



Four Dances

Peter Billam

For String Quartet or String Orchestra

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

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Reel

The musical score is written for a first violin in 8/8 time. It consists of 35 measures across 11 staves. The key signature is one flat (B-flat). The score begins with a treble clef and a key signature of one flat. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, the fourth staff measures 13-16, the fifth staff measures 17-20, the sixth staff measures 21-24, the seventh staff measures 25-28, the eighth staff measures 29-32, the ninth staff measures 33-34, and the tenth staff contains measure 35. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with dynamic markings like accents and slurs. Measure numbers 5, 10, 15, 20, 25, 30, and 35 are indicated above their respective staves.

40

45

50

55

60

65

70

75

80

85

90

95

f *p*

100

105

110

115

120

125

130

Slip Jig

First Violin, Four Dances, Peter Billam

Musical score for Slip Jig, First Violin part, Peter Billam. The score is written in 9/8 time and consists of 40 measures. The key signature is one flat (B-flat). The score is divided into measures 1-4, 5-8, 9-12, 13-16, 17-20, 21-24, 25-28, 29-32, 33-36, 37-40. The score includes various musical notations such as notes, rests, accidentals, and trills (tr.).

45

tr^b

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55

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65

70

75

80

Hornpipe

First Violin, Four Dances, Peter Billam

The image shows a musical score for the first violin part of a piece titled "Hornpipe". The score is written in treble clef with a 10/8 time signature. It consists of ten staves of music, each containing measures 1 through 45. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 45 are indicated above the staves. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The piece concludes with a final note in measure 45.

50 *f* *dim...*

55

60

65

70

75

80

85

90

Jig

First Violin, Four Dances, Peter Billam

12/8

5

10

15

20

25

30

35

Jig

40

45

50

55

60

65

70

Reel

The musical score is written for a second violin in 8/8 time. It consists of 11 staves of music. The key signature has one sharp (F#). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 5, 10, 15, 20, 25, 30, and 35 are indicated above the staves. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some triplet-like rhythms. The piece concludes with a final measure on the eleventh staff.

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45

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65

70

75

80

85

90

95

f

p

100

105

110

115

120

125

130

Slip Jig

Second Violin, Four Dances, Peter Billam

Musical score for the Second Violin part of the Slip Jig. The score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 9/8. The piece consists of 40 measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, and 40 indicated at the start of their respective staves. The notation includes various rhythmic values such as eighth notes, quarter notes, and half notes, along with rests and accidentals (sharps and flats). The piece concludes with a final cadence in the 40th measure.

45

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55

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65

70

75

80

Hornpipe

Musical score for Hornpipe, Second Violin part, measures 1-45. The score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 10/8. The music consists of ten staves of notation. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 45 are indicated above the staves. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). A dynamic marking of *f* (forte) is present in measure 15. The score concludes with a final note in measure 45.

50
f *dim...*

55

60

65

70

75

80

85

90

Jig

Musical score for the Jig, Second Violin part, measures 1-35. The score is written in treble clef with a 12/8 time signature. It consists of ten staves of music. Measure numbers 5, 10, 15, 20, 25, 30, and 35 are indicated above the staves. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various ornaments such as mordents and grace notes. The key signature has one sharp (F#).

Reel

5

10

15

20

25

30

35

40

45

50

55

60

65

f

70

75

80

p

85

90

95

f

100

105

110

115

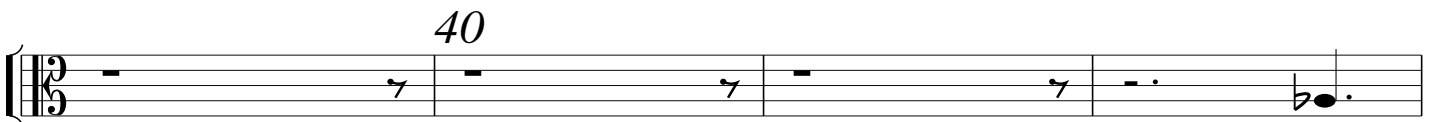
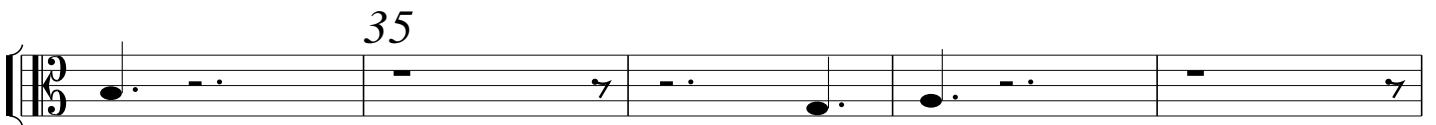
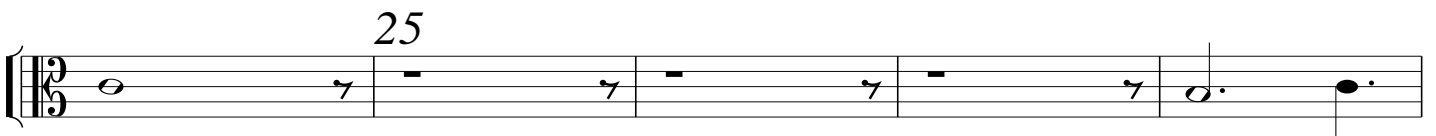
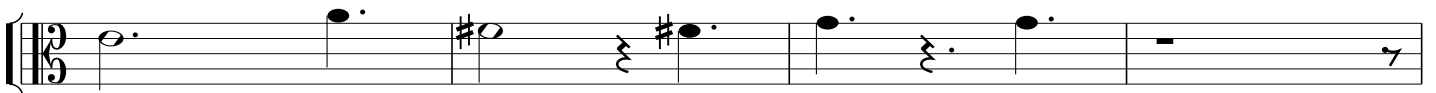
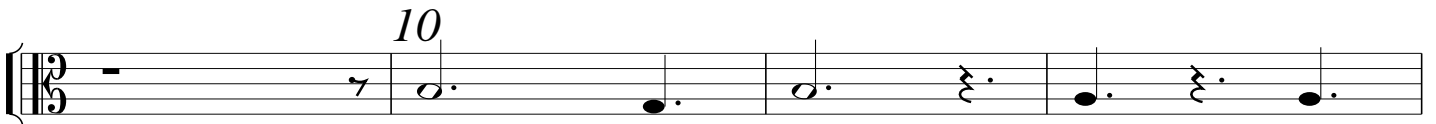
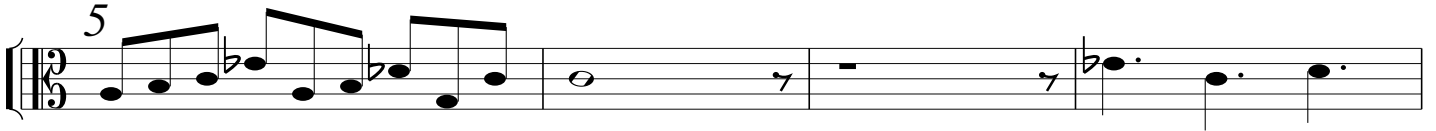
120

125

130

Slip Jig

Viola, Four Dances, Peter Billam



45

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55

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65

70

75

80

Hornpipe

Viola, Four Dances, Peter Billam

The musical score is written in bass clef with a 10/8 time signature. It consists of ten staves of music. The first staff begins with a 10/8 time signature and contains several rests followed by notes. The second staff has a '5' above the first measure. The third staff has a '10' above the first measure. The fourth staff has a '15' above the first measure and a dynamic marking 'f' below the first measure. The fifth staff has a '20' above the first measure. The sixth staff has a '25' above the first measure. The seventh staff has a '30' above the first measure. The eighth staff has a '35' above the first measure. The ninth staff has a '40' above the first measure. The tenth staff has a '45' above the first measure. The score includes various musical notations such as notes, rests, and dynamic markings.

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f *dim...*

55

60

65

70

75

80

85

90

Jig

12/8

5

10

15

20

25

30

35

Reel

The musical score is written for a cello in 8/8 time. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a measure rest followed by a measure starting with a '5' above the staff. The third staff has a measure rest followed by a measure with a '3' above the staff. The fourth staff starts with a measure rest and a '10' above the staff. The fifth staff starts with a measure rest and a '15' above the staff. The sixth staff starts with a measure rest and a '20' above the staff. The seventh staff starts with a measure rest and a '25' above the staff. The eighth staff starts with a measure rest and a '30' above the staff. The ninth staff starts with a measure rest and a '35' above the staff. The tenth staff starts with a measure rest and a '40' above the staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature changes to one flat (Bb) in the fourth staff.

45

50

55

60

65

p

70

75

80

85

90

95 *f* *mp*

100

105

110

115

120

125

130

Slip Jig

Violoncello, Four Dances, Peter Billam

5

10

15

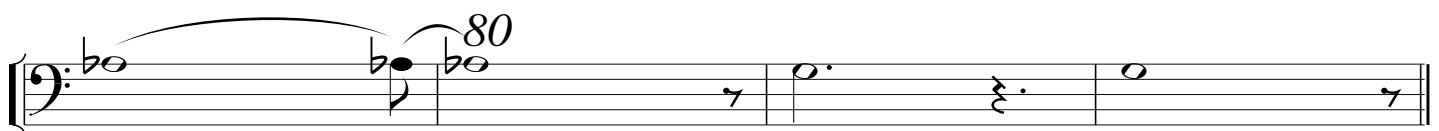
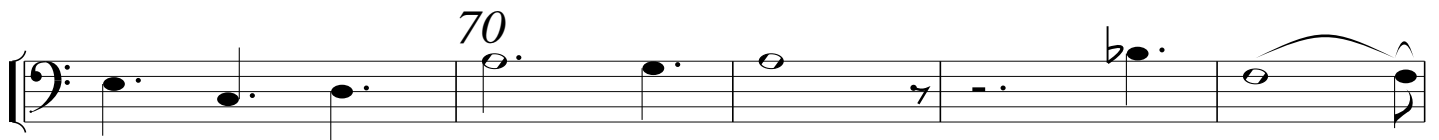
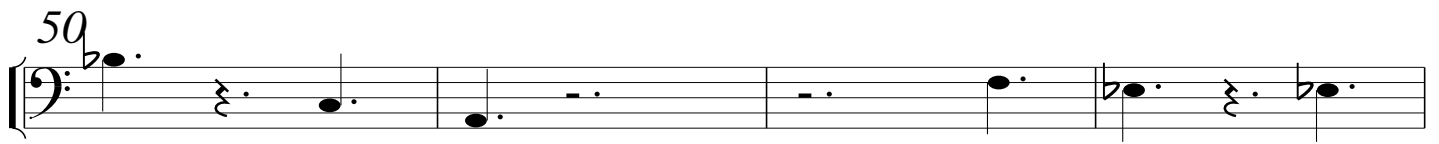
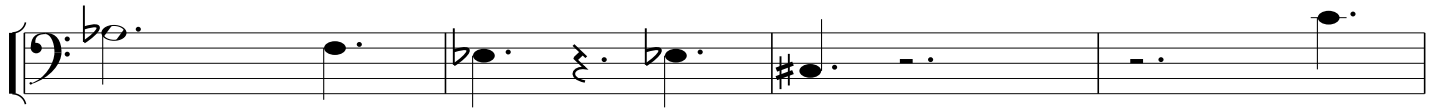
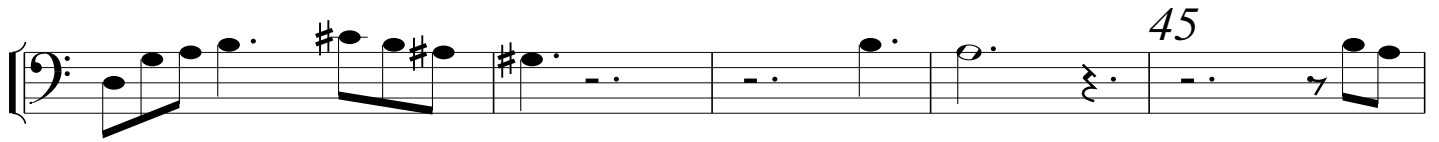
20

25

30

35

40



Hornpipe

Violoncello, Four Dances, Peter Billam

5

10

15

f

20

25

30

35

40

45

50
f *dim...*

55

60

65

70

75

80

85

90

Jig

Musical staff 1: Bass clef, 12/8 time signature. Measures 1-4.

Musical staff 2: Bass clef. Measure 5: whole note G2 with a 5-fingering. Measure 6: quarter note G2 with a fermata. Measure 7: quarter note G2. Measure 8: quarter note G2. Measure 9: quarter note G2. Measure 10: quarter note G2. Measure 11: quarter note G2. Measure 12: quarter note G2.

Musical staff 3: Bass clef. Measure 13: quarter note G2. Measure 14: quarter note G2. Measure 15: quarter note G2. Measure 16: quarter note G2. Measure 17: quarter note G2. Measure 18: quarter note G2. Measure 19: quarter note G2. Measure 20: quarter note G2.

Musical staff 4: Bass clef. Measure 21: quarter note G2. Measure 22: quarter note G2. Measure 23: quarter note G2. Measure 24: quarter note G2. Measure 25: quarter note G2. Measure 26: quarter note G2. Measure 27: quarter note G2. Measure 28: quarter note G2.

Musical staff 5: Bass clef. Measure 29: quarter note G2. Measure 30: quarter note G2. Measure 31: quarter note G2. Measure 32: quarter note G2. Measure 33: quarter note G2. Measure 34: quarter note G2. Measure 35: quarter note G2. Measure 36: quarter note G2.

Musical staff 6: Bass clef. Measure 37: quarter note G2. Measure 38: quarter note G2. Measure 39: quarter note G2. Measure 40: quarter note G2. Measure 41: quarter note G2. Measure 42: quarter note G2. Measure 43: quarter note G2. Measure 44: quarter note G2.

Musical staff 7: Bass clef. Measure 45: quarter note G2. Measure 46: quarter note G2. Measure 47: quarter note G2. Measure 48: quarter note G2. Measure 49: quarter note G2. Measure 50: quarter note G2. Measure 51: quarter note G2. Measure 52: quarter note G2.

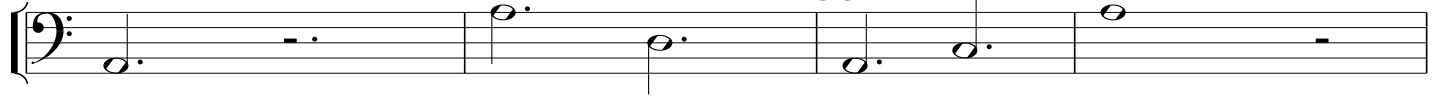
Musical staff 8: Bass clef. Measure 53: quarter note G2. Measure 54: quarter note G2. Measure 55: quarter note G2. Measure 56: quarter note G2. Measure 57: quarter note G2. Measure 58: quarter note G2. Measure 59: quarter note G2. Measure 60: quarter note G2.

Musical staff 9: Bass clef. Measure 61: quarter note G2. Measure 62: quarter note G2. Measure 63: quarter note G2. Measure 64: quarter note G2. Measure 65: quarter note G2. Measure 66: quarter note G2. Measure 67: quarter note G2. Measure 68: quarter note G2.


Musical staff 10: Bass clef. Measure 69: quarter note G2. Measure 70: quarter note G2. Measure 71: quarter note G2. Measure 72: quarter note G2. Measure 73: quarter note G2. Measure 74: quarter note G2. Measure 75: quarter note G2. Measure 76: quarter note G2.

Musical staff 11: Bass clef. Measure 77: quarter note G2. Measure 78: quarter note G2. Measure 79: quarter note G2. Measure 80: quarter note G2. Measure 81: quarter note G2. Measure 82: quarter note G2. Measure 83: quarter note G2. Measure 84: quarter note G2.


35



40



45



50



55



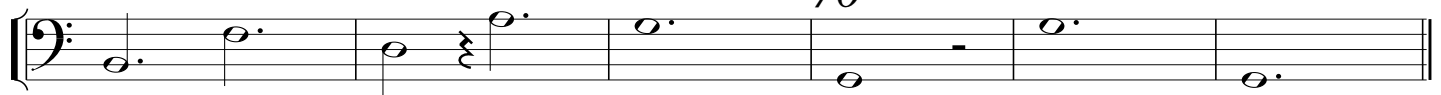
60



65



70





Peter Billam

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 be selling scores on-line, with on-line payment and on-line delivery, taking scores from the Composer to the Performer in one immediate step. In a unique special offer to promote the soon-to-be-announced opera, all the pieces are currently being offered free ! *Www.pjb.com.au* offers new approaches to funding composers and to music publishing. All scores published by *www.pjb.com.au* are intended to be played by the amateur musician. These pieces are **written to be read, made to be played !**

Compositions at *www.pjb.com.au* include: *Three Violin Duets*, 1987; *To Erich Jantsch*, for SAATTB recorders, 1988; *A Suite of Curves*, for trombone (or horn) and piano, 1990; *Two Recorder Duets*, for alto recorders, or other melody instruments, 1991; *Trombone Quintet*, for trombone, flute, piano, bass, and percussion, 1994; *Three Songs*, on poems by Jack Kerouac, Vikram Seth and Dylan Thomas, for voice and piano (only the first and third of these songs are available), 1994; *Piano Study*, for piano, 1994; *Four Dances*, for various ensembles including recorder quartet, string quartet, 1995; *The Poet in the Clouds*, on a poem by S. T. Coleridge, for SATB choir, 1995; *Tres Casidas del Diván del Tamarit*, on poems by Federico García Lorca, for voice and piano, 1997; *Three Suites*, for the solo line, for piano, and for piano and a solo line, 2000; *Die Zeiten*, on poems by Kästner, Bachman and Jünger, for choir (only the second and third of these songs are available), 2000.

Arrangements at *www.pjb.com.au* include: By J. S. Bach: *Fugue in F minor BWV 689* arranged for SATB recorders, *Flute Sonata BWV 1031* transposed into G major for alto recorder and keyboard, *Flute Sonata BWV 1032* completed by Peter Billam and transposed into C major for alto recorder and keyboard, *Ricercare a 3, from the Musikalisches Opfer* for keyboard, *Ricercare a 6* arranged for sSATBG recorders, or for strings, or for two keyboards, *Fuga Canonica in Epiadiapente* for keyboard and melody instrument, *Contrapunctus 14, from the Art of Fugue* as completed by D. F. Tovey, arranged for keyboard, and for SATB recorders, and for strings. By Johannes Brahms: *Fugue in Ab minor for organ* arranged for SATB recorders and viola de gamba, in A minor, *Choralvorspiele for organ* with previous settings by Isaac, Bach, Praetorius, arranged for recorders. By other composers: *G. F. Händel, Concerto Grosso in A minor* op 6 no 4 arranged for harpsichord and recorders, *Claudio Monteverdi, Ecco Mormorar l'Onde* arranged for sSATB recorders, *Franz Schubert, Four Songs* arranged for voice and guitar.

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