

For beginner up to advanced recorder

KIWICORDER

by Judith Bell & Michael Bell

illustrations by Andy Knopp



CONTENTS

1	Limpet and Barnacle Rock	descant x3, alto, tenor, bass	p3
2	Breezes Road Waltz	descant x3	p9
3	TranzAlpine Blues	descant x3, treble, tenor, bass	p13
4	Go E'sy Blues	descant x 3, alto (opt), tenor, bass	p19
5	Gecko Echo	descant x2, alto x2, tenor x2, bass	p25
6	On a Stroll	descant x2	p30
7	Whenua	descant	p31
8	Memories	descant, alto or tenor	p32
9	Lyttelton	descant x2, alto x2, tenor, bass	p35
10	Rock-order	descant, alto, tenor, bass	p39
11	Journey into the Void	descant x2, treble, tenor, bass	p44
12	5-4 Dance	descant x2	p49
13	8 Bit	descant x3, alto, tenor, bass	p52
	Descant fingering glossary		p60

Thanks to MENZA (Music Education NZ, Aotearoa) for funding this project so it can be a free resource to all schools

We hope you enjoy playing and performing the music with the backings.

You can find the backings, play-alongs, scores, piano accompaniments and "Teaching Notes" booklet on the MENZA website.

The recorder image at the bottom of a page indicates it is the 1st (usually easiest) descant part.



Limpet and Barnacle Rock

For Room 7



Judith Bell

♩ = 120

A

B G G A G A B B G G A G A G

f

9

B

13 A A...

p

17 A A...

C

21 B G G A G A B B G G A G A G

f

25

G

mf

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Limpet and Barnacle Rock

For Room 7

Judith Bell

♩ = 120

A

4

mf

9

B

p

17

mp

C

21

mf

25

mf

Detailed description: This is a musical score for a descant recorder in 4/4 time, key of D major. It consists of six staves of music. The first staff starts with a tempo marking of quarter note = 120 and a dynamic of *mf*. It contains a four-measure rest followed by a melodic phrase. The second staff continues the melody. The third staff, marked **B**, features a piano (*p*) dynamic and a more complex rhythmic pattern. The fourth staff continues the **B** section with a mezzo-piano (*mp*) dynamic. The fifth staff, marked **C**, returns to the *mf* dynamic. The sixth staff concludes the piece with a final melodic phrase and a dynamic of *mf*.

Descant Recorder 3 Lower harmony D, E, F#, G (same as Alto part)



Judith Bell

Limpet and Barnacle Rock

For Room 7

$\text{♩} = 120$

A

mf

8

13 **B**

p

17

mp

21 **C**

mf

26

mf

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Limpet and Barnacle Rock

For Room 7

Judith Bell

$\text{♩} = 120$

A

4

9

13 **B**

4

p *mp*

21 **C**

f

26

mf

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Alto Recorder (same as lower descant harmony)



Judith Bell

Limpet and Barnacle Rock

For Room 7

♩ = 120

A

4

mf

8

B

13

p

17

C

21

mf

26

mf

Copyright © 2022 Judith Bell

Limpet and Barnacle Rock

For Room 7



♩ = 120

5 **A**

9

13 **B**

19 **C**

23

27

Copyright © 2022 Judith Bell

Breezes Road Waltz



Judith Bell

A

8

mf

B

mf

C

p

D (Same as at letter B)

mf

E (Same as at Letter A)

mp

rit.

p

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Breezes Road Waltz

♩ = 100 Smoothly & gently

8

9 **A**

mp

17

25 **B**

29

33

37

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Descant Recorder 2 - MELODY p2/2
Breezes Road Waltz



41 C

Musical staff for measure 41, starting with a treble clef and a common time signature. The staff contains a sequence of notes: quarter notes G4, A4, B4, C5, followed by a quarter rest, then quarter notes B4, A4, G4, F4, and finally a quarter rest.

45

Musical staff for measure 45, starting with a treble clef and a common time signature. The staff contains a sequence of notes: quarter notes G4, A4, B4, C5, followed by a quarter rest, then quarter notes B4, A4, G4, F4, and finally a quarter rest.

49

Musical staff for measure 49, starting with a treble clef and a common time signature. The staff contains a sequence of notes: quarter notes G4, A4, B4, C5, followed by a quarter rest, then quarter notes B4, A4, G4, F4, and finally a quarter rest.

53

Musical staff for measure 53, starting with a treble clef and a common time signature. The staff contains a sequence of notes: quarter notes G4, A4, B4, C5, followed by a quarter rest, then a half note G4 with a slur over it, and finally a quarter rest.

57 D

Musical staff for measure 57, starting with a treble clef and a common time signature. The staff contains a sequence of notes: quarter notes G4, A4, B4, C5, followed by a quarter rest, then quarter notes B4, A4, G4, F4, then quarter notes E4, D4, C4, B3, and finally a quarter rest.

65 E

Musical staff for measure 65, starting with a treble clef and a common time signature. The staff contains a sequence of notes: quarter notes G4, A4, B4, C5, followed by a quarter rest, then quarter notes B4, A4, G4, F4, then quarter notes E4, D4, C4, B3, and finally a quarter rest. The staff ends with the markings *rit.* and *p*.



Descant Recorder 3 - HARMONY (D E F G A B C D)

Breezes Road Waltz

Judith Bell

♩ = 100 Smoothly & gently

8 A

17

25 B

33

41 C

47

52

57 D

65 E rit. . . . *p*

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Judith Bell

TranzAlpine Blues

Cabin A

swung

♩ = 120

4

A

1st time swung
2nd time faster and straight
3rd time slow and swung

Backing track structure:
A, B (swung),
A, B (faster and straight),
A (slow swing)
Coda

Improvisation can be used in the gaps in the A or B section,
or over the backing track to make a new tune!

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Judith Bell

TranzAlpine Blues

Cabin A

1st time swung
2nd time faster and straight
3rd time slow and swung

swung
♩ = 120

A
Play 2nd, 3rd times

4

9

13 To Coda

B
Solo

17

21 Solo

25 D.S. al Coda

29 Fine

Backing track structure:
A, B (swung),
A, B (faster and straight),
A (slow swung)
Coda

Improvisation can be used in the gaps in the A or B section,
or over the backing track to make a new tune!

A minor pentatonic scale

Alternate note choices from the major pentatonic!

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Judith Bell

TranzAlpine Blues

Cabin A

swung

♩ = 120

4

A

1st time swung
2nd time faster and straight
3rd time slow and swung

To Coda

D.S. al Coda

Fine

Backing track structure:
A, B (swung),
A, B (faster and straight),
A (slow swing)
Coda

Improvisation can be used in the gaps in the A or B section,
or over the backing track to make a new tune!

A minor pentatonic scale

Alternate note choices
from the major pentatonic!

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Judith Bell

TranzAlpine Blues

Cabin A

swung

♩ = 120

A

1st time swung
2nd time faster and straight
3rd time slow and swung

4

9

13 To Coda

17 **B**

21

25

28 D.S. al Coda

Fine

Backing track structure:
A, B (swung),
A, B (faster and straight),
A (slow swing)
Coda

Improvisation can be used in the gaps in the A or B section, or over the backing track to make a new tune!

A minor pentatonic scale Alternate note choices from the major pentatonic!

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TranzAlpine Blues

Cabin A

Judith Bell

swung
♩ = 120
4

A
1st time swung
2nd time faster and straight
3rd time slow and swung

8

12 **To Coda**

16 **B**

20

24

26 **D.S. al Coda**

29 **Fine**

Backing track structure:
 A, B (swung),
 A, B (faster and straight),
 A (slow swing)
 Coda

Improvisation can be used in the gaps in the A or B section,
 or over the backing track to make a new tune!

A minor pentatonic scale

Alternate note choices
 from the major pentatonic!

Go E'sy Blues

12 bar blues in E minor



Judith Bell

Medium swing, laid back

♩ = 100



Listen to the groove and improvise in the 2-bar gaps using the cued notes as a guide

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Descant Recorder 2 Lower harmony

Go E'sy Blues

12 bar blues in E minor



Judith Bell

Medium swing, laid back

♩ = 100 **4**

A

8

9

13

17 **B**

21

25 1.

29 2. *tr*

Listen to the groove and improvise in the 2-bar gaps using the cued notes as a guide

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Go E'sy Blues

12 bar blues in E minor

♩ = 100 Medium swing, laid back

Musical score for Recorder 3 Upper harmony, 12 bar blues in E minor. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of five staves of music. The first staff starts with a 4-measure rest, followed by a repeat sign and a 4-measure phrase. The second staff begins at measure 9 and contains two 2-measure gaps. The third staff begins at measure 17 and contains one 2-measure gap. The fourth staff begins at measure 22 and contains two 2-measure gaps, with a first ending bracket over the final two measures. The fifth staff begins at measure 29 and contains a second ending bracket over the first two measures, followed by a trill. The key signature changes to E minor (no sharps or flats) at measure 22.

Listen to the groove and improvise in the 2-bar gaps using the cued notes as a guide

Advanced Descant Recorder

Example solo ideas

Go E'sy Blues

12 bar blues in E minor



Judith Bell

Medium swing, laid back

♩ = 100

A

8

9

13

B

17

21

25

29

1.

2.

tr

tr

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Judith Bell

Alto Recorder (optional)

Go E'sy Blues

12 bar blues in E minor

Medium swing, laid back

♩ = 100

4

5 **A**

9 2 2

17 **B** 2 2

25 1. 2

29 2. *tr*

Listen to the groove and improvise in the 2-bar gaps using the cued notes as a guide

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Judith Bell

Go E'sy Blues

Tenor Recorder

12 bar blues in E minor

Medium swing, laid back

Listen to the groove and improvise in the 2-bar gaps using the cued notes as a guide

$\text{♩} = 100$ **A**

9

17 **B**

21

29

Go E'sy Blues

Bass Recorder

12 bar blues in E minor

Medium swing, laid back

Judith Bell

$\text{♩} = 100$ **A**

9

17 **B**

25

30



Gecko Echo

Judith Bell

♩ = 156

4

A

G E G E G A C A G A G

8

D To Coda

13 **B**

E G

17 E G D D.S. al Coda

⊕ Coda

21 G E E

"Gecko Echo" can be performed with just the descant melody and accompaniment (hearing the echo in bars 5 and 9),
 or as a DUET (with either both descant parts, or else descant melody with treble echo) with accompaniment,
 or as a FULL RECORDER ENSEMBLE with accompaniment.

Note the use of both tremelos (trilling between notes more than a tone apart) and trills (trilling to adjacent notes).
 These are great for finger muscle memory!

NOTE: During the B section there is opportunity for individual players to improvise on the repeats!
 You could play a part from the A section with or without variations.
 Or make up your own melodies using the C major pentatonic scale (C D E G A).
 Bbs and Ebs can be added to the improvising scale for advancing players.

Repeat the B section and A section as many times as you wish before ending with the coda.





Judith Bell

Gecko Echo

A

$\text{♩} = 156$

4

G E G E G A C A G A G

G E G E G G C A G A G G

10

D To Coda **B** E

G E D G

15

G E G D D.S. al Coda

A

⊕ Coda

21

G E E

"Gecko Echo" can be performed with just the descant melody and accompaniment (hearing the echo in bars 5 and 9),
 or as a DUET (with either both descant parts, or else descant melody with treble echo) with accompaniment,
 or as a FULL RECORDER ENSEMBLE with accompaniment.

Note the use of both tremelos (trilling between notes more than a tone apart) and trills (trilling to adjacent notes).
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 Or make up your own melodies using the C major pentatonic scale (C D E G A).
 Bbs and Ebs can be added to the improvising scale for advancing players.

Repeat the B section and A section as many times as you wish before ending with the coda.



Gecko Echo

♩ = 156

A

10

To Coda **B**

15

D.S. al Coda

⊕ Coda
21

"Gecko Echo" can be performed with just the descant melody and accompaniment (hearing the echo in bars 5 and 9),
 or as a DUET (with either both descant parts, or else descant melody with treble echo) with accompaniment,
 or as a FULL RECORDER ENSEMBLE with accompaniment.

Note the use of both tremelos (trilling between notes more than a tone apart) and trills (trilling to adjacent notes).
 These are great for finger muscle memory!

NOTE: During the B section there is opportunity for individual players to improvise on the repeats!
 You could play a part from the A section with or without variations.
 Or make up your own melodies using the C major pentatonic scale (C D E G A).
 Bbs and Ebs can be added to the improvising scale for advancing players.

Repeat the B section and A section as many times as you wish before ending with the coda.

Gecko Echo



Judith Bell

♩ = 156

4

5 **A** §

9 To Coda

13 **B**

17 D.S. al Coda

⊕ Coda
21

"Gecko Echo" can be performed with just the descant melody and accompaniment (hearing the echo in bars 5 and 9), or as a DUET (with either both descant parts, or else descant melody with treble echo) with accompaniment, or as a FULL RECORDER ENSEMBLE with accompaniment.

Note the use of both tremelos (trilling between notes more than a tone apart) and trills (trilling to adjacent notes). These are great for finger muscle memory!

NOTE: During the B section there is opportunity for individual players to improvise on the repeats! You could play a part from the A section with or without variations. Or make up your own melodies using the C major pentatonic scale (C D E G A). Bbs and Ebs can be added to the improvising scale for advancing players.

Repeat the B section and A section as many times as you wish before ending with the coda.

$\text{♩} = 112$

mf

6

10 *p*

14 Flutter tongue (optional) *fp* *f*

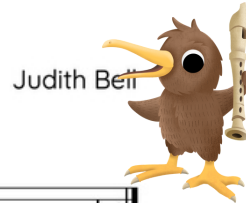
18 *Unison* *mf*

22

26 Flutter tongue (optional)



Whenua



♩ = 72

4

solo

breath starts

improvised answer

solo

(improvised answer)

solo

(improvised answer)

vib

Gradually slide finger over D

port.

Breath sounds
 Percussive sounds
 Conducted soloists taking turns playing single notes from different areas

4

Percussive sounds

2

Alto Recorder

Descant Recorder

vibrato (either with breath or half D hole)

port.

Gradually slide finger over D

Breath sound only

4

Stop

Percussive

Breath

Stop

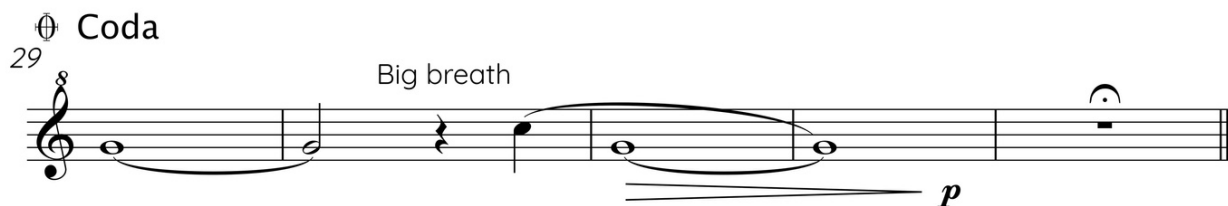
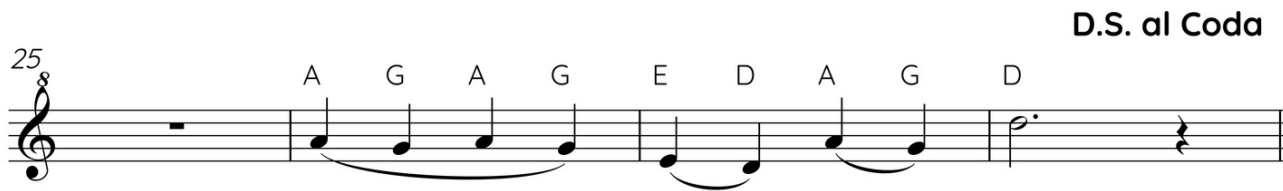
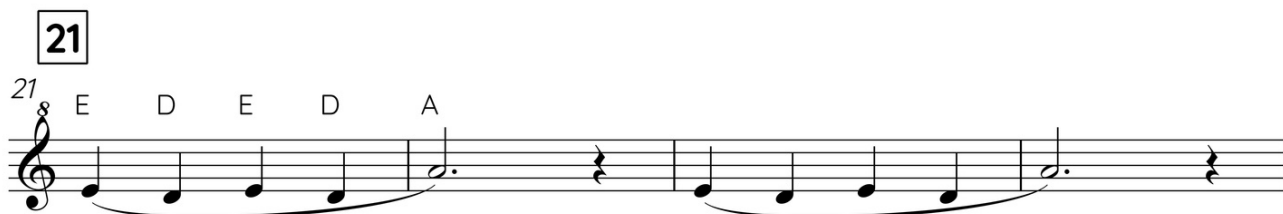
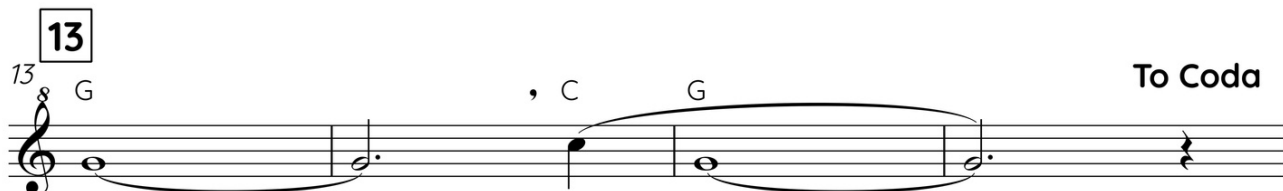
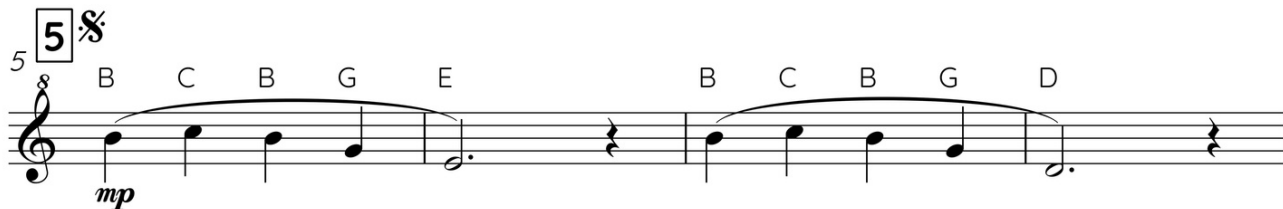
Percussive sounds created by tapping closed the recorder holes without blowing air
 Breath sounds created by breathing slowly into the recorder finger holes





♩ = 96, Dreamily and gently

4



Memories



Judith Bell

♩ = 96, Dreamily and gently

4

5 **5**

2nd time only

mp

9 play both times

mp

13 **13**

To Coda

17

21 **21**

2

26 D.S. al Coda

29 Coda

p

Memories



Judith Bell

Dreamily and gently

♩ = 96

5

B C B G E

B C B G D

4 4

mp

2nd time only

play both times

mp

10

13 G

mp

15

To Coda

mp

21

E D E D A

mp

25

A G A G E D A G D

D.S. al Coda

mp

⊕ Coda

29

Big breath

p

p

Lyttelton

Judith Bell



♩. = 120

4

5

D B A G A G E , B B A G A B A ,

mf

9

D E G A A G ,

13

D E G A B A ,

f

17

D E G A A G ,

21

D E G A A B ,

25

G Div.

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Optional Easy Descant Recorder B, A, G, low D, E

Play the dotted crotchets short and detached in this part

Lyttelton

Judith Bell

$\text{♩} = 120$

4

5 D D E E D D A B A ,

mf

9 D D E E D D G G ,

13 D E D A B A , D E D D G ,

p

21 D E D E G G , D E D D G G

mf

Alto Recorder

Lyttelton

Judith Bell

$\text{♩} = 120$

4

5 , , , , , , , , , ,

mf

13 , , , , , , , , , ,

mp

21 , , , , , , , , , ,

mf

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Alto Recorder (advanced)

Lyttelton

Judith Bell

$\text{♩} = 120$

4

Play 2nd time only

mf

9

13

mf

17

21

mf

25

f

Tenor Recorder

Lyttelton



Judith Bell

♩ = 120

4

5 Play 2nd time only

f

9

13 Play both times

17

21

mf

Bass Recorder

Lyttelton

Judith Bell

♩ = 120

4

13

21

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♩ = 152

EEE EEE FFF FFF DDD DDD EEE

9 **A**

17 **B**

B A B C D A B

25 **C**

t k t t k t
t d l t d l

33 **D** *divisi*
Play 3rd and 4th times only

G# A B F G# 4x

41 **E**

B C D A B

49 **F** *unison*
sweetly

mp

57 **G**

65 **H**

EEE FFF D D D E *divisi unis.*



Rock-order



by Michael Bell 2023

♩ = 152

mf

9 **A**

f

17 **B**

ff

25 **C**

33 **D** Play 3rd and 4th times only

4x

41 **E**

49 **F** 2nd time only

mp

57 **G**

ff

65 **H**

Rock-order



by Michael Bell 2023

♩ = 152

8

9 **A**

f

17 **B**

25 **C**

33 **D** Play 3rd and 4th times only 4x

41 **E**

49 **F** 2nd time only

mp

57 **G**

ff

65 **H**

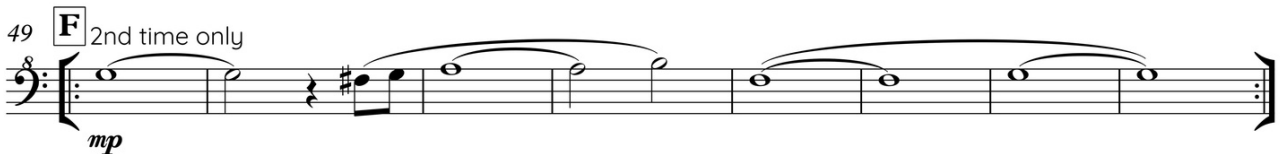
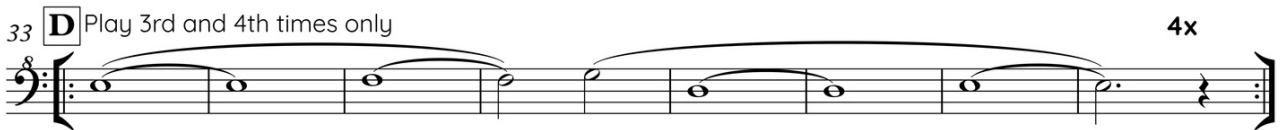
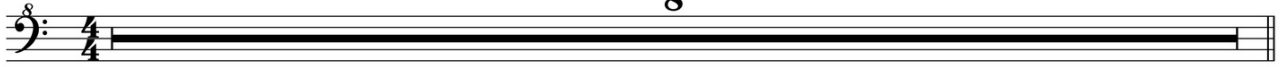
Rock-order



by Michael Bell 2023

♩ = 152

8





Solo Descant Recorder solo ideas

Rock-order

Scales and solo ideas for sections D and E

by Michael Bell 2023

Solo ideas by JB

♩ = 152 Scales

E⁵ (E Phrygian Dominant) F⁵ (F Lydian)

D⁵ (D Dorian) E⁵ (E Phrygian Dominant)

Example solo 1

E⁵ F⁵ G⁵

D⁵ E⁵

Example solo 2

E⁵ F⁵ G⁵

D⁵ E⁵

Example solo 3

E⁵ F⁵ G⁵

D⁵ E⁵

Example solo 4

E⁵ F⁵ G⁵

D⁵ fluttertongue E⁵

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Judith Bell

Journey into the Void

♩ - 100

A

$\frac{2}{8}$ B B G G A G A B B G G A

mf

5 B B G G A G A B B A A G

8

f

11 To Coda

10 $\frac{4}{8}$

mf

B Smoothly

14 G A G C D.S. al Coda

p

22



Journey into the Void



Judith Bell

♩ - 100

A

2

mf

5

8

f

11

To Coda

10

mf

14

B Smoothly

mp

18

D.S. al Coda

22



Judith Bell

Alto Recorder

Journey into the Void

♩ - 100 **A**

2

mf

7

f

11 **To Coda**

mf

14 **B** Smoothly

mp

18 **D.S. al Coda**

22

f

Detailed description of the musical score: The score is for Alto Recorder in G major. It begins with a tempo marking of quarter note = 100 and a dynamic of mezzo-forte (mf). The first section, marked 'A', is in 7/8 time and consists of two staves of music. The second staff starts at measure 7 with a dynamic of forte (f). The third staff, starting at measure 11, is marked 'To Coda' and ends with a double bar line and a Coda symbol. The fourth staff, starting at measure 14, is marked 'B Smoothly' and mezzo-piano (mp), and is in 4/4 time. The fifth staff, starting at measure 18, is marked 'D.S. al Coda' and returns to 7/8 time. The final staff, starting at measure 22, is marked forte (f) and ends with a double bar line.

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Judith Bell

Tenor Recorder

Journey into the Void

♩ - 100 **A**

mf

7

f

11 To Coda

mf

14 **B** Smoothly D.S. al Coda

mp

22 ϕ

f

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Journey into the Void



Judith Bell

♩ - 100

A

2

mf

7

f

11 **To Coda**

10

mf

14 **B** Smoothly **D.S. al Coda**

mp

22



♩ = 140

Descant Melody **4**

Easy Descant **4**

A

5 C#D C#D C C B G A

f G B G B A A G G G G A

mf * *Play either low D or G

B

9 F#G F#G E D

C A A C B G A

f

13

f

C

17

f *mf*

*

21

div.

1. 2.

f *ff*

Div. means to divide into two parts





Judith Bell

5-4 Dance

for 2 descant recorders and piano

$\text{♩} = 140$

A C# D C# D C C B G A

B F# G F# G E D

C

f

f

div.

1. 2.





Judith Bell

Easy Descant

5-4 Dance

for 2 descant recorders and piano

♩ = 140

A

4

G B G B A A G G G G A

mf

7

B

2

C A A C B G A

f

13

2

f

17

C

mf

*

*

21

div.

1.

2.

f

ff

*Play either low D or G

Div. means to divide into two parts

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Descant Recorder Melody

8 Bit



Judith Bell

$\text{♩} = 142$

4

PLAY SEVEN TIMES!

mf

f

BINARY CODE:
 RH notes (or rest) = 0
 LH notes = 1
 The coded message can be found in the last 5 quavers of each bar!
 Can you decode it?

letter	number	16	8	4	2	1

1	A	10	J	19	S
2	B	11	K	20	T
3	C	12	L	21	U
4	D	13	M	22	V
5	E	14	N	23	W
6	F	15	O	24	X
7	G	16	P	25	Y
8	H	17	Q	26	Z
9	I	18	R		

Descant Recorder Advanced melody 8 Bit



Judith Bell

♩ = 142

A

4 8

B PLAY SIX TIMES

mf

f

BINARY CODE:
 Notes below B, or a rest = 0
 Notes above B = 1
 A coded message can be found in the last 5 quavers of each bar!
 Can you decode it?

letter	number	16	8	4	2	1

1	A
2	B
3	C
4	D
5	E
6	F
7	G
8	H
9	I

10	J
11	K
12	L
13	M
14	N
15	O
16	P
17	Q
18	R

19	S
20	T
21	U
22	V
23	W
24	X
25	Y
26	Z

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8 Bit



Judith Bell

♩ = 142

Easy Descant Recorder

Descant Recorder Melody

A

5 E

9

B

13

17

C

21 C A G A

f

V.S.

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2

25

D 29

C A G A

33

D To Coda

E 37

mp

41

D.S. al Coda

F 45

A C A G A





8
♩ = 142
4

A E

mp

13 **B**

21 **C** C A G A

mf

25

29 **D** C A G A

33 D To Coda

37 **E** D.S. al Coda

mp

45 **F** A C A G A





♩ = 142
4

A

mp

13 **B**

mp

21 **C**

mf

25

29 **D**

f

33 **To Coda**

37 **E**

mp

41 **D.S. al Coda**

45 **F**

f



♩ = 142
4

A

mp

13 **B**

mp

21 **C**

mf

25

29 **D**

f

33 **To Coda**

37 **E** **D.S. al Coda**

mp

45 **F**

f

Kiwicorder Descant 1 - note glossary

