



# Four Songs

*by Franz Schubert*

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

*Arranged by Peter Billam*

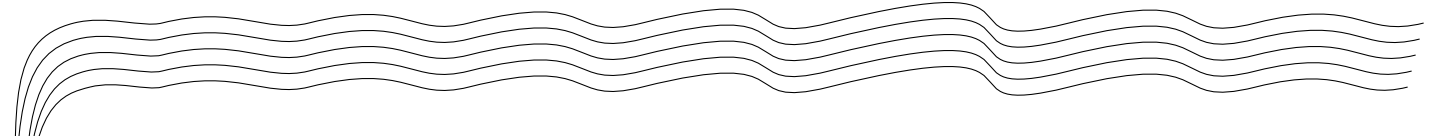
**For guitar accompaniment**

© Peter J Billam, 1997

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*This printing 15 February 2014.*

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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.*

The score is arranged for guitar and voice. It features a vocal line with lyrics and a piano accompaniment with detailed fingering. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Sehr langsam.' (Very slow).

*pp*

Hei - - l'ge Nacht du sinkest 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 soprano or alto clef and includes lyrics such as "lau - schen sie mit Lust, Die be -", "Ru - fen wenn der Tag erwacht, Keh - re wieder, heil'ge", "Nacht ! hol - de Träume, kehret", and "wie - der, hol - de Träu - me keh - ret wie - der." The score ends with a double bar line and a final chord.

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.*

*p*

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*

*p*

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

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.

*mf*

*pp*

**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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