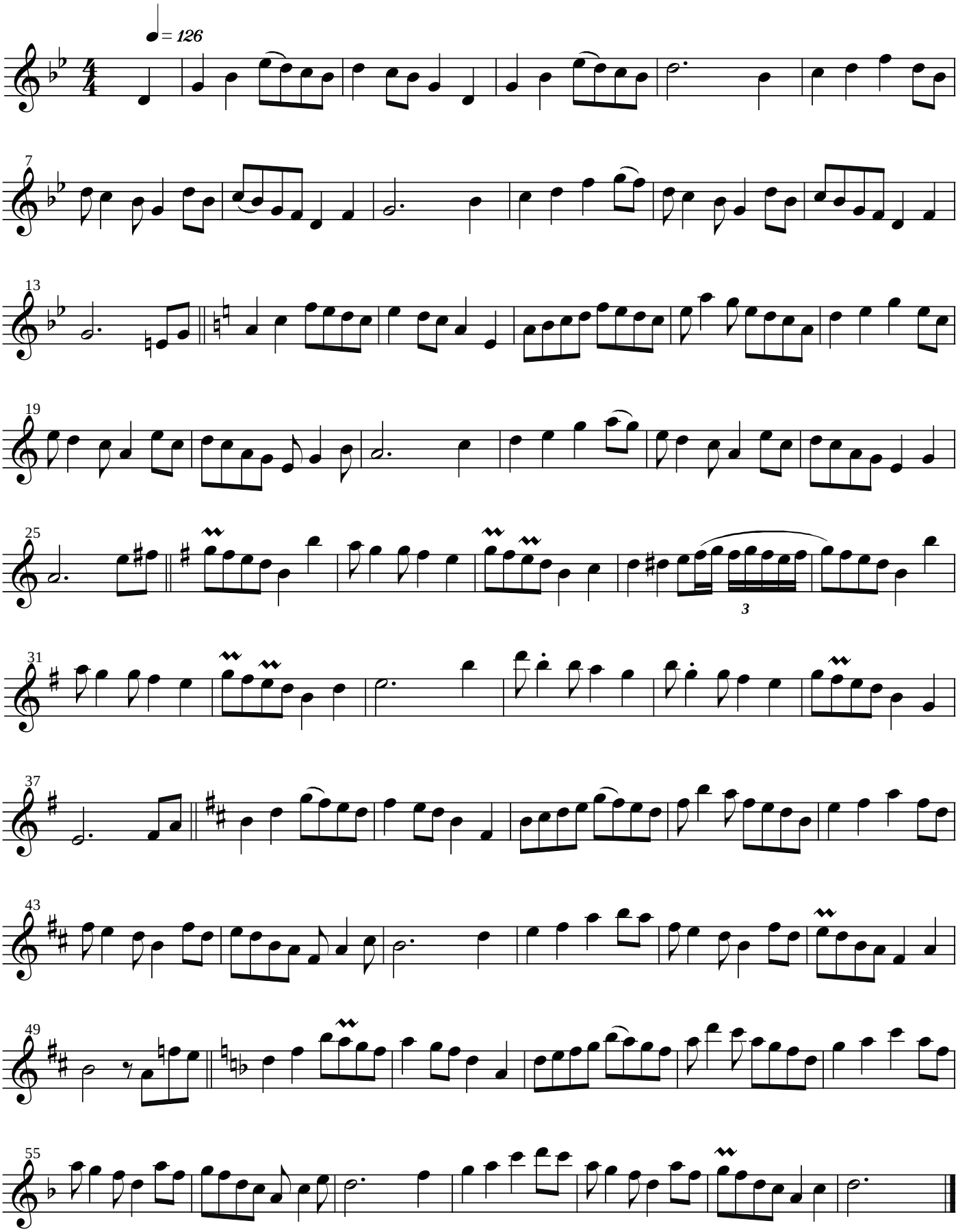
Source: LC 1854

EXULTATION

American Traditional
arr. Clark Kimberling



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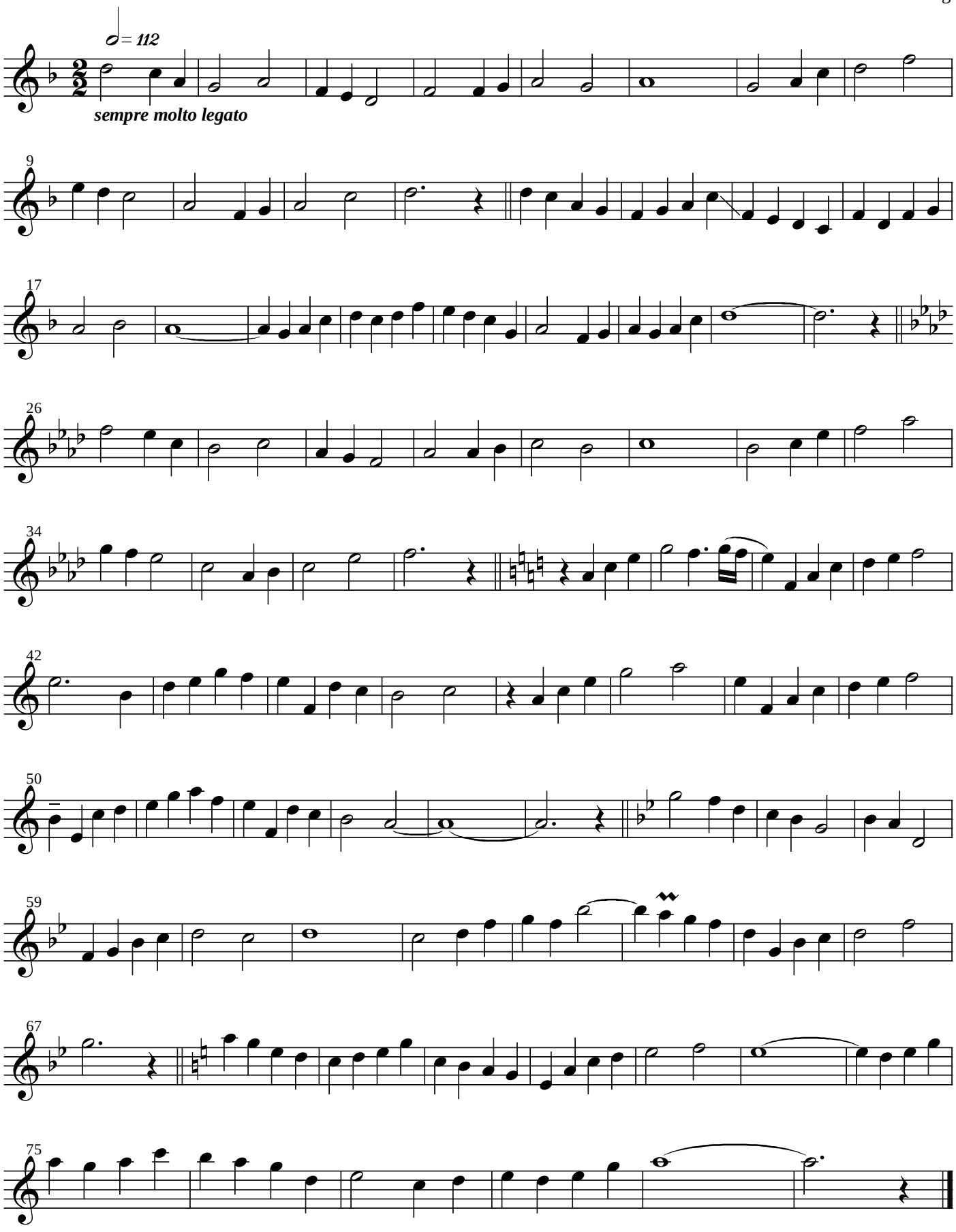
Source:Buchanan page 20

FADING FLOWERS

Samuel Wakefield
arr. Clark Kimberling



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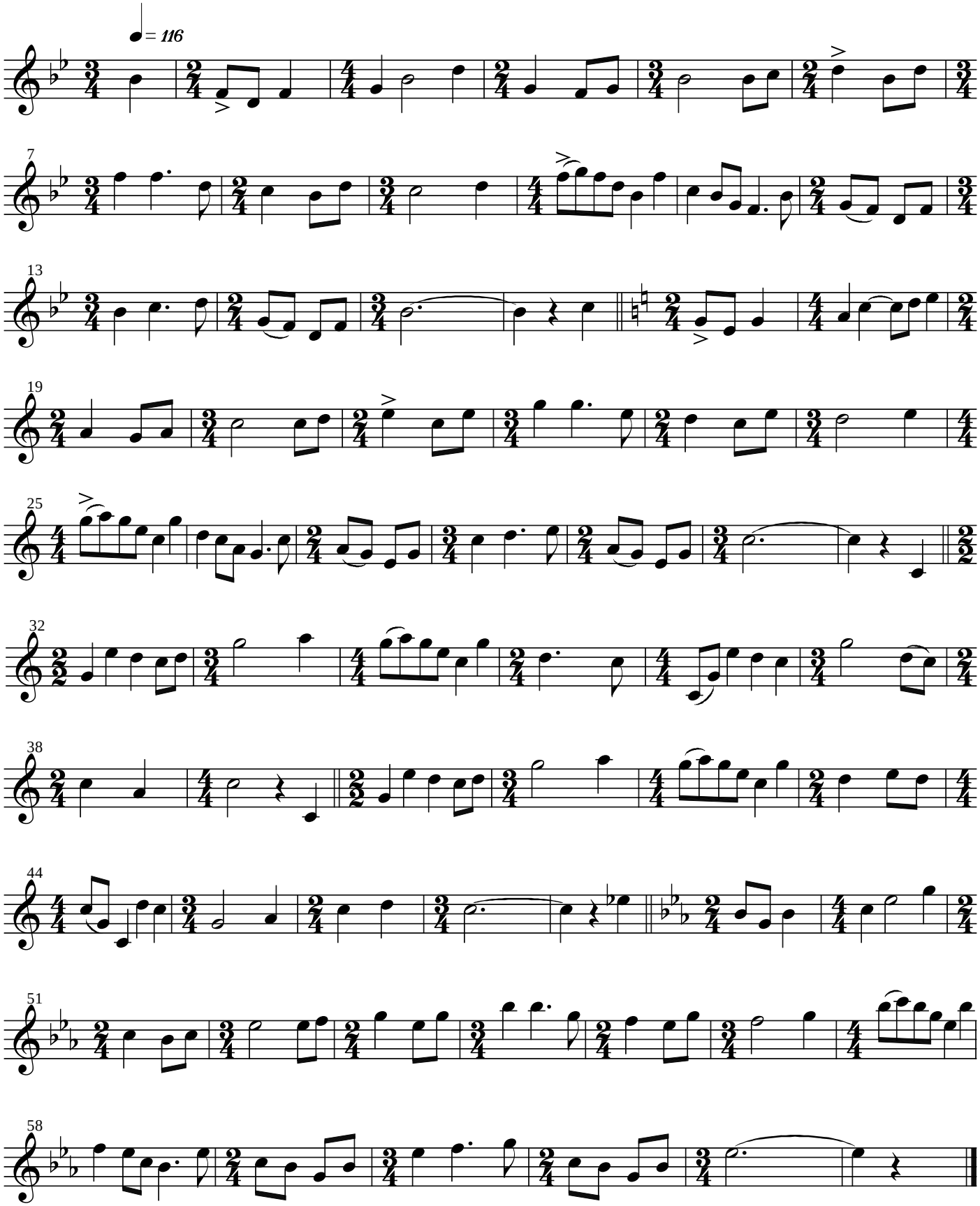
Source: MinstrelOfZion, #15

FAREWELL EARTHLY GLORY

Shaker Hymn
arr. Clark Kimberling



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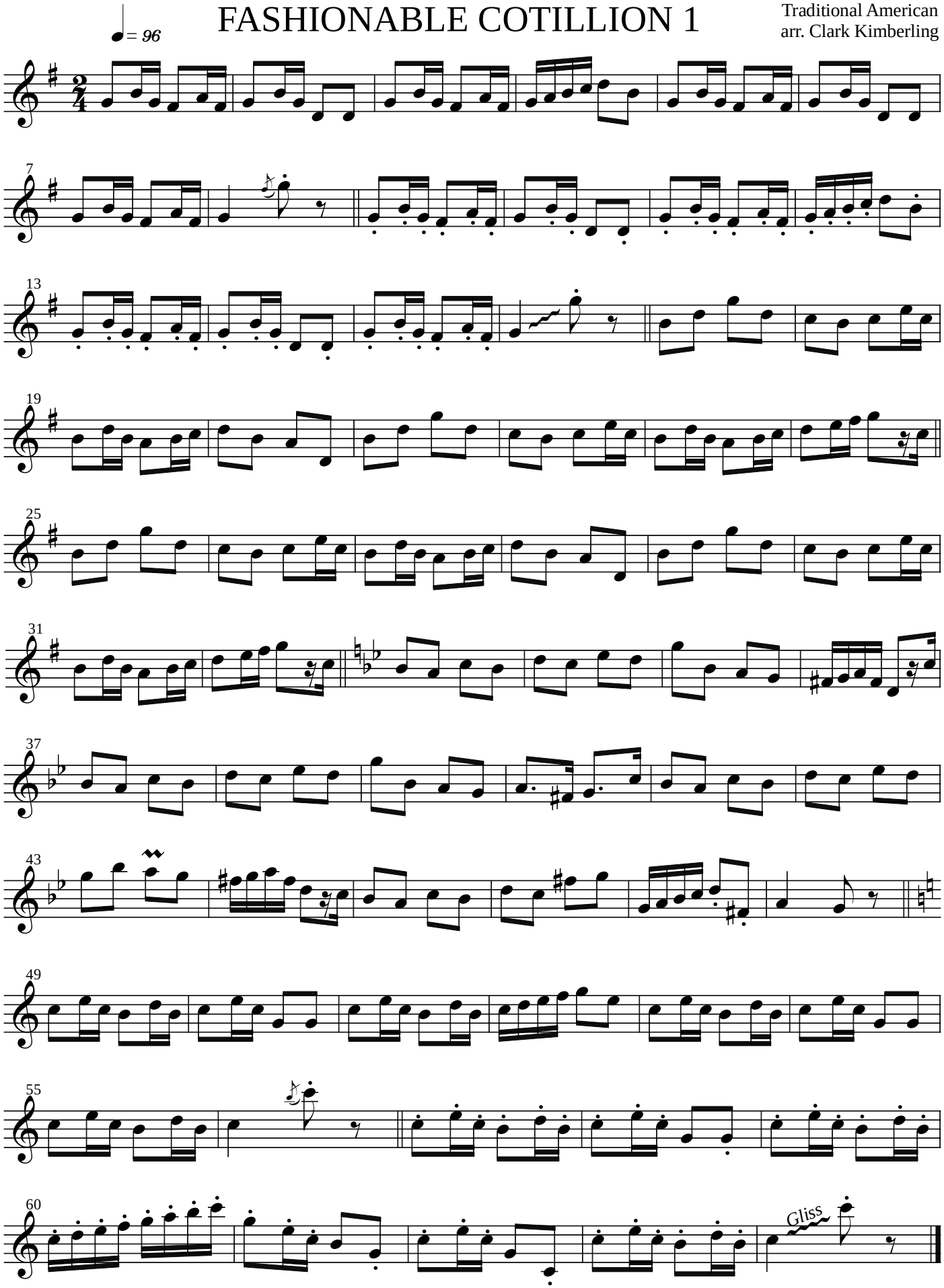
Source PattersonNine, p 16

FASHIONABLE COTILLION 1

Traditional American
arr. Clark Kimberling



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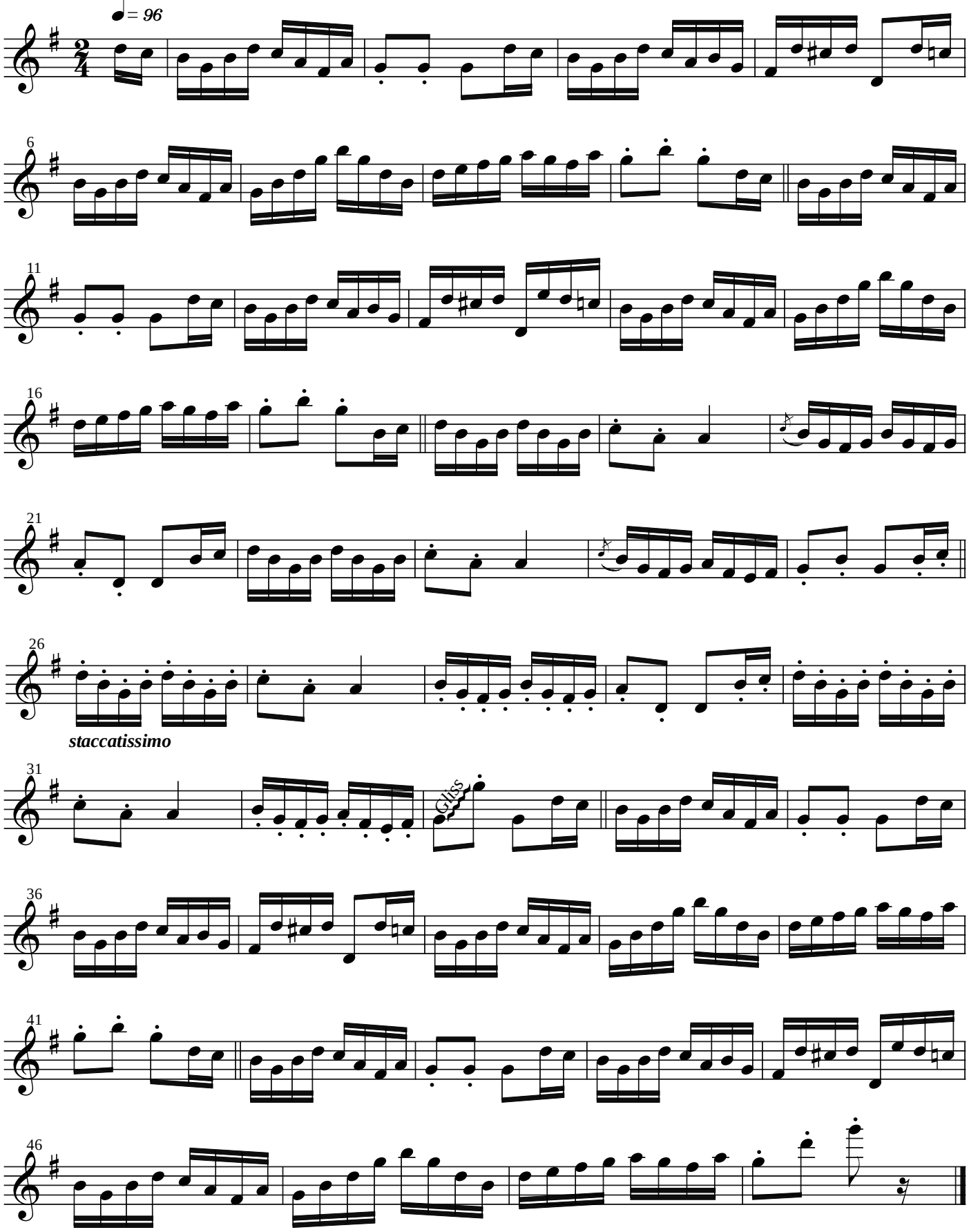
Source: Levy Box 108 undated

FASHIONABLE COTILLION 2

Traditional American
arr. Clark Kimberling



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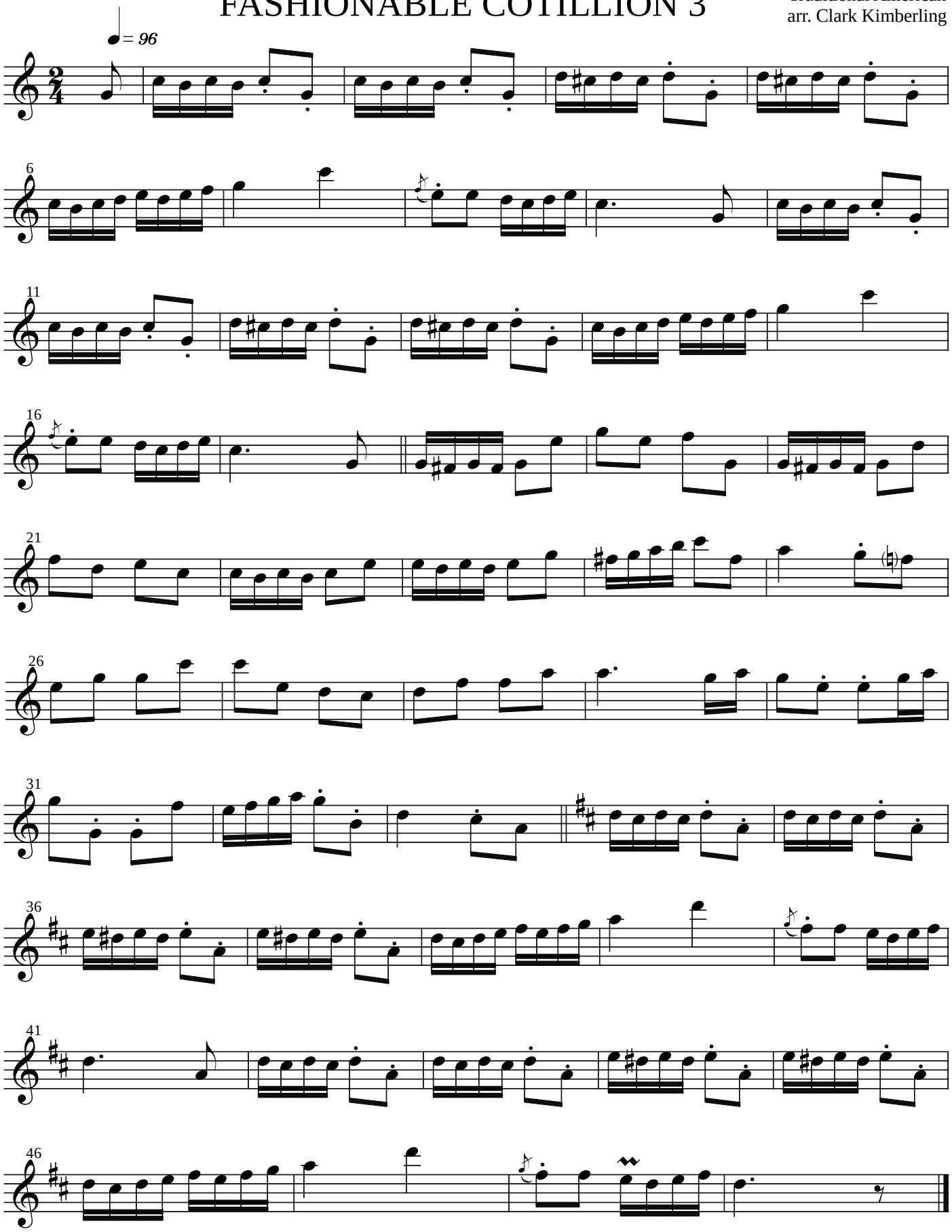
FASHIONABLE COTILLION 3

Traditional American
arr. Clark Kimberling



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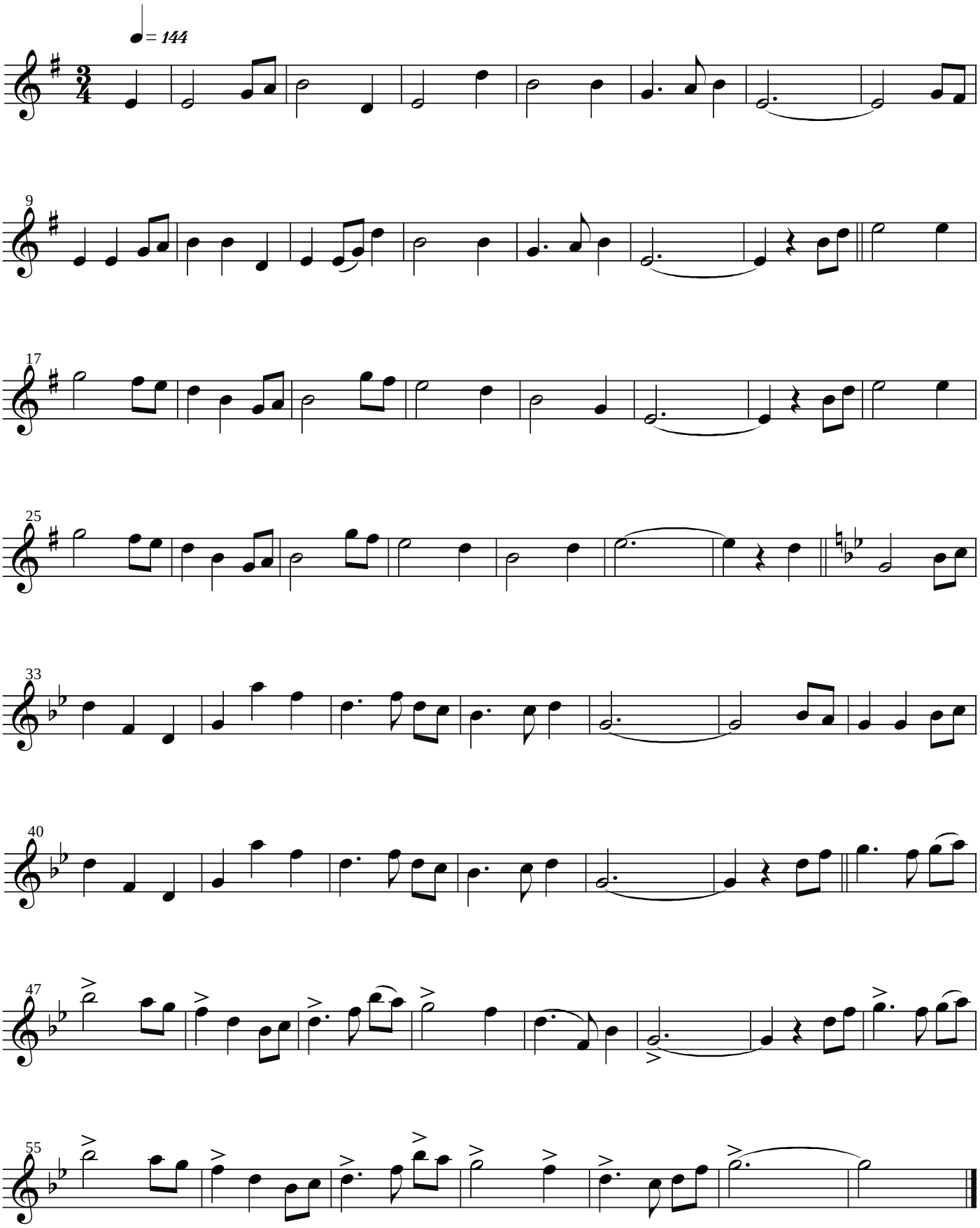
FIGHT ON

J. P. Rees
arr. Clark Kimberling



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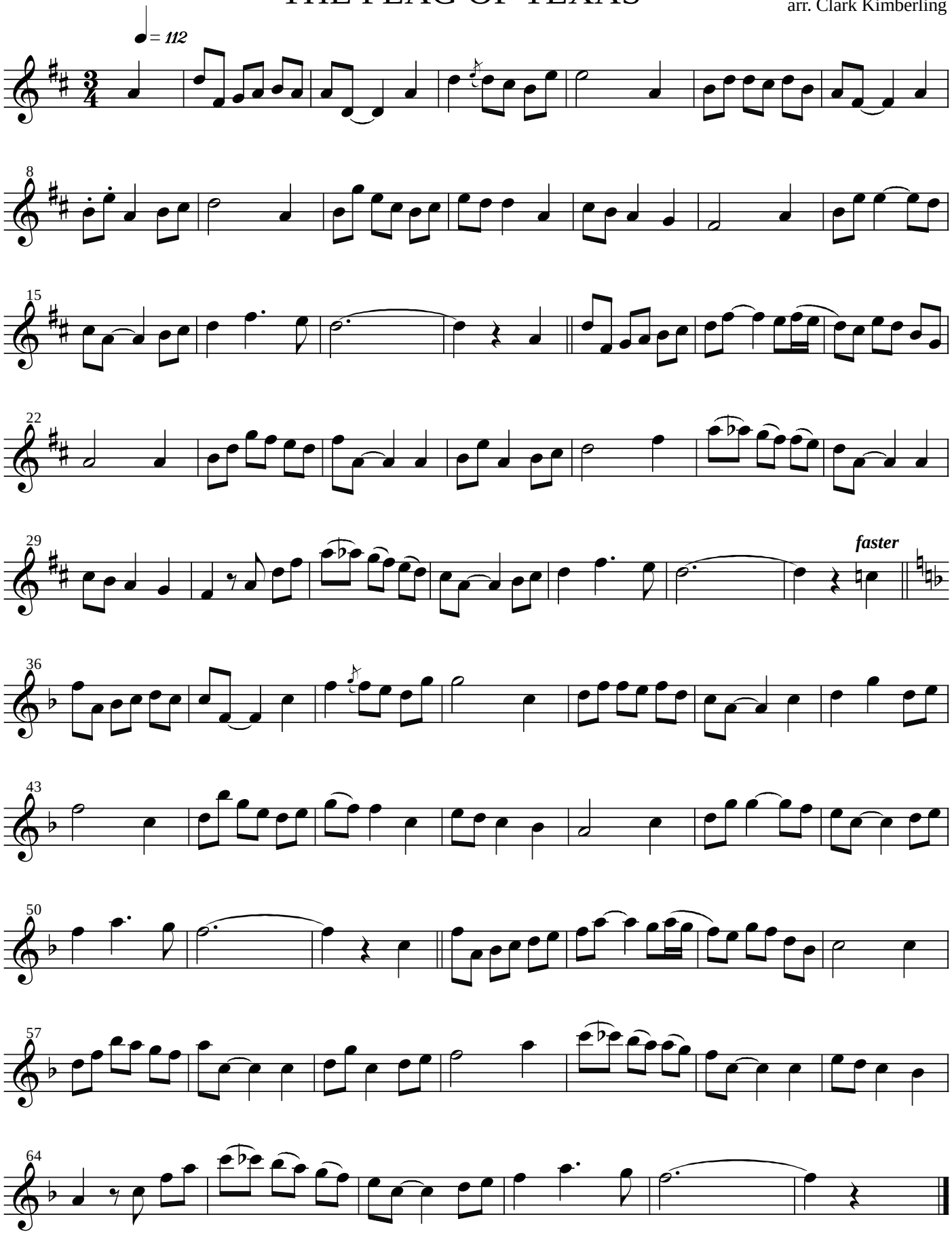
Source: Sacred Harp p276

THE FLAG OF TEXAS

A. F. Winnemore
arr. Clark Kimberling



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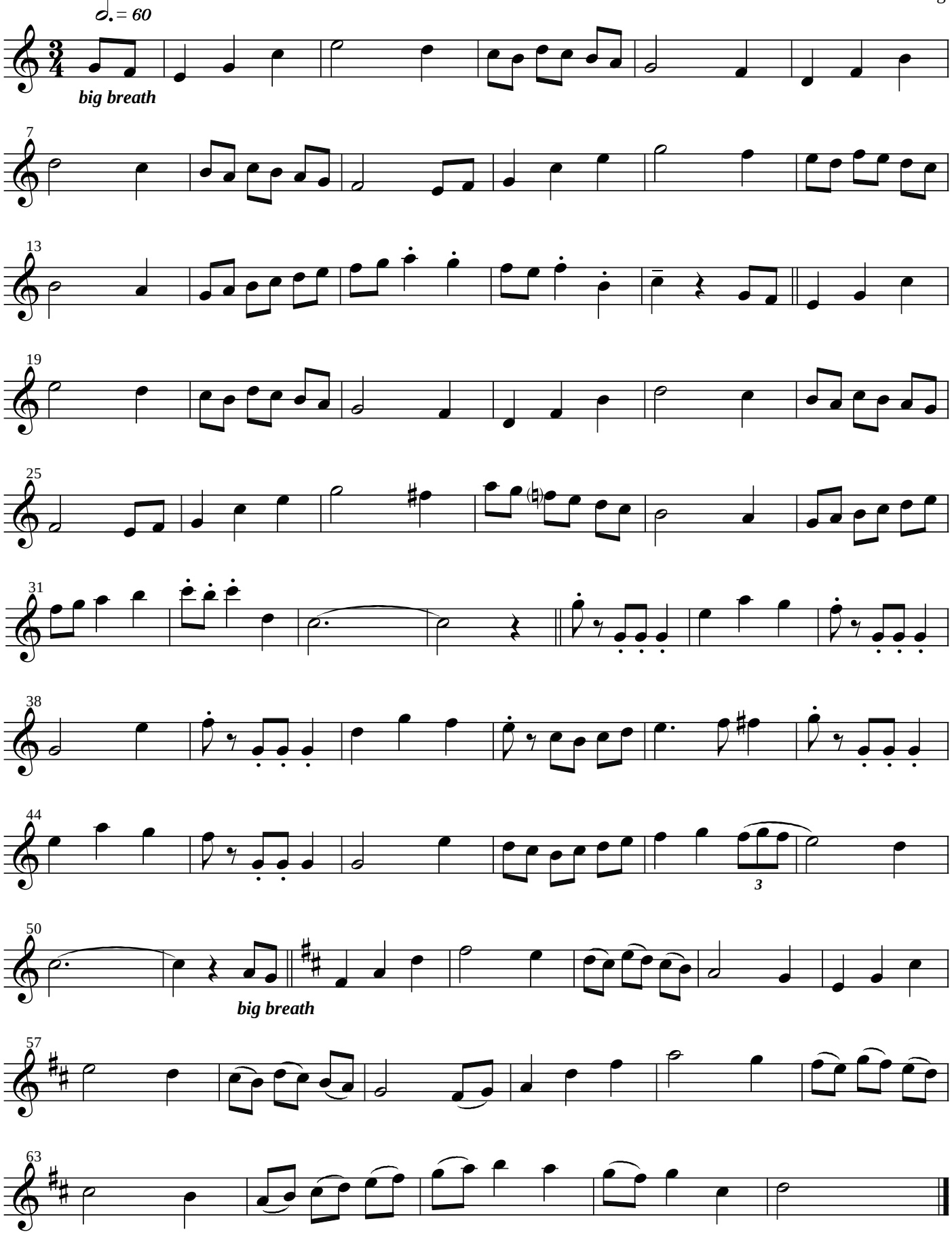
Source:LCAmerMemory 1836

FLOWER OF GEORGIA

J. C. Miszner
arr. Clark Kimberling



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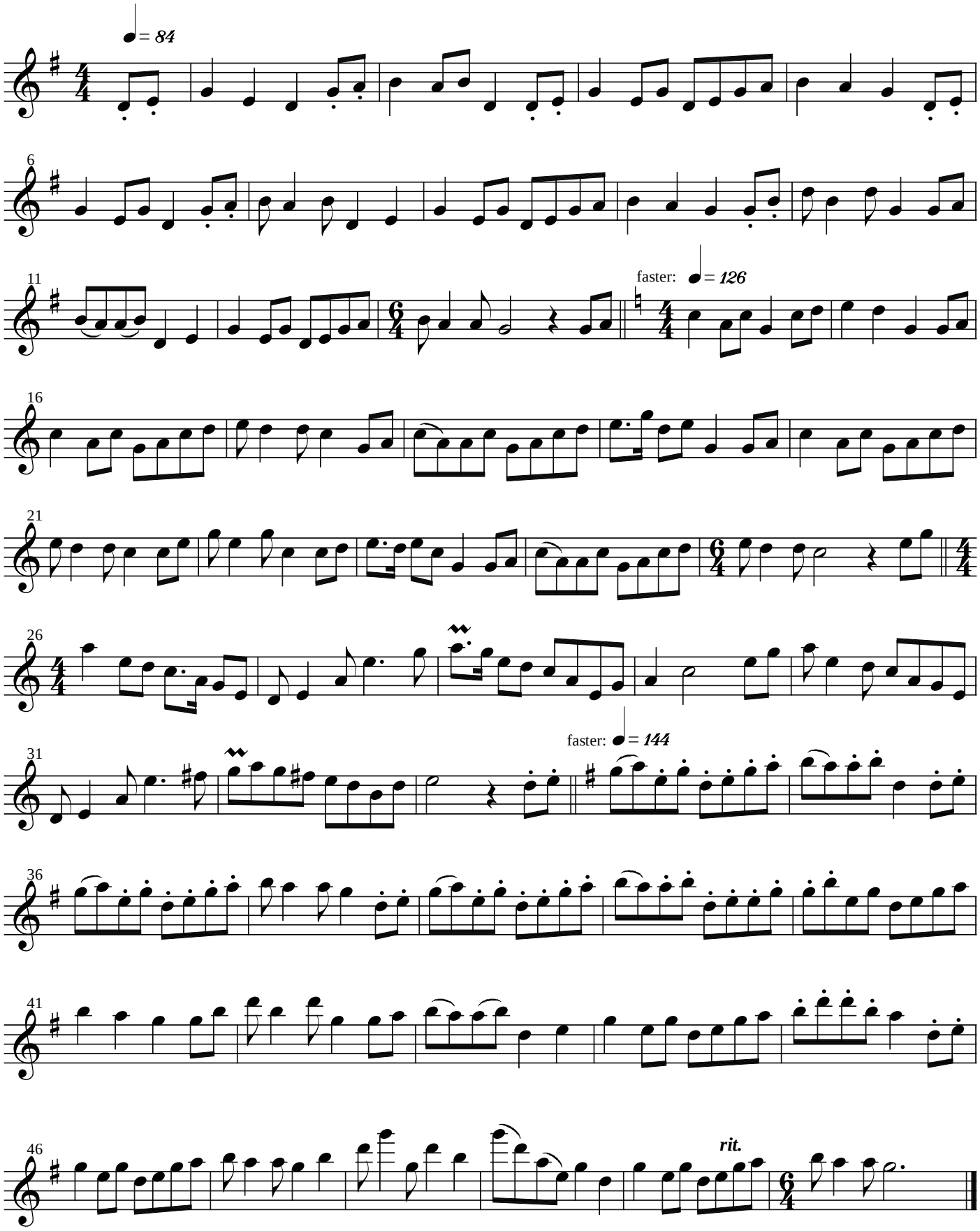
Source LC1850

FOUNDATION

American Traditional
arr. Clark Kimberling



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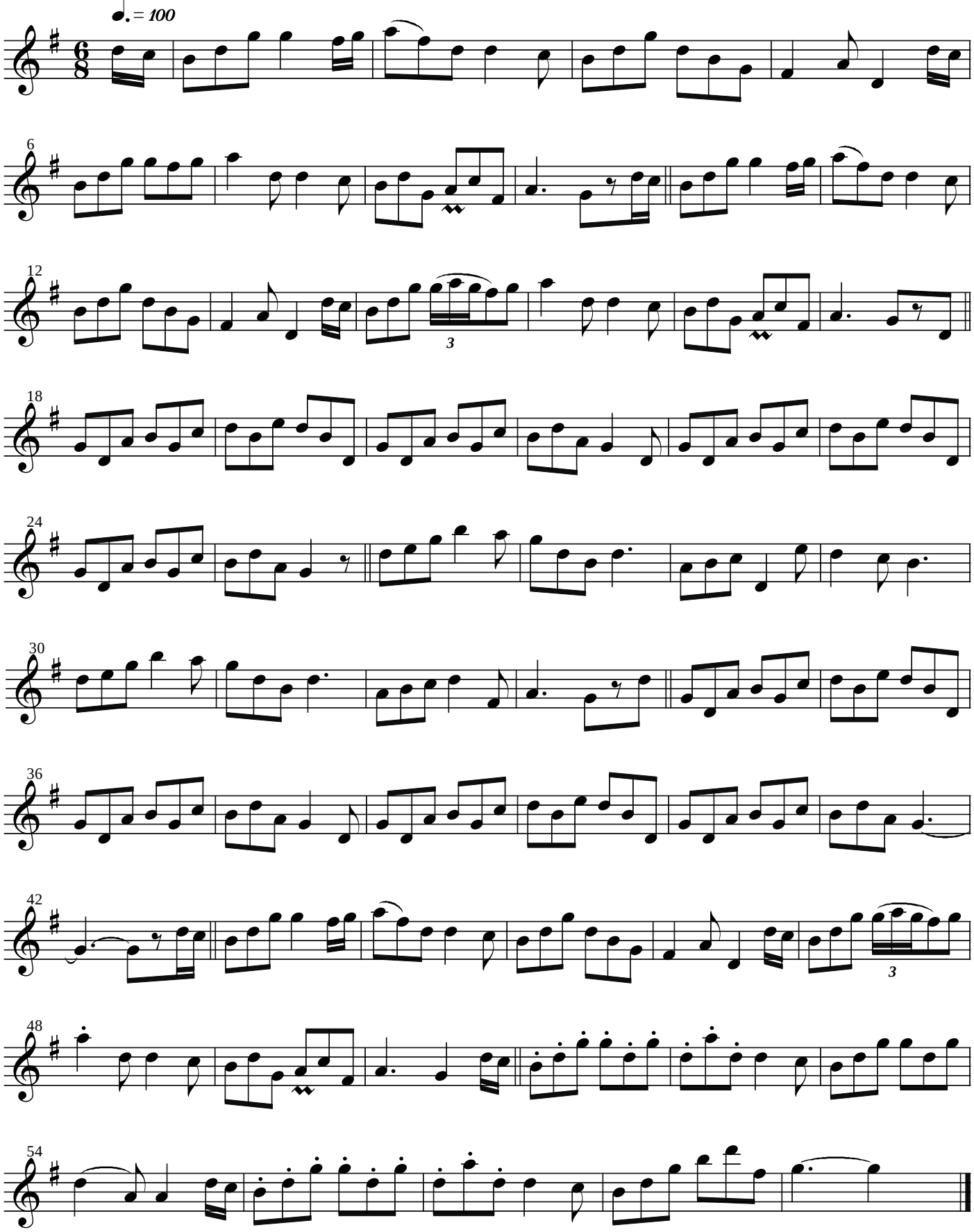
THE FOX HUNT

Traditional American
arr. Clark Kimberling



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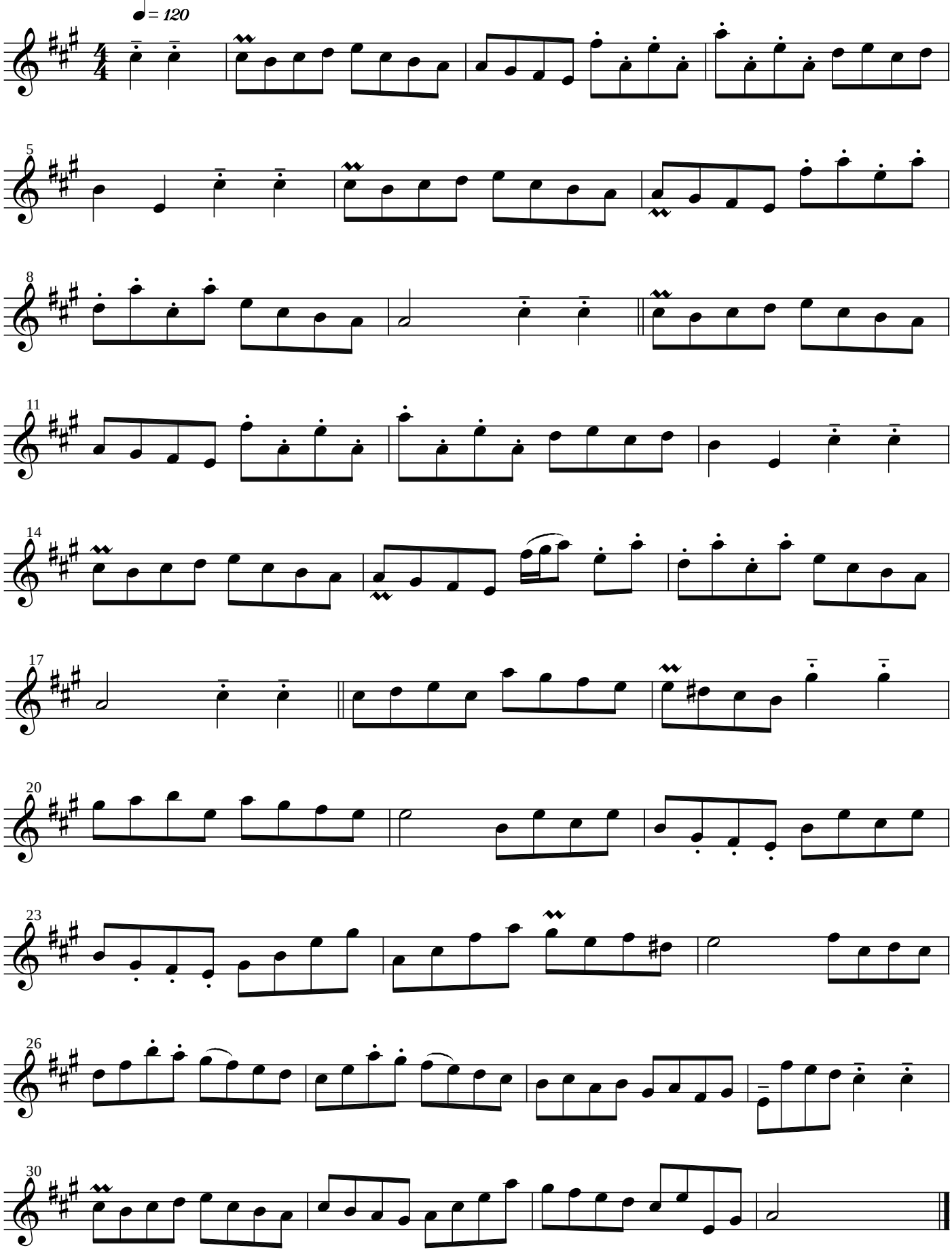
GAVOTTA

A. Reinagle
arr. Clark Kimberling



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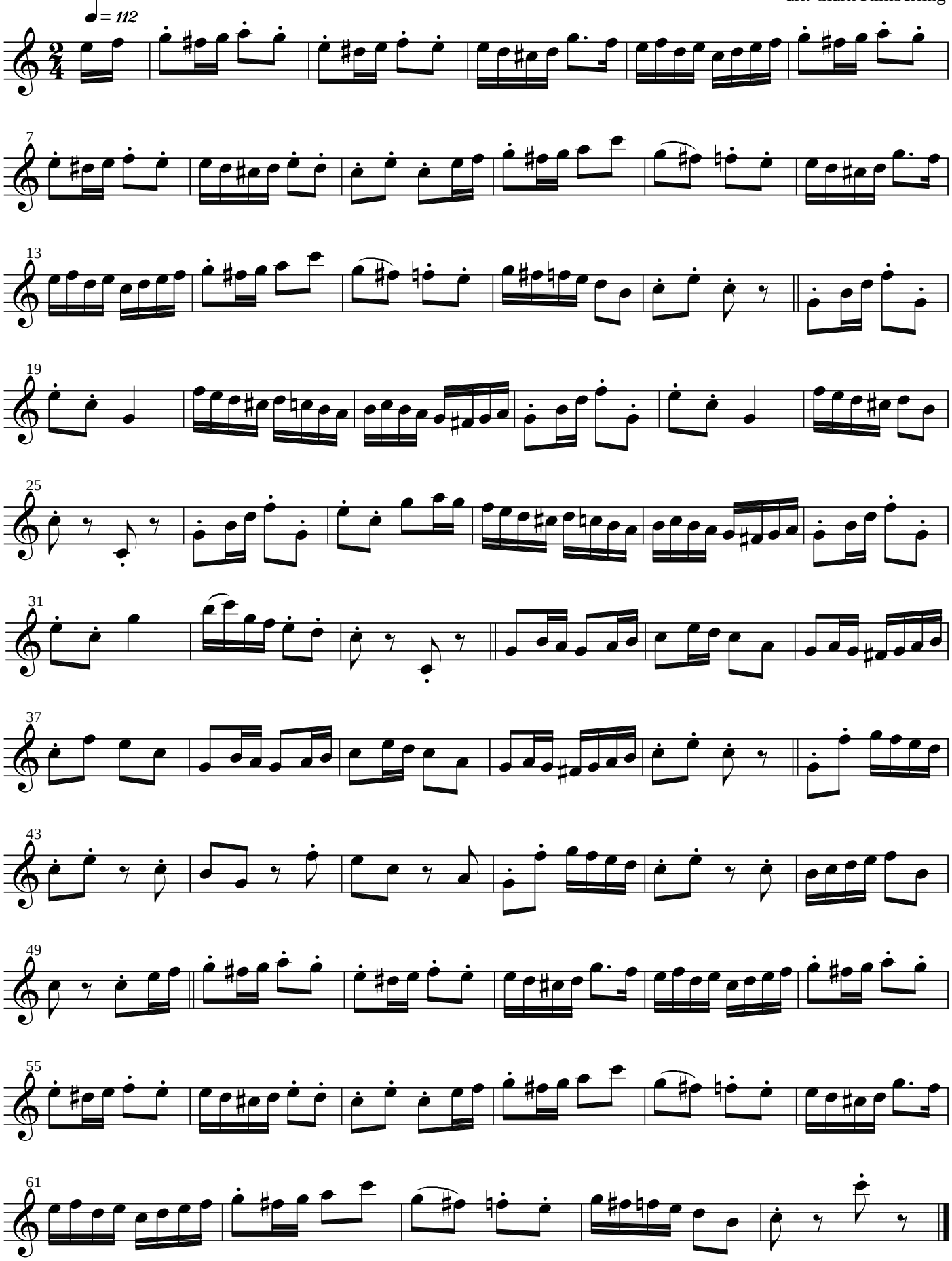
Source: Levy Box 003 Item 077 undated

GEORGIA QUADRILLES

B. R. Lignoski
arr. Clark Kimberling



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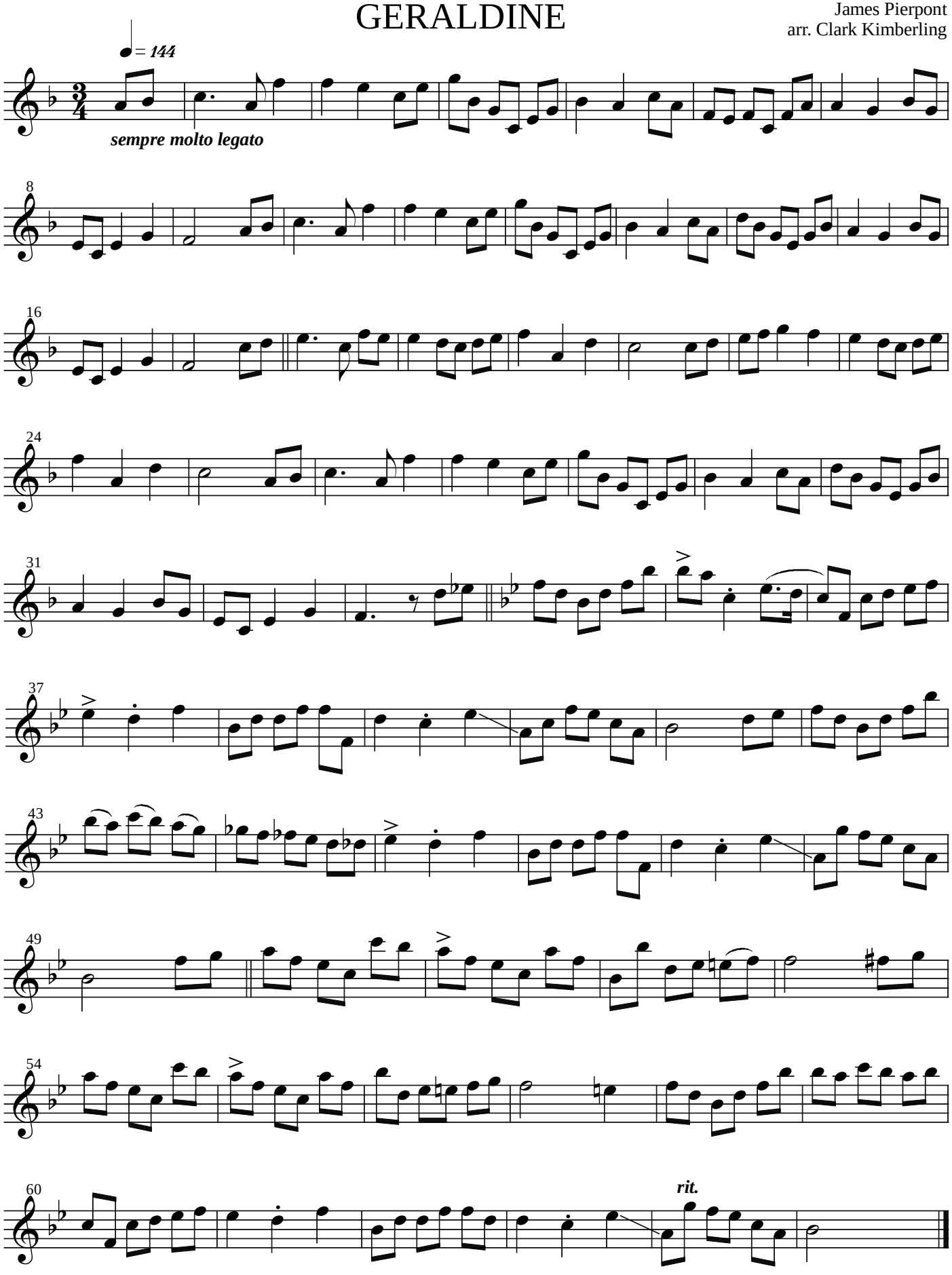
Source: LC1851

GERALDINE

James Pierpont
arr. Clark Kimberling



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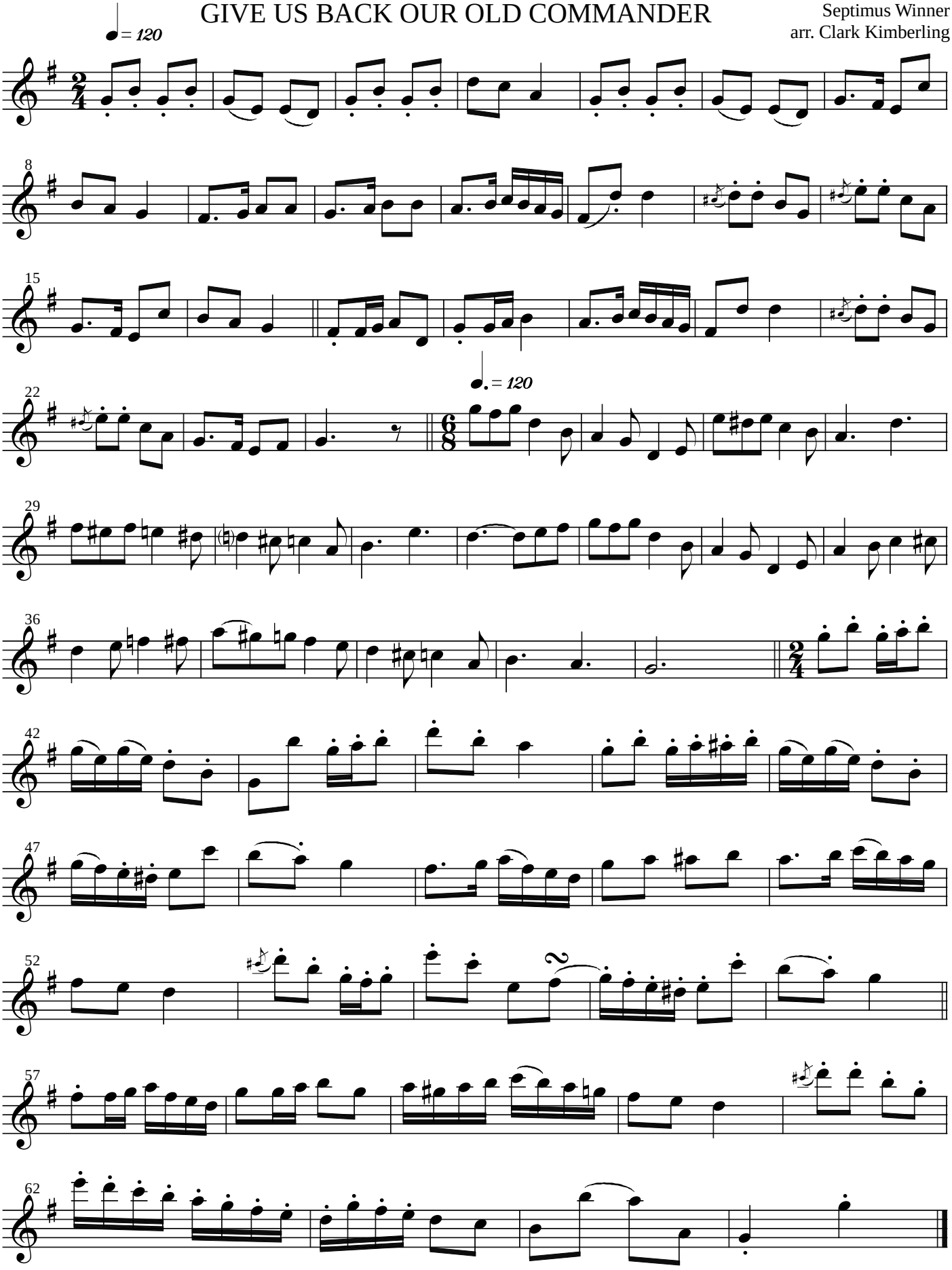
Source: LC 1854

GIVE US BACK OUR OLD COMMANDER

Septimus Winner
arr. Clark Kimberling



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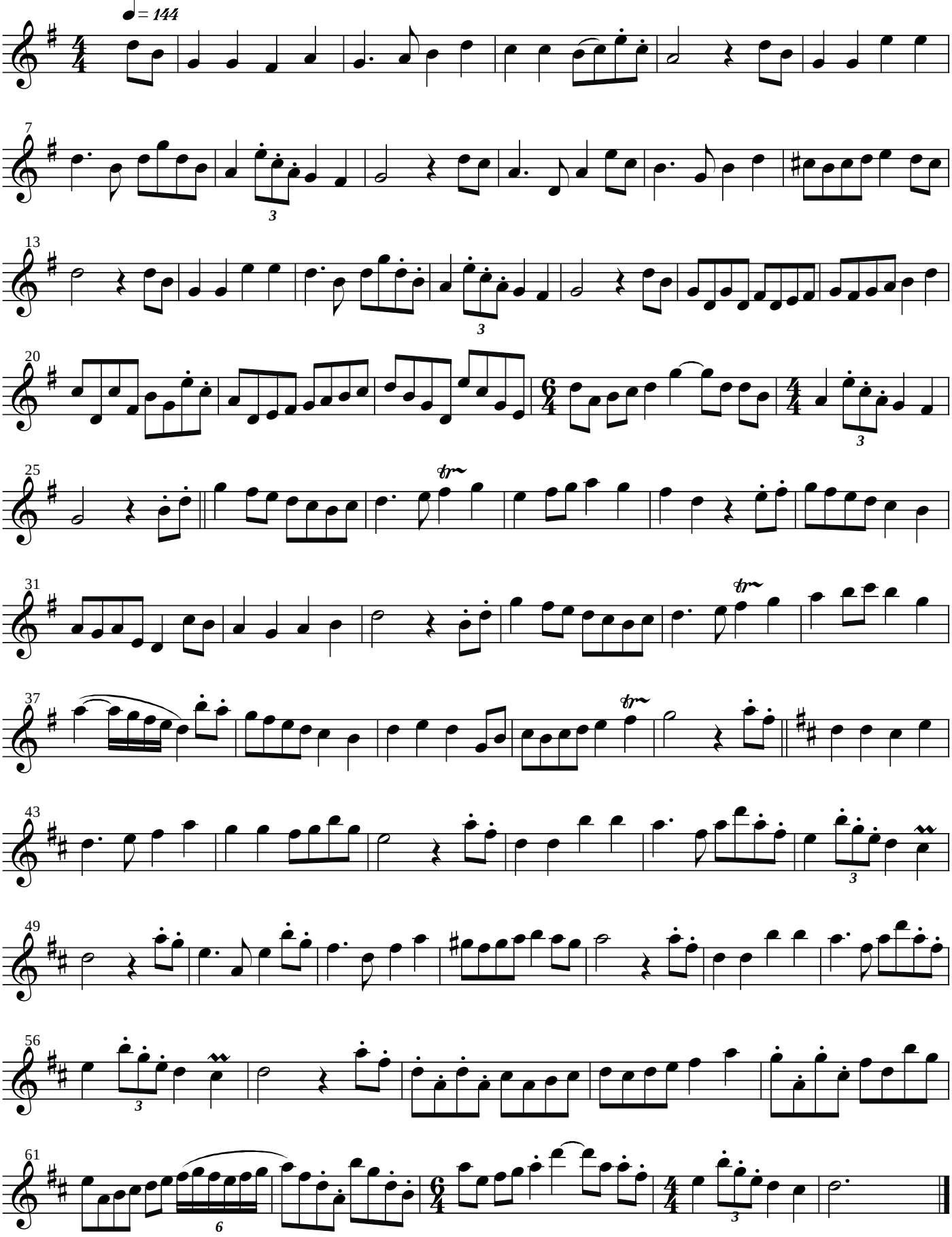
source Levy Box 88

GOD BLESS AMERICA!

Robert Montgomery Bird
arr. Clark Kimberling



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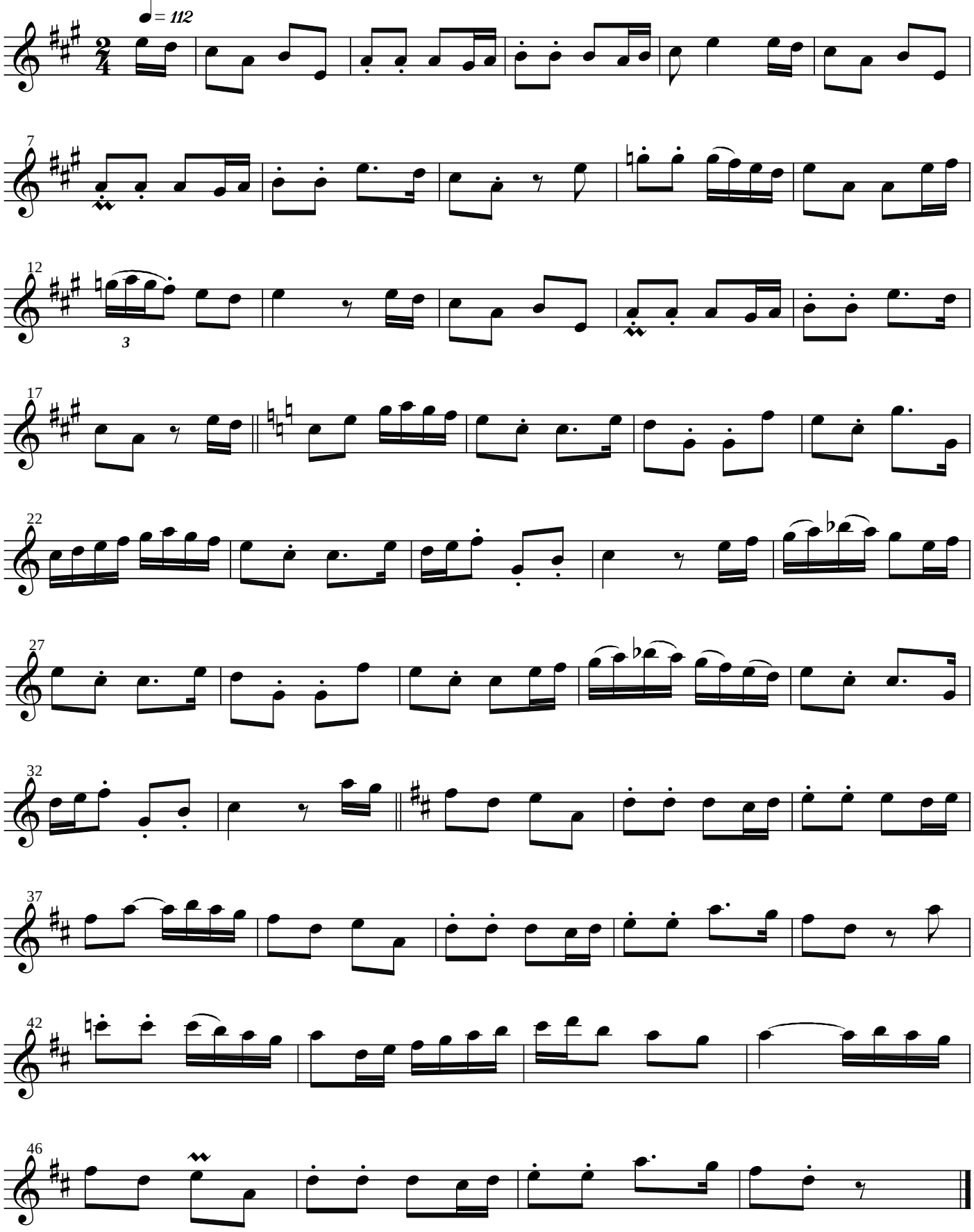
Source:LCAmerMemory 1834

GONE TO ALABAMA

Edwin Pearce Christie
arr. Clark Kimberling



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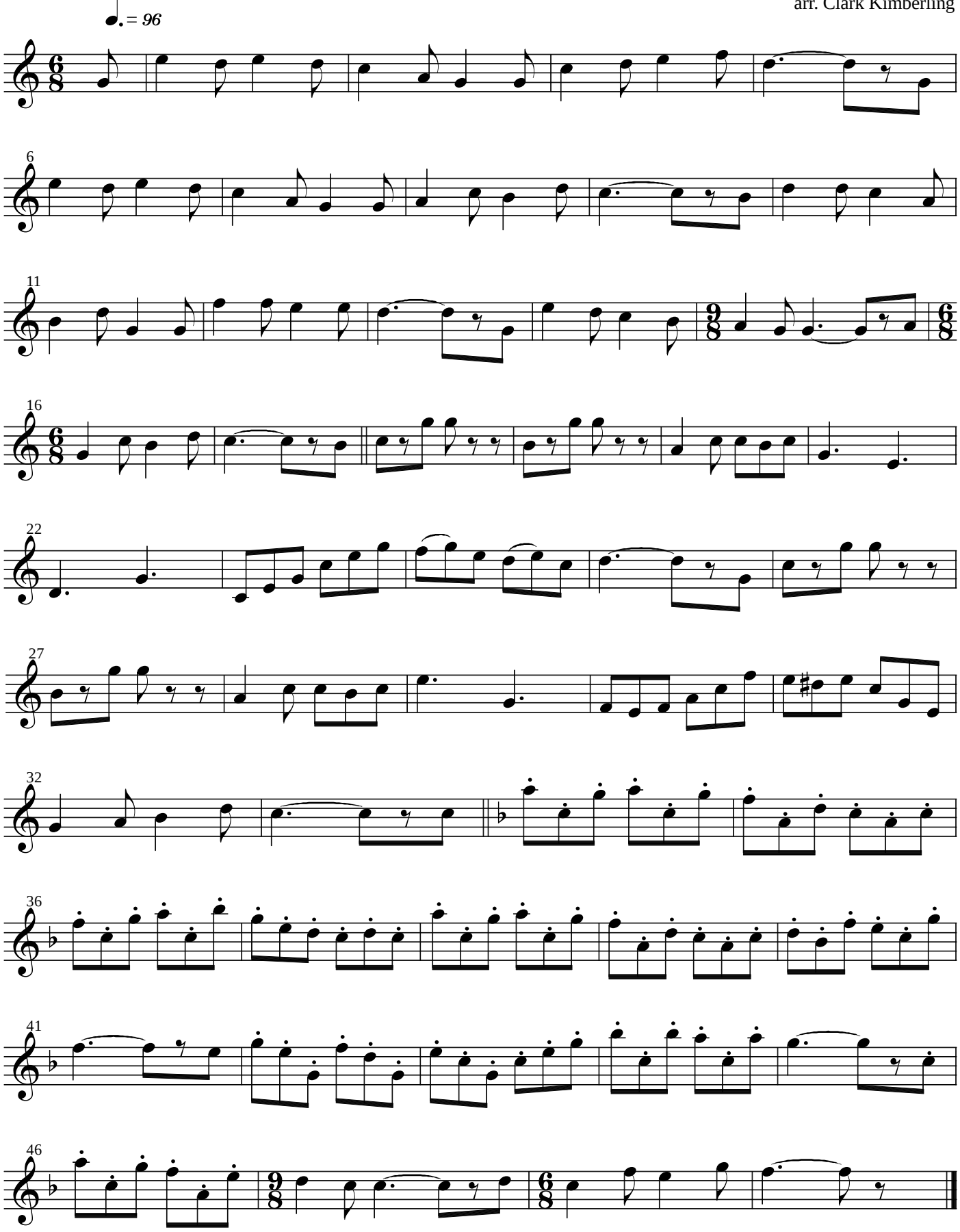
Source: LC1847

GONE TO BALTIMORE

E. C. Phelps
arr. Clark Kimberling



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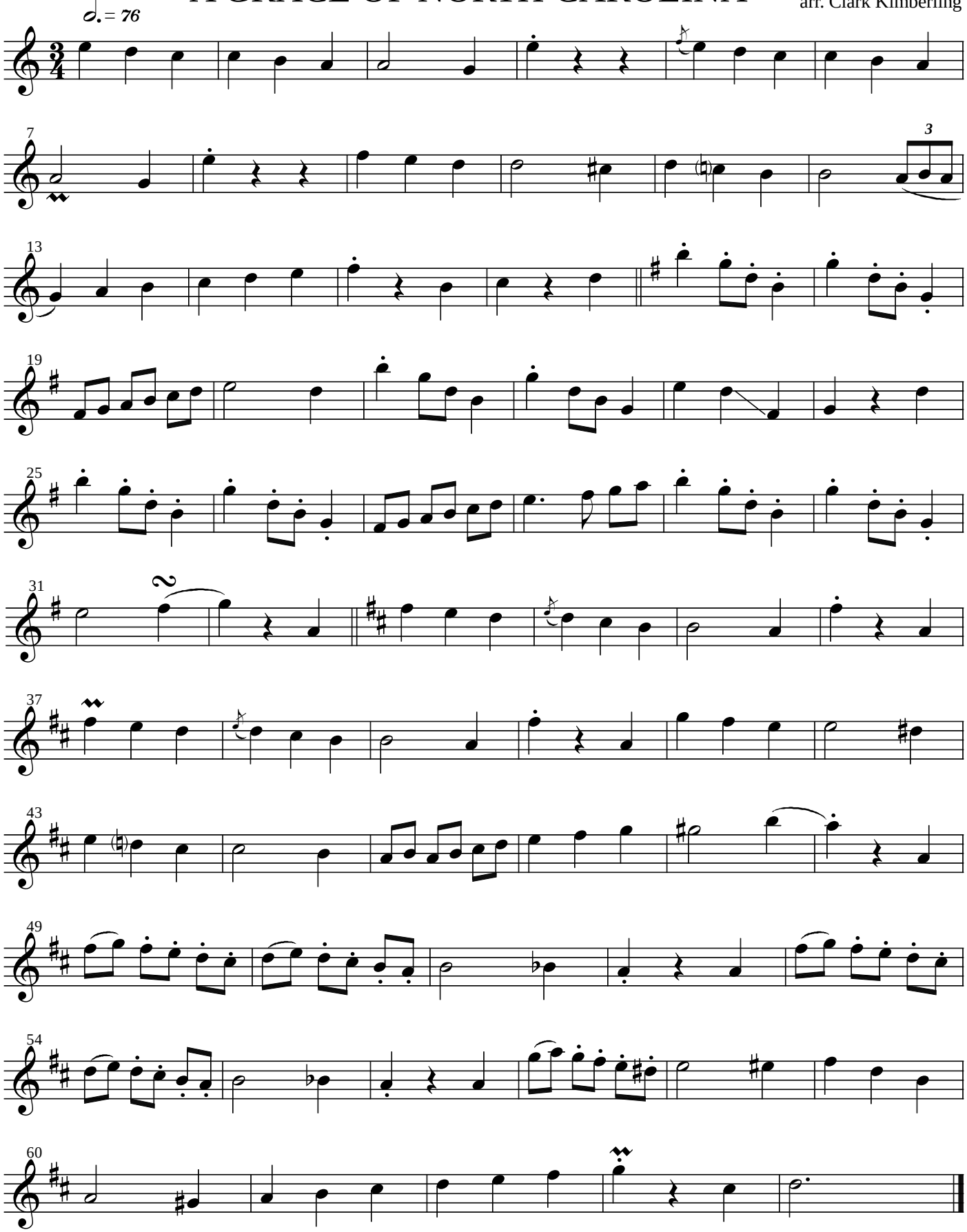
Source: LC 1853

A GRACE OF NORTH CAROLINA

J. F. Brandt
arr. Clark Kimberling



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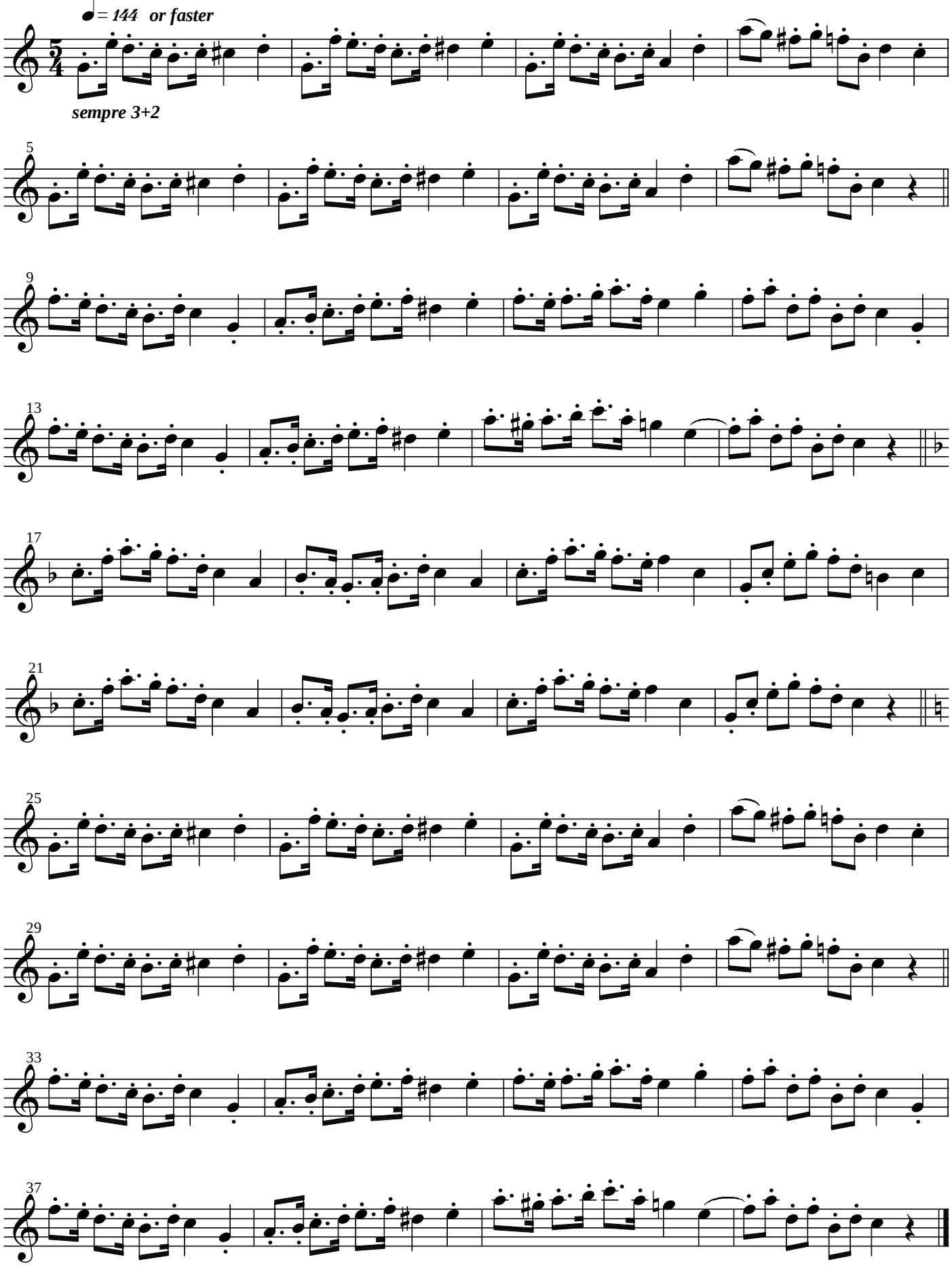
Source: LC1841

HAMPTON FIVE-STEP WALTZ

J. A. G'Schwend
arr. Clark Kimberling



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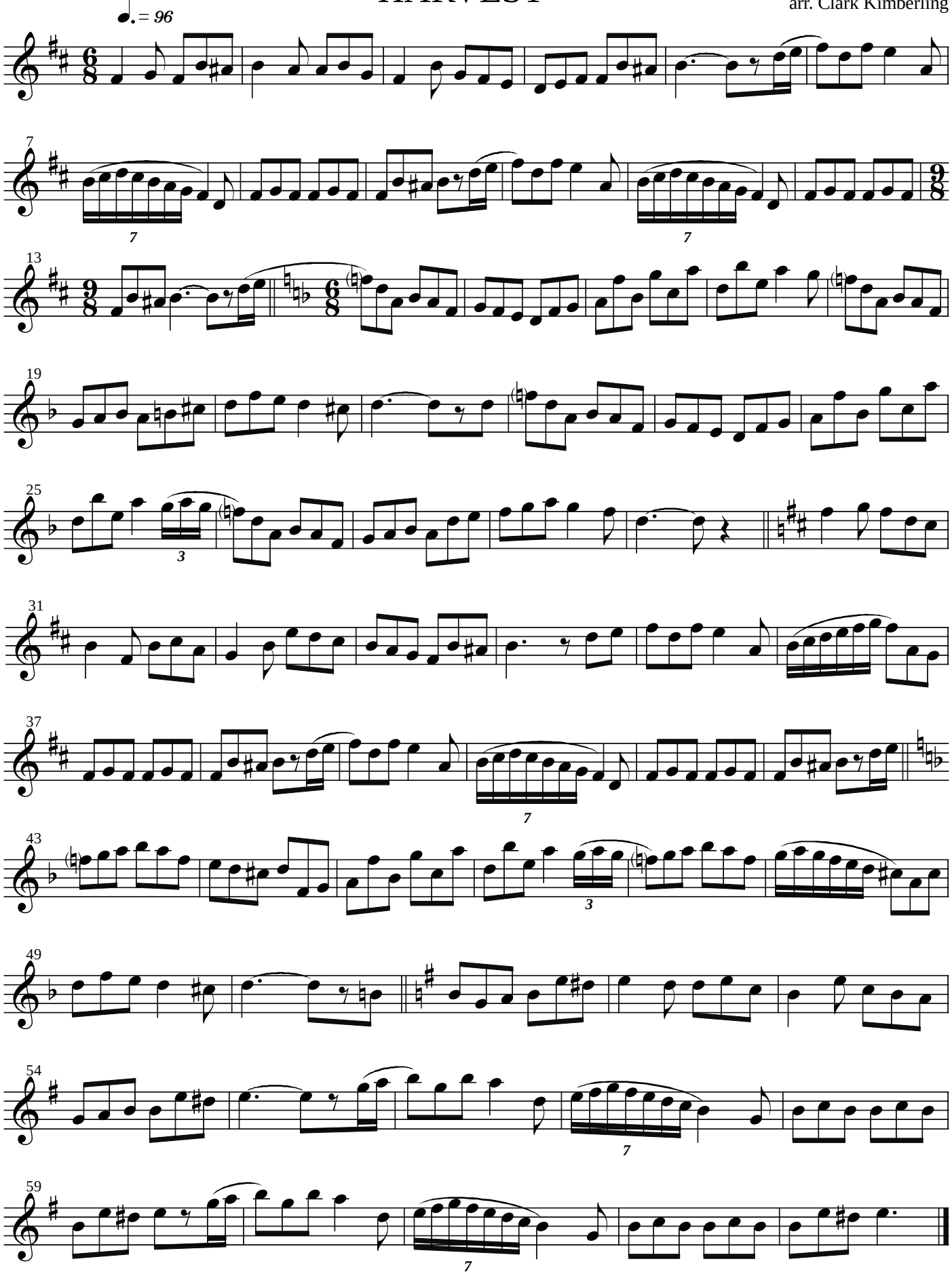
Source: LC sm1852

HARVEST

Jeremiah Ingalls
arr. Clark Kimberling



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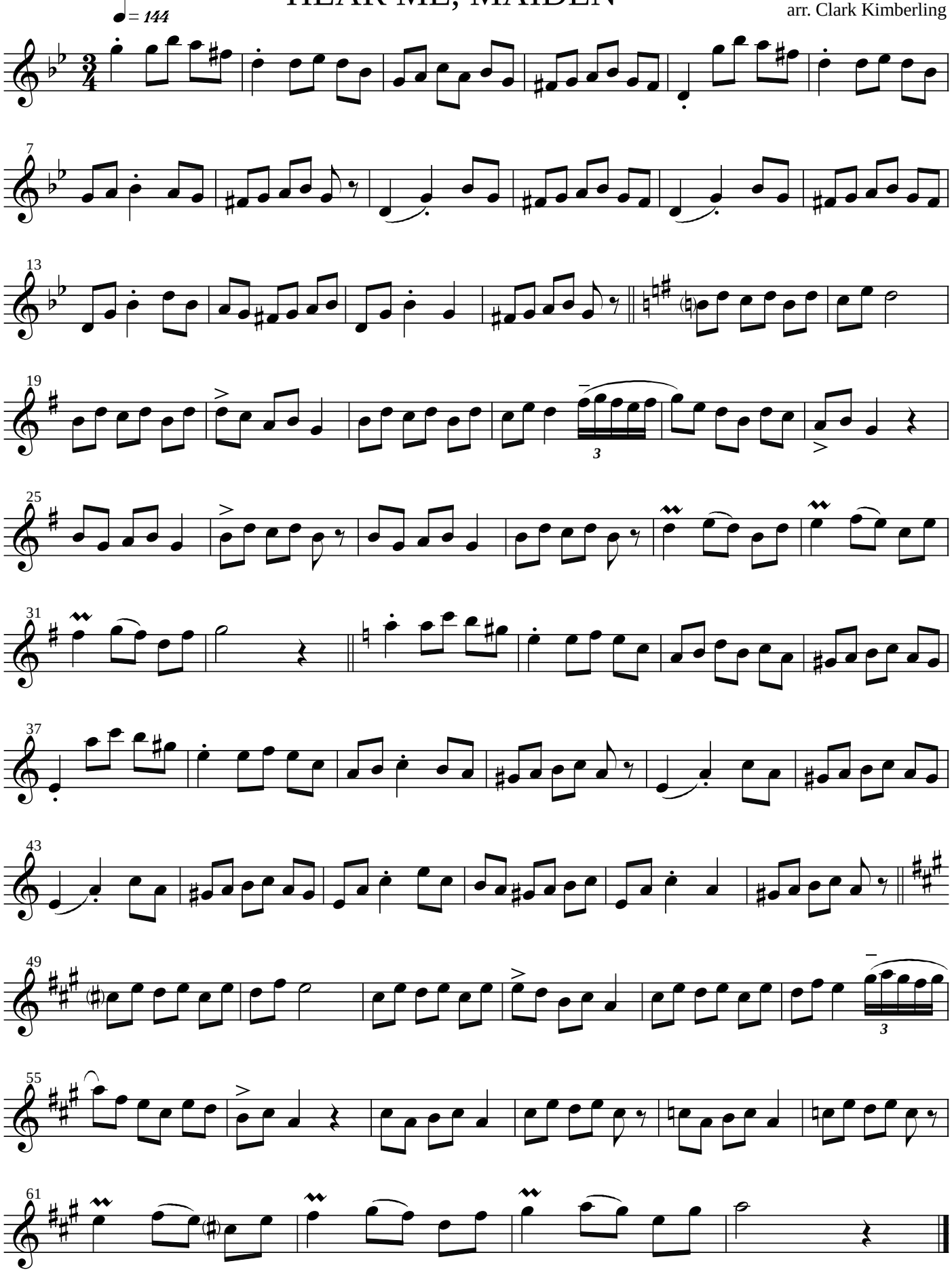
Source: Klocko-Ingalls p21

HEAR ME, MAIDEN

Swedish-American
arr. Clark Kimberling



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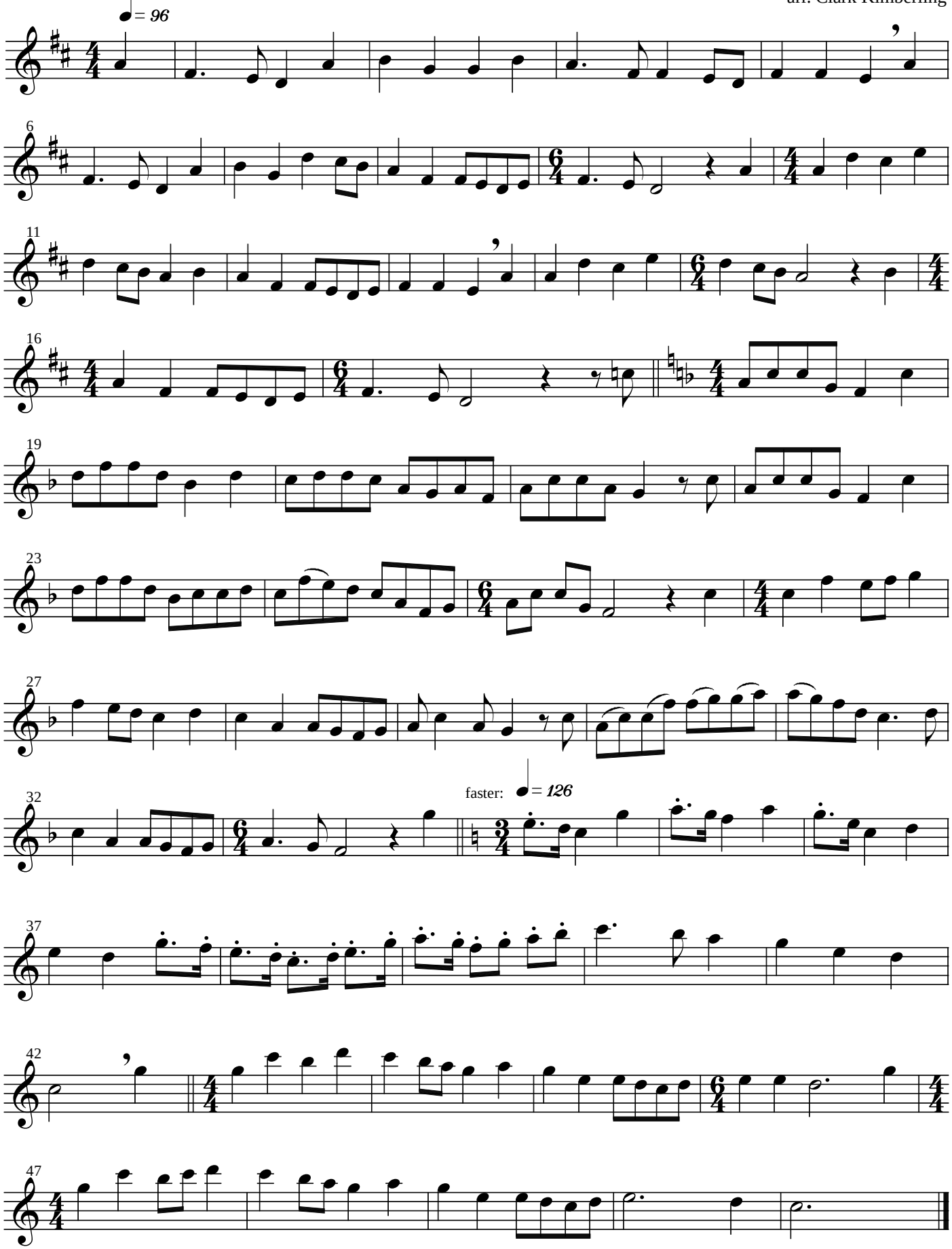
HE LEADETH ME

William B. Bradbury
arr. Clark Kimberling



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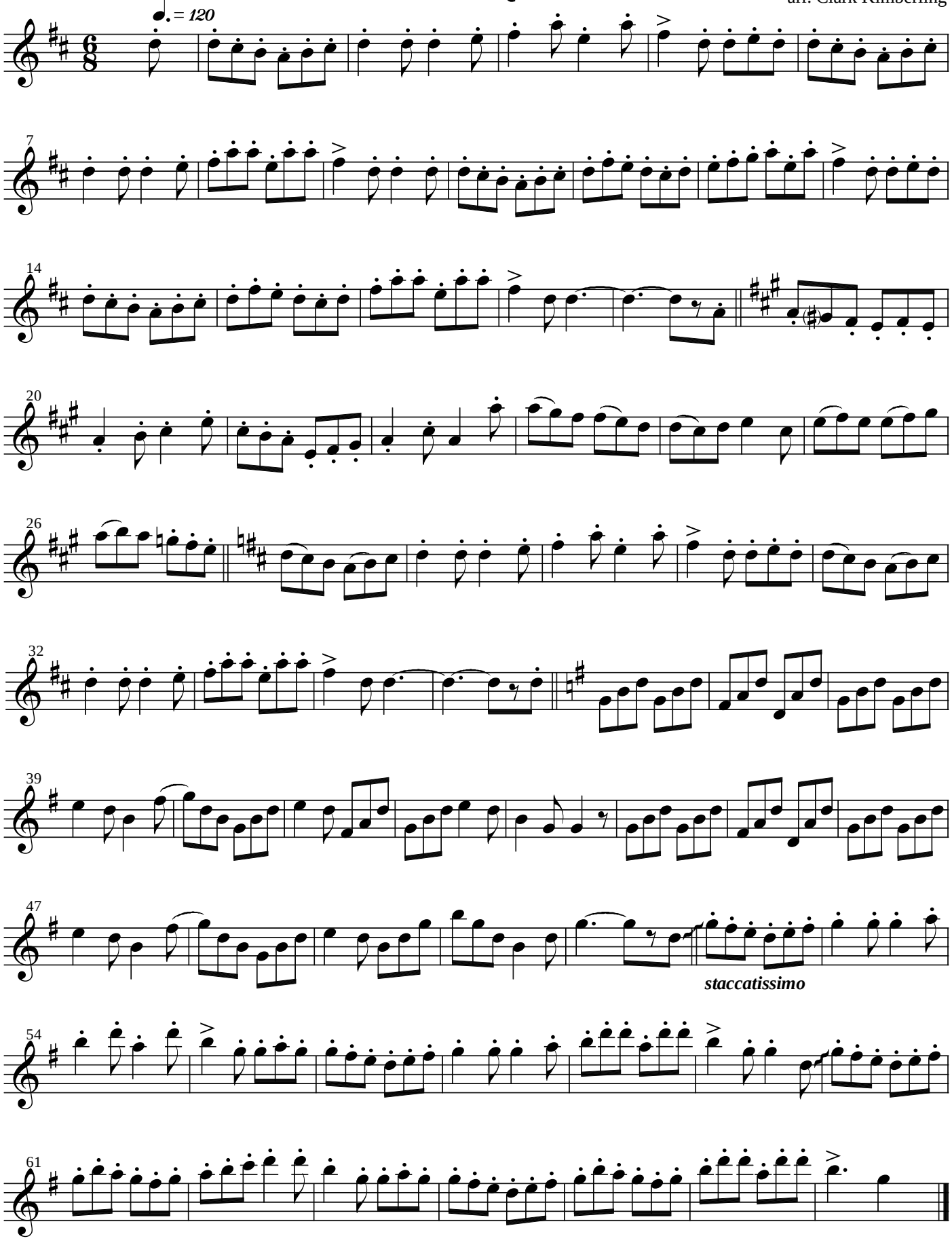
HENRY CLAY'S QUICK STEP

American Traditional
arr. Clark Kimberling



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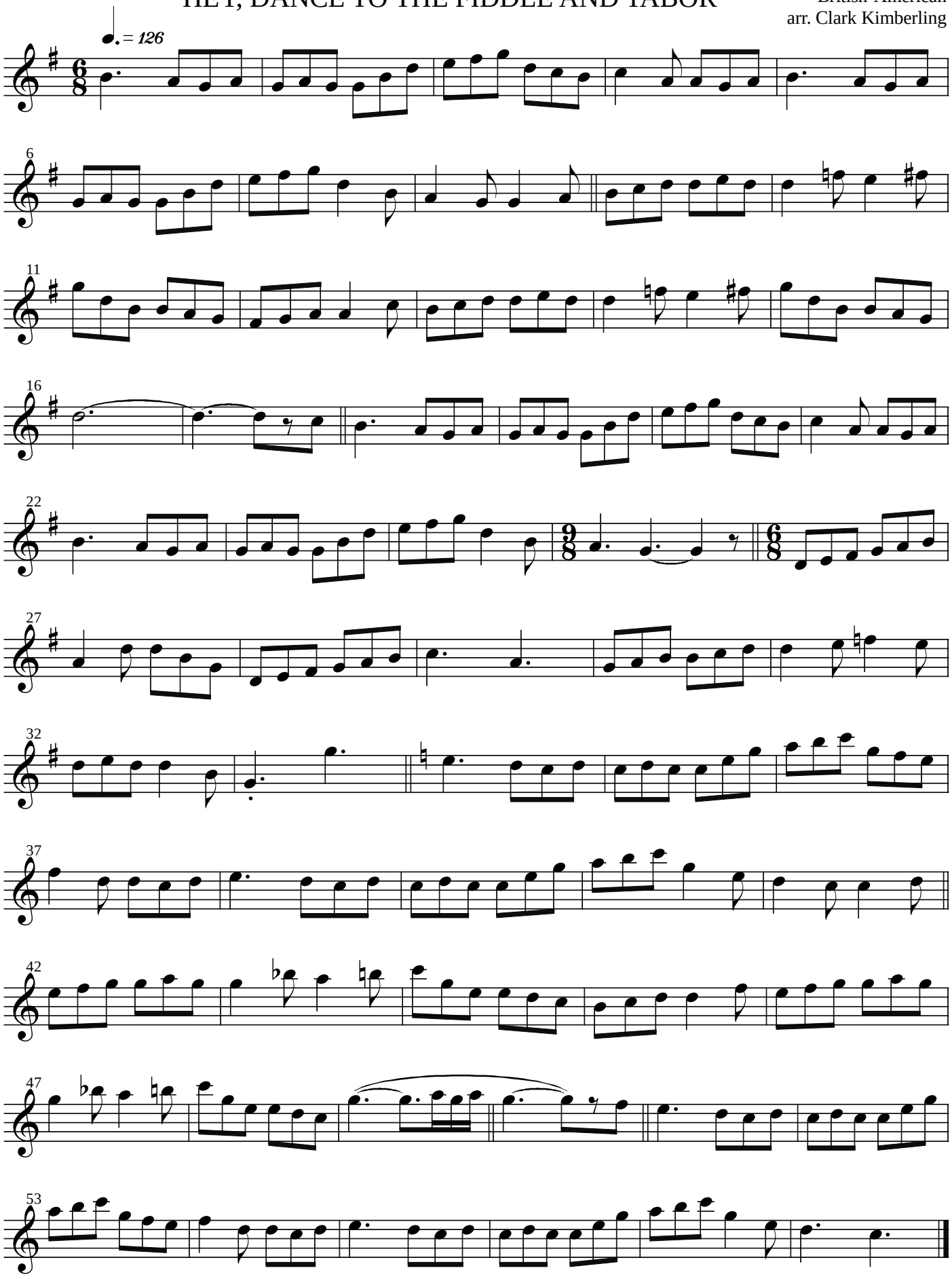
Source LC1831

HEY, DANCE TO THE FIDDLE AND TABOR

British-American
arr. Clark Kimberling



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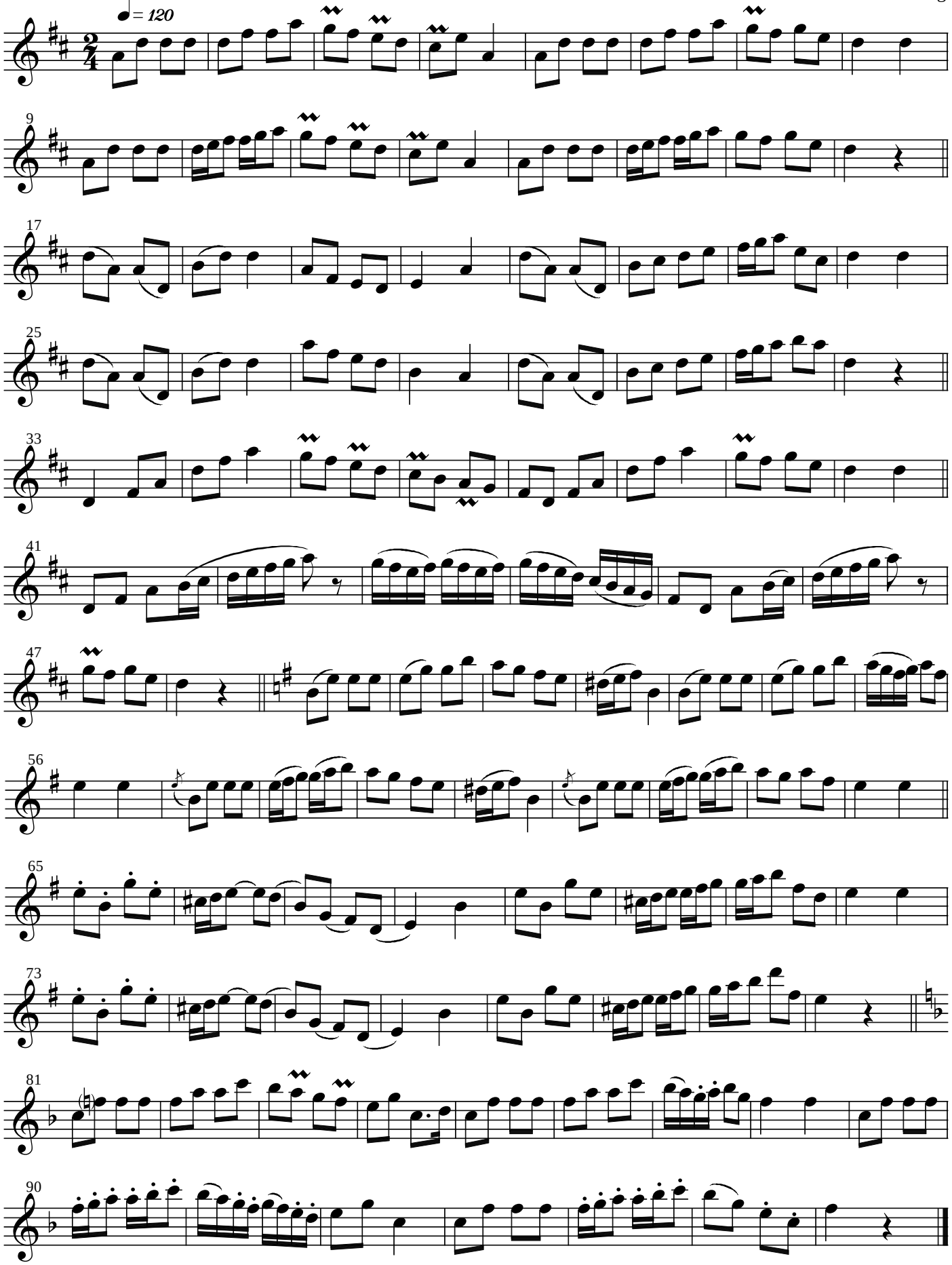
Source: Levy Box 030

HONEY MOON

Joseph Dale
arr. Clark Kimberling



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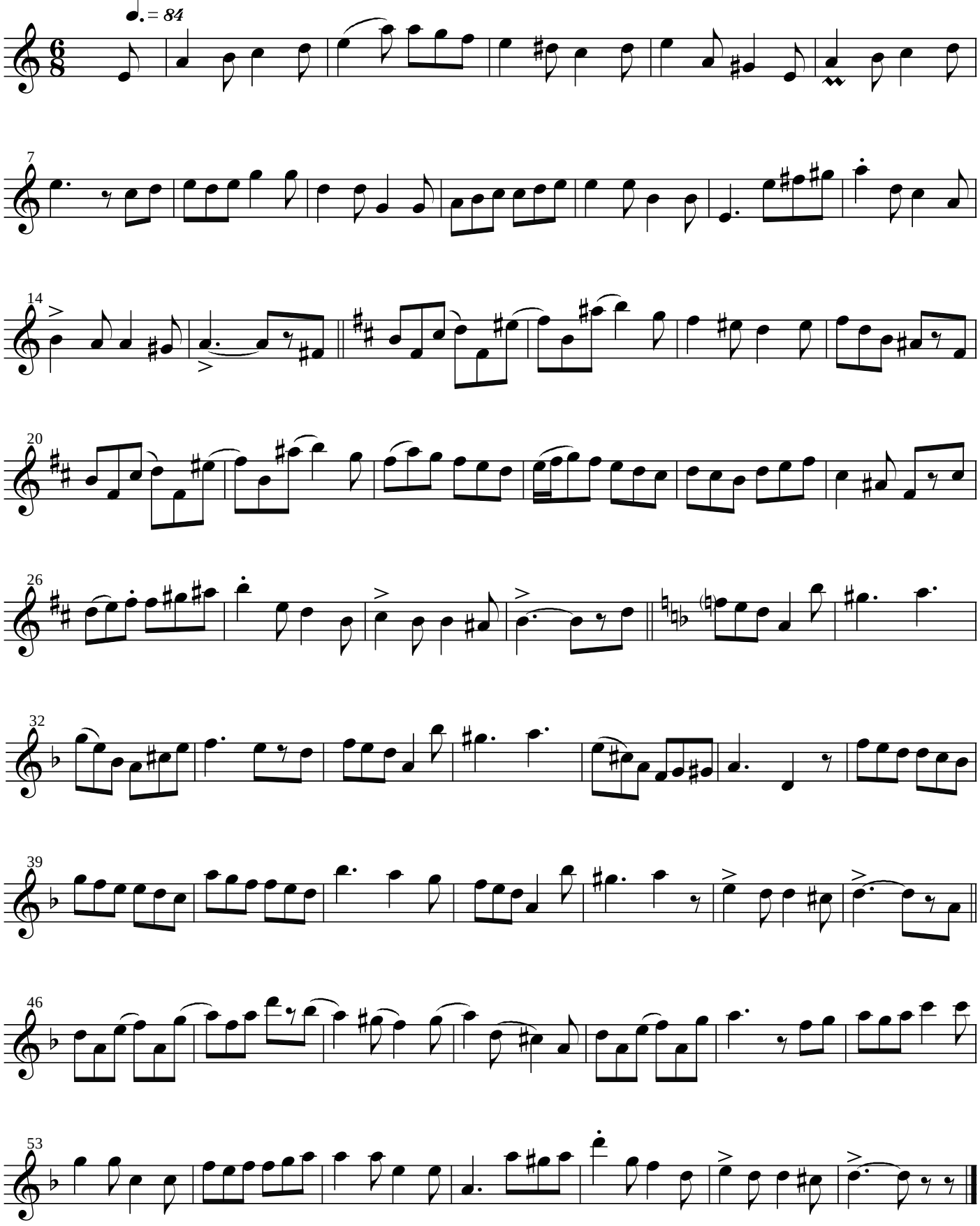
HOPE

American Traditional
arr. Clark Kimberling



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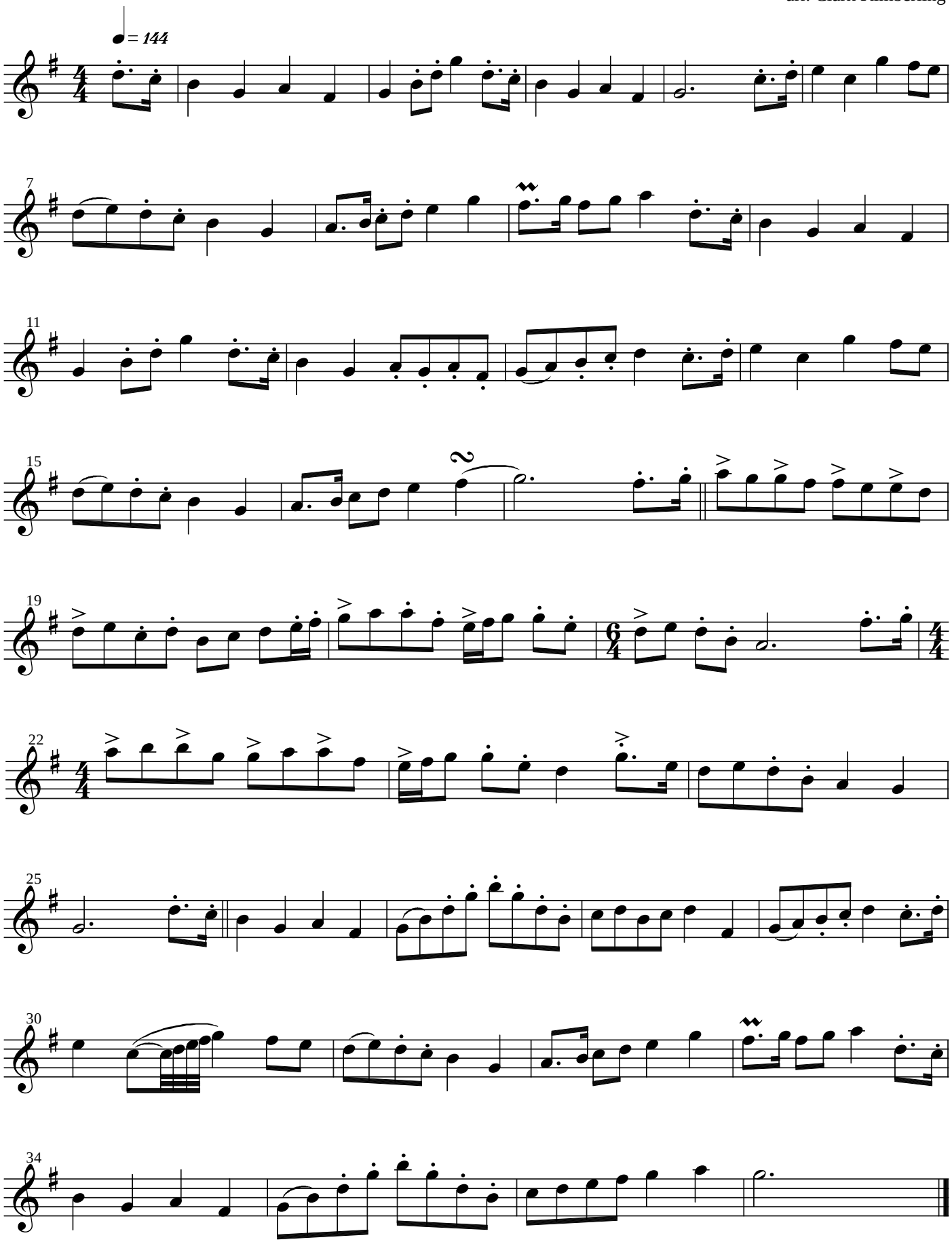
Source: Klocko-Ingalls p 40-41

INDEPENDENCE DAY

J. C. Beckel
arr. Clark Kimberling



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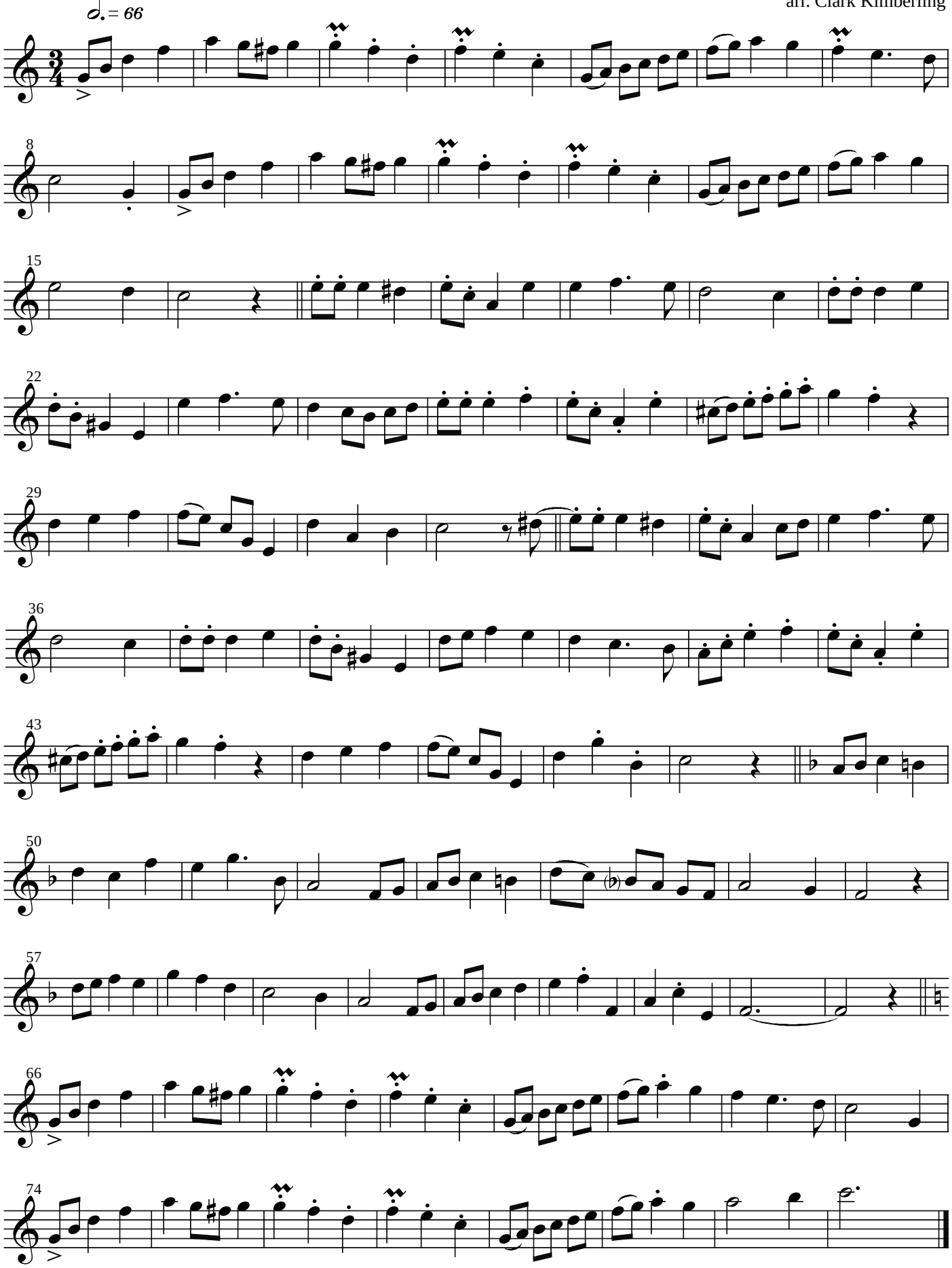
Source Levy Box 012 undated

INDIANA WALTZ

John R. Jennings
arr. Clark Kimberling



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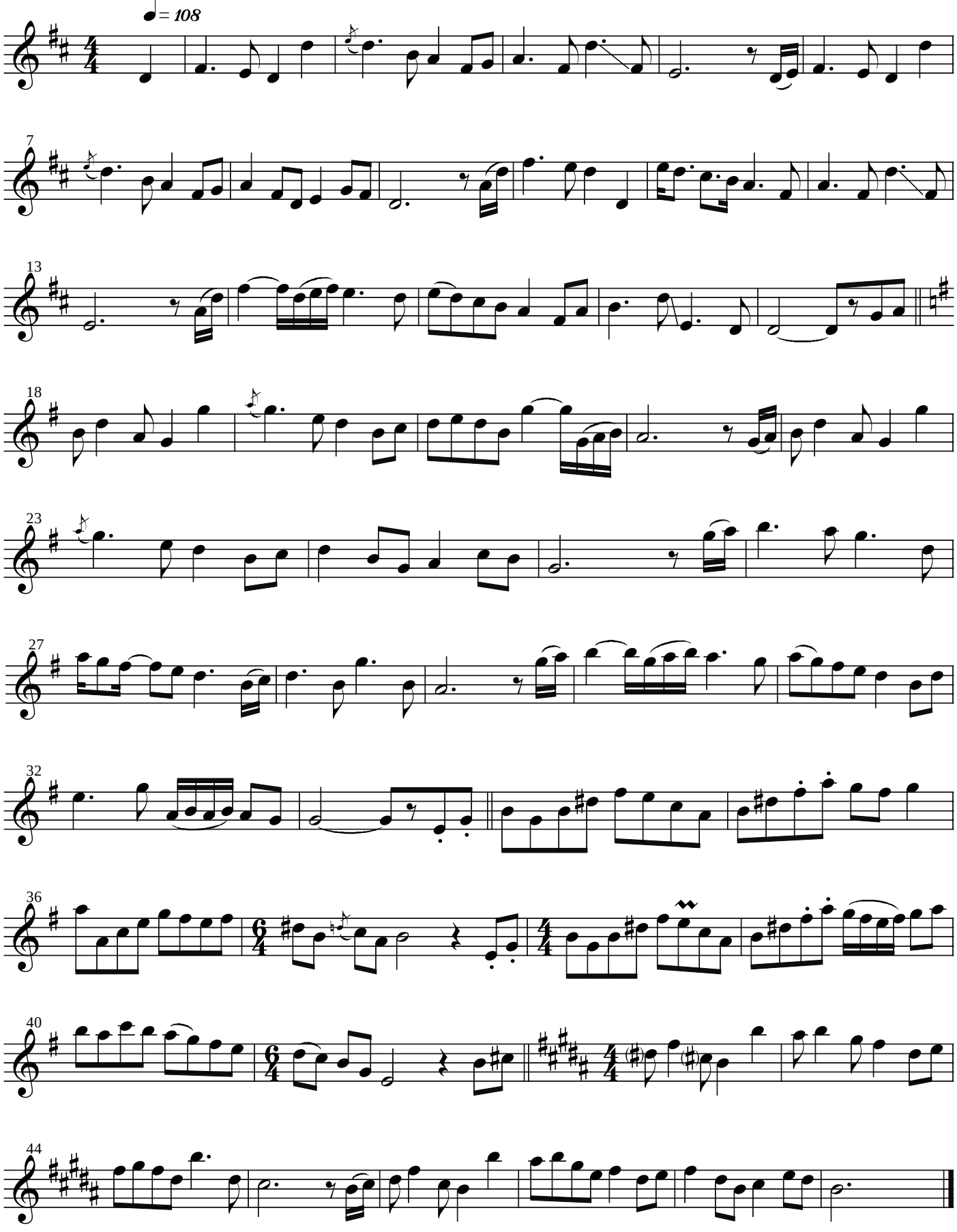
Source LC1840

THE INGLE SIDE

T. V. Wiesenthal
arr. Clark Kimberling



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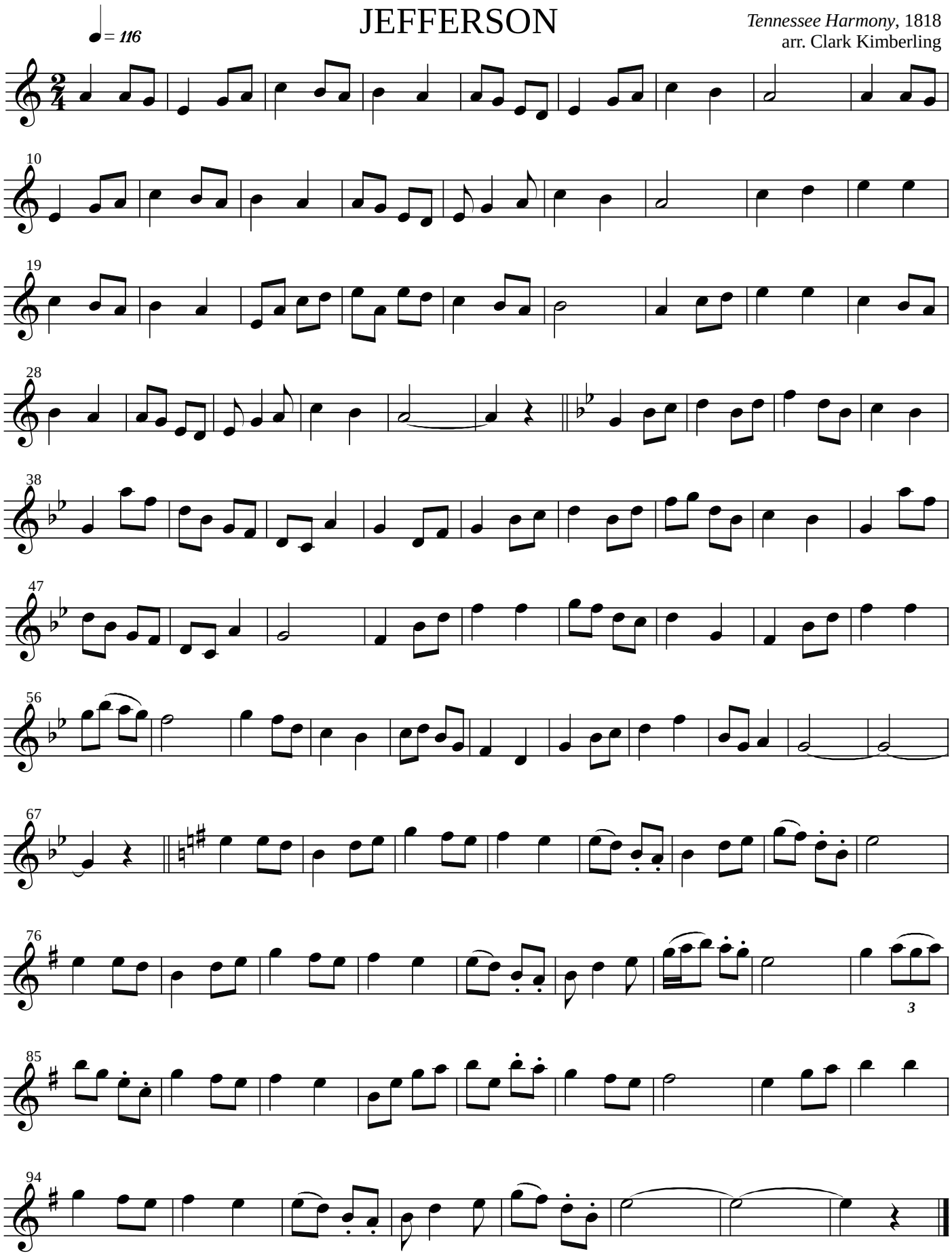
Source Levi c1840

JEFFERSON

Tennessee Harmony, 1818
arr. Clark Kimberling



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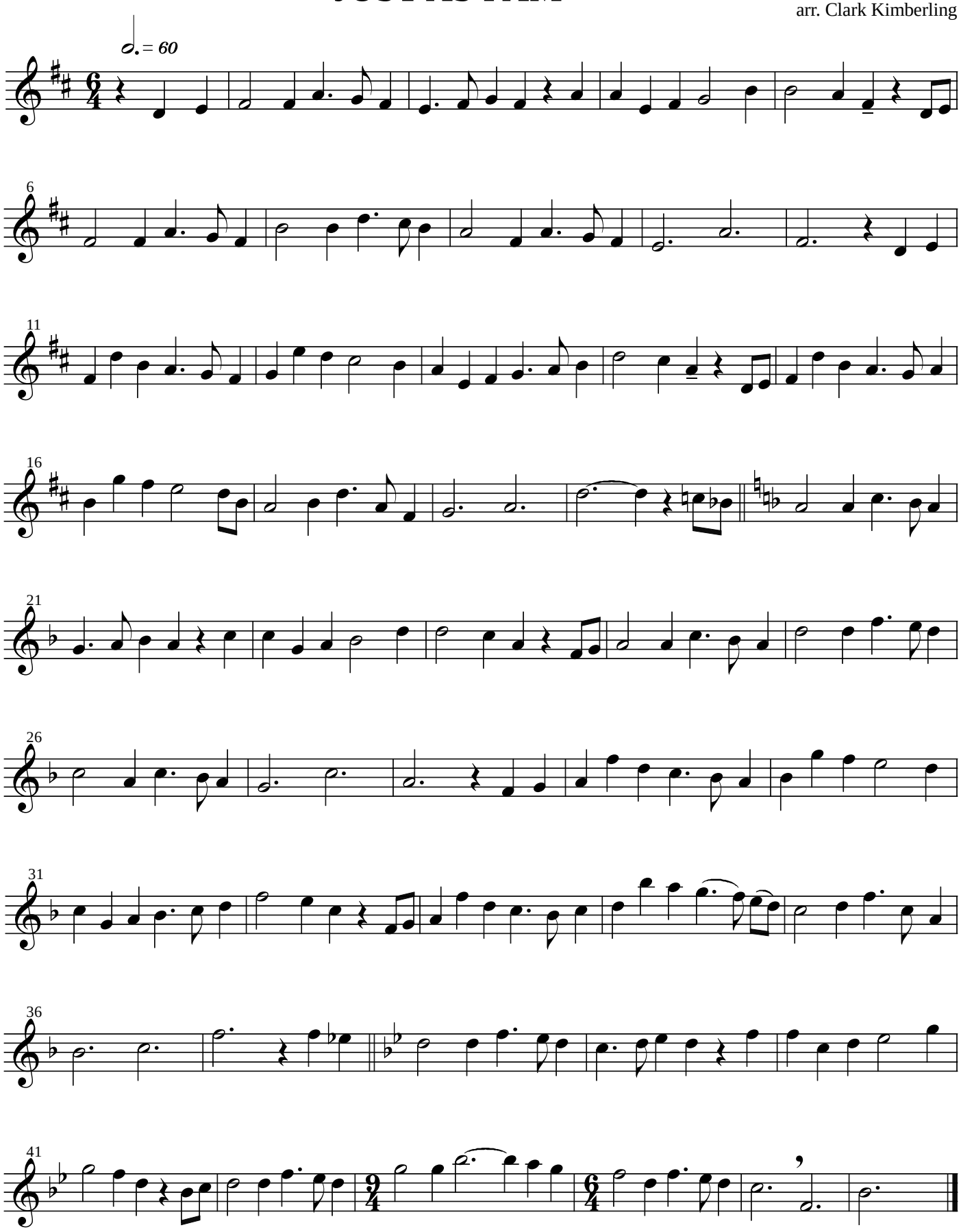
Source: SacredHarp1991, p51

JUST AS I AM

William B. Bradbury
arr. Clark Kimberling



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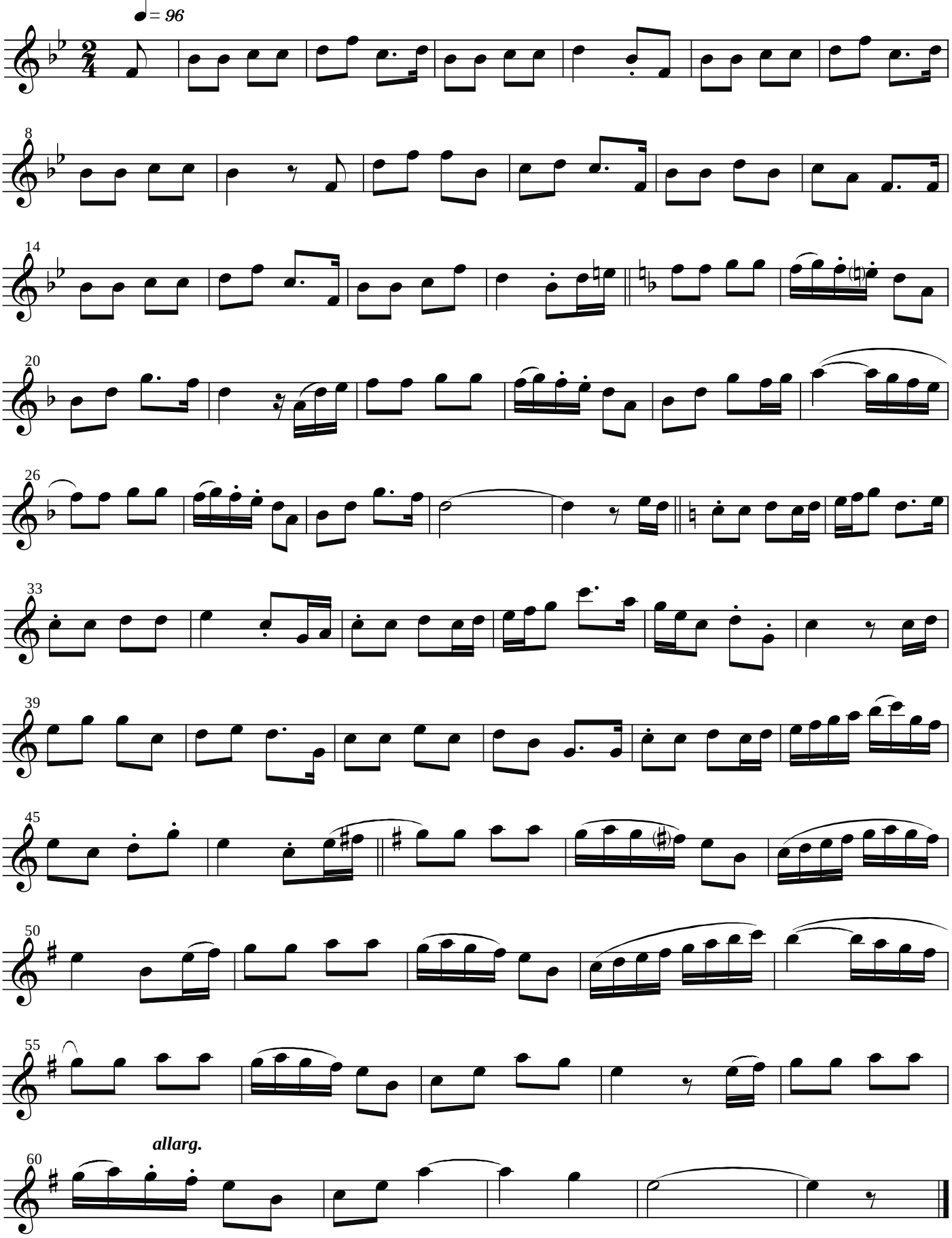
KATE OF CAROLINA

American Traditional
arr. Clark Kimberling



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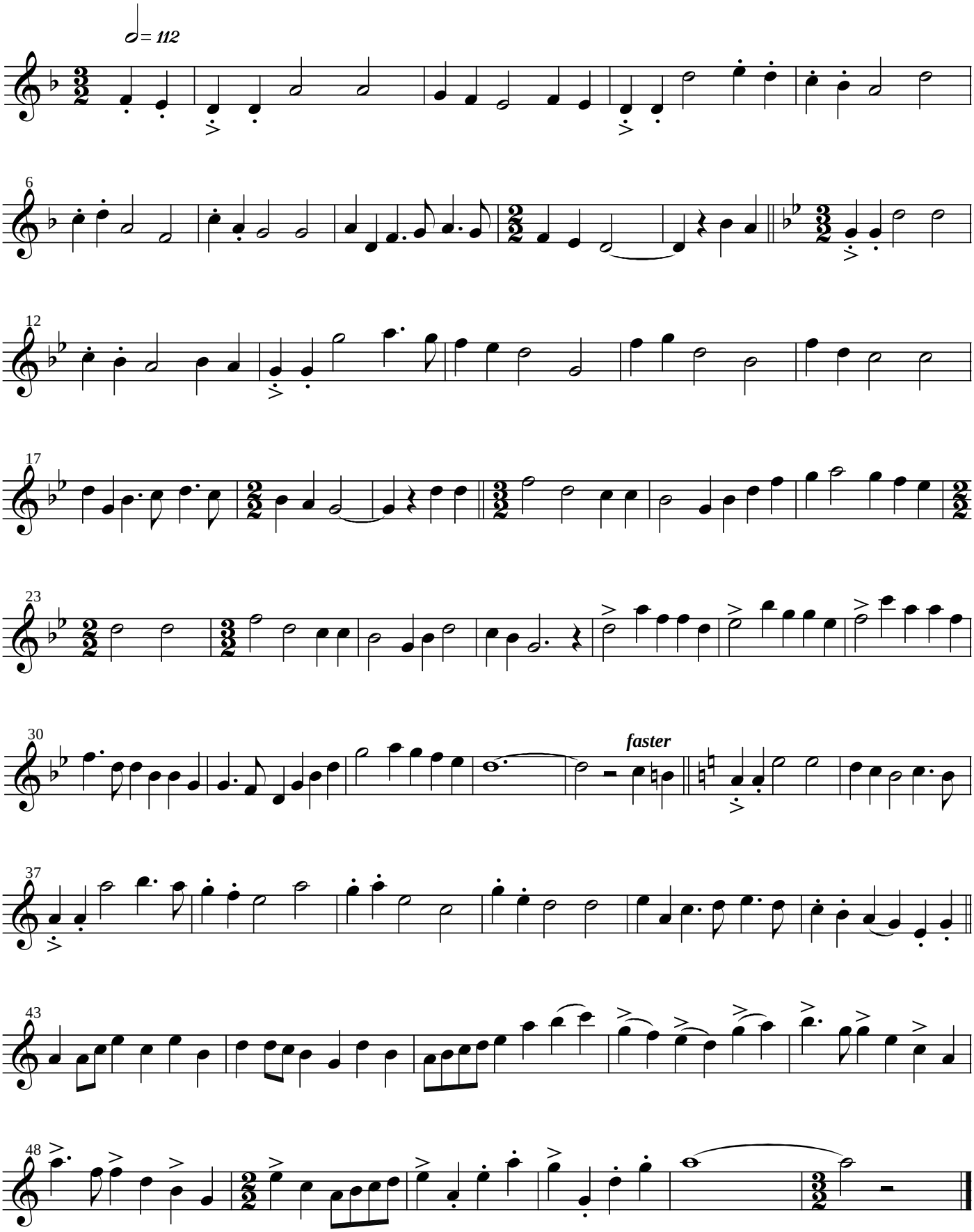
Source:LC (1847)

KEDRON

The United States Sacred Harmony, 1799
arr. Clark Kimberling



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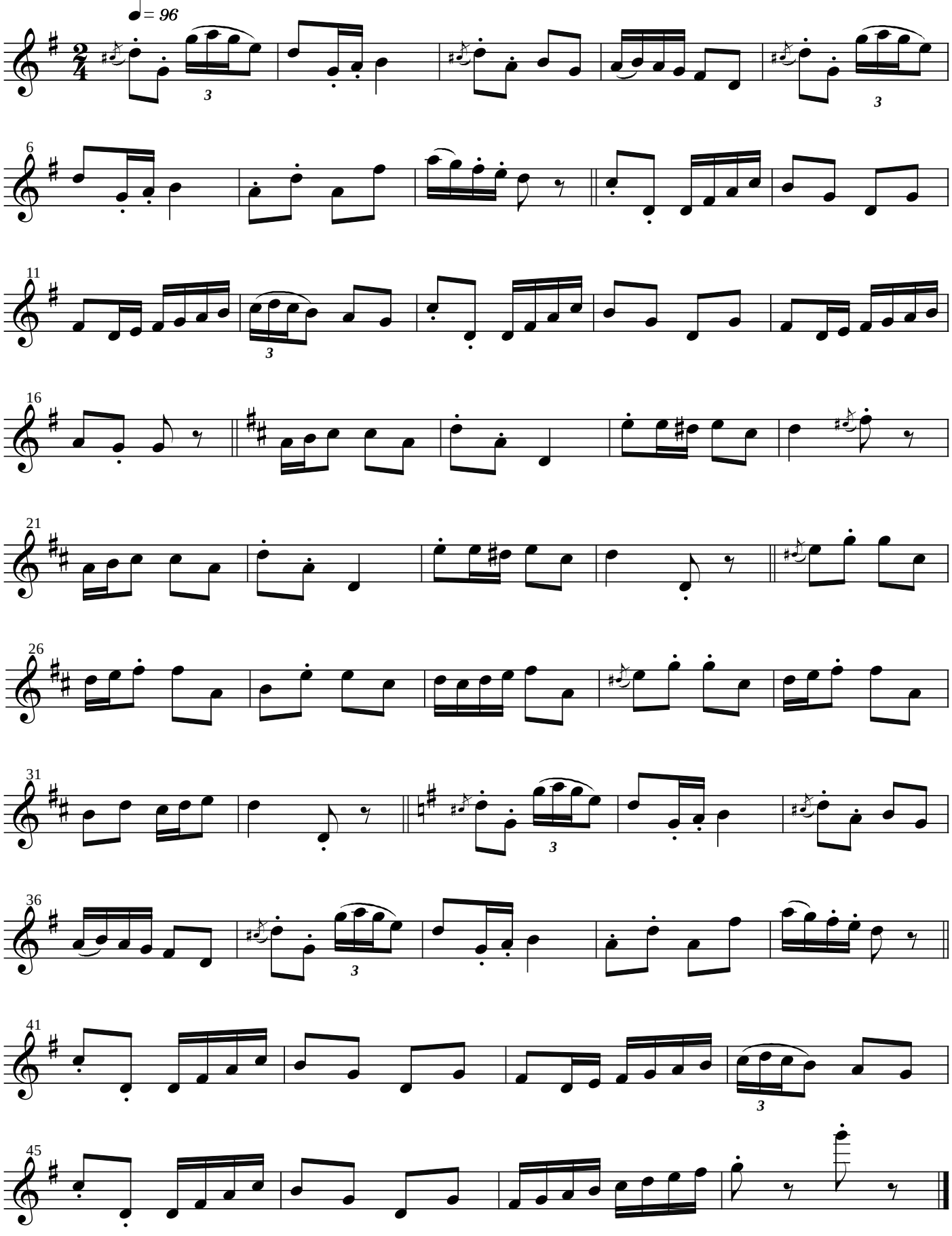
KENTUCKY POLKA

J. C. Cook
arr. Clark Kimberling



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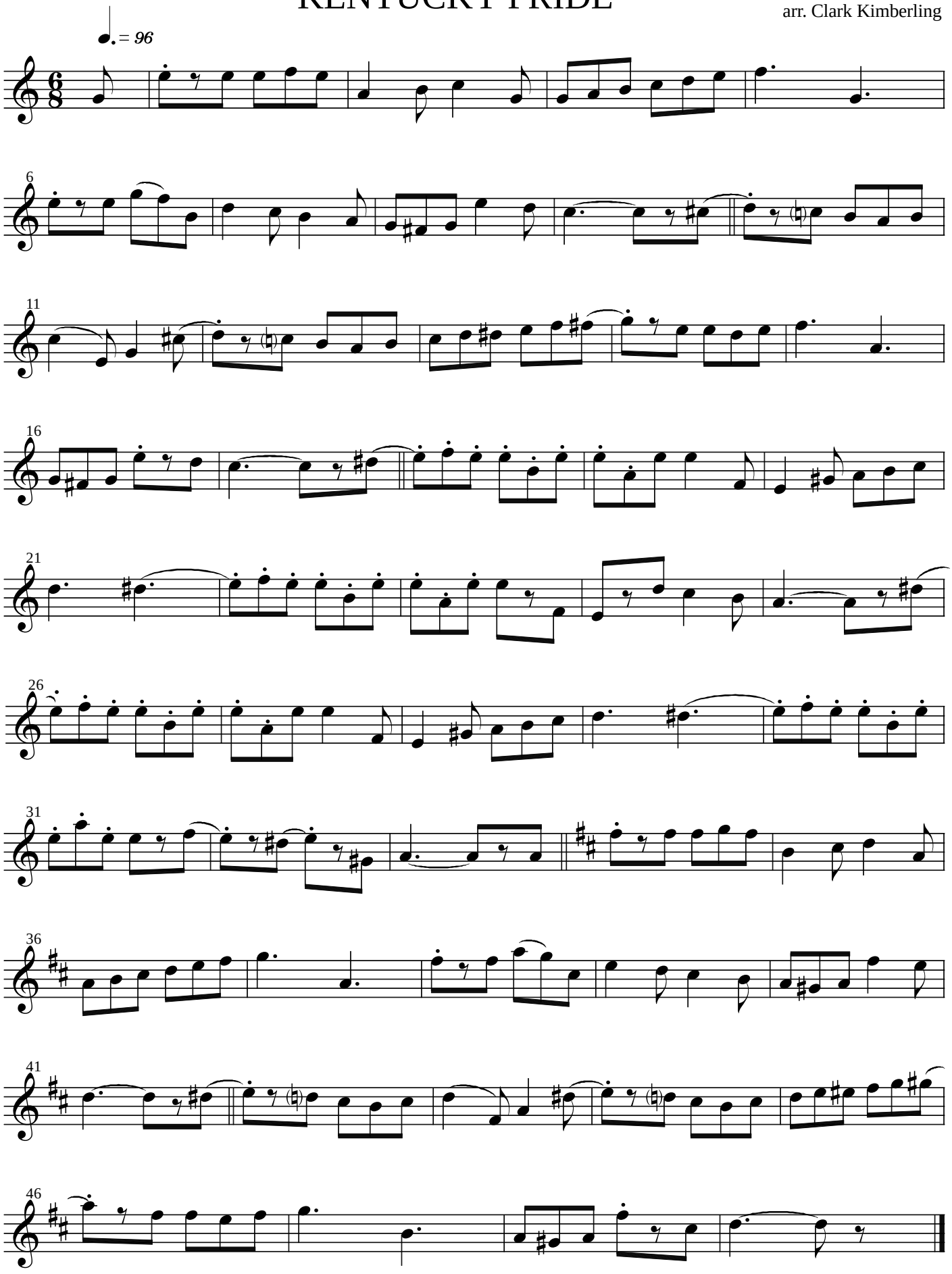
Source LC1850

KENTUCKY PRIDE

T. L. Jephson
arr. Clark Kimberling



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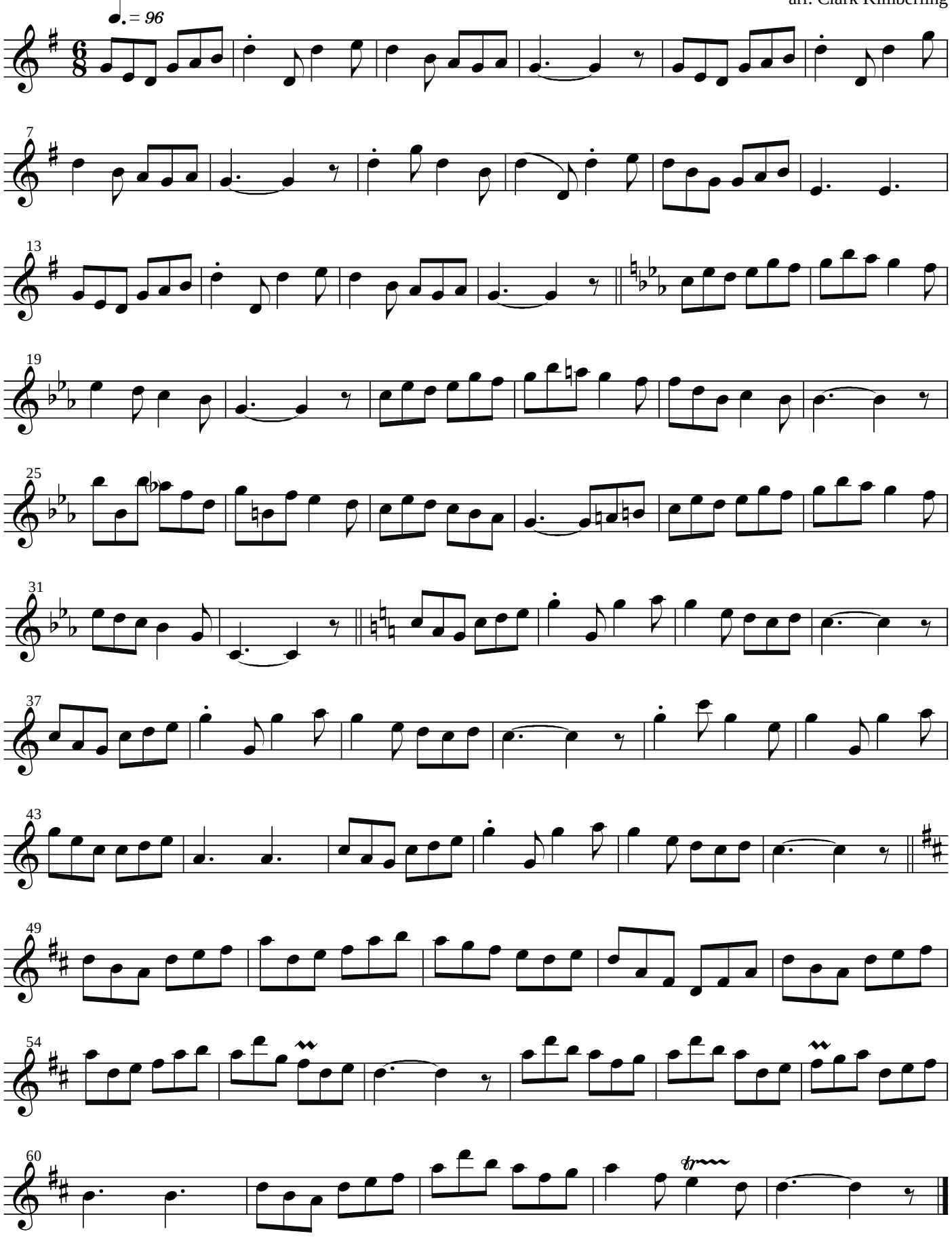
Source LC1857

KNOWLEDGE OF JESUS

Jeremiah Ingalls
arr. Clark Kimberling



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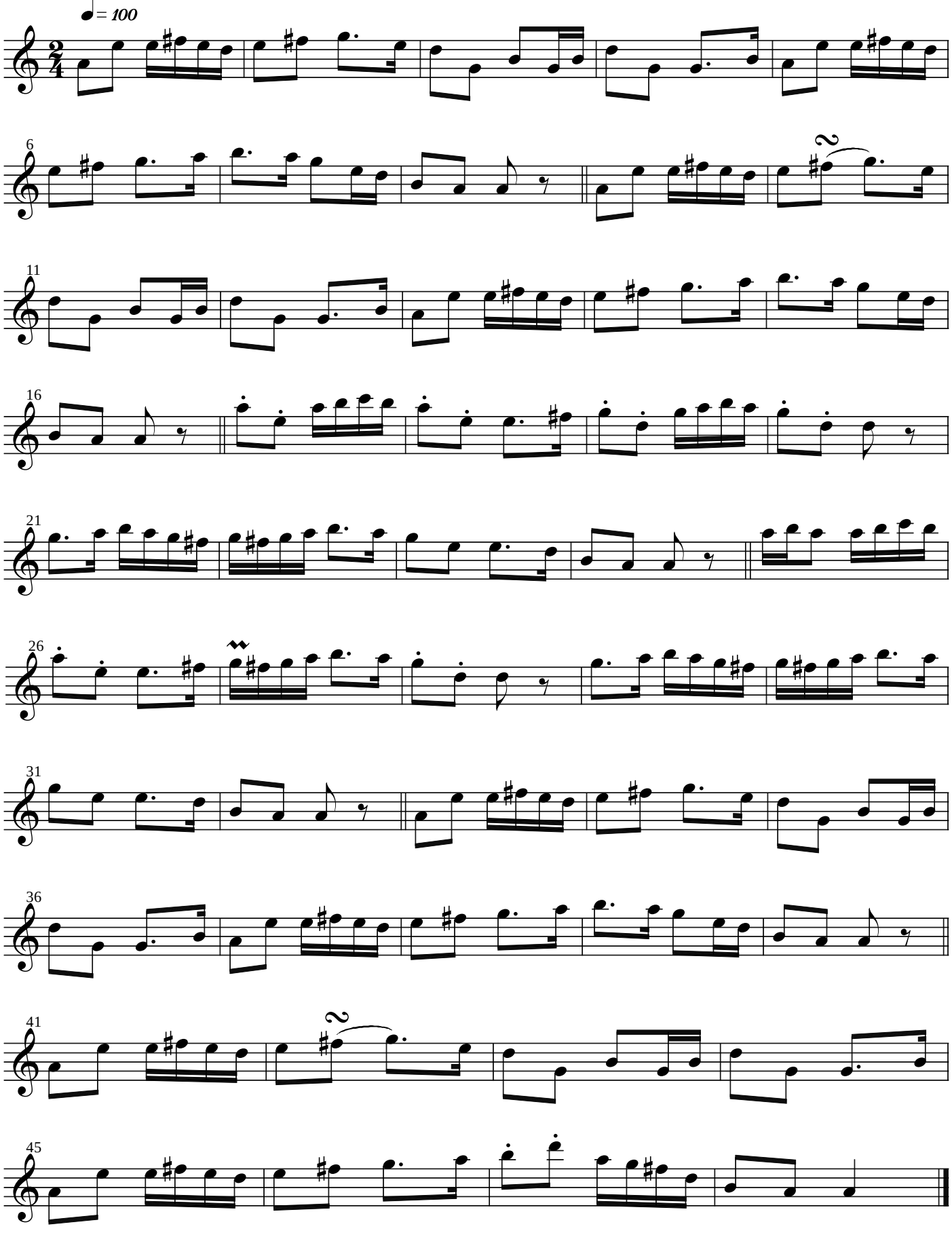
Source: Klocko-Ingalls p24

LADY OF THE LAKE

Scottish American
arr. Clark Kimberling



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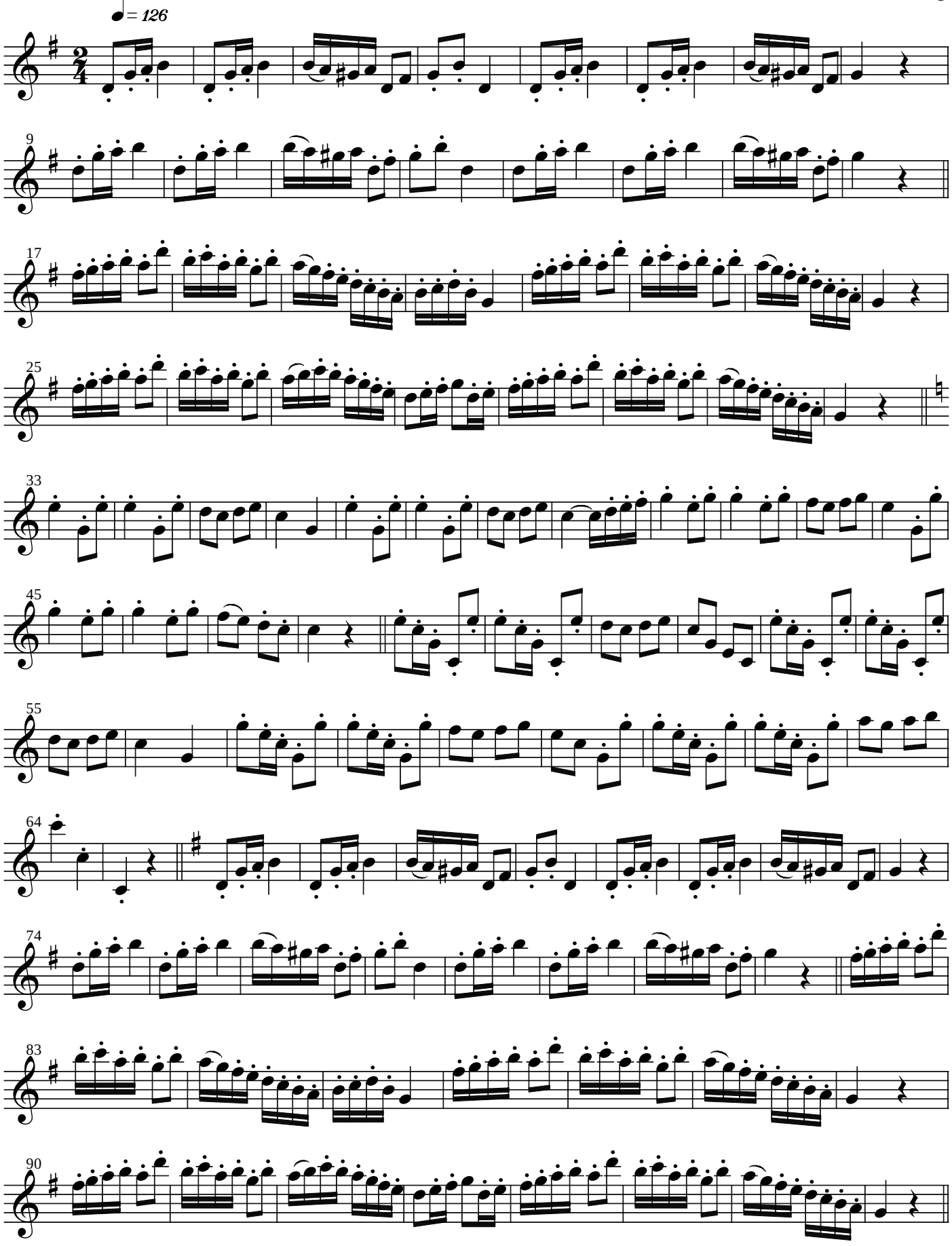
LEXINGTON RONDO

Wilhelm Iucho
arr. Clark Kimberling



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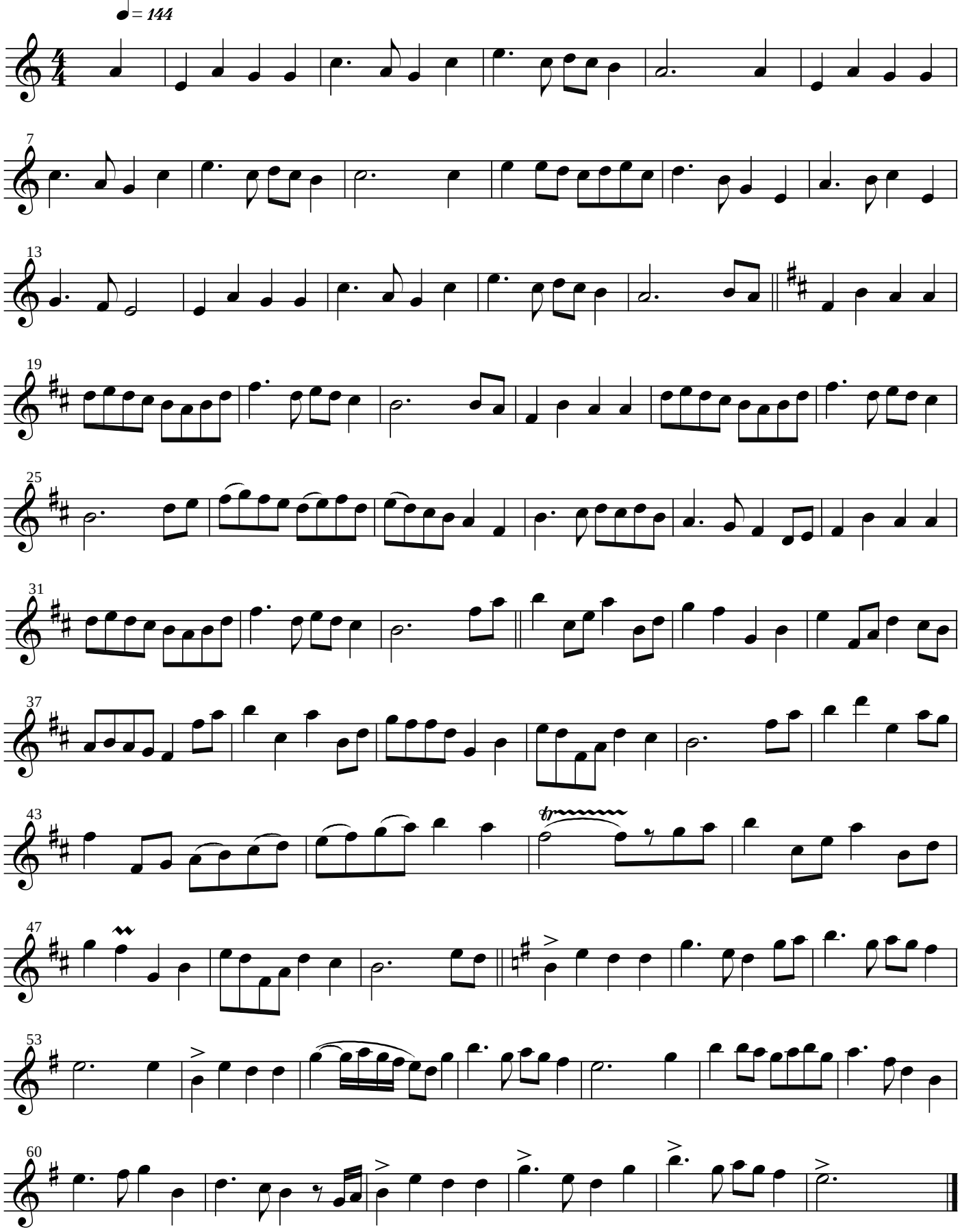
Source:LCAmerMemory 1831

LIGHT

American Traditional
arr. Clark Kimberling



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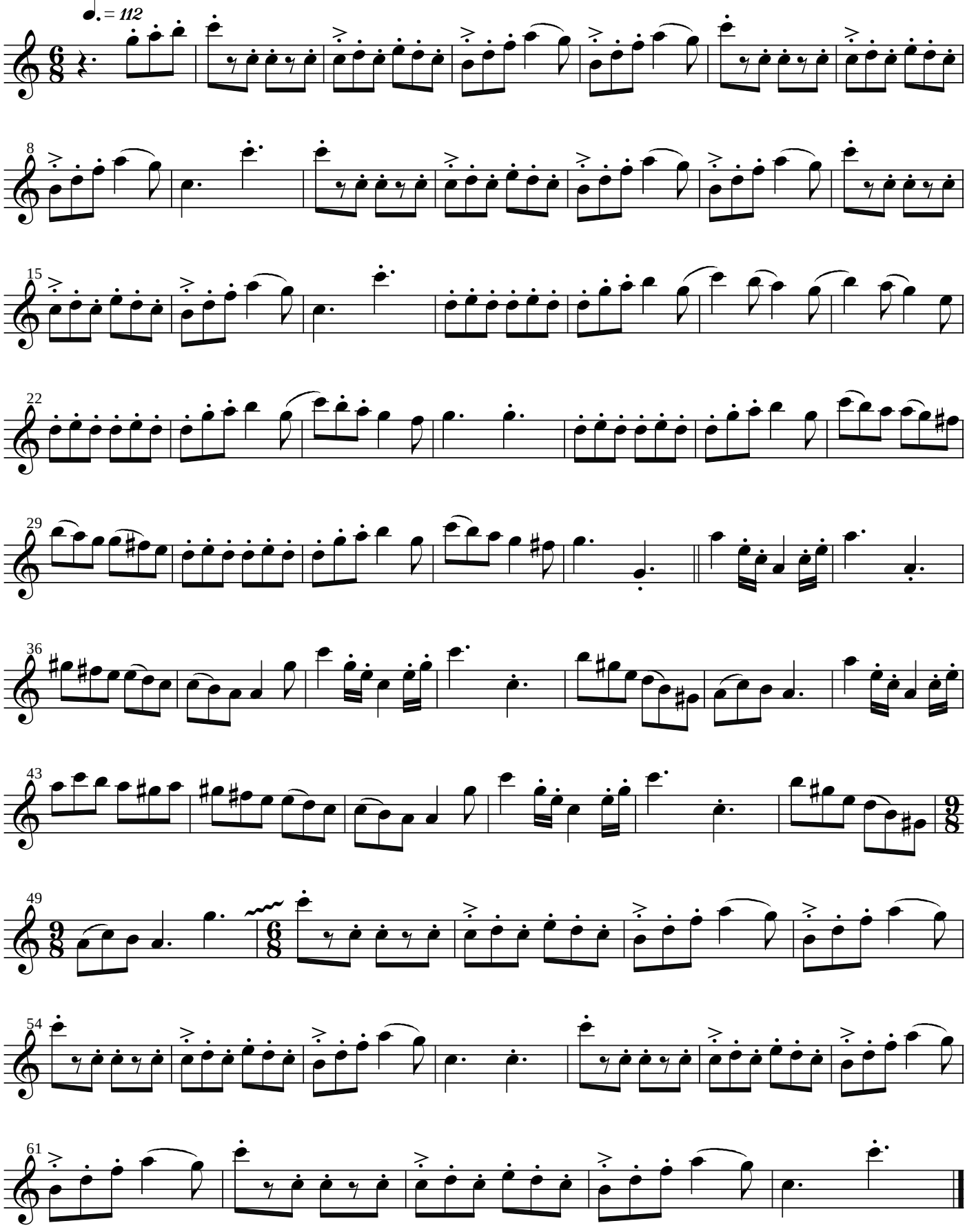
Source:Buchanan page 28

LINCOLN QUICKSTEP

Jessie Brinley
arr. Clark Kimberling



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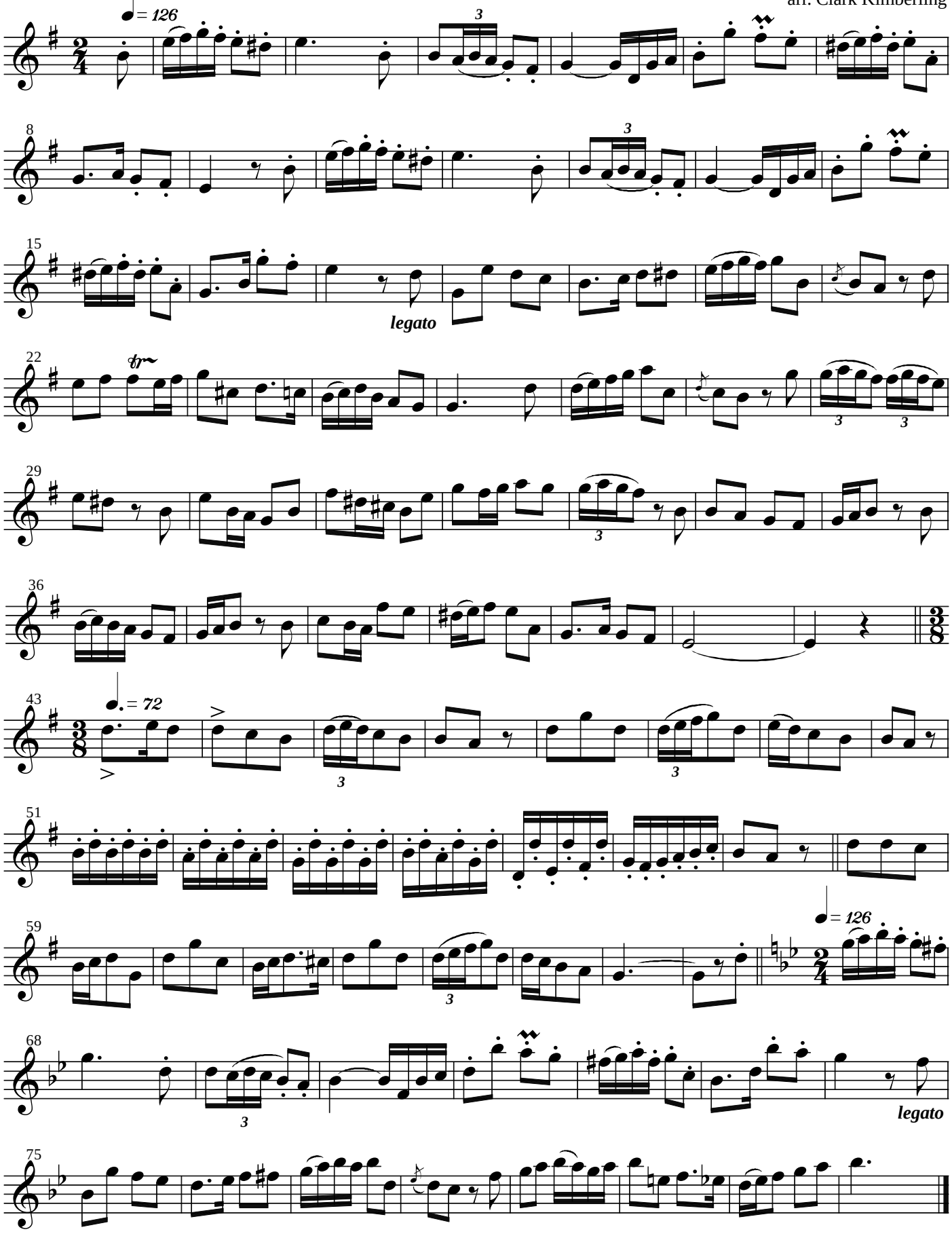
Source:LC 186?

LITTLE CHESHUNT

English-American
arr. Clark Kimberling



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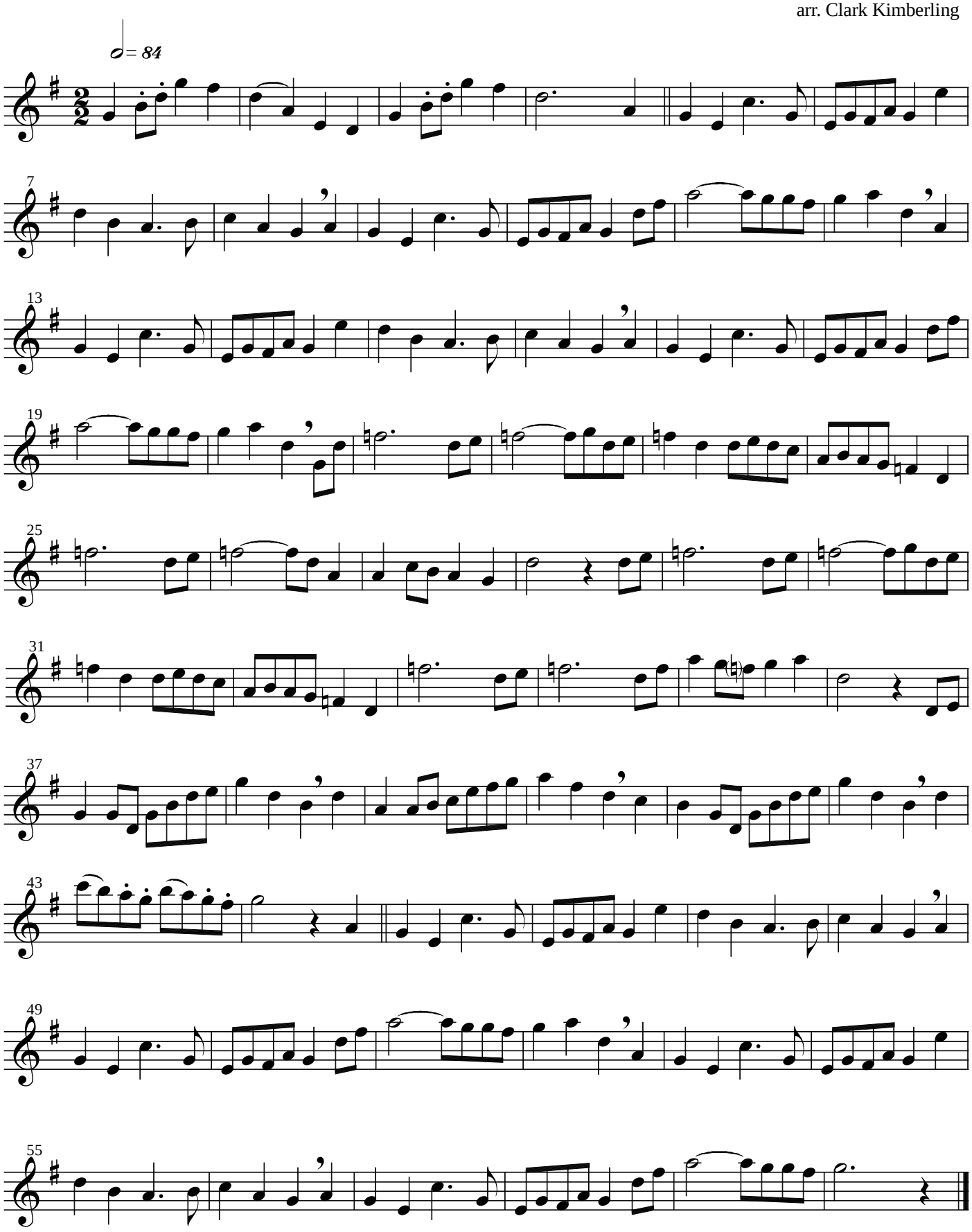
Source: ContinentalHarmony p122

LOOZYANNA LOW GROUNDS

Daniel Decatur Emmett
arr. Clark Kimberling



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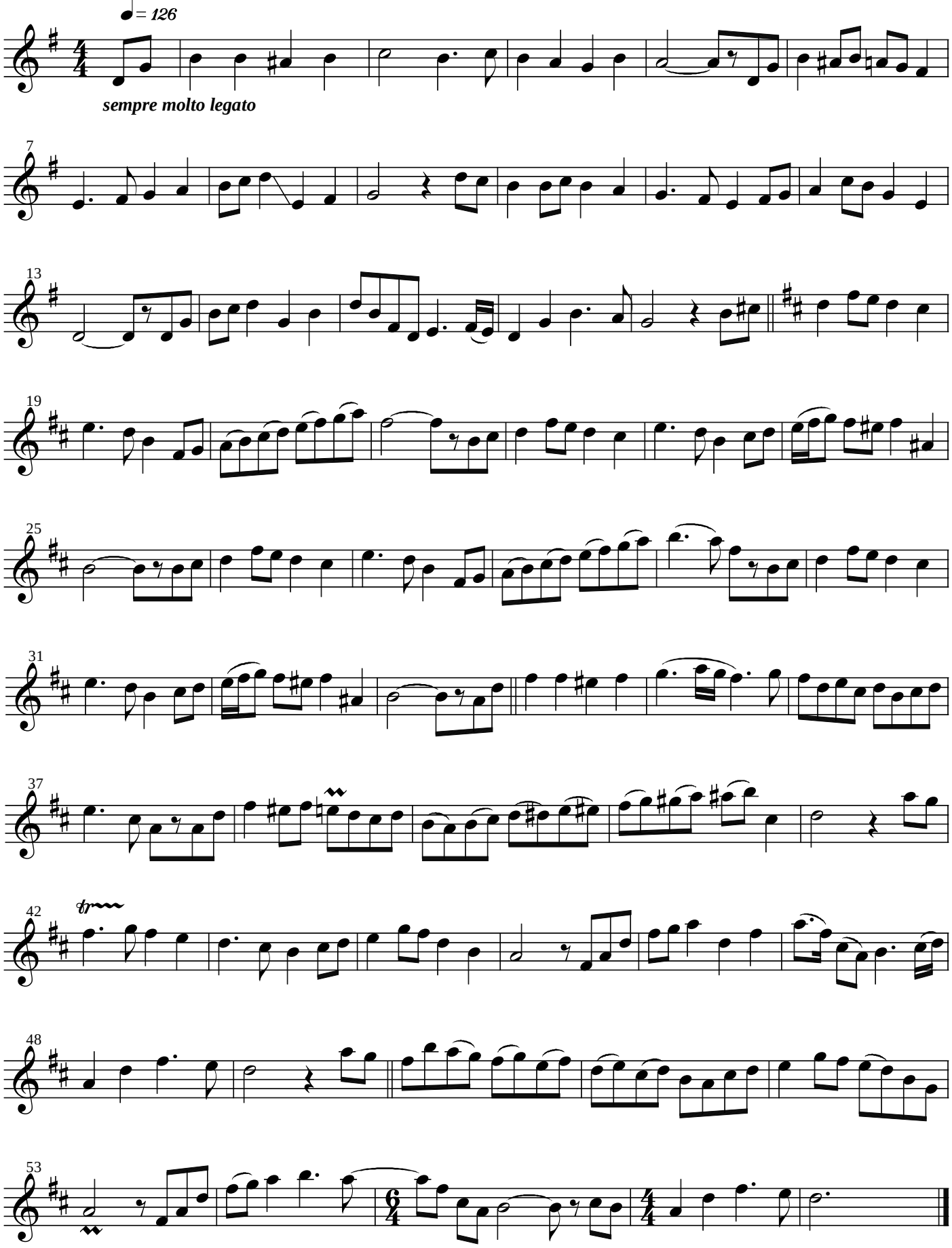
Source: Nathan p379

LOVED ONES AT HOME

James Pierpont
arr. Clark Kimberling



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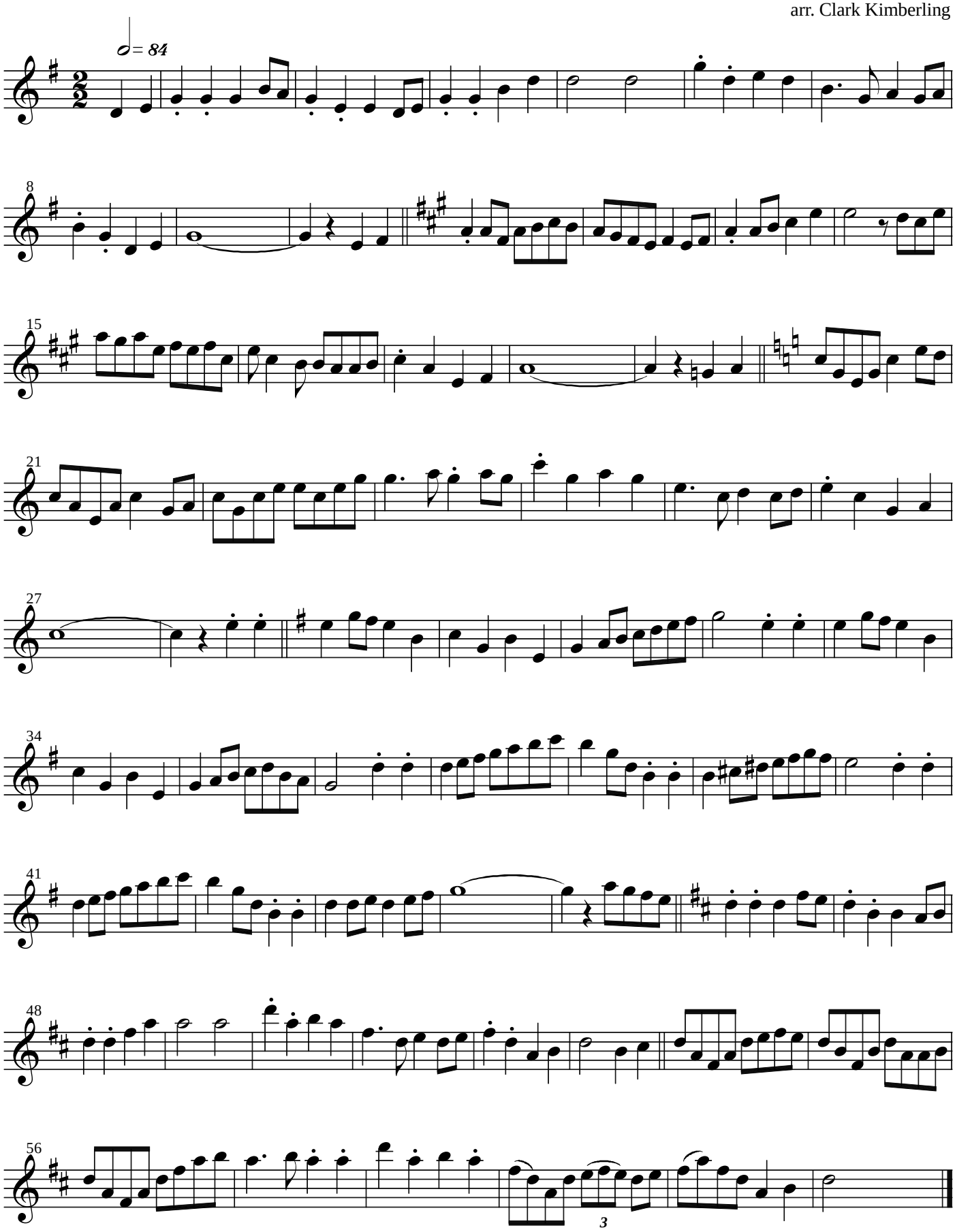
Source: LC 1855

MARCHING TO THE PROMISED LAND

American Traditional
arr. Clark Kimberling



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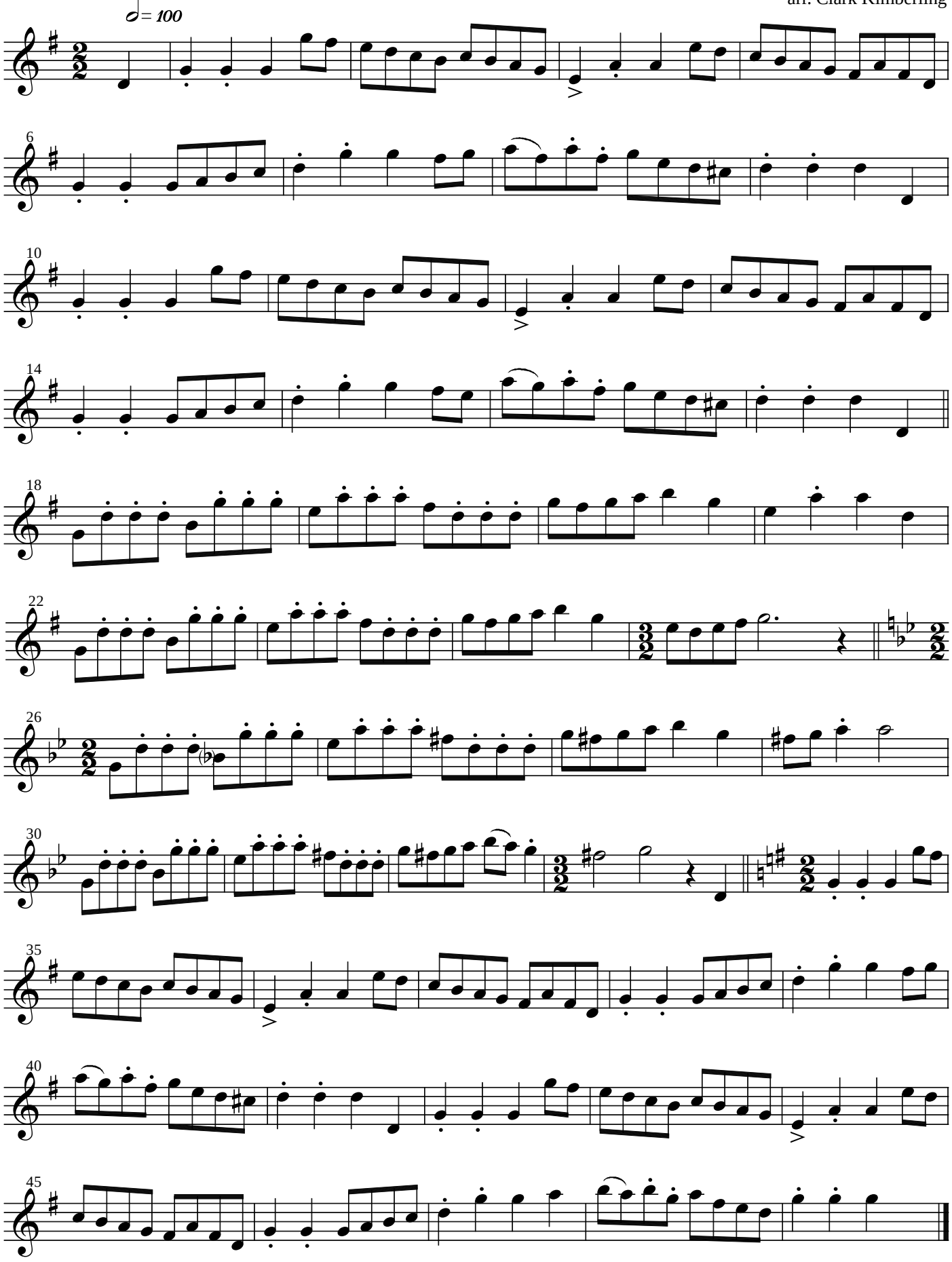
Source: MinstrelOfZion, #81

MARYLAND HORNPIPE

A. Reinagle
arr. Clark Kimberling



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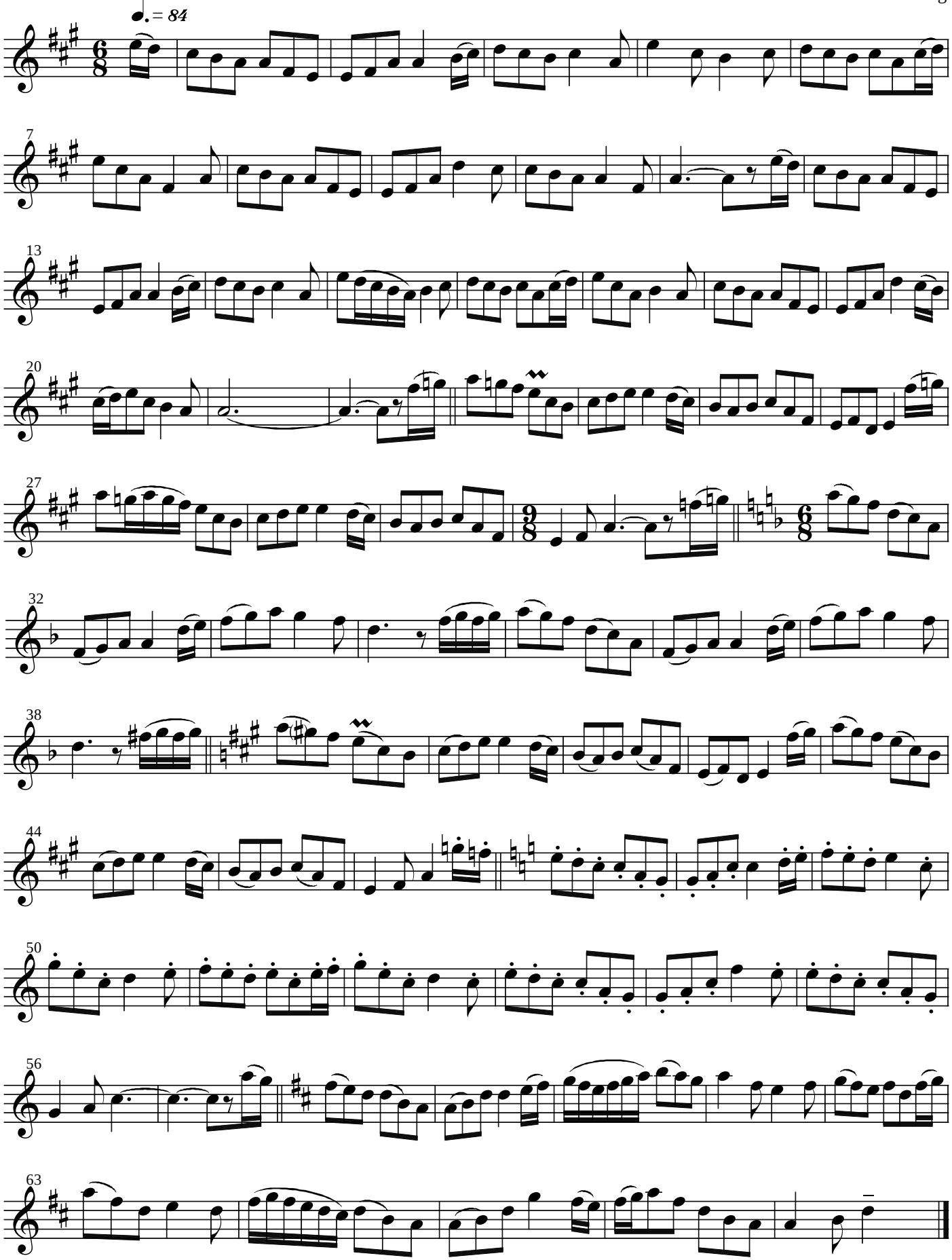
Source: Levy Box 003 Item 077 undated

MEETING OF THE WATERS

Irish-American
arr. Clark Kimberling



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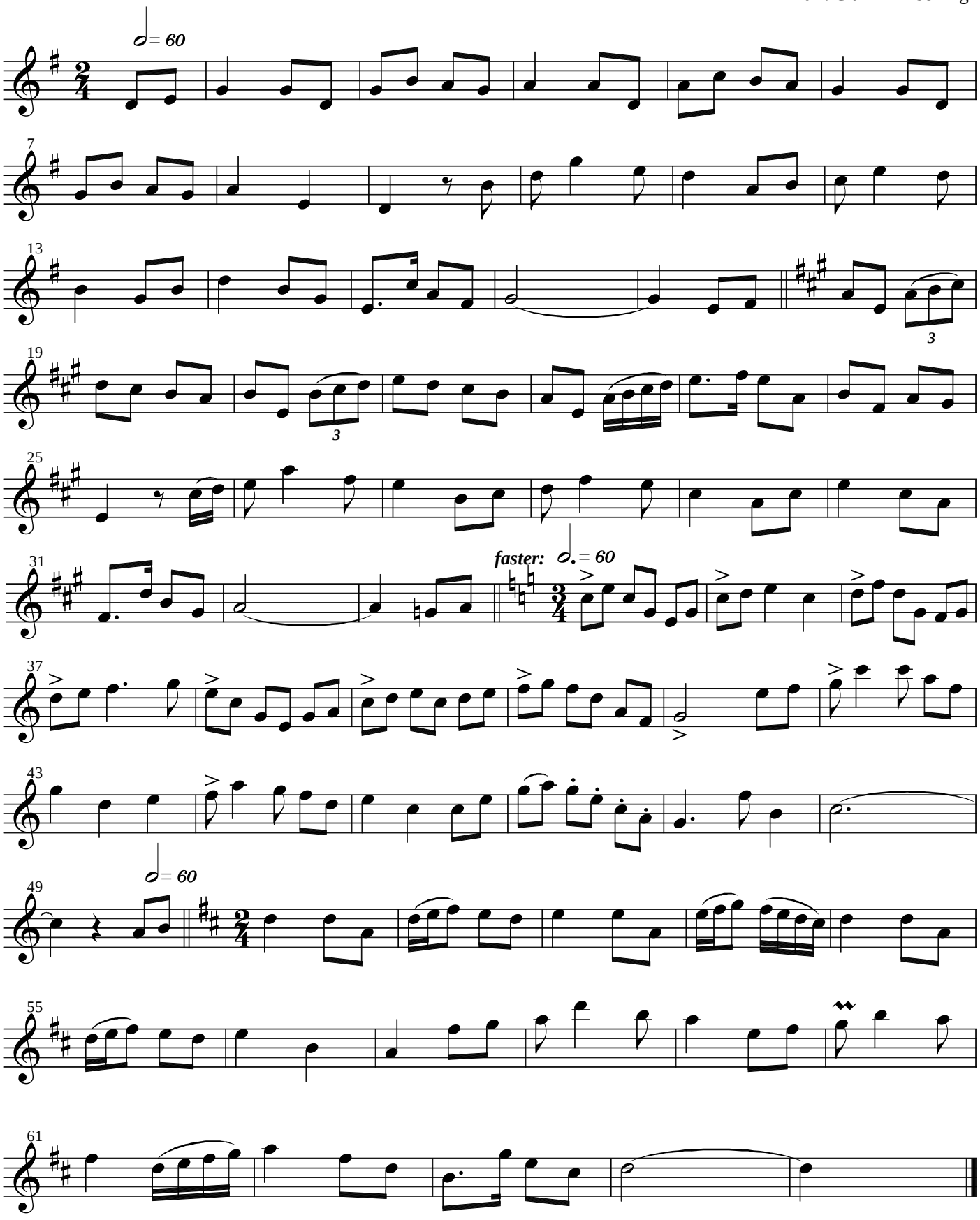
Source Levi 1820s

MIDDLEBURY

American Traditional
arr. Clark Kimberling



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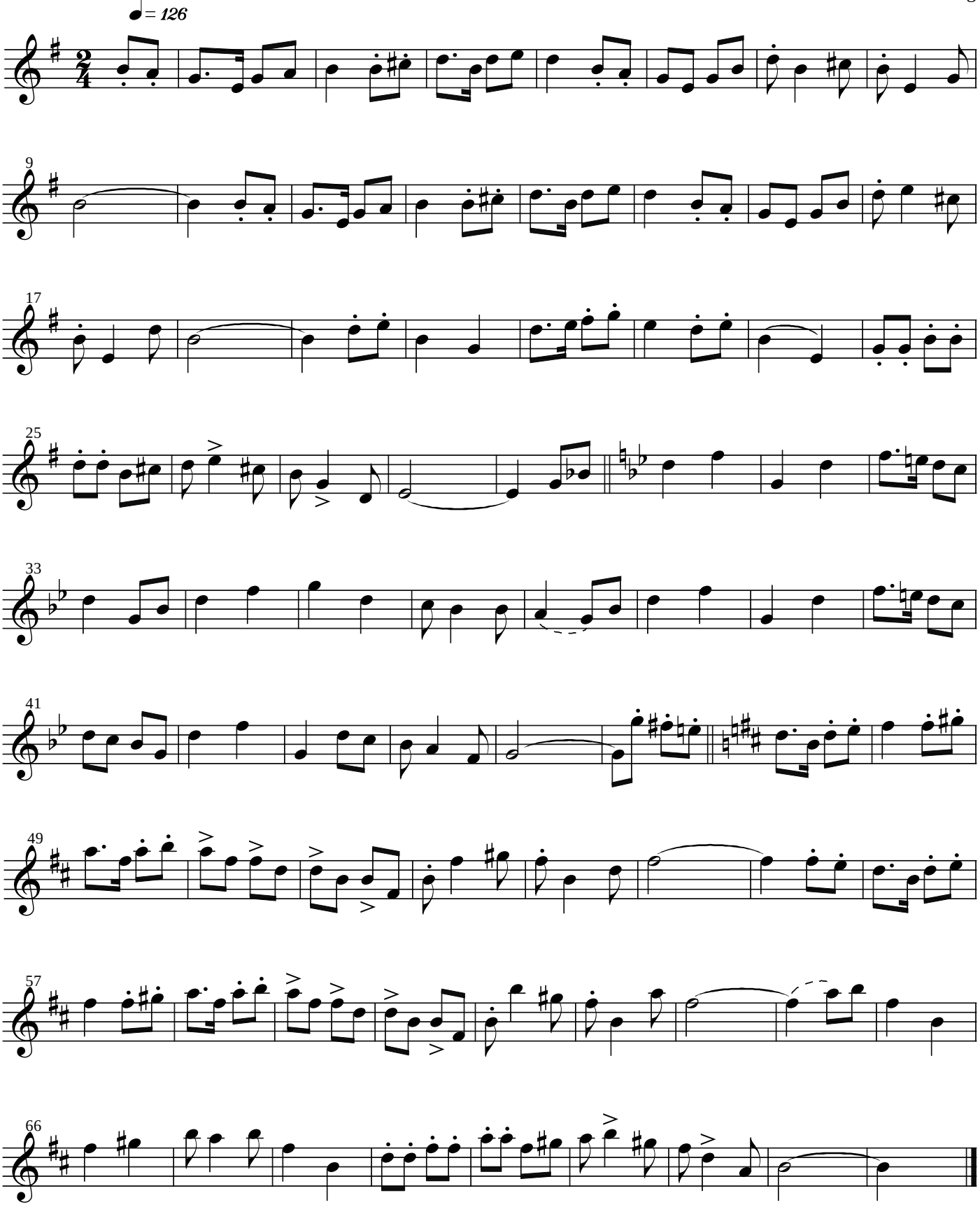
MORNING TRUMPET

American Traditional
arr. Clark Kimberling



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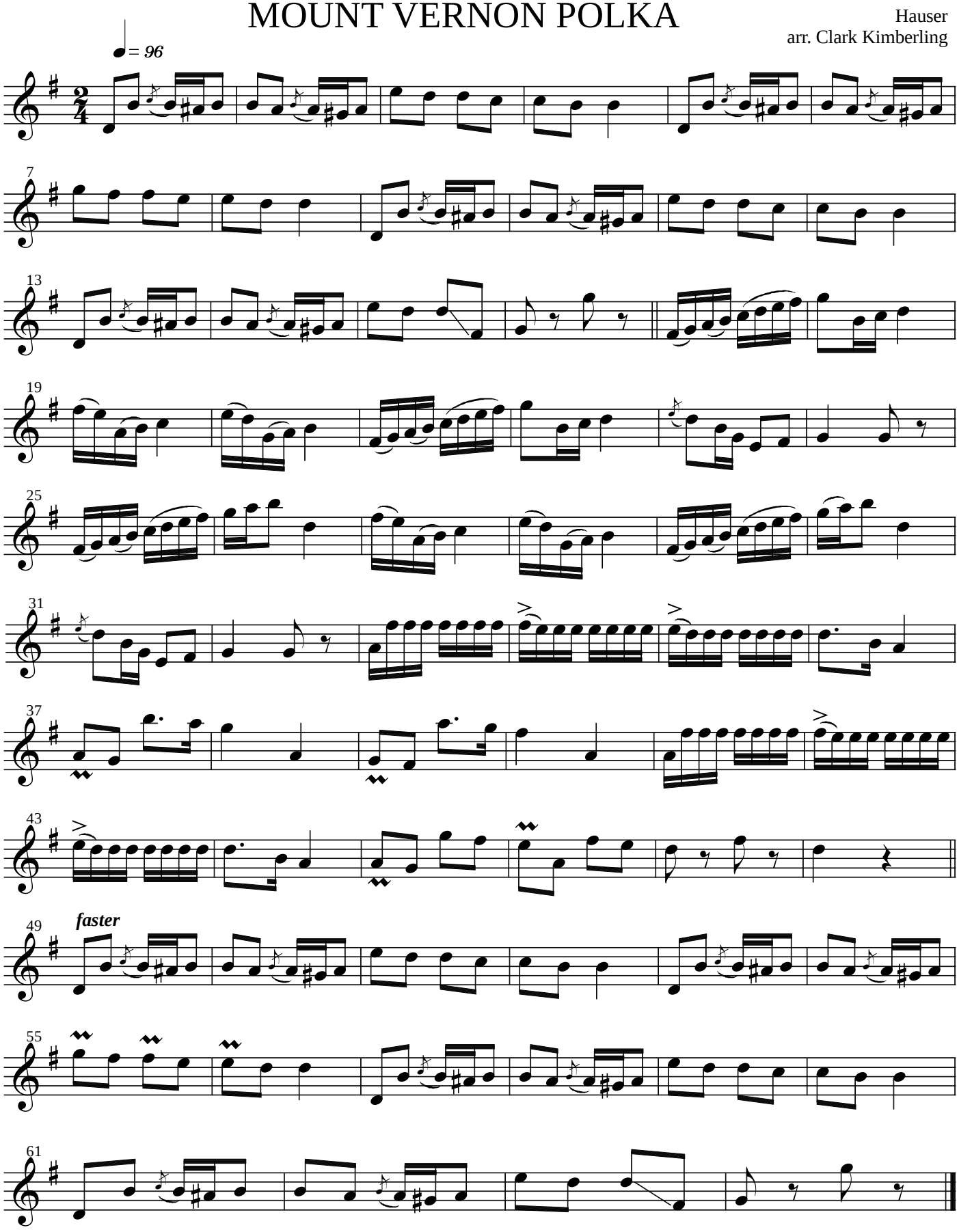
Source: AmerHymnsON p302

MOUNT VERNON POLKA

Hauser
arr. Clark Kimberling



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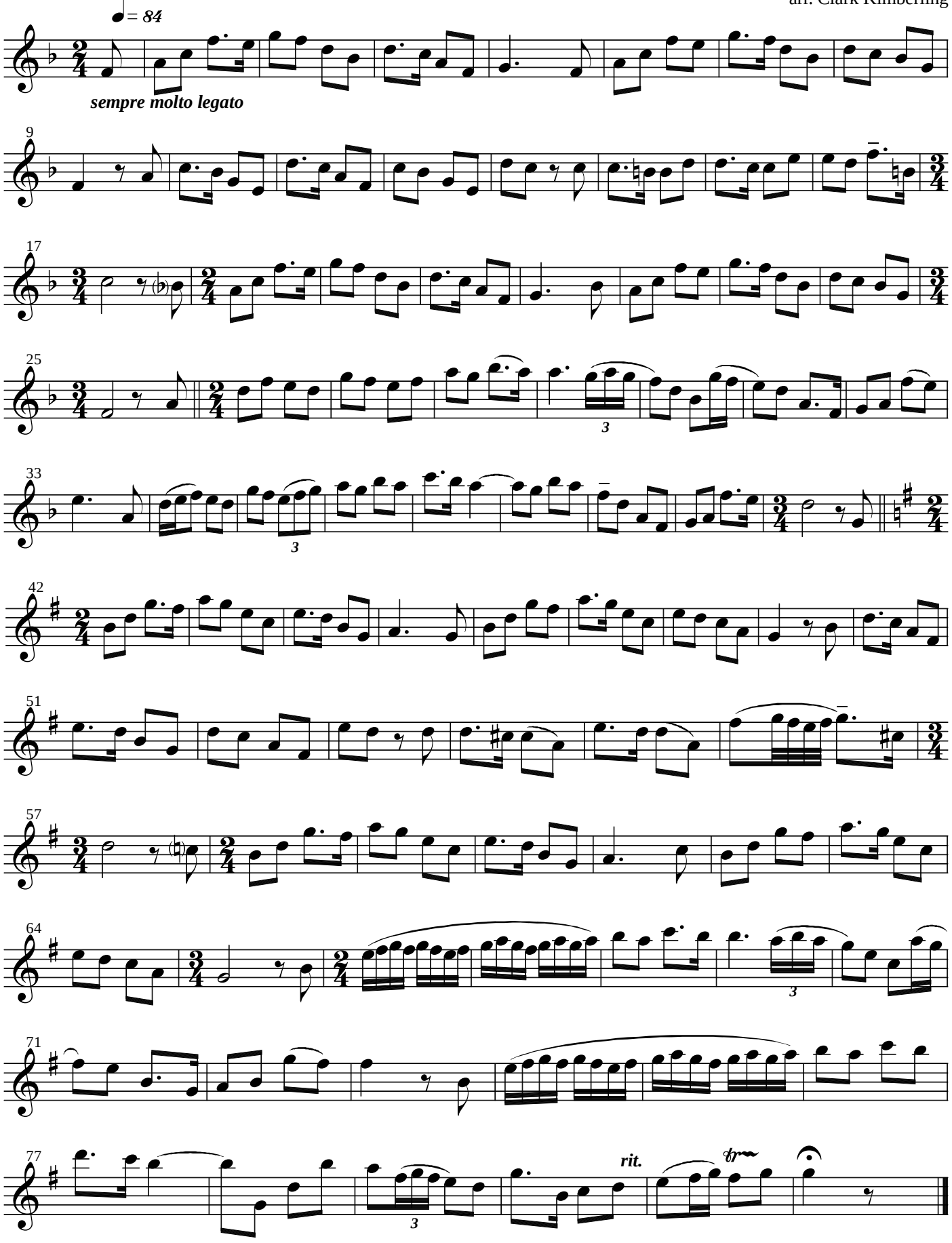
Source Ford p 166 and LC1850s

MY HEART AND LUTE

Henry Rowley Bishop
arr. Clark Kimberling



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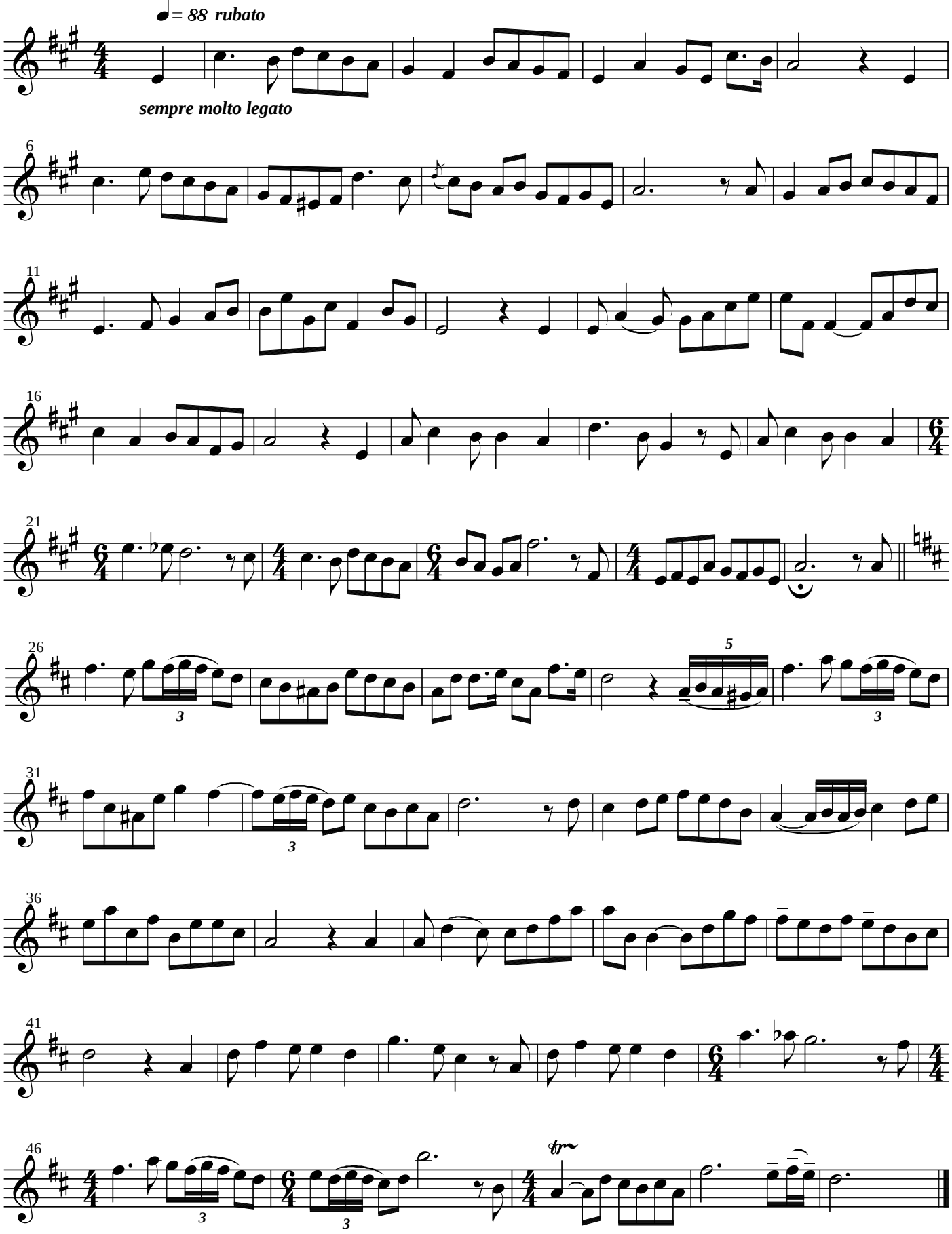
Source: Levy 1830 LC gr.hit.1830

MY PRETTY JANE

Henry Rowley Bishop
arr. Clark Kimberling



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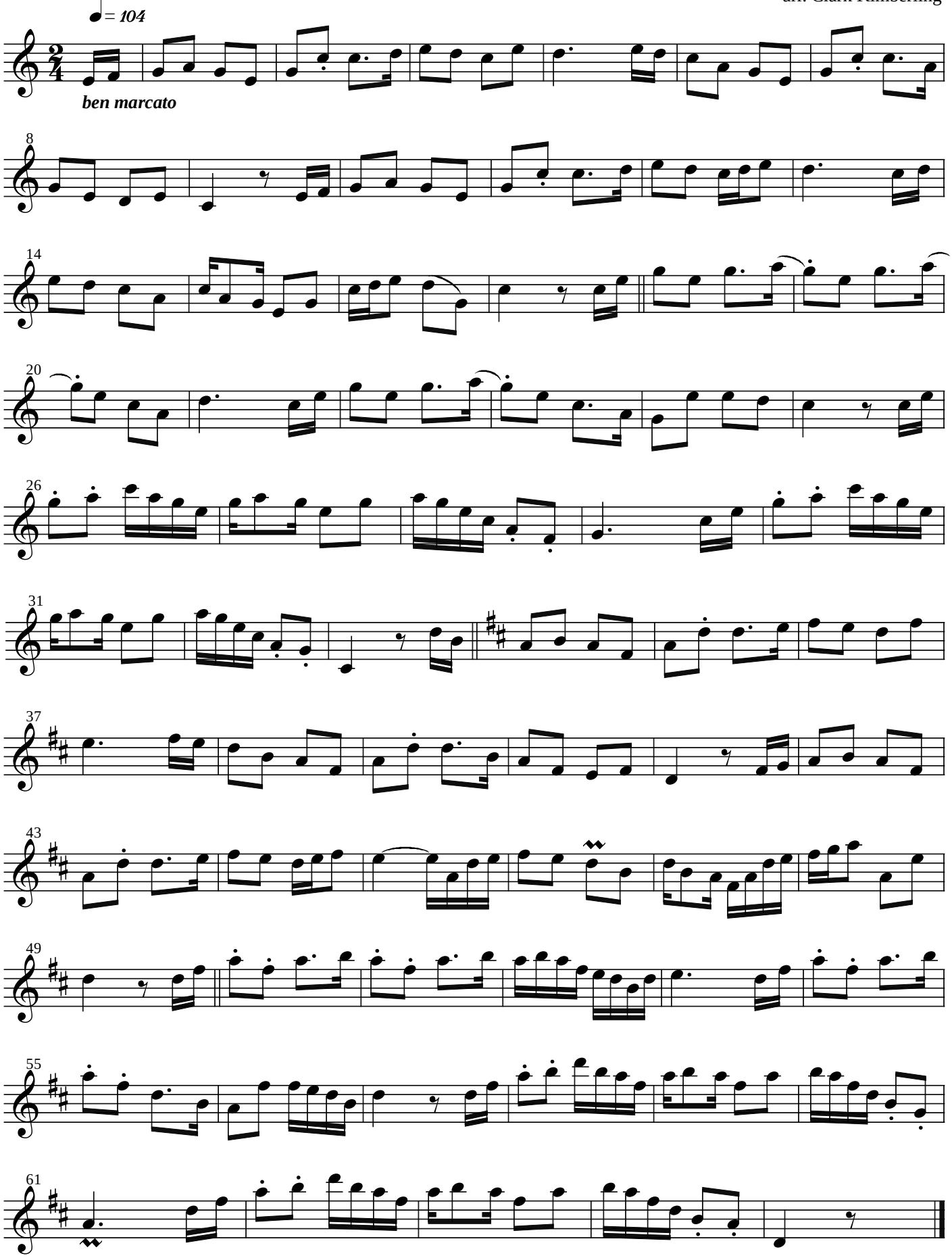
NANCY TEASE

Edwin P. Christy
arr. Clark Kimberling



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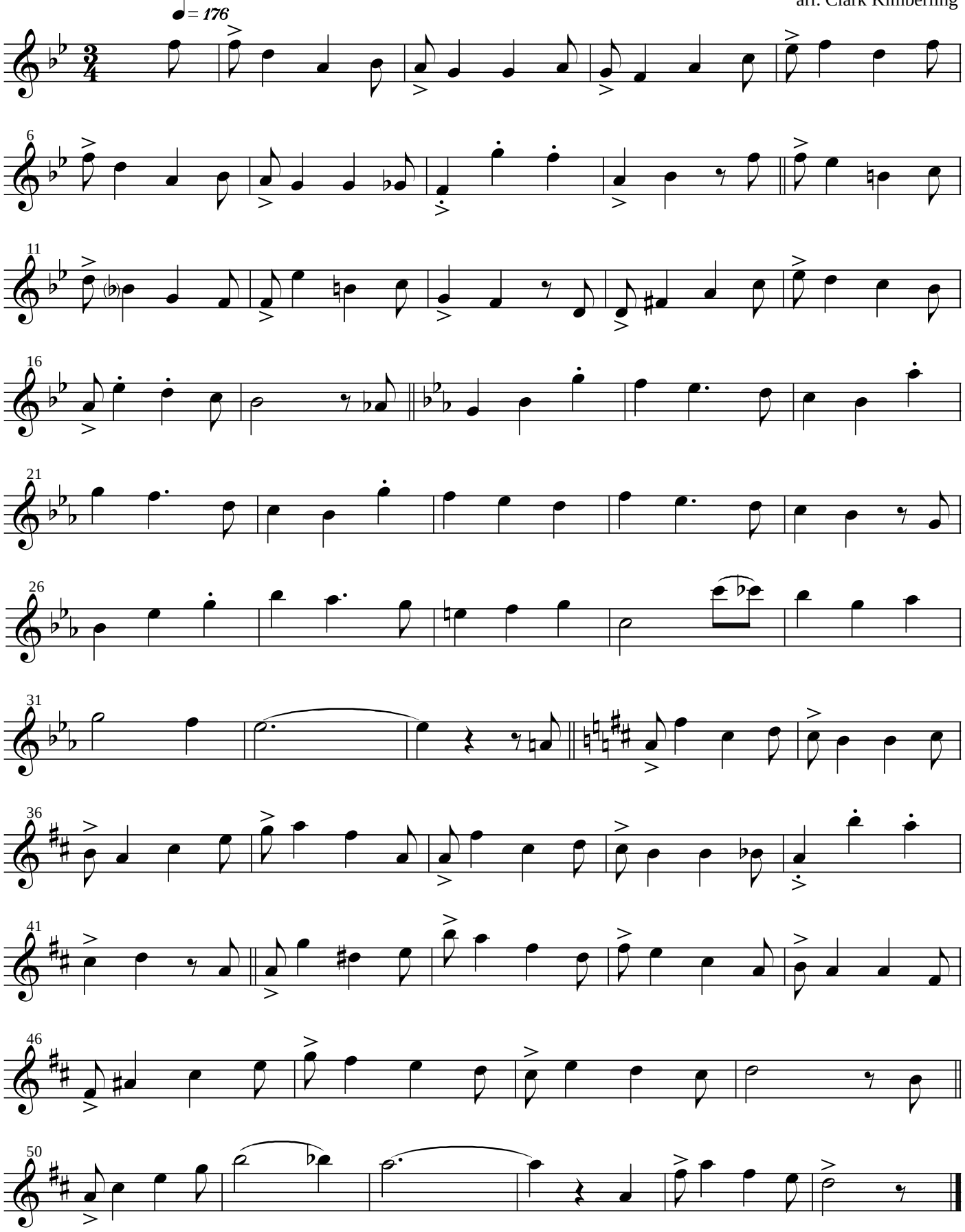
Source LC1848

NASHVILLE SULPHUR SPRING WALTZ

Carl Heinrich Weber
arr. Clark Kimberling



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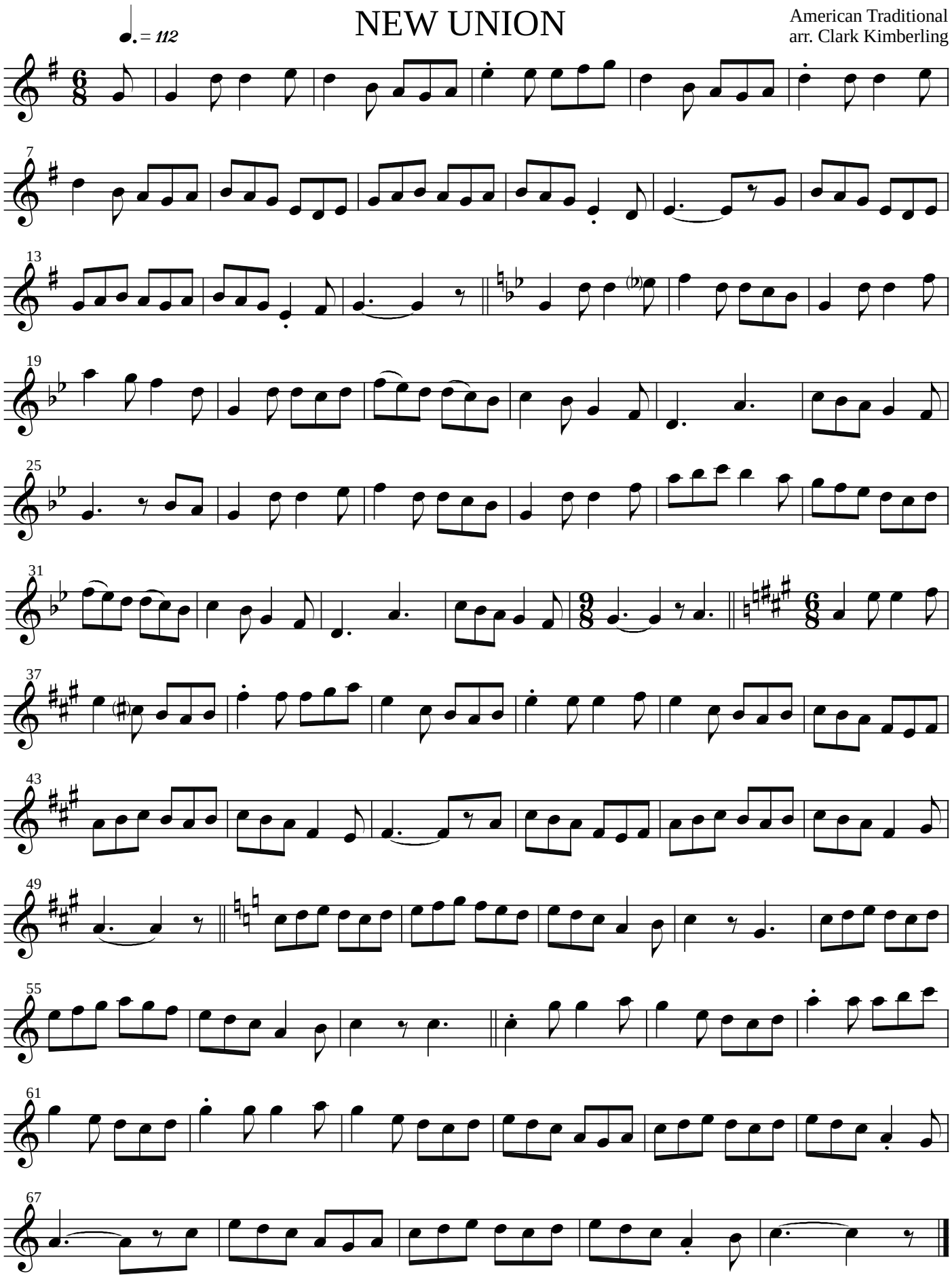
Source LC1841

NEW UNION

American Traditional
arr. Clark Kimberling



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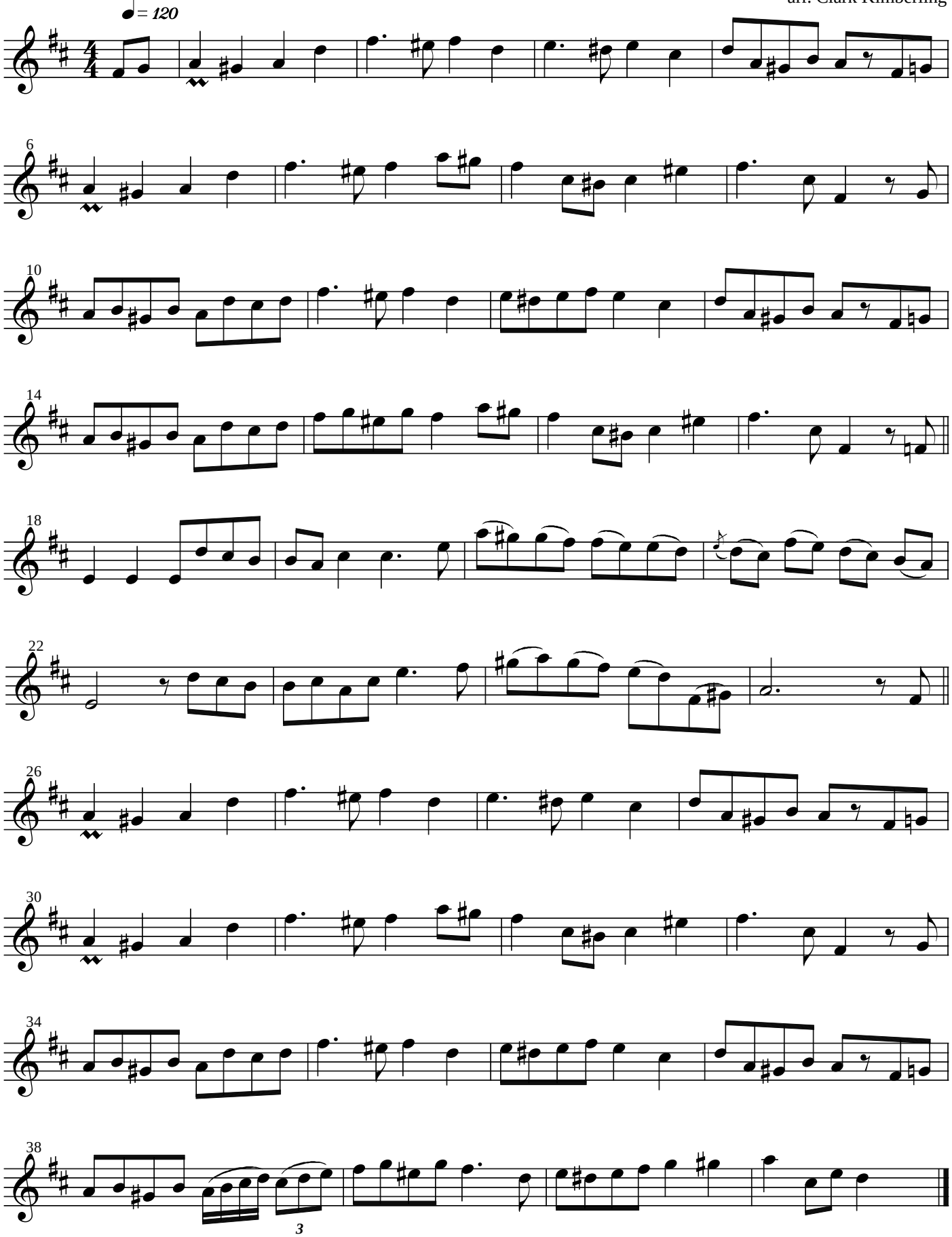
Source: Klocko-Ingalls p30

NEW YORK LADIES 1

William Dressler
arr. Clark Kimberling



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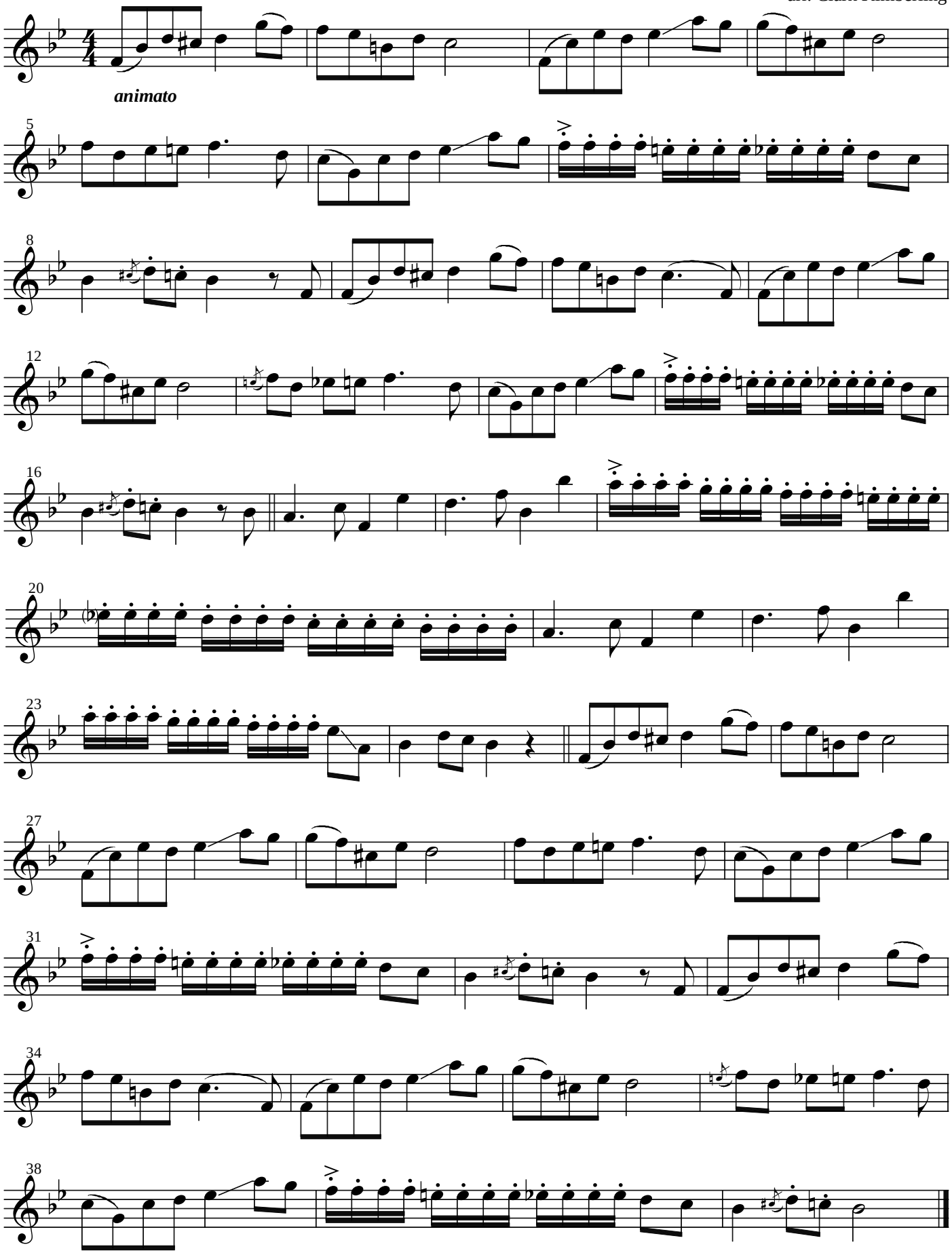
Source LC1851

NEW YORK LADIES 2

William Dressler
arr. Clark Kimberling

♩ = 108

animato



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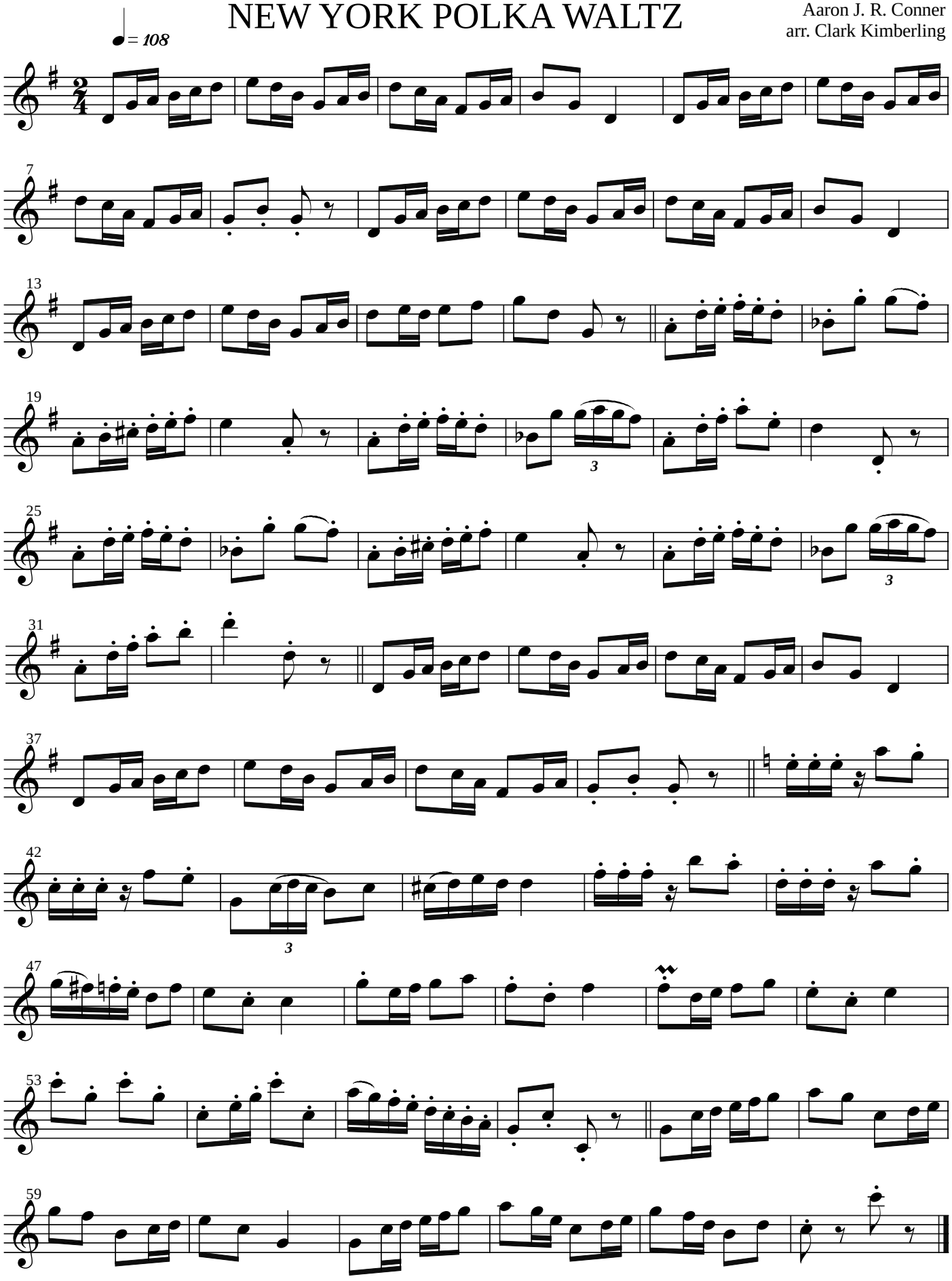
Source LC1851

NEW YORK POLKA WALTZ

Aaron J. R. Conner
arr. Clark Kimberling



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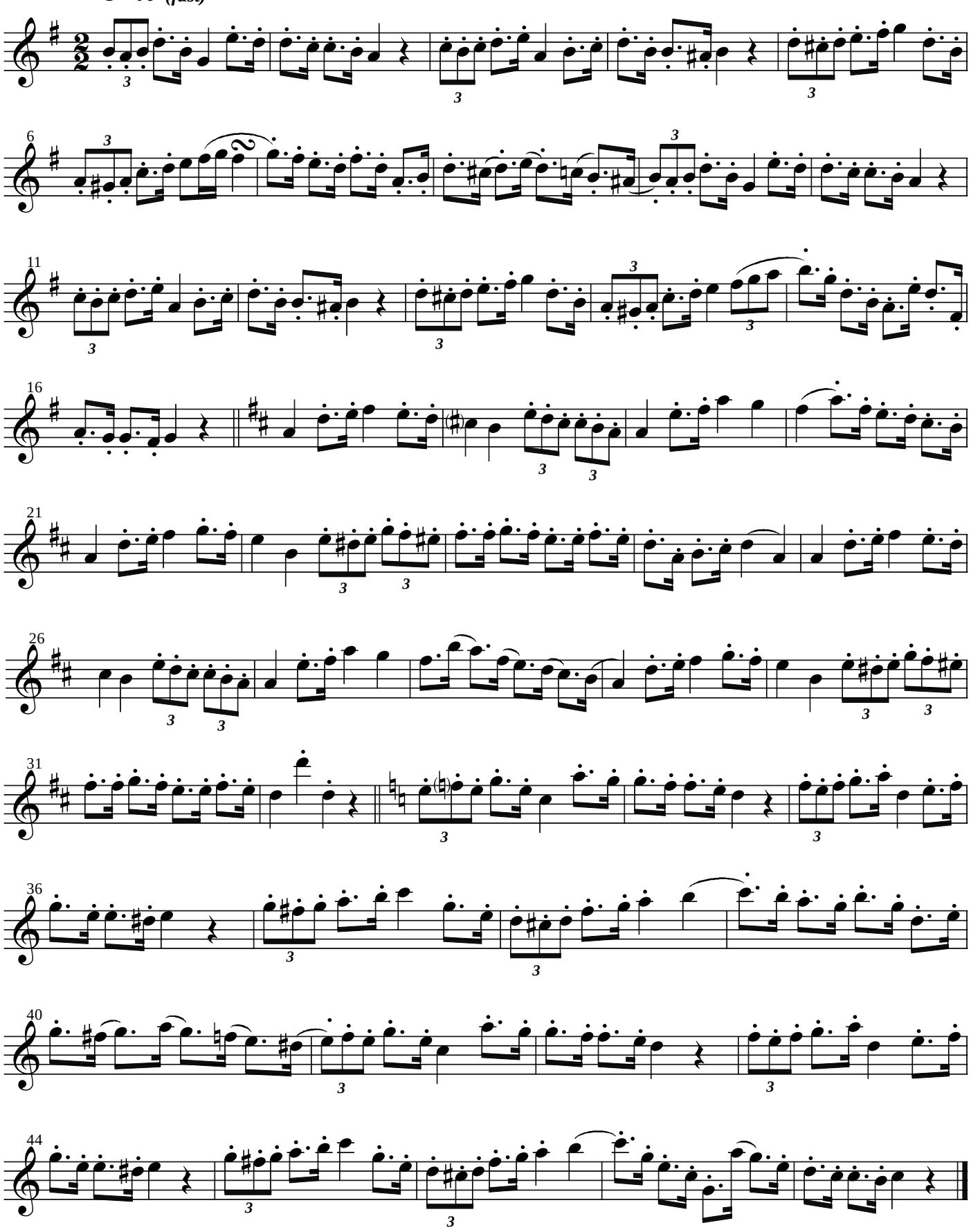
Source LC1846

NIAGARA SCHOTTISCH

H. Craven Griffiths
arr. Clark Kimberling



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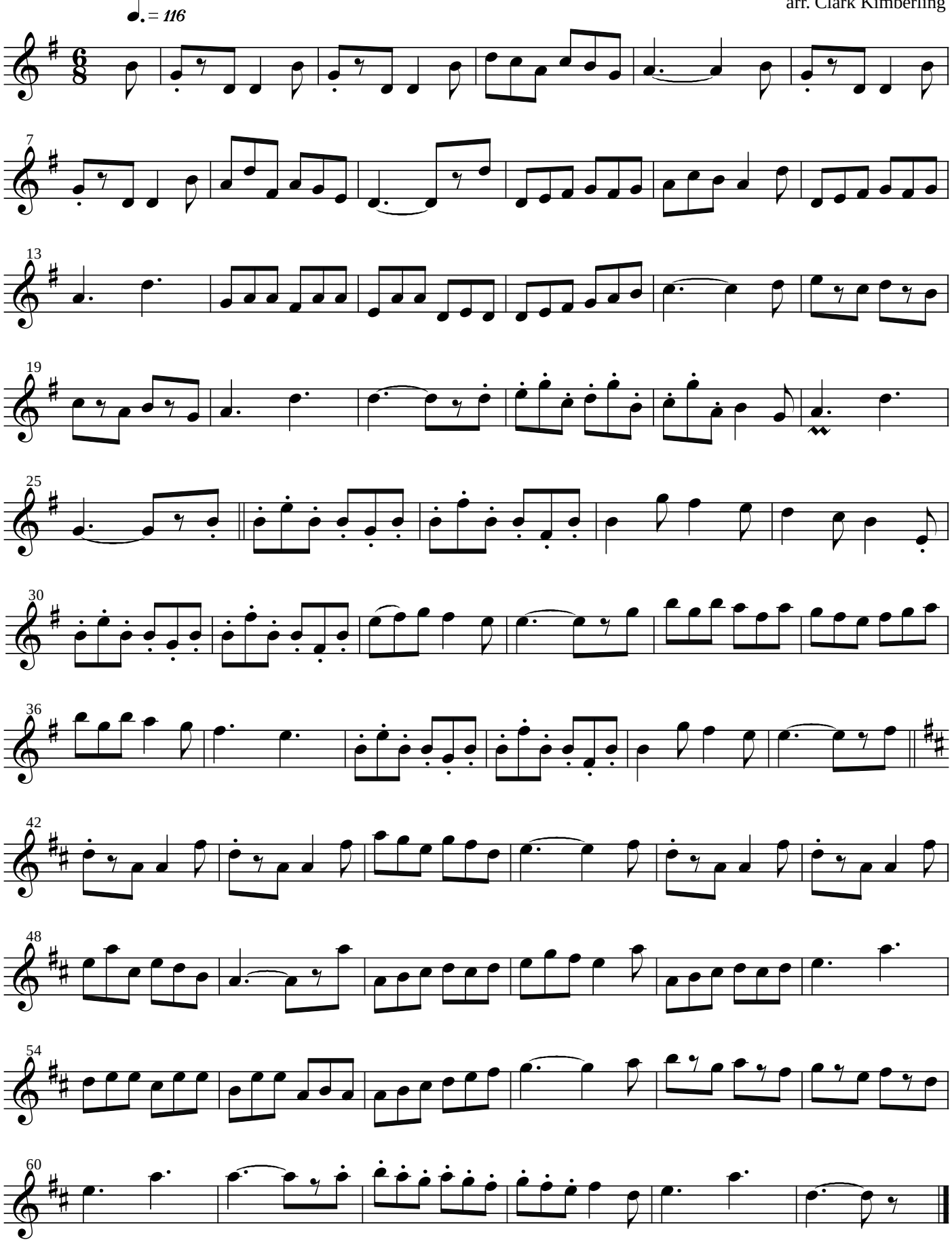
Source Levi 1852

OH TAKE ME BACK TO TENNESSEE

Charles H. Chandler
arr. Clark Kimberling



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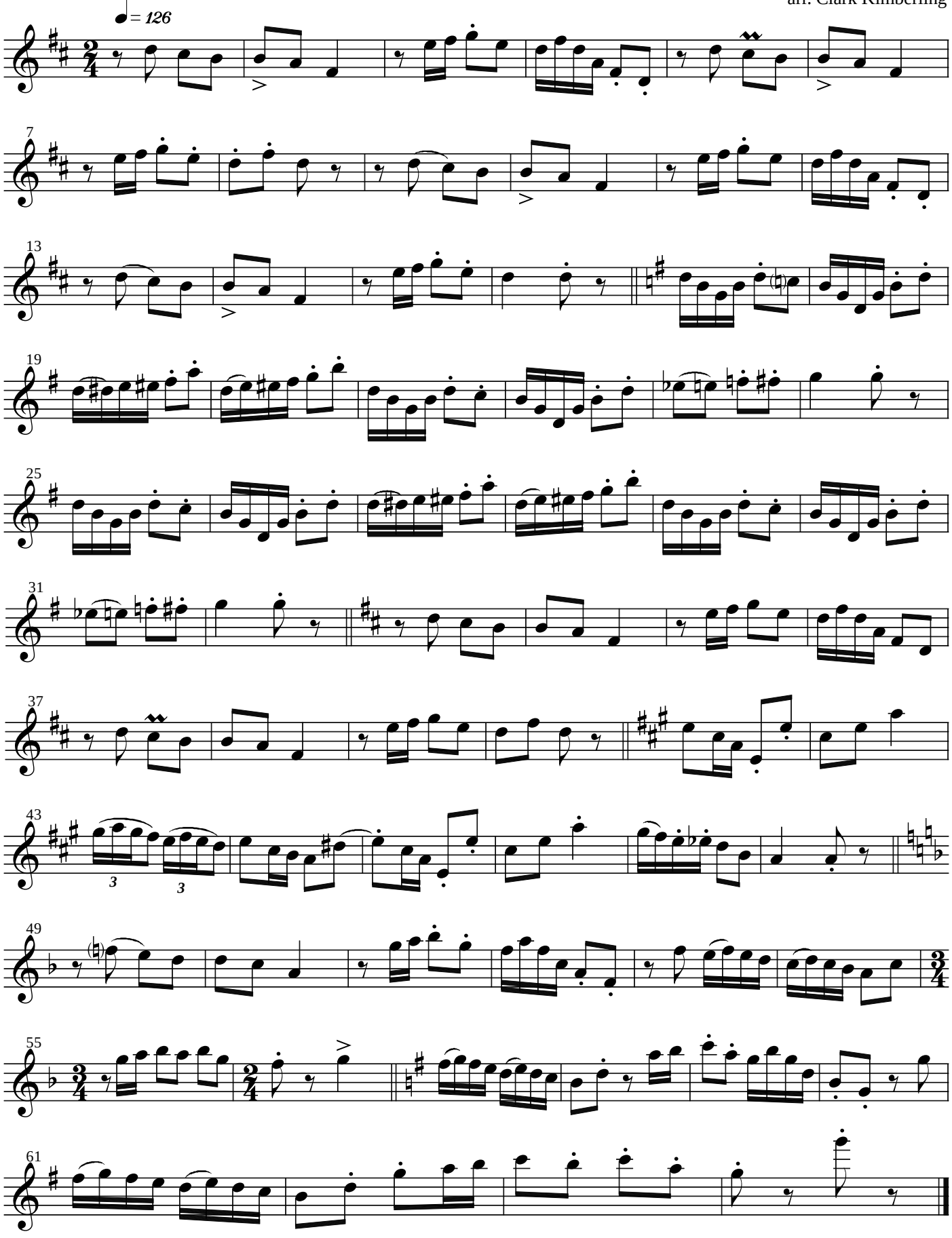
OK GALLOPADE

John H. Hewitt
arr. Clark Kimberling



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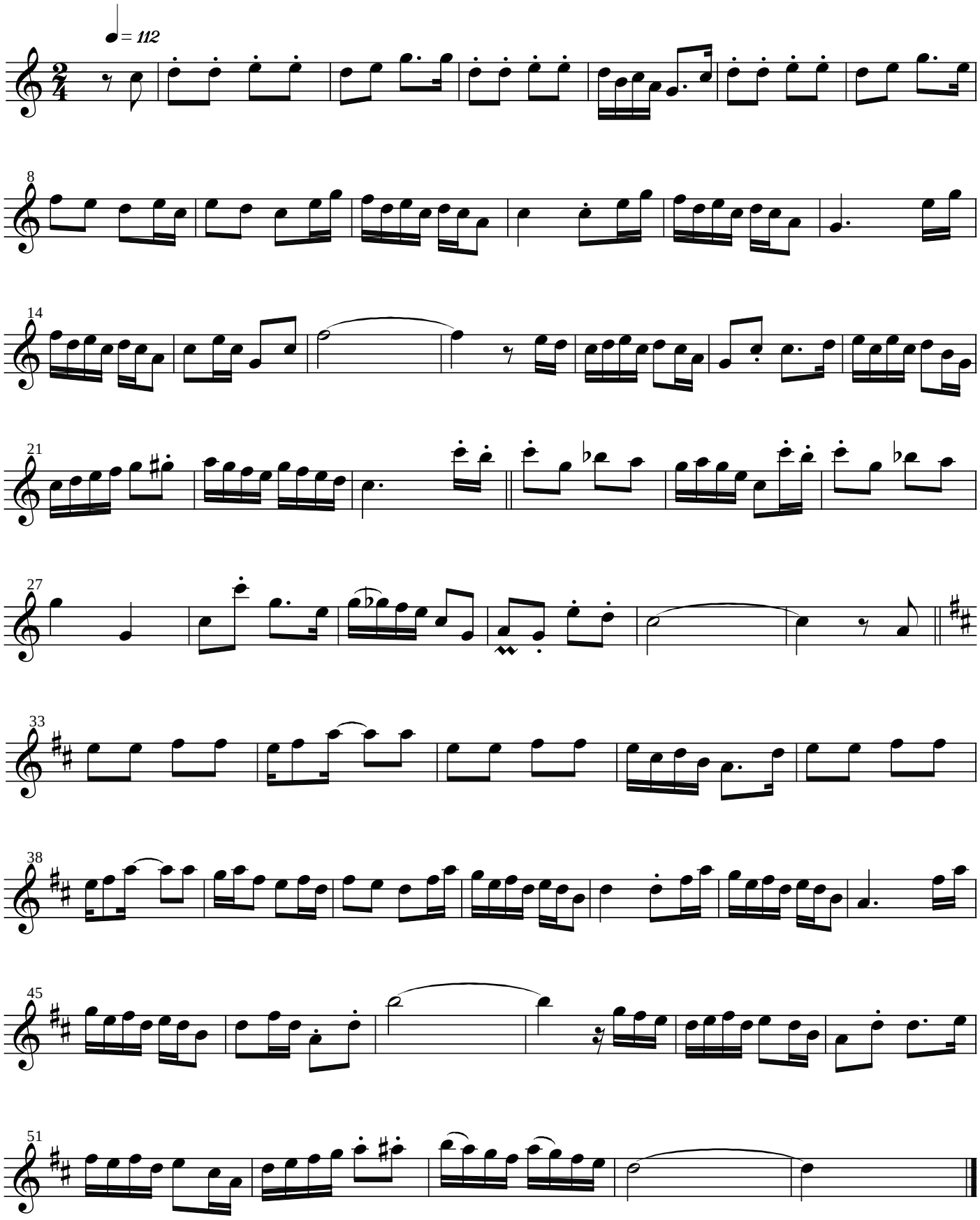
OLD JIM RIVER

Daniel Decatur Emmett
arr. Clark Kimberling



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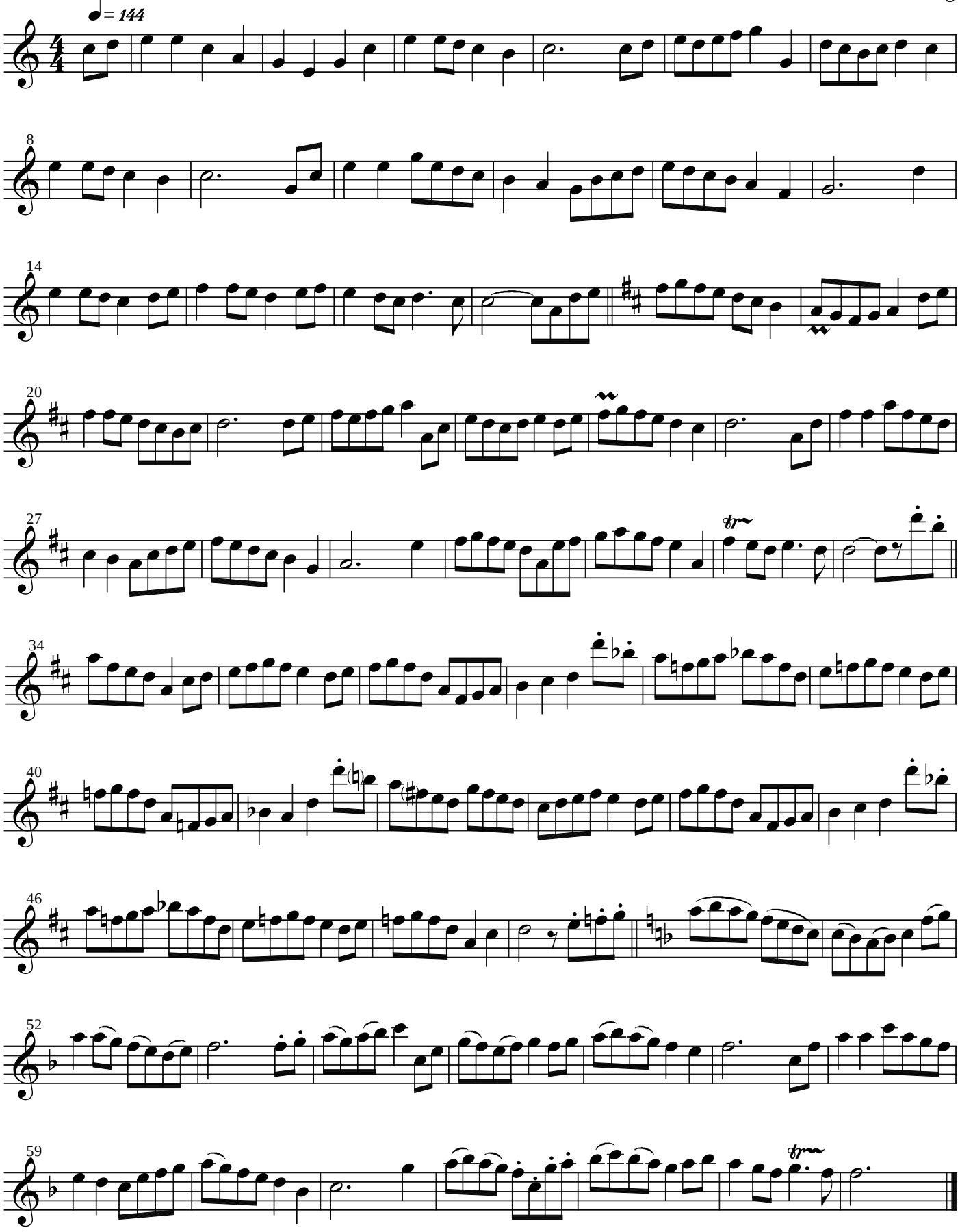
Source: Nathan p313

OMEGA

Oliver Holden
arr. Clark Kimberling



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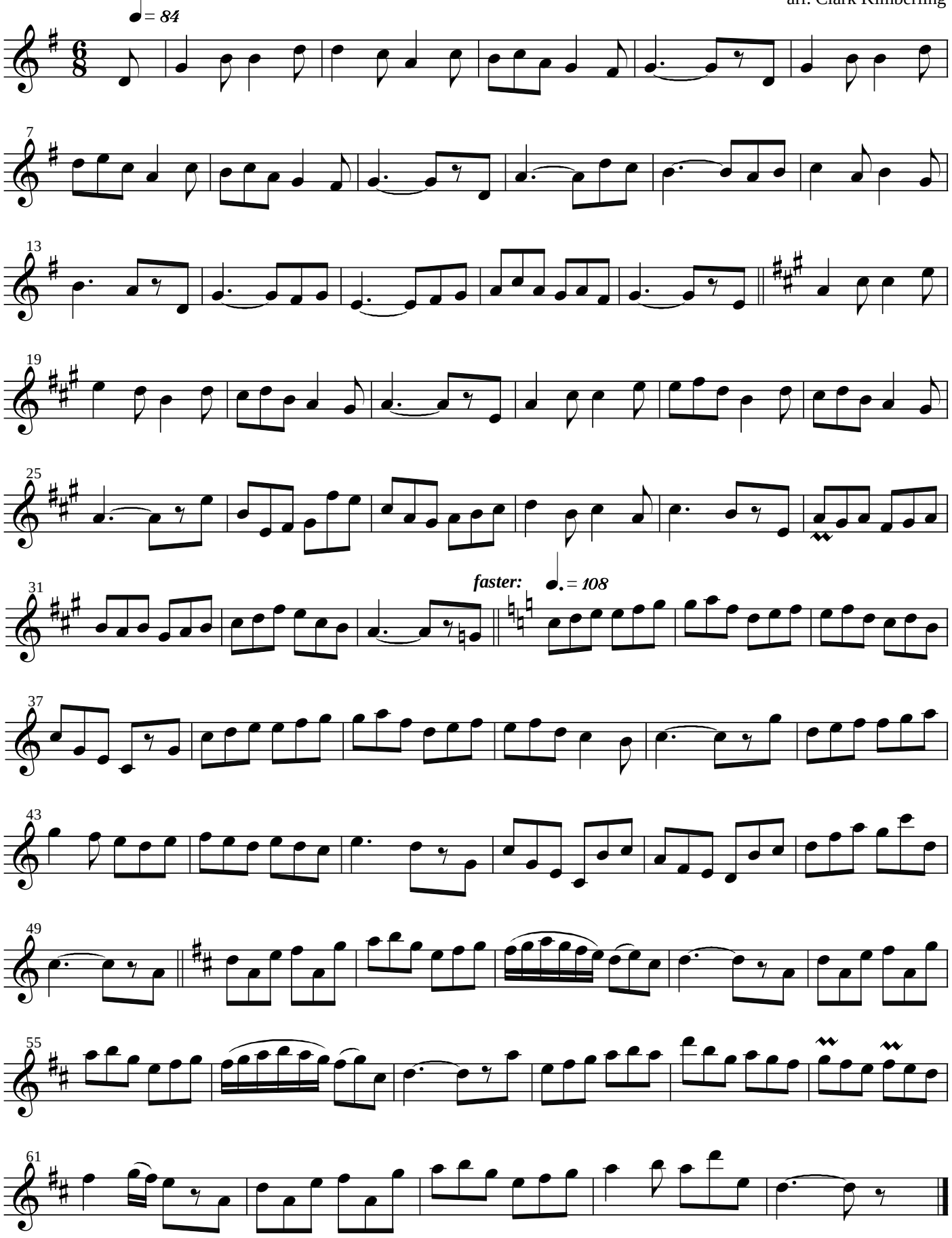
Source: ContinentalHarmony p77

PAUVRE GENEVIEVE

James L. Hewitt
arr. Clark Kimberling



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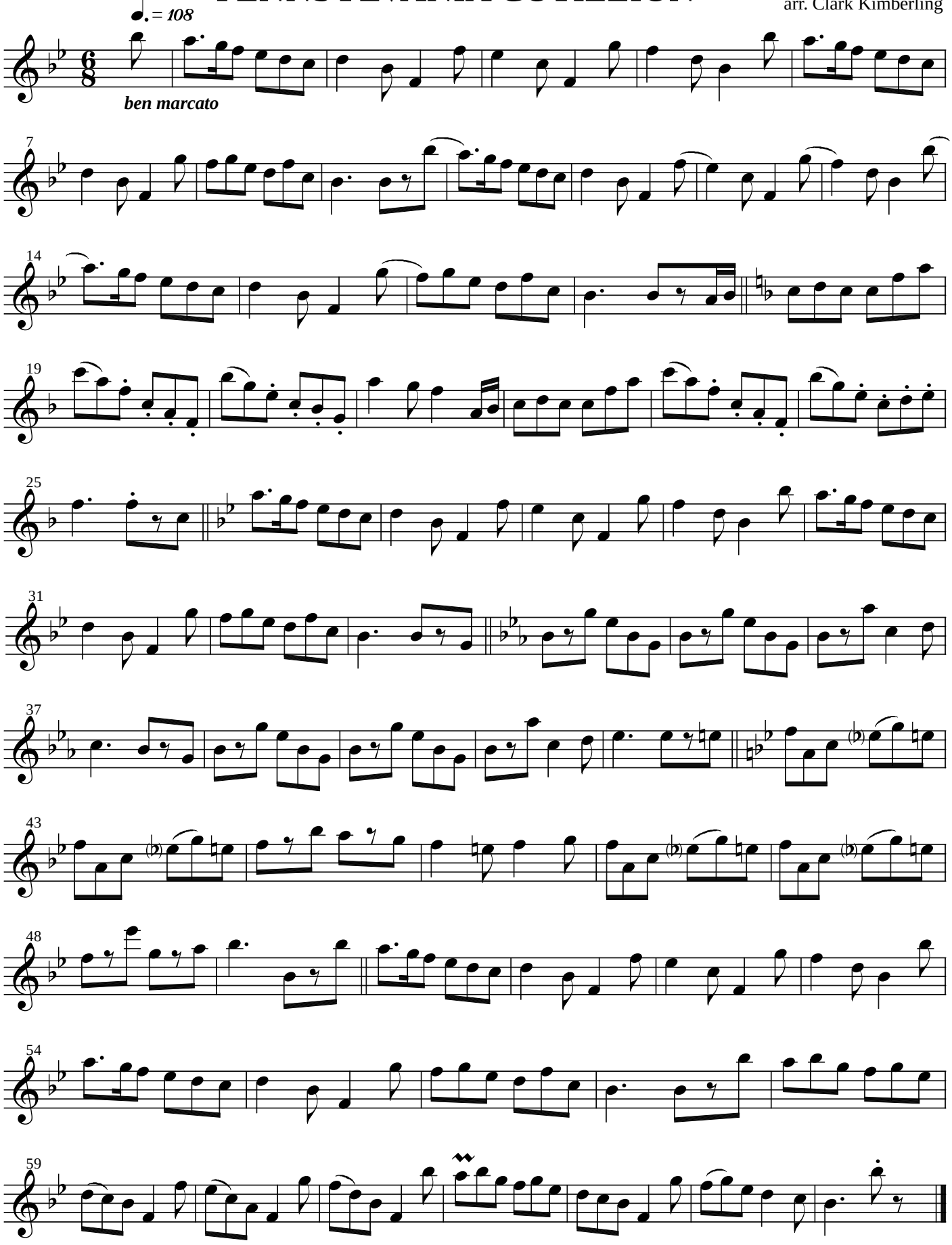
PENNSYLVANIA COTILLION

Valentine Dister
arr. Clark Kimberling



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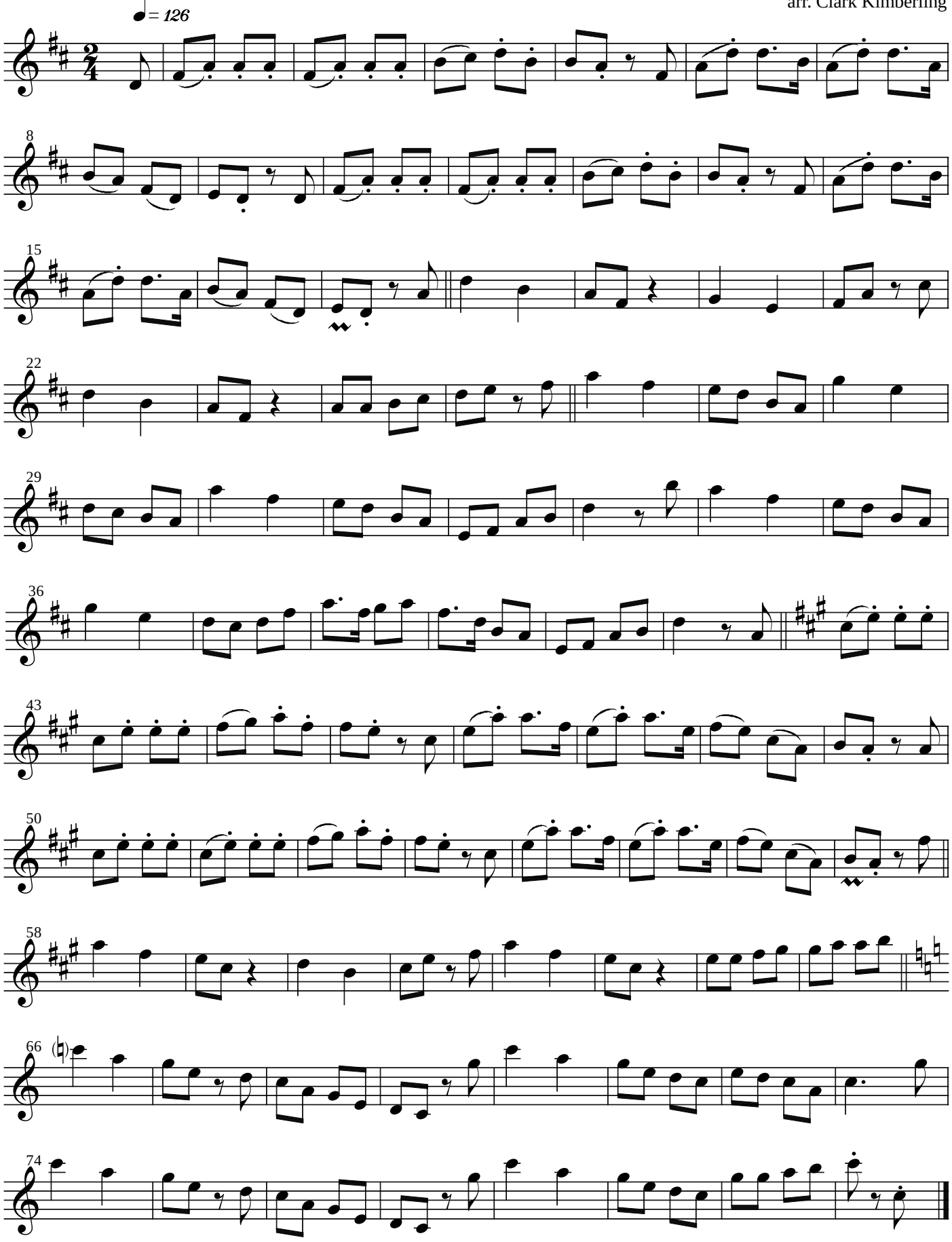
Source LC1846

PHILADELPHIA LIONS

James Bellak
arr. Clark Kimberling



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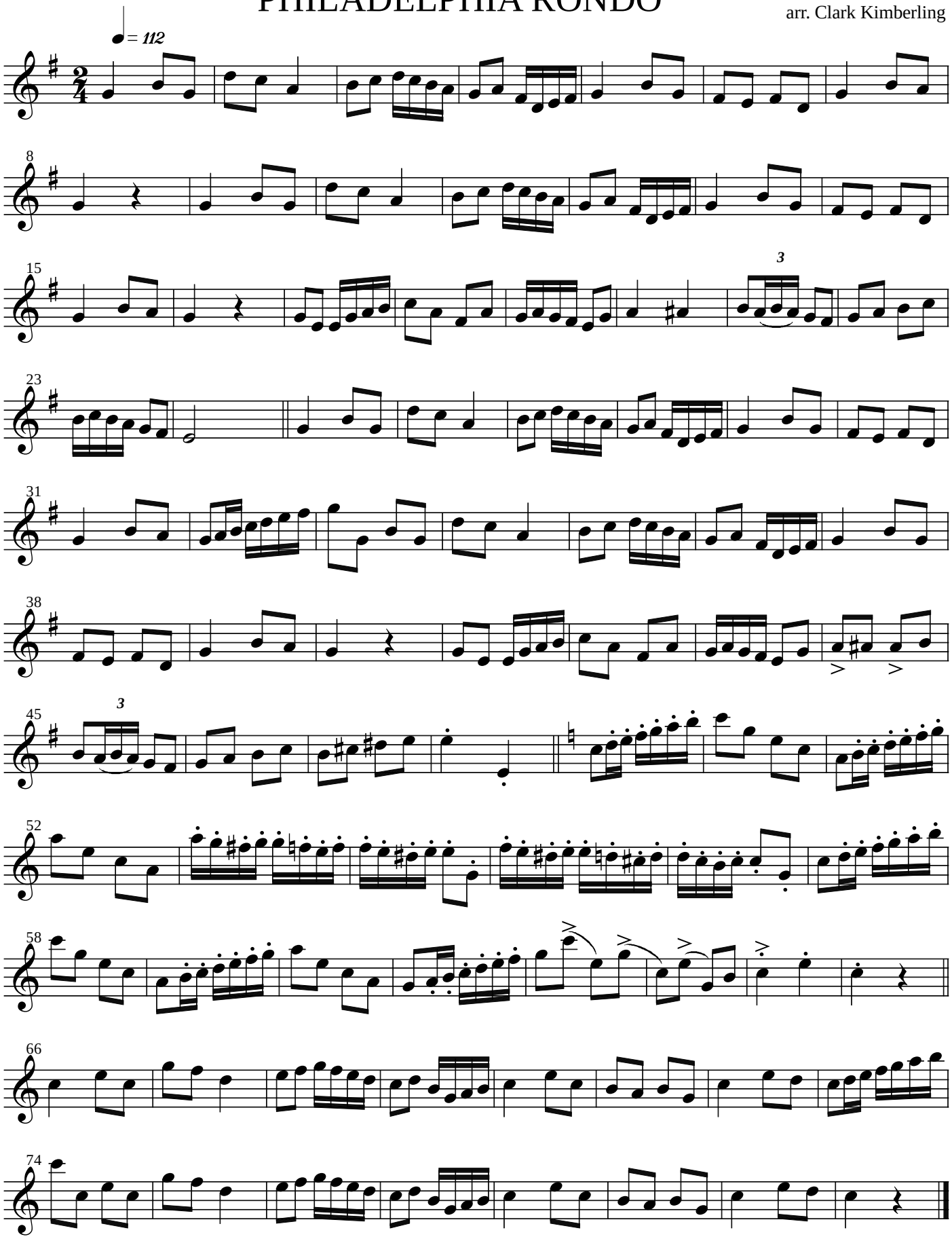
PHILADELPHIA RONDO

W. Newland
arr. Clark Kimberling



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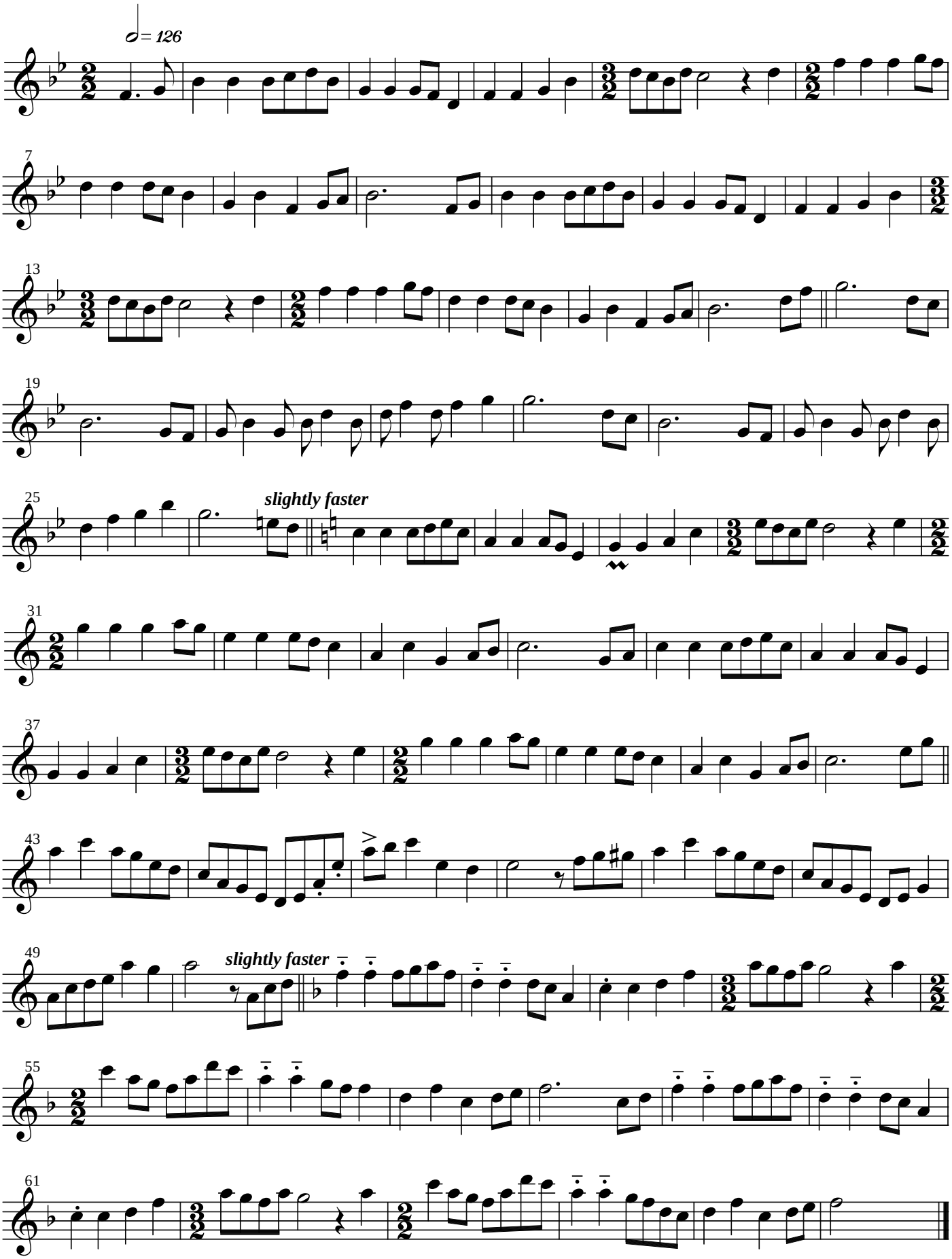
PISGAH

American Traditional
arr. Clark Kimberling



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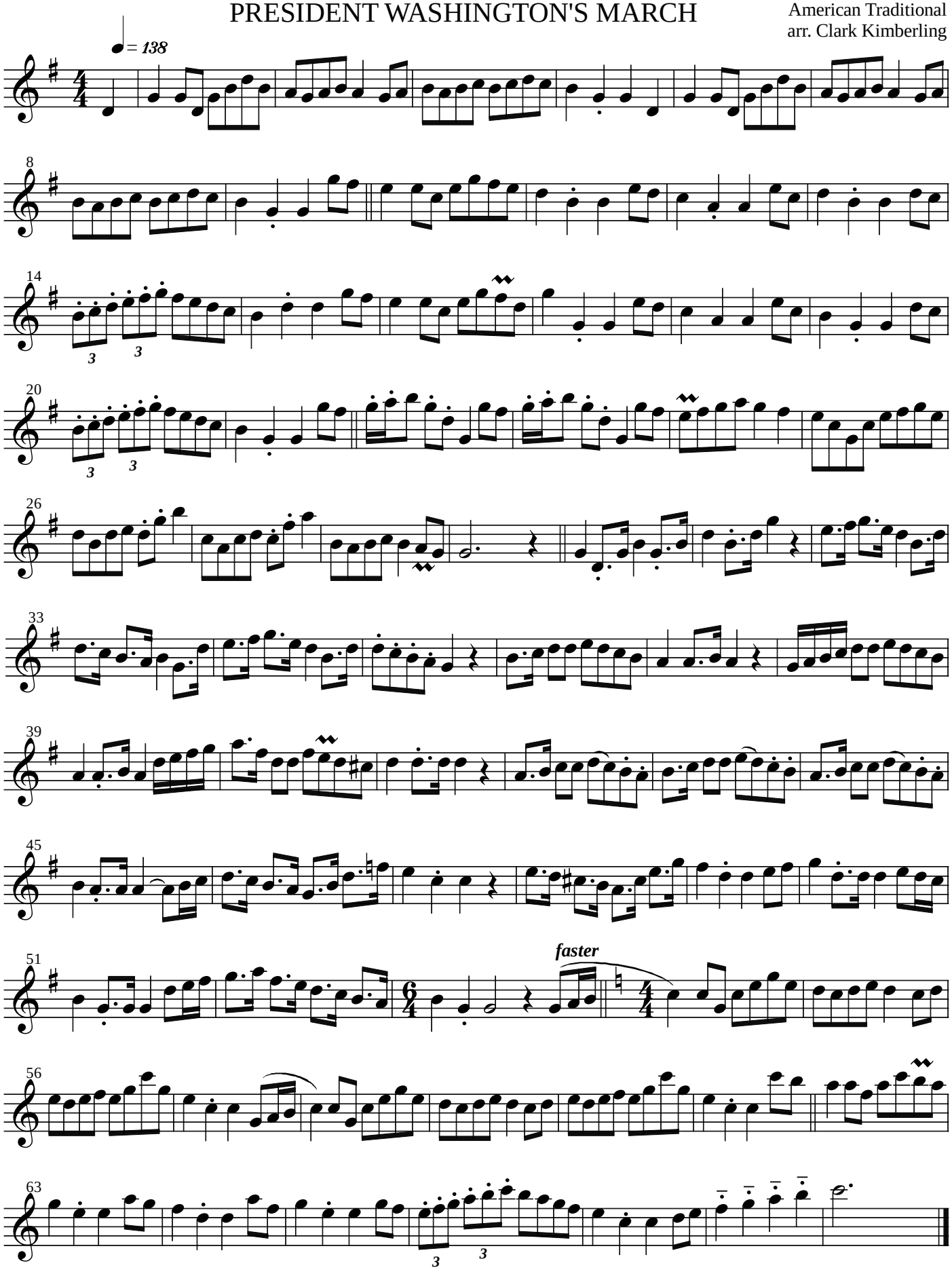
Source:Buchanan page 84

PRESIDENT WASHINGTON'S MARCH

American Traditional
arr. Clark Kimberling



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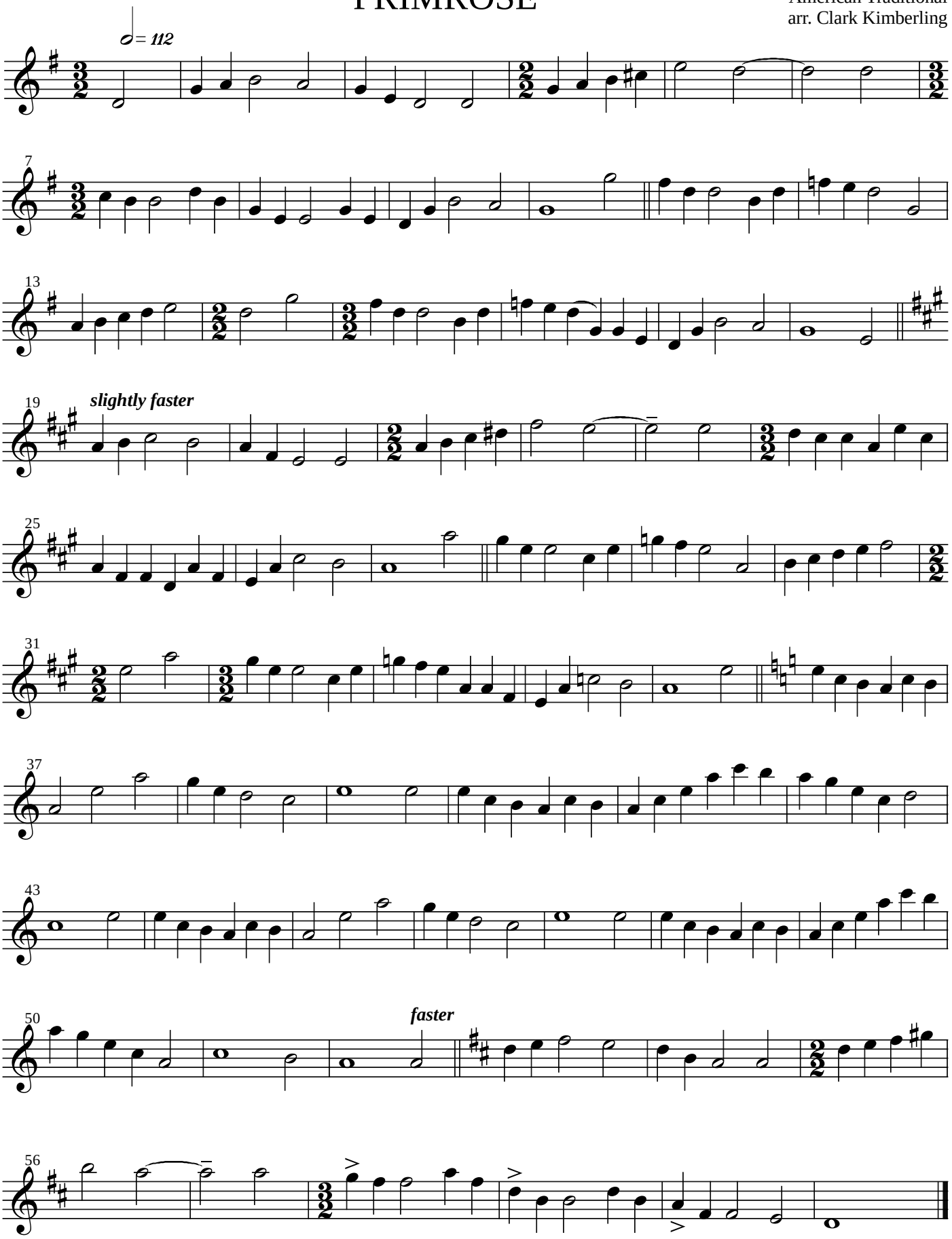
Source Levy before1800

PRIMROSE

American Traditional
arr. Clark Kimberling



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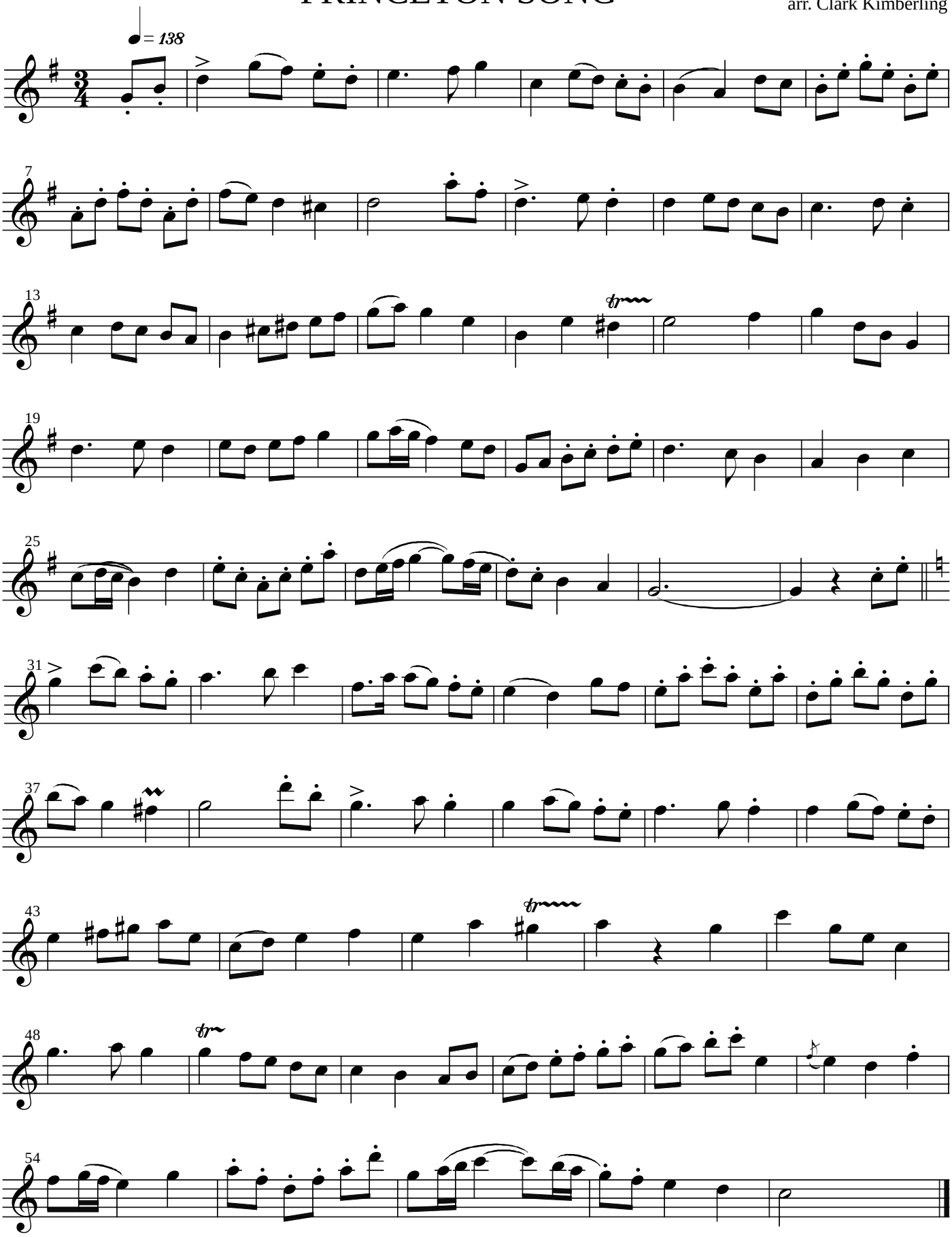
Source: AmerHymnsON p311

PRINCETON SONG

American Traditional
arr. Clark Kimberling



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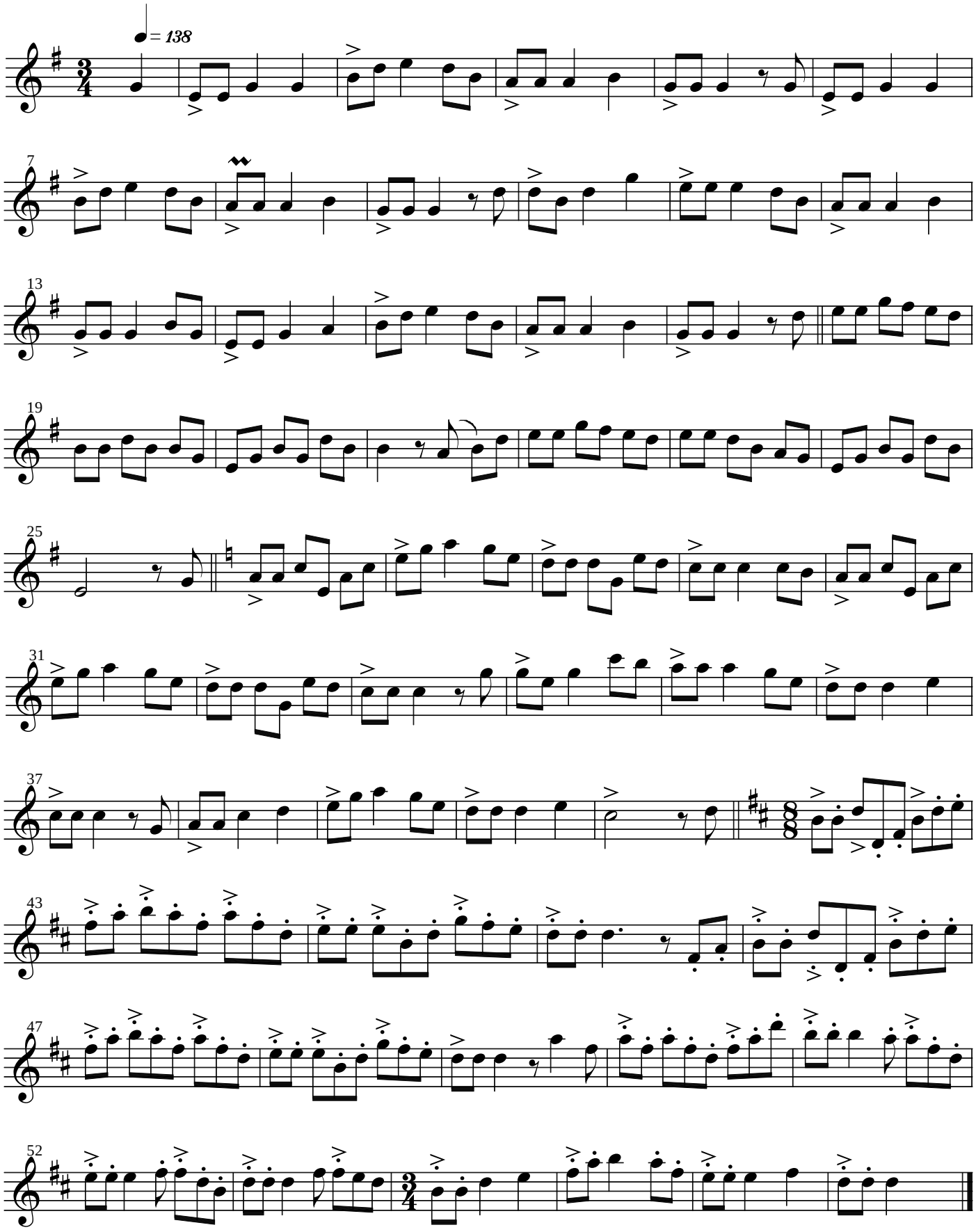
Source:Keller p26

REDEEMING GRACE

American Traditional
arr. Clark Kimberling



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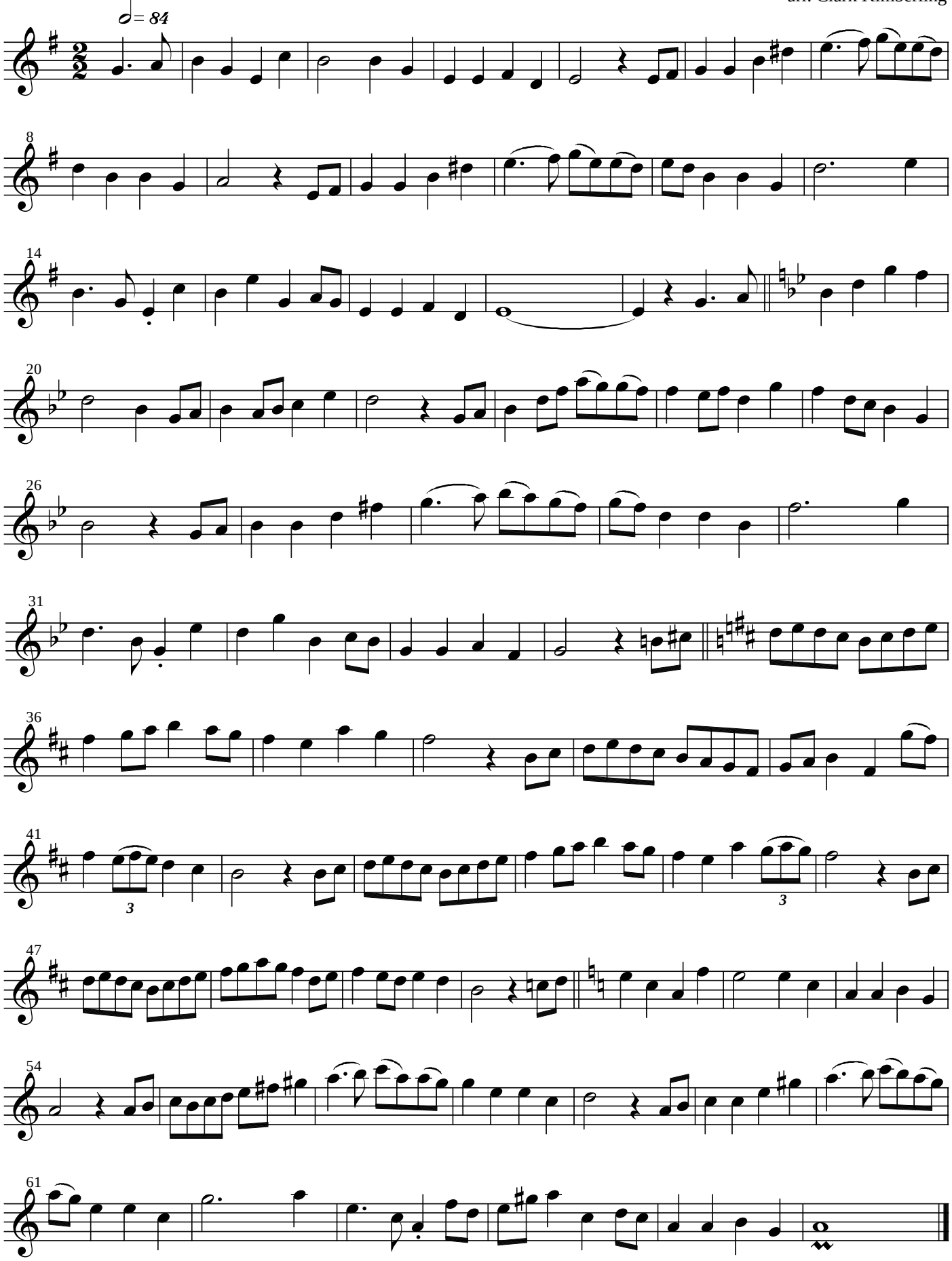
Source: Buchanan p 26

YOUTH REJOICE

Jeremiah Ingalls
arr. Clark Kimberling



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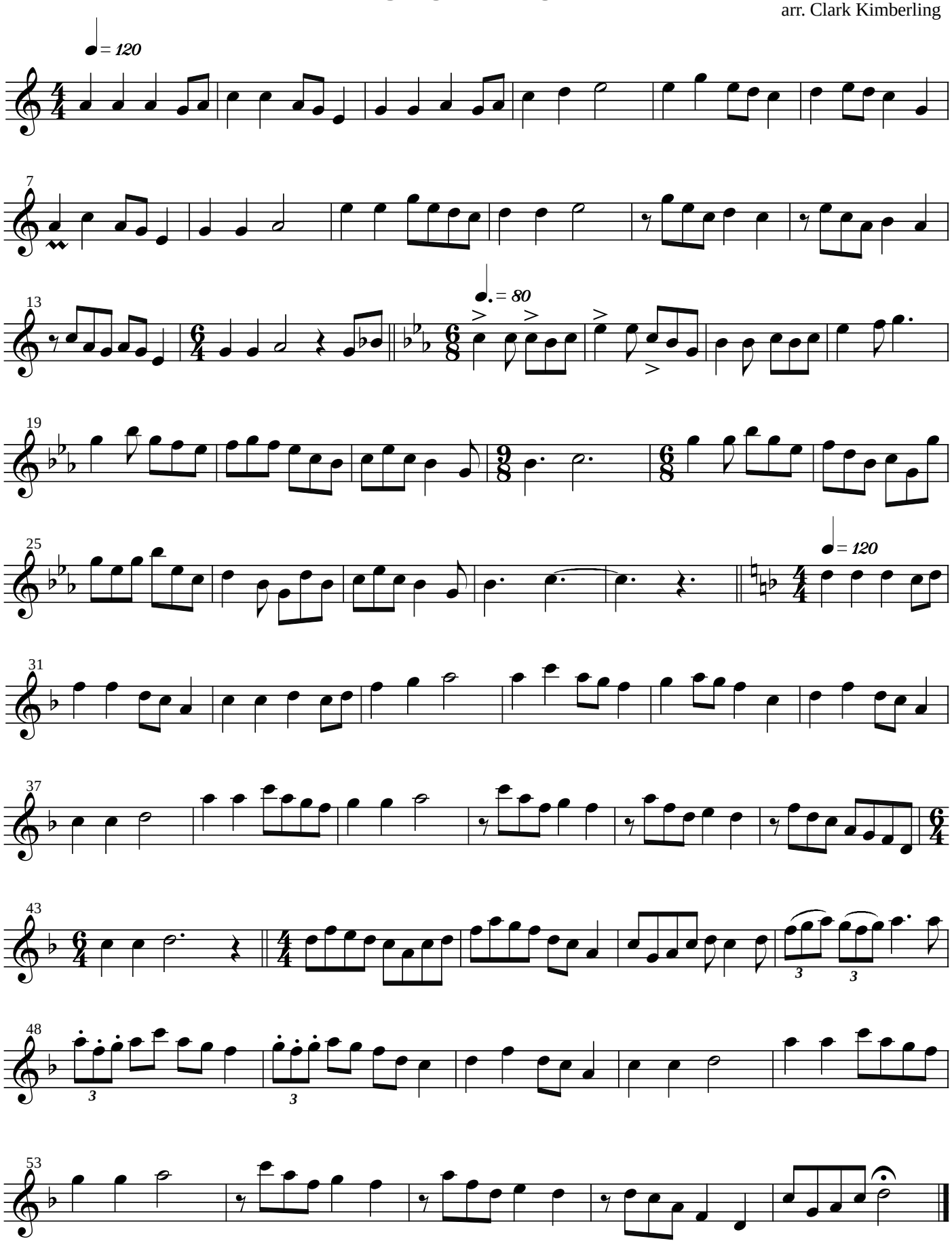
Source: Klocko-Ingalls p94

RESTORATION

Southern Harmony, 1835
arr. Clark Kimberling



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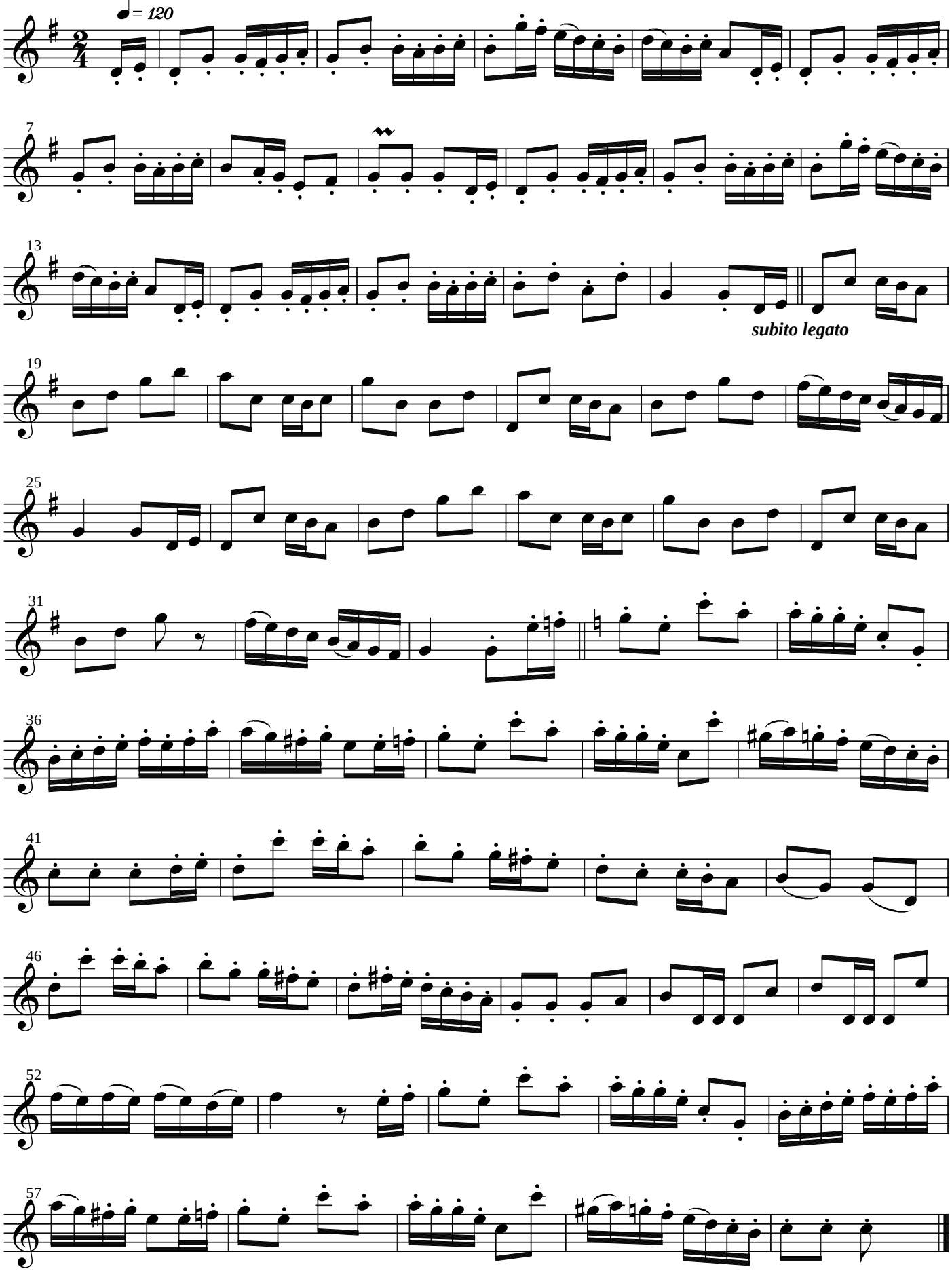
REUNION POLKA 1

E. J. Xaupi
arr. Clark Kimberling



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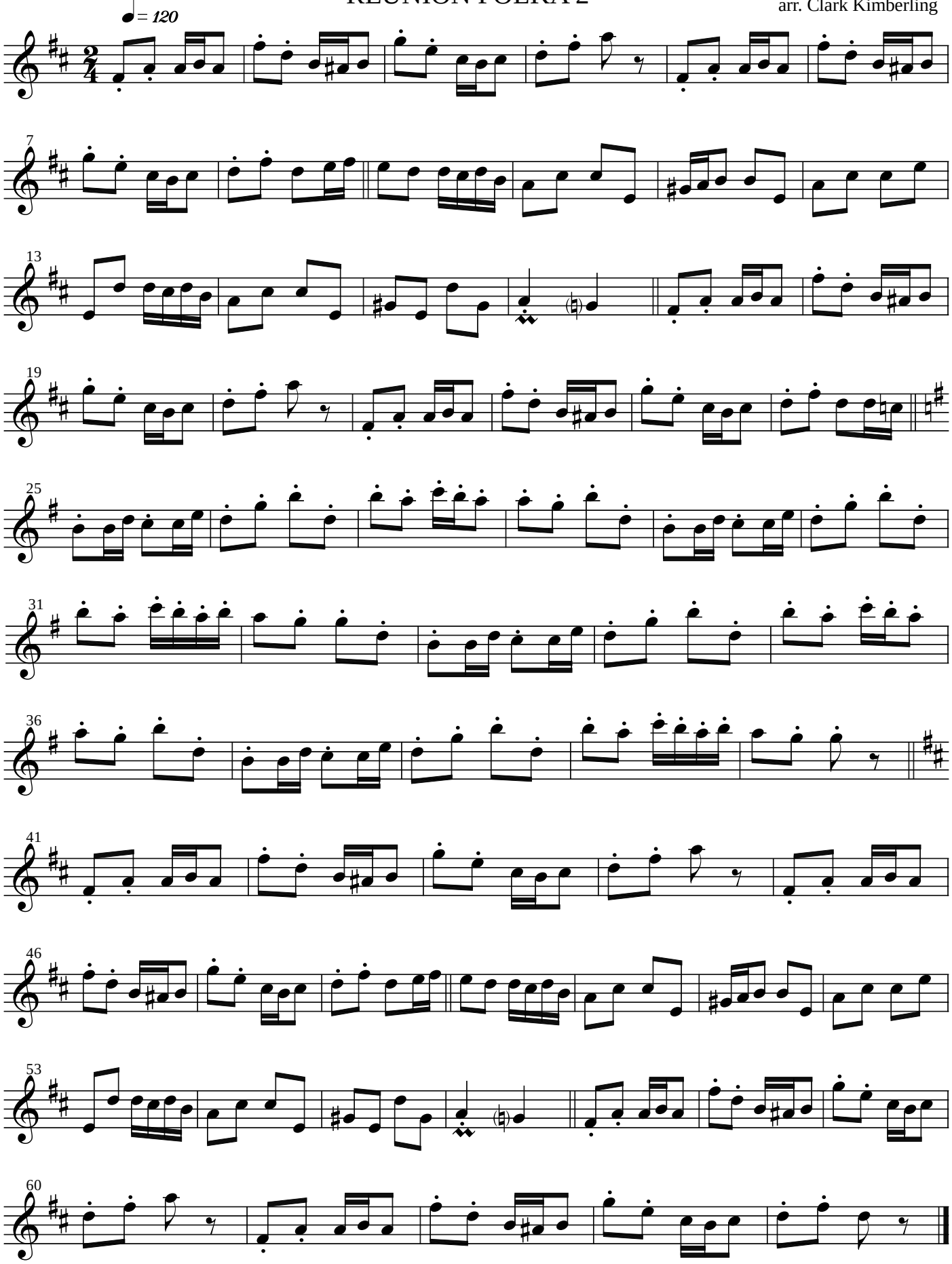
REUNION POLKA 2

E. J. Xaupi
arr. Clark Kimberling



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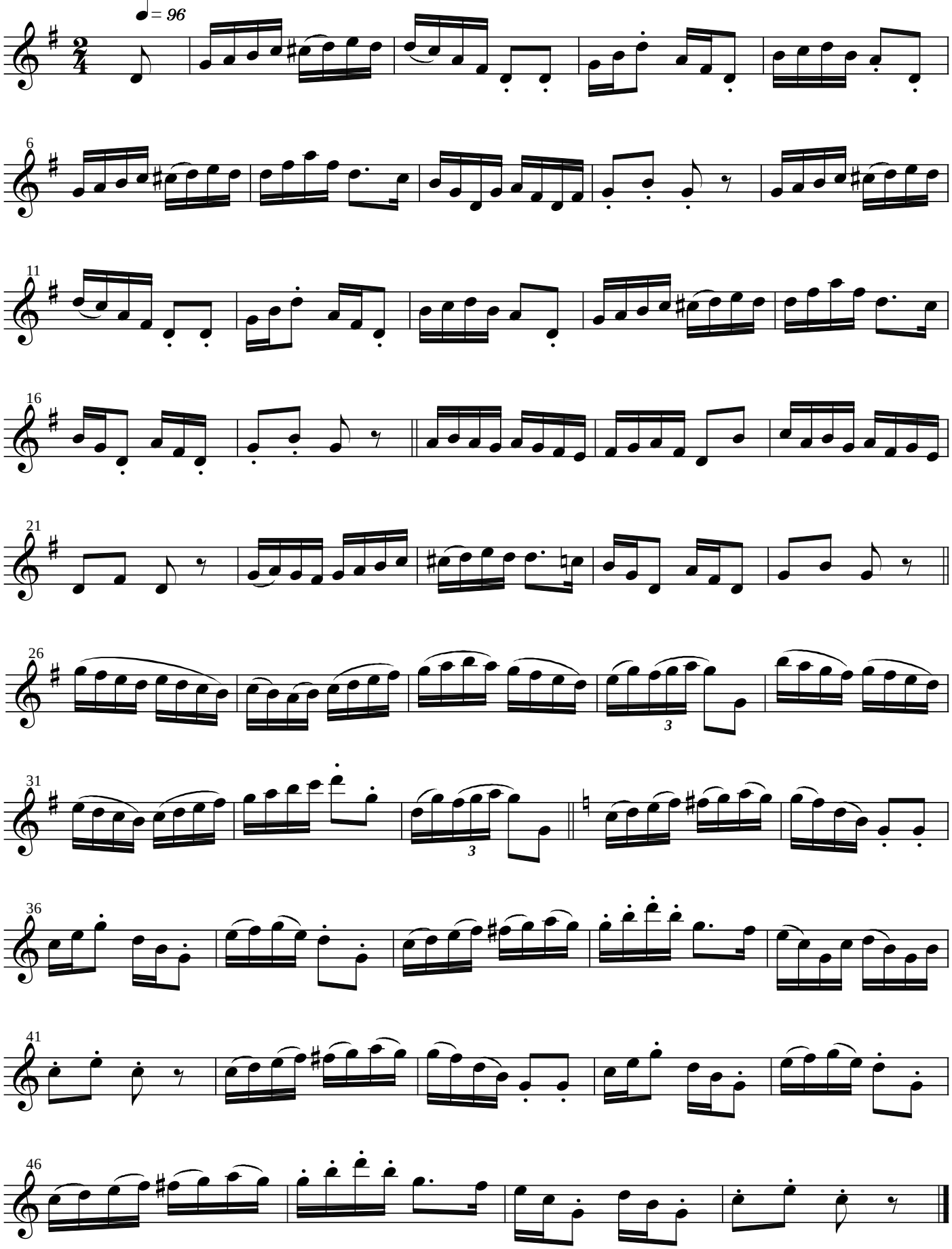
RONDO FANFARE

Anthony Philip Heinrich
arr. Clark Kimberling



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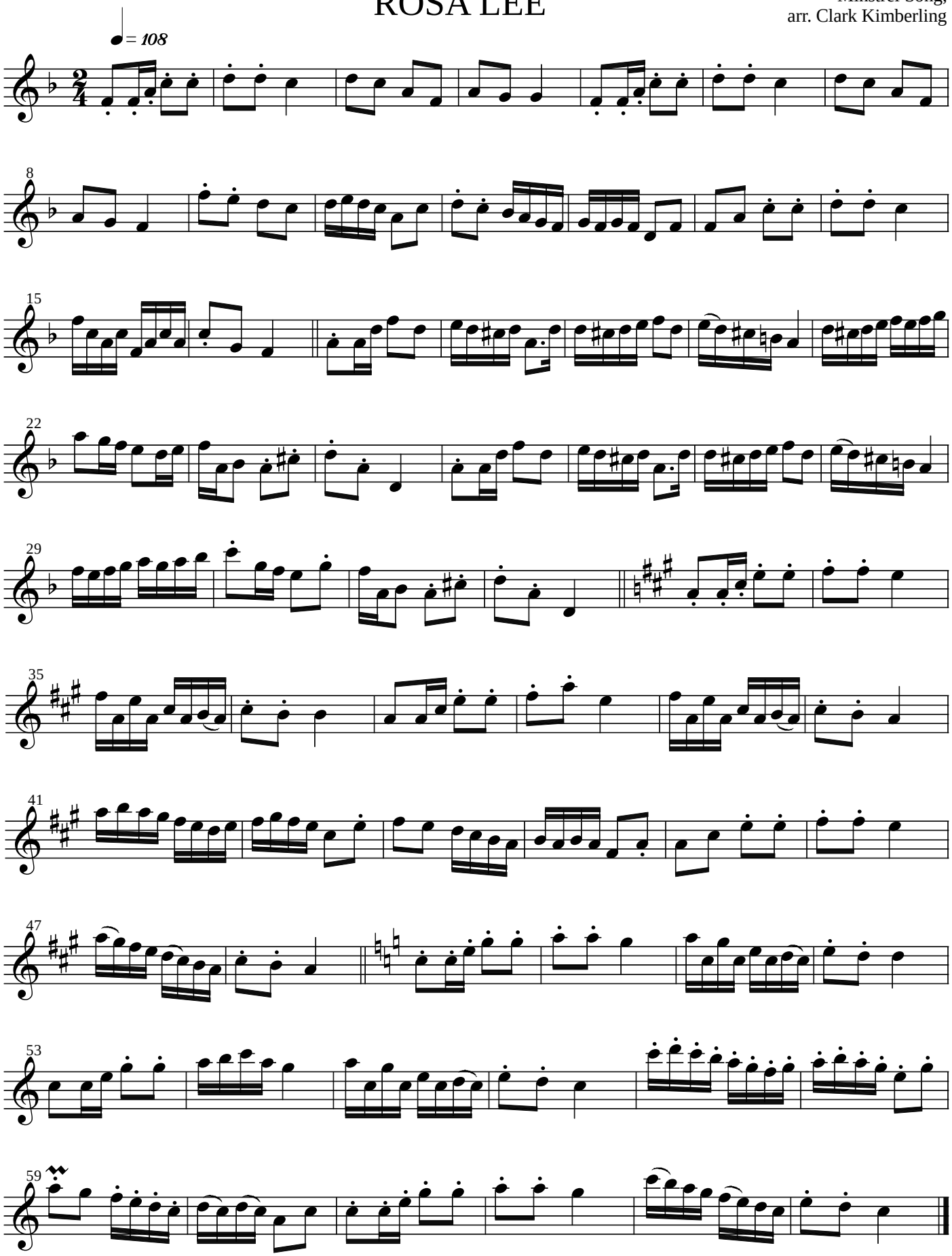
ROSA LEE

Minstrel Song,
arr. Clark Kimberling



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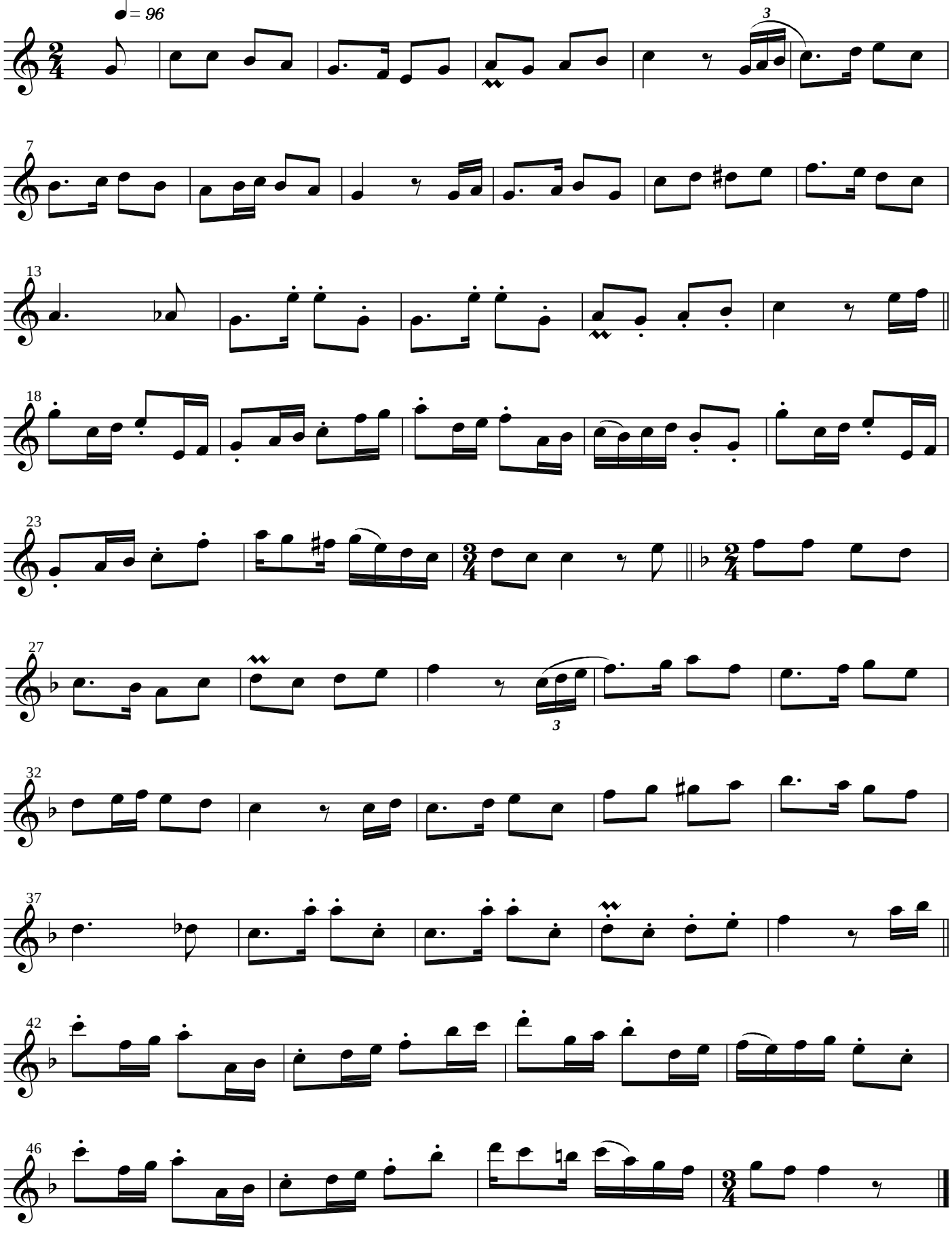
ROSE OF TENNESSEE

Alfred Squire
arr. Clark Kimberling



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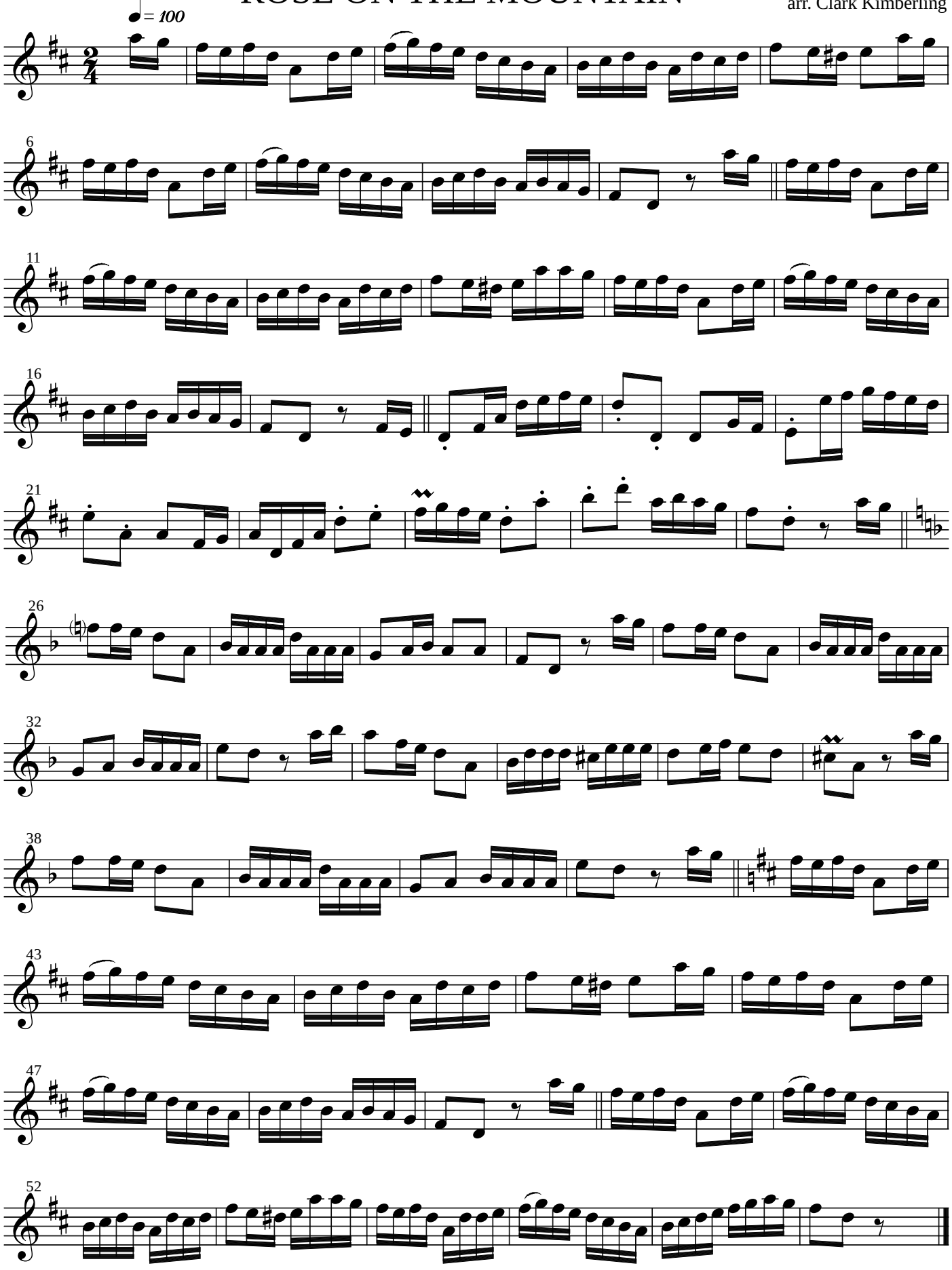
Source LC1852

ROSE ON THE MOUNTAIN

Traditional American
arr. Clark Kimberling



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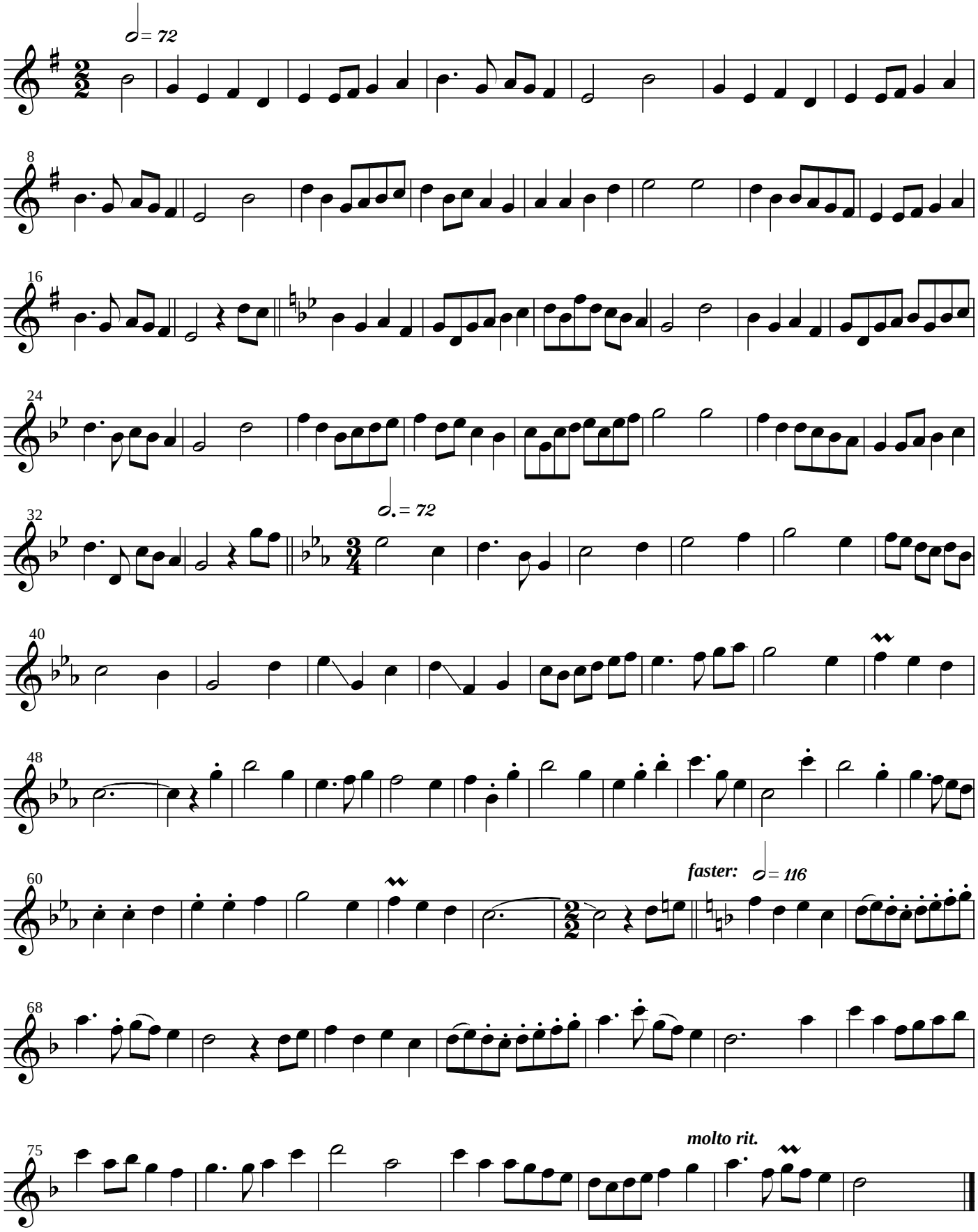
SALVATION

Kentucky Harmony
Clark Kimberling



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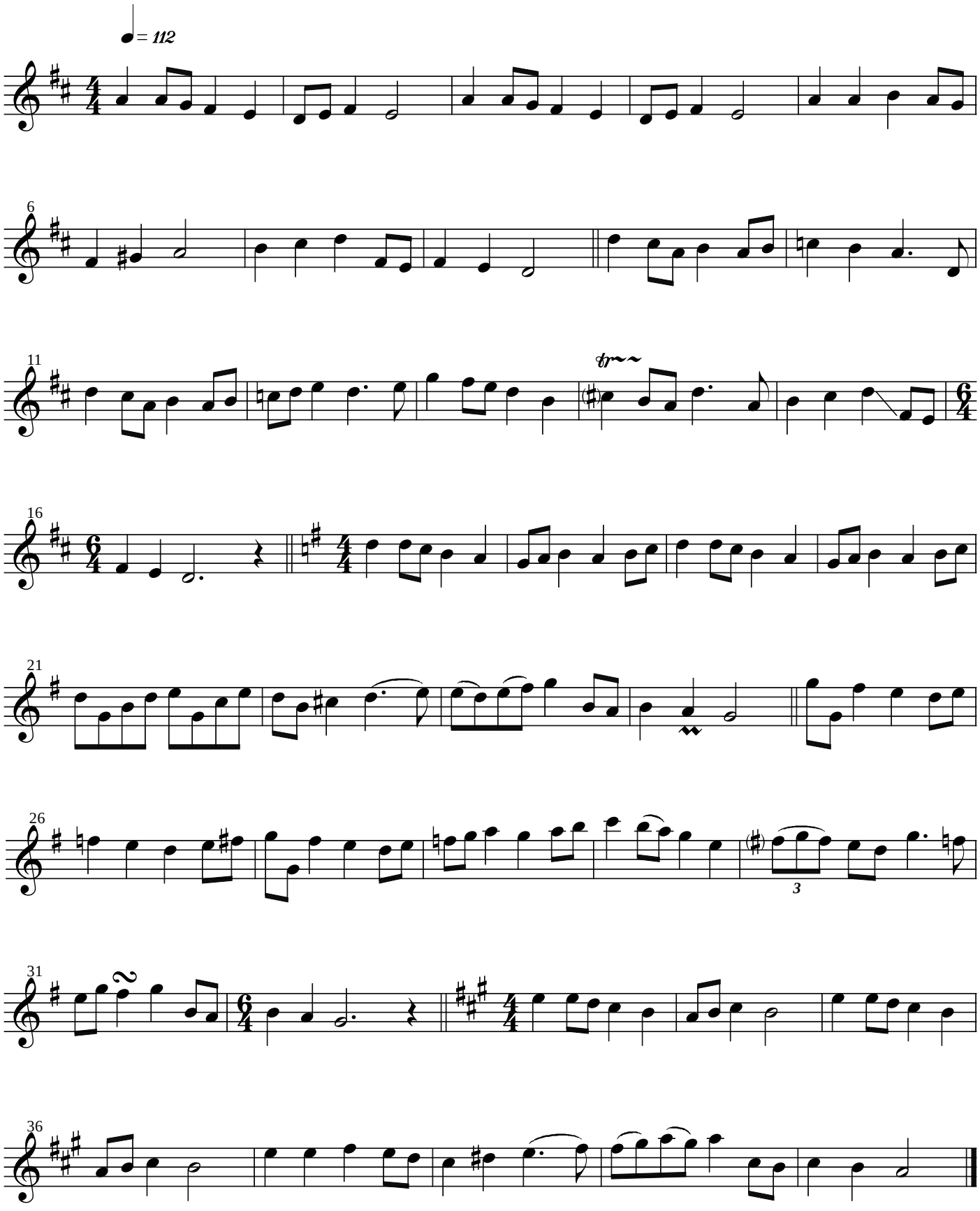
SAVANNAH

Foundery Collection, 1742
arr. Clark Kimberling



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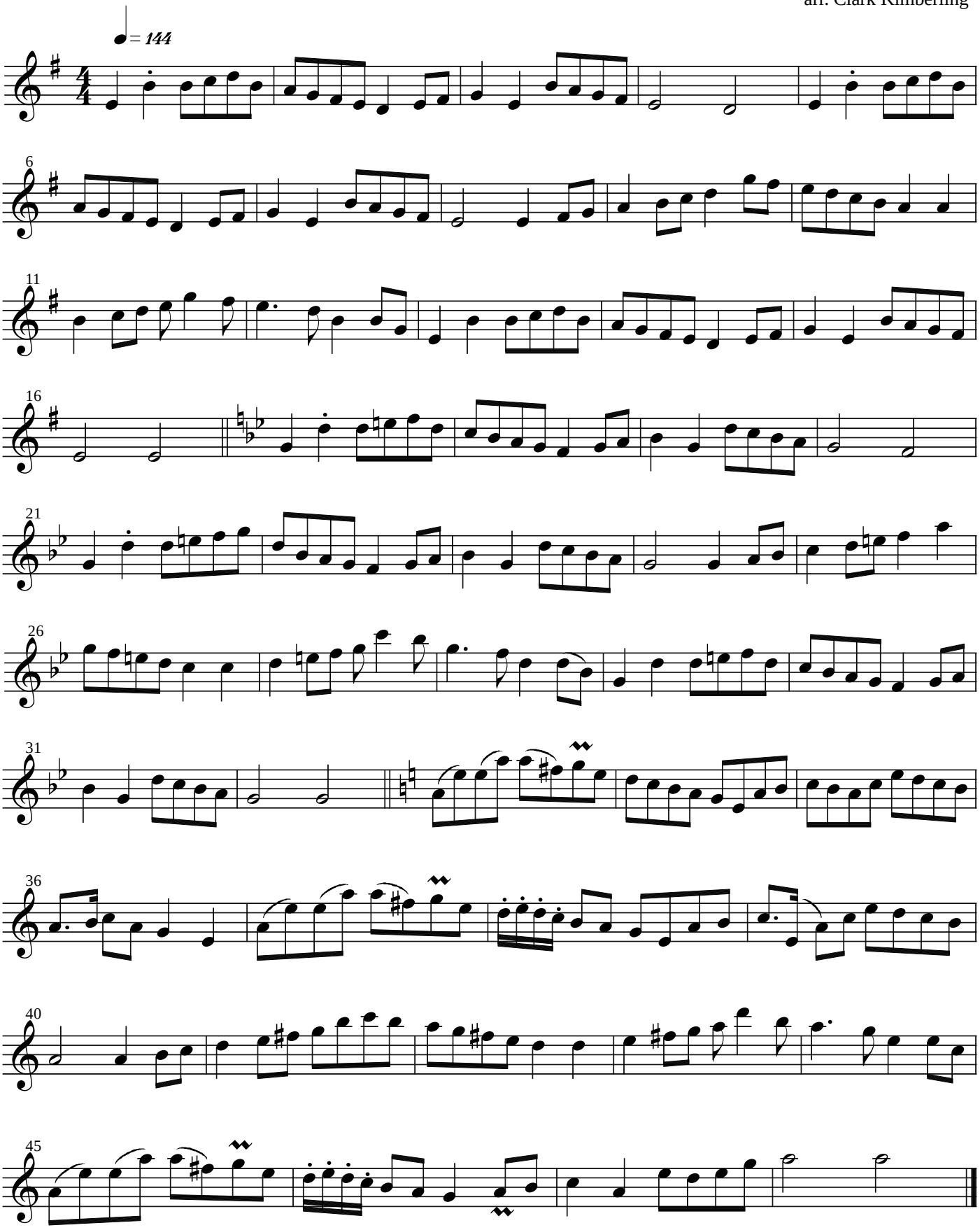
Source UMHymnal 562

SIEGE OF PLATTSBURG

Irish-American
arr. Clark Kimberling



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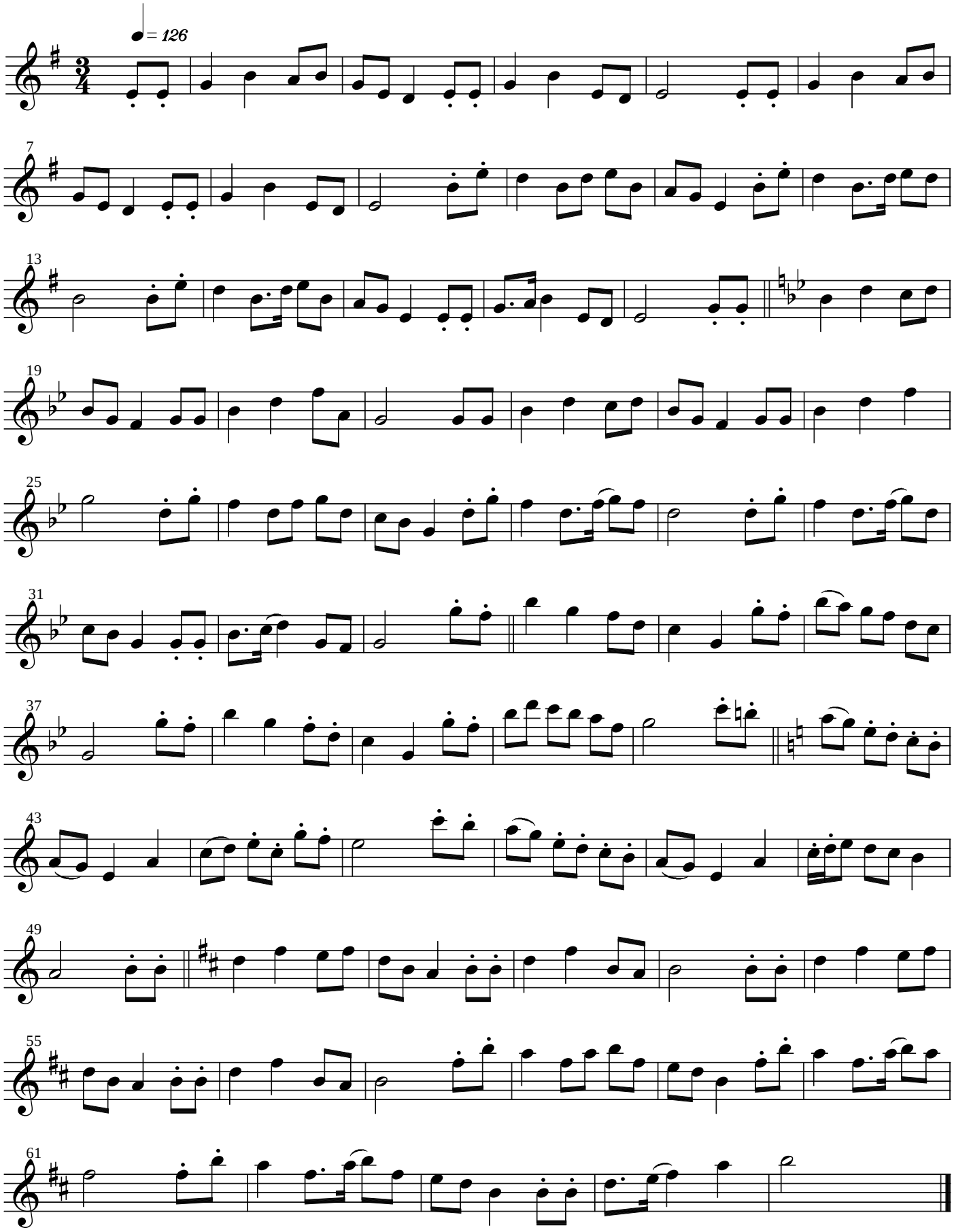
SION'S SECURITY

American Traditional
arr. Clark Kimberling



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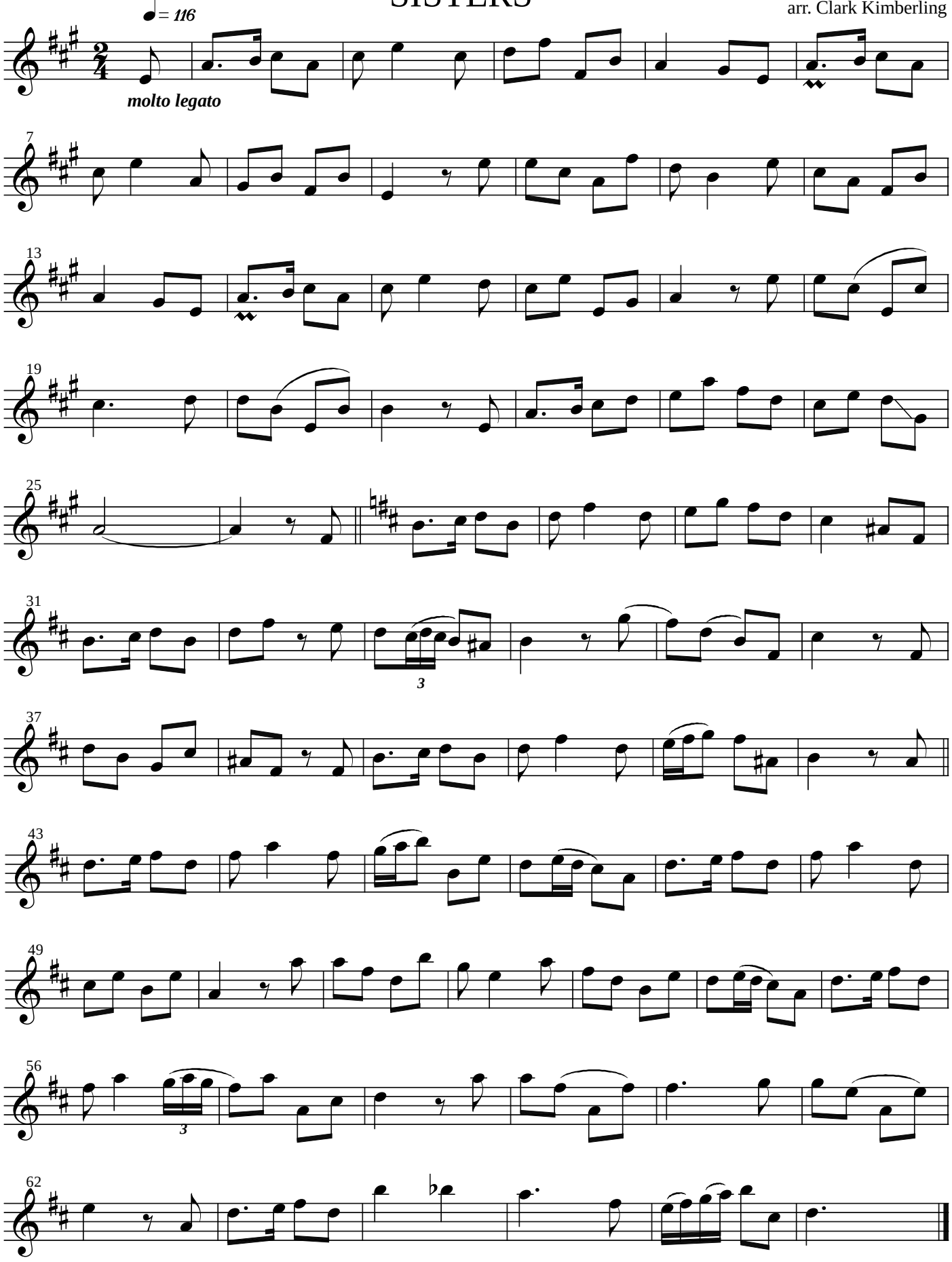
Source:Buchanan page 92

SISTERS

James Hook
arr. Clark Kimberling



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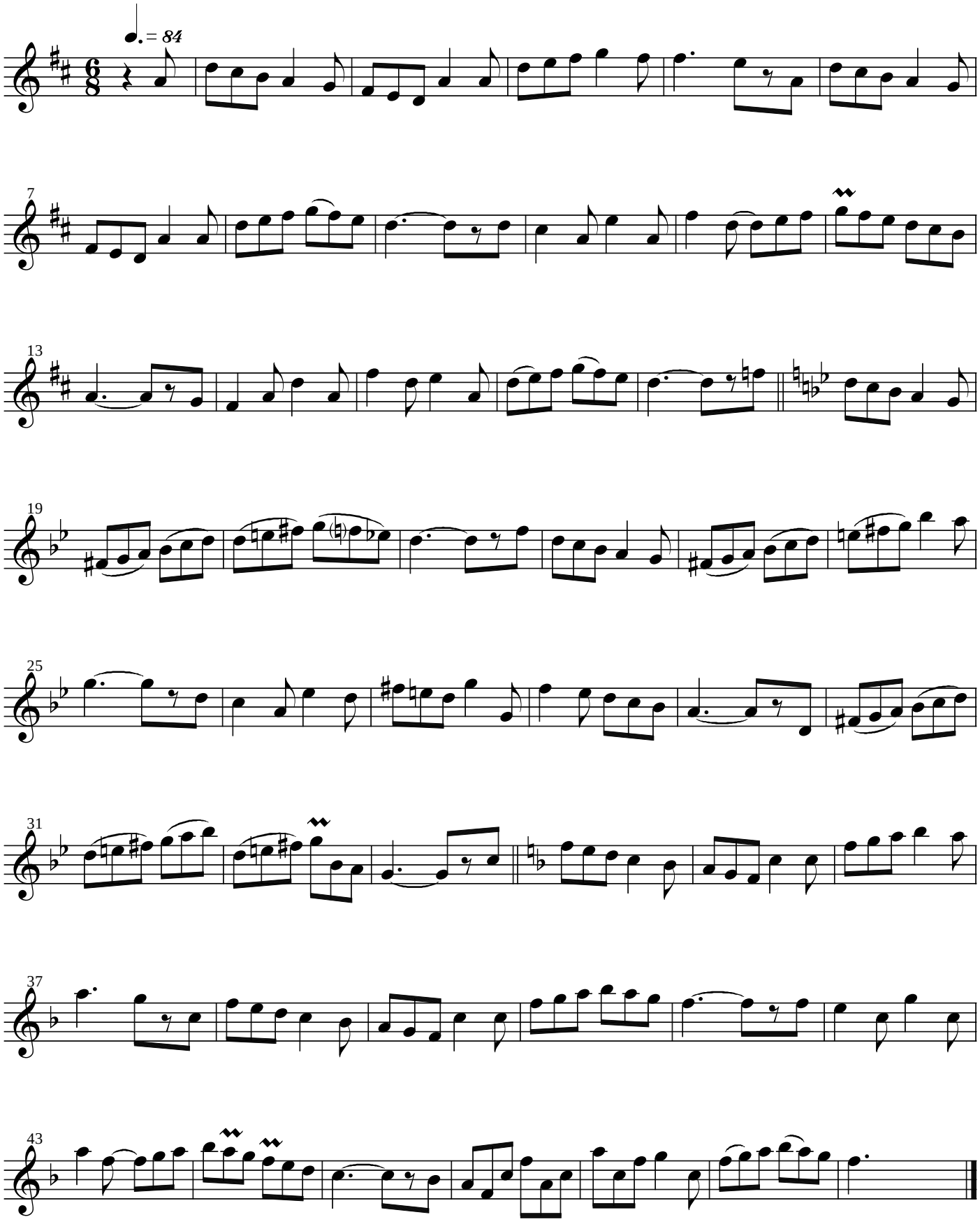
SOCIETY IN HEAVEN

Samuel Wakefield
arr. Clark Kimberling



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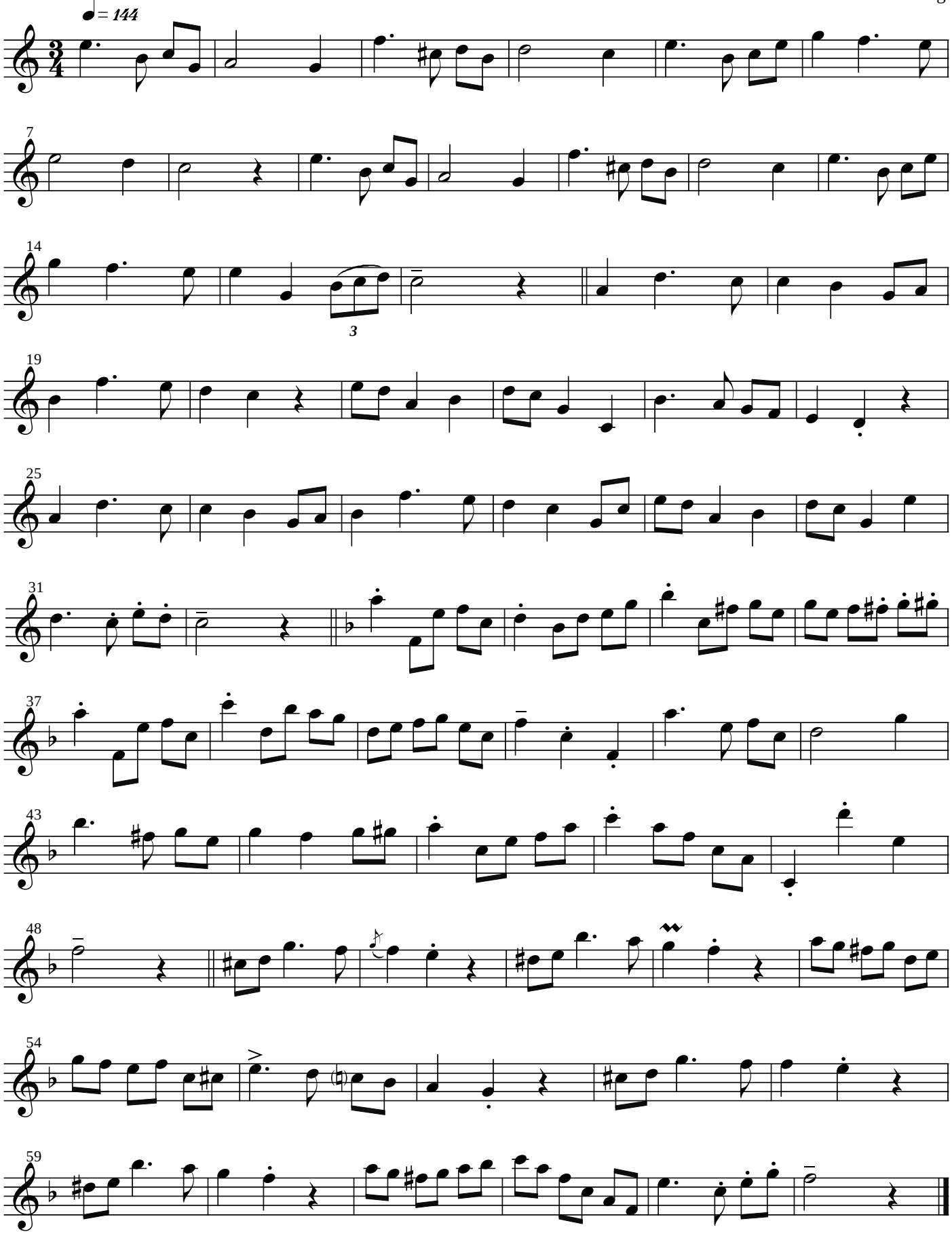
SOUNDS FROM KENTUCKY

Henry Rohbock
arr. Clark Kimberling



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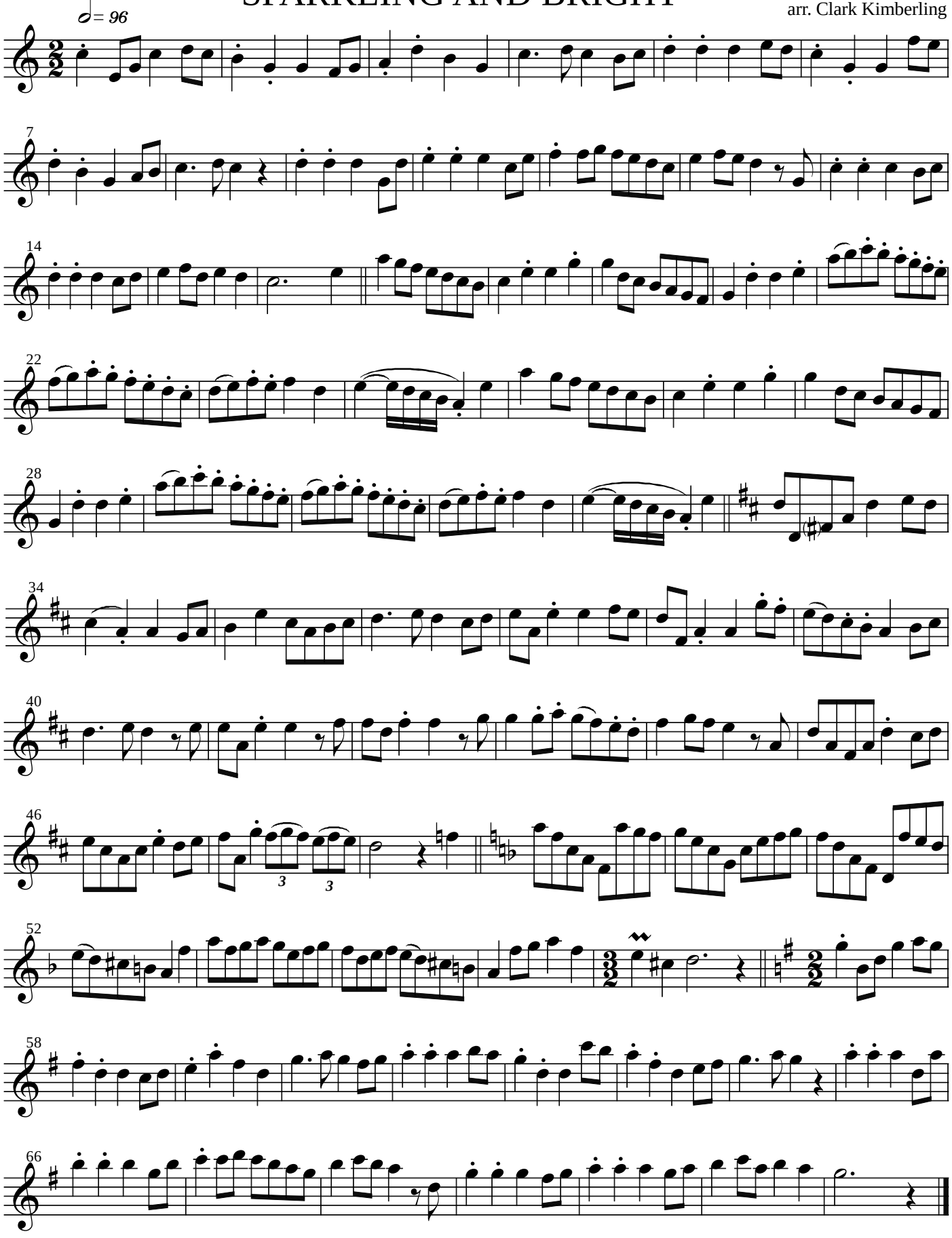
Source LC1851

SPARKLING AND BRIGHT

James B. Taylor
arr. Clark Kimberling



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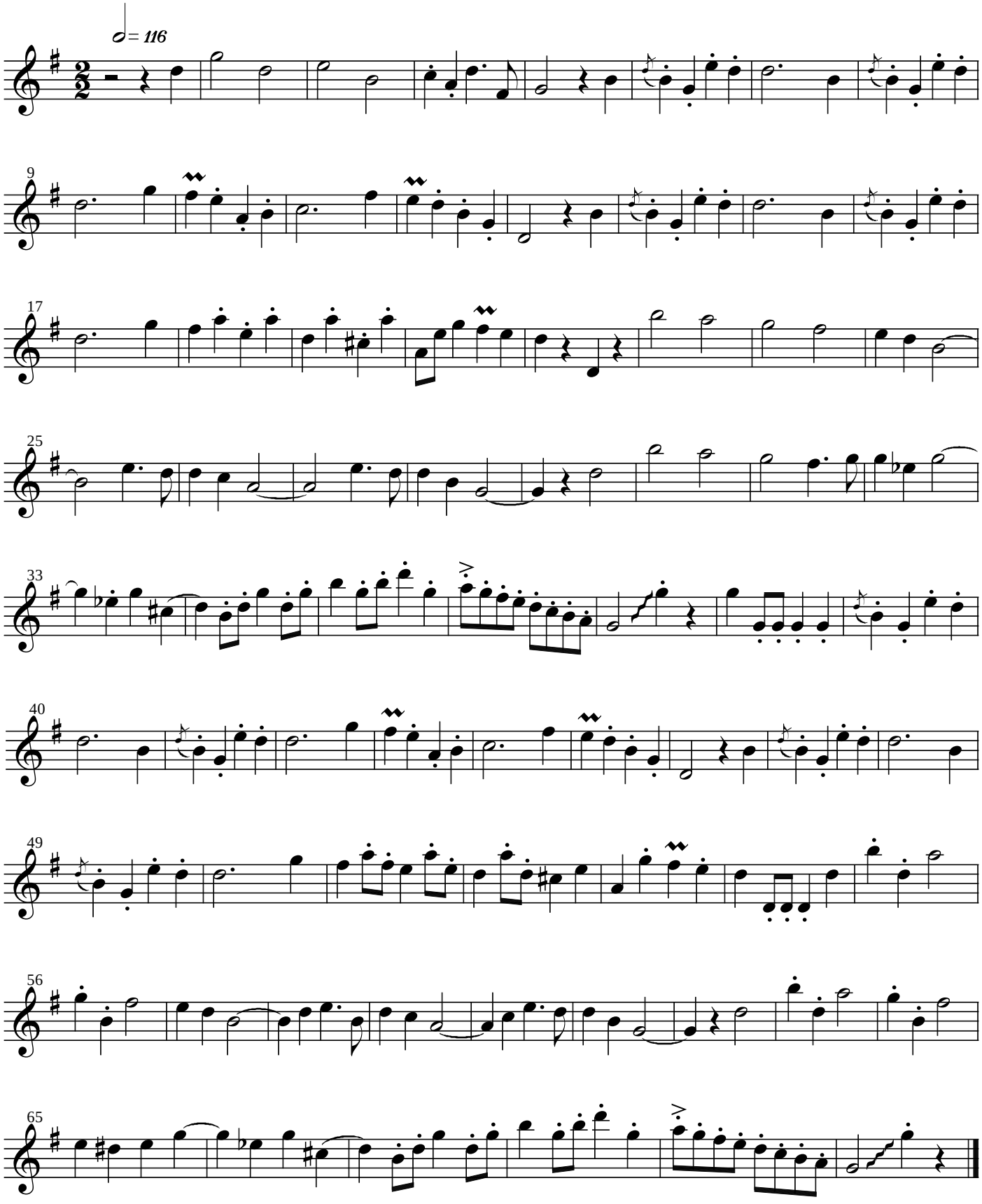
SPIRIT OF THE NORTH

Patrick S. Gilmore
arr. Clark Kimberling



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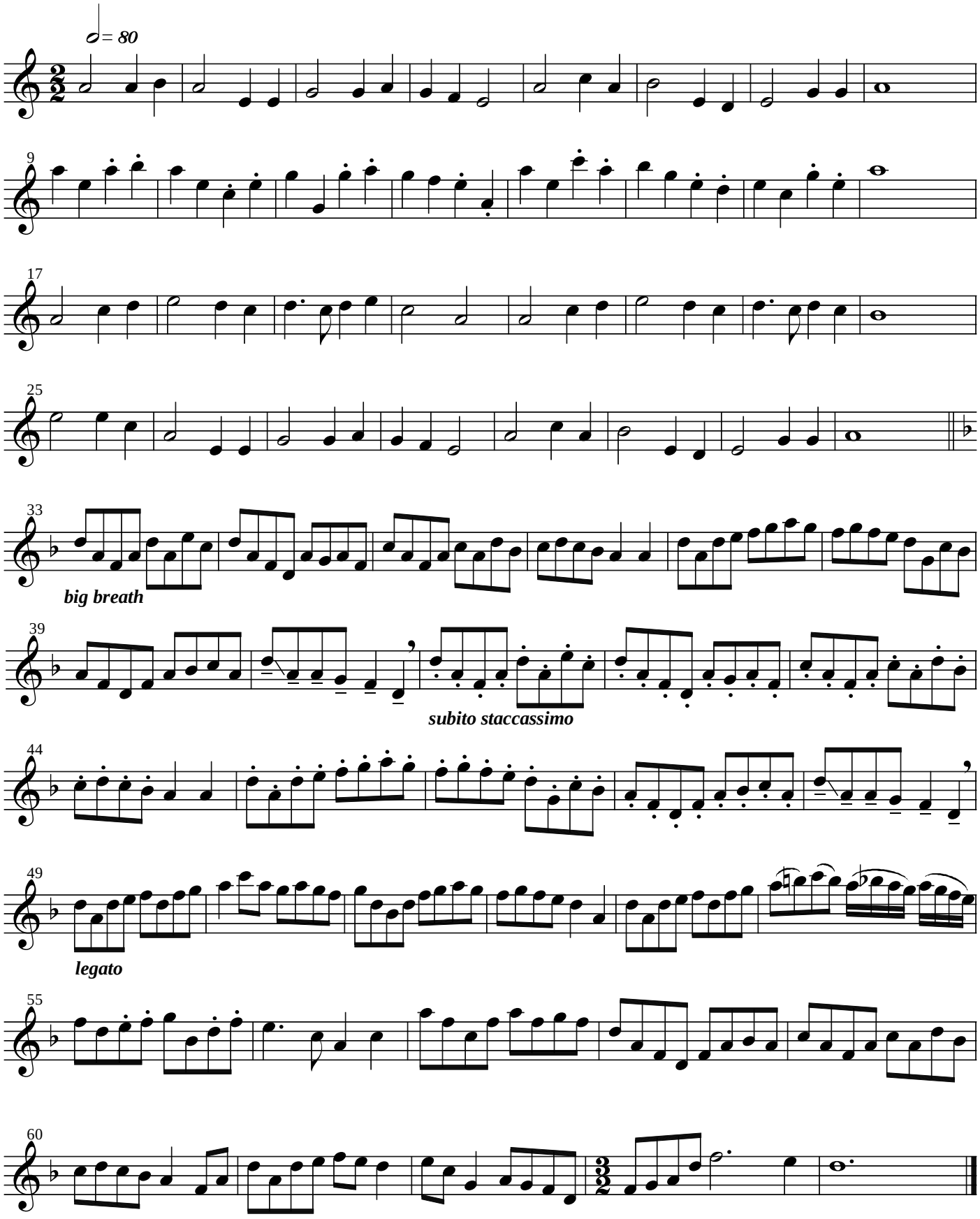
STAR IN THE EAST

American Traditional
arr. Clark Kimberling



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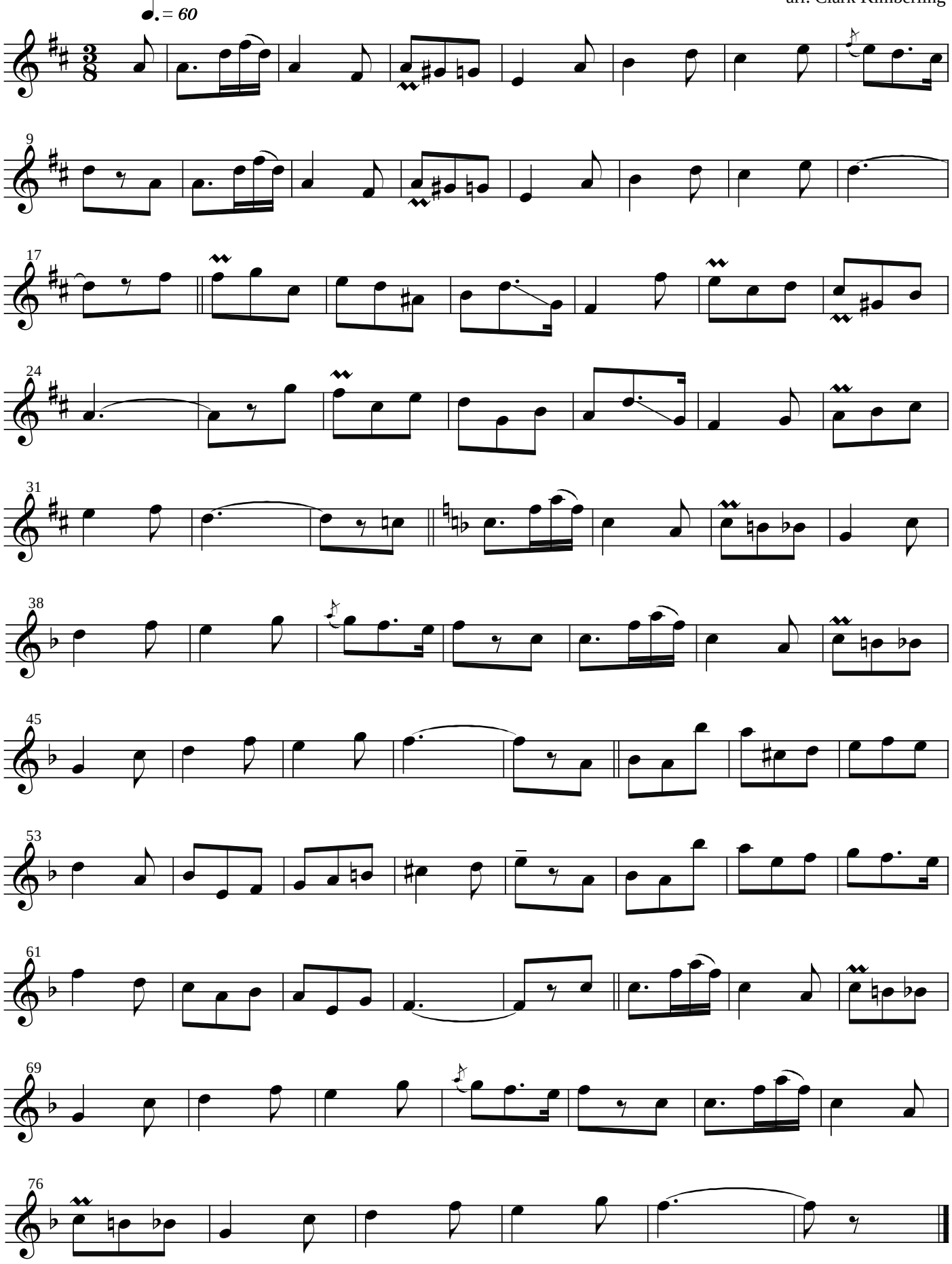
SWEET FLORIDA GOOD BYE

James G. Drake
arr. Clark Kimberling



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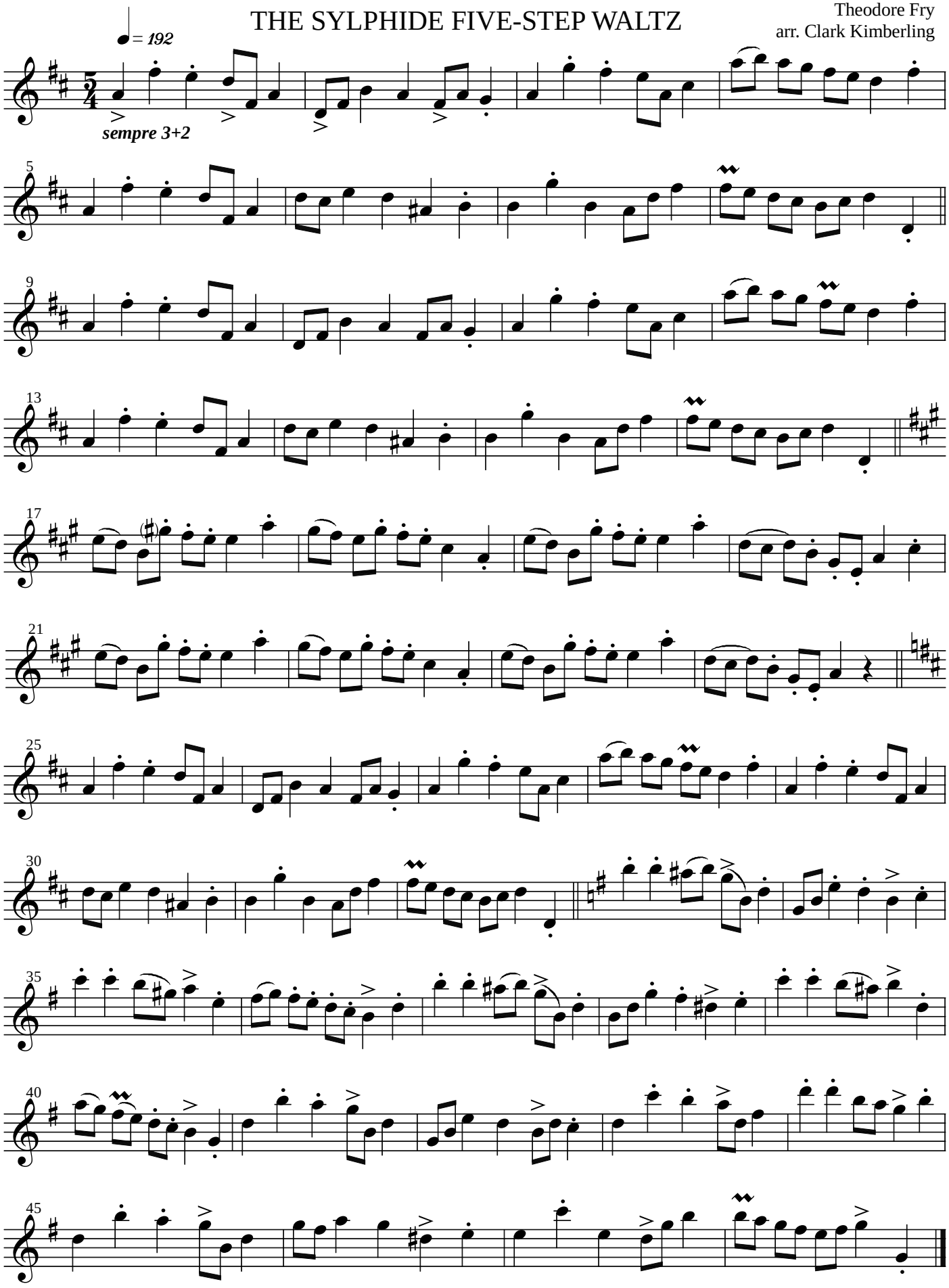
THE SYLPHIDE FIVE-STEP WALTZ

Theodore Fry
arr. Clark Kimberling



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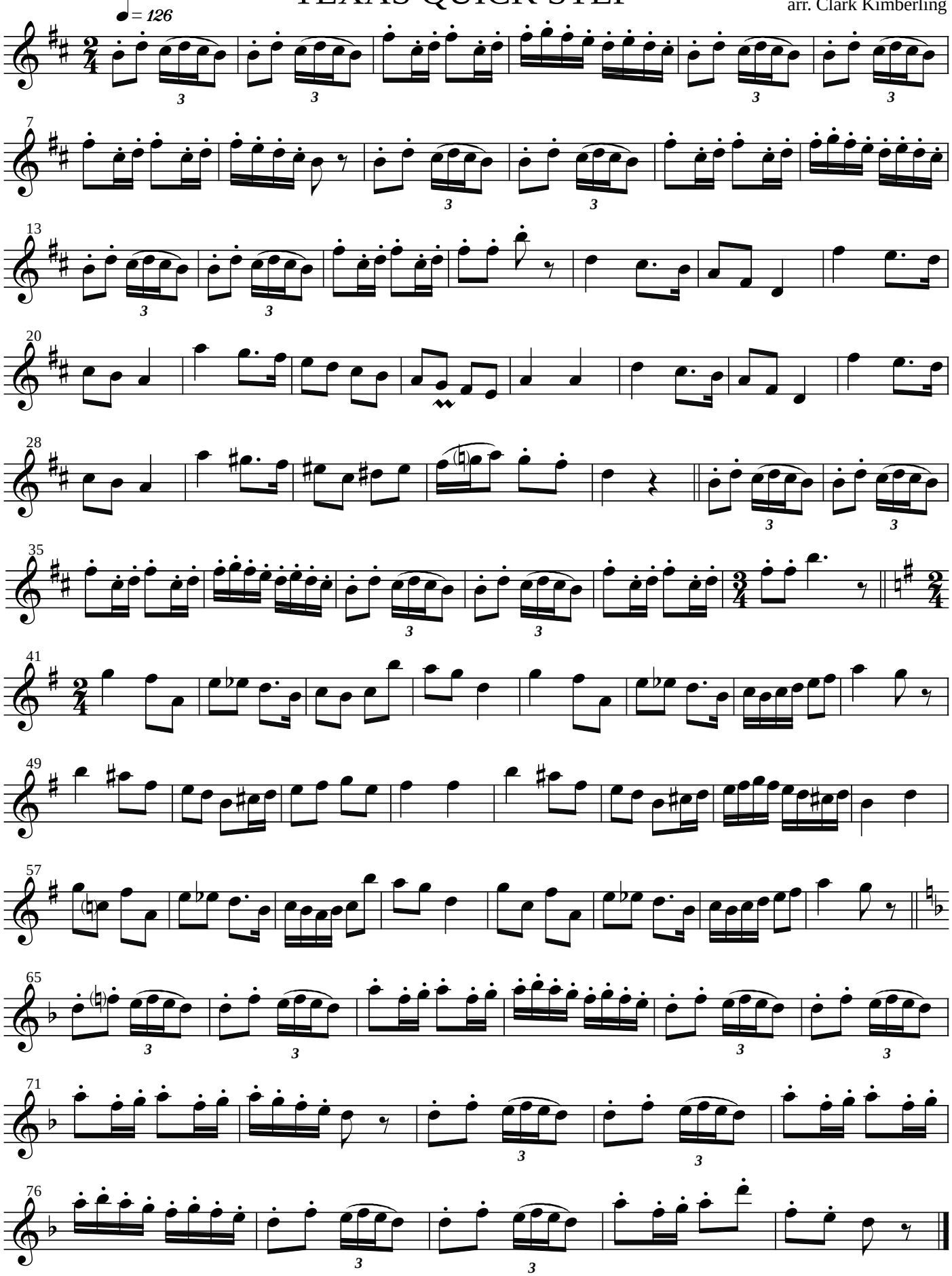
TEXAS QUICK STEP

Gustave Blessner
arr. Clark Kimberling



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Irish-American
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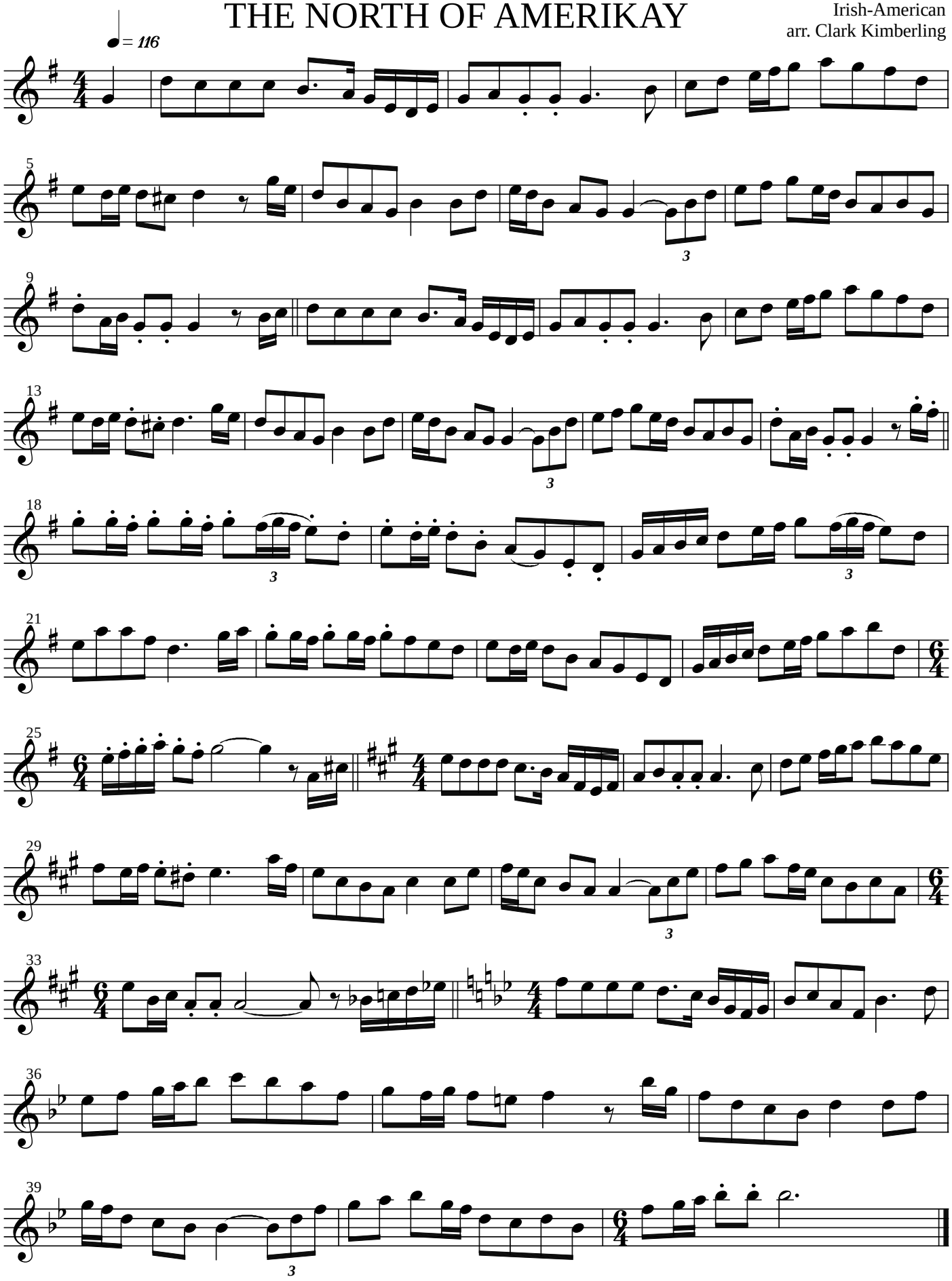

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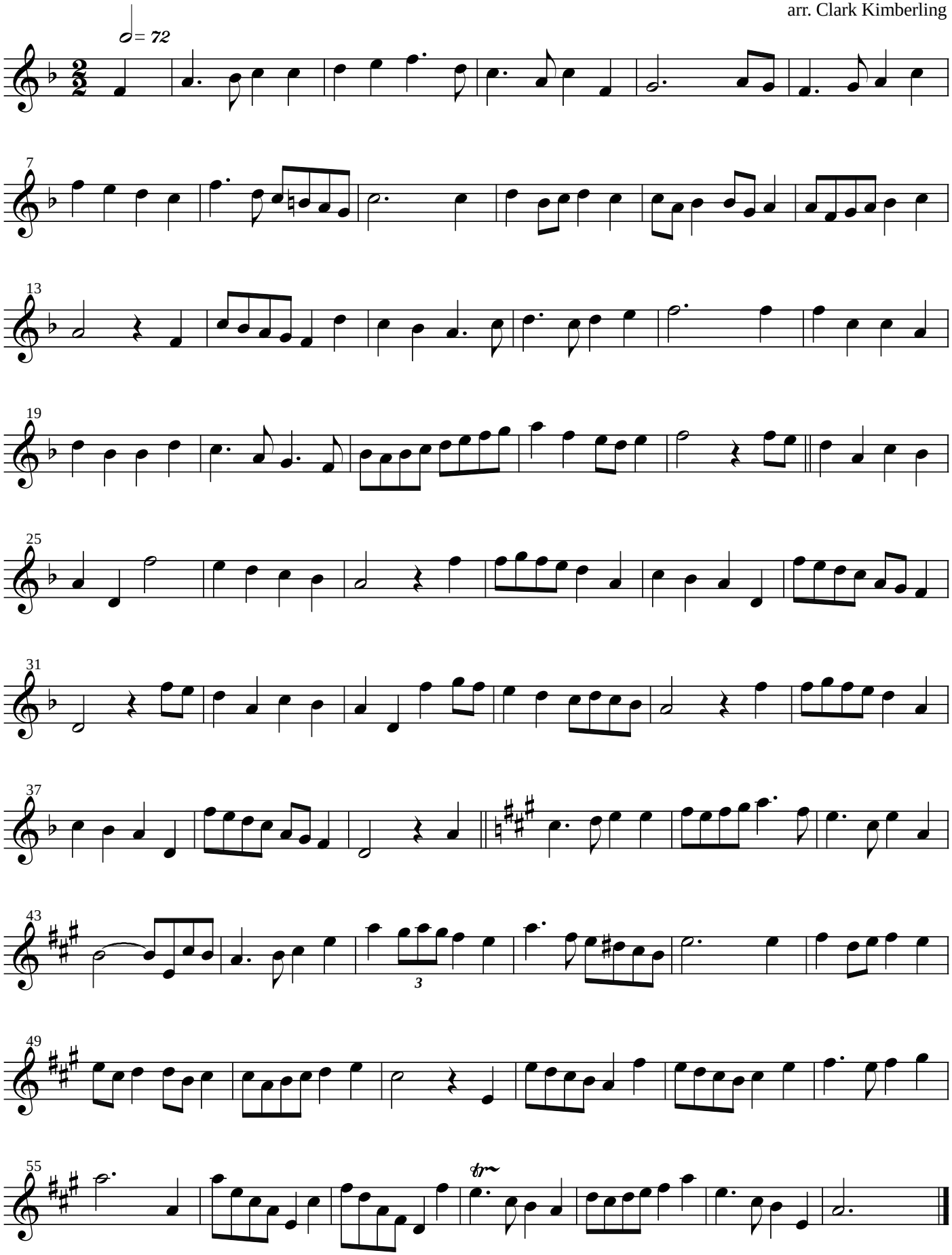
Joyce #15

THOUGH RIVERS BETWEEN US ROLL

Samuel Wakefield
arr. Clark Kimberling



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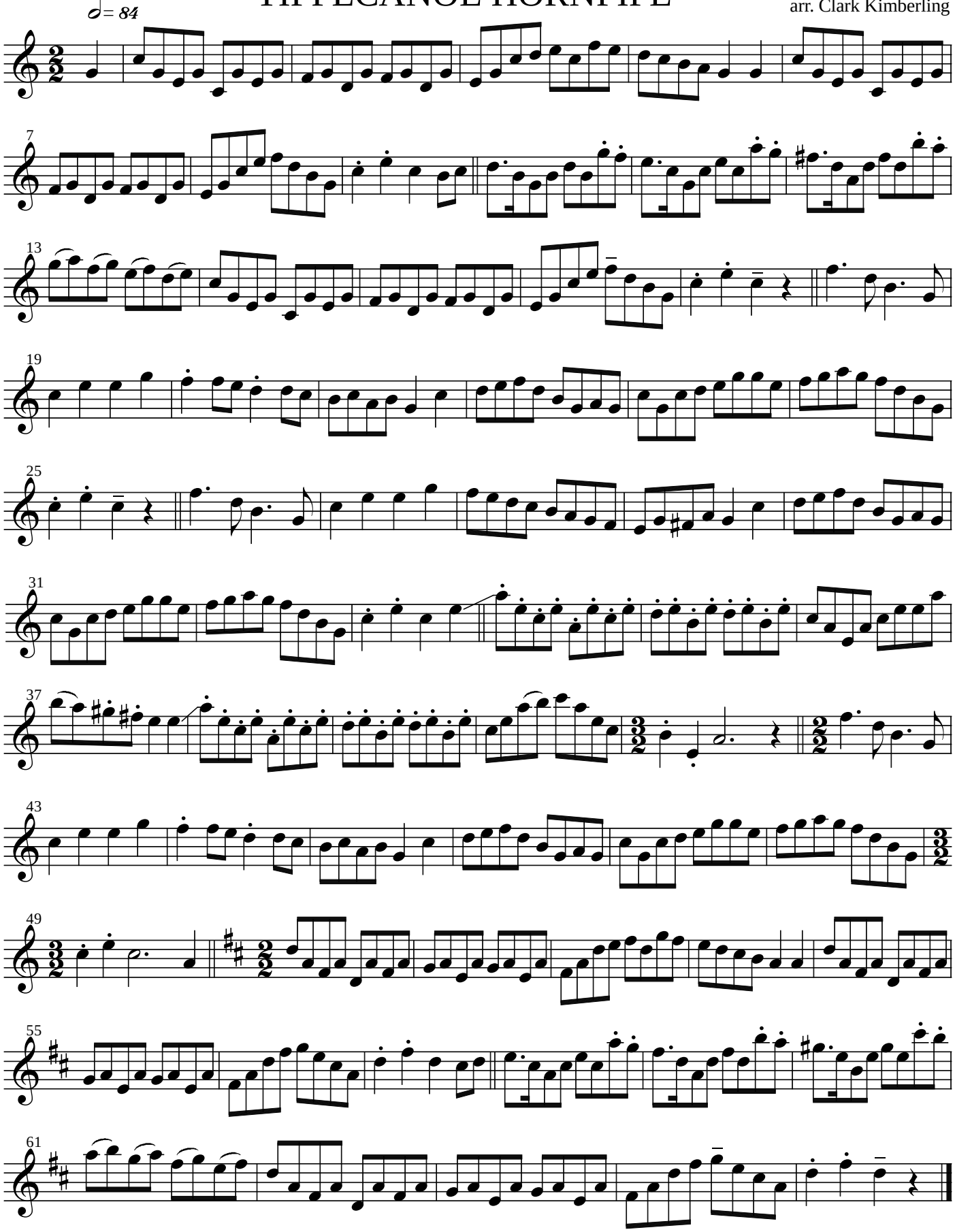
F. A. Wagler
arr. Clark Kimberling



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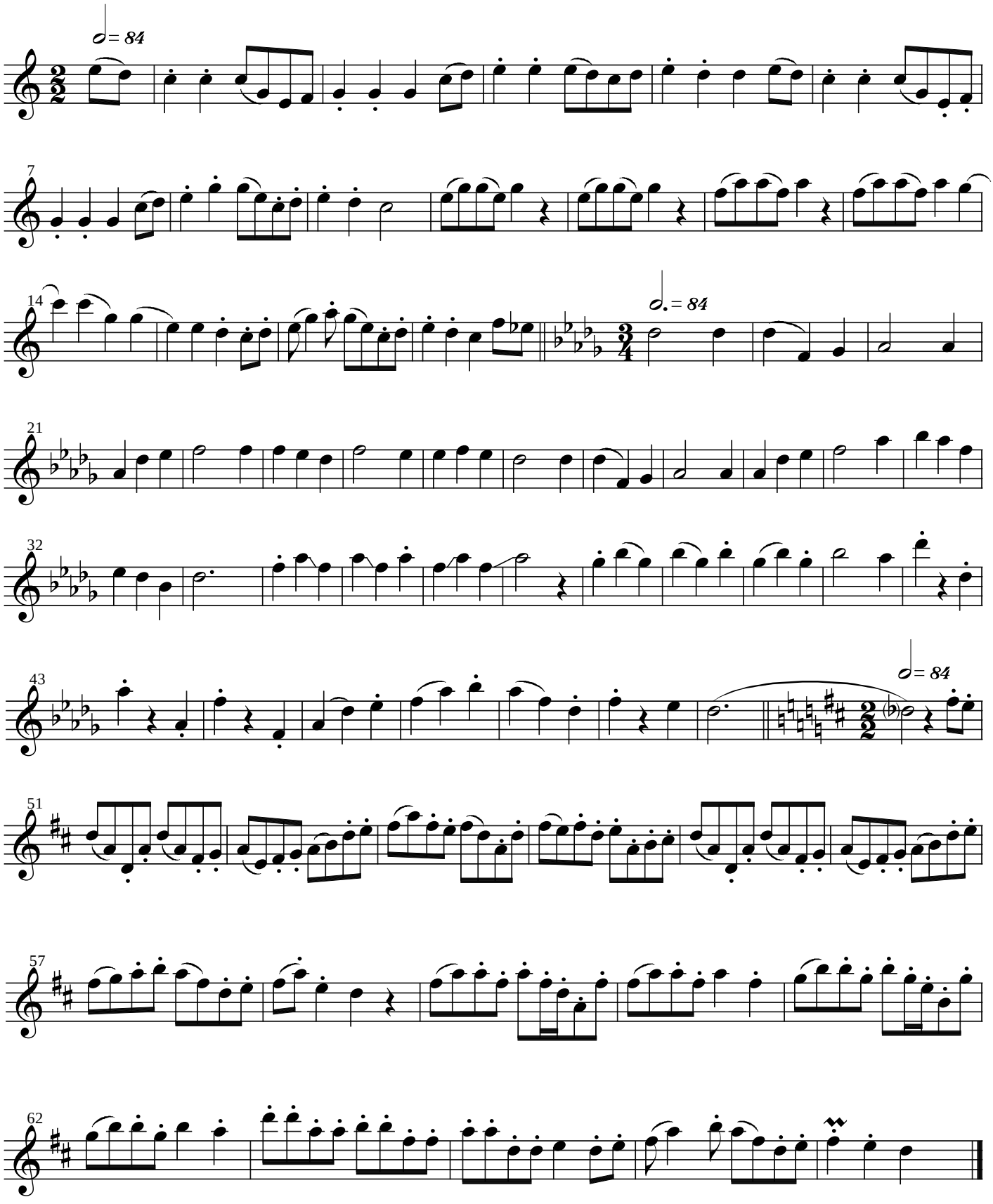
Traditional American
arr. Clark Kimberling



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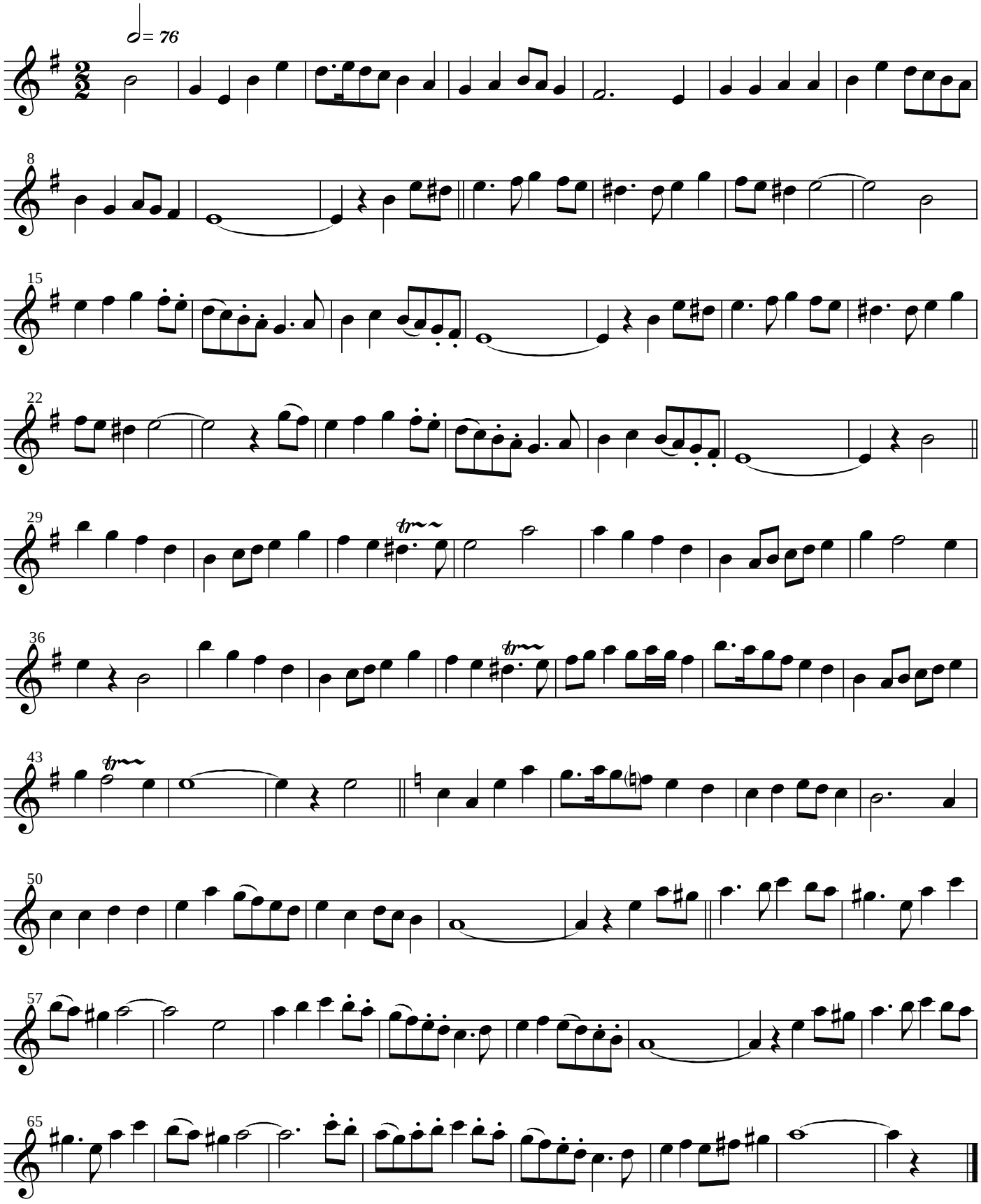
William Billings
arr. Clark Kimberling



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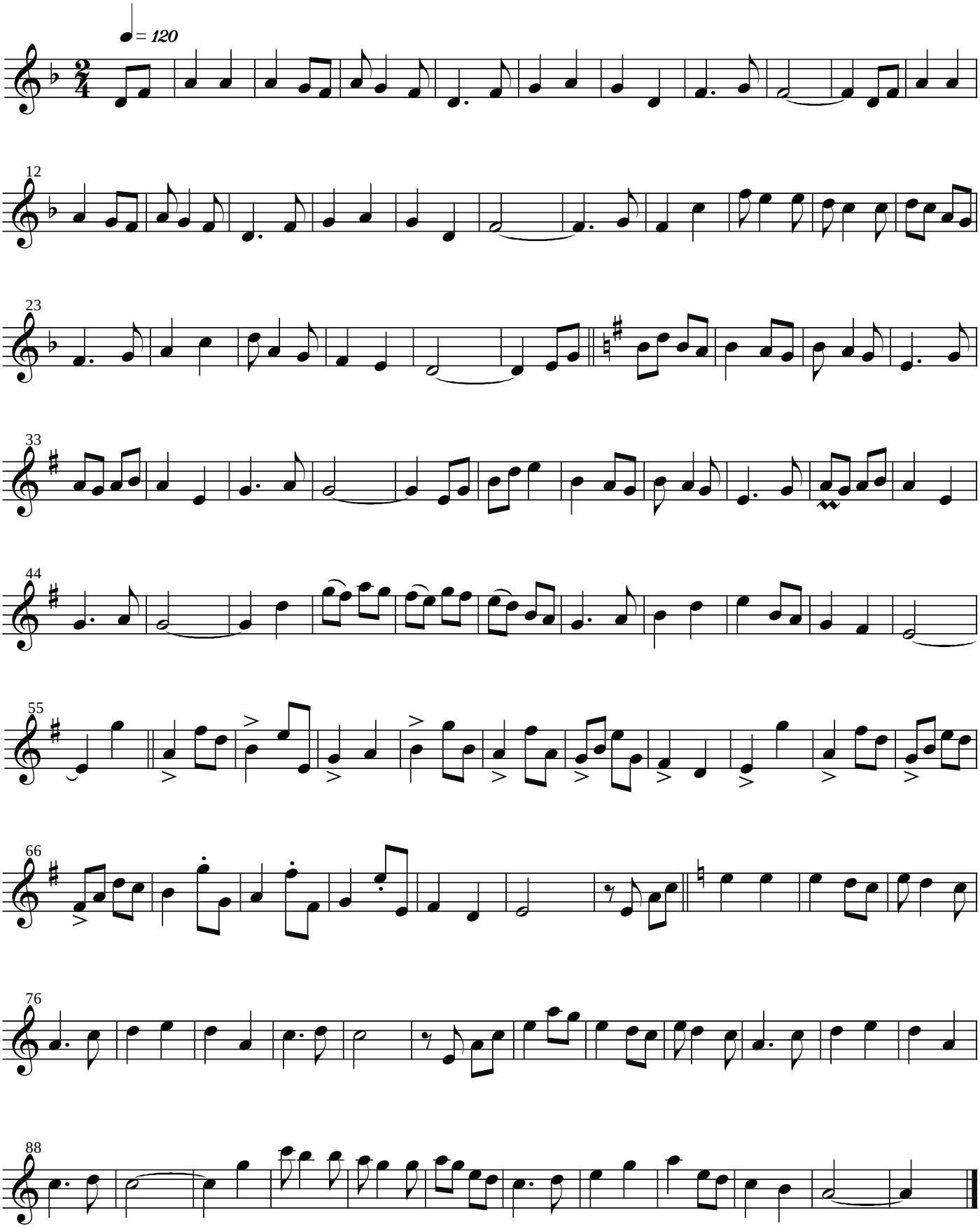
VERNON

American Traditional
arr. Clark Kimberling



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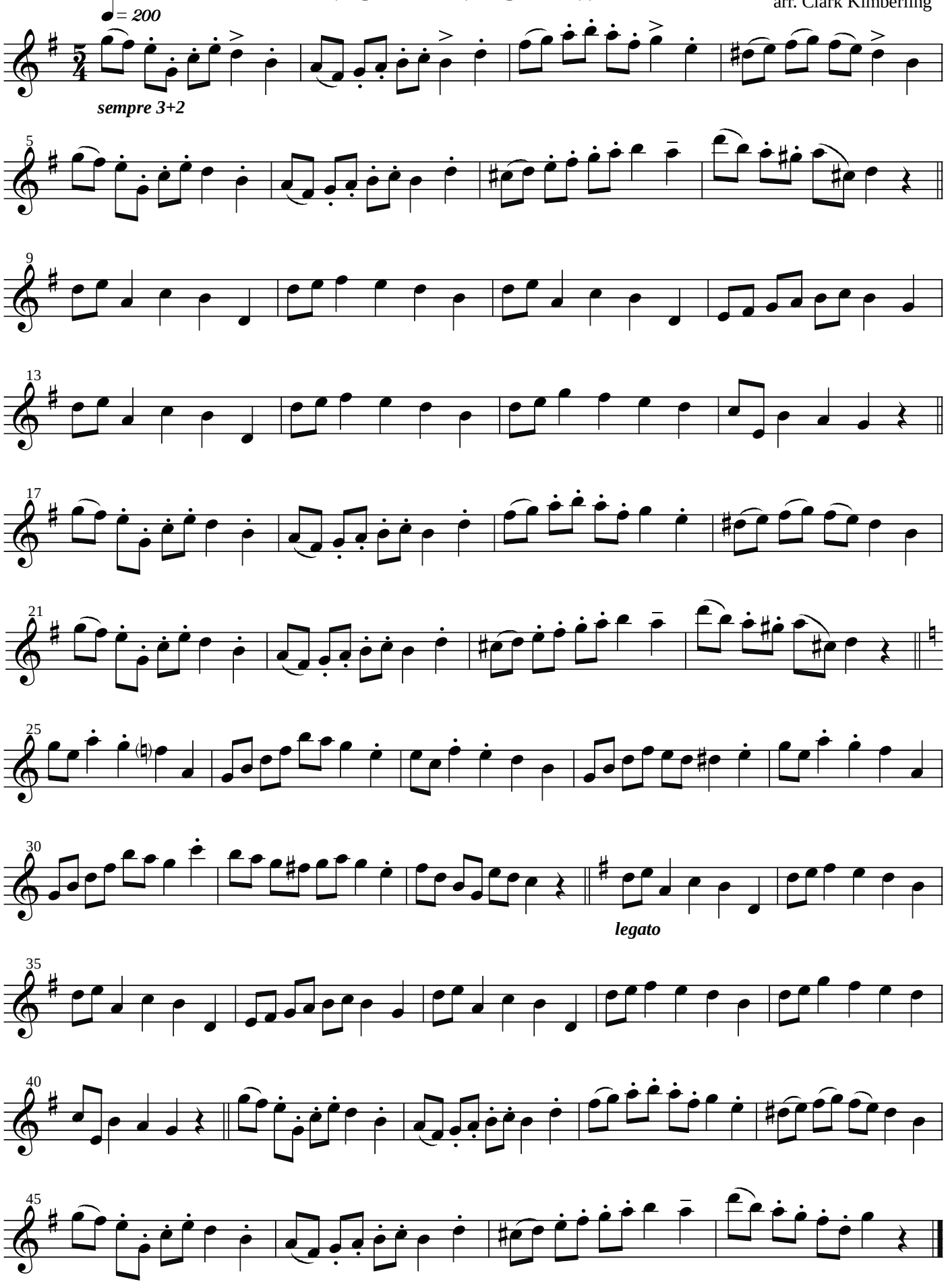
THE VIOLET FIVE-STEP WALTZ

C. A. Löpke
arr. Clark Kimberling



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VIRGINIA

British-American
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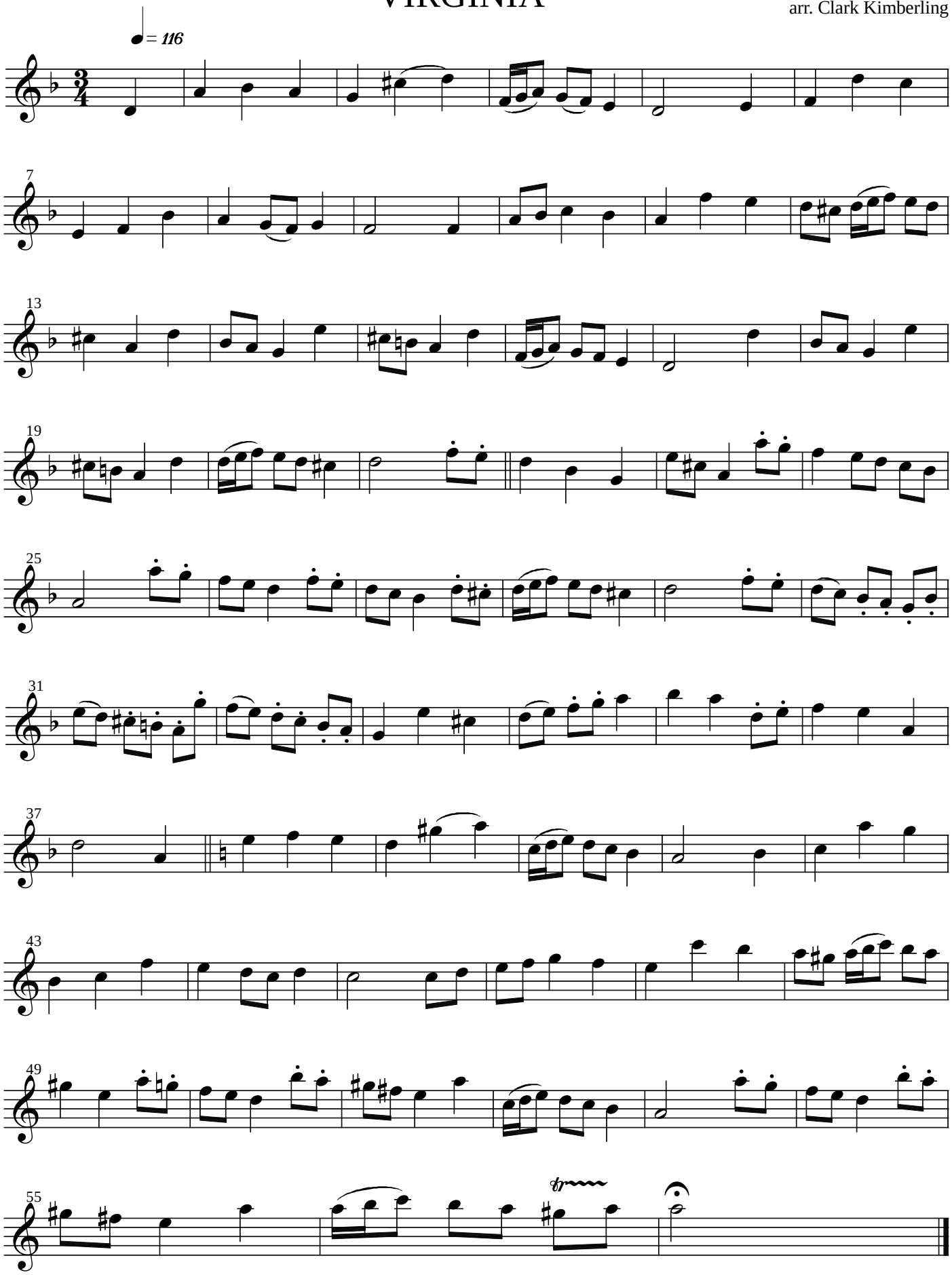

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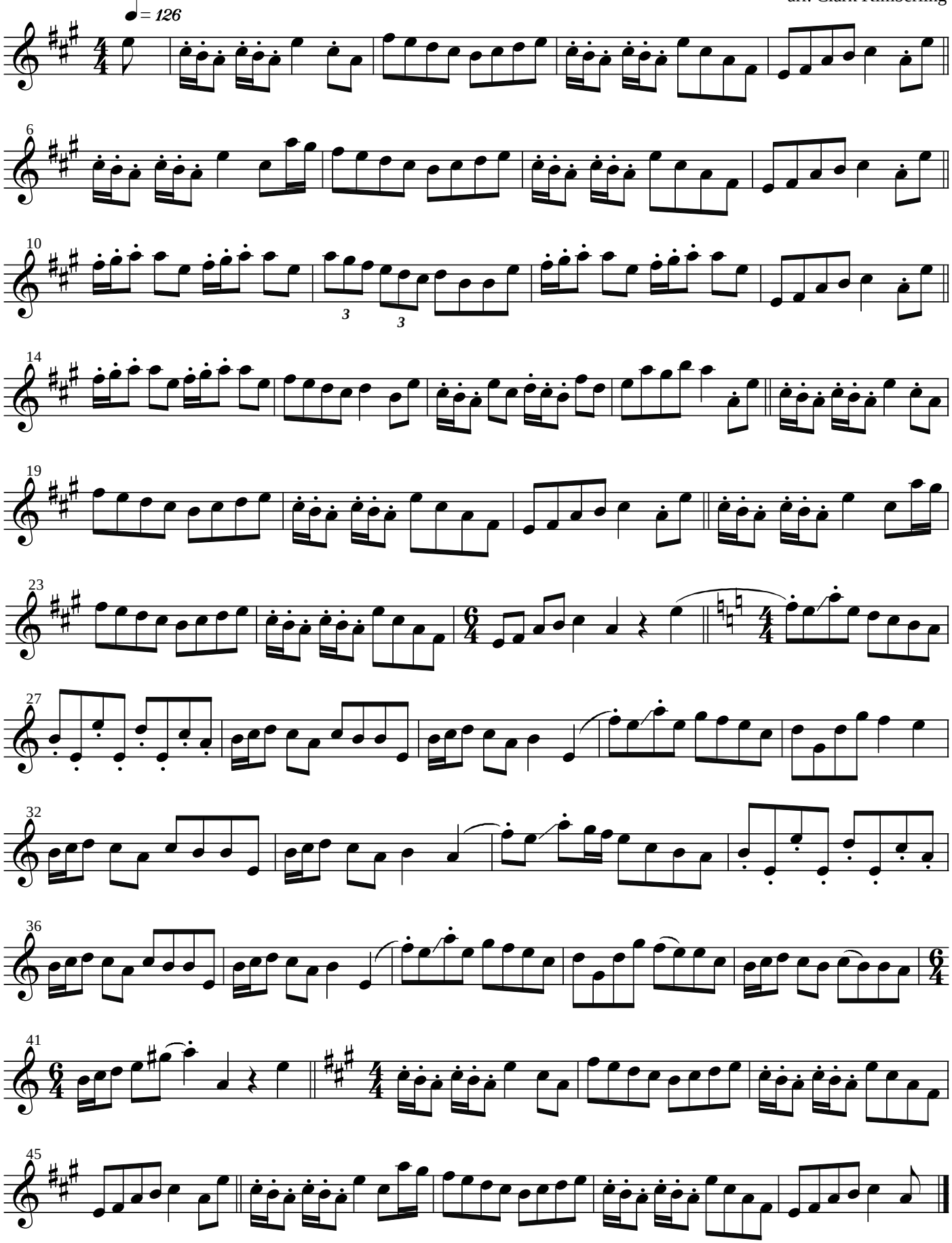
THE VIRGINIA REEL

A. Reinagle
arr. Clark Kimberling



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WASHINGTON

William Billings
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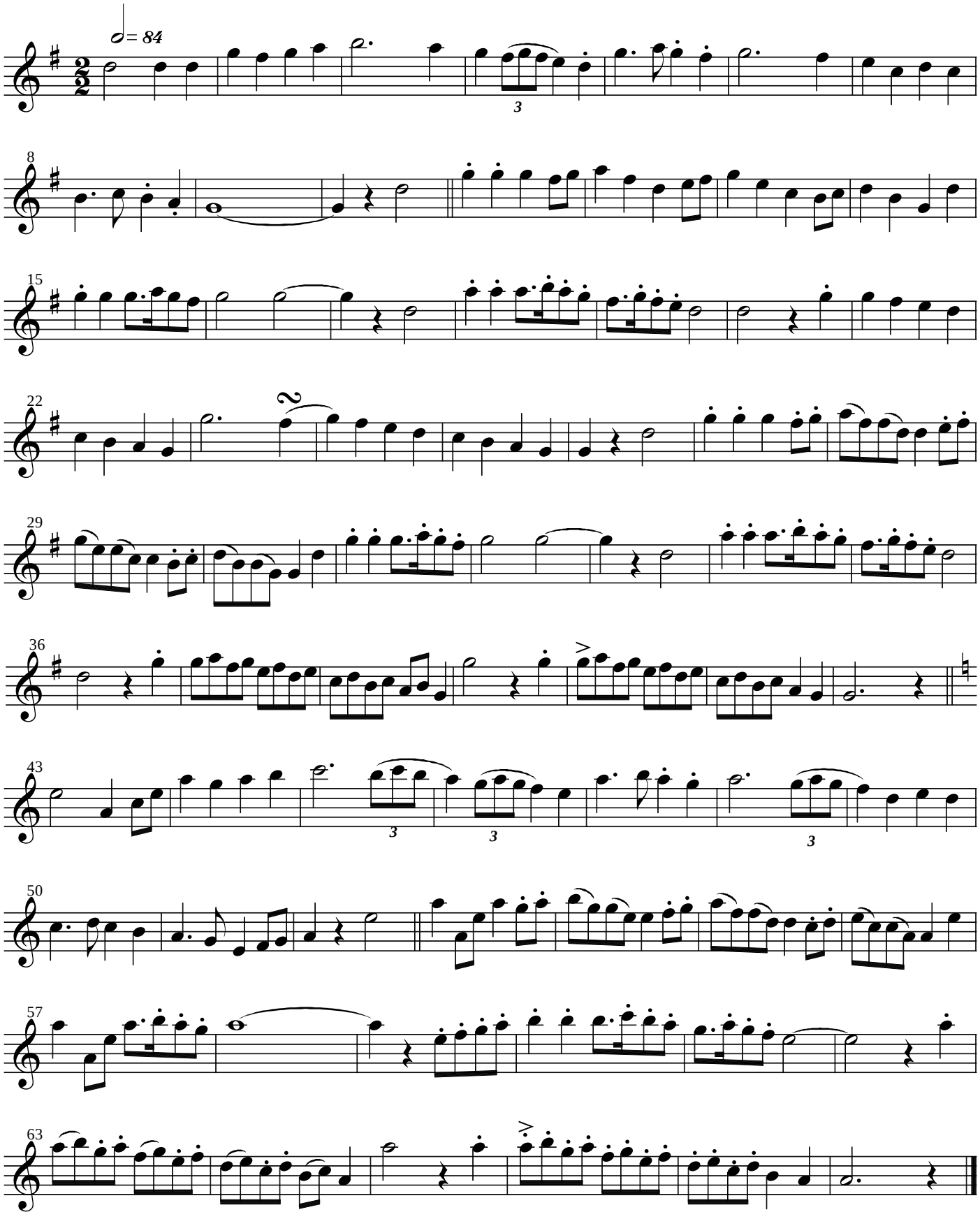

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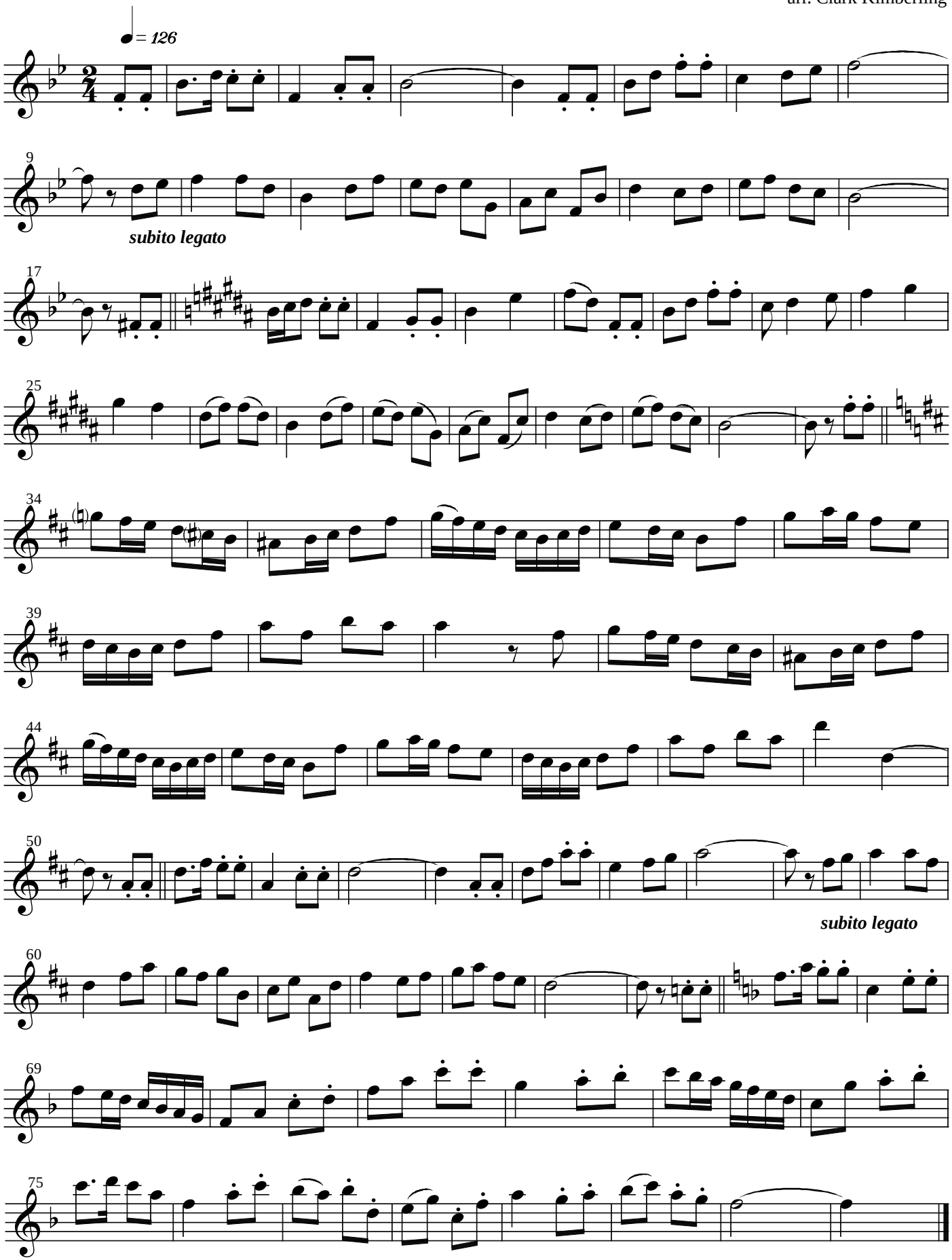
WHAT A WONDER!

American Traditional
arr. Clark Kimberling



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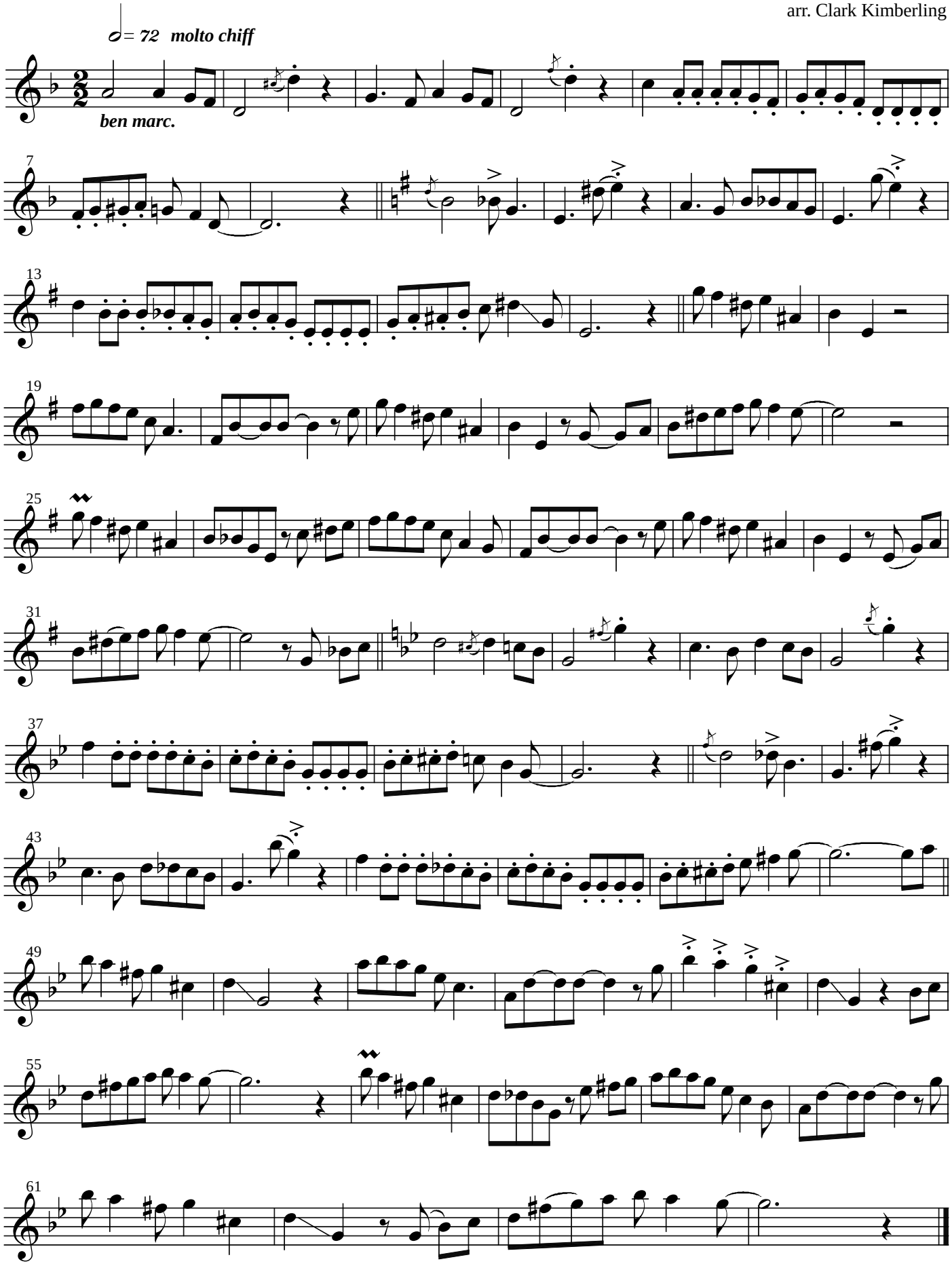
WHO KILLED COCK ROBIN?

English-American
arr. Clark Kimberling



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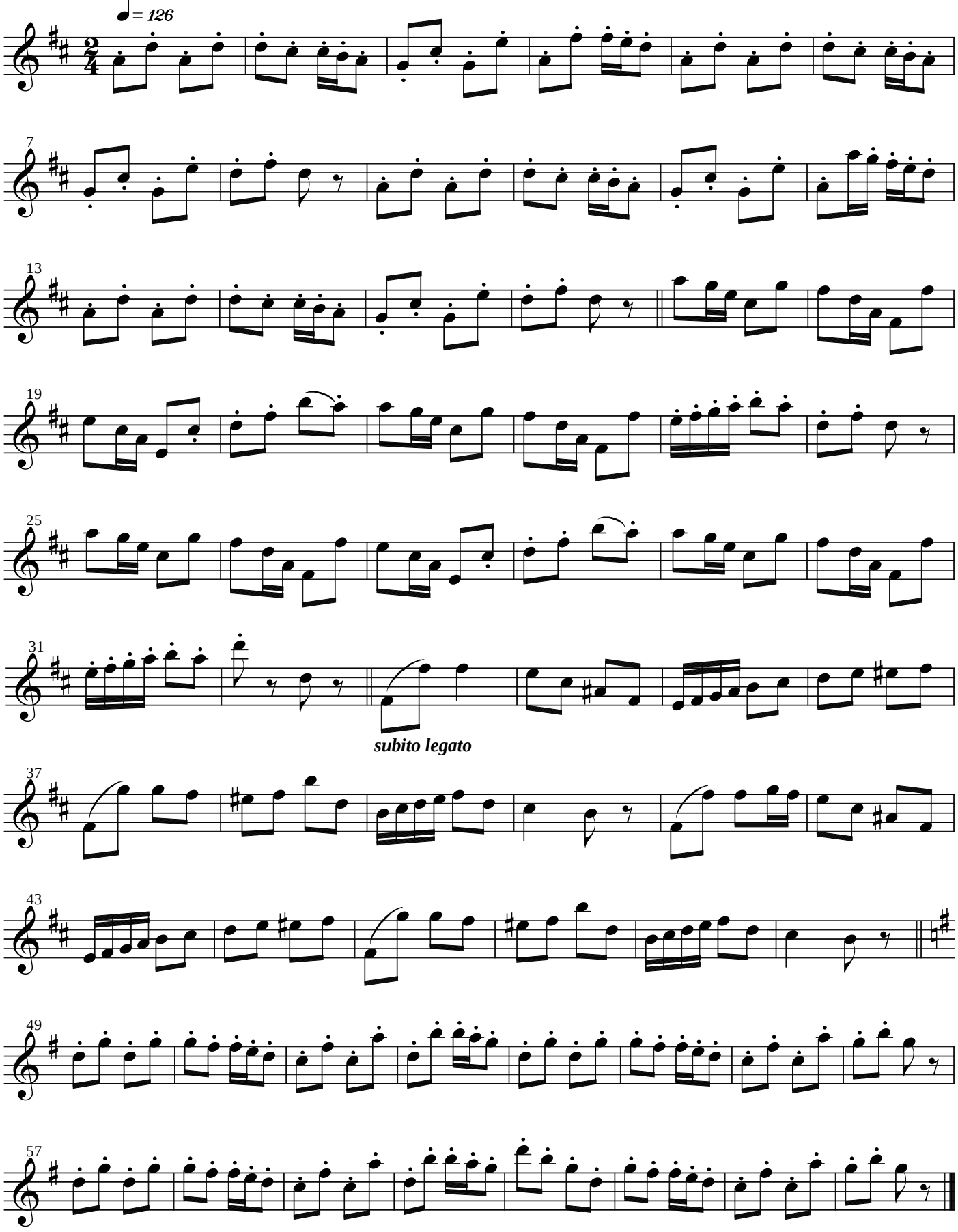
P. A. Smith
arr. Clark Kimberling



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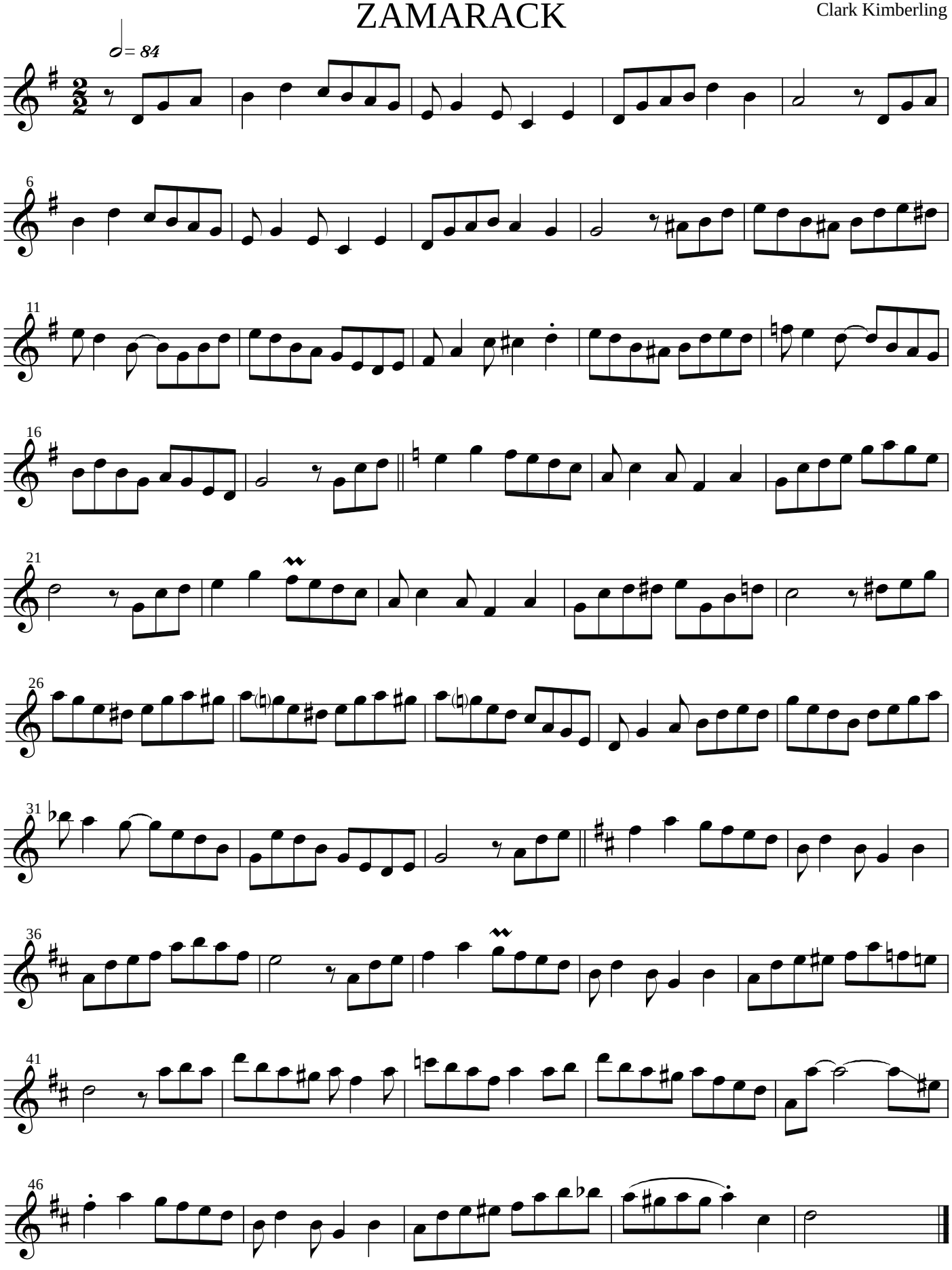

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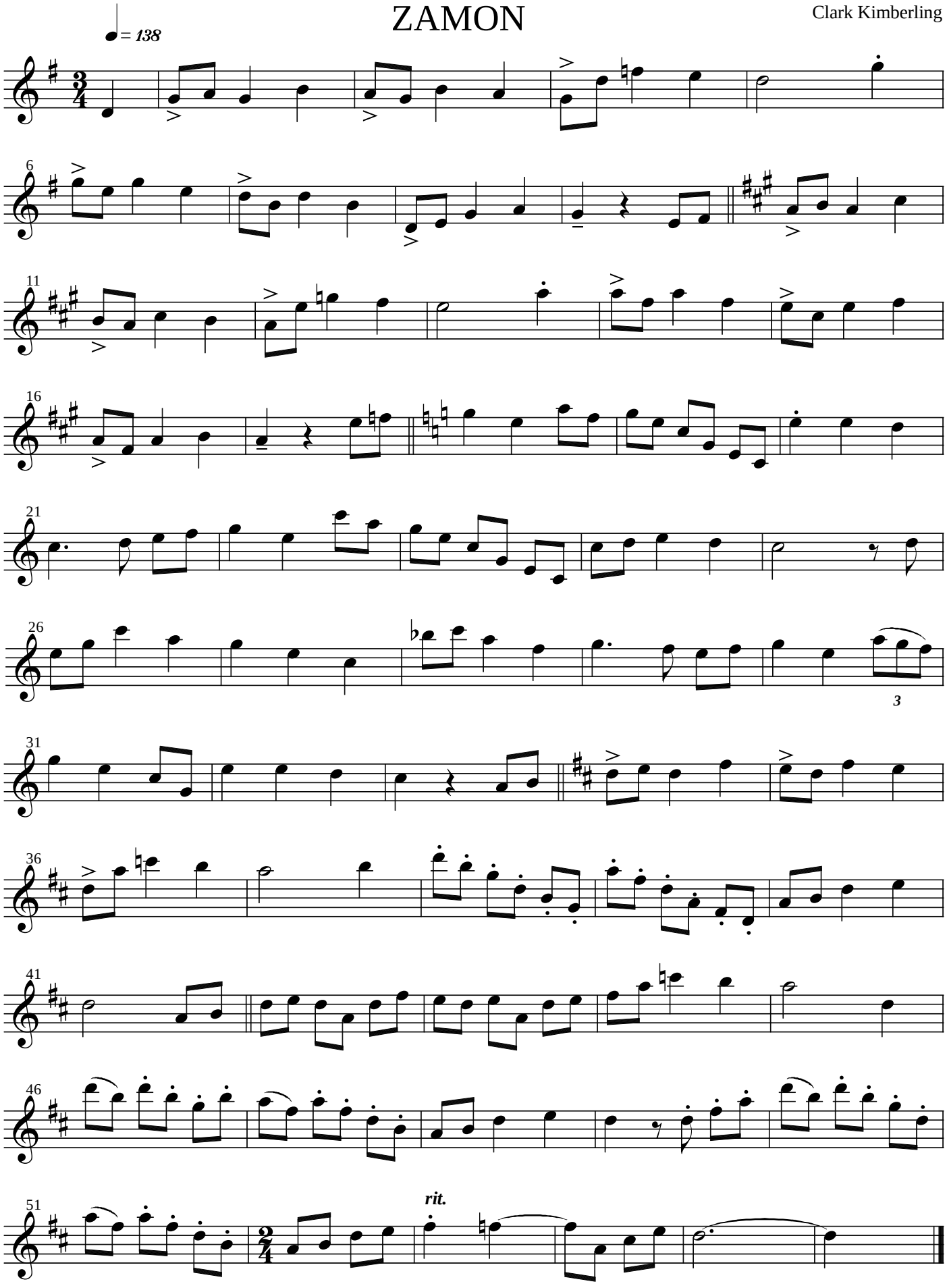

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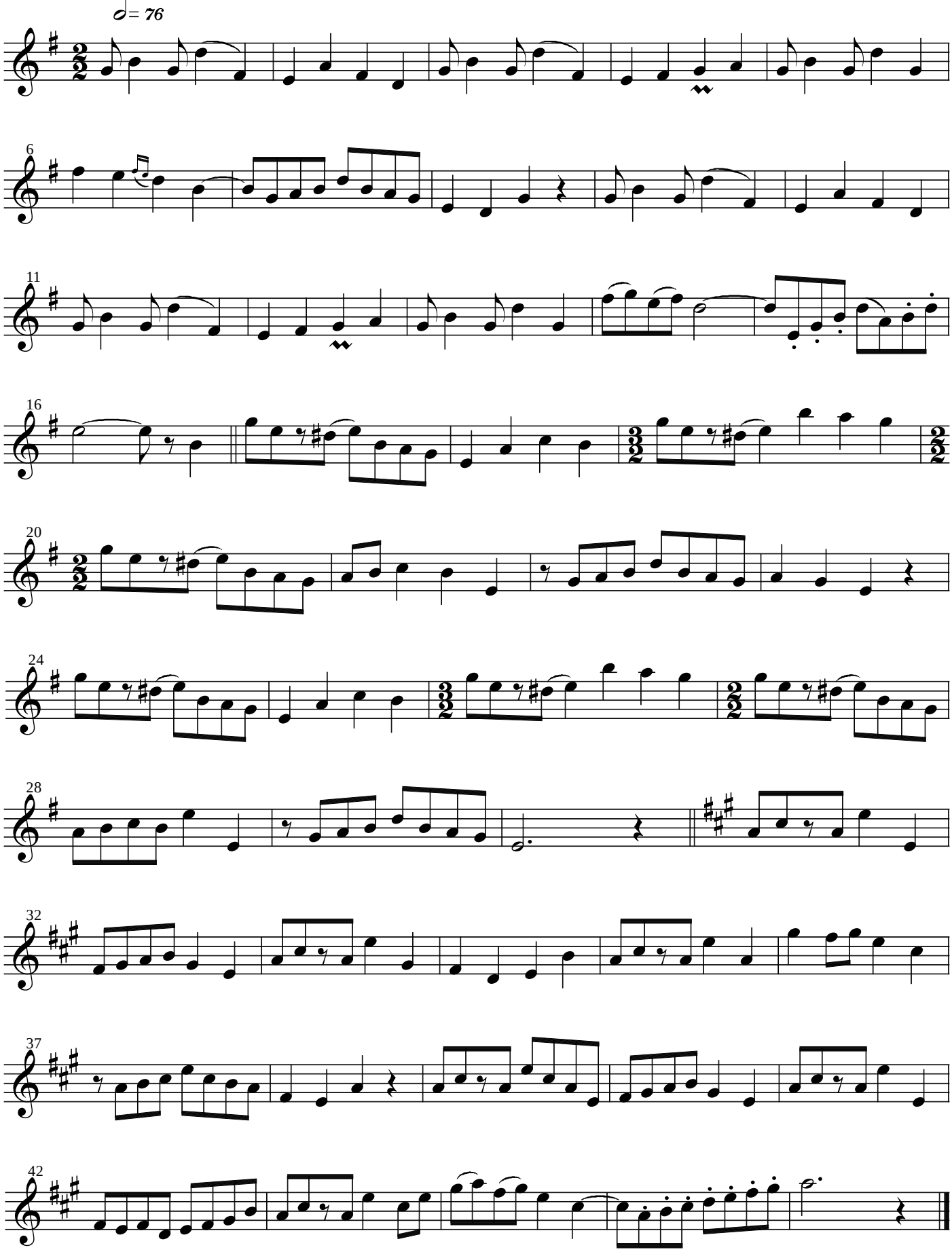

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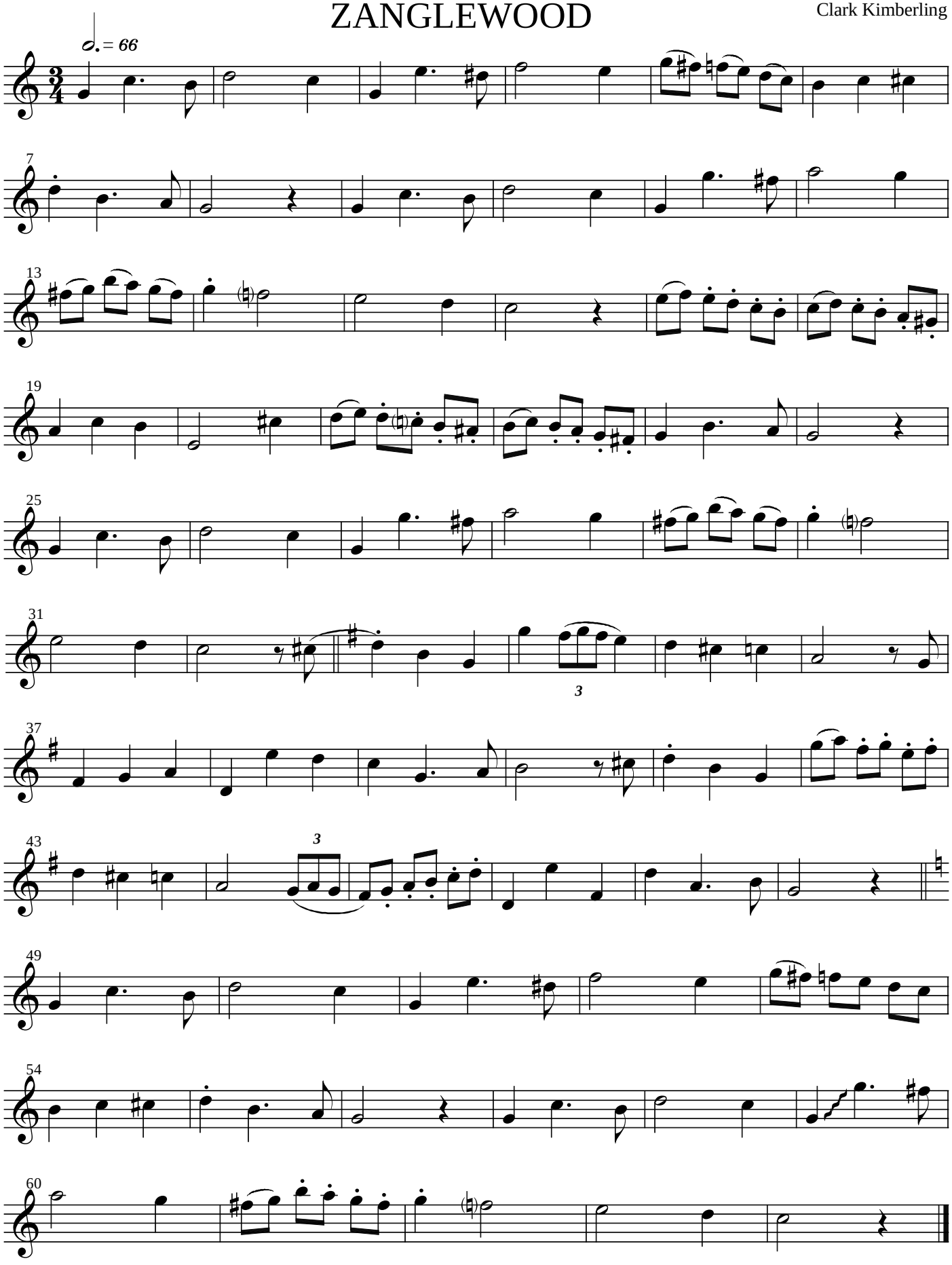

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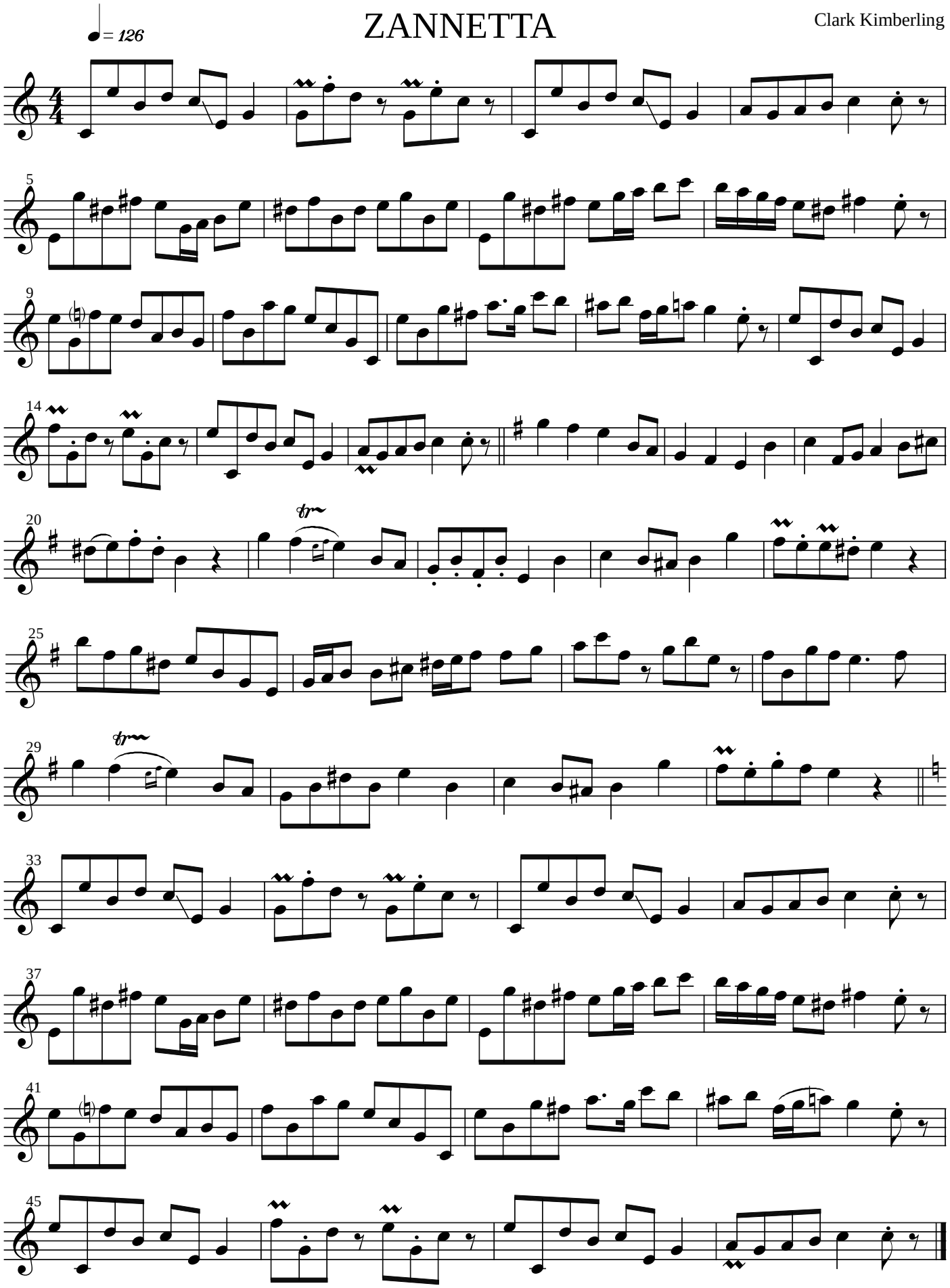

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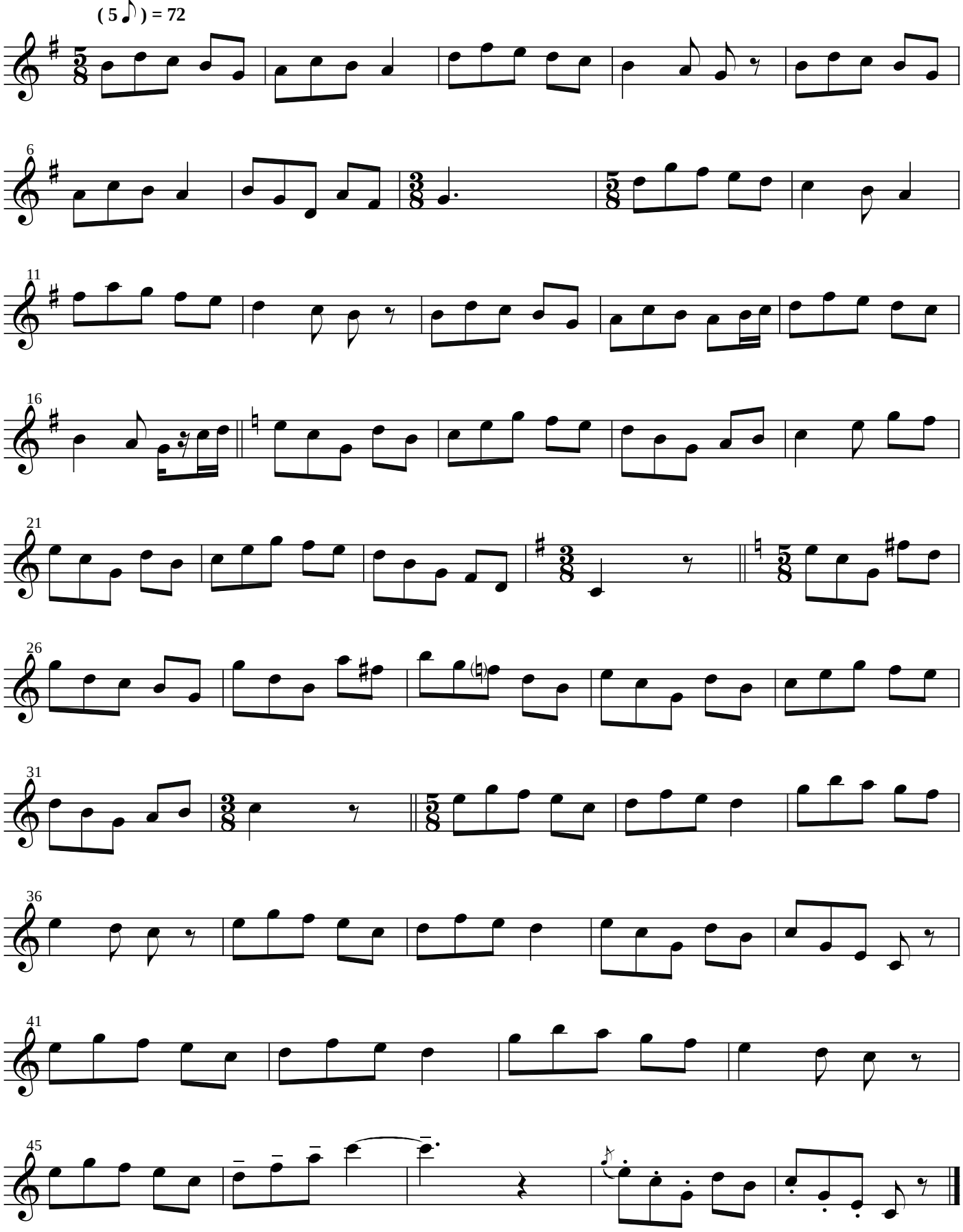

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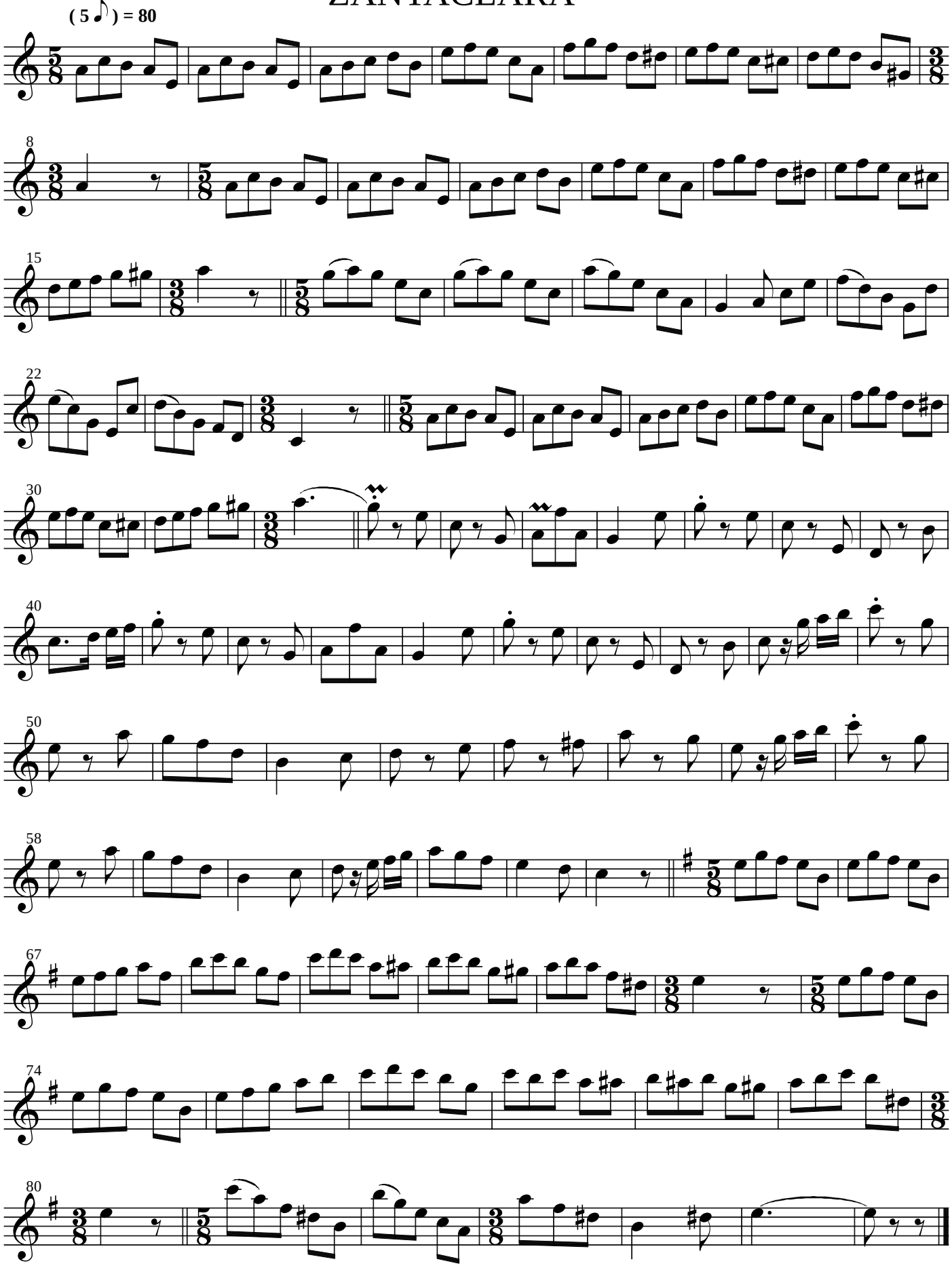

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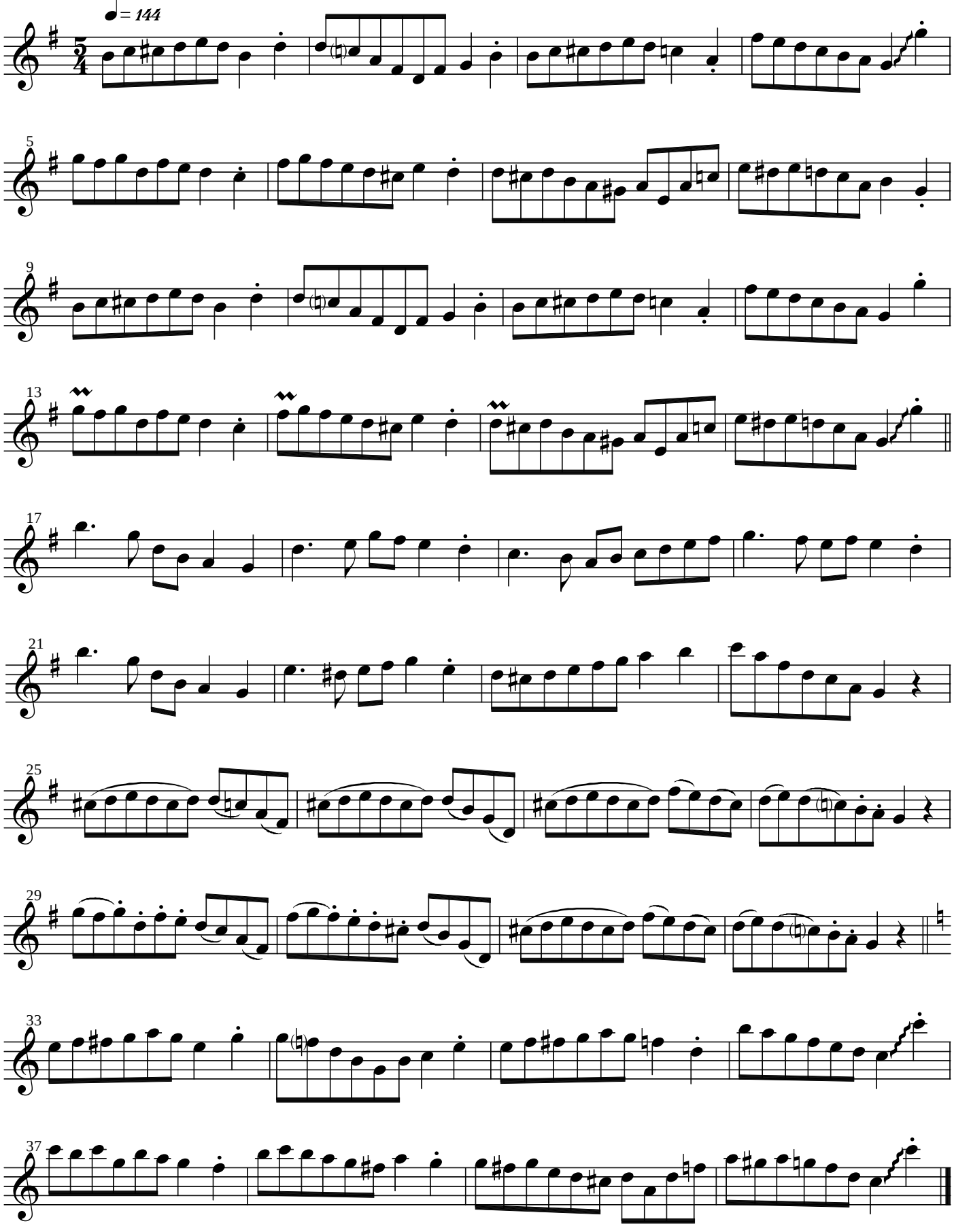

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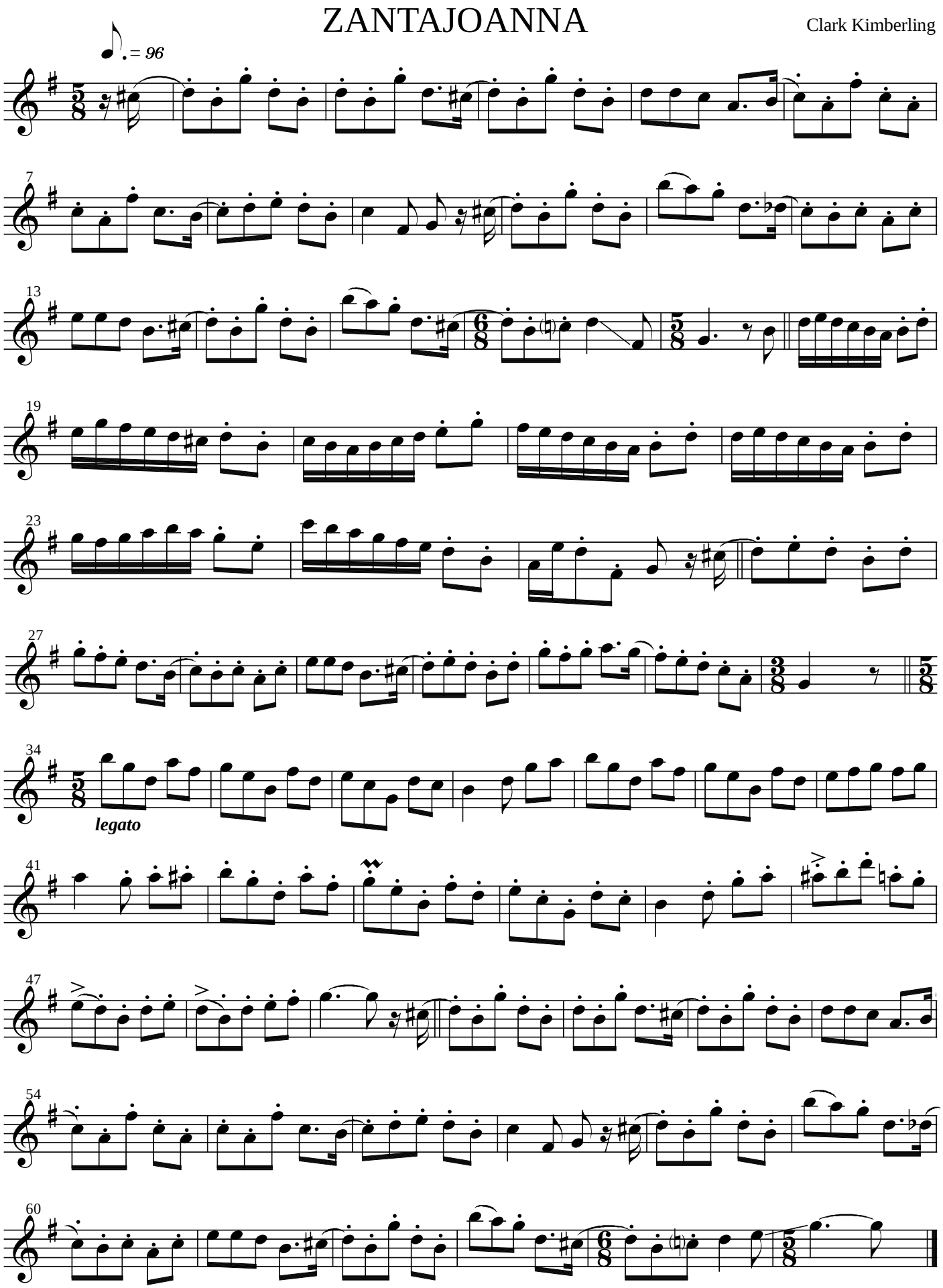

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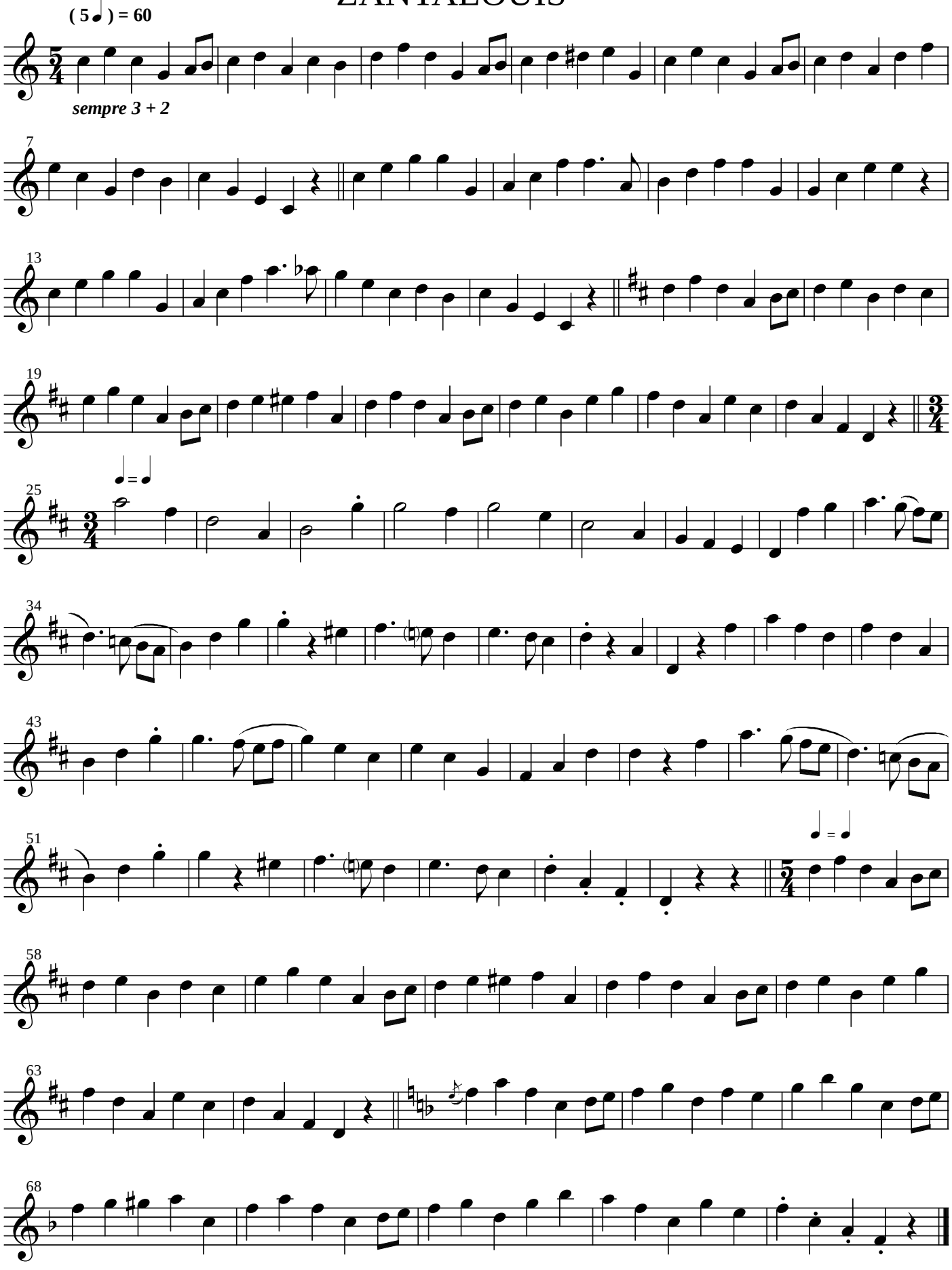

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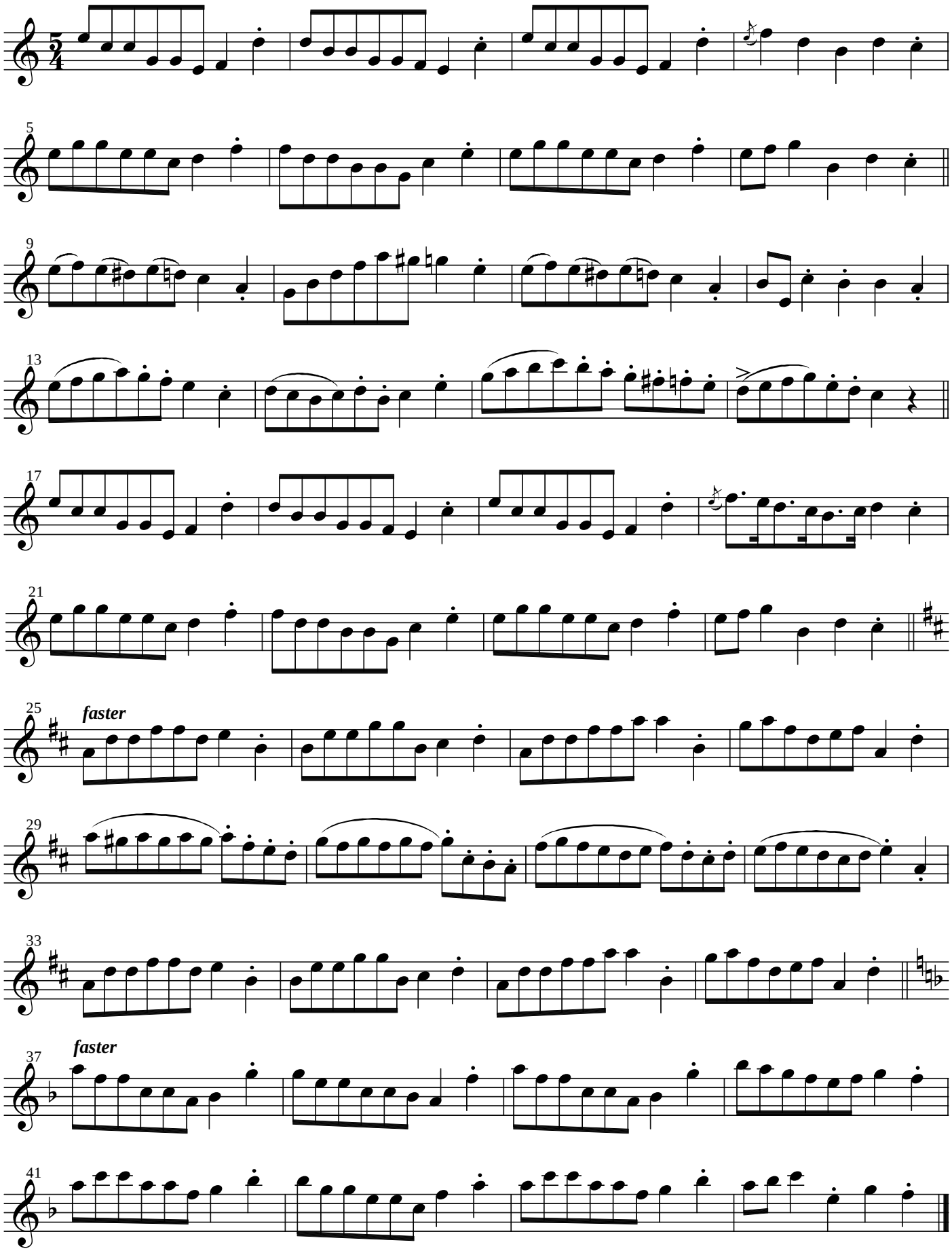

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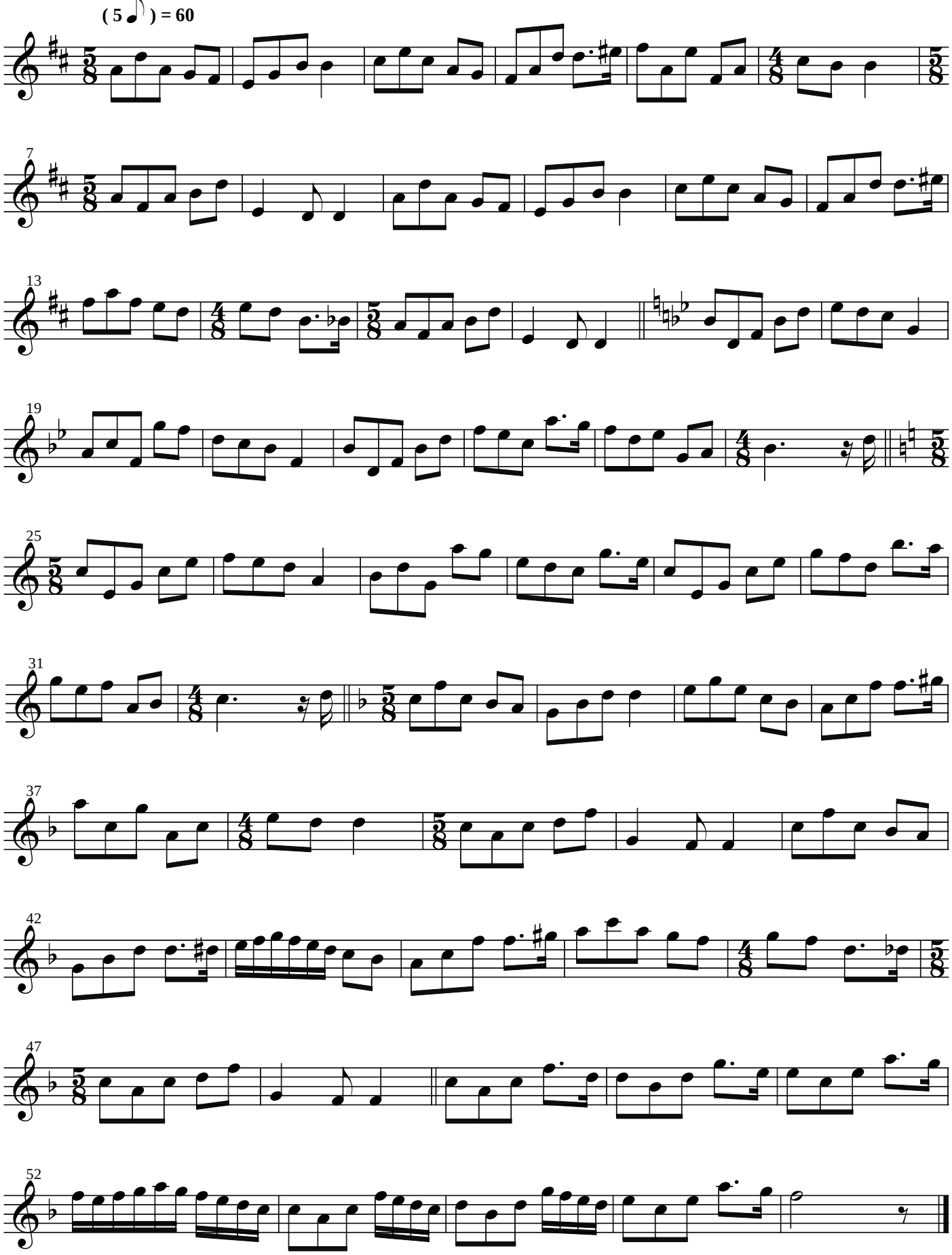

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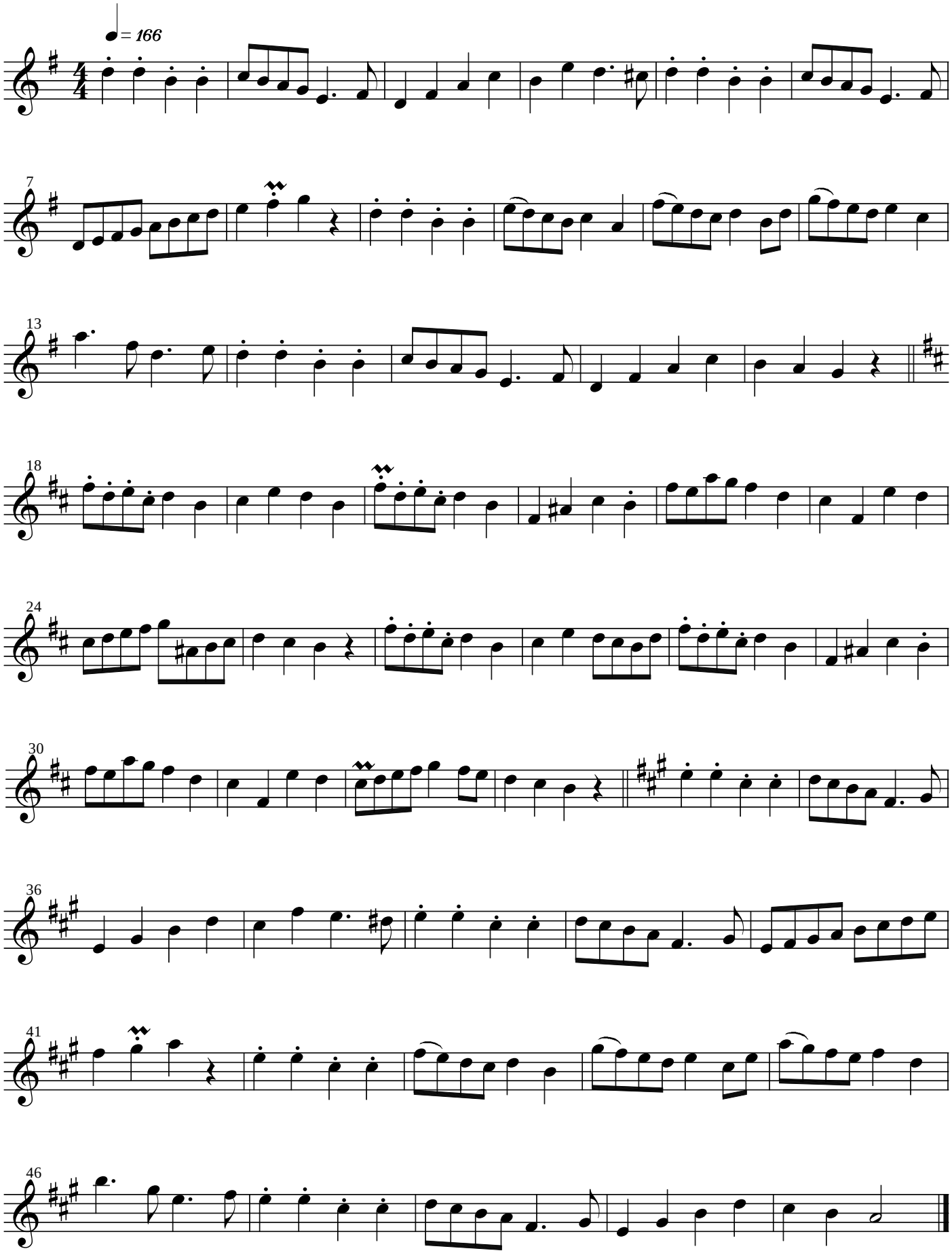

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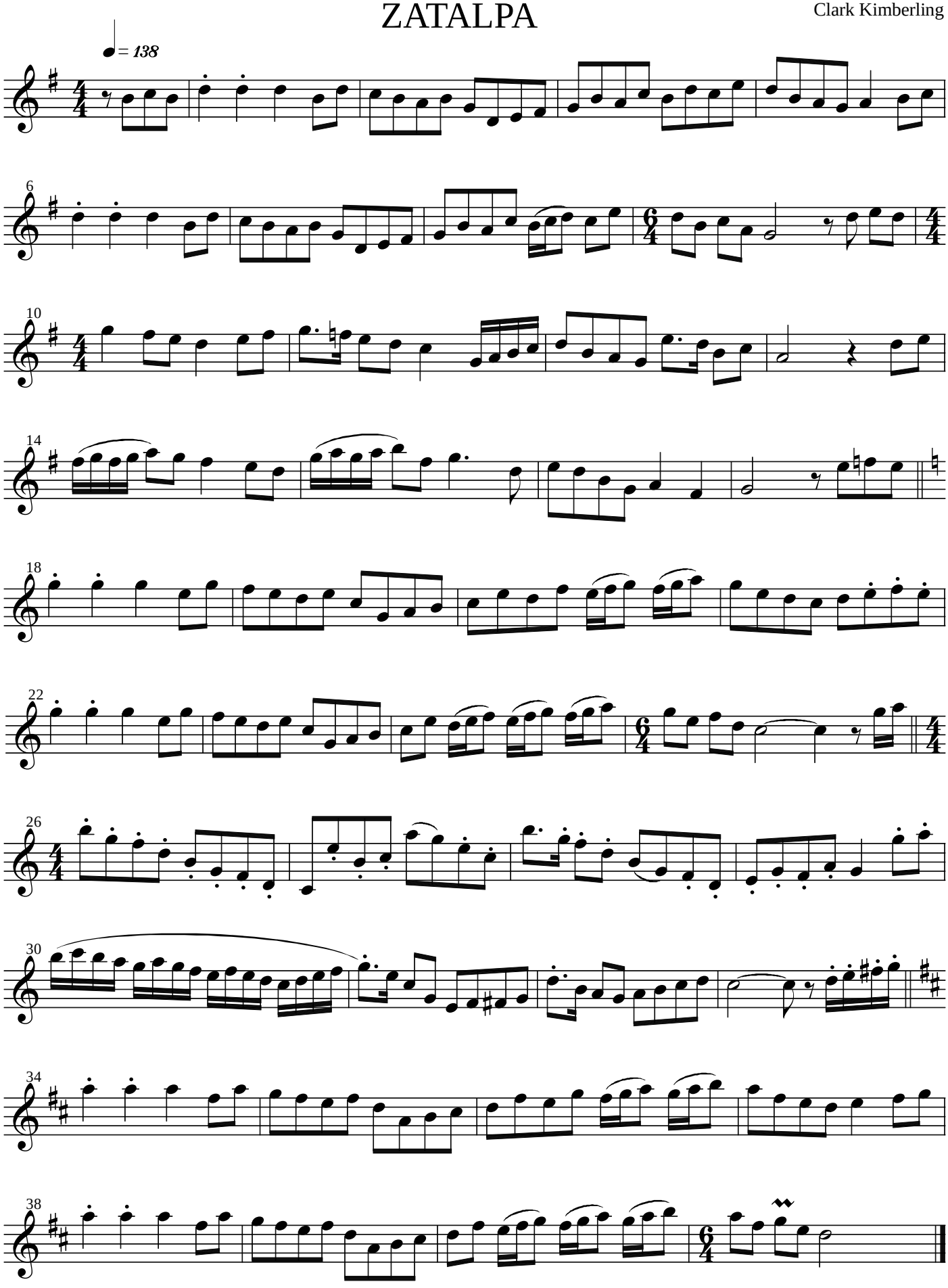

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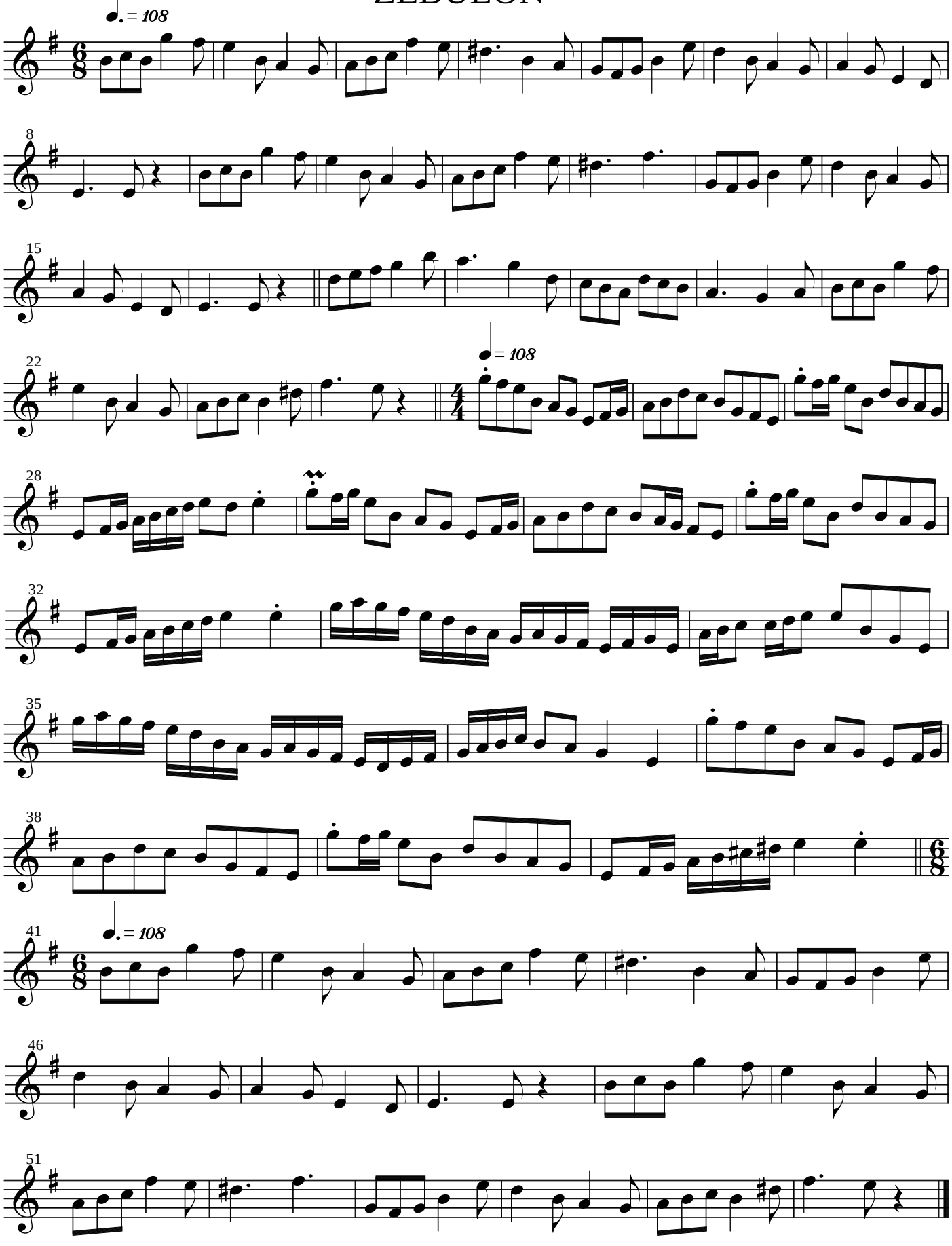

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ZEENERY

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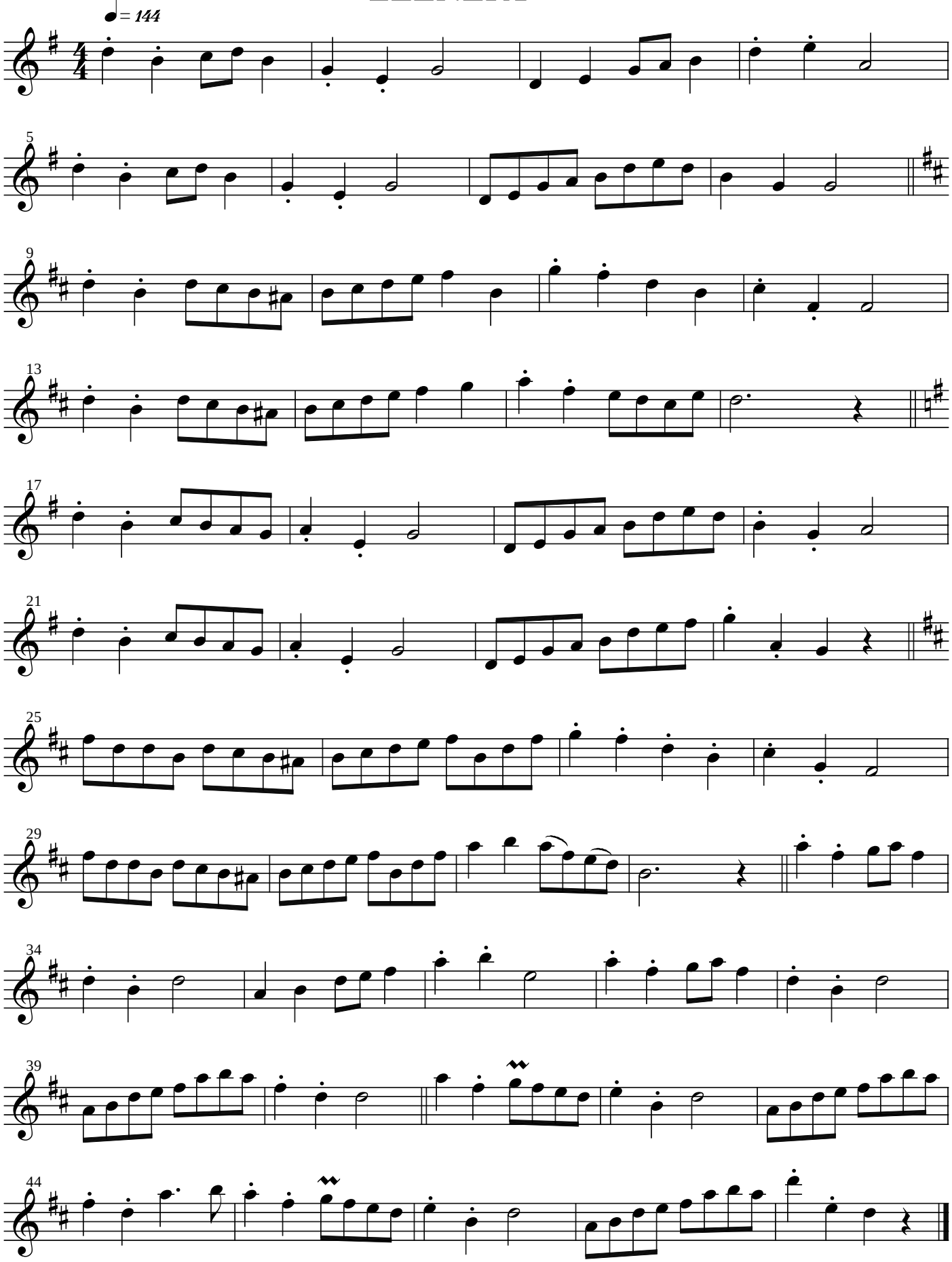

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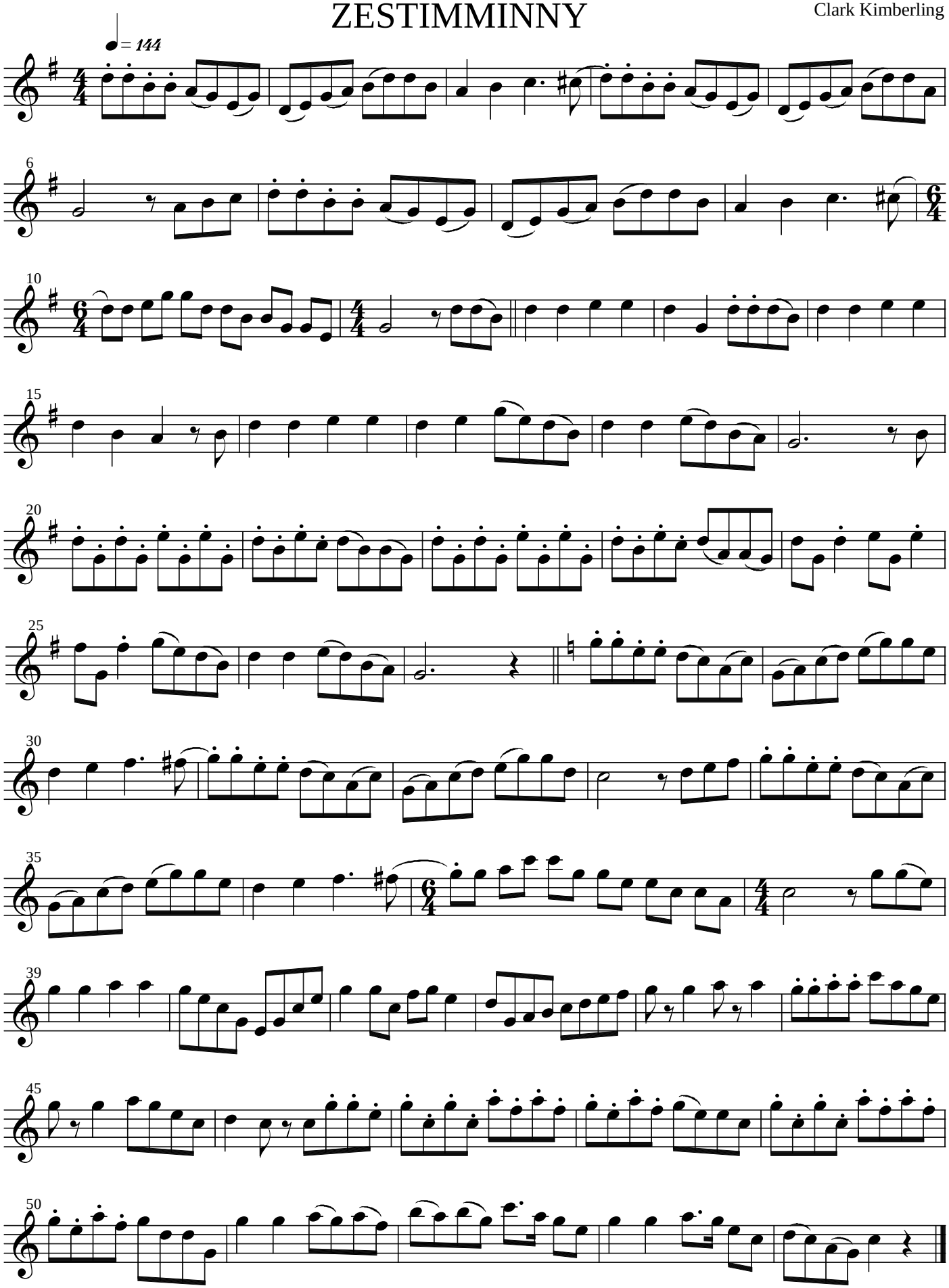

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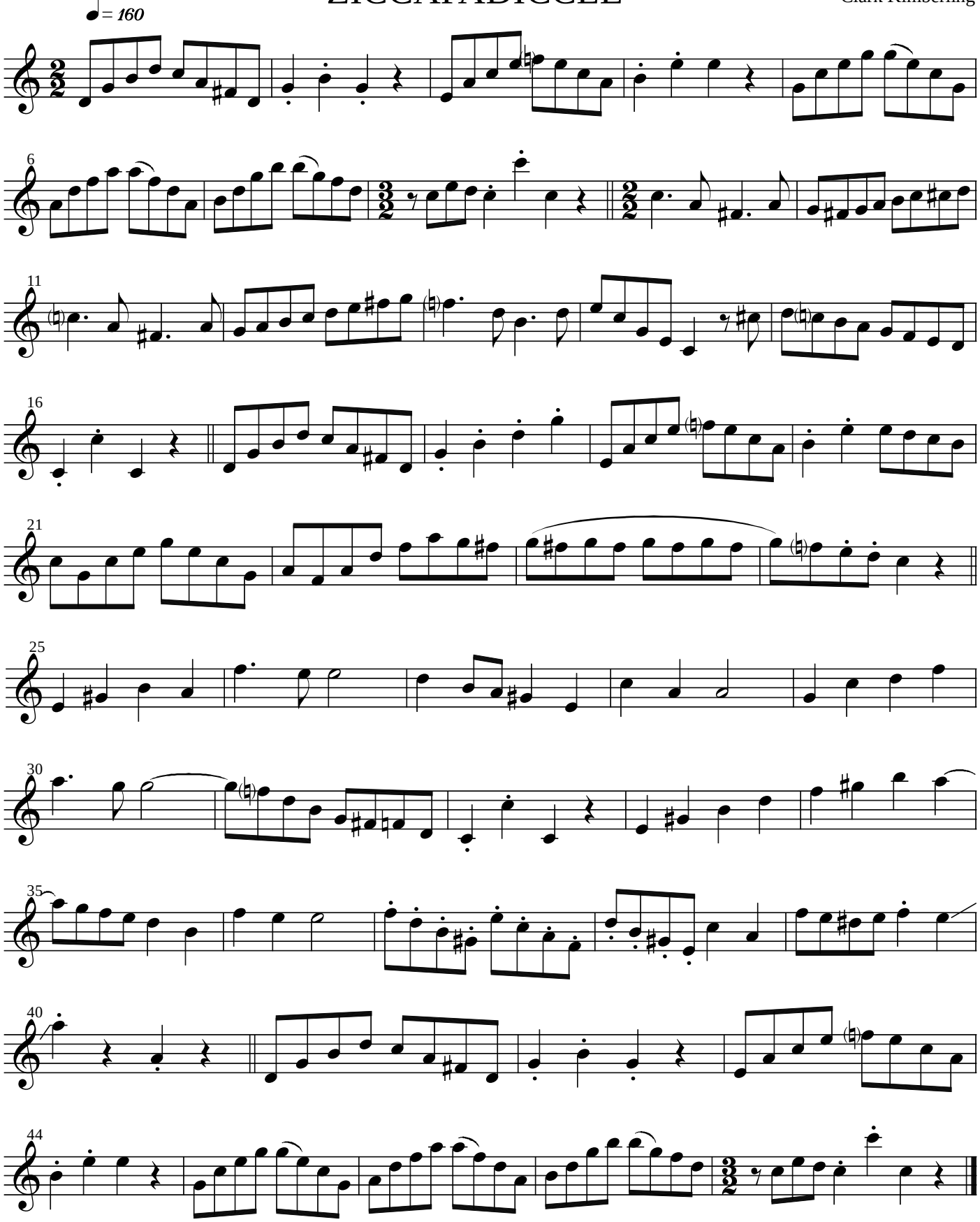

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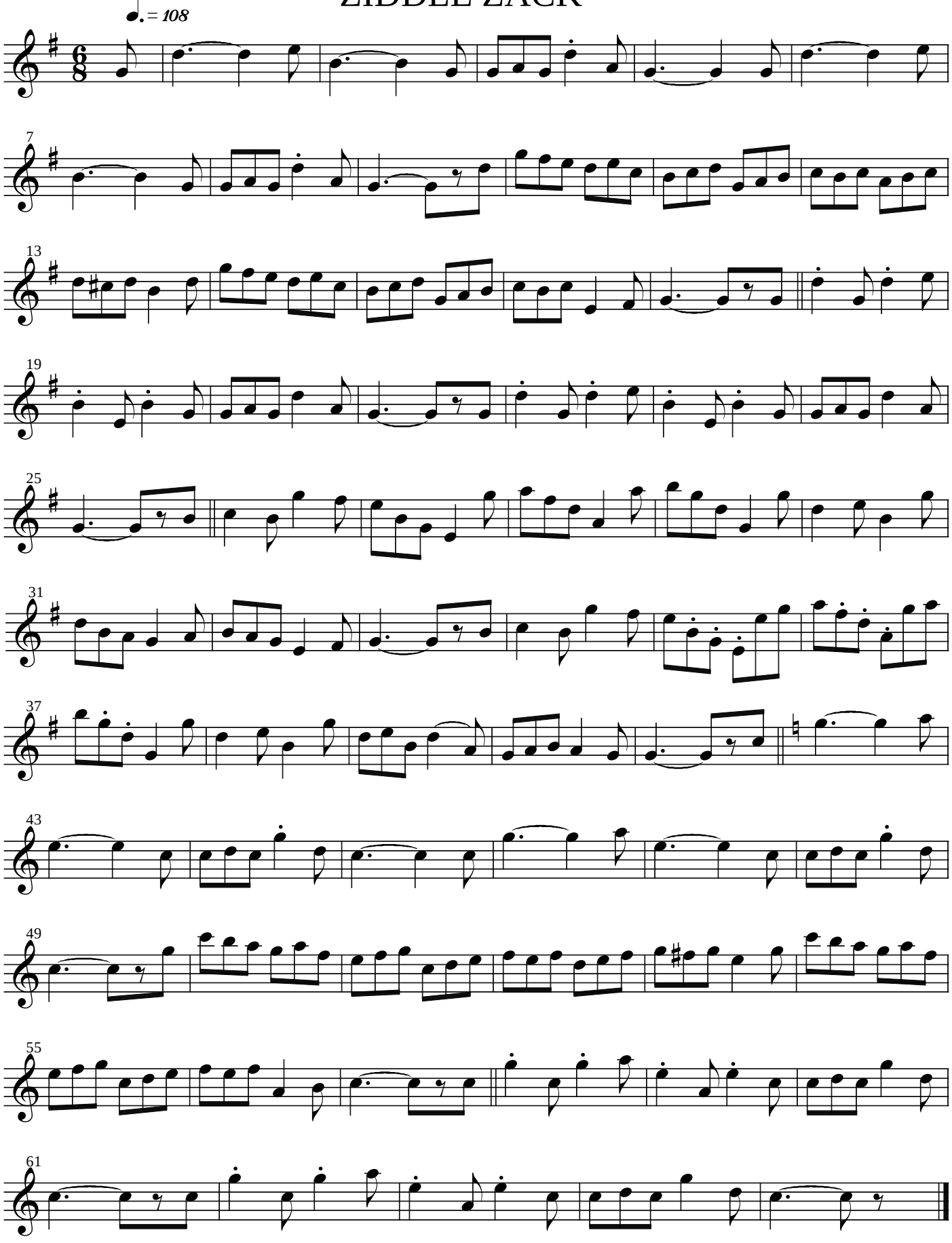

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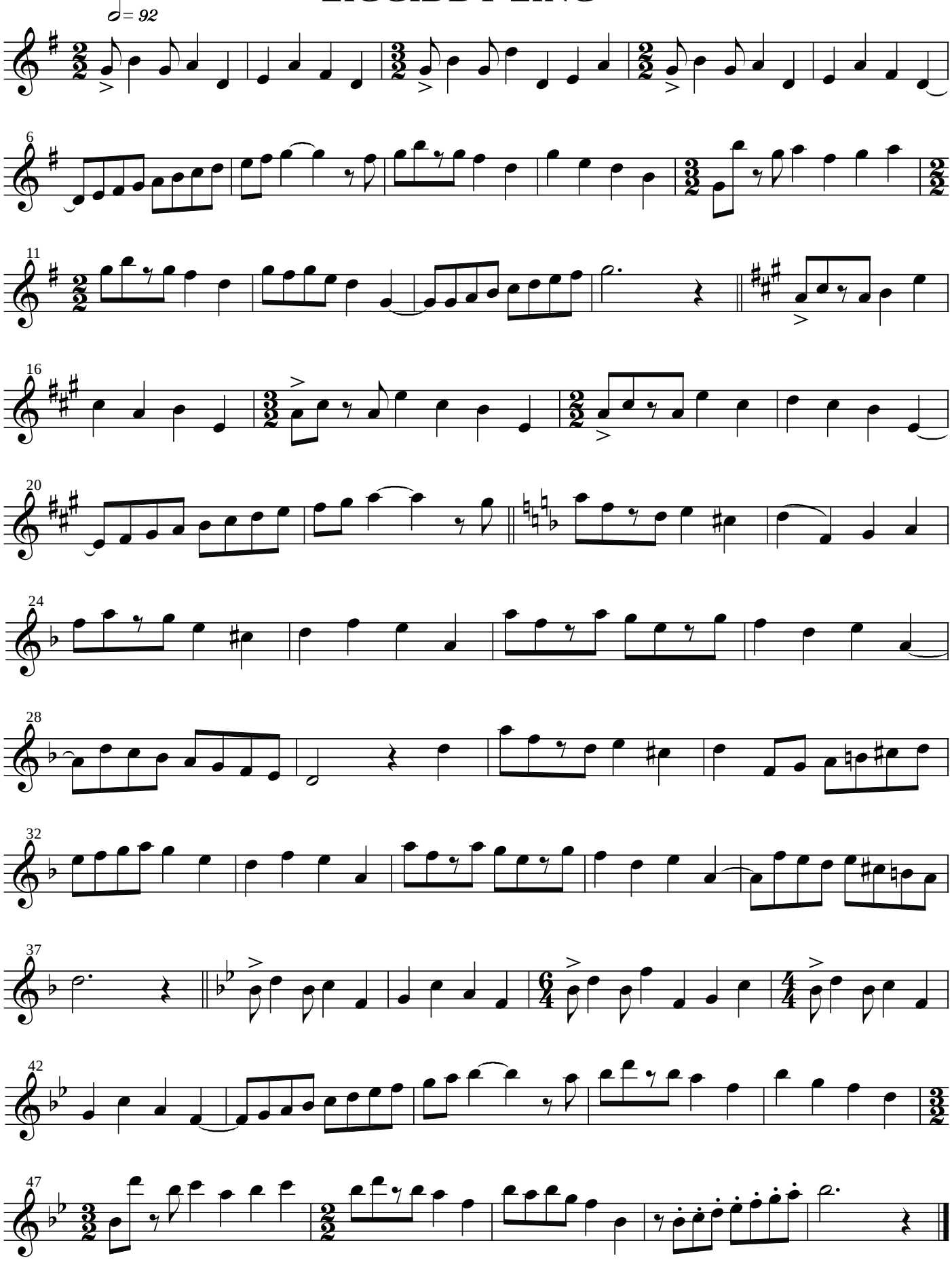

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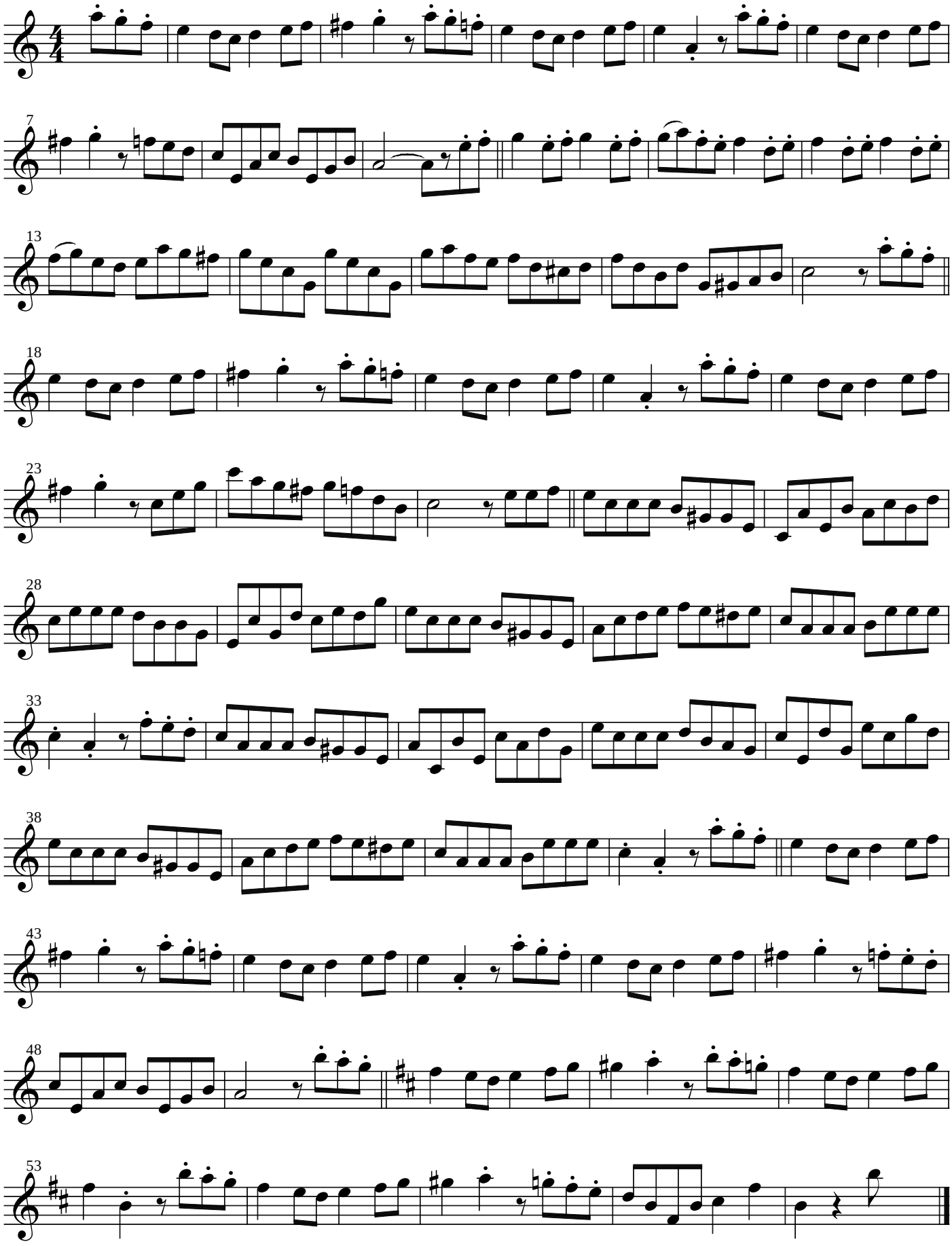

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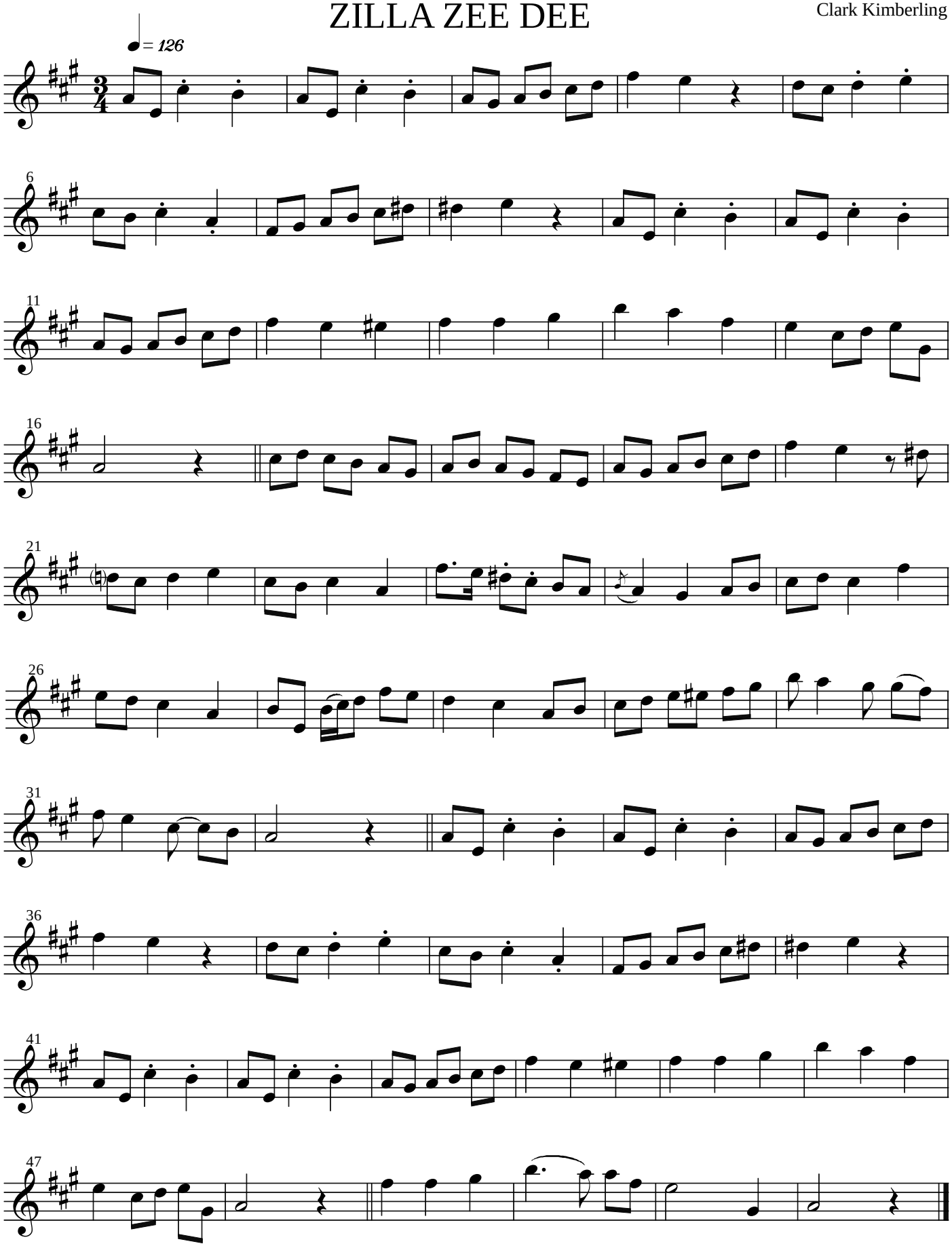

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ZINGBERRY

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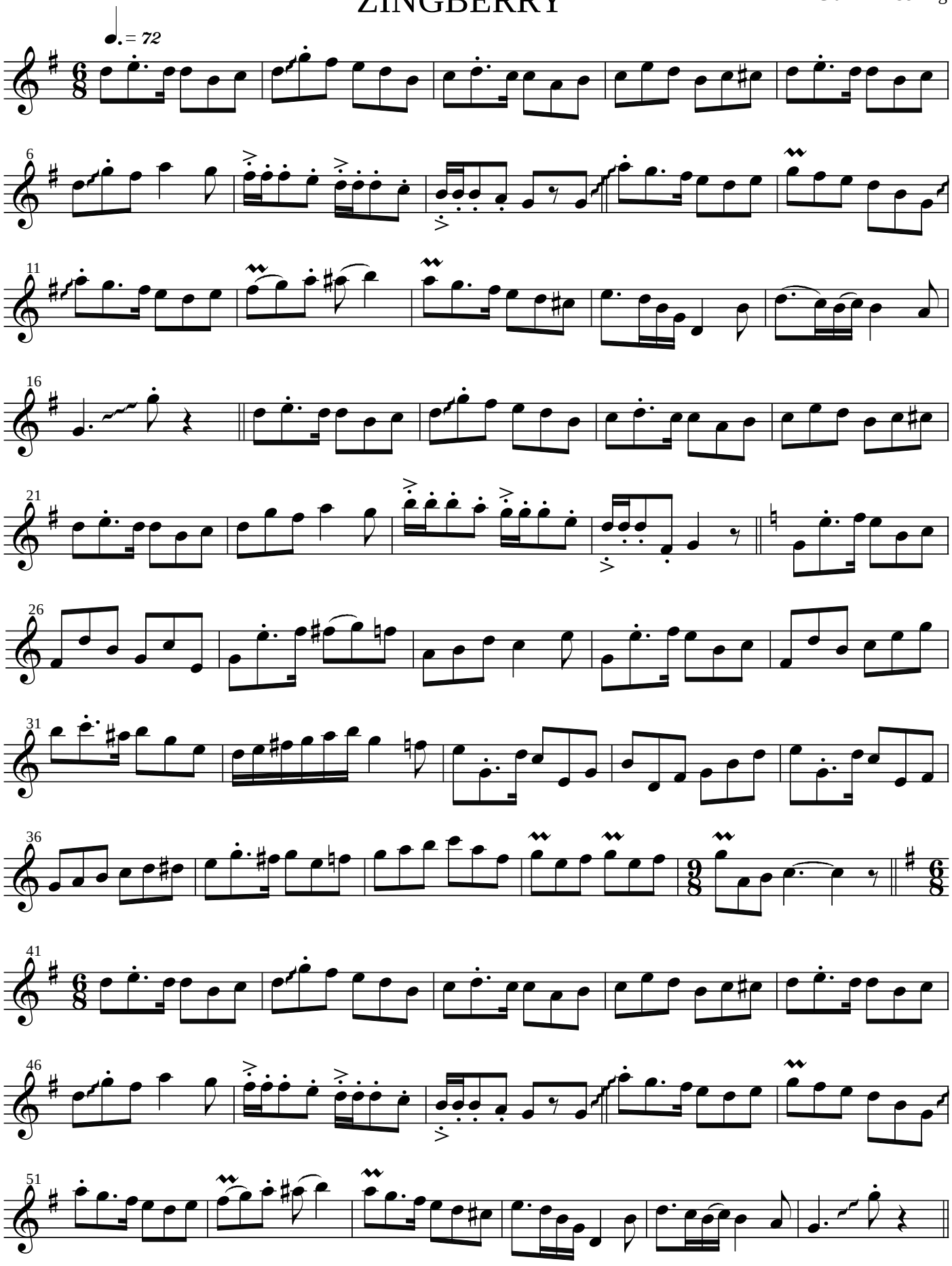

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ZIPLEY HILL

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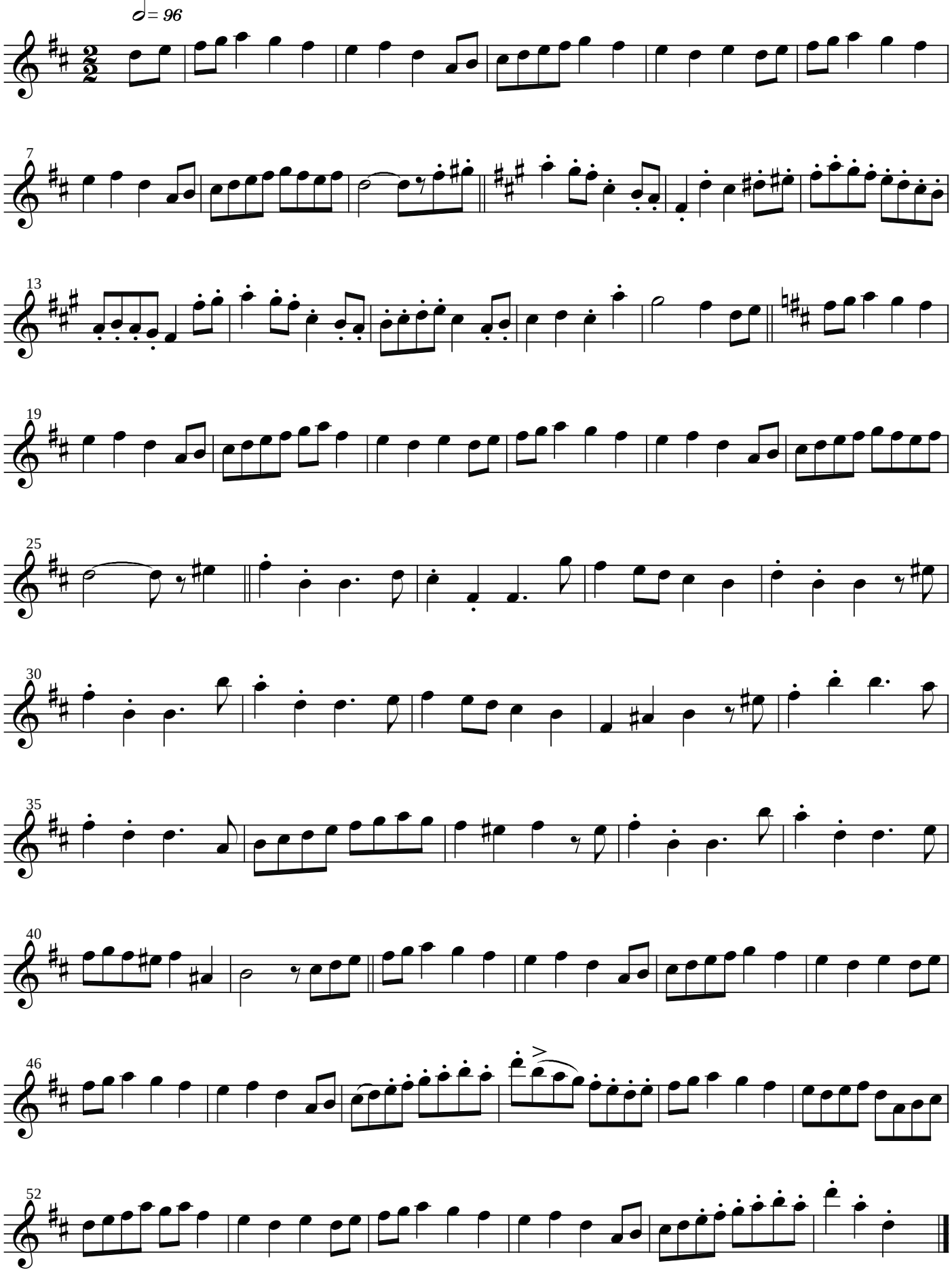

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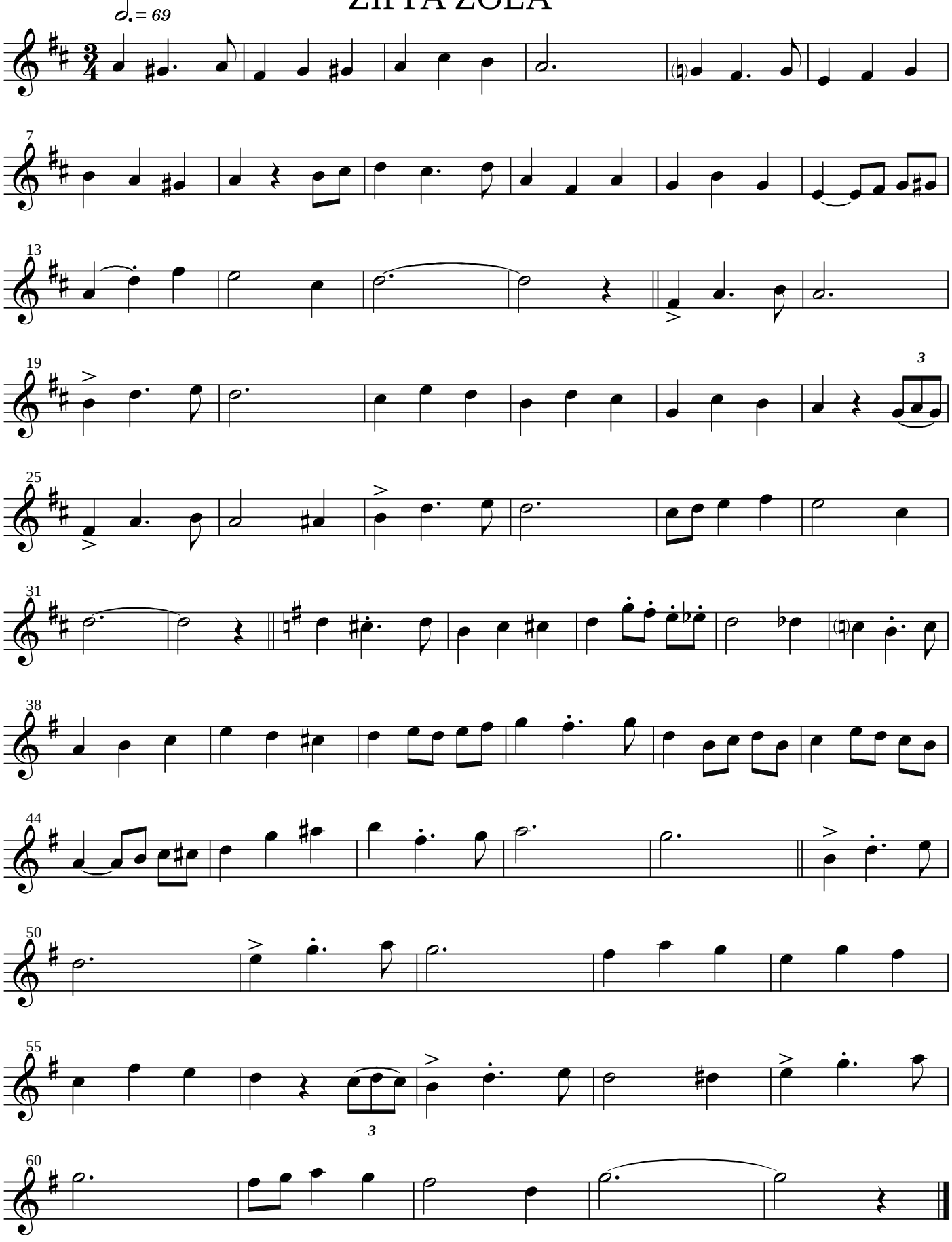

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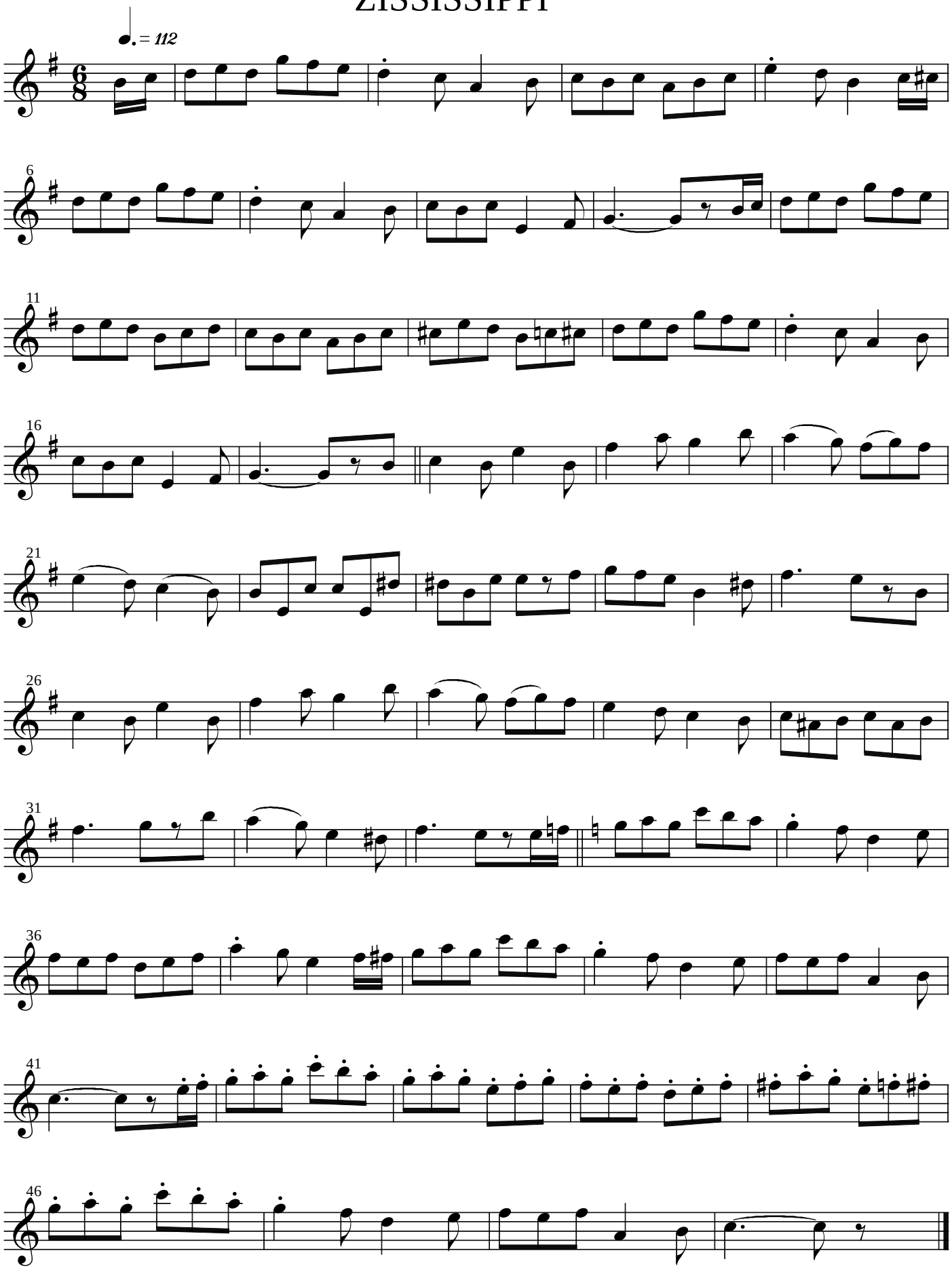

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ZIVA

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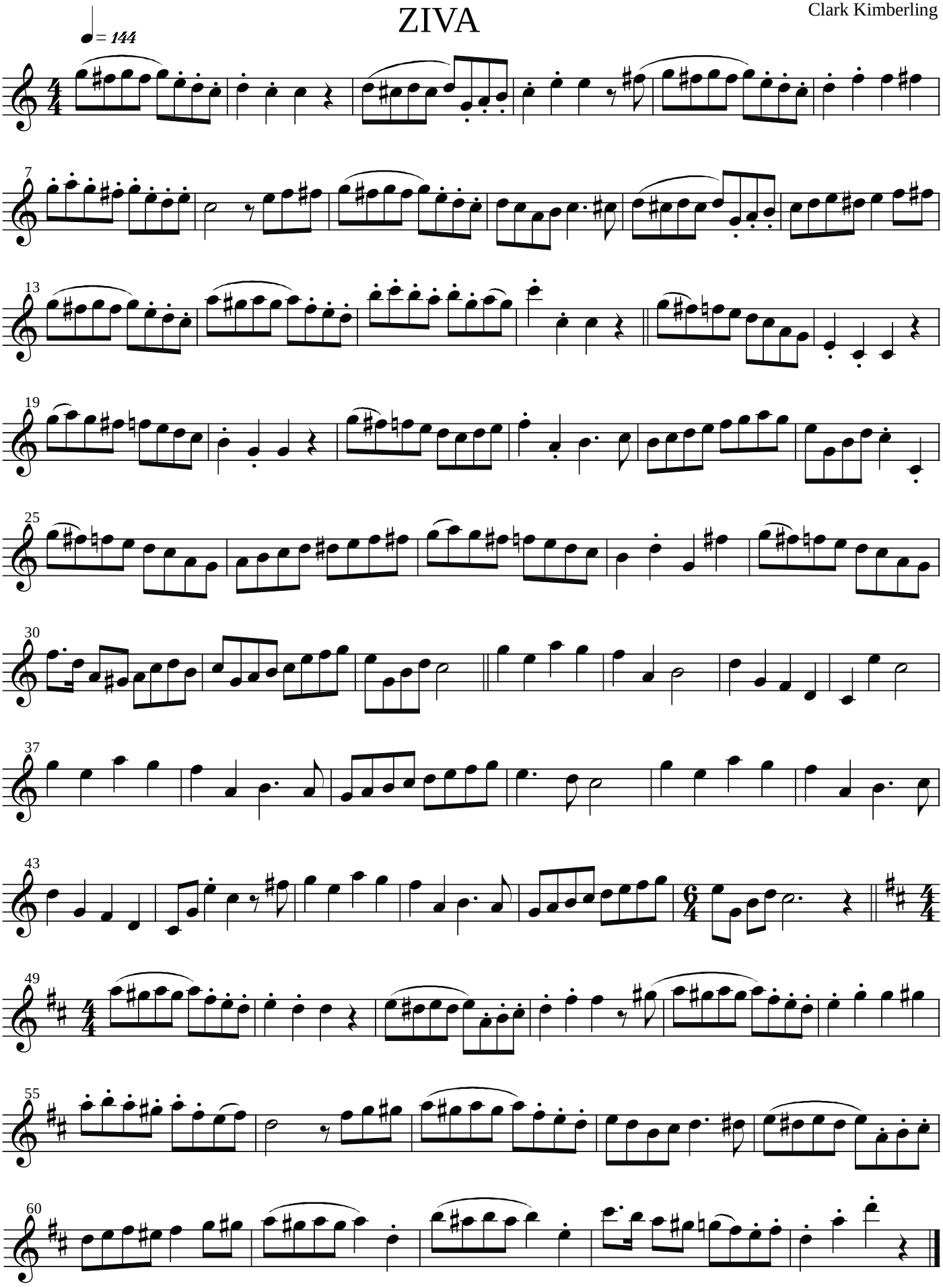

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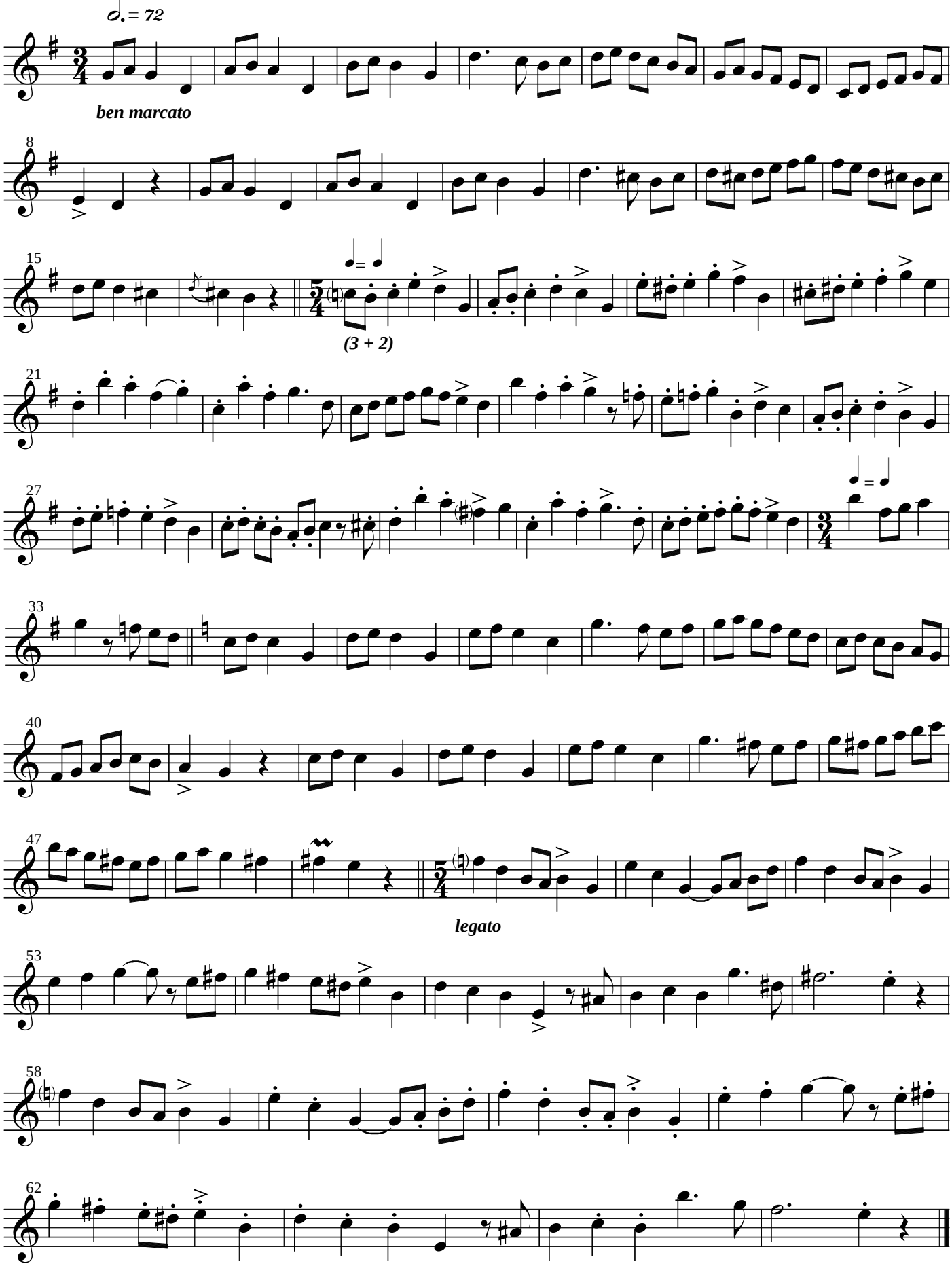

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ZOBBIT

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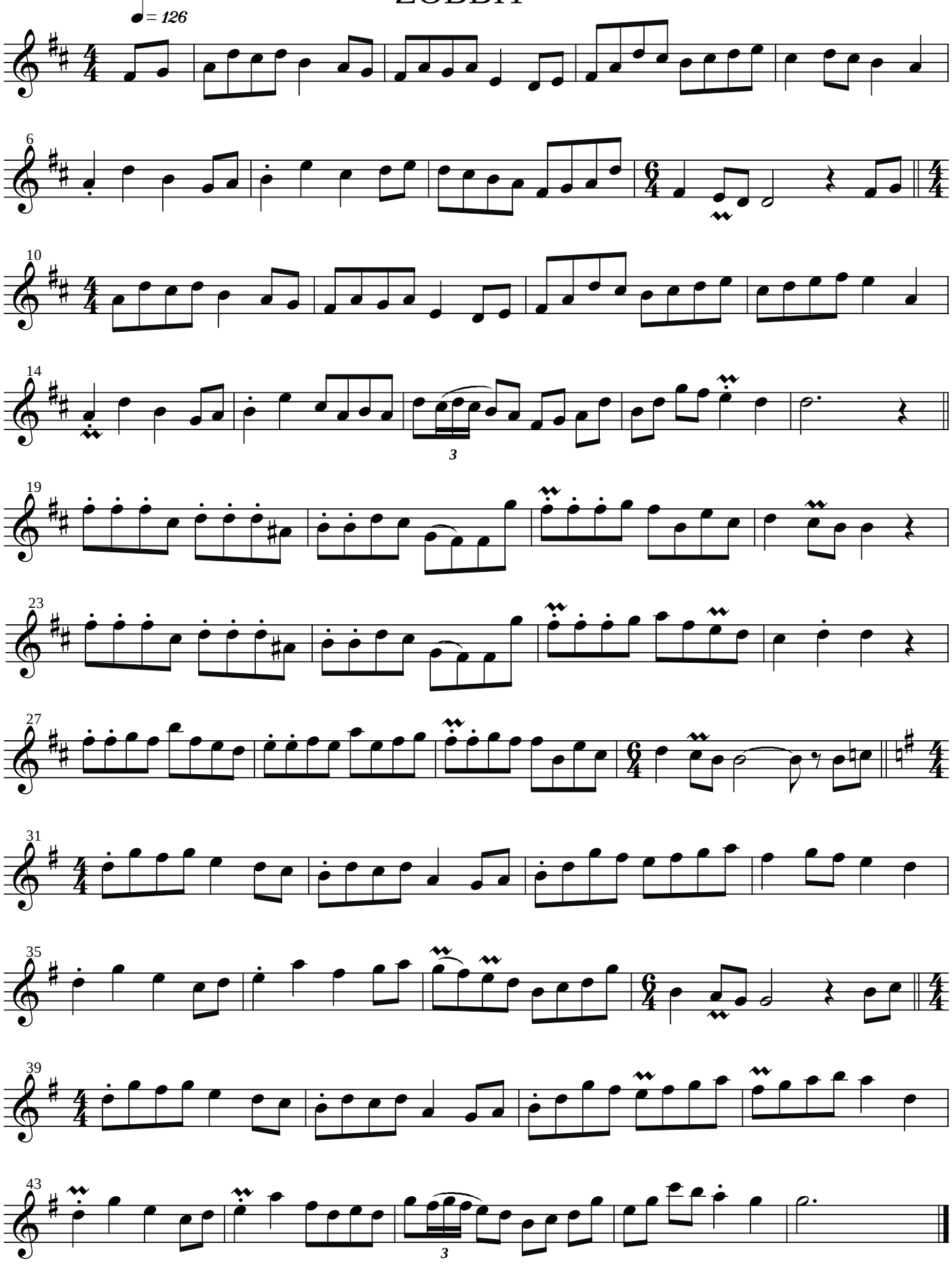

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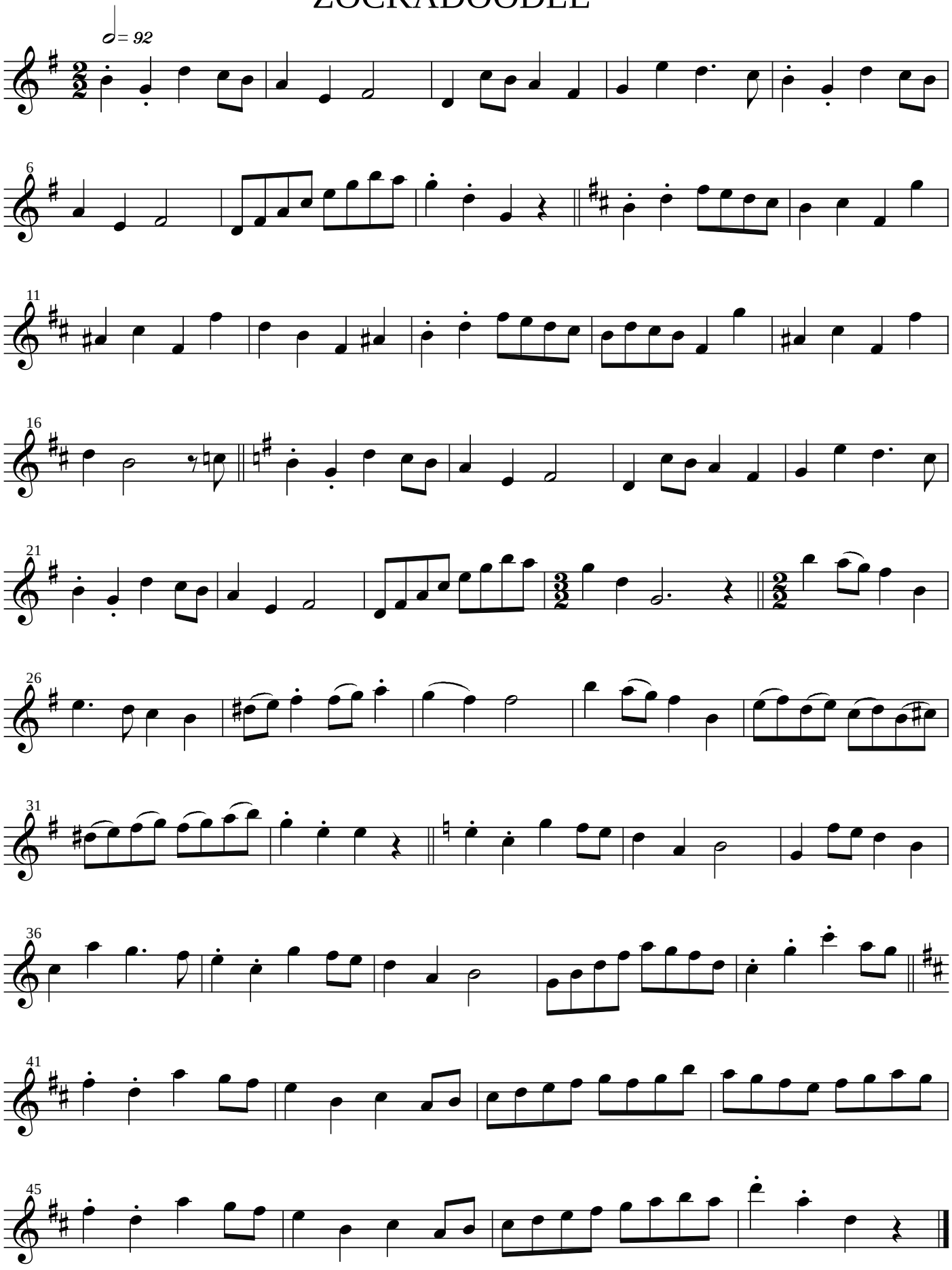

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ZOILEA

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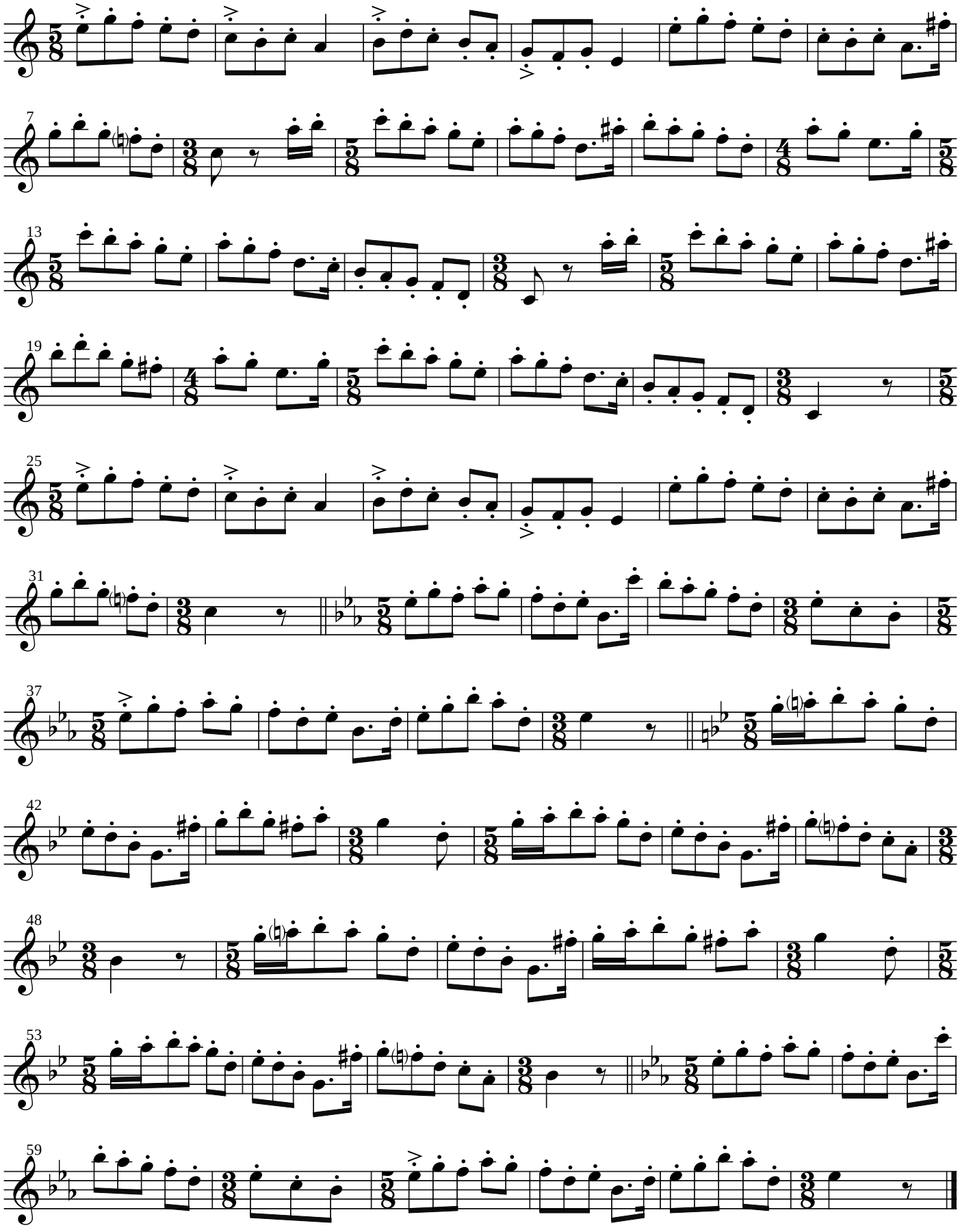

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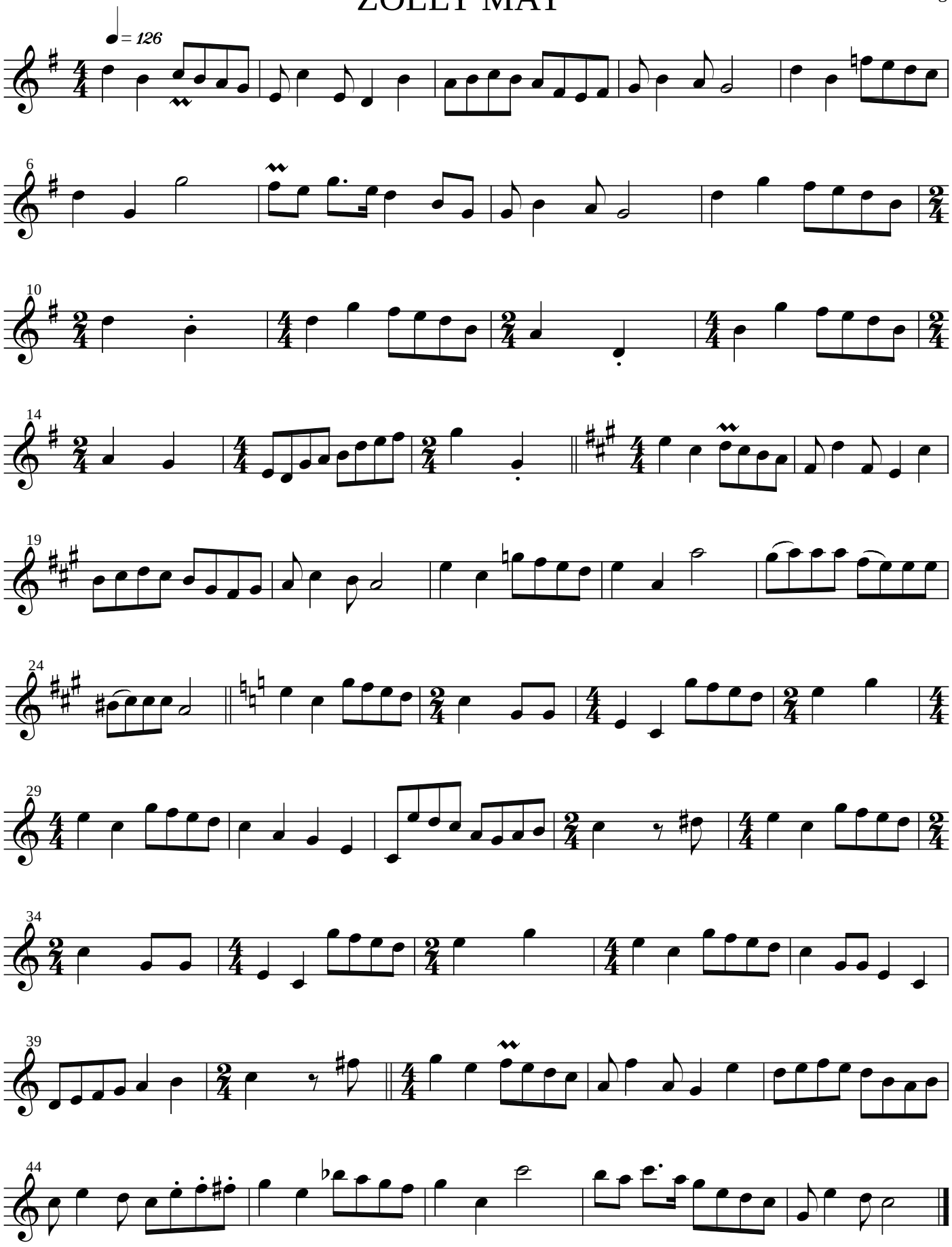

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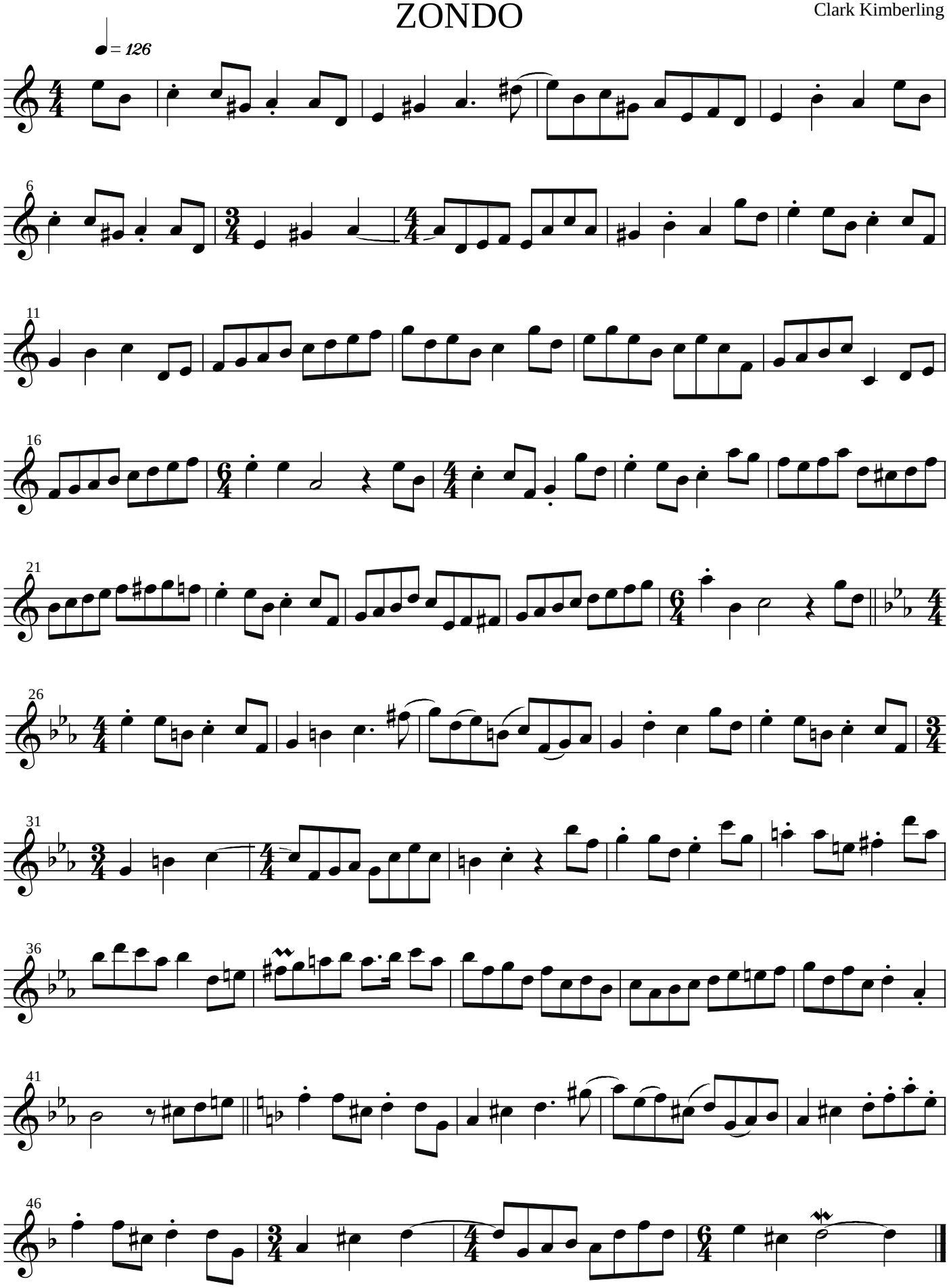

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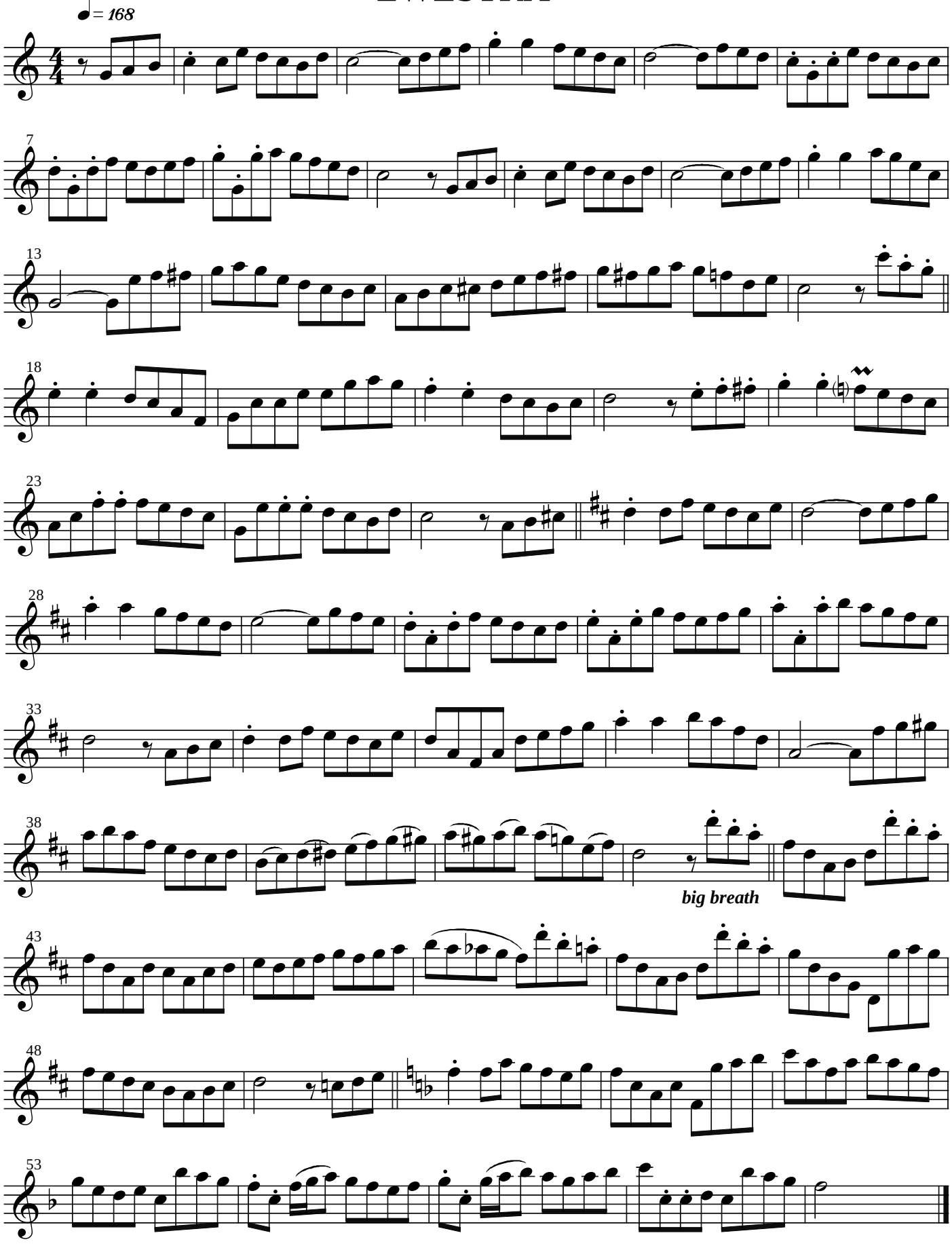

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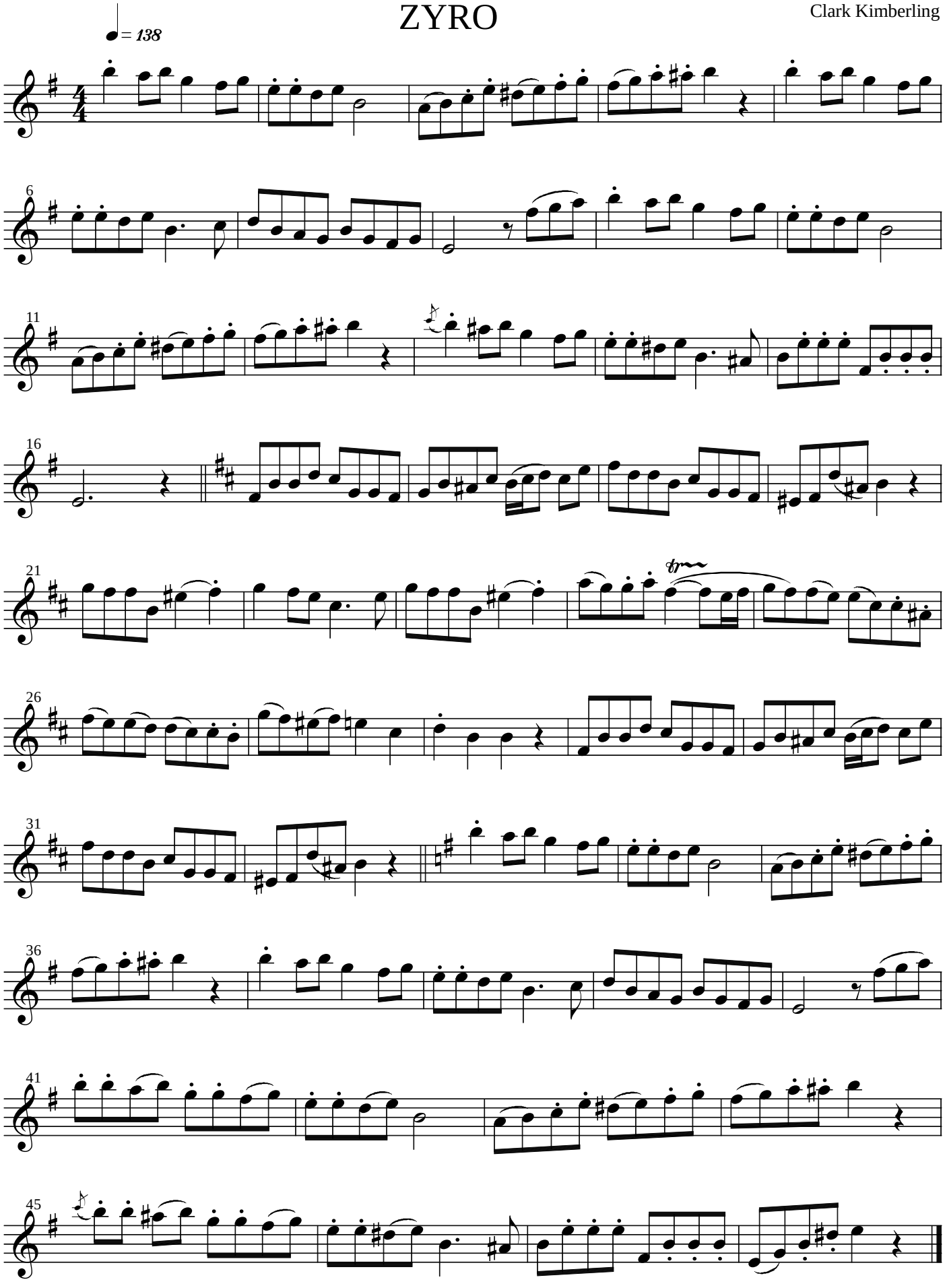

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