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 schottishes, 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 c³, 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.

<table>
<thead>
<tr>
<th>Note</th>
<th>Left hand</th>
<th>Right hand</th>
</tr>
</thead>
<tbody>
<tr>
<td>c³</td>
<td>2</td>
<td>2,3</td>
</tr>
<tr>
<td>c#³</td>
<td>2,4</td>
<td>2,4,5</td>
</tr>
<tr>
<td>d³</td>
<td>2,4</td>
<td>2,4</td>
</tr>
<tr>
<td>d#³</td>
<td>3,4</td>
<td>3,4</td>
</tr>
<tr>
<td>e³</td>
<td>3</td>
<td>all open</td>
</tr>
<tr>
<td>f'³</td>
<td>3,4</td>
<td>3,4,5</td>
</tr>
<tr>
<td>f#³</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>g³</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>a³</td>
<td>2</td>
<td>2,4</td>
</tr>
<tr>
<td>c⁴ (highest note on a piano)</td>
<td>3</td>
<td>2,4</td>
</tr>
</tbody>
</table>


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\textsuperscript{2} to g\textsuperscript{2} and e\textsuperscript{2} to a\textsuperscript{2}. Descending favorites are d\textsuperscript{2} to d\textsuperscript{1} and d\textsuperscript{2} to f\textsuperscript{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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San Francisco, California, 94105, USA.
AURA LEA

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AZMON

Karl Gotthilf Gläser
arr. Clark Kimberling

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BIRMINGHAM

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CALIFORNIA GALOP

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Source, LC
CHARLESTOWN

The United States Sacred Harmony
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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
FOUNDA TION

American Traditional
arr. Clark Kimberling

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THE FOX HUNT

Traditional American
arr. Clark Kimberling

Copyright © 2006, Clark Kimberling
Source: Levy Box 041 undated
GIVE US BACK OUR OLD COMMANDER

Septimus Winner
arr. Clark Kimberling

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source Levy Box 88
GOD BLESS AMERICA!

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Source: LCAmerMemory 1834
HE LEADETH ME

William B. Bradbury
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KENTUCKY POLKA

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arr. Clark Kimberling

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Source LC1850
MARYLAND HORNPIPE

A. Reinagle
arr. Clark Kimberling

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MEETING OF THE WATERS

Irish-American
arr. Clark Kimberling

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Source Levi 1820s
MIDDLEBURY

American Traditional
arr. Clark Kimberling

\( \textit{faster: } \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{
MY HEART AND LUTE

Henry Rowley Bishop
arr. Clark Kimberling

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NANCY TEASE

Edwin P. Christy
arr. Clark Kimberling

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faster

slightly faster

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THE SYLPHIDE FIVE-STEP WALTZ

Theodore Fry
arr. Clark Kimberling

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THE VIOLET FIVE-STEP WALTZ
C. A. Löpke
arr. Clark Kimberling

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The name is pronounced in the rhythm of measure 1.