



Schubert Dances

by Franz Schubert

From D.378, D.529, D.971, D.769, D.420 and D.128

Arranged for Recorders and Guitar by Peter Billam

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This edition 9 April 2009.

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Schubert Dances, arranged for recorders and guitar

These well-loved pieces will never take the place of the Art of Fugue or the C# minor string quartet Op. 131, but they are a reliable recipe for happiness. They are offered here in new arrangements for guitar and recorders, which should be useful for busking, or for social recorder playing where half a dozen players take a few dances each and come together for the Wiener Deutsche.

The originals for piano are available from *Dover*, who in 1989 reprinted the editions by *Breitkopf & Härtel* of 1889 and 1897.

Acht Ländler D.378

The *Acht Ländler* were written on 13 February 1816. In this arrangement, the guitar is written transposing with a capo on the first fret (alternatively, if A 415 recorders are available, the capo is not needed). The guitar fingering often uses high positions on the fourth and fifth string to give strength to the bass line. Number 6 needs a Tenor recorder, but an Alto can be used if the low E's are played as G's. If two recorder players are available the second halves of numbers 4 and 5 might also benefit from the change in tone colour offered by the Tenor. In number 8, the **ff** second half has been transposed up an octave to give a strong conclusion to the set.

Acht Ecossaises D.529

Originally written in February 1817. In the *Dover* edition these Ecossaises are split into a group of three, and another group of five which is incorporated into the twelve German Dances D. 420, so the order as reconstituted here is somewhat conjectural.

Wiener Deutsche D.128 no 2

This is the second of the *Twelve Viennese Dances*, D. 128 and was originally written in about 1812. The original takes place in the treble clef, so this transcription for AATB recorders sounds at the original pitch. The melody is given to the Alto recorder. Because of *divisi* in the lower voices, there should be at least two Tenors and at least two Basses, so the minimum ensemble would be 2 Altos, 2 Tenors and 2 Basses.



Fünf Deutsche Tänze

This selection of German Dances has been arranged for two recorders and guitar. They are D.971 no. 1, D.420 no. 10, D.769 no. 1, D.971 no. 2 and D.420 no. 12. They are taken from *Three German Dances* D.971, *Two German Dances* D.769 (written in January 1824) and *Twelve German Dances* D.420 (written in 1817). The first three are arranged for Alto and Tenor recorders and guitar, then D.971 no. 2 for Soprano, Alto and guitar, and D.420 no. 12 for two Altos and guitar.

In D.971 no. 2, the Alto recorder has an eight-bar contribution which gives the opportunity for some practice in C# major scales. The middle f# is more fluent with the alternative fingering using just the thumb, and the low G# can be omitted if necessary. Lucky owners of an A415 instrument could play the passage a semitone up in D major, though this transposition has not been written out here. In D.420 no. 12, the final note in the top voice has been moved up from e to a, to give a strong conclusion to the set.

In these dances, the guitar part follows the left hand of the piano almost exactly – scarcely one note has been added, omitted or transposed – and the result is almost embarrassingly guitaristic. It is hard to imagine that Schubert did not create these pieces on the guitar before writing them out for the piano.

Peter J Billam

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Acht Ländler D.378

No. 1

p

Capo on 1st fret ...

0 0

$\frac{1}{2}$ $\frac{2}{3}$ $\frac{1}{2}$ $\frac{2}{3}$ 4 3 4 3

f

sul A

3 0 0 2 3 0 4 0

No. 2

p

Capo on 1st ...

0 0

$\frac{1}{2}$ $\frac{2}{3}$ $\frac{1}{2}$ $\frac{2}{3}$ 0 4 0 4 0 3 0 3

f

3 0 4 0

No. 3

p
Capo on 1st ...

f

0	0
4	4
3	0

3	0	0
2	2	

No. 4

p
Capo on 1st ...

(ossia Tenor)
f

No. 5

p
Capo on 1st ...

(ossia Tenor)
f

No. 6 (Tenor)

mf
Capo on 1st ...

fp *fz*
f

fz

No. 7

mf *fz*
Capo on 1st . . .

fz *fz* *f*

fz *fz*

1 4
0
3

No. 8

p *fz*
Capo on 1st . . .

fz *ff*

fz *fz* *fz*

Acht Ecosaises D.529

Franz Schubert, arr. for Recorder and Guitar

No. 1

6e en Ré . . .

The first system of music for No. 1 consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a quarter rest followed by a series of eighth and sixteenth notes. The lower staff is in bass clef with a key signature of one sharp and a time signature of 2/4, featuring a steady accompaniment of eighth notes. A small '8' is written below the first measure of the lower staff. The system concludes with a double bar line and repeat dots.

The second system continues the piece with similar melodic and accompaniment patterns. It ends with a double bar line and repeat dots.

No. 2

Alto . . .
6e en Ré . . .

The first system of music for No. 2 consists of two staves. The upper staff is in treble clef with a key signature of one sharp and a time signature of 2/4. It begins with a quarter rest followed by a series of eighth and sixteenth notes. The lower staff is in bass clef with a key signature of one sharp and a time signature of 2/4, featuring a steady accompaniment of eighth notes. A small '8' is written below the first measure of the lower staff. The system concludes with a double bar line and repeat dots.

The second system continues the piece with similar melodic and accompaniment patterns. It ends with a double bar line and repeat dots.

No. 3

Alto . . .
6e en Ré . . .

The first system of music for No. 3 consists of two staves. The upper staff is in treble clef with a key signature of one sharp and a time signature of 2/4. It begins with a quarter rest followed by a series of eighth and sixteenth notes. The lower staff is in bass clef with a key signature of one sharp and a time signature of 2/4, featuring a steady accompaniment of eighth notes. A small '8' is written below the first measure of the lower staff. The system concludes with a double bar line and repeat dots.

The second system continues the piece with similar melodic and accompaniment patterns. It ends with a double bar line and repeat dots.

No. 4

6e en Ré...

0 1, 0 2, 4, 1 3 0, 1 3 0, 0 1, 4 2, 3 1

No. 5

6e en Ré...

1 2 3, 4, 4 1 3, 1 1 3, sul 4, 0

No. 6

Alto...
6e en Ré...

No. 7

6e en Ré.

The first system of music for No. 7 consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a melodic line with eighth and sixteenth notes, including some slurs and a repeat sign at the end. The lower staff is in bass clef with a key signature of one sharp and a time signature of 2/4. It contains a bass line with chords and single notes, also ending with a repeat sign. The text "6e en Ré." is written below the first few notes of the bass line.

The second system of music for No. 7 continues the two-staff format. The upper staff has a melodic line with eighth notes and slurs. The lower staff has a bass line with chords and single notes, ending with a repeat sign.

No. 8

6e en Ré.

The first system of music for No. 8 consists of two staves. The upper staff is in treble clef with a key signature of one sharp and a time signature of 2/4. It contains a melodic line with eighth notes, slurs, and a repeat sign. The lower staff is in bass clef with a key signature of one sharp and a time signature of 2/4. It contains a bass line with chords and single notes, also ending with a repeat sign. The text "6e en Ré." is written below the first few notes of the bass line.

The second system of music for No. 8 continues the two-staff format. The upper staff has a melodic line with eighth notes and slurs. The lower staff has a bass line with chords and single notes, ending with a repeat sign.

The third system of music for No. 8 continues the two-staff format. The upper staff has a melodic line with eighth notes and slurs. The lower staff has a bass line with chords and single notes, ending with a repeat sign.

Viennese Dance D.128 no 2

Alto solo
3/4
p
Alto
Tenore
p
Bassi
dolce

This system contains the first two measures of the piece. The Alto solo part features a melodic line with a half note followed by a quarter note, then a series of eighth notes. The Alto and Tenore parts provide harmonic support with chords and single notes. The Bassi part consists of a steady quarter-note bass line. The tempo is marked 'p' (piano) and the character is 'dolce'.

p

This system contains measures 3 through 6. The Alto solo part continues with a similar melodic pattern. The Alto and Tenore parts have a more active role with eighth-note accompaniment. The Bassi part remains steady. A 'p' (piano) dynamic marking is present at the start of measure 5.

This system contains measures 7 through 10. The Alto solo part features a more complex melodic line with slurs and ties. The Alto and Tenore parts continue with their accompaniment. The Bassi part has a few rests in measures 9 and 10.

This system contains measures 11 through 14, concluding the piece. The Alto solo part ends with a final melodic phrase. The Alto and Tenore parts have a final accompaniment pattern. The Bassi part concludes with a final note.

Fünf Deutscher Tänze aus D.971, D.769 u. D.420

Franz Schubert

D.971 No. 1

Alto *f*

Tenor

fz

fz

fz

fz

ff

fz

ff

fz

1a

2a

D.420 No. 10

Alto

Tenor

p

p

f

f

Musical score for the first system of D.769 No. 1. It consists of three staves: two treble clefs and one bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first two staves are marked *ff* (fortissimo). The third staff has a dynamic marking of *ff* and a finger number '4' above a chord. There are also fingerings '0 2 3' written vertically below the bass staff.

D.769 No. 1

Musical score for the second system of D.769 No. 1. It features three staves: Alto, Tenor, and Bass. The key signature is three sharps and the time signature is 3/4. The Alto and Tenor parts are marked *pp* (pianissimo). The Bass part has a dynamic marking of *pp* and a finger number '4' above a chord.

Musical score for the third system of D.769 No. 1. It features three staves: Alto, Tenor, and Bass. The key signature is three sharps and the time signature is 3/4. The Alto and Tenor parts are marked *pp*. The system includes repeat signs and a double bar line.

Musical score for the fourth system of D.769 No. 1. It features three staves: Alto, Tenor, and Bass. The key signature is three sharps and the time signature is 3/4. The Alto and Tenor parts are marked *cresc...* (crescendo). The Bass part has a dynamic marking of *pp* and a finger number '4' above a chord.

D.971 No. 2

8
Soprano *p* *legato*
Alto
8

The first system of the musical score for D.971 No. 2. It consists of three staves: Soprano, Alto, and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Soprano part begins with a melodic line marked *p* and *legato*. The Alto and Bass parts provide harmonic support with chords and single notes.

p

The second system of the musical score. It continues the three-staff arrangement. The Soprano part has a repeat sign and then continues with a melodic line. The Alto and Bass parts continue with their respective parts. A *p* dynamic marking is present in the Soprano part.

mf

The third system of the musical score. The Soprano part features a melodic line with a *mf* dynamic marking. The Alto and Bass parts continue with their respective parts.

The fourth system of the musical score, concluding the piece. It features the same three-staff arrangement. The Soprano part ends with a melodic line. The Alto and Bass parts conclude with their respective parts.

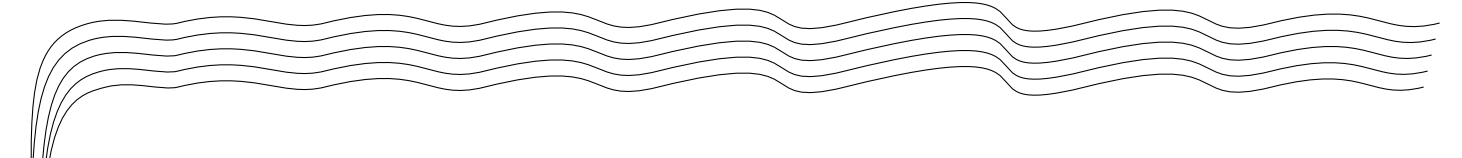
D.420 No. 12

The first system of the musical score consists of three staves. The top two staves are labeled 'Alto' and the bottom staff is a bass staff. The key signature is two sharps (F# and C#) and the time signature is 3/4. The music begins with a treble clef and a 2-measure rest. The first staff has a melodic line with a forte-piano (*fp*) dynamic marking. The second staff has a similar melodic line, also marked *fp*. The bass staff provides a harmonic accompaniment with chords and a steady bass line.

The second system continues the piece with three staves. The top staff features a melodic line with a forte-piano (*fp*) dynamic marking. The second staff has a similar melodic line, also marked *fp*. The bass staff provides a harmonic accompaniment with chords and a steady bass line.

The third system continues the piece with three staves. The top staff features a melodic line with a forte-piano (*fp*) dynamic marking. The second staff has a similar melodic line, also marked *fp*. The bass staff provides a harmonic accompaniment with chords and a steady bass line.

The fourth system continues the piece with three staves. The top staff features a melodic line with a forte-piano (*fp*) dynamic marking. The second staff has a similar melodic line, also marked *fp*. The bass staff provides a harmonic accompaniment with chords and a steady bass line.



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 !**

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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* and *4* 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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