

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: [menza.co.nz/kiwicorder](http://menza.co.nz/kiwicorder)

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

This work is licensed under the Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License. To view a copy of this license, visit <http://creativecommons.org/licenses/by-nc-sa/4.0/>. It basically means feel free to use it any way you wish, but don't sell it, and always attribute the composers and MENZA. Thank you, and feel free to email [admin@menza.co.nz](mailto:admin@menza.co.nz) to share how you've used the resource. We'd love to hear from you!



# 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

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*

Copyright © 2022 Judith Bell





# Limpet and Barnacle Rock

For Room 7

Judith Bell

♩ = 120

**A**

4

*mf*

9

13 **B**

*p*

17

*mp*

21 **C**

*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 with eighth notes and rests. The fourth staff continues this pattern and ends with a phrase marked *mp*. The fifth staff, marked **C**, returns to the *mf* dynamic and the initial melodic phrase. The sixth staff concludes the piece with a final phrase marked *mf*.

Copyright © 2022 Judith Bell

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**

**B**

**C**

Copyright © 2022 Judith Bell



# Limpet and Barnacle Rock

For Room 7

Judith Bell

$\text{♩} = 120$

**A**

4

9

13 **B**

4

*p* *mp*

21 **C**

*f*

26

*mf*

Copyright © 2022 Judith Bell

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



$\text{♩} = 120$

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*

Copyright © 2022 Judith Bell





# Breezes Road Waltz

$\text{♩} = 100$  Smoothly & gently

8

9 **A**

*mp*

17

25 **B**

29

33

37

Copyright © 2022 Judith Bell

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 (C). The staff contains a sequence of notes: quarter notes G4, A4, B4, C5, followed by a half note G4, and then quarter notes F4, E4, D4, C4.

45

Musical staff for measure 45, starting with a treble clef and a common time signature (C). The staff contains a sequence of notes: quarter notes G4, A4, B4, C5, followed by a half note G4, and then quarter notes F4, E4, D4, C4.

49

Musical staff for measure 49, starting with a treble clef and a common time signature (C). The staff contains a sequence of notes: quarter notes G4, A4, B4, C5, followed by a half note G4, and then quarter notes F4, E4, D4, C4.

53

Musical staff for measure 53, starting with a treble clef and a common time signature (C). The staff contains a sequence of notes: quarter notes G4, A4, B4, C5, followed by a half note G4, and then quarter notes F4, E4, D4, C4. A slur covers the final two notes, F4 and E4.

57 D

Musical staff for measure 57, starting with a treble clef and a common time signature (C). The staff contains a sequence of notes: quarter notes G4, A4, B4, C5, followed by a half note G4, and then quarter notes F4, E4, D4, C4. Slurs are placed over the first two notes (G4, A4) and the last two notes (F4, E4).

65 E

Musical staff for measure 65, starting with a treble clef and a common time signature (C). The staff contains a sequence of notes: quarter notes G4, A4, B4, C5, followed by a half note G4, and then quarter notes F4, E4, D4, C4. Slurs are placed over the first two notes (G4, A4) and the last two notes (F4, E4). The staff ends with a fermata over the final note, C4, and the dynamic marking *p* (piano) below it. The word *rit.* (ritardando) is written above the staff towards the end.

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. . . . .

Copyright © 2022 Judith Bell

# TranzAlpine Blues

Cabin A



Judith Bell

**swung**  
♩ = 120

4

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

5

E F# G F# G

9

13 **To Coda**

17 **B** Solo

21

25 **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

Copyright © 2023 Judith Bell





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!

Copyright © 2023 Judith Bell



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 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!

Copyright © 2023 Judith Bell



Judith Bell

# TranzAlpine Blues

Cabin A

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

swung  $\text{♩} = 120$  4

**A**

9

13 To Coda

**B**

17

24

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!

Copyright © 2023 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!



# 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!

The notation shows a bass line in G major. The first part shows a minor pentatonic scale: G2, Bb2, D3, F#3, A3. The second part shows alternate note choices from the major pentatonic scale: G2, A2, B2, D3, E3.

Copyright © 2023 Judith Bell

Descant Recorder 1 Melody B A G E

# Go E'sy Blues

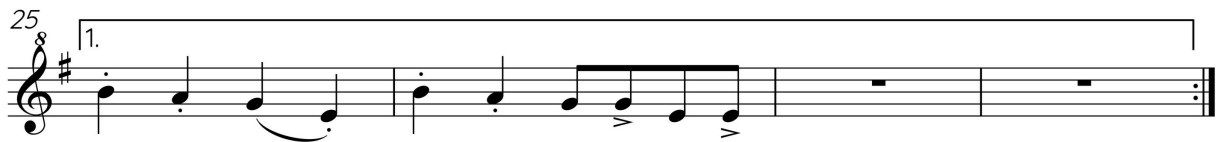
12 bar blues in E minor



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

Copyright © 2023 Judith Bell



Descant Recorder 2 Lower harmony

# Go E'sy Blues

12 bar blues in E minor



Judith Bell

Medium swing, laid back

8  $\text{♩} = 100$  **4** **A**

9

13

17 **B**

21

25 1.

29 2. *trill*

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

Copyright © 2023 Judith Bell





Judith Bell

# 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 4-measure phrase. The second staff begins at measure 9 and contains two 2-measure rests. The third staff starts at measure 17 and contains one 2-measure rest. The fourth staff begins at measure 22 and contains two 2-measure rests. The fifth staff starts at measure 29 and contains two 2-measure rests. The score includes various musical notations such as notes, rests, and dynamic markings like *tr* (trill) and *tr* (trill) with a wavy line. Boxed letters 'A' and 'B' are placed above the first and third staves respectively. Measure numbers 4, 9, 17, 22, and 29 are indicated at the start of their respective staves.

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

Advanced Descant Recorder



Judith Bell

# Go E'sy Blues

12 bar blues in E minor

Example solo ideas

Medium swing, laid back

♩ = 100

**A**

8

9

13

**B**

17

21

25

29

1.

2.

tr

Copyright © 2023 Judith Bell





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

Copyright © 2023 Judith Bell



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.



# Gecko Echo



Judith Bell

**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).  
 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 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

♩ = 156 A

4/4

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 *tr* *tr*

"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 tremolos (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.



♩ = 112

Musical notation for measures 1-5. Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 1 is a whole rest. Measure 2 starts with a repeat sign. Dynamics: *mf*.

Musical notation for measures 6-9. Treble clef, key signature of one sharp (F#), 4/4 time signature. Dynamics: *mf*.

Musical notation for measures 10-13. Treble and bass clefs, key signature of one sharp (F#), 4/4 time signature. Dynamics: *p*.

Musical notation for measures 14-17. Treble and bass clefs, key signature of one sharp (F#), 4/4 time signature. Measure 14 includes the instruction "Flutter tongue (optional)". Dynamics: *fp* and *f*.

Musical notation for measures 18-21. Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 18 includes the instruction "Unison". Dynamics: *mf*.

Musical notation for measures 22-25. Treble clef, key signature of one sharp (F#), 4/4 time signature.

Musical notation for measures 26-29. Treble and bass clefs, key signature of one sharp (F#), 4/4 time signature. Measure 26 includes the instruction "Flutter tongue (optional)".



# Whenua

Judith Bell



♩ = 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

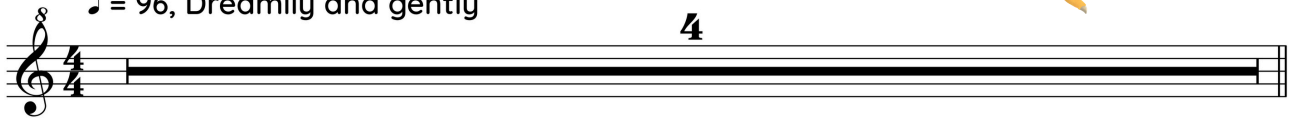
Percussive sounds created by tapping closed the recorder holes without blowing air  
Breath sounds created by breathing slowly into the recorder finger holes



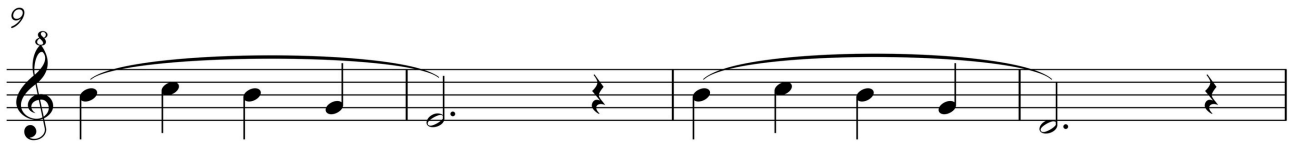
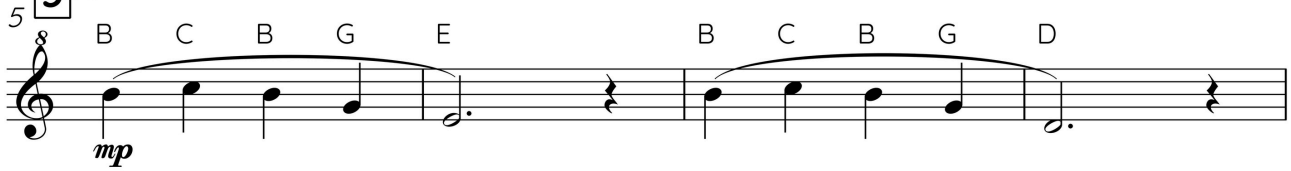


♩ = 96, Dreamily and gently

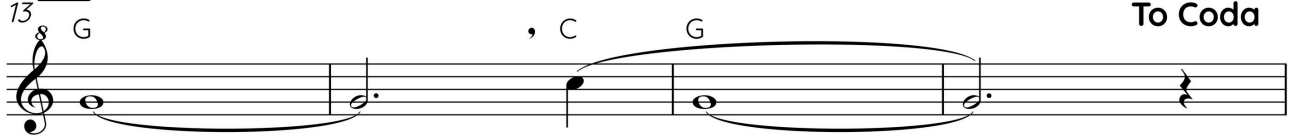
4



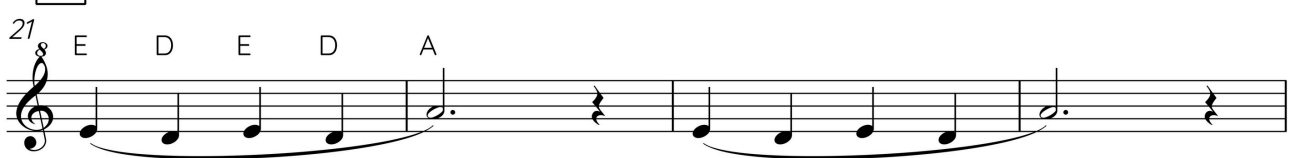
5



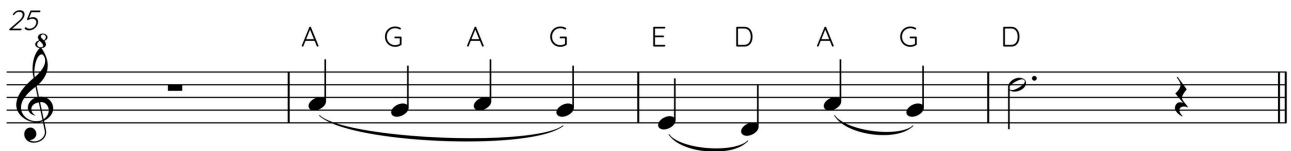
13



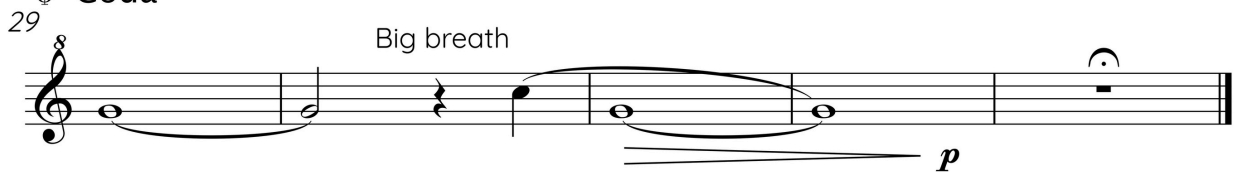
21



D.S. al Coda



Coda



Alto or Tenor Recorder or flute

# Memories



Judith Bell

$\text{♩} = 96$ , Dreamily and gently

4

5

5

2nd time only

*mp*

9

play both times

*mp*

13

To Coda

17

21

2

26

D.S. al Coda

29

⊕ Coda

*p*

Copyright © 2023 Judith Bell

Descant Recorder Melody  
Alto or Tenor Recorder or flute

# Memories



Judith Bell

Dreamily and gently

♩ = 96

5

B C B G E

B C B G D

Descant Recorder Melody

Alto or Tenor Recorder or flute

mp

2nd time only

mp

9

13

G , C

play both times

mp

15

G

To Coda

21

21

E D E D A

25

A G A G E D A G D

D.S. al Coda

⊕ Coda

29

Big breath

Copyright © 2023 Judith Bell

# 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.

Copyright © 2022 Judith Bell





# 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*

Copyright © 2022 Judith Bell





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

Copyright © 2022 Judith Bell



♩ = 152

E E E    E E E    F F F    F F F    D D D    D D D    E E E

*mf*

9 **A**

17 **B**

B                    A B C                    D                    A                    B

*f*

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**

*f*

65 **H**

E E E    F F F    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

*ff*

41 **E**

*ff*

49 **F** 2nd time only

*mp*

57 **G**

*ff*

65 **H**

# Rock-order



♩ = 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**

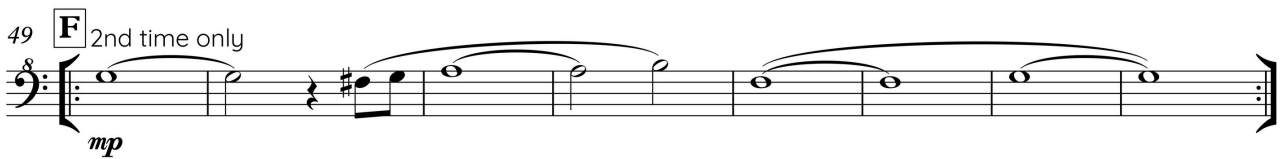
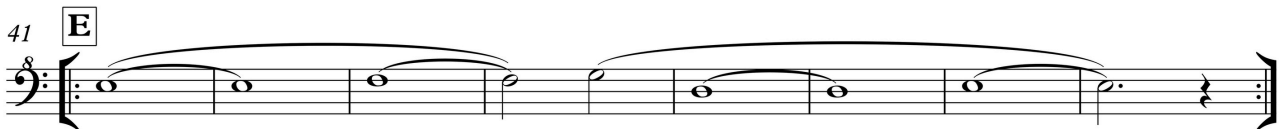
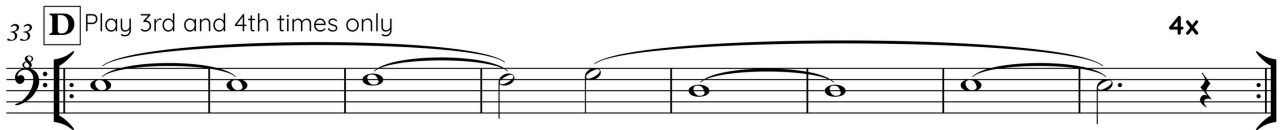
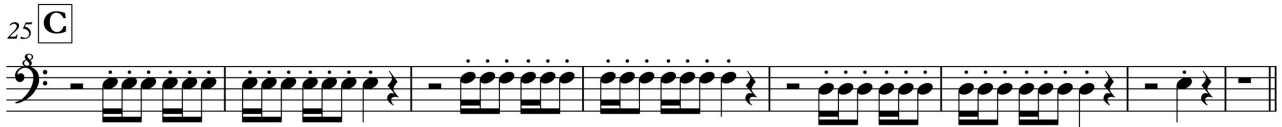
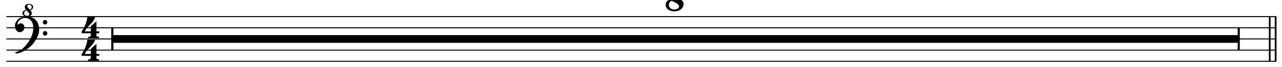
# Rock-order



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

E<sup>5</sup> (E Phrygian Dominant) F<sup>5</sup> (F Lydian)

D<sup>5</sup> (D Dorian) E<sup>5</sup> (E Phrygian Dominant)

Example solo 1

E<sup>5</sup> F<sup>5</sup> G<sup>5</sup>

D<sup>5</sup> E<sup>5</sup>

Example solo 2

E<sup>5</sup> F<sup>5</sup> G<sup>5</sup>

D<sup>5</sup> E<sup>5</sup>

Example solo 3

E<sup>5</sup> F<sup>5</sup> G<sup>5</sup>

D<sup>5</sup> E<sup>5</sup>

Example solo 4

E<sup>5</sup> F<sup>5</sup> G<sup>5</sup>

D<sup>5</sup> fluttertongue E<sup>5</sup>

Copyright © 2023



# 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

$\frac{8}{8}$  *mf*

**B** Smoothly

14 G A G C D.S. al Coda

*p*

22



# Journey into the Void



Judith Bell

♩ - 100

2

**A**

*mf*

5

8

*f*

11

To Coda

*mf*

14

**B** Smoothly

*mp*

18

D.S. al Coda

*mf*

22



Judith Bell

Alto Recorder

# Journey into the Void

♩ - 100 **A**

*mf*

7 *f*

11 *mf* To Coda

14 **B** Smoothly *mp*

18 *mp* D.S. al Coda

22 *f*

Copyright © 2023 Judith Bell



Judith Bell

# Journey into the Void

Tenor Recorder

♩ - 100 **A**

2

*mf*

7

*f*

11 **To Coda**

*mf*

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

*mp*

22  $\phi$

*f*

# Journey into the Void



Judith Bell

♩ - 100

**A**

mf

7

f

11 To Coda

mf

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

mp

22  $\emptyset$



$\text{♩} = 140$

Descant Melody **4**

Easy Descant **4**

**A**

5  $C\#D C\#D C C B G A$

*f*

*mf* \* \*Play either low D or G

**B**

9  $F\#G F\#G E D$

*f*

$C A A C B G A$

13

*f*

**C**

17 *f*

*mf*

\*

$\frac{3}{4}$

21 *f*

div.

1. *f*

2. *ff*

Div. means to divide into two parts





Judith Bell

# 5-4 Dance

for 2 descant recorders and piano

♩ = 140

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

**B** F# G F# G E D

**C**

*f*

*f*

*div.*

1. 2.

Copyright © 2022 Judith Bell





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

8

div.

1.

2.

*f*

*ff*

\*Play either low D or G

Div. means to divide into two parts

Copyright © 2022 Judith Bell



# Descant Recorder Melody

## 8 Bit



Judith Bell

♩ = 142

4

PLAY SEVEN TIMES!

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

Copyright © 2022 Judith Bell

# 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.

Copyright © 2022 Judith Bell





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





♩ = 142  
4/4

**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  
4/4

**A**

*mp*

13 **B**

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**

21 **C**

*mf*

25

29 **D** %

*f*

33

To Coda

37 **E**

*mp*

D.S. al Coda

45 **F** ⊕

*f*

Bass Recorder

8 Bit



Judith Bell

♩ = 142

4

**A**

*mp*

9

13 **B**

21 **C**

*mf*

29 **D**

*f*

To Coda

37 **E**

*mp*

D.S. al Coda

45 **F**

*f*

Copyright © 2022 Judith Bell

# Kiwicorder Descant 1 - note glossary

