



# **Recorder Sonata 5 in Bb**

*by G. F. Haendel*

**Transposed from Bb major to G Major**  
**for Tenor or Soprano Recorder and Keyboard**

© Peter J Billam, 2007

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# Recorder Sonata No. 5 in Bb Major

*Allegro*

5

10

15

20

25

Musical score for measures 25-29. The treble clef part features a melodic line with a trill at the end of measure 29. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

30

Musical score for measures 30-34. The treble clef part has a more active melodic line with a trill at the end of measure 34. The piano accompaniment continues with chords and a bass line.

35

Musical score for measures 35-39. The treble clef part includes trills in measures 37 and 38. The piano accompaniment features a steady bass line and chords.

40

Musical score for measures 40-44. The treble clef part has trills in measures 40 and 43. The piano accompaniment concludes with a final cadence in both hands.

*Adagio*

*Allegro*

Measures 1-4 of the Recorder Sonata. The score is in G major (one sharp) and 12/8 time. The recorder part features a melodic line with eighth and sixteenth notes. The keyboard accompaniment consists of a steady eighth-note bass line in the left hand and chords and eighth-note patterns in the right hand.

5

Measures 5-8. The recorder part continues with a melodic line, including a triplet of eighth notes in measure 7. The keyboard accompaniment maintains the eighth-note bass line and provides harmonic support with chords and eighth-note patterns.

10

Measures 9-12. The recorder part features a more active melodic line with sixteenth-note runs. The keyboard accompaniment continues with the eighth-note bass line and provides harmonic support with chords and eighth-note patterns.

15

Measures 13-16. The recorder part concludes with a melodic line that ends on a whole note. The keyboard accompaniment continues with the eighth-note bass line and provides harmonic support with chords and eighth-note patterns.

The image displays a musical score for Recorder Sonata No. 5 in Bb Major by G. F. Haendel, specifically measures 20 through 35. The score is arranged in three systems, each containing three staves: a single treble clef staff for the recorder and a grand staff (treble and bass clefs) for the keyboard accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). Measure numbers 20, 25, and 30 are clearly marked at the beginning of their respective systems. The notation includes various rhythmic values, accidentals, and phrasing slurs. The final system (measures 34-35) includes first and second endings, labeled '1a' and '2a' respectively, with repeat signs. The score concludes with a final cadence in the keyboard part.

# Recorder Sonata No. 5 in Bb Major

*Allegro*

Musical score for Recorder Sonata No. 5 in Bb Major, Allegro movement. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of eight staves of music. Measure numbers 5, 10, 15, 20, 25, 30, 35, and 40 are indicated above the staves. Trills are marked with '(tr)'. The piece concludes with a repeat sign at the end of the eighth staff.

*Adagio*

Musical score for Recorder Sonata No. 5 in Bb Major, Adagio movement. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four staves of music. Measure numbers 5, 10, 15, and 20 are indicated above the staves. Trills are marked with 'tr'. Dynamics markings 'p' (piano) and 'f' (forte) are present. The piece concludes with a repeat sign at the end of the fourth staff.

*Allegro*

5

10

15

20

25

30

35



**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](http://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. *Wwww.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](http://www.pjb.com.au) include: *Five Short Pieces*, guitar, 1979; *Divisions on an Italian Ground*, flute and guitar, 1980; *De Profundis* and *Nacht*, on poems by Lama Anagarika Govinda, voice and piano, 1980; *Fünf Bagatellen*, piano, 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; *Flute Trio*, 2012; *Keyboard Studies*, 2013.

**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; *Four Duets BWV 802-5*, keyboard; *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 Epi diapente* 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* plus settings by Isaac, Bach, Praetorius, recorders. *John Carr*, *Divisions on an Italian Ground*, flute or recorder and guitar. 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. *Claudio Monteverdi*, *Ecco Mormorar l'Onde*, SSATB recorders. By Arnold Schoenberg: *Verklärte Nacht* for piano. By Franz Schubert: *Four Songs*, voice and guitar; *Dances*, recorders and guitar, *Dances*, piano 4 hands. *Scriabin*, *Two Preludes op.67*; *Five Preludes op.74*, piano. *Telemann*, *Twelve Flute Fantasias*, recorder. *John Wilbye*, *Draw on sweet Night*, SSATTB recorders, and for flute choir. *Twelve Italian Songs*, voice and guitar; *Fourteen Folk Dance Tunes*, recorder and guitar; *Bushband Dances*, violin, piano accordeon and banjo; *Easy Classical Pieces*, Bb trumpet and piano.

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