



Four Songs

by Franz Schubert

on poems by Mayerhofer, von Collin, Rochlitz and von Schlehta

Arranged by Peter Billam

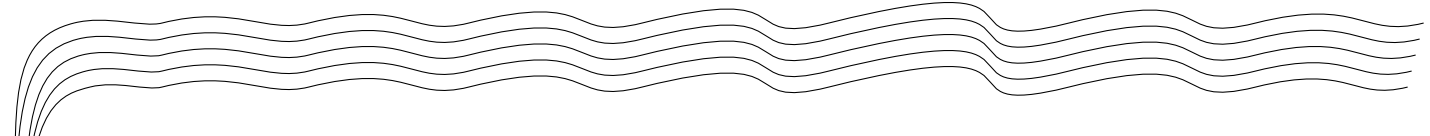
For guitar accompaniment

© Peter J Billam, 1997

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These arrangements were made when I was a guitarist accompanying the Swiss tenor Franz Andereg in the late 1970's. They are presented here in order of opus number – presumably therefore in order of composition.

Nachtstück

Originally written in October 1819 in the dark key of C minor, this is often sung by tenors a semitone higher in C# minor. This arrangement is three semitones lower in A minor, a key which suits baritones as well as guitarists. When accompanying higher voices, the guitarist should not hesitate to use a capo at the third or fourth fret.

This is a song of hermitage and old age, mist, moon and forest, nature and death.

Nacht und Träume

This was originally written in B major. This arrangement is two semitones lower in A major, and the song is singable even by tenors in this key. If the singer wishes to regain the intended placement in the voice, the guitarist should not hesitate to use a capo at the second fret.

This is a song for love of dreams. The following translation is by the arranger:

Holy night, you are sinking downwards,
Down too lap the dreams,
Like your moonlight through the rooms,
Through the quiet human breast.

Who eavesdrop on you with joy,
And cry when the day awakes
Return again, beloved night,
Beloved dreams, return again.

An die Laute

The tricky but showy guitar part lies in the song's original key of D major.

This is a song about the intimacy of guitars, a song in praise of serenades, whispers, candles, moonlight and the scent of flowers. How jealous those who can not play the guitar !

Fischerweise

Arranged for voice and two guitars, this remains on the original key of D major. It lies so naturally on two guitars that it is hard to remember it comes from one of Schubert's most pianistic song accompaniments.

This is a vigorous, confident, young man's song.

Peter J Billam

Wenn über Berge sich der Ne - bel breitet,

und Lu - na mit Gewölken kämpft, so

nimmt der Alte seiner Harfe und schreitet und singt wald - ein - wärts,

und ge - dämpft: "Du heil' - ge

Nacht, bald ist's voll -

bracht. Bald schlaf' ich ihn, den

lan - gen Schlum - mer, der

mich er - löst von al - lem Kum - mer, der

mich er - löst von al - lem Kum -

mer. Du heil' - ge Nacht! Bald

ist's voll - bracht. Bald schlaf' ich ihn, den

p *fp* *f dim...*

lan - gen Schlum - mer, der
 mich er - löst von al - lem Kum - mer, der
 mich er - löst von al - lem Kum - mer."
 Die
 grü - nen Bäu - me rau - schen dann: Schlaf'
 süß, du gu - ter al - ter Mann ; die

p *decresc.* *pp* *legato* . . .

f *dim* . . .

Grä - ser lis - peln wan - kend fort : Wir

de - cken sei - nen Ru - he - ort ; die

grü - nen Bäu - me rau - schen dann: Schlaf'

süss, du gu - ter al - ter Mann ; und

man - cher lie - be Vo - gel ruft : O

lass ihn ruhn in Ra - sen - gruft , O

lass ihn ruhn in Ra - sen - gruft !

dim...

Der Al - te horcht,

pp

Der Al - te schweigt,

dim...

Der Tod hat sich zu

ihm ge - neigt , der Tod hat sich zu

ihm ge - neigt.

dim...

Nacht und Träume

Sehr langsam.

pp

Hei - - l'ge Nacht du sinkst nie - - der,
 nie - - der wallen auch die Träu - - me, wie dein Mondlicht durch die
 Räu - - me, durch der Men - - schen
 stil - - le, stil - - le Brust. Die be -

The image shows a musical score for guitar, arranged for guitar by Peter J. Billam in 1979. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are in German and are spread across several lines of music. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex, rhythmic pattern in the left hand. The vocal line is written in a standard staff with a treble clef. The lyrics are: - lau - schen sie mit Lust, Die be -
- lau - schen sie mit Lust,
Ru - fen wenn der Tag erwacht, Keh - re wieder, heil'ge
Nacht ! hol - de Träume, kehret
wie - der, hol - de Träu - me keh - ret wie -
- der.

An die Laute

Etwas geschwind.

Lei - ser, Lei - ser, klei - ne Lau - te,
 Nei - disch sind des Nach - bars Sö - hne,

flü - stre, was ich dir ver - trau - te, dort zu je - nem
 und im Fen - ster je - ner Schö - ne, flim - mert noch ein

Fen - - ster hin.
 ein - - sam Licht.

Wie die wel - len san - fter Lüf - te Mon - denglanz und
 Drum noch lei - ser, klei - ne Lau - te : dich verneh - me

0 3 3 1
 4 4 2

Blu - men - dü - fte, send' es der Ge - bie - ter - in,
 die Ver - trau - te, Nach - barn a - ber Nach - barn nicht,

0 3 3 1
 4 4 2
 3 2 0 2

send' es der Ge - bie - ter - in.
 Nach - barn a - ber Nach - barn nicht.

2 1 4 2
 4
 1 3 1

Fischerweise

Etwas geschwind.

mf

pp

Den Fischer fechten Sor - gen und
Er singt zu seinem Wer - ke aus

p

Gram und Leid nicht an, er löst am frühen Mor - gen mit
voller frischer Brust, die Arbeit gibt ihm Stä - rke, die

leichtem Sinn den Kahn, mit die leichtem Sinn den Kahn.
Stärke Lebens - lust, die Stärke Lebens - lust.

Da lagert rings noch
Bald wird ein bunt Ge -

Frie - de auf Wald und Flur und Bach, er ruft mit seinem
- wim - mel in al - len Tie - fen laut, und plätschert durch den

Lie - de die gold'ne Sonne wach, er ruft mit seinem
Him - mel, der sich in Wasser baut, und plätschert durch den

pp

cresc...

f *cresc...*

Lie - de die gold'ne Sonne wach . Da lagert rings noch
 Him - mel, der sich in Wasser baut . Bald wird ein bunt Ge -

Frie - de auf Wald und Flur und Bach , er ruft mit seinem
 - wim - mel in allen Tiefen laut , und plätschert durch den

Lie - de die gold'ne Sonne wach.
 Him - mel, der sich in Wasser baut.

dim... *pp* *mf* *pp*

Doch wer ein Netz will

p

stel - len braucht Augen klar und gut, muss heiter gleich den

Wel - len, und frei sein wie die Flut, und frei sein wie die

Flut.

Dort an - gelt auf der Brü - cke die Hir - tin

schlau - er Wicht ! ent - sa - ge deiner Tü - cke , ent -

- sa - ge dei - ner Tü - cke , den Fisch betrügst du nicht . Dort

pp

cresc ...

f

leise ...

cresc ...

dim ...

pp

an - gelt auf der Brü - cke die Hir - tin, schlauer Wicht! ent -

- sa - ge dei - ner Tü - cke, den Fisch be - trügst du nicht.

- sa - ge dei - ner Tü - cke, den Fisch be - trügst du nicht.

- sa - ge dei - ner Tü - cke, den Fisch be - trügst du nicht.

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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