



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

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

f

sul A

0 0 0 0

3 2 3 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

0 0

3 0

No. 3

Capo on 1st ...

No. 4

Capo on 1st ...

(ossia Tenor)

No. 5

p
Capo on 1st ...

(*ossia Tenor*)
f

No. 6 (*Tenor*)

mf
fp
Capo on 1st ...

No. 7

mf *fz*
Capo on 1st ...

fz *fz*
1 4
0
3

No. 8

p *fz*
Capo on 1st ...

Acht Ecosaises D.529

Franz Schubert, arr. for Recorder and Guitar

No. 1

6e en Ré . . .

No. 2

Alto . . .

6e en Ré . . .

No. 3

Alto . . .

6e en Ré . . .

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.

No. 8

6e en Ré.

Viennese Dance D.128 no 2

Alto solo
3/4
p
Alto
Tenore
p
Bassi
dolce

p

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

D.971 No. 1

D.420 No. 10

ff

ff

4

0
2
3

Detailed description: This system shows the first four measures of the piece. The top two staves are for the vocal parts, both marked *ff*. The bottom staff is for the piano accompaniment, also marked *ff*. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piano part features a rhythmic pattern of eighth notes and chords. A finger number '4' is indicated above the piano staff in the third measure. A vertical sequence of numbers '0', '2', and '3' is positioned below the piano staff in the fourth measure.

D.769 No. 1

Alto

pp

Tenor

pp

Detailed description: This system covers measures 5 through 8. The vocal parts are labeled 'Alto' and 'Tenor', both marked *pp*. The piano accompaniment continues with a similar rhythmic pattern. The key signature and time signature remain the same.

pp

pp

Detailed description: This system covers measures 9 through 12. The vocal parts and piano accompaniment continue. The piano part has a repeat sign in measure 10. The dynamics are marked *pp* for both vocal and piano parts.

cresc ...

cresc ...

Detailed description: This system covers measures 13 through 16. The vocal parts and piano accompaniment continue. The piano part has a repeat sign in measure 14. The dynamics are marked *cresc ...* for both vocal and piano parts.

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 piano accompaniment. 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 part has a whole rest. The piano accompaniment features a steady bass line with chords.

8
p
8

The second system of the musical score. It continues the three-staff format. The Soprano part has a melodic line with a repeat sign. The Alto part has a whole rest. The piano accompaniment continues with chords and a bass line. A dynamic marking of *p* is present.

8
mf
8

The third system of the musical score. The Soprano part has a melodic line with a dynamic marking of *mf*. The Alto part has a whole rest. The piano accompaniment continues with chords and a bass line.

8
8

The fourth system of the musical score. It continues the three-staff format. The Soprano part has a melodic line. The Alto part has a whole rest. The piano accompaniment continues with chords and a bass line.

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 *fp* dynamic marking. The second staff has a *fp* dynamic marking. The third staff has a *fp* dynamic marking. The system ends with a *fp* dynamic marking.

The second 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 *fp* dynamic marking. The first staff has a *fp* dynamic marking. The second staff has a *fp* dynamic marking. The system ends with a *fp* dynamic marking.

The third 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 *fp* dynamic marking. The first staff has a *fp* dynamic marking. The second staff has a *fp* dynamic marking. The system ends with a *fp* dynamic marking.

The fourth 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 *fp* dynamic marking. The first staff has a *fp* dynamic marking. The second staff has a *fp* dynamic marking. The system ends with a *fp* dynamic marking.

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; *De Profundis* and *Nacht*, on poems by Lama Anagarika Govinda, voice and piano, 1980; *Fünf Bagatellen*, piano, 1980; *Five Rounds*, choir, 1986; *Go Forth and Multiply*, choir, 1986; *Three Violin Duets*, 1987; *Fable*, for piano, 1987; *To Erich Jantsch*, SAATB 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; *Canons* for two- and four-hand piano, 2009; *Flute Trio*, 2012; *Keyboard Studies*, 2013.

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; *Four Duets BWV 802-5*, keyboard; *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, 4 and 9* 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* plus settings by Isaac, Bach, Praetorius, recorders. *John Carr*, *Divisions on an Italian Ground*, flute or recorder and guitar. 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. *Claudio Monteverdi*, *Ecco Mormorar l'Onde*, SSATB recorders. By Arnold Schoenberg: *Verklärte Nacht* for piano. By Franz Schubert: *Four Songs*, voice and guitar; *Dances*, recorders and guitar, *Dances*, piano 4 hands. *Scriabin*, *Two Preludes op.67*; *Five Preludes op.74*, piano. *Telemann*, *Twelve Flute Fantasias*, recorder. *John Wilbye*, *Draw on sweet Night*, SSATB recorders, and for flute choir. *Twelve Italian Songs*, voice and guitar; *Fourteen Folk Dance Tunes*, recorder and guitar; *Bushband Dances*, violin, piano accordeon and banjo; *Easy Classical Pieces*, Bb trumpet and piano.

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