

HARRY BREUER'S

MALLET SOLO COLLECTION

For Any Keyboard Percussion Instrument

The collection features Harry Breuer's greatest mallet solos. The solos and piano accompaniments have been totally re-engraved and printed on high quality paper. Solos include: BACK TALK, BIT O' RHYTHM, HAPPY HAMMERS, ON THE WOODPILE, POWDER PUFF, along with two new works—ENCORE-ELISE and THE 1908 RAG.

The xylophone solos in this collection are typical of the playing styles in vogue during the 1920's and 30's. In the early days of broadcasting the xylophone proved to be one of the most popular instruments on the radio. The crisp brilliant sound of the wooden bars came through the earphones and primitive speakers with a clarity that other instruments lacked. For program material, most xylophonists preferred up tempo solos with fast variations. In reviewing a radio performance of "Happy Hammers" and "Powder Puff" a critic wrote: "It seemed as if the soloist, in some selections, was trying to cram as many notes as possible into each bar."

Numbers like "Bit O'Rhythm" and "On the Woodpile" were less flashy, not overloaded with notes, putting emphasis on rhythmic patterns rather than runs and embellishments. In "Back Talk" - *jazz licks* (as they were called in the pre-swing era) and dixieland figures are combined to create a musical dialogue.

Rags were always a favorite source of material for xylophone solos. "The 1908 Rag" (a xylophonistic version of "Wild Cherries") was perhaps one of the most performed rags during the heyday of the ragtime era. From a later period of time (1940's) "Encore-Elise" is a rhythmic parody of Van Beethoven's Fur Elise. Although for marimba or vibe, it is playable on xylophone but sounding one octave higher.




Harry Breuer was born in Brooklyn, New York on October 24, 1901. He began his musical endeavors with the violin, but at age 13, the xylophone caught his interest, and he made his musical debut as soloist at the New York Academy of Music in 1919. The 20's found him as a pioneer radio broadcaster and soloist in such movie palaces as Radio City Music Hall and others in the East and Midwest. His career in music is multi-faceted: composer of mallet solos, appearances in film shorts and educational films, soloist on recordings, staff percussionist at NBC, and recently, composer and performer of electronic music for European radio, television, and film. Harry who was recently elected into the Percussive Arts Society Hall of Fame, resides on Long Island, New York.

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BACK TALK

Piano Acc.

HARRY BREUER

Moderato

Xylophone Solo

f

Piano Acc.

mf

8va

8va

ff

8va

13

mf

13

mp

8va

8va

8va

BIT O' RHYTHM

Piano Acc.

HARRY BREUER

Moderato

The first system of the score is for piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The tempo is marked 'Moderato'. The dynamic is 'f' (forte). The music features a rhythmic pattern of eighth and sixteenth notes. There are several measures with slurs and accents. The final measure of the system has an '8va' marking, indicating an octave shift.

Xylophone

The second system introduces a xylophone part. It consists of three staves: a treble clef staff for the xylophone, a treble clef staff for the piano accompaniment, and a bass clef staff for the piano accompaniment. The xylophone part is marked with a '5' in a box, indicating a specific register. The dynamic for the xylophone is 'mf' (mezzo-forte). The piano accompaniment dynamic is 'mp' (mezzo-piano). The xylophone part has a rhythmic pattern of eighth notes with accents.

The third system continues the piano accompaniment. It consists of three staves: a treble clef staff, a treble clef staff, and a bass clef staff. The music continues with the same rhythmic patterns and dynamics as the previous systems.

The fourth system concludes the piano accompaniment. It consists of three staves: a treble clef staff, a treble clef staff, and a bass clef staff. The music ends with a final chord and a fermata over the last note.