

# Introduction

My object in writing this book of solos was to provide a series of melodies, varied in character, interesting in structure, and yet with the definite object of improving and developing the general technique of valved instrument players. I came to the conclusion that for this purpose, a descriptive title for each item would materially assist students in their efforts to realise the true spirit of music, and I hope that these titles, and the subsequent remarks upon the music, may prove to be helpful.

I have purposely avoided writing long movements; each number can be played without undue fatigue and is complete in itself.

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## No. 1. Czardas

A form of composition peculiar to the Hungarian Gypsies, many of whom are fine string players, and the music is typical of the wild but wonderful imagination so prevalent amongst these people. In this little study, the first movement should be taken very slowly, but the tempo must never be stiff or rigid. The second movement is of brilliant character and can be allowed to go at a fast pace, due regard being paid to the effects of light and shade.

## No. 2. Ballade

A little love song, full of opportunities for the display of refined taste. The latter part should be very tenderly handled, and the final bars treated with much delicacy.

## No. 3. Recit and Cavatina

An imitation of the operatic style. The performer must play upon their imagination in the Recit. These are of course no words, but the musical temperament will evoke a vision applicable to the music. The Andante is a smooth-flowing melody, and should be played with a clear, sympathetic tone.

## No. 4. Spanish Dance

A little fragment suggestive of Sunny Spain, bright eyes, twinkling feet, guitars, castanets, etc. About valse tempo, but with free style.

## No. 5. Norwegian Song

This number is written on lines characteristic of the great Norwegian master, Grieg. Intelligent reading, purity of sound, and refinement of taste are essential in this little song.

## No. 6. Valse Caprice

Tricky, charming, yet possessing a certain fascination, is the model for this little piece. The technique should be of the brilliant order.

## No. 7. Danse-Russe

A somewhat unusual opening, suggestive of the emotions so often depicted by Russian Dancers. Love and Hope, are here represented. The Moderato should commence slowly, they off you go with a rush.

## No. 8. The Grasshopper

The title fits the music, and, as a study, it will repay the student a hundred fold. Light staccato tongue; and play very slowly until the technique becomes clear.

## No. 9. In The Highlands

*The Lament.* Here you have a melody full of intense emotion; take it slowly, and play with depth of feeling. *The Bonnie Burn.* Of quite different character, suggesting the bubbling brook, the shady trees, and the sweet green meadow.

## No. 10. Polka, The Swallow

An opportunity for the use of the fluent tongue. Watch the tempo moderato, it is tricky, and will require careful handling to get the right effect.

## No. 11. Lullaby

Picture to yourself a mother softly singing to her child, imagine all the love and tenderness of such a scene, and then try to reproduce it in the playing.

### No. 12. Polacca

A dance of Polish origin. Straightforward playing coupled with brilliance of style and technique.

### No. 13. Click-Clack

Here is a little study, of quaint style. In order to get the right effect, it would be advisable for the performer to sing the notes a few times to the words, Click-clack, they will see then what is intended, and be better able to produce the *glancing* effect so essential in this number. It is a study well worthy of attention.

### No. 14. An Alpine Call

The first part consists of a series of echo effects. The Allegretto is a Swiss Song with a characteristic *yodel* at the close. There are opportunities for width of sound in the Con Forza figure, and altogether it will be found quite an interesting little piece.

### No. 15. Bohemian Dance

The first part is a display of technique, pure and simple. Meno Mosso – the mood changes here, and we have a romantic little melody, affording great scope to the performer of imaginative temperament.

### No. 16. The Stilt Walker

Here you have a little musical picture. One can almost imagine the Stilt Walker taking long, deliberate strides. In the eighth bar he seems to stumble a little, but soon rights himself. This study cannot be too strongly recommended as long interval exercise, calculated to effect a wonderful improvement in the flexibility of the lip muscles.

### No. 17. Serenade

An interesting melody, of a smooth, gliding character. The notes must be close together, and produce a *creamy* effect, whilst the romantic spirit of the music must have full play. Note the little *trill* in the third bar, and try to play as soft and as slow as silk. The same little figure appears three times later.

### No. 18. Wild Horses

Firm straight delivery of the tongue, a steady tempo and full sound throughout. In the trio we have a change of key, and the music becomes more flexible in character.

### No. 19. The Spinning Wheel

This movement tells its own story, there is no need to enlarge upon it. It should be as soft as wool, and with a gloss like satin. Take it slowly at first, but the ultimate effect should be like the soft *whirr* of the old time spinning wheel.

### No. 20. Contrasts

A study in the playing of low notes. Clear sound and firm tonguing are the essential factors in the first part, which one might imagine as depicting a strong stern man. In the Allegro we have the contrast, light, dainty, irresponsible, a merry laughing little child. The last few bars in the piece represent both characters.

### No. 21. Dramatic Scena

A number requiring little explanation. The performer must make use of their own imagination. They will find plenty of variety of style, and opportunities for display of strength and flexibility of lip.

### No. 22. A Southern Sketch

A quaint melody suggestive of the cotton fields. The second strain affords scope for clean tonguing, whilst the Meno Mosso should be played in a soft undertone.

### No. 23. Tarantelle

A finger study, and the performer will require nimble fingers, to give it adequate representation. Take it at a moderate pace for a while, and increase the speed very gradually, for there are many traps into which you may fall.

### No. 24. A Flirt

The music here is quite characteristic – trifling, inconstant, capricious. Play daintily, and let the figure in the first four bars go rather slowly. The downcast eyes are here represented, followed by a toss of the head (*poco accel.*). The Trio (*cantabile*) is a melody of the languorous type, and should be treated accordingly.

### No. 25. The Fairy Ring

A quaint old-time melody, which should be treated with all simplicity of character. The variations are true to the melody, and never wander for a moment away from the subject.

No. 1.

Czardas.

Lento. (♩ = 52)

Allegro vivace. (♩ = 156)

Presto.

No. 2.

Ballade.

Andante. (♩ = 72)

delicately.

Lento.

No. 3.

"Recit" and Cavatina.

Lento. (Quasi Recit.)

*mf* *f* *p rit.* *a tempo poco accel.*

Andante. (♩ = 88)

*mf* *rall.* *p* *pp* *ppp*

*p* *p* *p* *p* *p* *p*

*p* *p* *p* *p* *p* *p*

*mf a tempo* *f* *rall*

*p* *a tempo* *rall.* *rit molto.* *pp*

No. 4.

Spanish Dance.

Allegretto. (Tempo di Valse)

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

*pp* *f* *rit.*

*meno mosso* *p* *rall dim*

*pp* *p* *a tempo* *p*

*p* *p* *p* *p* *p* *p*

*Presto.* *f*