



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 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

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

0 0

4 4
3 3

0 0

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

f

sul A

3 0 0 2 3 0 4 0

No. 2

p

Capo on 1st...

0 0

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

0 4 0 4

0 3 0 3

0 4 0

3 0 4 0

f

No. 3

p

Capo on 1st...

f

3 0 4 0 0 4 0

3 0 2 0

No. 4

p

Capo on 1st...

f

(*ossia Tenor*)

7

No. 5

p

Capo on 1st...

(*ossia Tenor*)

f

No. 6 (*Tenor*)

mf

fp

Capo on 1st...

fp

fz

f

fz

No. 7

Musical score for No. 7, measures 1-12. The score is in 3/4 time, key of D major (two sharps), and features a capo on the first fret. The music is written for Recorder and Guitar. The Recorder part is in the upper staff, and the Guitar part is in the lower staff. The tempo is marked *mf* (mezzo-forte). The score includes dynamic markings *mf*, *fz* (forzando), and *f* (forte). The guitar part includes fingering numbers 1, 4, and 3. The score ends with a double bar line and repeat dots.

No. 8

Musical score for No. 8, measures 1-12. The score is in 3/4 time, key of D major (two sharps), and features a capo on the first fret. The music is written for Recorder and Guitar. The Recorder part is in the upper staff, and the Guitar part is in the lower staff. The tempo is marked *p* (piano). The score includes dynamic markings *p*, *fz* (forzando), and *ff* (fortissimo). The guitar part includes fingering numbers 2 and 2. The score ends with a double bar line and repeat dots.

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 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of chords and single notes. A small '8' is written below the first few notes of the lower staff. The system concludes with a double bar line and repeat dots.

The second system continues the piece, maintaining the same melodic and harmonic structure as the first system. 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 (F#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of chords and single notes. A small '8' is written below the first few notes of the lower staff. The system concludes with a double bar line and repeat dots.

The second system continues the piece, maintaining the same melodic and harmonic structure as the first system. 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 (F#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, including some grace notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of chords and single notes. A small '8' is written below the first few notes of the lower staff. The system concludes with a double bar line and repeat dots.

The second system continues the piece, maintaining the same melodic and harmonic structure as the first system. It ends with a double bar line and repeat dots.

No. 4

8

6e en Ré...

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

No. 5

8

6e en Ré...

1 2 3
4
4 1 3
1 1 3
sul 4

No. 6

8

Alto...

6e en Ré...

No. 7

First system of music for No. 7. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment of chords. Below the bass staff, the text "6e en Ré." is written with a small musical notation.

Second system of music for No. 7, continuing the melody and accompaniment from the first system.

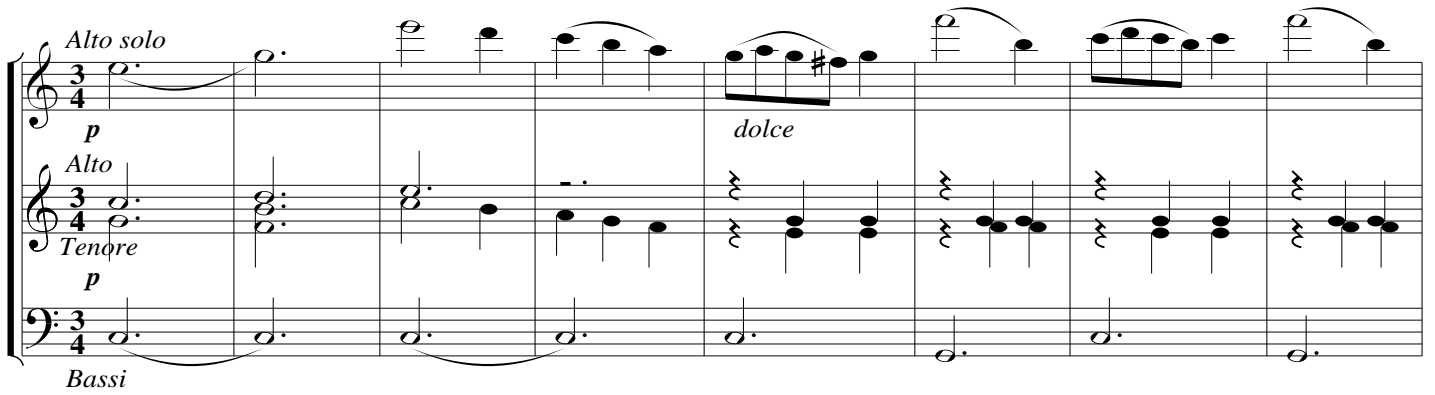
No. 8

First system of music for No. 8. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The treble staff contains a melodic line with eighth and sixteenth notes, including some slurs and accents. The bass staff contains a harmonic accompaniment of chords. Below the bass staff, the text "6e en Ré." is written with a small musical notation.

Second system of music for No. 8, continuing the melody and accompaniment from the first system.

Third system of music for No. 8, continuing the melody and accompaniment from the first system.

Viennese Dance D.128 no 2

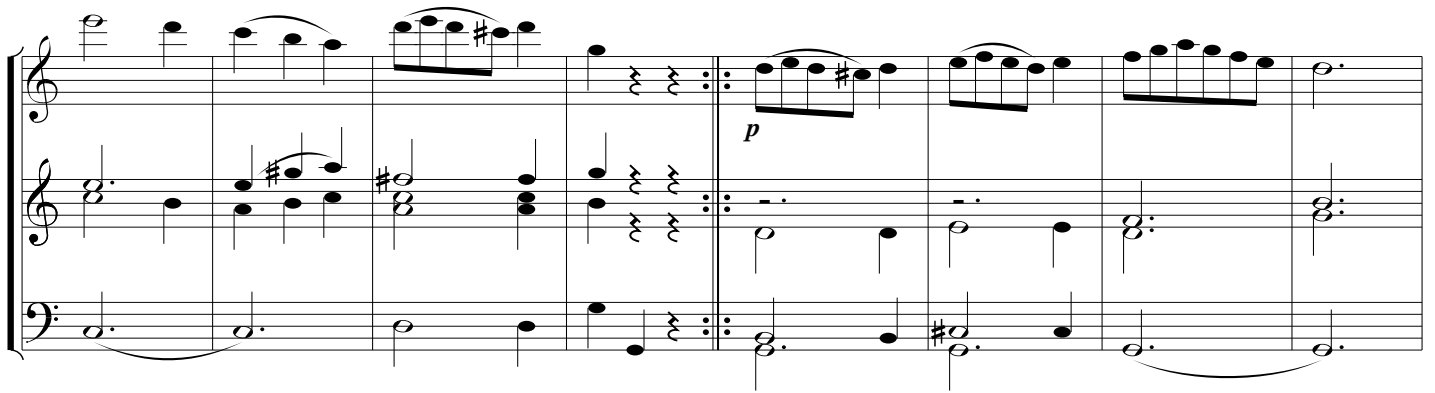


Alto solo
p dolce

Alto
Tenore
p

Bassi

This system contains the first six measures of the piece. The top staff is for Alto solo, marked *p* and *dolce*. The middle two staves are for Alto and Tenore, both marked *p*. The bottom staff is for Bassi. The time signature is 3/4. The key signature has one sharp (F#).

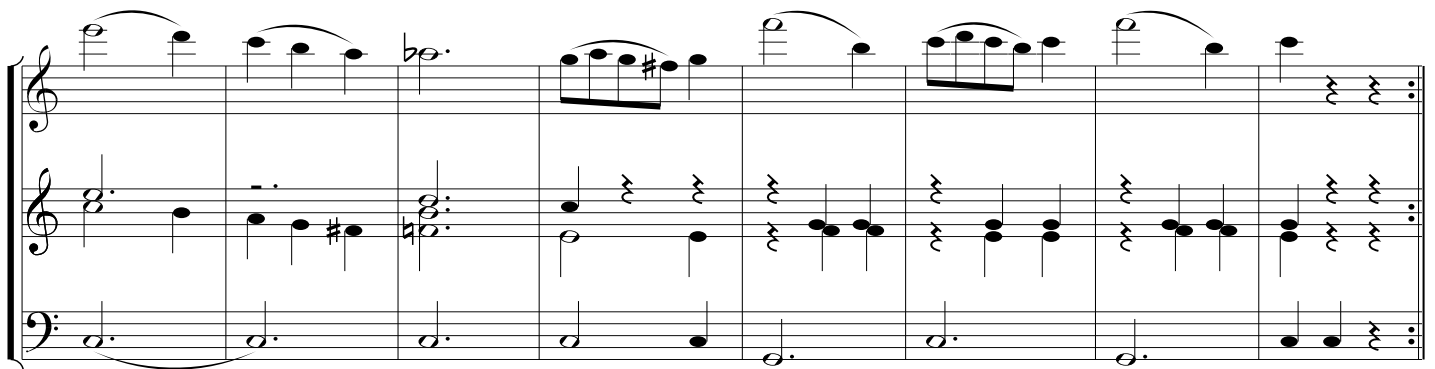


p

This system contains measures 7 through 12. It features a repeat sign at the beginning of measure 10. The top staff continues with the solo part, marked *p*. The middle and bottom staves provide accompaniment.



This system contains measures 13 through 18. The top staff continues with the solo part, featuring various melodic lines and ornaments. The middle and bottom staves continue with the accompaniment.



This system contains measures 19 through 24, which concludes the piece. The top staff continues with the solo part, ending with a final flourish. The middle and bottom staves provide the final accompaniment.

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

D.971 No. 1

D.420 No. 10

ff

ff

4

0
3
5

This system shows the first six measures of the piece. The top two staves are for the piano, both marked *ff*. The bottom staff is for the guitar, with a 3/4 time signature and a key signature of two sharps (D major). The guitar part features a rhythmic accompaniment of eighth notes. There are dynamic markings *ff* in the piano staves and a *4* in the guitar staff. A fingering diagram is shown below the guitar staff: 0 on the first string, 3 on the second, and 5 on the third.

D.769 No. 1

Alto

pp

Tenor

pp

This system shows measures 7-10. The top staff is for the Alto voice, the middle for the Tenor, and the bottom for the guitar. All vocal parts are marked *pp*. The guitar part continues with its rhythmic accompaniment, featuring a key signature change to one sharp (E major) in measure 9.

pp

pp

This system shows measures 11-14. The vocal parts continue with *pp* dynamics. The guitar part features a key signature change to two sharps (D major) in measure 13. There are repeat signs at the end of the system.

cresc ...

cresc ...

This system shows measures 15-18. The vocal parts continue with *pp* dynamics. The guitar part features a key signature change to one sharp (E major) in measure 17. Both the vocal and guitar parts have *cresc ...* markings.

D.971 No. 2

First system of the musical score. It consists of three staves: Soprano, Alto, and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The Soprano part begins with a piano (*p*) dynamic and a *legato* marking. The piano accompaniment features a steady bass line with chords in the right hand.

Second system of the musical score. It continues the three-staff format. The piano accompaniment has a *p* dynamic marking. The Soprano part has a repeat sign at the end of the system. The Alto part has a repeat sign at the end of the system.

Third system of the musical score. The piano accompaniment has a *mf* dynamic marking. The Soprano part has a repeat sign at the end of the system. The Alto part has a repeat sign at the end of the system.

Fourth system of the musical score. It concludes the piece with a final cadence. The piano accompaniment has a repeat sign at the end of the system. The Soprano and Alto parts also have repeat signs at the end of the system.

D.420 No. 12

The first system of the musical score consists of three staves. The top two staves are labeled 'Alto' and are in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music begins with a fermata over a quarter note in the first staff. The first staff contains several melodic phrases, some marked with *fp* (fortissimo piano). The second staff provides a rhythmic accompaniment with chords and rests. The third staff contains a bass line with chords and rests.

The second system continues the piece with three staves. The top staff features a melodic line with a *fp* marking. The middle staff has a similar melodic line, also marked *fp*. The bottom staff continues the bass line with chords and rests. The system concludes with a repeat sign.

The third system consists of three staves. The top staff has a melodic line with a *fp* marking. The middle staff has a similar melodic line. The bottom staff continues the bass line with chords and rests. The system concludes with a repeat sign.

The fourth system consists of three staves. The top staff has a melodic line with a *fp* marking. The middle staff has a similar melodic line. The bottom staff continues the bass line with chords and rests. The system concludes with a repeat sign.

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. *Wwww.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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