

**SOLOS FOR TREBLE INSTRUMENT
ESPECIALLY SOPRANO RECORDER**

COLLECTION 8
EASTERN EUROPEAN AND JEWISH MELODIES

Arranged/composed by Clark Kimberling

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Collection 8 has 102 solos, of which 43 of the finest do not appear here because they are published commercially – just google “Solos for Soprano Recorder, Collection 8” (after August 1, 2010).

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

Many of the solos include newly composed contrasting segments, especially in cases of very short originals. The arrangements develop melodies through upward transpositions, ornamentations, and additions of note not found in the original melodies. To locate original versions, use Historical Notes 8 and Google.

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

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

A characteristic feature of many of these melodies, when compared to most melodies from the rest of the world, is the interval sometimes called “the Jewish third,” exemplified by the raised seventh at the end of the harmonic minor scale. The first example in this book is in the first piece, **A Geneyve**, measure 20.

The solos are advanced for recorder and intermediate for flute. They provide excellent material for learning and developing skill in the relatively advanced techniques of double-tonguing, extended breath-control, and in the case of recorder, the playing of high notes. The solos are unaccompanied. There are several advantages to the feature. One is that page-turns are avoided, as each solo occupy exactly one full page. At a deeper level, soloing is artistically very satisfying because every little nuance can be clearly heard.

Rehearsals are simplified because only one performer is involved – except – and this is important, when a sound system or percussionist is used. In the case of a sound system, the performer really needs to rehearse with the manager. Marvelous results are possible, especially as regards the use of various gradations of staccato. Staccato marks are very carefully indicated in these solos, but only as a suggestion for a wide range of interpretation – all the more so when a sound system is used.

WHERE TO PERFORM: SCHOOL, CHURCH, OUTSIDE, ...

These solos are appropriate for performance in schools, especially at grade levels where soprano recorder is taught. Most students will be pleased and astonished at what they hear – and by what their own recorders are capable of. You should, of course, mention that masters, including Bach, Handel, and Vivaldi, composed specifically for recorder, whereas the most of the solos in this collection were conceived for singing and dancing.

Classroom students will want to know the main facts about the history of the recorder and flute. A bare-bones version is that during 1400-1750 in Europe, the recorder was the primary flute-like instrument. It was gradually replaced by the transverse German flute, which has more notes and more dynamic range. About 1900, the recorder began making a come-back.

Aside from classroom and school-program usage of these solos, those listed below as worship-melodies can be used in churches. Many churches have a sound system, which can be used to considerable advantage. Recorder players will find that the dynamic capabilities of their instrument can be nicely enhanced by varying the distance between mouthpiece and microphone.

Both recorder and flute lend themselves to performance outside, especially in acoustically favorable conditions, either man-made or natural. A great way to spend a couple of hours is to go with musical friends to a city or canyon and play music for each other—and whoever else may wish to listen.

PLAYING THE SOLOS

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

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

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 (e.g., **Along the Stone-Paved Road**), passages are marked “staccatissimo” – but the interpretation of this and other articulations may vary greatly from one player to another.

Mordents, indicated by a short wavy line above or below a note, as in **Du Meydele Du Sheyns, Folk Song, I Was Walking in the Meadows**, and **Zusa**, usually mean three fast slurred notes, but – where there is sufficient time and at the performer's discretion – they may be stretched to five notes.

It is important, when soloing, to accent important notes in order to maintain a “beat.” This is especially true when a downbeat-note is preceded by a higher note, as in **Hushaby My Little Bird** and **Polka One**.

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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The very high notes are best used in staccato playing, and then, sparingly, usually near the end of a piece, as in **Chatskele**. A philosophical approach to the high notes is that

they should be cultivated for the simple reason that they are “there” – with their own kinds of musical possibilities, just as the notes on various ethnic flutes offer their own special characteristics. Other solos in which very high notes occur are **Two Little Doves in an Oak**, **Zalapeenya**, **Zapacho**, and **Zerika**.

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

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

The other special effect, recorder-glissando, is denoted by a straight segment between two notes. Ascending recorder glissandi work especially well between certain pairs of notes, such as e'' to g'' and e'' to a''. Descending favorites are d'' to d' and d'' to f'. To perform these, simply roll the fingers gradually from one fingering to the other. Examples: **Folk Song**, **Hushaby My Little Bird**, and **Zapunzel**. Recorder-glissando differs from ordinary glissando, in which intermediate scale notes are rapidly fingered and slurred, as in **The Cossack Rode beyond the Danube** and **Zella Bright**.

NOTES FOR FLUTE PLAYERS

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

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

ADDING PERCUSSION

Many of the solos lend themselves to the sort of accompaniment that skilled percussionists can easily provide. Feel free to use your own recorded background sounds (perhaps managed by your percussionist). Foot-tapping can be used during many of the solos in the collection, especially with the three **Polkas** and **Against the Red Sun**.

ARRANGEMENTS

In order to adapt melodies as originally published, certain techniques of arrangement have been applied. One objective has been for each finished arrangement to occupy a full page, and another has been that each arrangement should take advantage of special characteristics of the recorder or flute. Perhaps the most obvious technique for such objectives is upward transposition, in connection with increases in tempo and ornamentation, as in **Adon Olom**.

A second technique is the *contrasting phrase*; that is, one that separates renderings of the original melody. Take a look, for example, at **Ah, Why Sit So Sadly?** (measures 25-40) and **Fair-Faced Girl** (measures 33-48).

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 and also enhance a melody in other ways. Examples: second half of **Hob Ich a Por Iksn** and **O, Thou Vaniushka**, beginning at measure 22.

SOURCES

The main source of Russian melodies for Collection 8 is a marvelous English-language edition of a famous Russian-language collection first published in 1806. The English-language edition is *A Collection of Russian Folk Songs* by Nikolai Lvov and Ivan Prach, ed. by Malcolm Hamrick Brown, University of Michigan Research Press, 1987. This is a 478-page volume in a series of *Classics of Russian Musical Folklore* in facsimile, including a great deal of historical and musical commentary.

Other sources include numerous collections of Jewish and Yiddish folk songs and a variety of other materials, including, for example, the Presbyterian hymnal for the remarkable Latvian melody, **Kaz Dziedaja**.



For a list of all the solos, consult **Historical Notes 8**, 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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ADON OLOM

Jewish Traditional
arr. Clark Kimberling

$\bullet = 84$

8

13

19

24

29

34

38

AROUND THE BUSH

Russian
arr. Clark Kimberling

$\text{♩} = 120$

9

18

26

34

41

47

54

60

AYE, ON THE MOUNTAIN AN OAK

Russian
arr. Clark Kimberling

$\bullet = 132$

11

21

31

42

52

63

72

big breath

82

91

98

AYE, UNDER THE CHERRY TREE

Russian
arr. Clark Kimberling

♩ = 132

9

17

25

33

41

49

57

65

74

83

legato

BULGARIAN DANCE

Jewish
arr. Clark Kimberling

$\bullet = 144$

7

13

19

25

31

37

43

49

54

59

The musical score is written on ten staves in treble clef, 2/4 time. It begins with a tempo marking of 144 beats per minute. The key signature has one sharp (F#). The melody consists of eighth and quarter notes, with various ornaments and triplets. Measure numbers 7, 13, 19, 25, 31, 37, 43, 49, 54, and 59 are indicated at the start of their respective staves. The piece concludes with a double bar line at the end of the final staff.

$\text{♩} = 60$

DARK EYES

Russian
arr. Clark Kimberling

6

13

21

29

35

43

51

59

67

75

5

DU MEYDELE DU SHEYNS

Jewish
arr. Clark Kimberling

$\bullet = 120$

9

16

24

staccatissimo *sub. legato*

31

39

47

55

61

The musical score is written for a single melodic line in treble clef, 2/4 time. It begins with a tempo marking of a quarter note equal to 120 beats per minute. The key signature has one sharp (F#). The score consists of nine staves of music. The first staff contains measures 1 through 8. The second staff contains measures 9 through 15. The third staff contains measures 16 through 23, with a double bar line after measure 17. The fourth staff contains measures 24 through 30, with the instruction 'staccatissimo' under measures 24-26 and 'sub. legato' under measures 27-30. The fifth staff contains measures 31 through 38, with a double bar line after measure 34. The sixth staff contains measures 39 through 46, with a trill marking over measure 40 and a grace note marking over measure 46. The seventh staff contains measures 47 through 54, with trill markings over measures 48, 50, 52, and 54. The eighth staff contains measures 55 through 60, with a trill marking over measure 55 and a grace note marking over measure 60. The ninth staff contains measures 61 through 68, ending with a double bar line. Various musical notations are used throughout, including eighth and sixteenth notes, rests, slurs, and trills.

FOLK SONG

Hungarian
arr. Clark Kimberling

• = 108

5

9

13

17

21

25

30

HAYO, HAYA

Jewish
arr. Clark Kimberling

$\bullet = 120$

9

17

25

33

41

49 *faster*

57

63

HOB ICH A POR OKSN

Jewish
arr. Clark Kimberling

$\bullet = 120$

9

17

25

33

41

49

57

65

73

JANKA

Bulgarian
arr. Clark Kimberling

$\bullet = 126$

The musical score for 'JANKA' is written in treble clef, 3/4 time, with a tempo of 126 beats per minute. The key signature changes from one sharp (F#) to two sharps (F# and C#) at measure 13. The score consists of nine staves of music, each containing a single melodic line. The melody is characterized by frequent use of accents, slurs, and various rhythmic patterns, including eighth and sixteenth notes. The piece concludes with a final double bar line at the end of the ninth staff.

MAZEL TOF

Jewish
arr. Clark Kimberling

$\bullet = 126$

7

13

19

25

31

37

43

49

54

59

NEAR THE RIVER, NEAR THE BRIDGE

Russian
arr. Clark Kimberling

$\bullet = 120$

9

17

25

33

39

47

55

62

71

OVER THE FOREST, THE LOVELY FOREST

Lithuanian
arr. Clark Kimberling

$\bullet = 126$

6

11

16

21

26

31

36

41

46

POPPIES

Russian
arr. Clark Kimberling

$\bullet = 120$

9

17

25

33

41

49

57

65

73

RUNO-LAULU

Finnish
arr. Clark Kimberling

♩ = 84

3

5

7 *faster*

9

11

13 *fast*

15

17

THROUGH THE MOUNTAINS

Russian
arr. Clark Kimberling

♩ = 96

A musical score for a single melodic line in treble clef. The piece is in 2/4 time, indicated by a quarter note equal to 96 beats. The key signature is one sharp (F#), and the melody is written in a single staff. The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, 29, 33, 38, and 43 marked at the beginning of their respective lines. The melody features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals (sharps and naturals). The piece concludes with a double bar line at the end of the final measure.

TWO LITTLE DOVES IN AN OAK

Russian
arr. Clark Kimberling

♩. = 84

10

19

28

37

46

57

66

73

82

♩. = 126

♩. = 84

5

Detailed description: This is a musical score for a single melodic line in treble clef. The piece is titled 'Two Little Doves in an Oak' and is an arrangement of a Russian tune by Clark Kimberling. The score is written on ten staves. It begins in 3/8 time with a tempo marking of quarter note = 84. The key signature changes from one sharp (F#) to two sharps (F# and C#) at measure 28, then to two flats (Bb and Eb) at measure 46. At measure 66, the tempo changes to quarter note = 126 and the time signature changes to 2/4. At measure 73, the tempo returns to quarter note = 84. The piece concludes with a final double bar line at measure 82. Various musical notations are used, including eighth notes, quarter notes, half notes, and slurs. A fingering of 5 is indicated under a triplet of eighth notes at measure 70.

UNDER THE OAK, UNDER THE ELM

Russian
arr. Clark Kimberling

$\bullet = 120$ or faster

9

17

25

34

43

51

58

65

73

81

UNDER THE STONE

Russian
arr. Clark Kimberling

$\text{♩} = 84 \text{ or faster}$

10

19

28

37

46

56

65

74

83

92

VOLGA BOATMEN'S SONG

Russian
arr. Clark Kimberling

• = 116

6

11

16

21

24

27

31

YOU CAN'T SAY I GREW UP GLOOMY

Lithuanian
arr. Clark Kimberling

The musical score is written for a single melodic line in treble clef, 3/4 time, with a key signature of one flat (B-flat). The piece consists of ten staves of music. Measure numbers 6, 11, 16, 21, 26, 30, 35, 40, and 45 are indicated at the beginning of their respective staves. The melody is characterized by a mix of eighth and quarter notes, with some measures containing rests. A triplet of eighth notes is marked with a '3' below it in measure 40. The piece concludes with a double bar line at the end of the final staff.

ZACCATO

Clark Kimberling

$\bullet = 126$

6

11

16

21

26

31 *faster*

36

41

46

ZACTISSIMO

Clark Kimberling

$\bullet = 144$

7

12

18

23

28

32

38

43

47

ZAHM CHICKA

Clark Kimberling

♩ = 144

Musical score for 'ZAHM CHICKA' in 4/4 time, key of D major (two sharps). The score consists of nine staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. The tempo is indicated as ♩ = 144. The melody is written in a single voice. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as trills and slurs. The piece concludes with a double bar line at the end of the ninth staff.

5

9

13

17

21

24

28

32

ZALAPEENYA

Clark Kimberling

The musical score for 'Zalapeenya' is written for a single melodic line in treble clef. It begins with a tempo marking of quarter note = 84. The key signature is one sharp (F#), and the time signature is 3/2. The score is divided into measures, with measure numbers 6, 10, 14, 19, 23, 27, 31, and 35 indicated at the start of their respective lines. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several trills and grace notes throughout. The key signature changes to one flat (Bb) at measure 10 and back to one sharp (F#) at measure 14. The time signature changes from 3/2 to 2/2 at measure 19 and back to 3/2 at measure 23. The piece concludes with a double bar line at the end of measure 35.

Consecutive eighth note pairs may be played in swing style.

ZARAH

Clark Kimberling

♩ = 168 (fast)

6

11

16

23

28

33

39

46

52

57

ZATASHKA

Clark Kimberling

$\text{♩} = 72$ (fast)

6

11

15

20

27

33

39

44

49

54

ZELLA BRAIGHT

Clark Kimberling

♩ = 132

5

9

13

17

21

25

29

33

37

Gliss

Gliss

Gliss

The musical score is written on a single treble clef staff in 4/4 time. It begins with a tempo marking of a quarter note equal to 132 beats per minute. The key signature has one sharp (F#). The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, 29, 33, and 37 indicated at the start of their respective lines. The notation includes various musical symbols: slurs, accents (>), glissandos (marked 'Gliss'), and trills (marked with double wavy lines). The piece concludes with a double bar line at the end of measure 40.

ZERIKA

Clark Kimberling

♩ = 144

7

13

19

25

32

37

42

47

52

58

big breath

molto accel.

big breath

molto rit.

poco accel.

molto rit.

a tempo

ZE TRILLO

Clark Kimberling

$\text{♩} = 54$

6

11

16

21

25

29

33

38

44

ZETTL

Clark Kimberling

$\bullet = 132$

6

11

16

21

26

30

35

40

tr

ZHASH KHASH

Clark Kimberling

$\bullet = 120$

5

9

13

17

21

25

29

33

ZHIMILLA

Clark Kimberling

$\text{♩} = 69$

molto legato

6

11

16

22

27

31

36

tempo primo

41

45

50

faster

ZHRUSHKA

Clark Kimberling

$\text{♩} = 126$

7

13

19

25

31

37

43

49

54

60

ZIPOLLA

Clark Kimberling

$\text{♩} = 112$

8

15

22

29

36

41

45

51

58

65

72

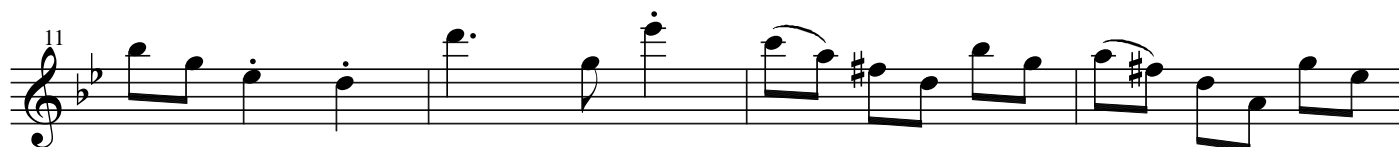
ZISK KOHVI

Clark Kimberling

$\text{♩} = 66$ (fast)



light staccato



subito legato



$\text{♩} = 116$

ZITANZA

Clark Kimberling

The musical score for "ZITANZA" is written for a single melodic line in treble clef. The time signature is 3/2, and the key signature has one sharp (F#). The tempo is marked as 116 beats per minute. The score consists of ten staves, each containing a line of music. The first staff begins with a treble clef, a key signature of one sharp, and a 3/2 time signature. The music is written in a single melodic line. The second staff begins with a measure rest for 7 measures. The third staff begins with a measure rest for 13 measures. The fourth staff begins with a measure rest for 19 measures. The fifth staff begins with a measure rest for 25 measures. The sixth staff begins with a measure rest for 31 measures. The seventh staff begins with a measure rest for 37 measures. The eighth staff begins with a measure rest for 43 measures. The ninth staff begins with a measure rest for 49 measures. The tenth staff begins with a measure rest for 55 measures. The score ends with a double bar line and repeat dots.

ZLAVIK

Clark Kimberling

$\bullet = 144$

6

11

16

20

25

30

34

39

45

faster

ZODA DIDI DU DIDI DU DA DA

Clark Kimberling

$\text{♩} = 84$

6

11

16

21

26

31

35

40

$\text{♩} = 168$

45

49

The title is pronounced in the rhythm of the first ten notes.

ZONETTI

Clark Kimberling

$\text{♩} = 72$

rubato

6

11

16

21

26

31

36

41

46

Z'POLSKA 1

Clark Kimberling

$\bullet = 108$

3 3

7 3 3 3

13 3

19

25

31 3 3

37 3

43

50

56 3 3

61 3

Z'POLSKA 2

Clark Kimberling

$\bullet = 132$

The musical score for "Z'POLSKA 2" is written in 2/4 time with a key signature of one sharp (F#). The tempo is indicated as 132 beats per minute. The score consists of ten staves of music, with measure numbers 6, 11, 16, 21, 26, 31, 36, 41, 46, and 51 marked at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature changes to one flat (Bb) at measure 31 and remains there until the end of the piece.

Z'POLSKA 3

Clark Kimberling

$\bullet = 132$

6

11

16

21

26

31

35

39

Z'POLSKA 4

Clark Kimberling

$\bullet = 132$

7

13

19

25

31

37

44

51

58

3

Z'POLSKA 5

Clark Kimberling

$\bullet = 126$ or faster

ben marcato

7

13

19

25

31

37

43

49

55

60

Glissando

♩ = 132

Z'POLSKA 6

Clark Kimberling

The musical score for "Z'POLSKA 6" is written for a single melodic line in treble clef. It consists of ten staves of music, with measure numbers 7, 12, 18, 24, 31, 36, 42, 47, and 52 marked at the beginning of their respective staves. The key signature starts with one sharp (F#) and changes several times throughout the piece. The time signature is primarily 2/4, with some measures in 3/4 and 3/8. The notation includes various rhythmic values, including eighth and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line at the end of the final staff.

Z'POLSKA 7

Clark Kimberling

$\bullet = 126$

7

13

19

25

31

37

43

49

55

61

3

f

Z'POLSKA 8

Clark Kimberling

♩ = 126

7

13

20

25

31

36

41

46

52

Z'POLSKA 9

Clark Kimberling

♩ = 126

6

12

19

25

31

36

41

47

53

59

Z'POLSKA 10

Clark Kimberling

$\bullet = 126$

6

12

19

25

31

36

41

47

53

59

ZUSA

Clark Kimberling

$\text{♩} = 126$

6

11

16

21

26

31

36

40

45

ZUSAHNA

Clark Kimberling

$\text{♩} = 84$

ben marcato

7

12

18

23

28

33

37

43

48

53

ZYPSY

Clark Kimberling

$\bullet = 126$

ben marcato

5

9

13

17

21

25

29

33

37

41