



Four Dances

Peter Billam

For Recorder Quartet (SATB)

Reel p 2, Slip Jig p 14, Hornpipe p 22, Jig p 30

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Reel

The musical score is written for Soprano Recorder in 8/8 time. It consists of 11 staves of music. The key signature is one flat (B-flat). The score is marked with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, and 55. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final measure marked 60.

60 65

70

75

80 85

90 95

100

105

110

115

120

125

130

p

f

p

Slip Jig

The musical score for 'Slip Jig' is written for Soprano Recorder in 9/8 time. It consists of 40 measures, organized into 11 staves. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, accidentals, and trills. Measure numbers 5, 10, 15, 20, 25, 30, 35, and 40 are indicated at the beginning of their respective staves. Trills are marked with 'tr' and trills with a flat with 'tr^b'. The piece concludes with a final rest in the 40th measure.

8 45

8 tr^b tr^b tr tr

8 50

8 tr^b tr^b tr tr

8 55

8 60

8 65

8 tr

8 70

8 75

8 80

Hornpipe

8 10

8 5

8 10

8 15

f *mf*

8 20

8 25

8 30

f

8 35

8 40

8 45

Jig

The musical score for the Jig is written for Soprano Recorder in 12/8 time. It consists of 70 measures, divided into 11 staves. The key signature is one sharp (F#). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers are indicated above the staves: 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, and 70. The piece concludes with a final note in measure 70.

Reel

5

10

15

20

25

30

35

40

45

50

55

60

65

p

70

75

80

f

85

90

f

95

100

105

110

115

120

125

130

Slip Jig

The musical score for 'Slip Jig' is written for Alto Recorder in 9/8 time. It consists of 11 staves of music. The key signature has one flat (B-flat). The score is marked with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, and 80 at the beginning of their respective staves. The music features a mix of eighth and sixteenth notes, with some rests and accidentals (sharps and flats).

Hornpipe

Alto Recorder, Four Dances, Peter Billam

10/8

5

10

15

f

20

25

30

35

40

45

The musical score is written for Alto Recorder and consists of 11 staves. The notation includes treble clefs, notes, rests, and various musical symbols. Dynamic markings include *f* and *dim...*. Tempo markings are indicated by numbers: 50, 55, 60, 65, 70, 75, 80, 85, and 90. The score includes various note values, rests, and accidentals such as sharps, flats, and naturals.

Jig

5

10

15

20

25

30

35

40

45

50

55

60

65

70

Reel

5
10
15
20
25
30
35
40
45
50
55
60
65
f

70

75

80

85

90

95

100

105

110

115

120

125

130

Slip Jig

The musical score for 'Slip Jig' is written for Tenor Recorder in 9/8 time. It consists of ten staves of music. The key signature has one flat (B-flat). The score is marked with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, and 80. The music features a mix of eighth and sixteenth notes, with some rests and accidentals. The piece concludes with a final cadence on the tenth staff.

Hornpipe

Tenor Recorder, Four Dances, Peter Billam

5

10

15

f

20

25

30

35

40

45

50 *f* *dim...*

55

60

65

70

75

80

85 *f*

90

Jig

Tenor Recorder, Four Dances, Peter Billam

5

10

15

20

25

30

35

40

45

50

55

60

65

70

Reel

5

10

15

20

25

30

35

45

50

55

60

65

70

75

80

85

90

95

100

105

110

115

120

125

130

f *mp*

Slip Jig

5

10

15

20

25

30

35

40

45

50

55

60

65

70

75

80

Hornpipe

Bass Recorder, Four Dances, Peter Billam

5

10

15

20

25

30

35

40

45

50

55

60

65

70

75

80

85

90

f

dim...

Jig

5

10

15

20

25

30

35

40

45

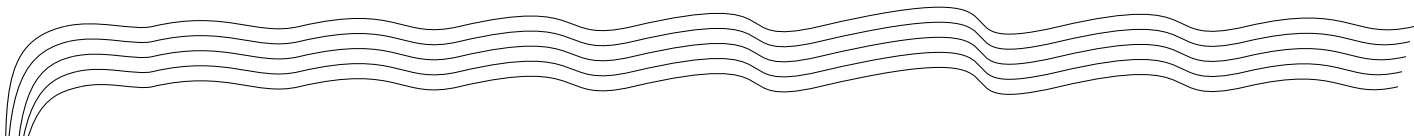
50

55

60

65

70



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 !**

Compositions at www.pjb.com.au include: *Five Short Pieces*, guitar, 1979; *Divisions on an Italian Ground*, flute and guitar, 1980; *Five Rounds*, choir, 1986; *Go Forth and Multiply*, choir, 1986; *Three Violin Duets*, 1987; *Fable*, for piano, 1987; *To Erich Jantsch*, SAATTB recorders, 1988; *A Suite of Curves*, trombone (or horn) and piano, 1990; *Two Recorder Duets*, alto recorders, or other melody instruments, 1991; *Trombone Quintet*, trombone, flute, piano, bass, and percussion, 1994; *Three Songs*, on poems by Jack Kerouac, Vikram Seth and Dylan Thomas, voice and piano (only the first and third of these are available), 1994; *Piano Study*, piano, 1994; *Four Dances*, various ensembles including recorder quartet, string quartet, 1995; *The Poet in the Clouds*, on a poem by S. T. Coleridge, SATB choir, 1995; *Tres Casidas del Diván del Tamarit*, on poems by Federico García Lorca, voice and piano, 1997; *Three Suites*, for the solo line, piano, and piano and a solo line, 2000; *Die Zeiten*, on poems by Kästner, Bachman and Jünger, choir (only the second and third of these are available), 2000; *Three Duets* for flutes, 2001; *For Four Hands* for piano four hands, 2002; *Three Preludes* for piano, 2003; *Second Solo Suite* for flute, violin, viola or cello, 2003; *Guitar Duet* for two guitars, 2006; *We Who Mourn* for choir, 2007; *Trio With Guitar* for guitar and two clarinets or two recorders or two violas, 2008; *Canons* for two- and four-hand piano, 2009.

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, 4 and 9* 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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