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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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 recipie 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 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 tranposition 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 embarrasingly 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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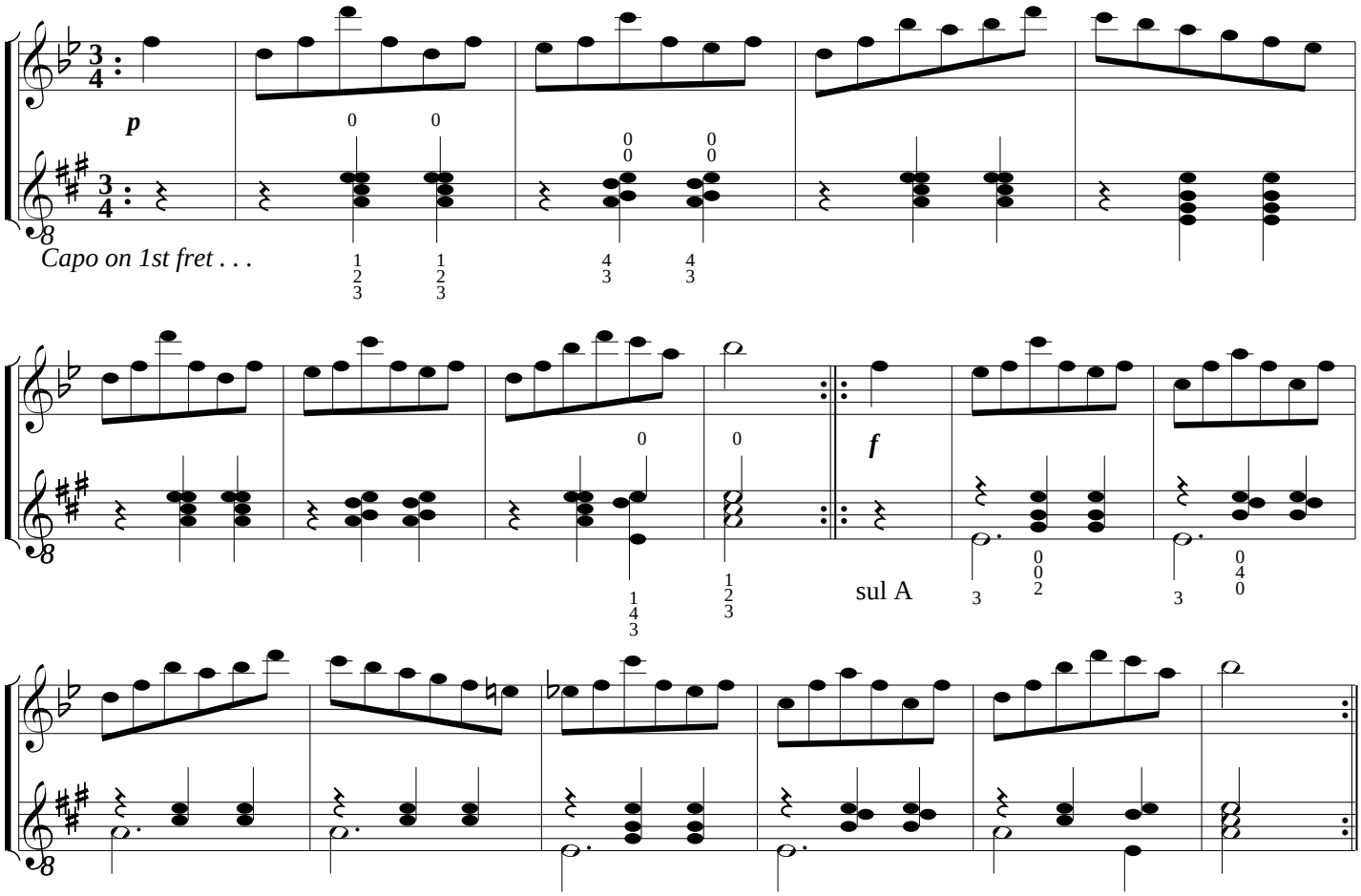
Acht Ländler D.378

No. 1



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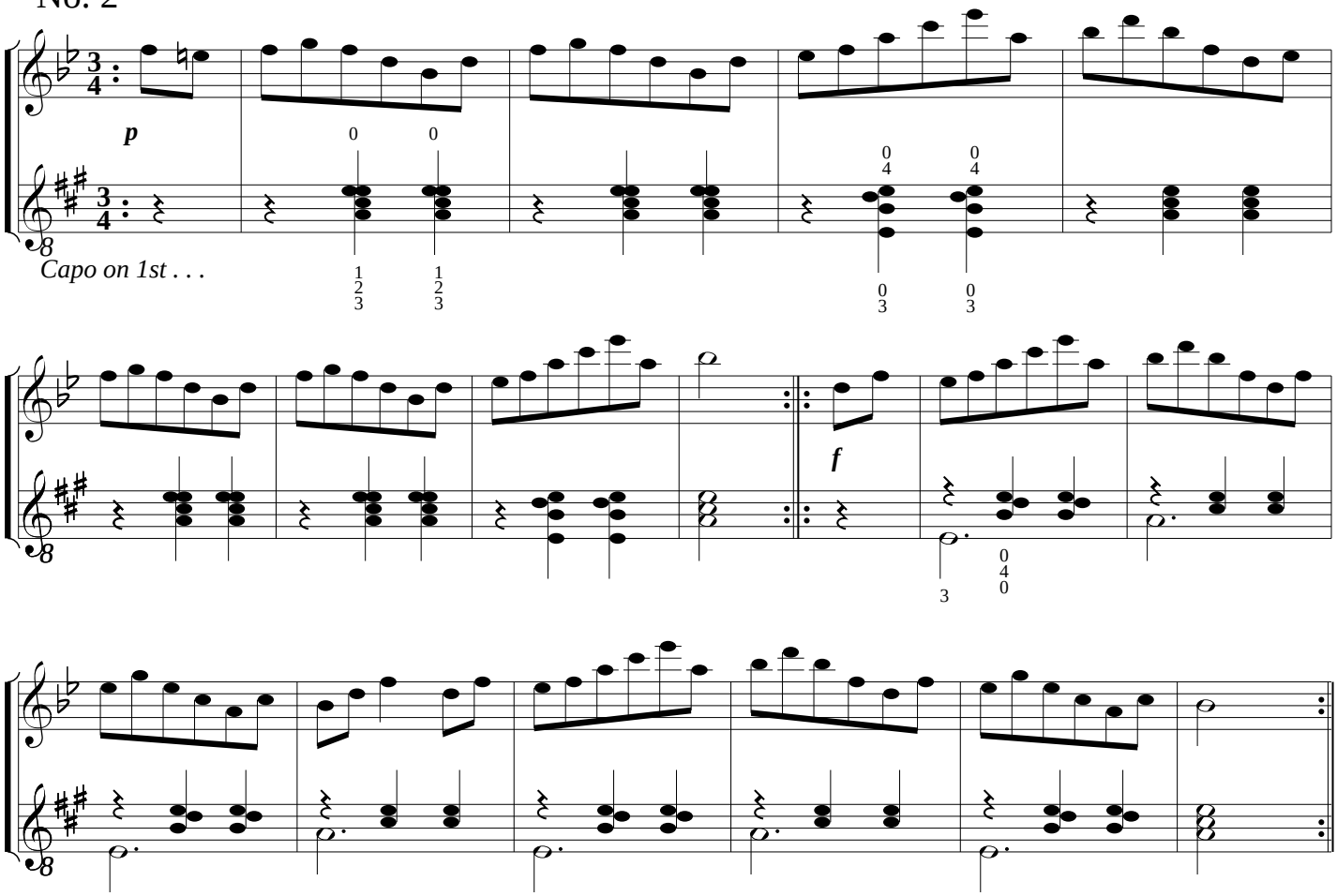

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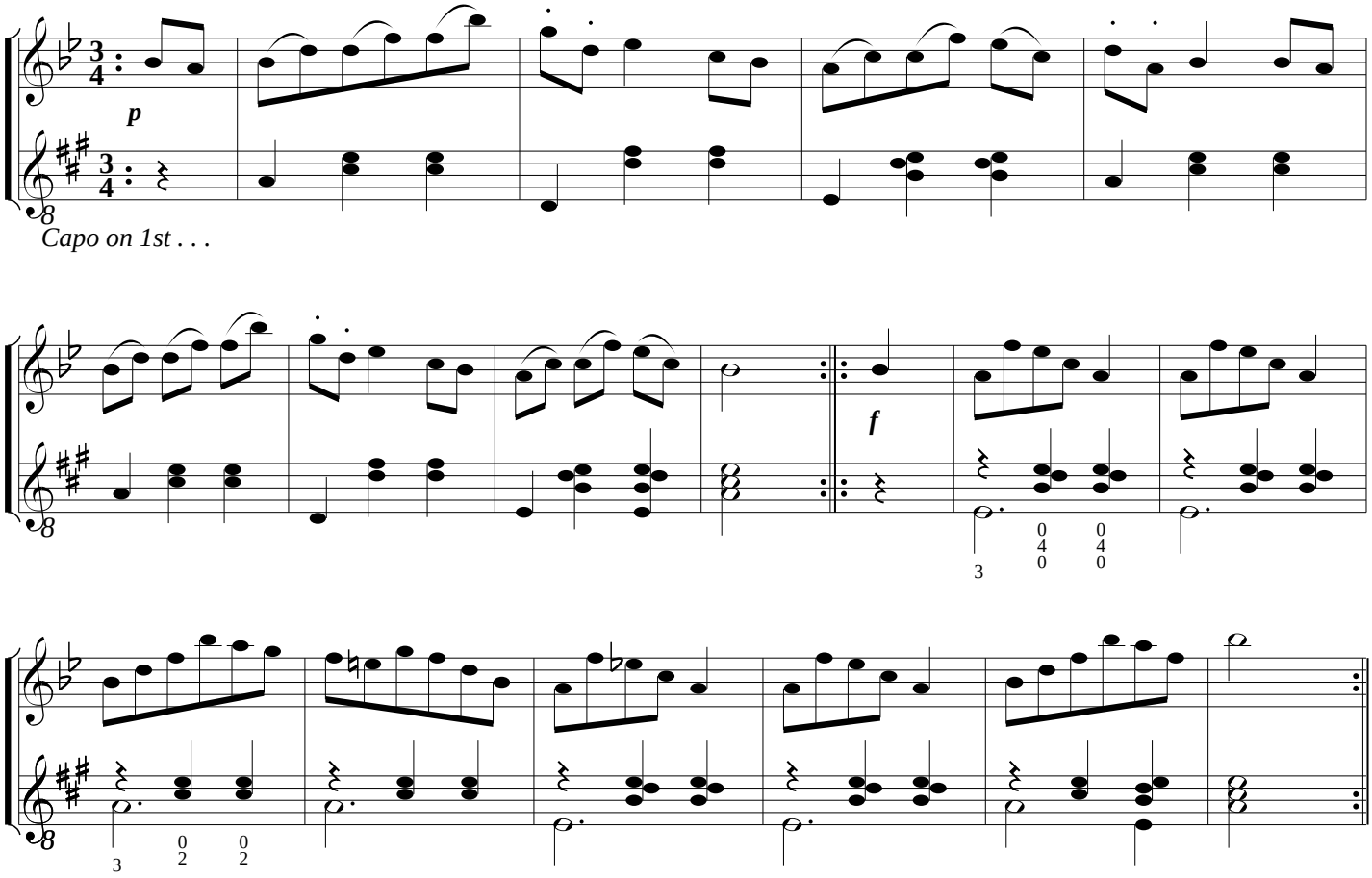

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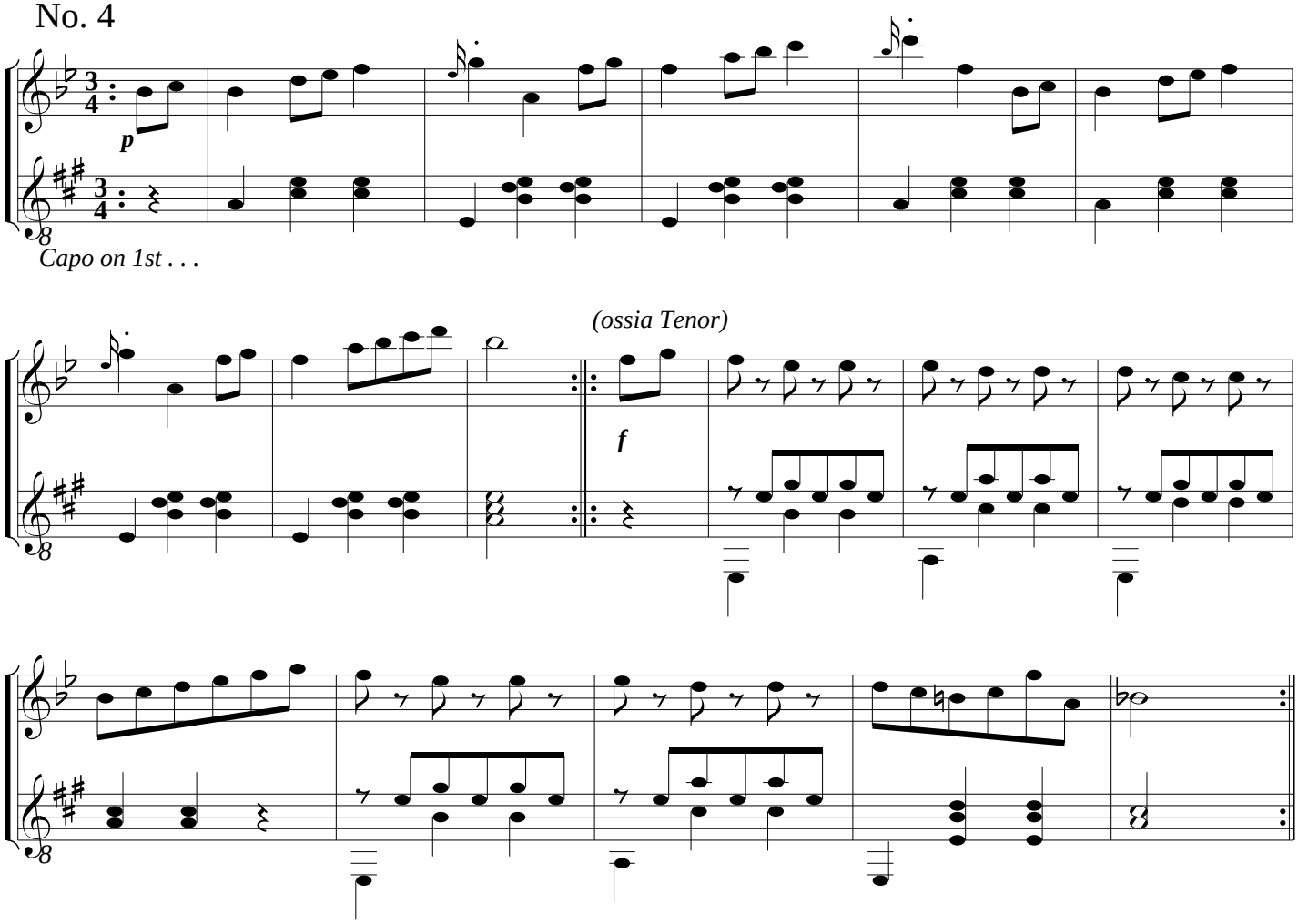

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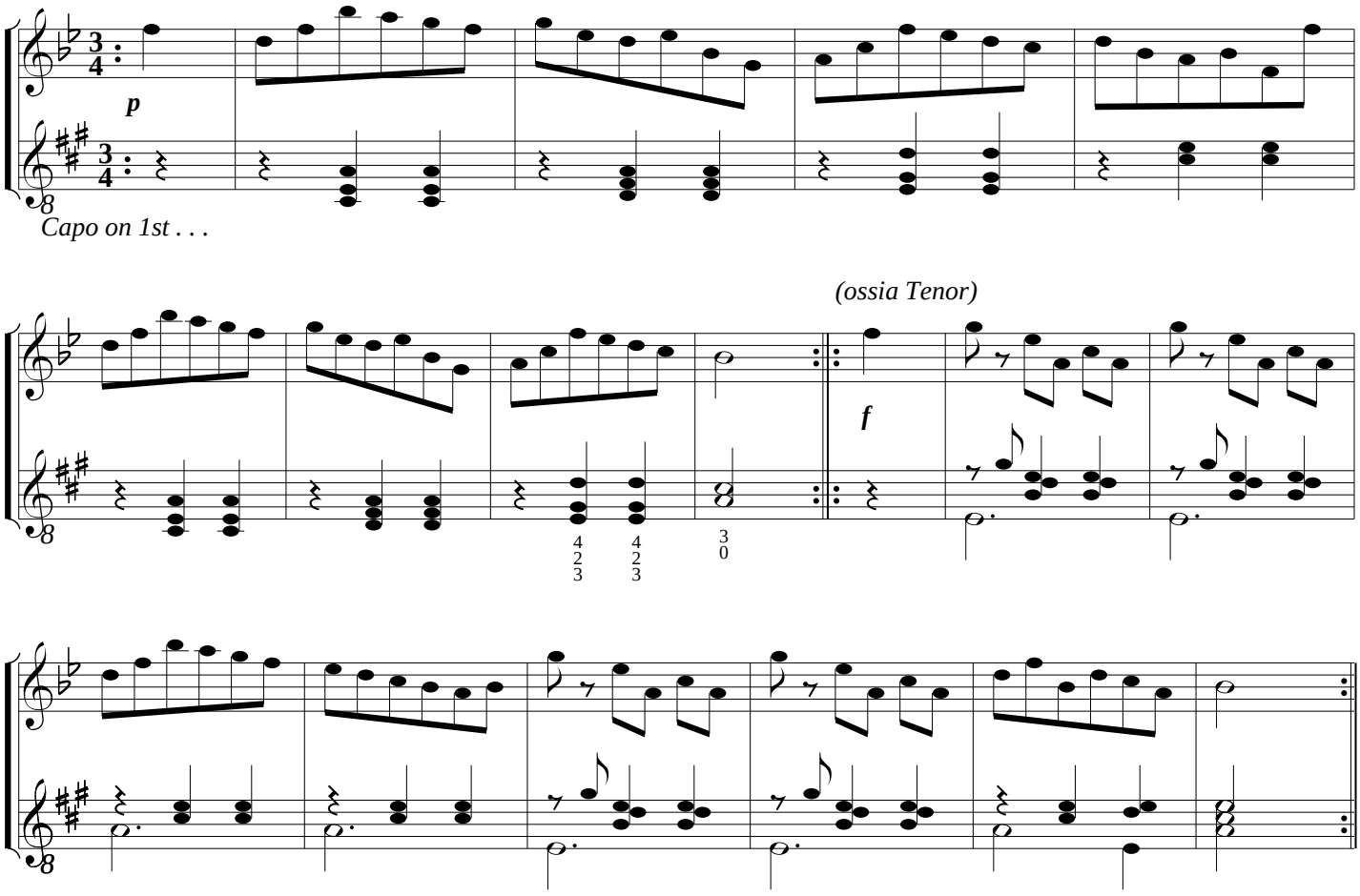

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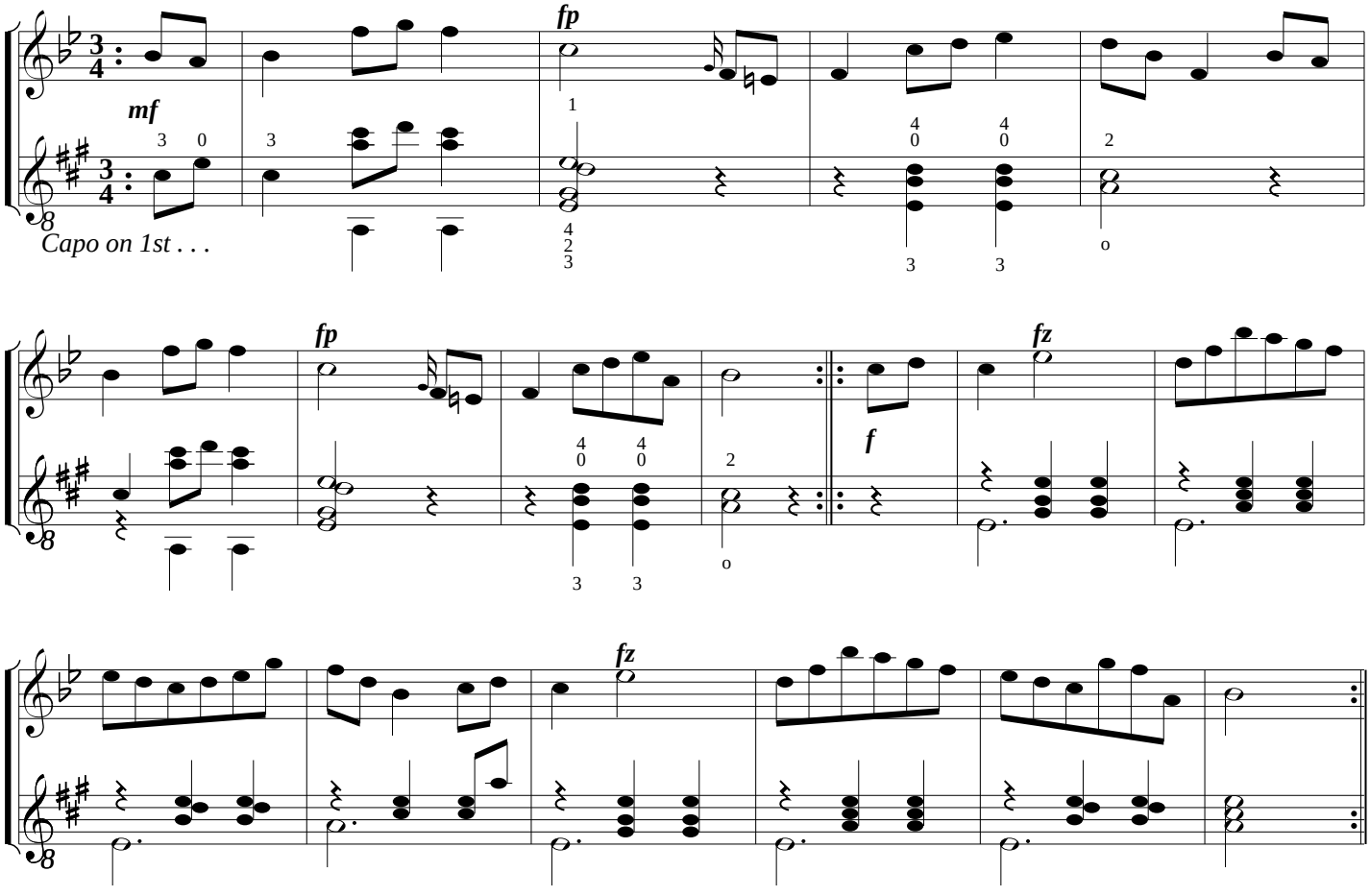

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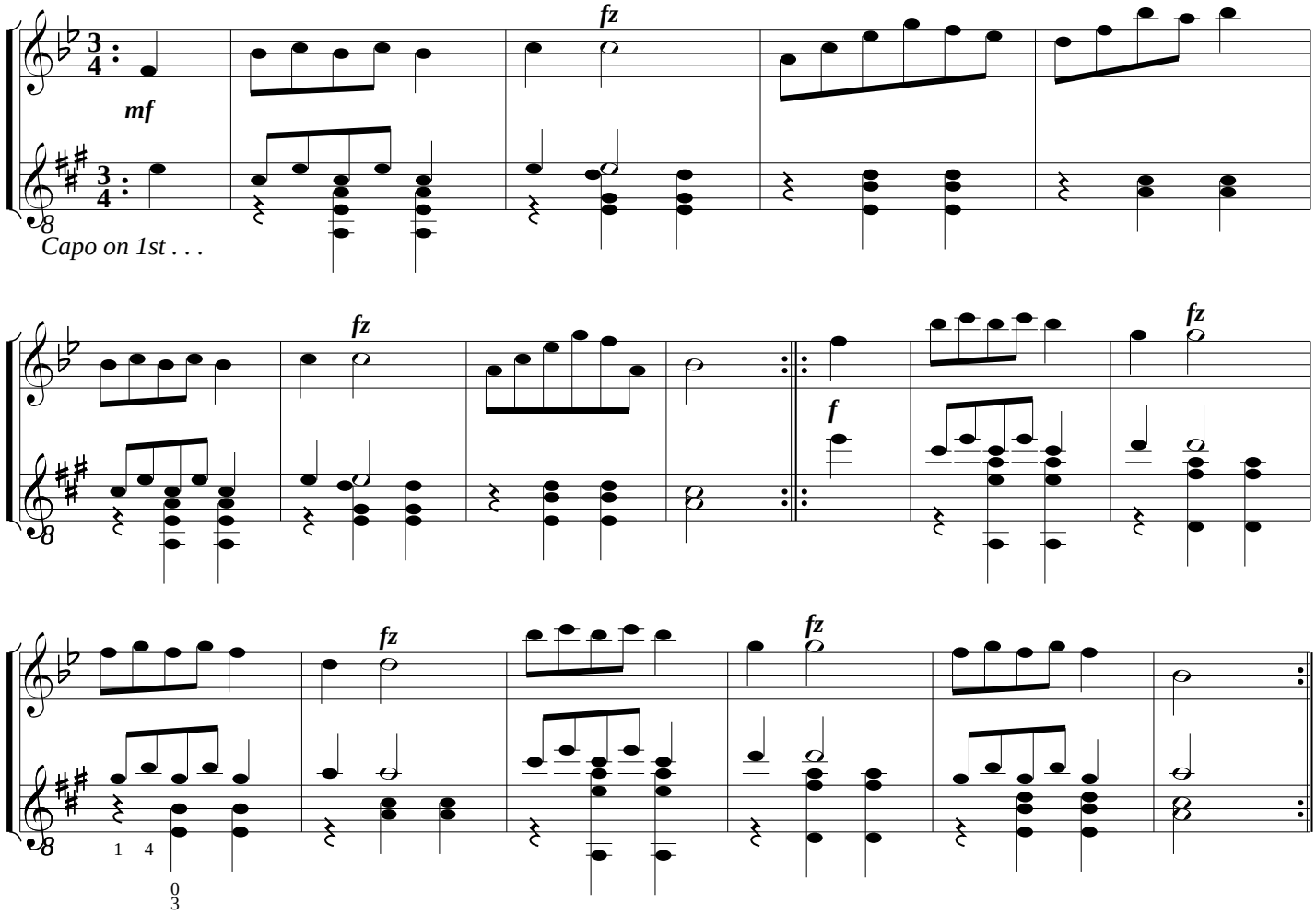

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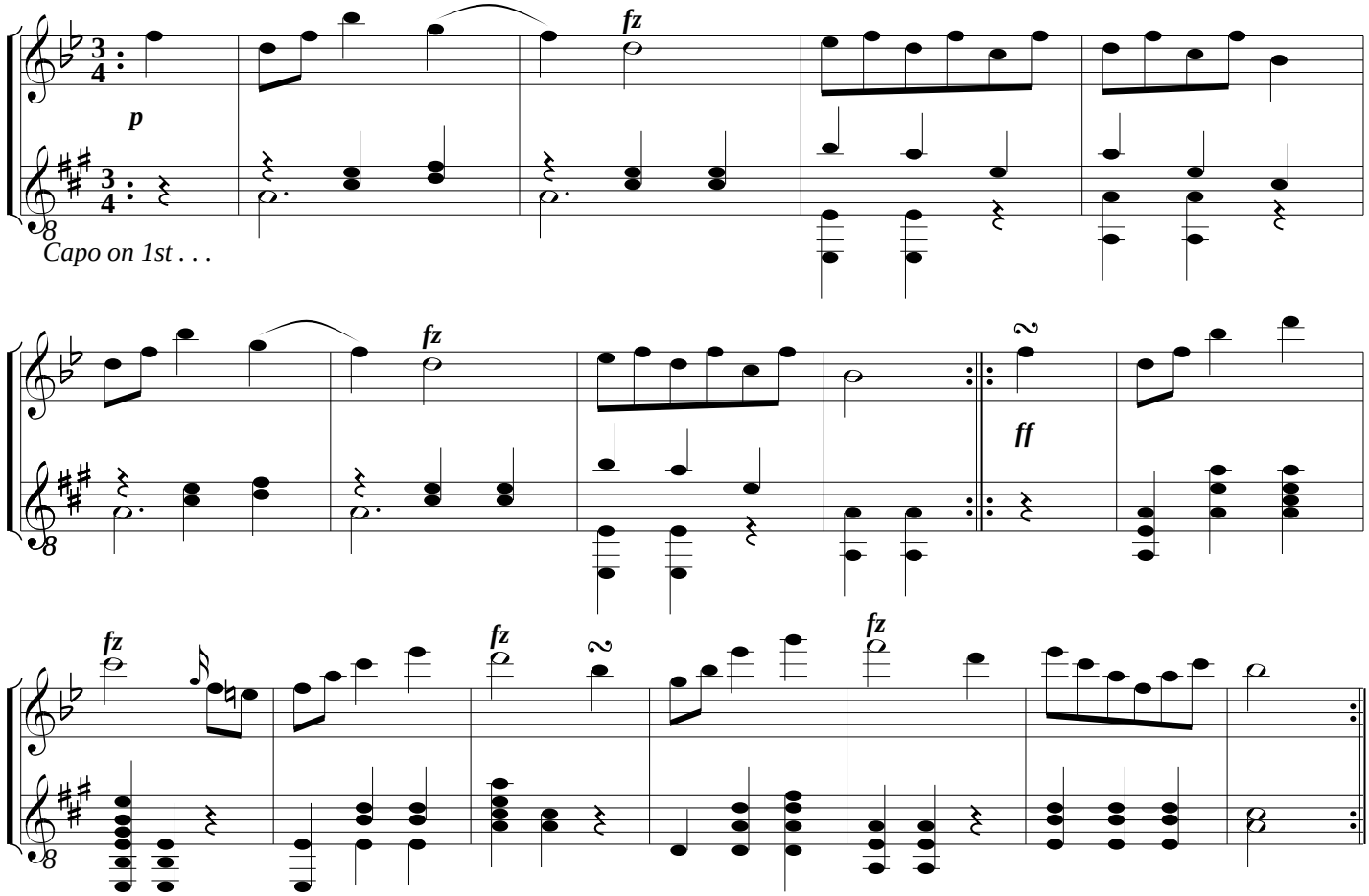

Acht Ecossaises D.529

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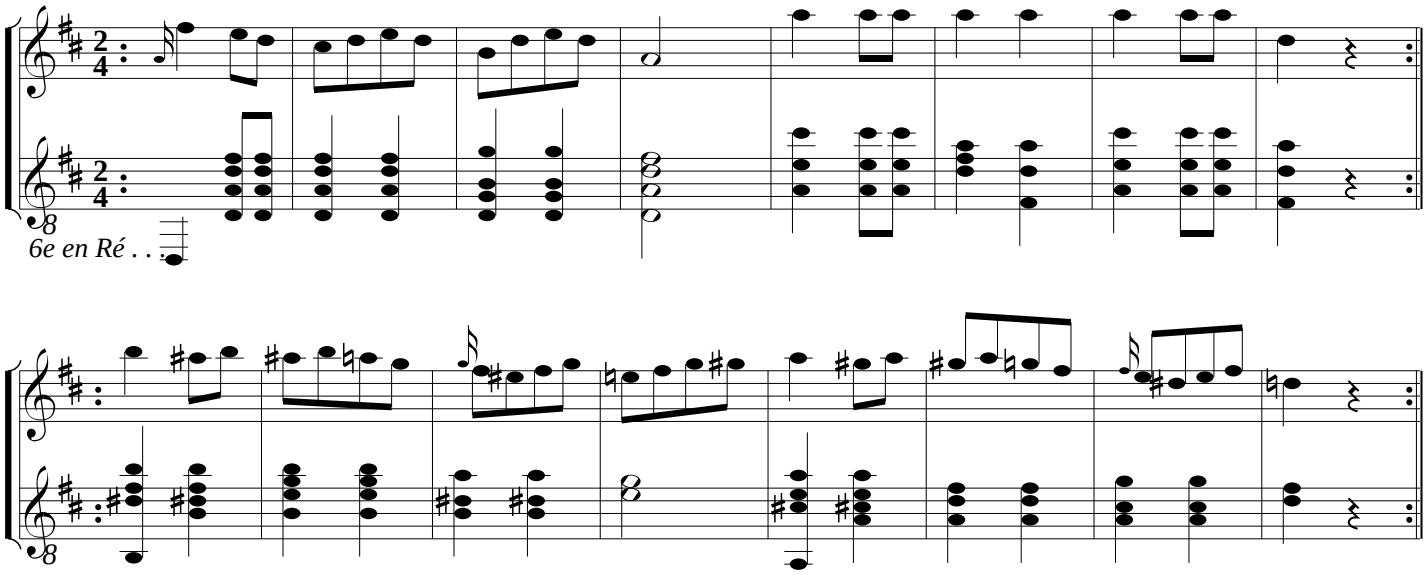

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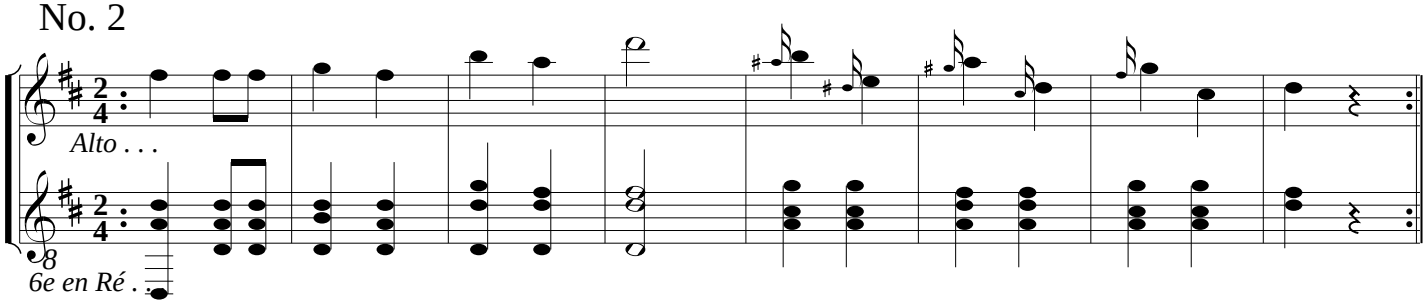

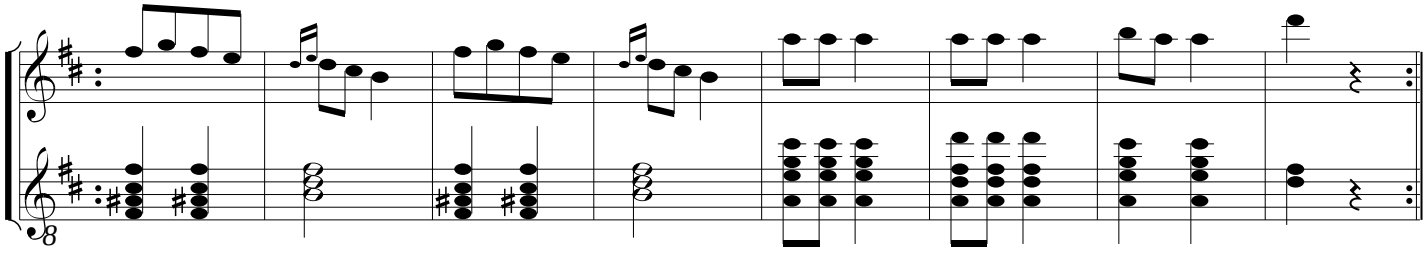

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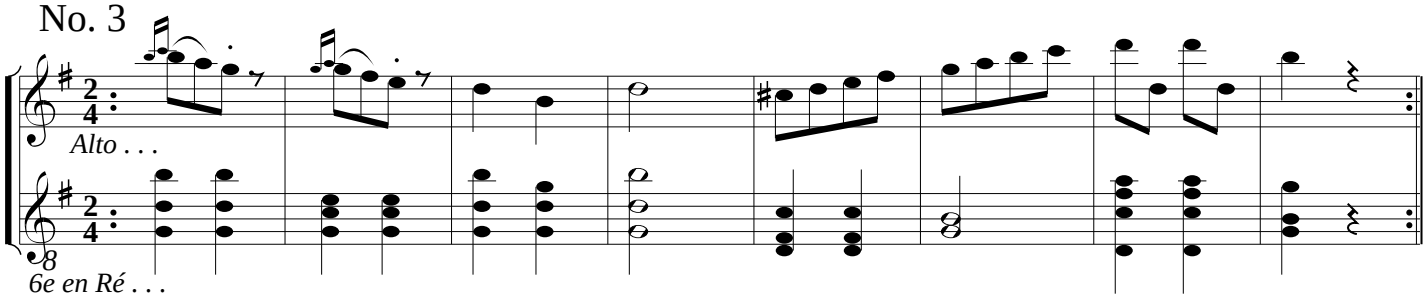

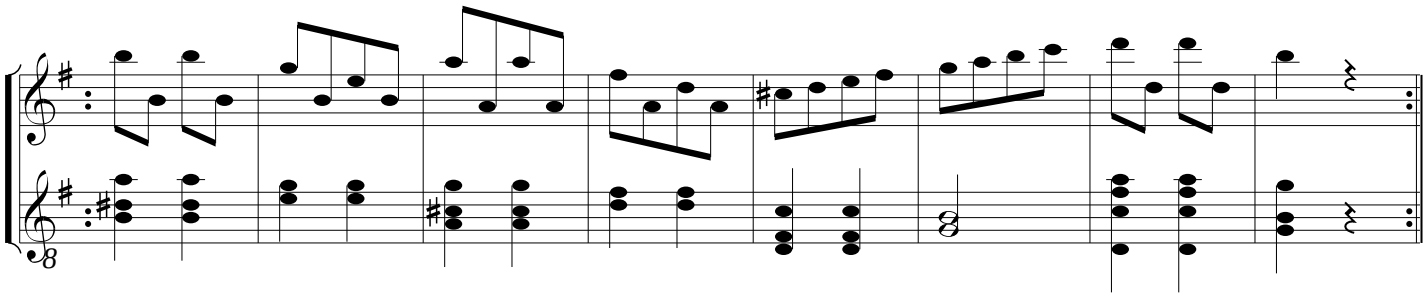

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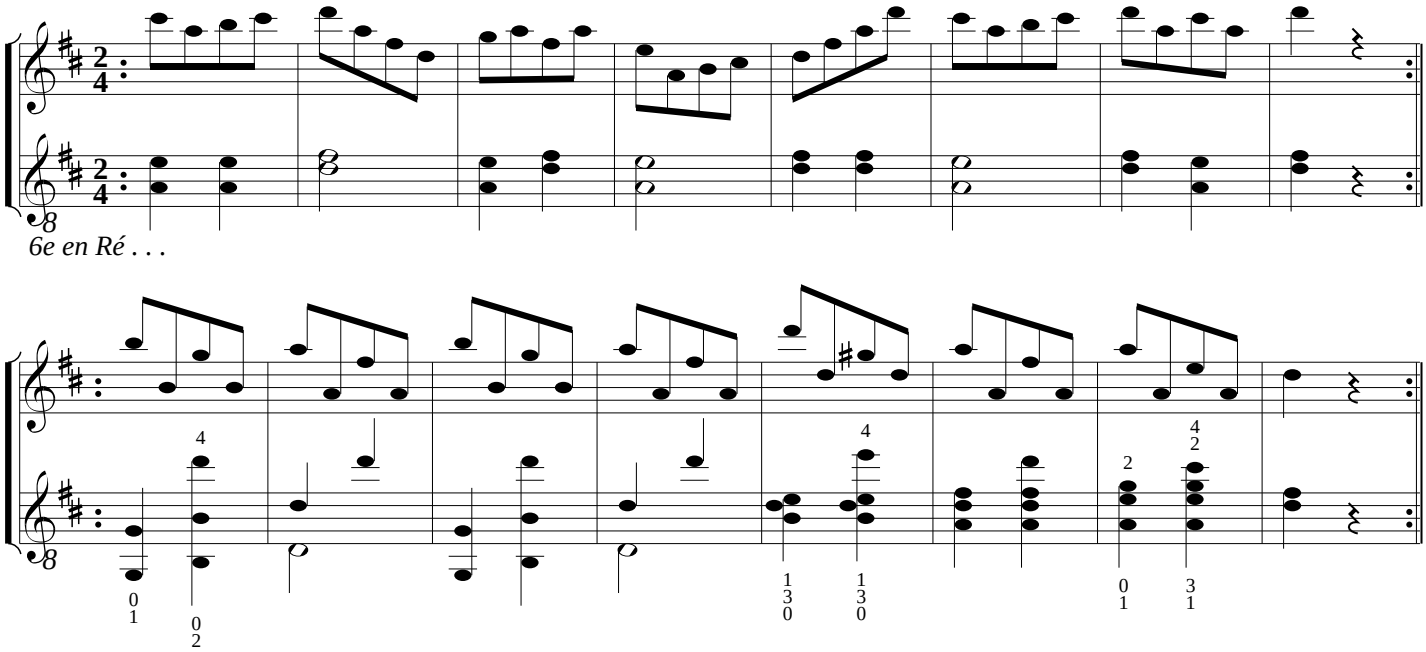

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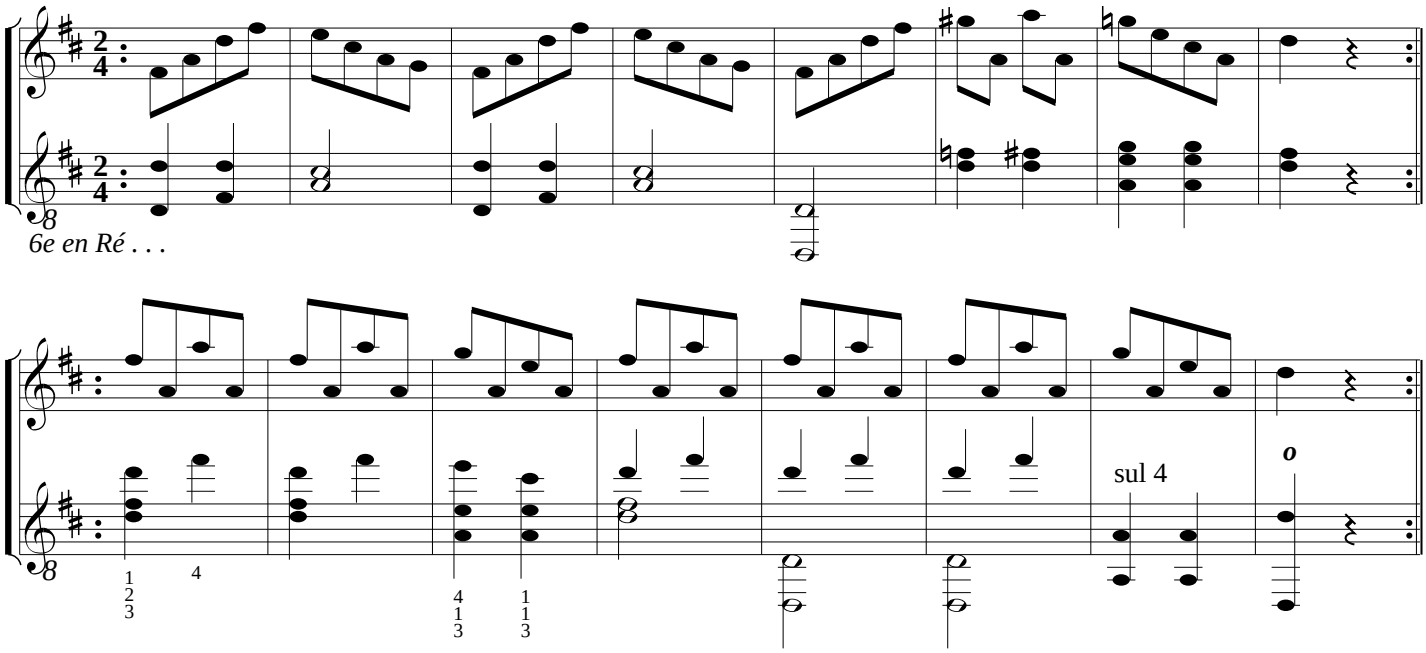

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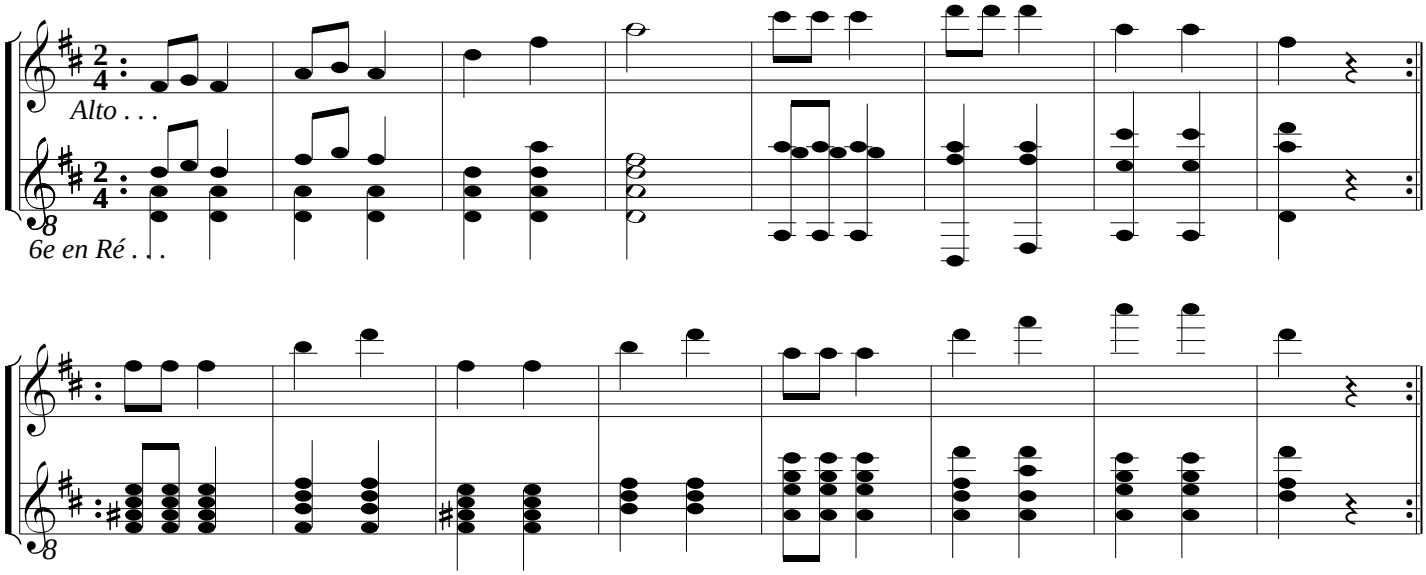

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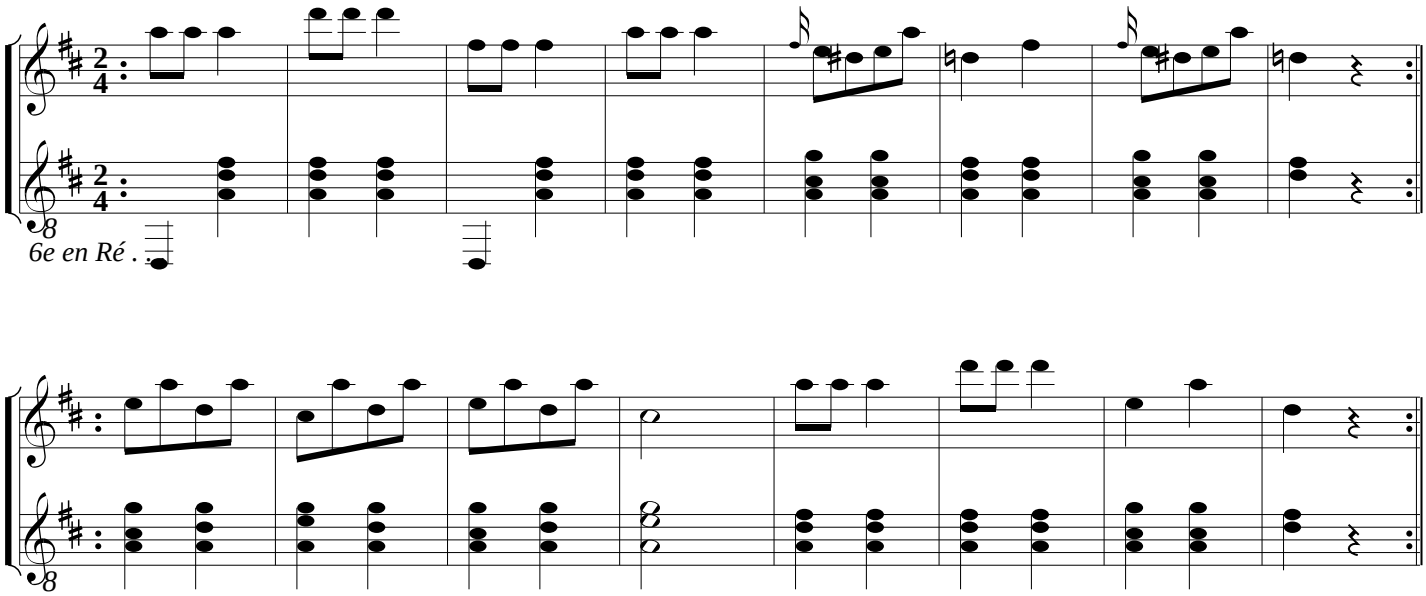

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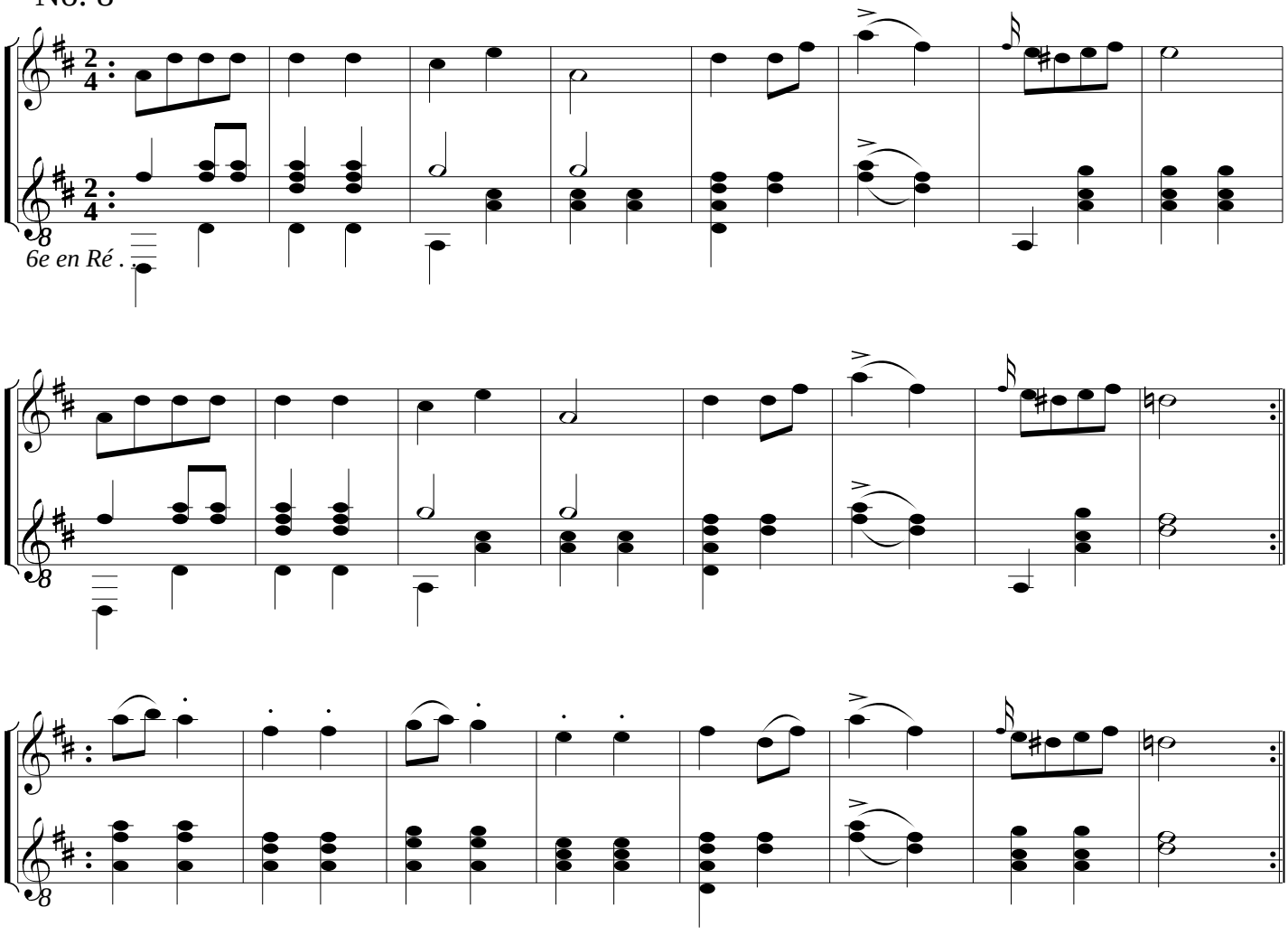
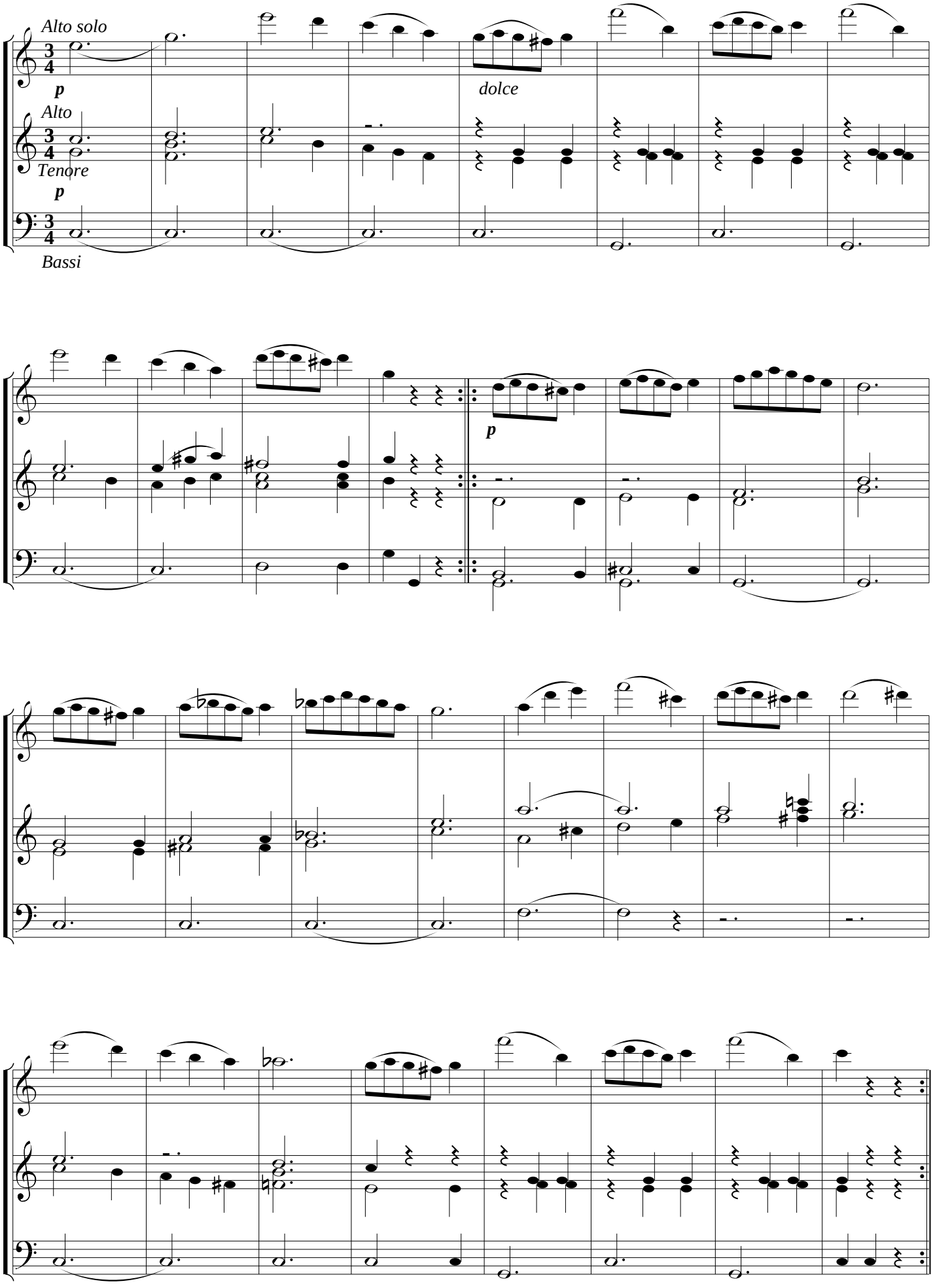
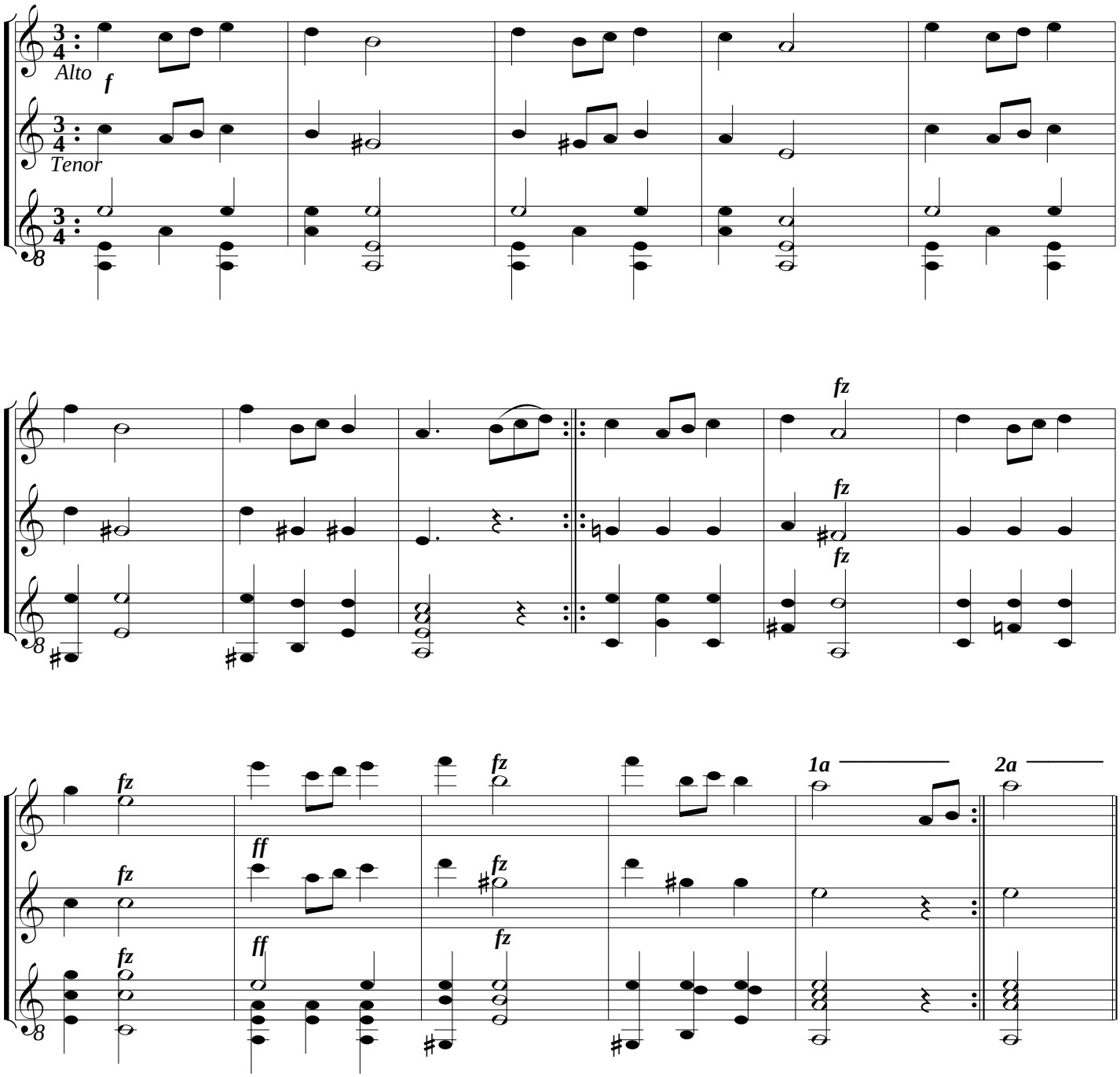


Viennese Dance D.128 no 2



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

D.971 No. 1



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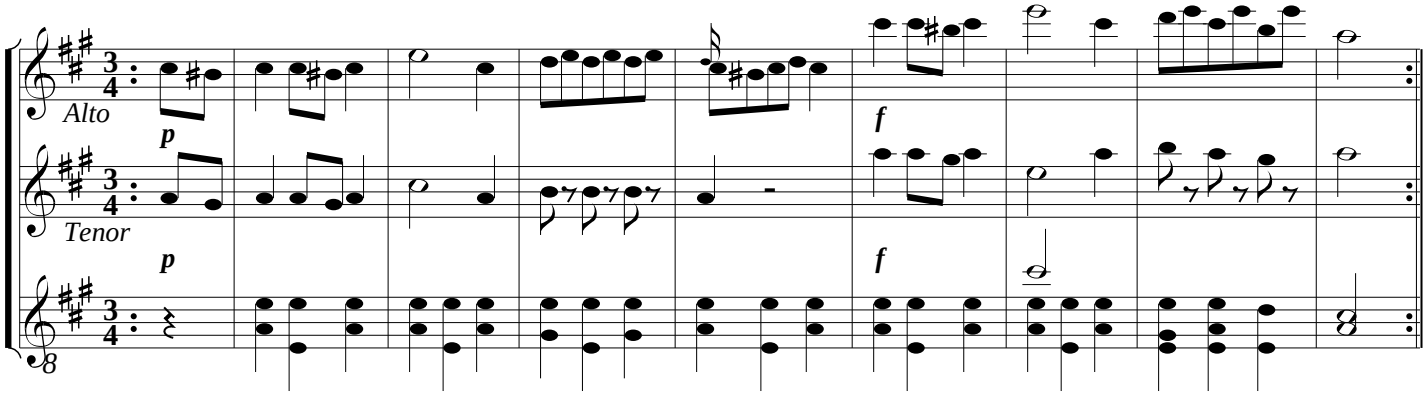

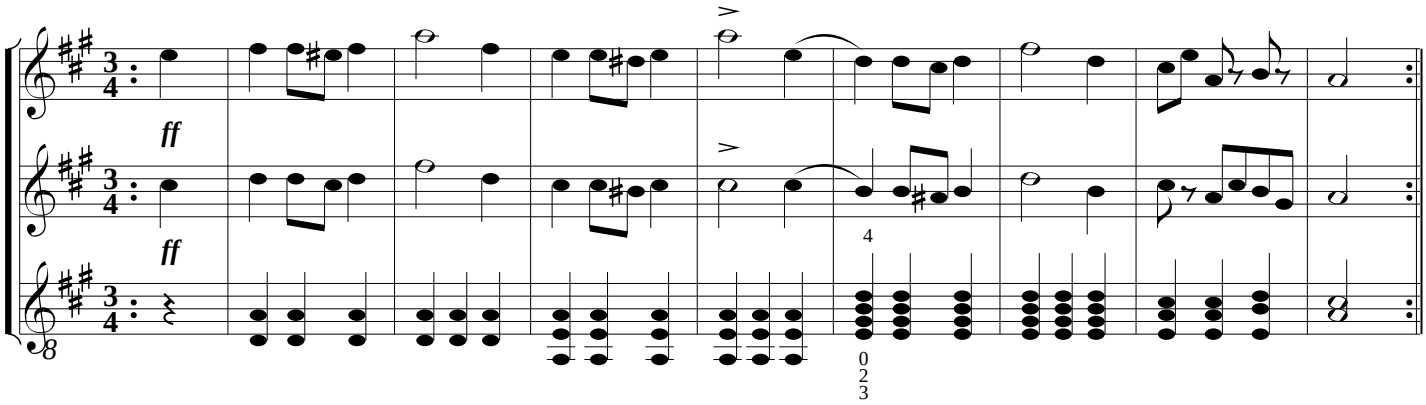

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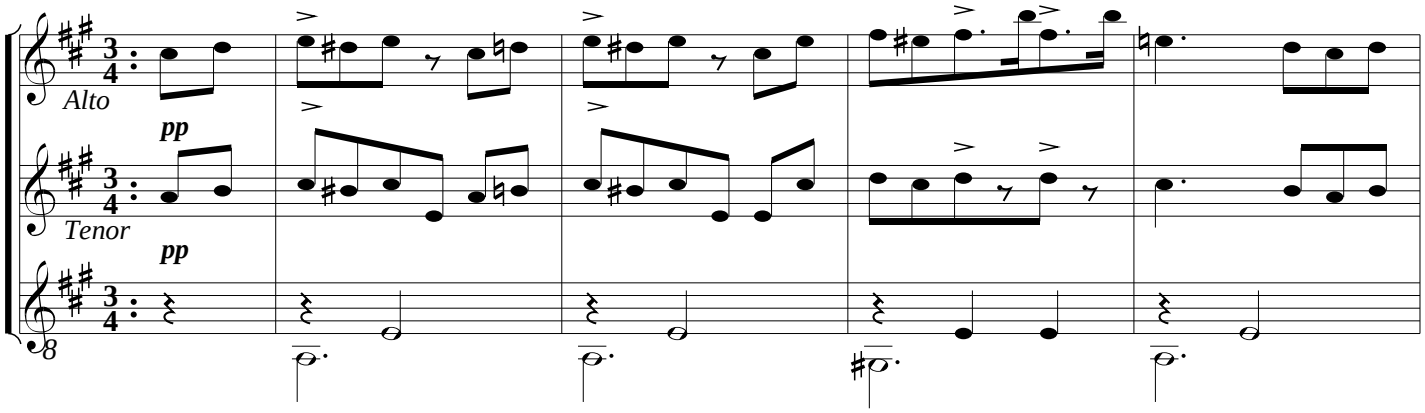

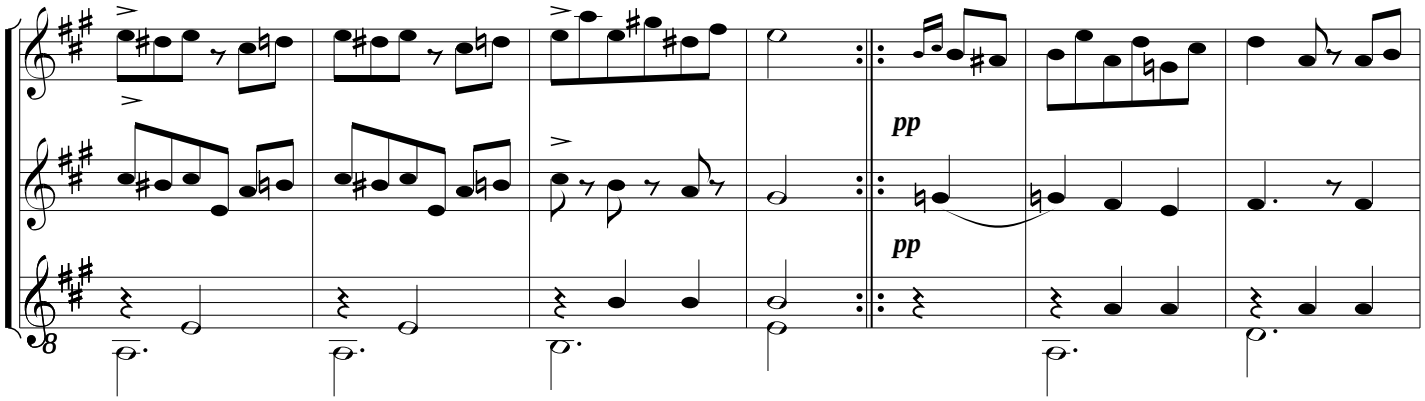

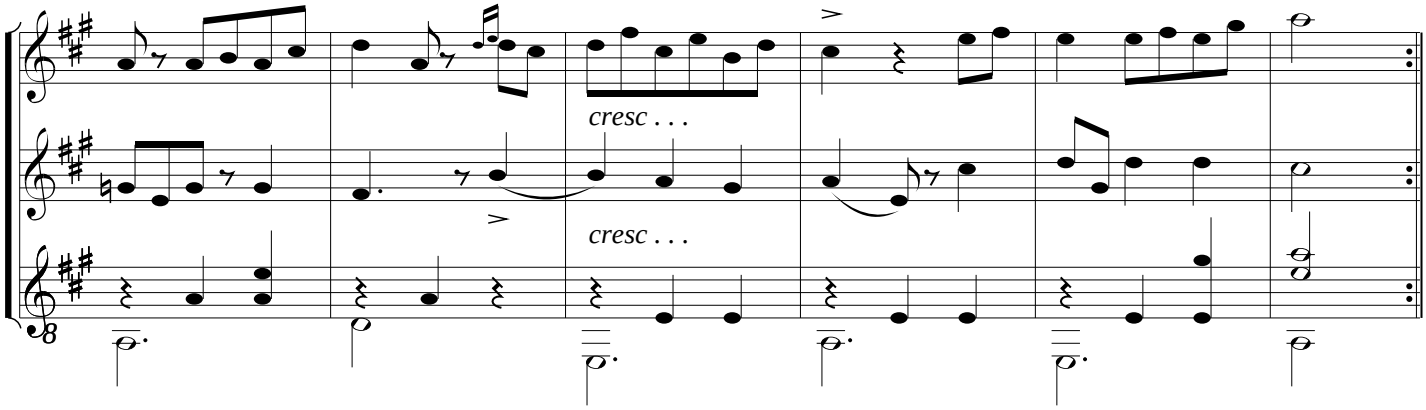

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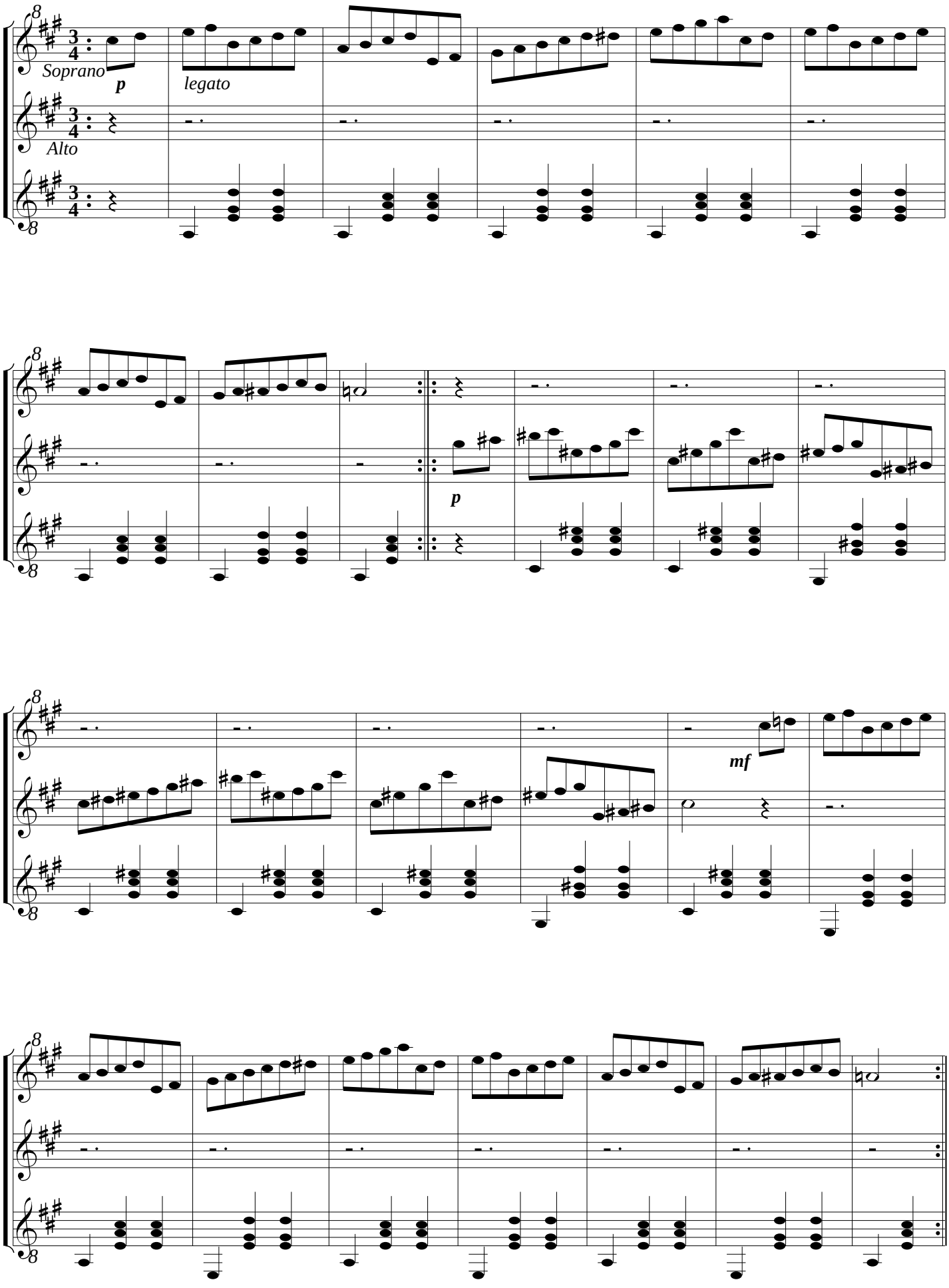

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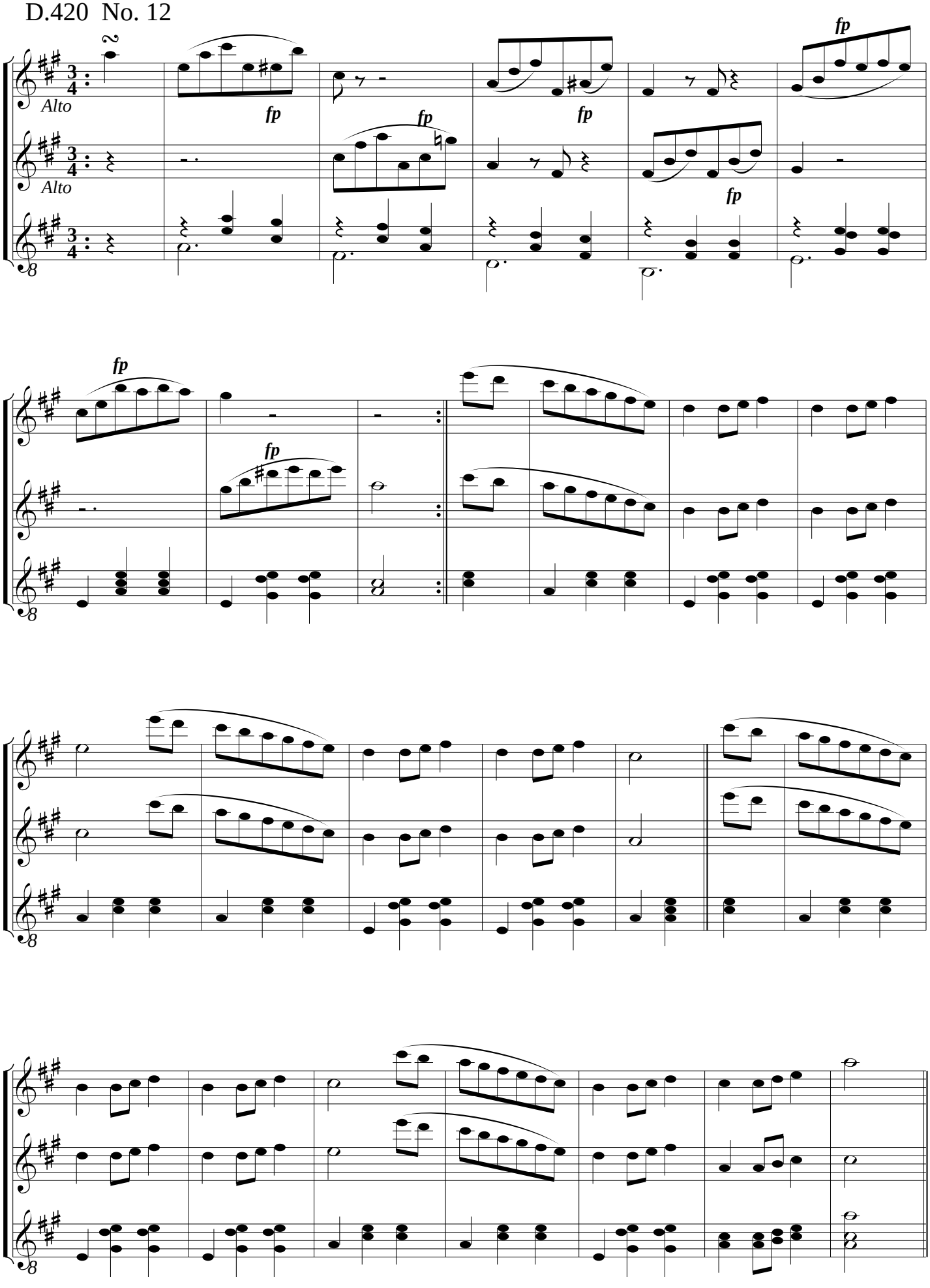

Peter Billam was born in London in 1948, studied piano, and lived in Switzerland from 1973 to 1983, where he studied composition, classical guitar, flute and voice, worked as Musical Director of the *Théâtre Populaire Romand*, and as recording engineer, record producer and computer programmer. He moved 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 !**

Compositions at *www.pjb.com.au* include: *Five Short Pieces*, guitar, 1979; *Divisions on an Italian Ground*, flute and guitar, 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.

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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