



Fourteen Folk Dances

with guitar accompaniment

Arranged by Peter Billam

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This printing 31 March 2009.

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Fourteen Folk Dances, with guitar accompaniment

There are four polkas: *Davvy Davvy Knick Knack*, *Spanish Ladies*, *I'll tell me Ma* and *The Glen Cottage Polkas*; two hornpipes *Castlekelly* and *Cronin's Hornpipe*; two jigs: *Lannigan's* and *The Rambling Pitchfork*; two mazurkas: *The Munster Cloak* and *Sonny's Mazurka*; a reel *The Old Grey Gander* and an old Scottish tune, *Over the Sea to Skye*; a set dance *The Humours of Bandon* and the old English tune *Greensleeves*.

These dance tunes are from the Australian tradition, which is very strongly based in its Irish roots. The tunes can be played on descant recorder, or on tin whistle, violin, concertina, or any treble-clef instrument which comes to hand. The low B in the *Glen Cottage Polkas* is fine on violin or concertina; on recorder or whistle it would be best taken as a G. The accompaniment is for guitar, and the guitar parts are not difficult. Some of the accompaniments fit on four strings and could be played on tenor banjo. For the *Humours of Bandon* two alternative accompaniments are offered; if two guitars are available they sound good if both played together.

The Polkas would go at about 138 crochets/min, Jigs and Reels at about 60 bars/min, Hornpipes about 80 minims/min. Typically, these dances would be played through twice, then followed by another of the same type. The *Humours of Bandon* is a set dance that would go at about 108 dotted crochets per minute.

In reels and hornpipes quavers are played with a lilt, like the *inégale* of baroque music; the first quaver of each pair is a little longer than the second, but definitely not twice as long. So if what you're playing sound like even quavers, you give it more of a lilt, but if it sounds like crochet-quaver in a triplet rhythm, you make them more even again. Jigs are also played with a lilt; in each group of three quavers, the first is made a little longer and the second a little shorter.

In the Irish tradition, ornaments are much used, and it's not done to play a tune the same way twice. The Irish "roll" is similar to the "turn" of classical music, but the auxiliary notes are played much shorter than the three main notes, like two little grace-note acciaciaturas, and unlike the five even notes of the classical "turn". Each instrument will ornament differently, conforming to its technical possibilities. The only real way to learn about these things is to listen to the great players. In the Australian branch of the tradition, tunes are not so much ornamented.

Folk Dance Tunes

Davy Davvy Knick Knack (polka)

The musical score is arranged in four systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The melody in the treble staff is characterized by eighth-note patterns and occasional sixteenth-note runs. The bass staff provides accompaniment with a steady eighth-note rhythm. Dynamics include piano (*p*) and forte (*f*). Fingerings are indicated with numbers 1, 3, and 1. A trill is marked with a wavy line in the final measure of the second system. The piece concludes with a repeat sign and a fermata.

The Glen Cottage Polkas

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a repeat sign followed by a series of eighth and sixteenth notes. The bottom staff is also in treble clef with a key signature of one sharp and a time signature of 2/4, featuring a series of chords and single notes.

The second system of musical notation consists of two staves. The top staff has a first ending bracket labeled '1a' and a second ending bracket labeled '2a'. The bottom staff continues with chords and single notes.

The third system of musical notation consists of two staves. The top staff has a first ending bracket labeled '1a'. The bottom staff continues with chords and single notes.

The fourth system of musical notation consists of two staves. The top staff has a first ending bracket labeled '2a'. The bottom staff continues with chords and single notes.

The fifth system of musical notation consists of two staves. The top staff has first ending brackets labeled '1a', '2a', and '3'. The bottom staff continues with chords and single notes.

The sixth system of musical notation consists of two staves. The top staff continues with eighth and sixteenth notes. The bottom staff continues with chords and single notes.

Castlekelly (hornpipe)

Musical score for **Castlekelly** (hornpipe). The score is written in 2/2 time and consists of three systems of two staves each. The first system shows the initial melody and accompaniment. The second system includes repeat signs and a key signature change to one sharp (F#). The third system concludes the piece with a final cadence.

Cronin's Hornpipe

Musical score for **Cronin's Hornpipe**. The score is written in 2/2 time and consists of three systems of two staves each. The key signature is one sharp (F#). The first system shows the initial melody and accompaniment. The second system includes repeat signs. The third system concludes the piece with a final cadence.

Lannigan's (jig)

The Rambling Pitchfork (jig)

The Old Grey Gander (reel)

Musical score for 'The Old Grey Gander' (reel). The score is written for two staves (treble and bass clef) in G major and 2/2 time. It consists of four systems of two staves each. The first system includes three triplet markings (indicated by a '3' above the notes) in the first staff. The piece concludes with a double bar line and repeat dots in both staves of the final system.

Over the Sea to Skye

Musical score for 'Over the Sea to Skye'. The score is written for two staves (treble and bass clef) in G major and 6/8 time. It consists of two systems of two staves each. The first system includes first and second endings labeled '1a' and '2a' in the first staff, and a 'Fine' marking in the second staff. The second system also includes first and second endings labeled '1a' and '2a' in the first staff, and a 'Dal Capo' marking in the second staff. The piece concludes with a double bar line and repeat dots in both staves of the final system.

The Humours of Bandon (set dance)

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It begins with a repeat sign and contains several measures of music, including two triplet markings labeled '3 4'. The middle and bottom staves are in bass clef and provide a harmonic accompaniment, also starting with a repeat sign.

The second system of musical notation consists of three staves. The top staff features two first endings, labeled '1a' and '2a', with repeat signs and fermatas. The middle and bottom staves continue the accompaniment, with repeat signs corresponding to the first endings in the top staff.

The third system of musical notation consists of three staves. The top staff continues the melody, ending with a triplet marking labeled '3 4'. The middle and bottom staves provide the accompaniment, with repeat signs at the end of the system.

The fourth system of musical notation consists of three staves. The top staff includes two first endings, labeled '1a' and '2a', with repeat signs and fermatas. The middle and bottom staves continue the accompaniment, with repeat signs corresponding to the first endings in the top staff.

Greensleeves

The first system of musical notation for 'Greensleeves' consists of two staves. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef. The melody in the top staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass line in the bottom staff starts with a half note G2, followed by quarter notes A2, B2, and C3.

The second system of musical notation continues the piece. The top staff shows the melody with a half note D5, quarter notes E5, F5, and G5. The bass line continues with quarter notes D2, E2, F2, and G2.

The third system of musical notation includes the word 'Fine' above the top staff. The melody in the top staff has a half note G5, quarter notes F5, E5, and D5. The bass line has quarter notes A2, B2, C3, and D3.

The fourth system of musical notation continues the melody and bass line. The top staff has a half note C5, quarter notes B4, A4, and G4. The bass line has quarter notes E2, F2, G2, and A2.

The fifth system of musical notation concludes the piece. The top staff has a half note F4, quarter notes E4, D4, and C4. The bass line has quarter notes B1, C2, D2, and E2. The system ends with a double bar line and repeat dots.

Dal Capo

Peter Billam was born in London in 1948, studied piano, and lived in Switzerland from 1973 to 1983, where he studied composition, classical guitar, flute and voice, worked as Musical Director of the *Théâtre Populaire Romand*, and as recording engineer, record producer and computer programmer. He moved to Tasmania in 1983, lectured in composition at the Conservatorium, conducted recorder ensembles and choirs, studied recorder, voice and harpsichord. He founded **www.pjb.com.au**, becoming the first composer to sell scores on-line, with on-line delivery, taking scores from Composer to Performer in one immediate step. *Www.pjb.com.au* offers a new approach to music publishing. These pieces are **written to be read, made to be played !**

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Arrangements include: By J. S. Bach: *Trio BWV 655*, piano and flute; *Vor deinen Thron BWV 668*, piano; *Fugue in F minor BWV 689*, SATB recorders; *Flute Sonata BWV 1031* transposed into G major for alto recorder and keyboard; *Flute Sonata BWV 1032* completed by Peter Billam for flute and keyboard, also in C major for alto recorder, and in G major for descant; *Ricercare a 3*, from the *Musikalisches Opfer* for keyboard; *Ricercare a 6*, for sSATBG recorders, or strings, or two keyboards; *Fuga Canonica in Epidiapente* for keyboard and melody instrument; from the *Art of Fugue: Contrapuncti 1* and *4* for keyboard, and *Contrapunctus 14* as completed by D. F. Tovey, for keyboard, or for SATB recorders, or for strings; *Passacaglia and Fugue in c* for piano four hands; *Chorales with Descant* for melody instrument and piano; *Cello Suites I, II* and *III* for flute or alto recorder, *Forty Chorales* for piano, *Der Geist hilft* for SATB-SATB recorders. By Johannes Brahms: *Fugue in Ab minor for organ*, for SATB recorders and gamba, in A minor; *Choralvorspiele for organ* with previous settings by Isaac, Bach, Praetorius, recorders. By Franz Schubert: *Four Songs*, voice and guitar; *Schubert Dances*, recorders and guitar, *Schubert Dances*, piano 4 hands. By G. F. Händel: *Concerto Grosso in A minor* op 6 no 4, harpsichord and recorders; *Recorder Sonata in Bb* no 5, in G for tenor recorder and keyboard. By other composers: *Claudio Monteverdi, Ecco Mormorar l'Onde*, SSATB recorders; *Twelve Italian Songs*, voice and guitar; *John Wilbye, Draw on sweet Night*, SSATTB recorders, and for flute choir; *Telemann, Twelve Flute Fantasias*, recorder; *John Carr, Divisions on an Italian Ground*, flute or recorder and guitar; *Fourteen Folk Dance Tunes*, recorder and guitar; *Easy Classical Pieces*, Bb trumpet and piano.

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