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 on 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 tranpostition has not been written out here.

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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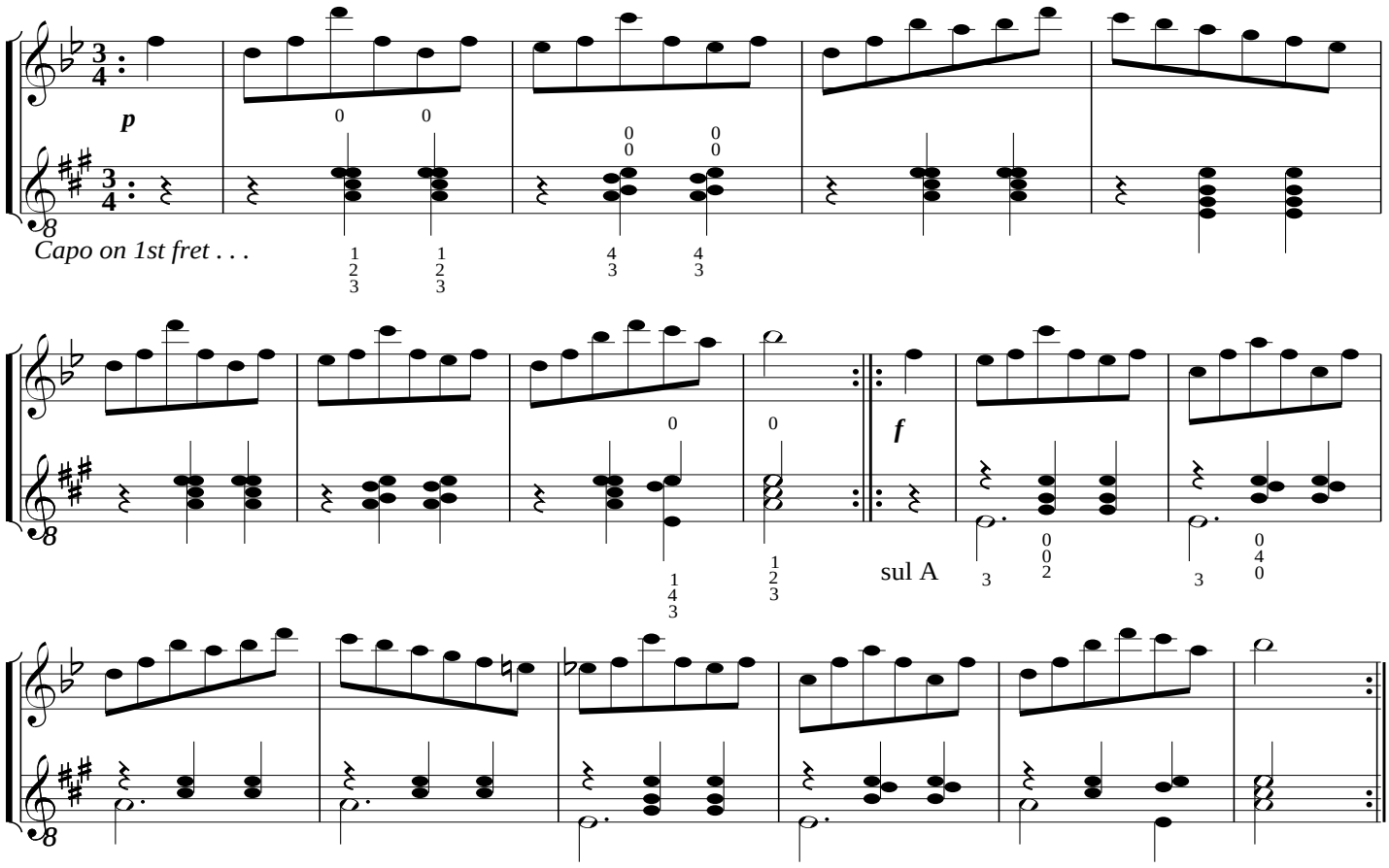
Franz Schubert

Acht Ländler D.378

for Recorder and Guitar

No. 1



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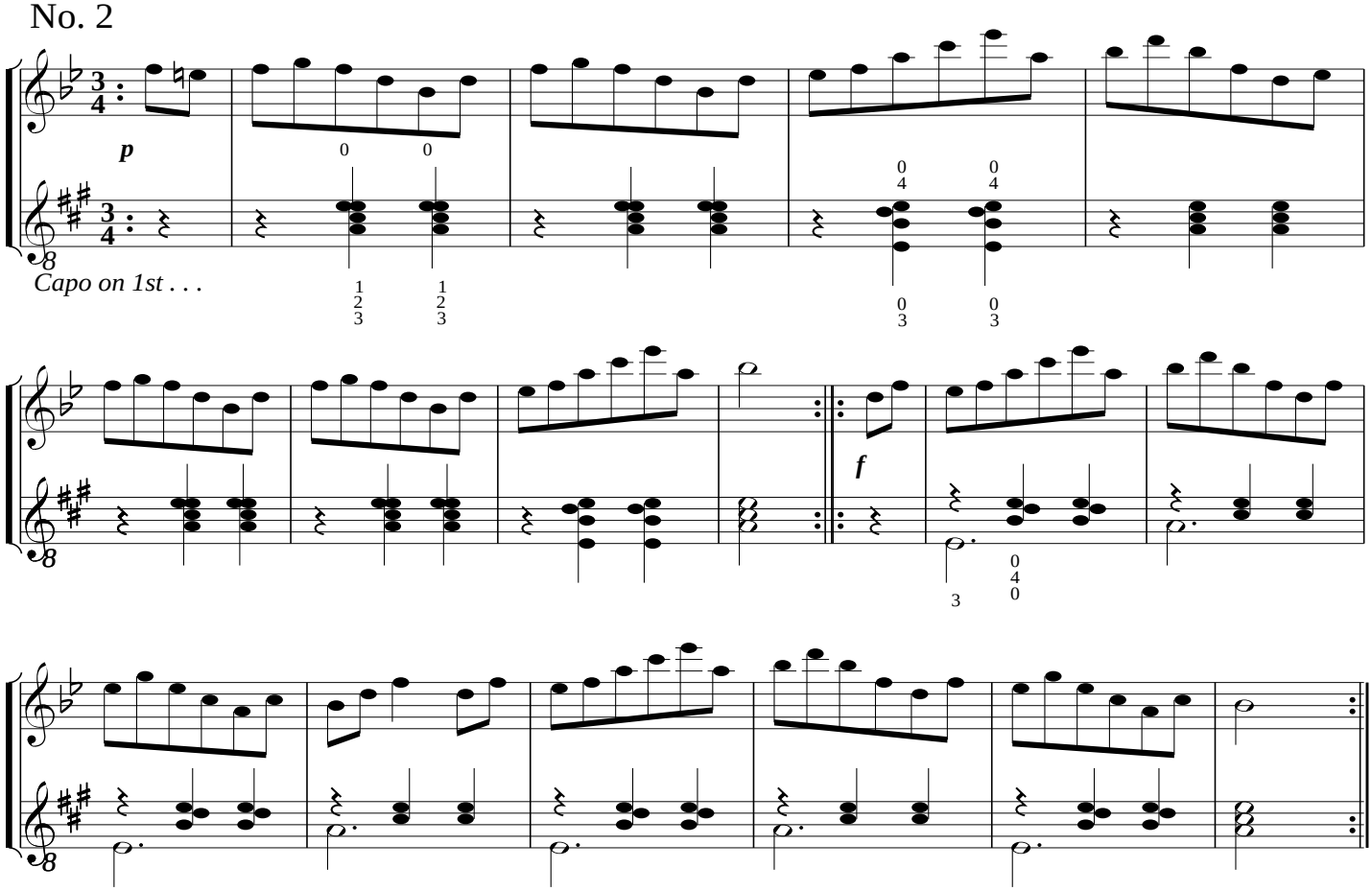

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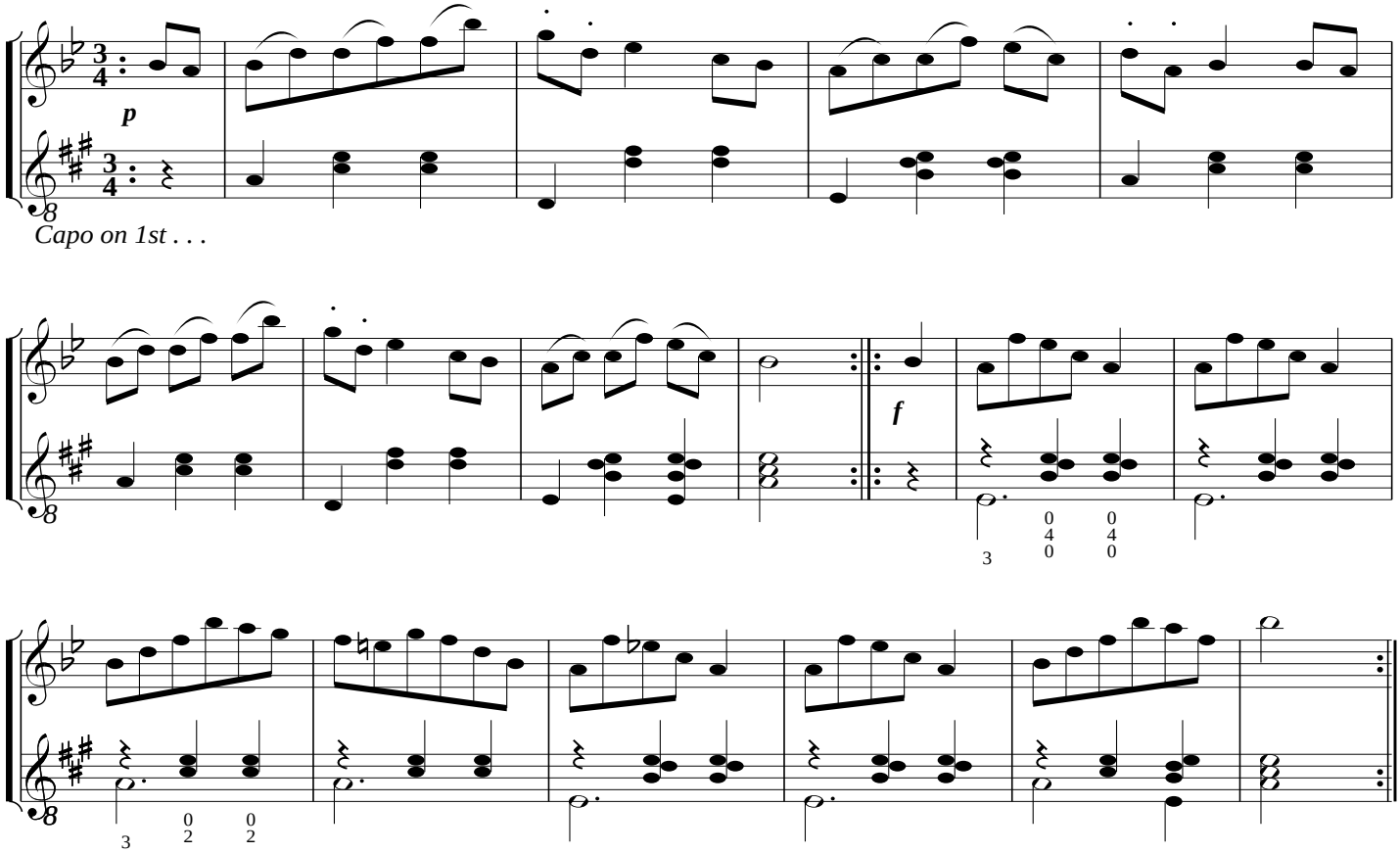

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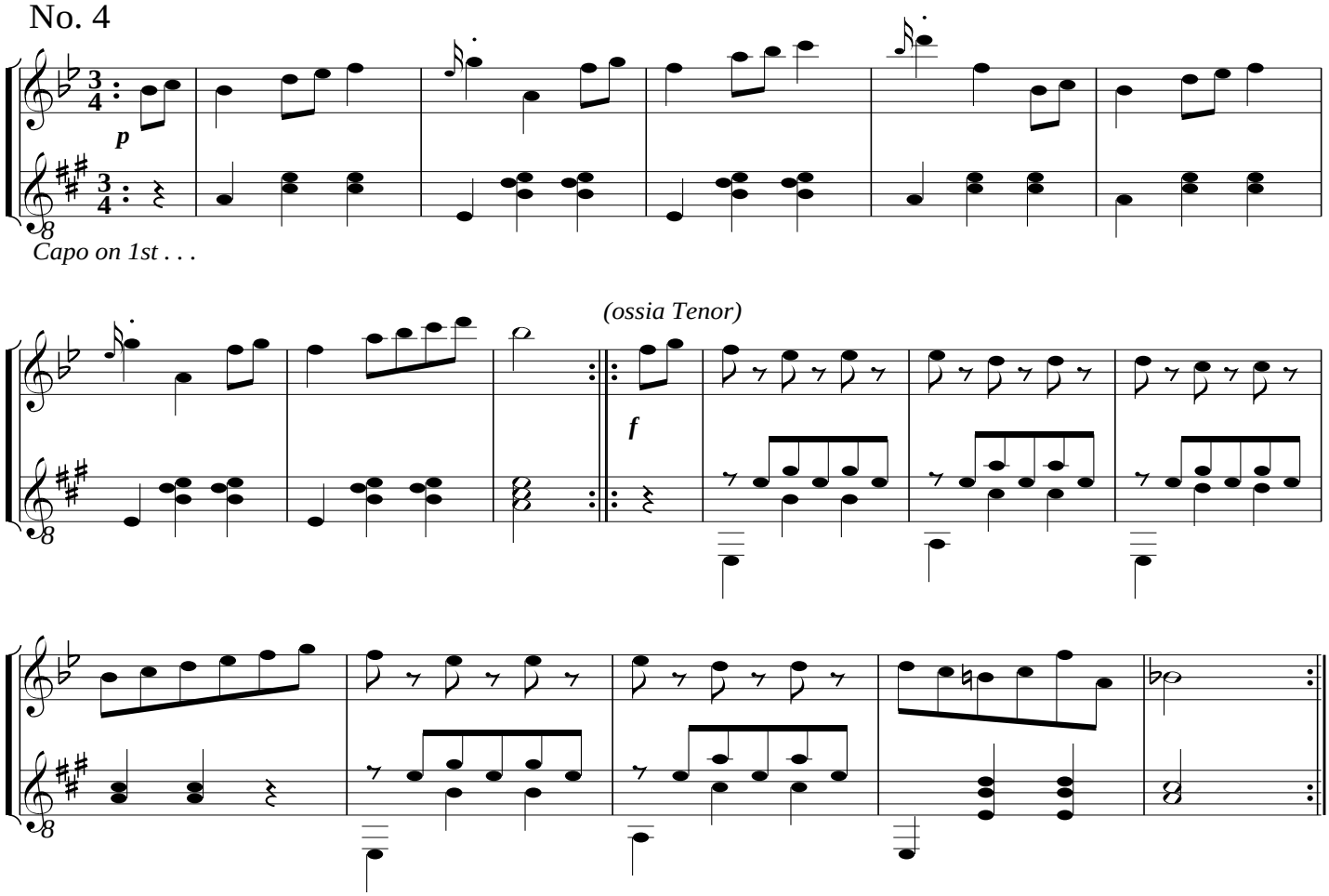

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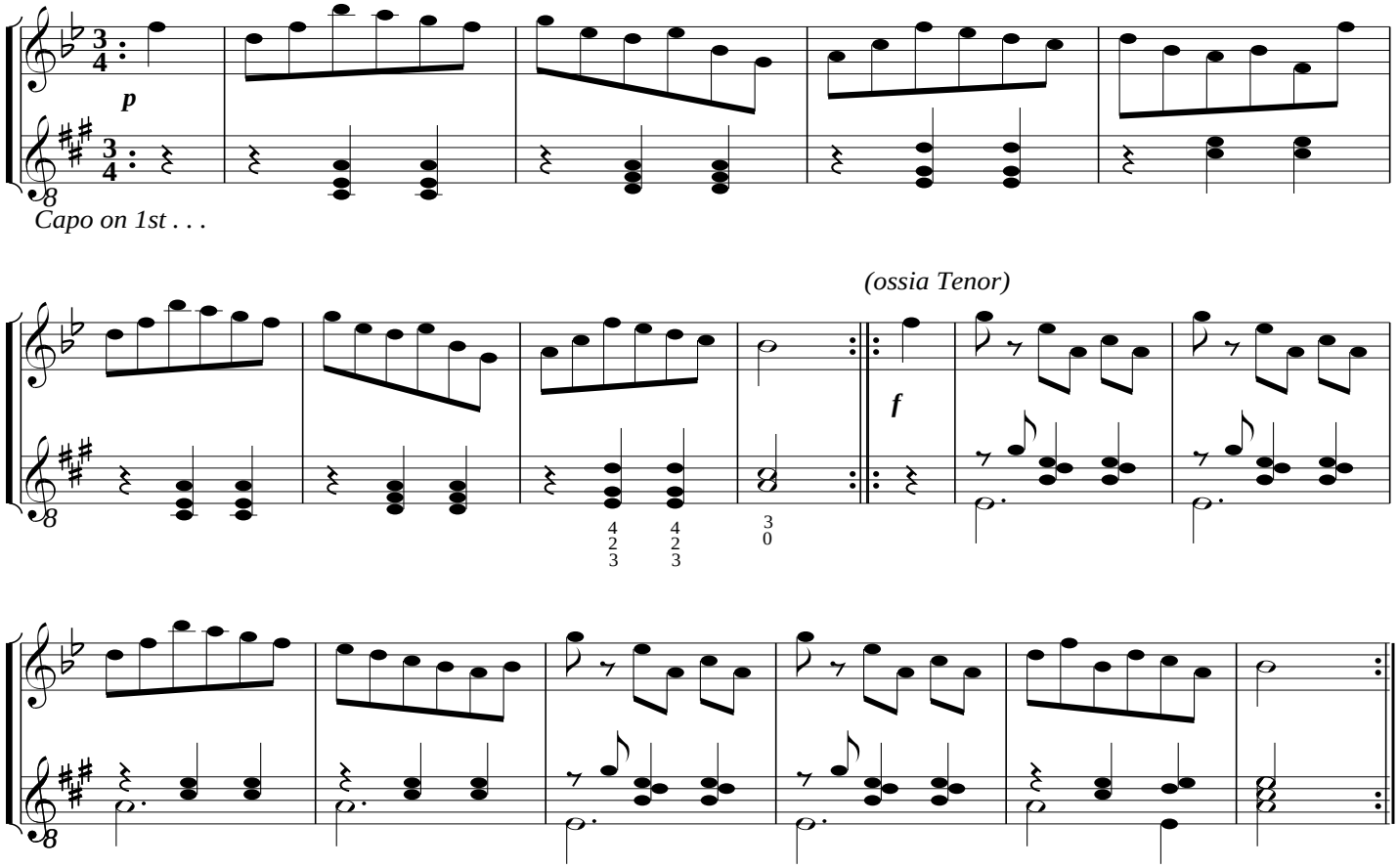
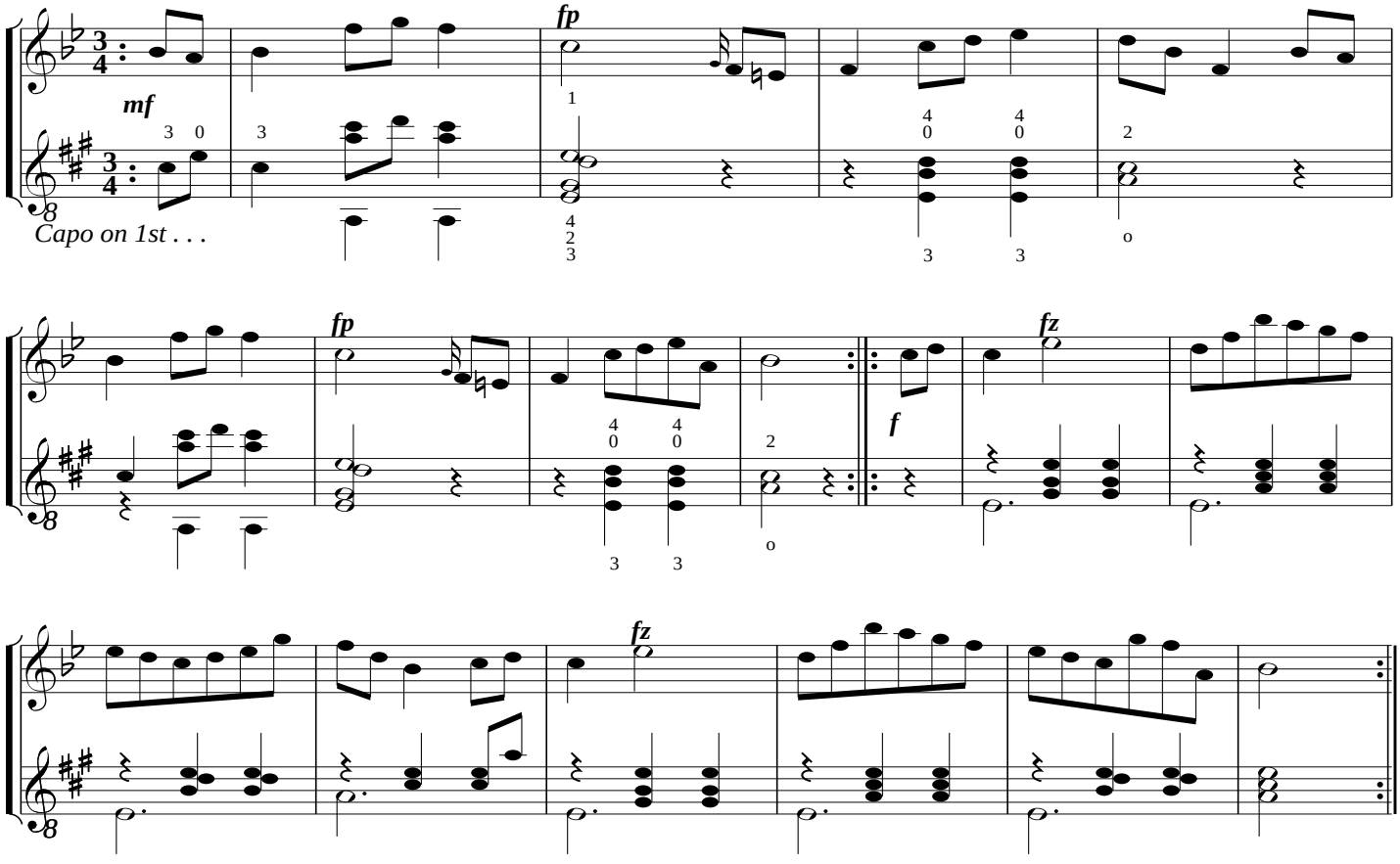


No. 6 *(Tenor)*



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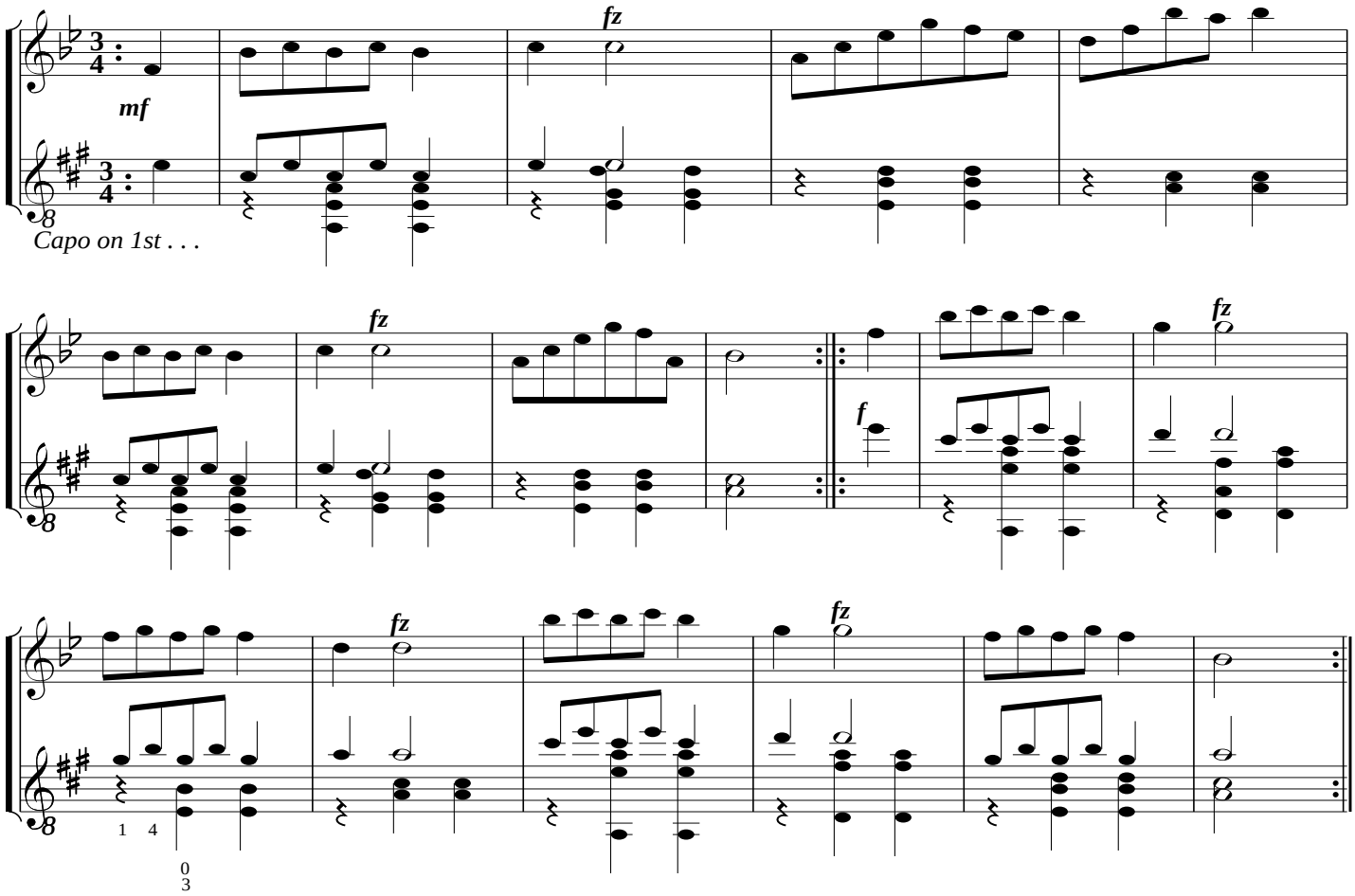

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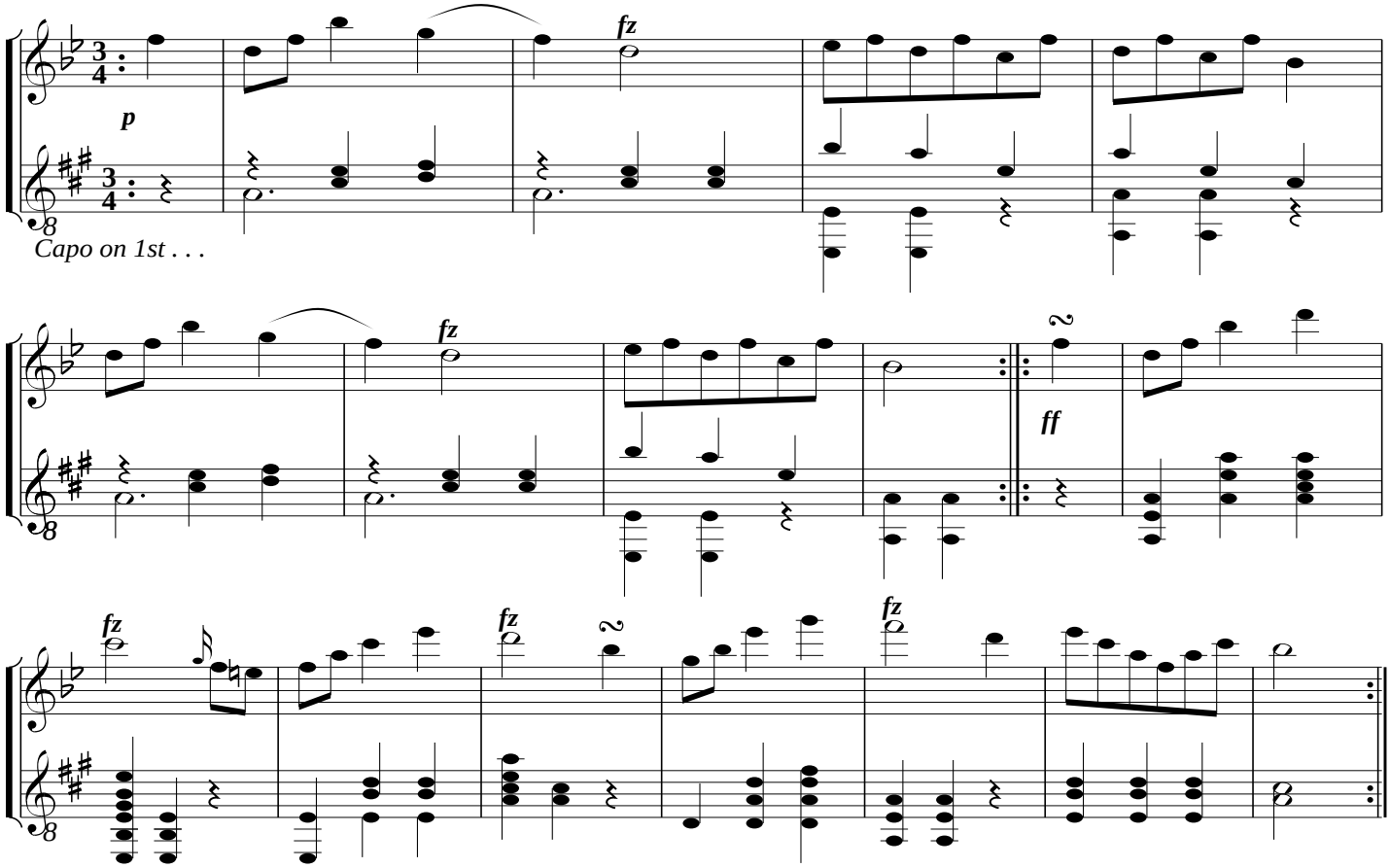

Acht Ecossaises D.529

Franz Schubert, arr. for Recorder and Guitar

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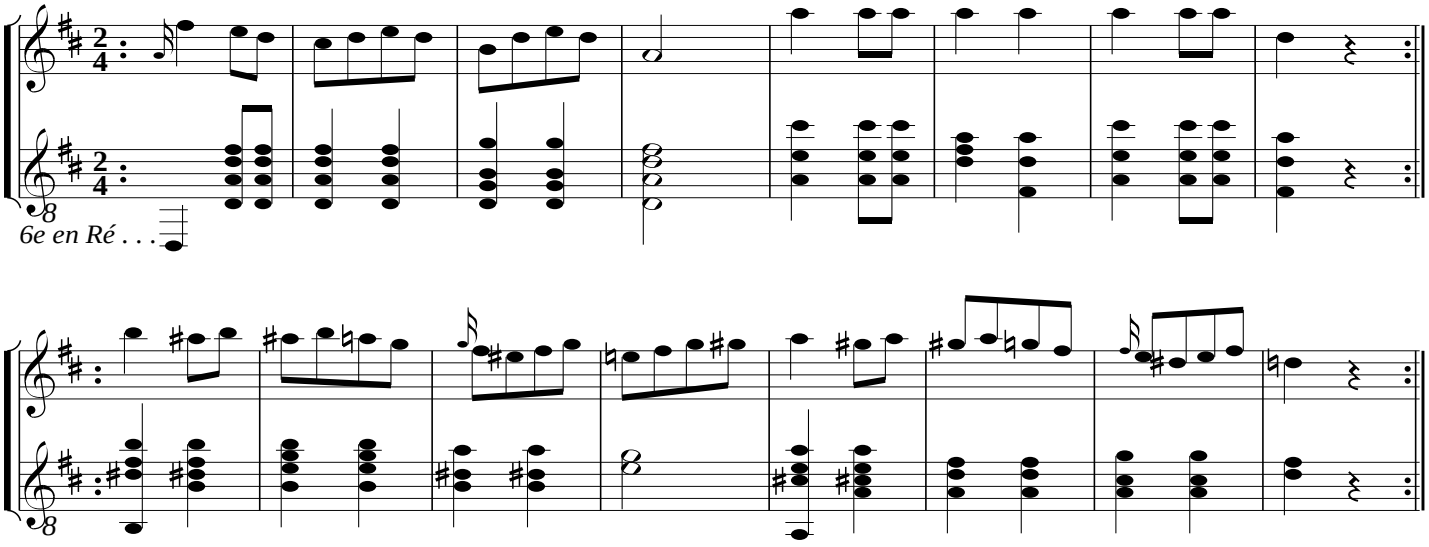

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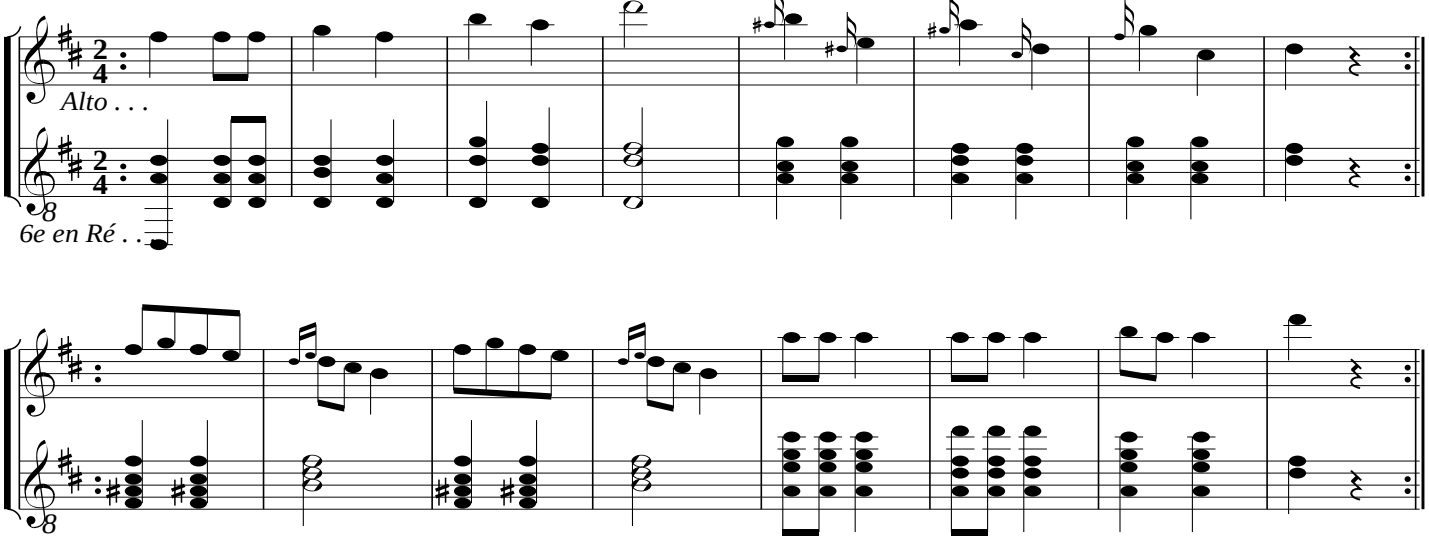

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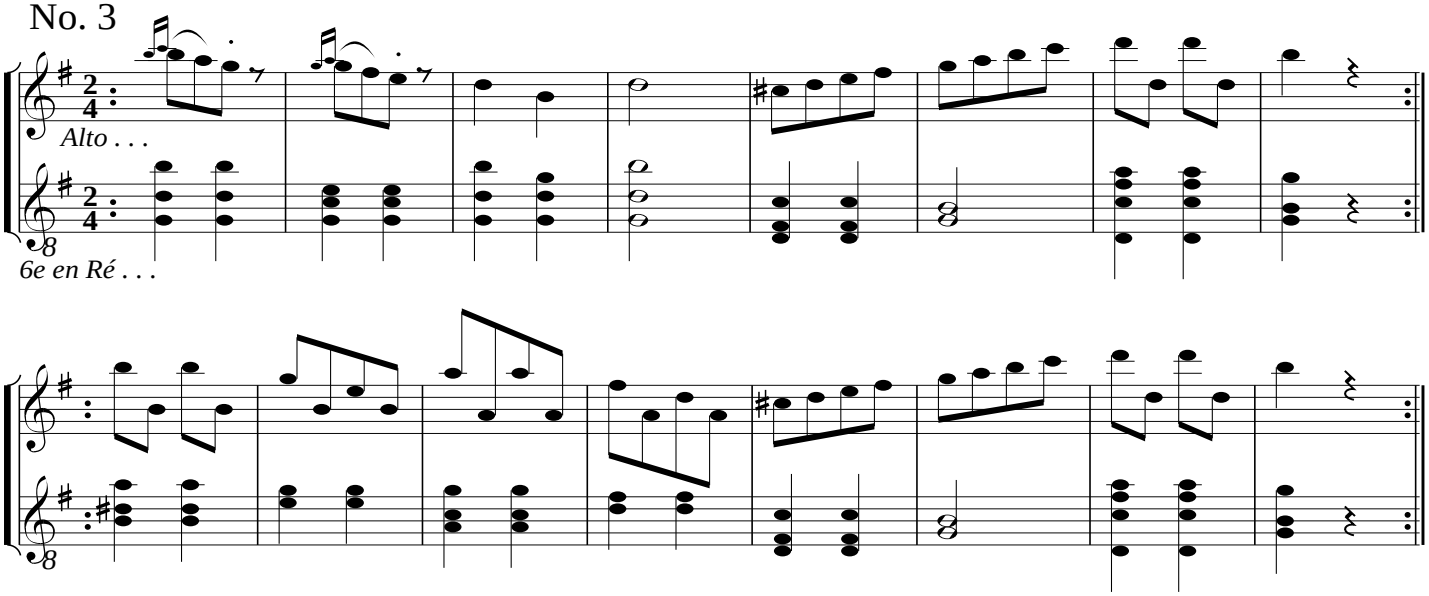

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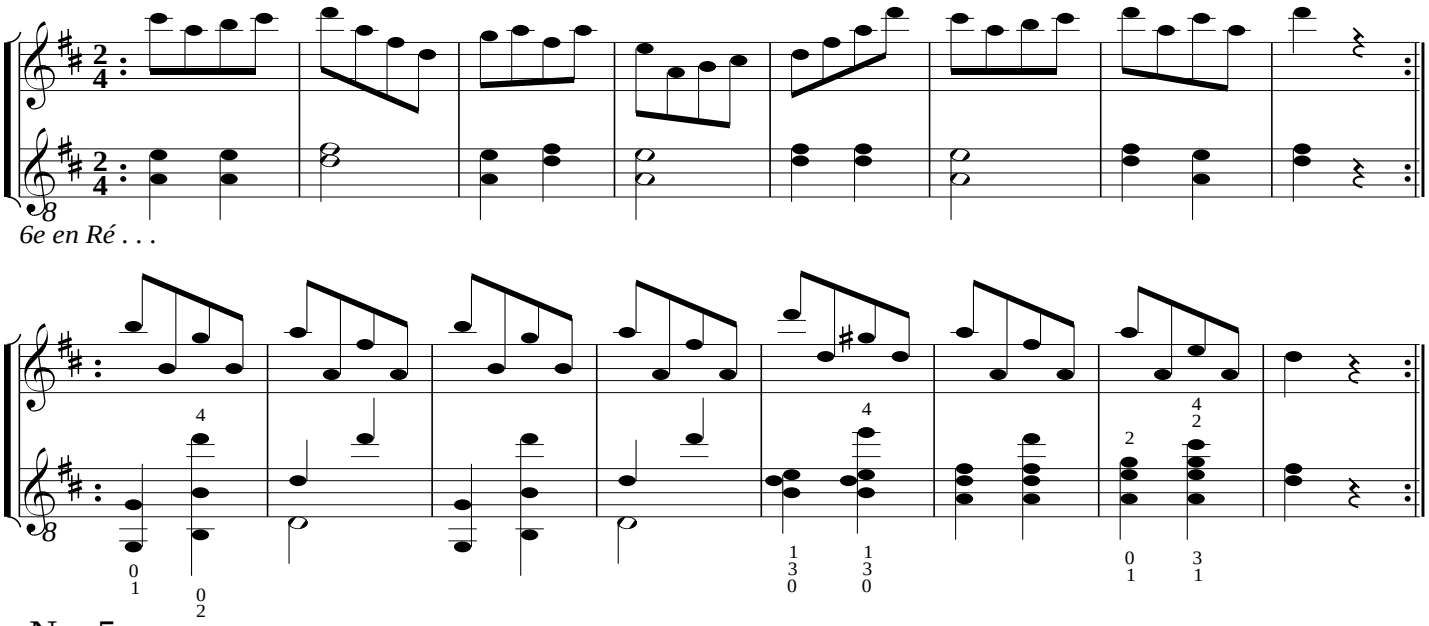

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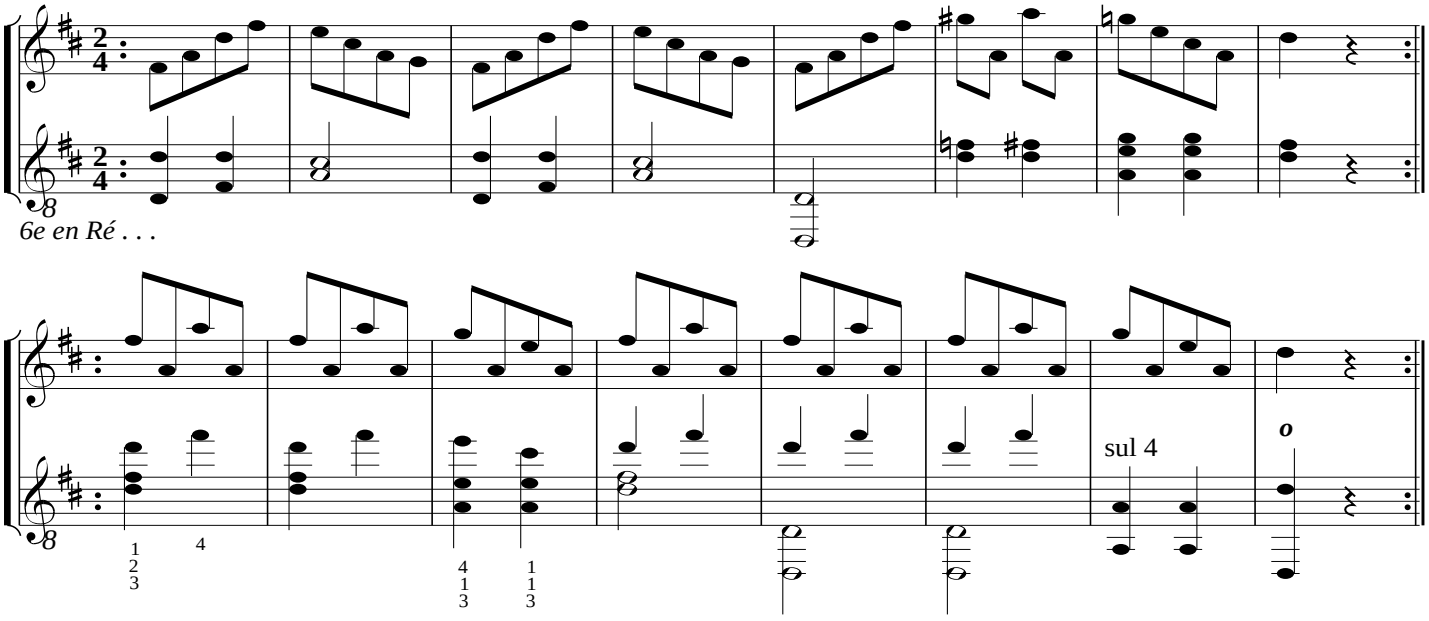

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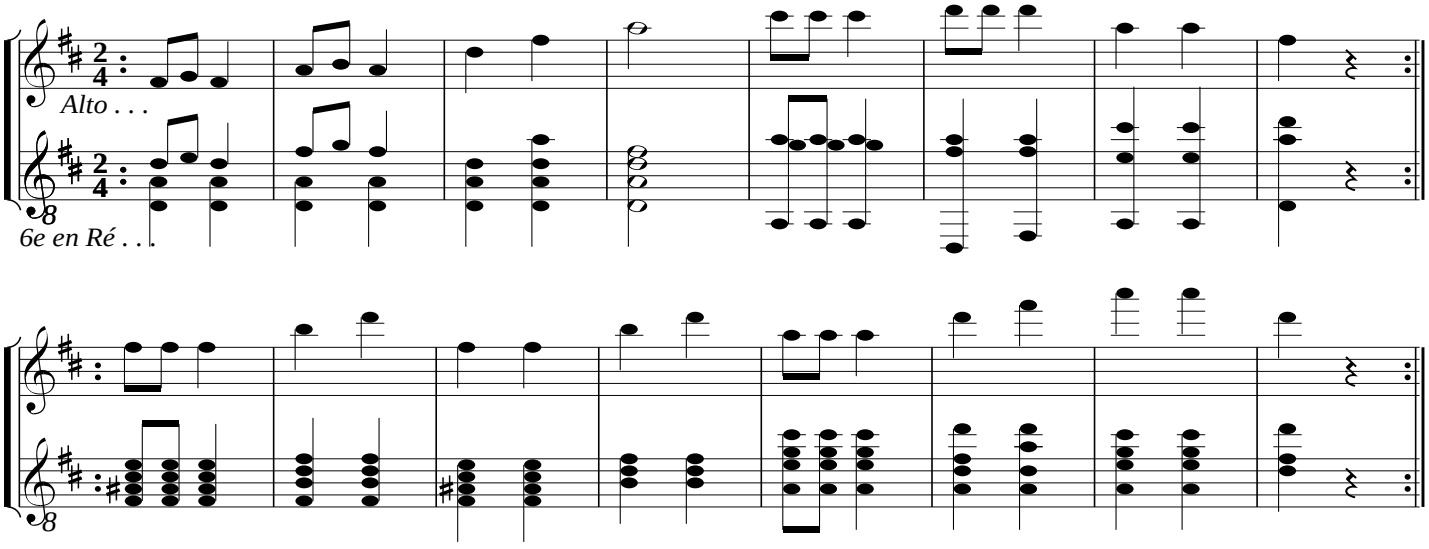

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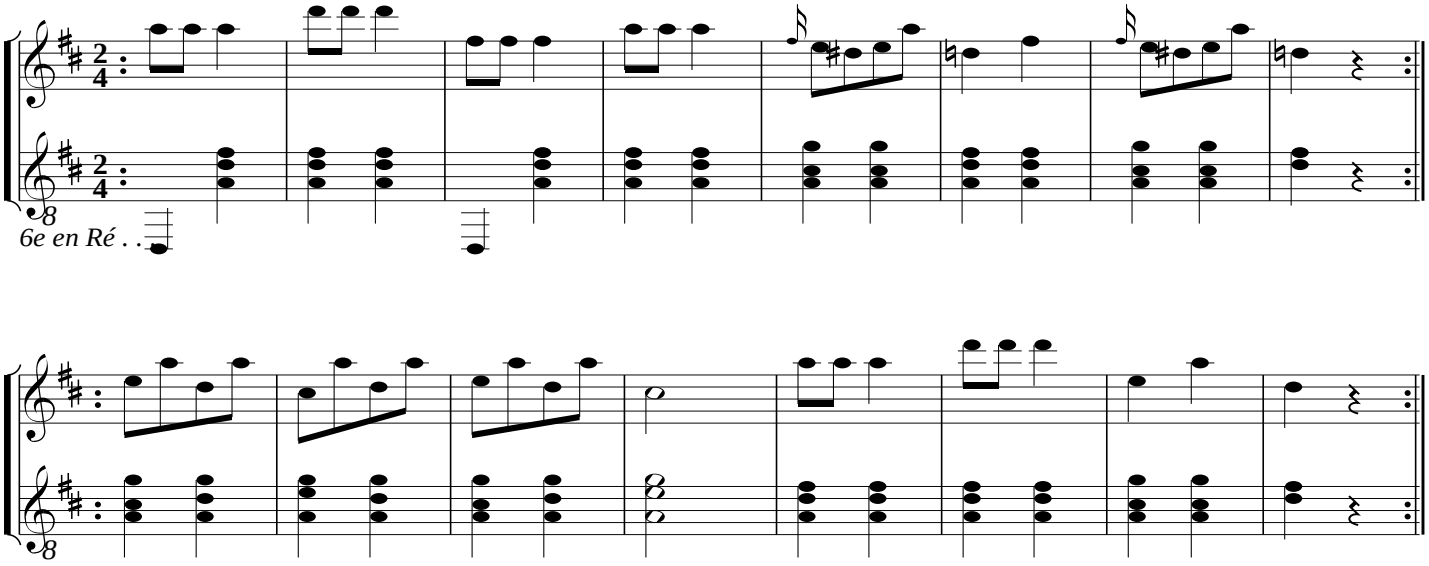

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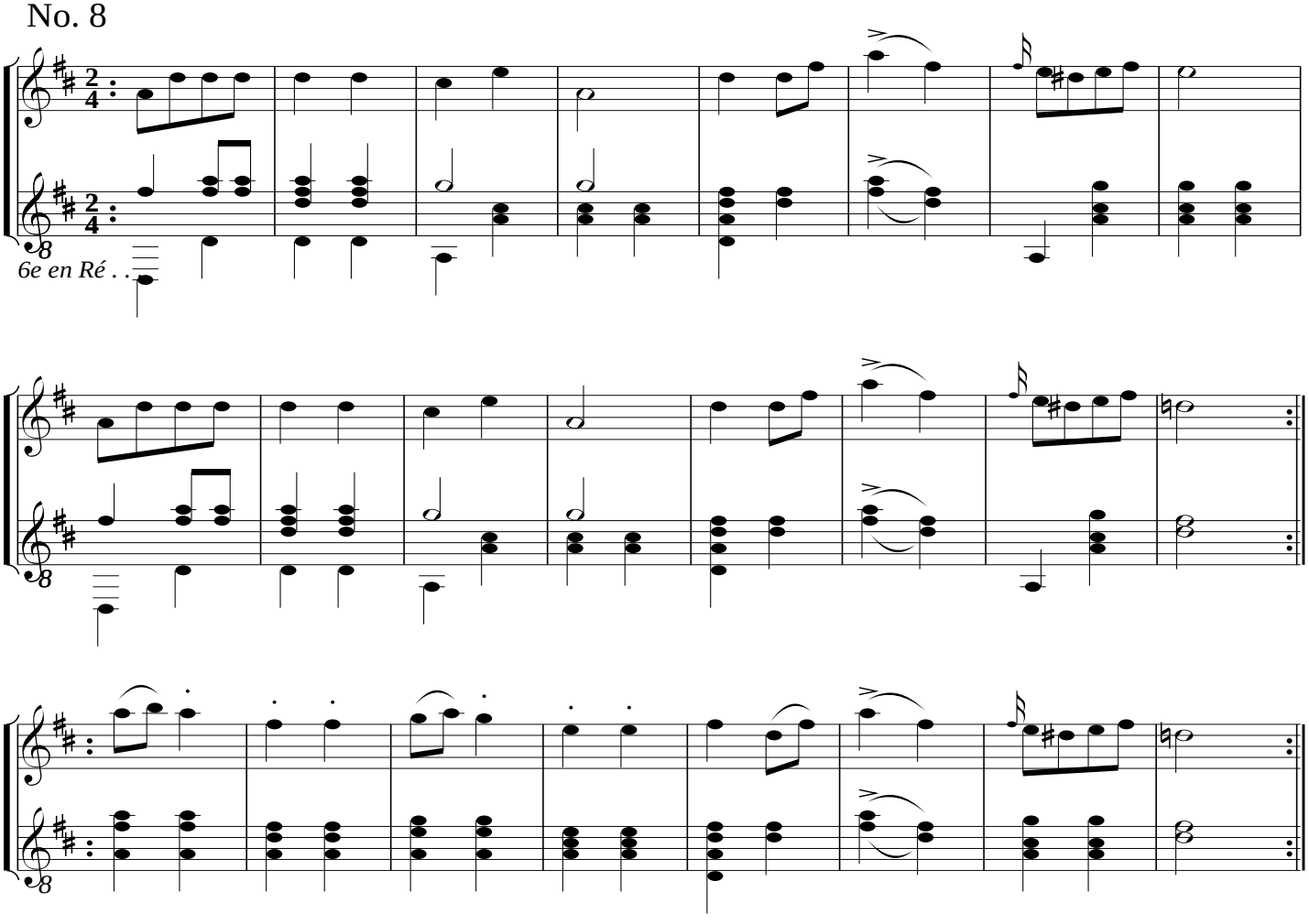
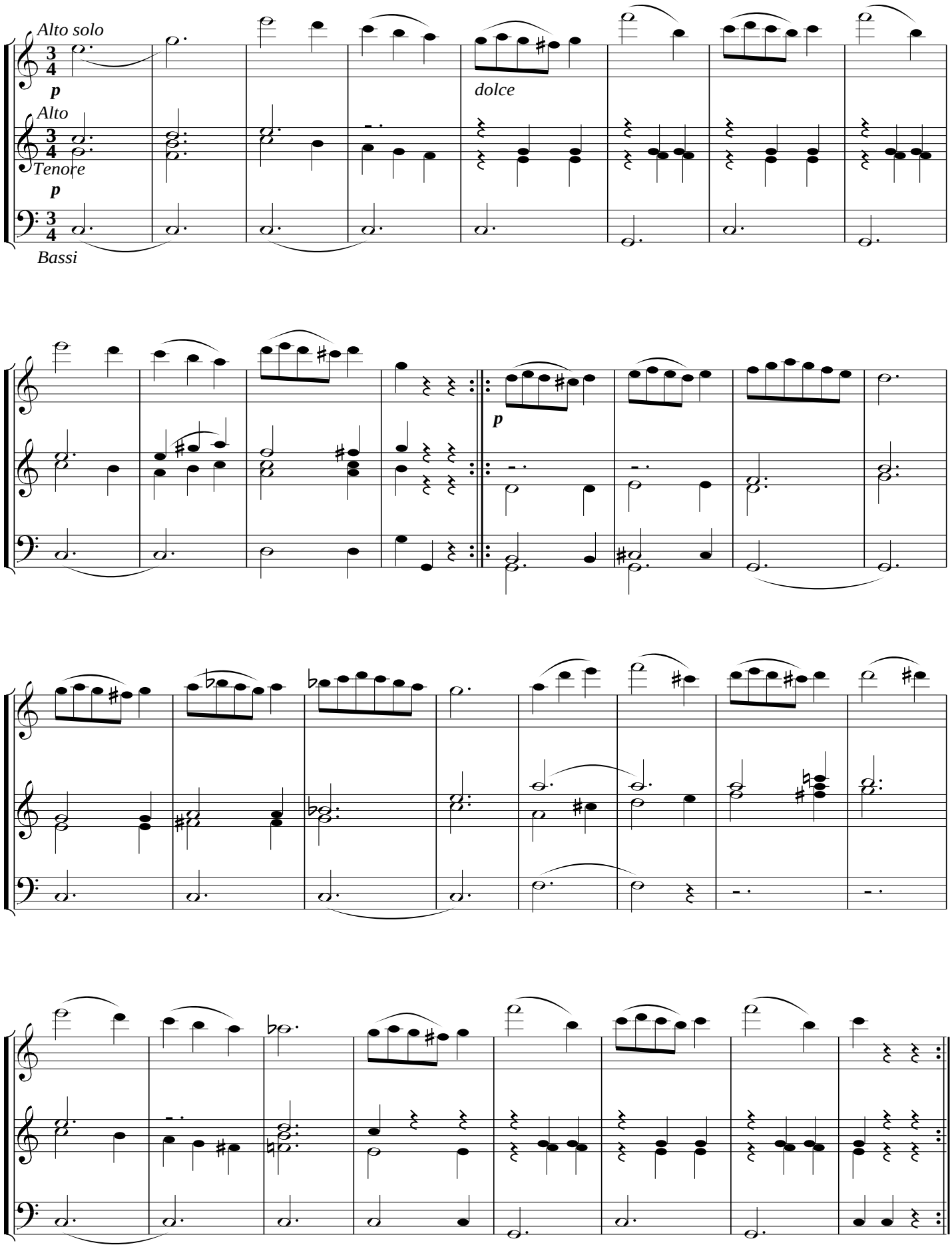
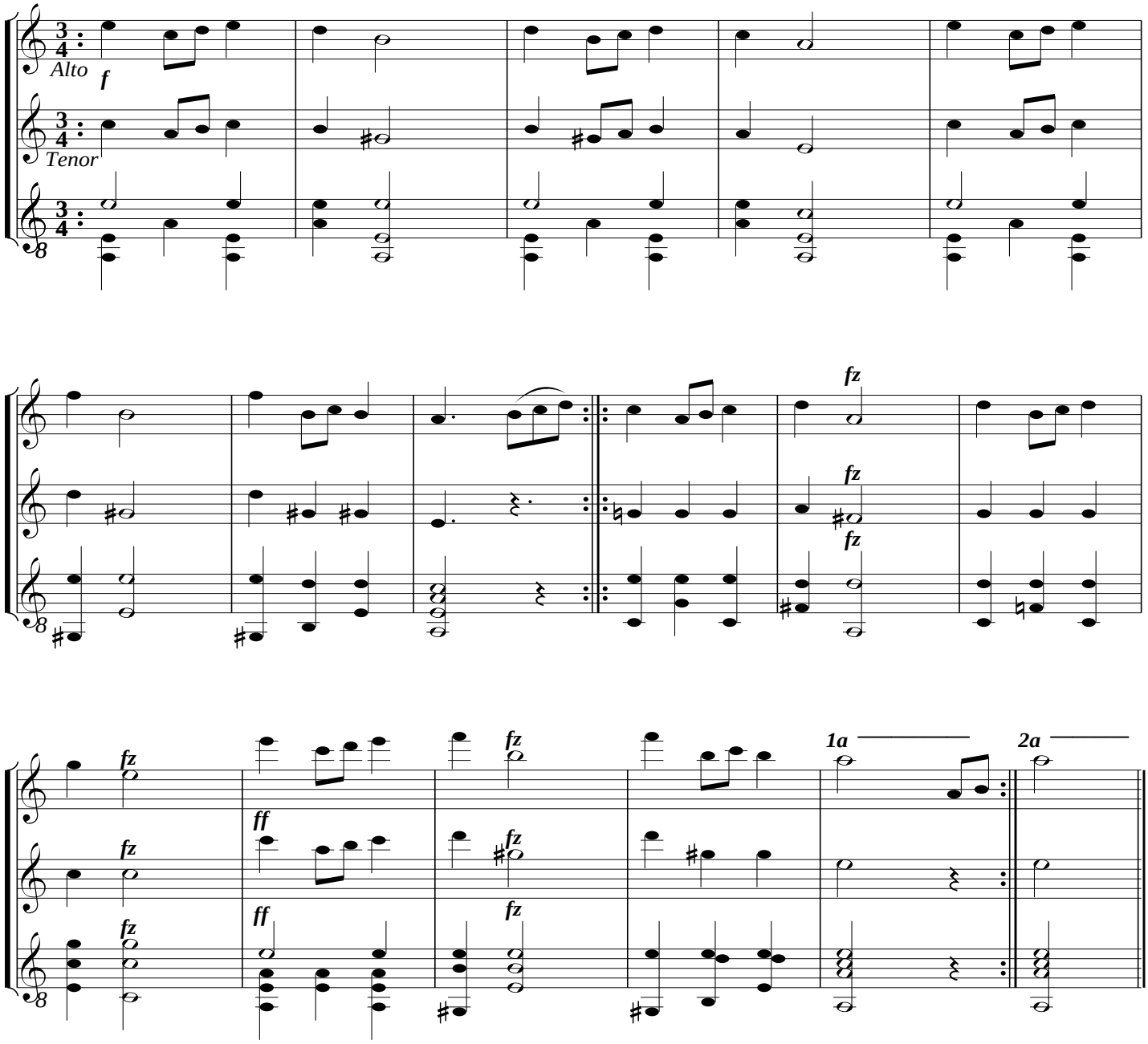


Viennese Dance D.128 no 2



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

D.971 No. 1



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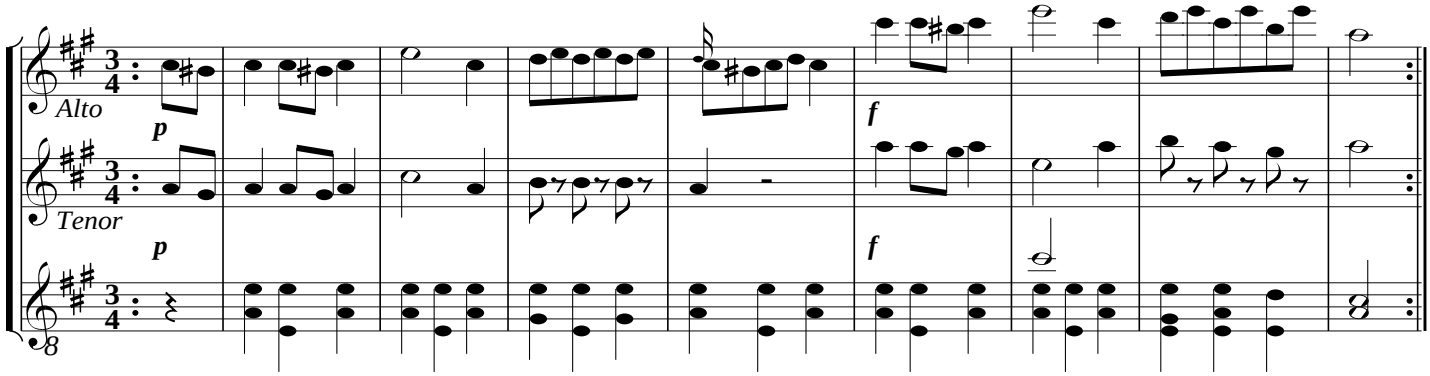

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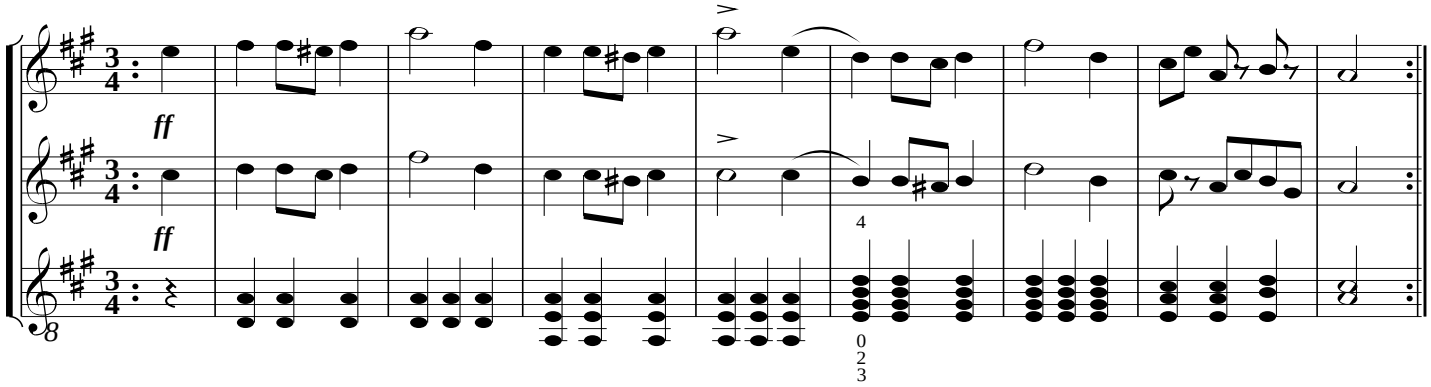

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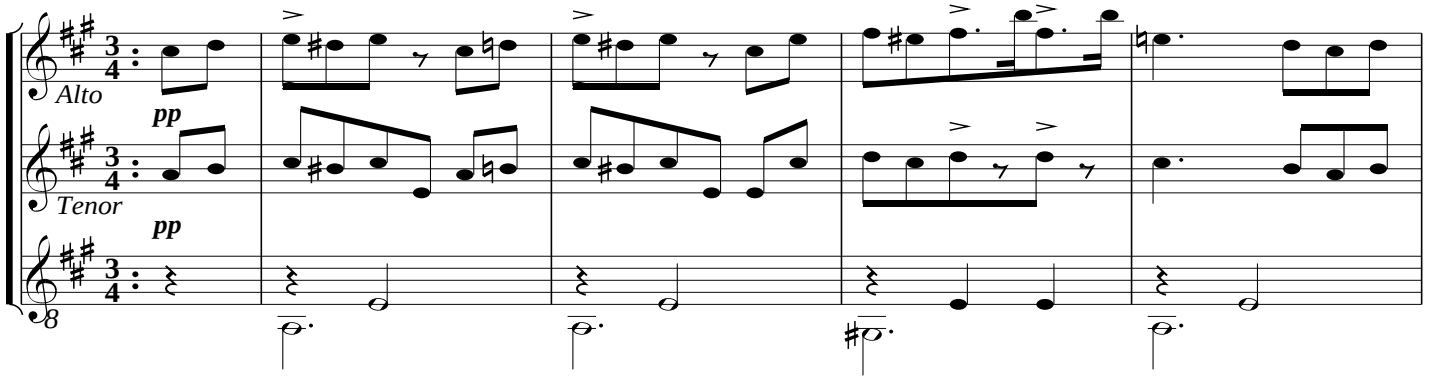
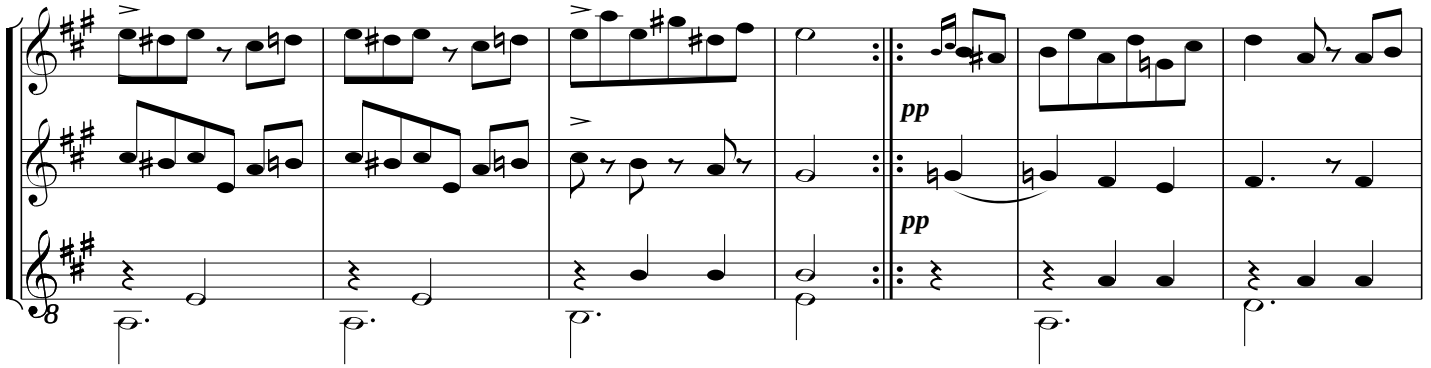
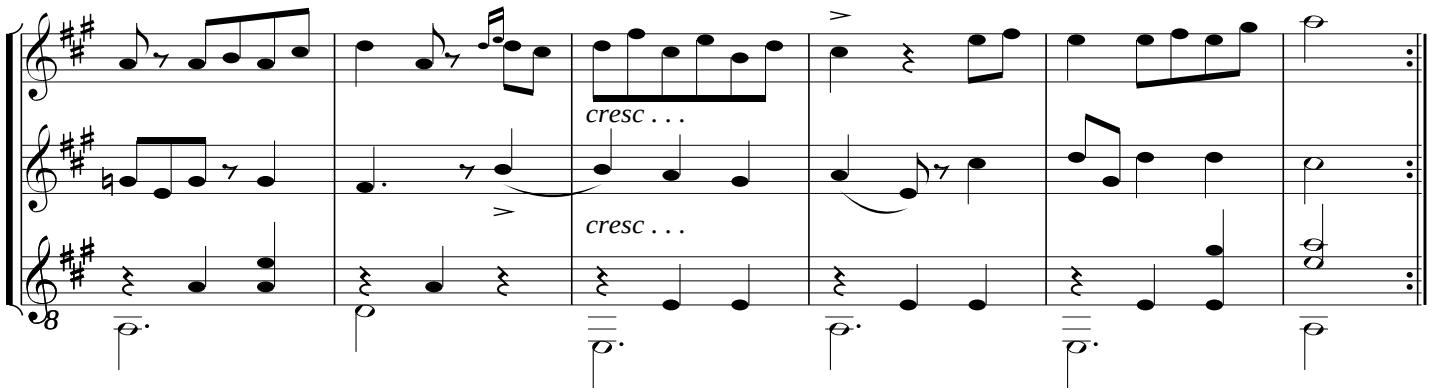
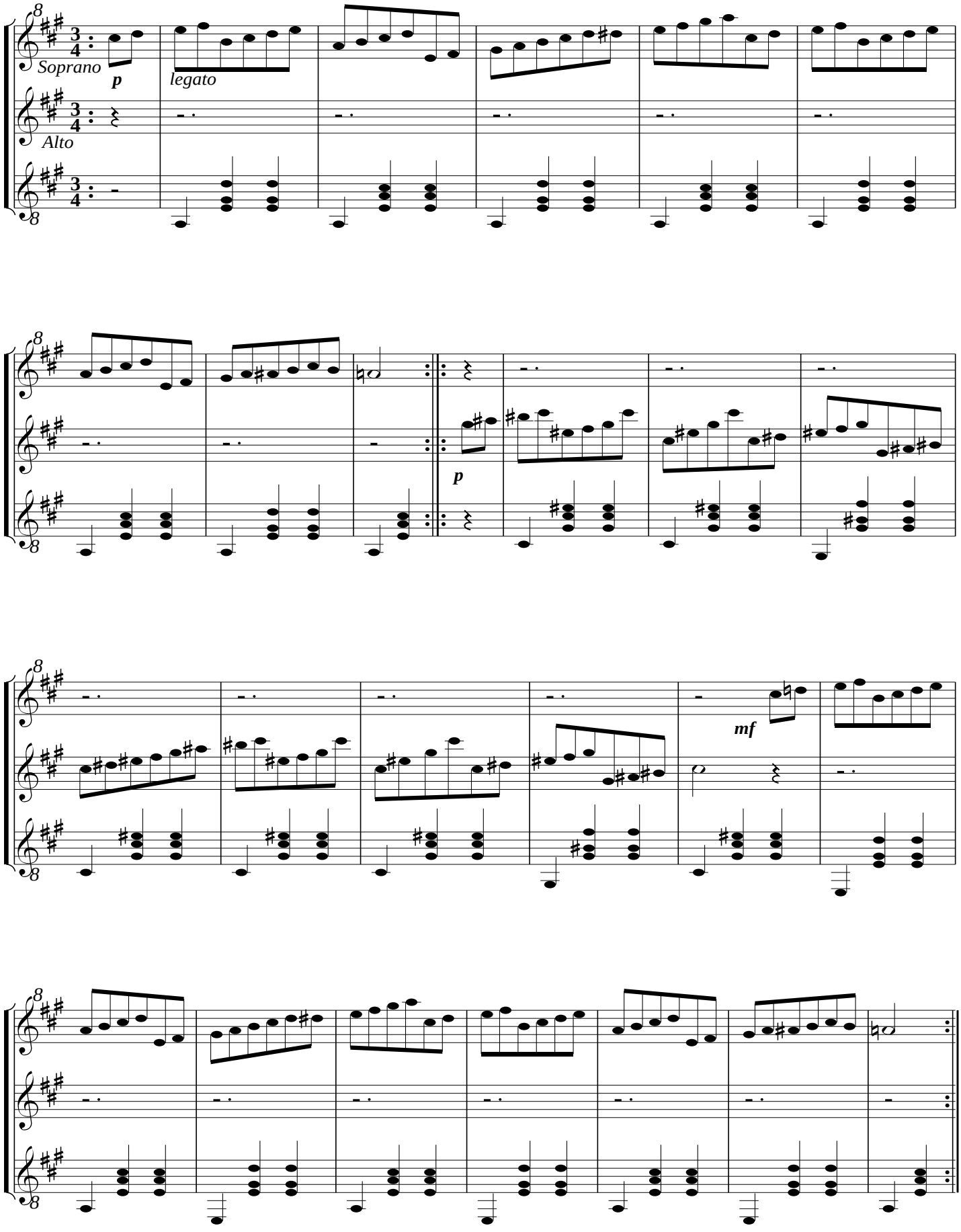


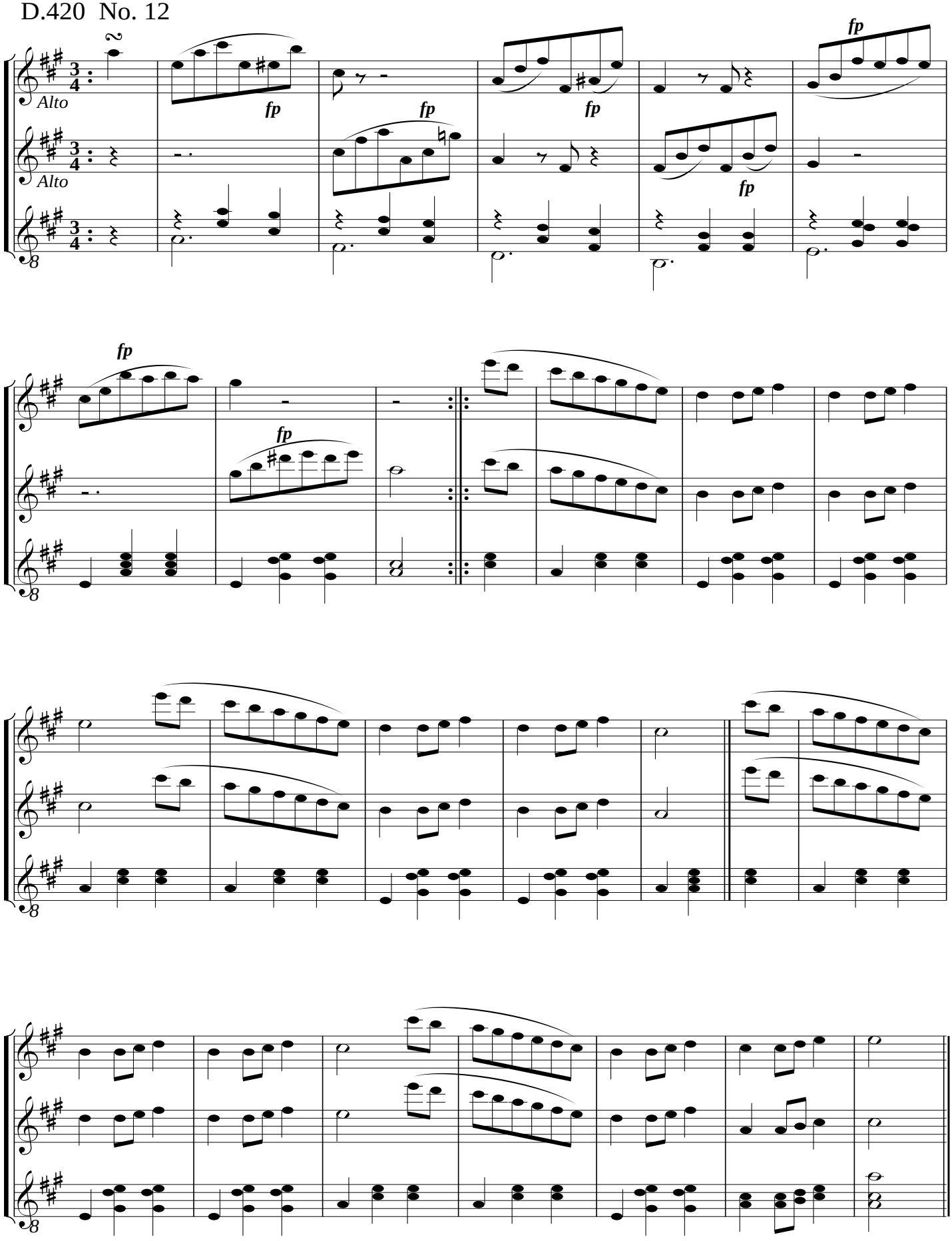




D.971 No. 2



D.420 No. 12



Peter Billam

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 be selling scores on-line, with on-line payment and on-line delivery, taking scores from the Composer to the Performer in one immediate step. In a unique special offer to promote the soon-to-be-announced opera **November at the Carousel**, all the pieces are currently being offered free ! *Www.pjb.com.au* offers new approaches to funding composers and to music publishing. All scores published by *www.pjb.com.au* are intended to be played by the amateur musician. These pieces are **written to be read, made to be played !**

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Arrangements at *www.pjb.com.au* include: By J. S. Bach: *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 and transposed into C major for alto recorder and keyboard; *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; *Contrapunctus 14, from the Art of Fugue* as completed by D. F. Tovey, for keyboard, or for SATB recorders, or for strings. By Johannes Brahms: *Fugue in Ab minor for organ*, for SATB recorders and viola de 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. By other composers: *G. F. Händel, Concerto Grosso in A minor* op 6 no 4, harpsichord and recorders; *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.

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