Twenty-Four Schubert Dances

by Franz Schubert

**From D.145, D.146, D. 158, D.299, D.365, D.366,
D.420, D.421, D.643, D.734, D.735 and D.781**

Arranged for Piano Four Hands by Peter Billam

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www.pjb.com.au

Twenty-Four Schubert Dances,

arranged for Piano Four Hands

These well-loved pieces are offered here in new arrangements for Piano Four Hands, for teaching or social piano playing. The originals for piano (two hands) are available from *Dover*, who in 1989 reprinted the editions by *Breitkopf & Härtel* of 1889 and 1897.

Two dances have been chosen in each of the twelve key signatures, one in triple time (a Waltz, Ländler or Deutscher) and one in duple time (an Écossaise). For four hands, most of these pieces become technically very easy, in fact some of the Écossaises could serve as first pieces. Musically they remain extremely rewarding, and in a teaching situation offer a solid rhythm, a variety of moods and key-signatures, and a joy of music-making which are hard to match.

With the Écossaises it was possible to preserve several sequences intended by Schubert, but the order of these Waltzes is very arbitrary, determined largely by the desire to fit two dances onto each page.

Schubert writes the Écossaises in two different ways; some move in crochets and quavers and have eight bars per line, others in quavers and semiquavers and have four bars per line. The former should move at *doppio movimiento*, taking the same time overall; a good Écossaise tempo would be about 108 or 112 beats (minims or chrochets) per minute. As to the nuances in *tempo* and expression between Waltzes, Ländler and Deutscher, I would welcome feedback from people who know these things . . .

Peter J Billam

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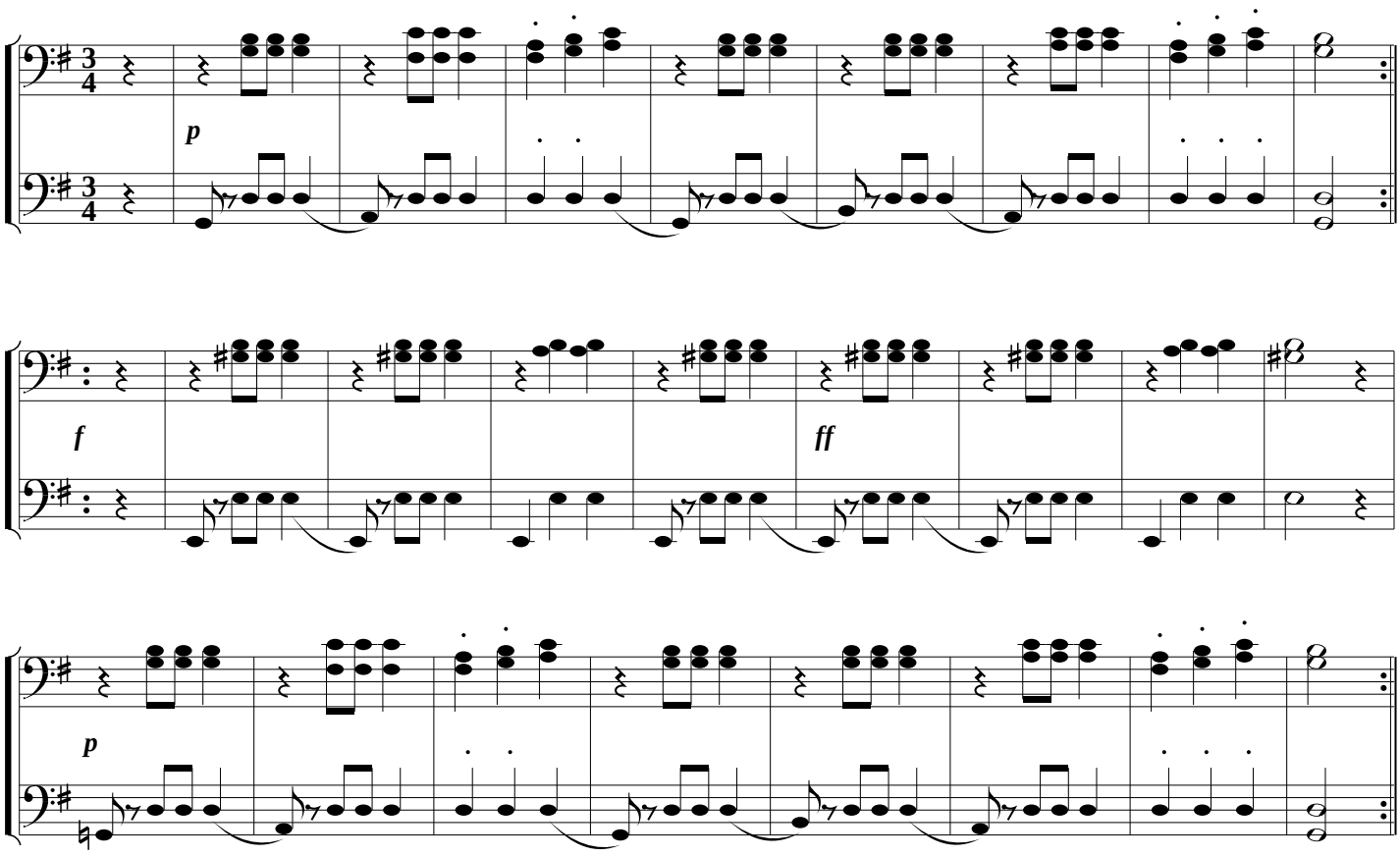
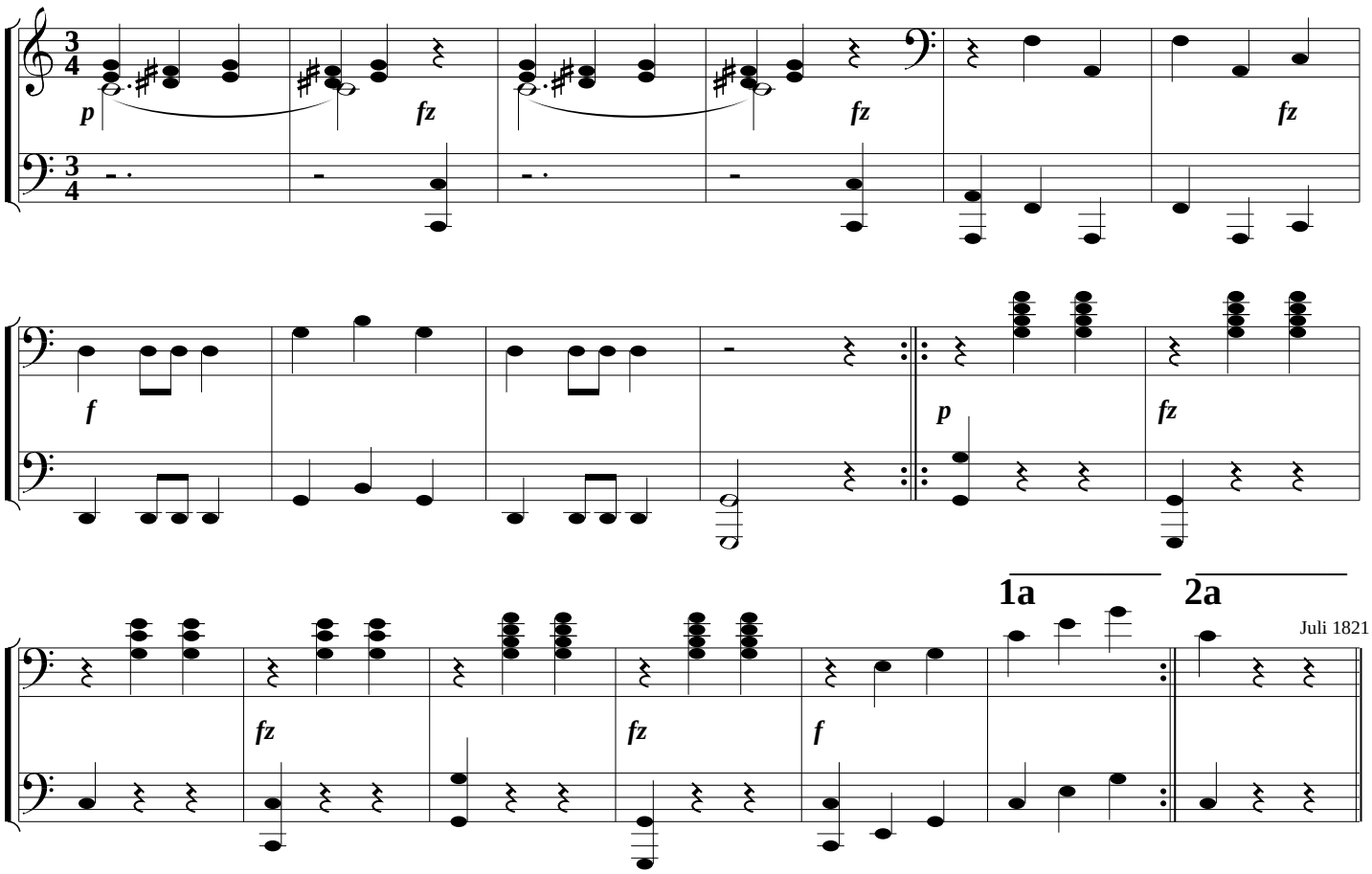
Ländler

from Hommage aux Belles Viennoises, Op.67 D.734 No. 1



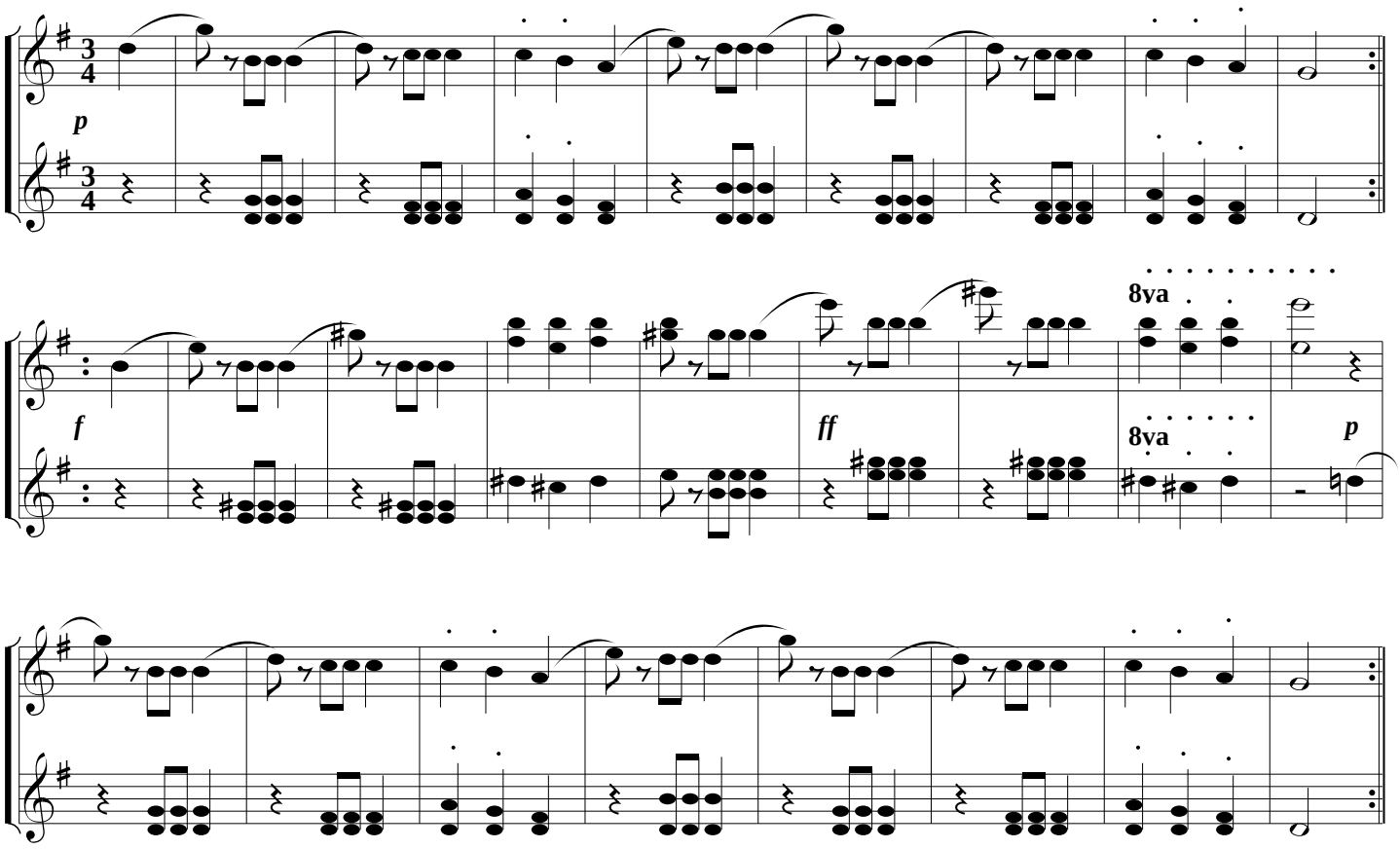
Atzenbrugg German Dance No. 6

Op.9 D.365 No. 31



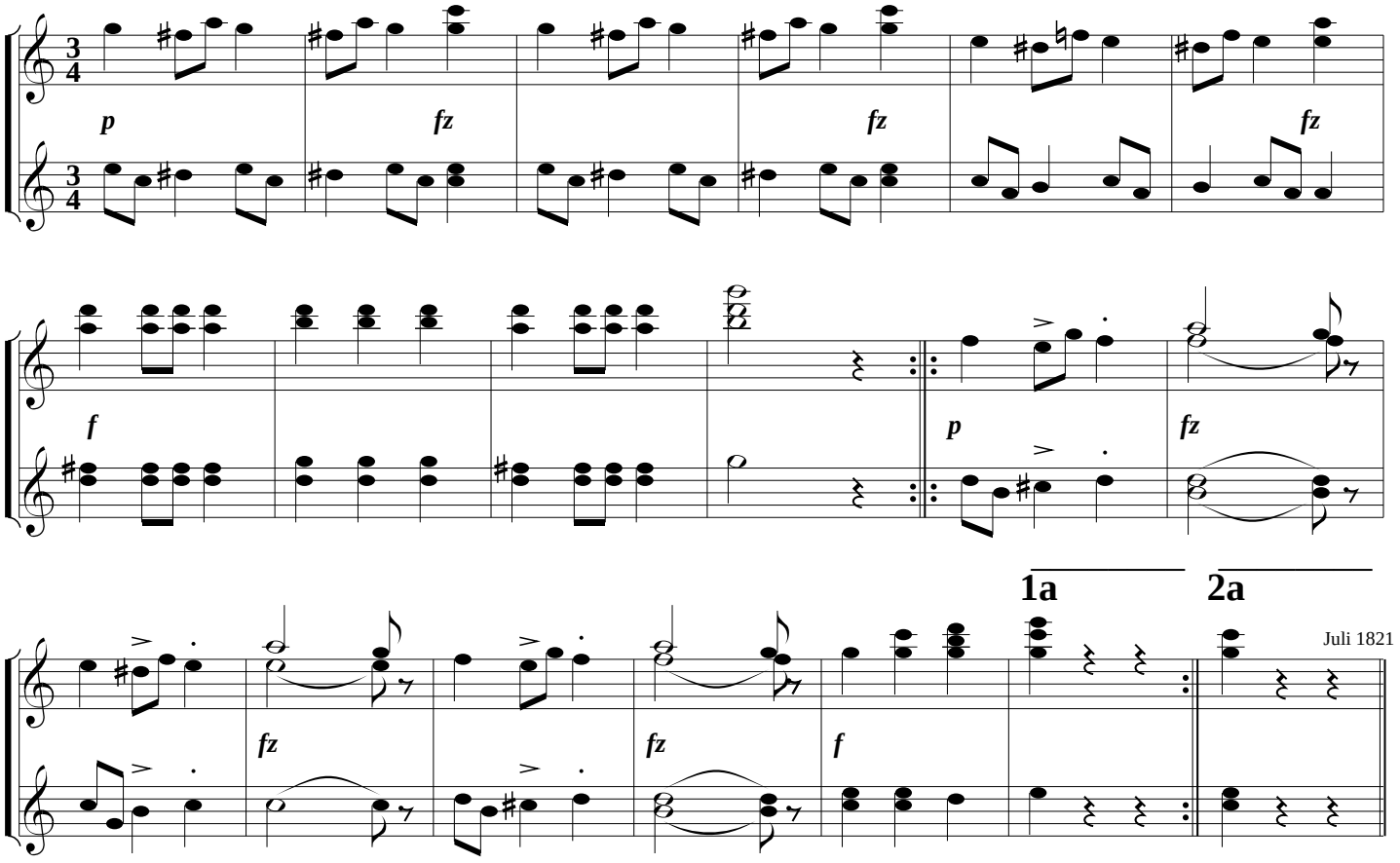
Ländler

from Hommage aux Belles Viennoises, Op.67 D.734 No. 1



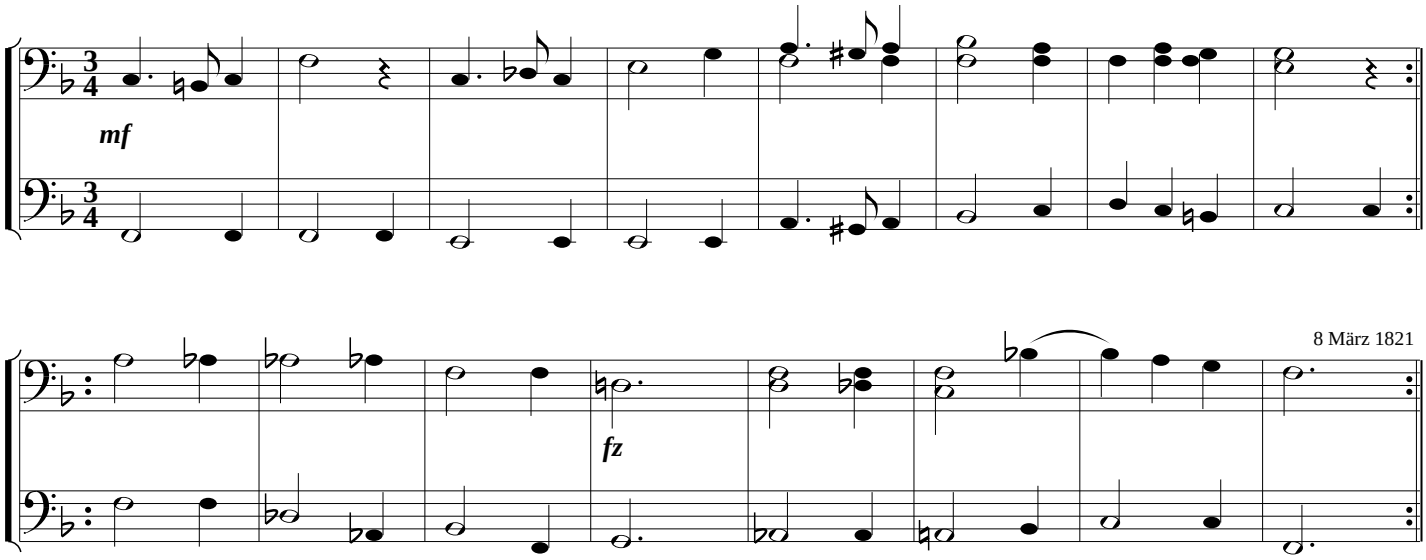
Atzenbrugg German Dance No. 6

Op 9, D. 365 No. 31



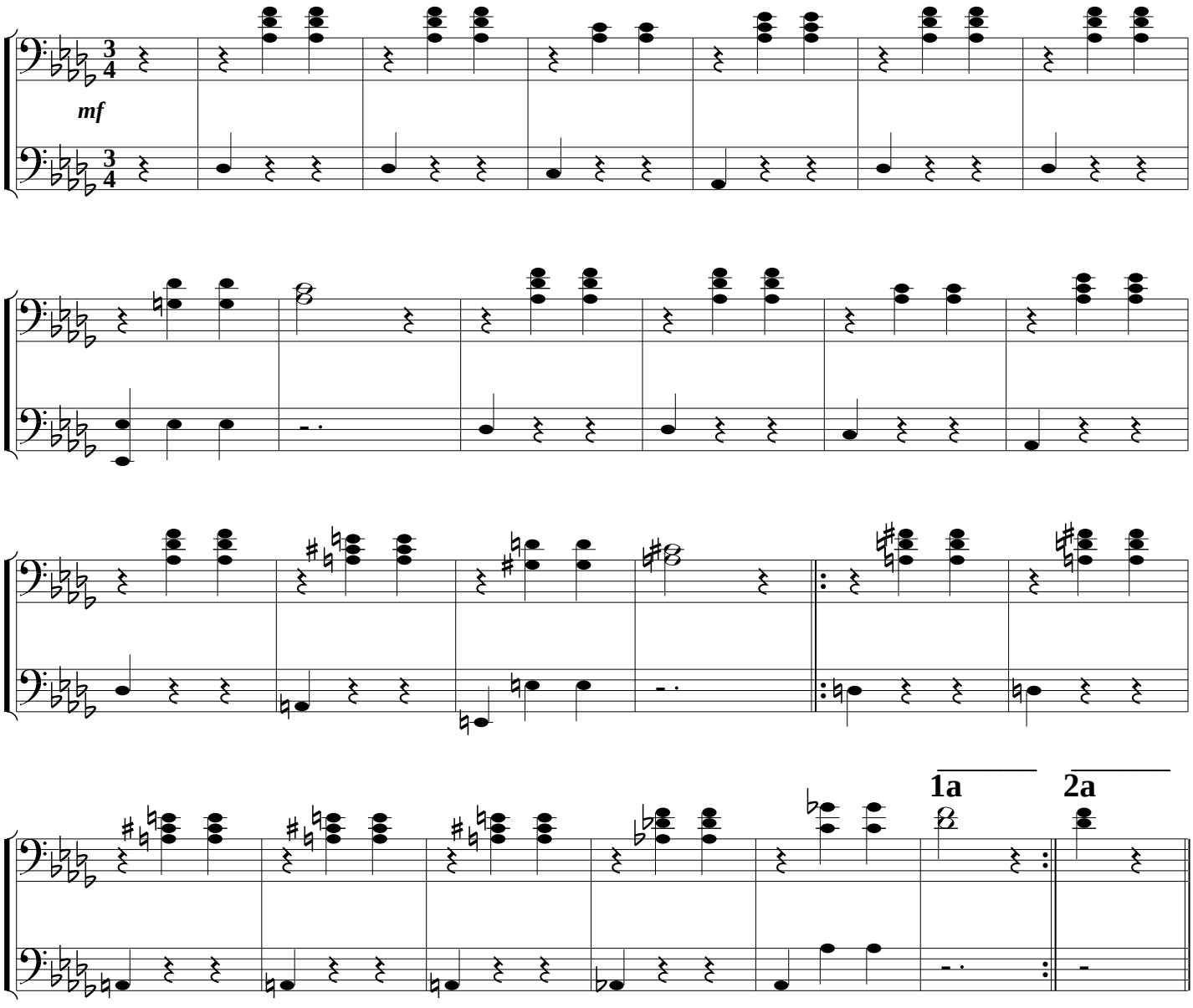
Waltz

Op.9 D.365 No. 36



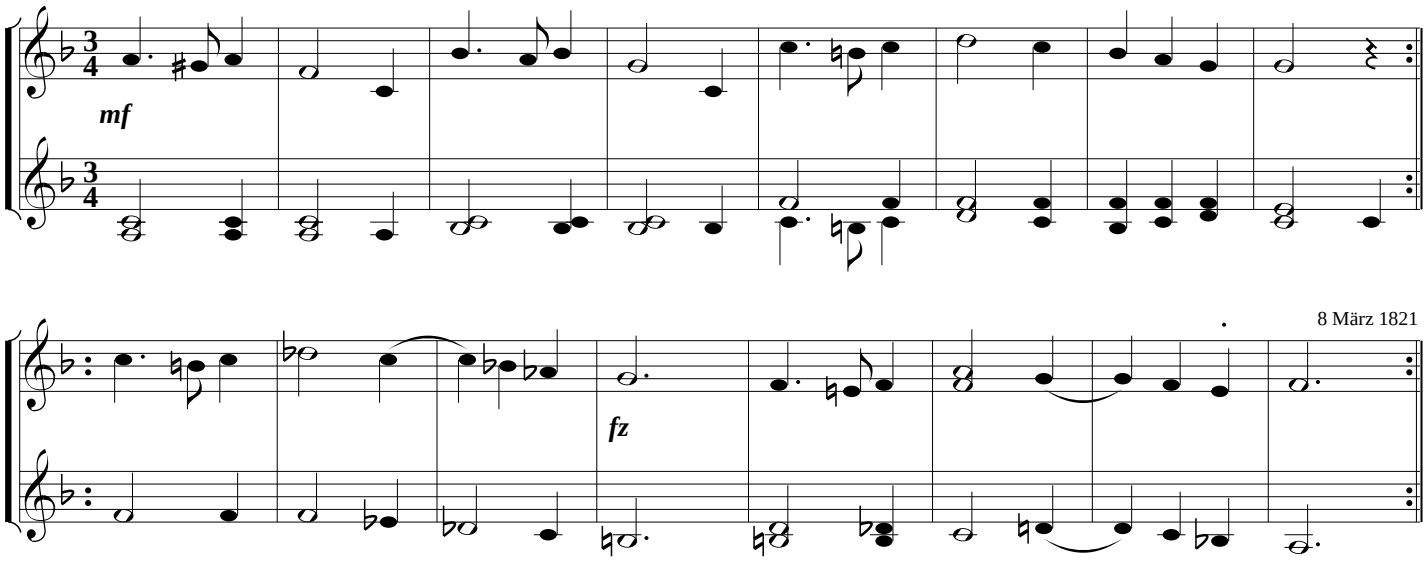
Waltz

from "First Waltzes", Op.9 D.365 No. 14



Waltz

Op 9, D. 365 No. 36



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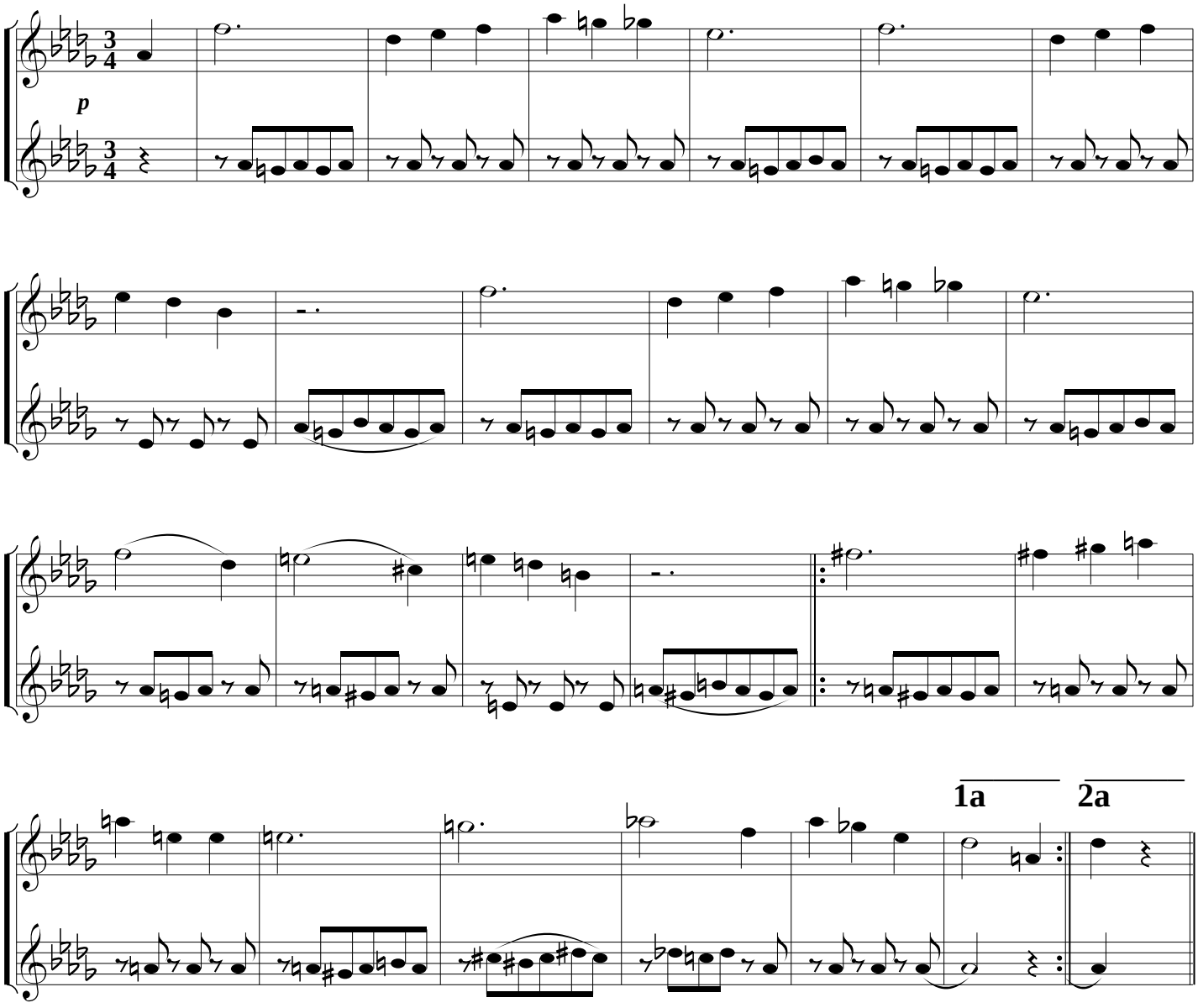
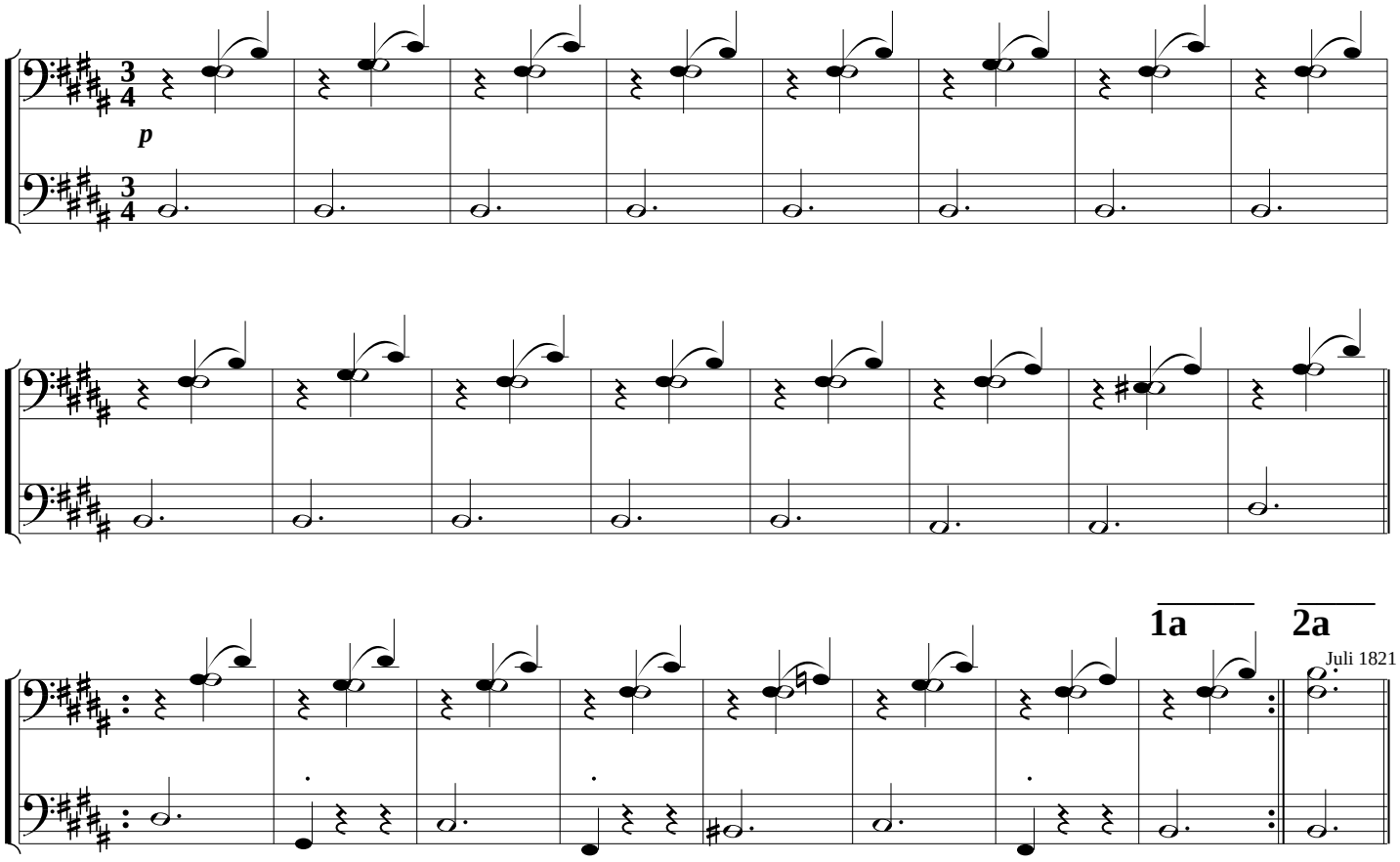


Atzenbrugg German Dance No. 4

Op.18 D.145 No. 4



Waltzer

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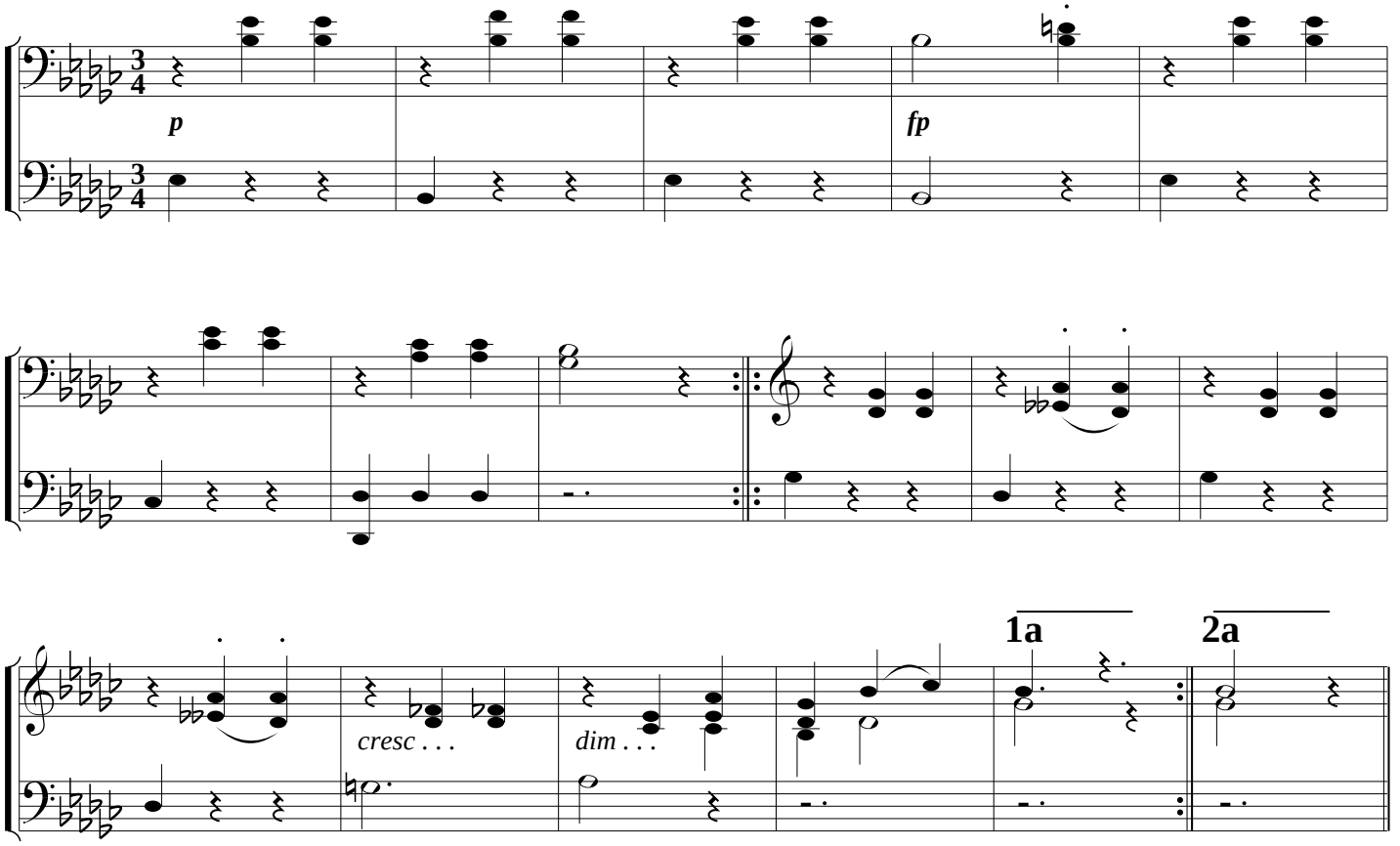

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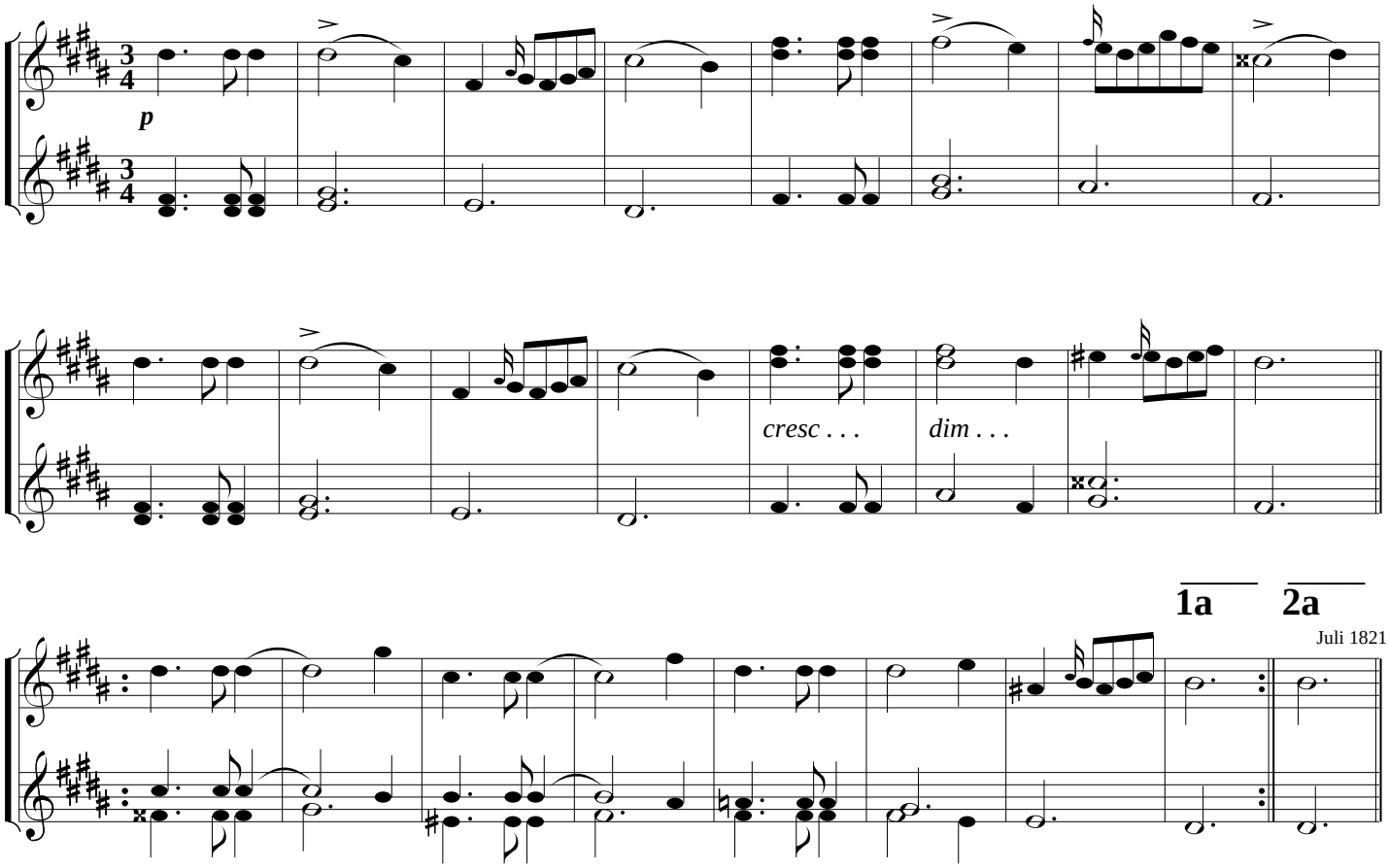

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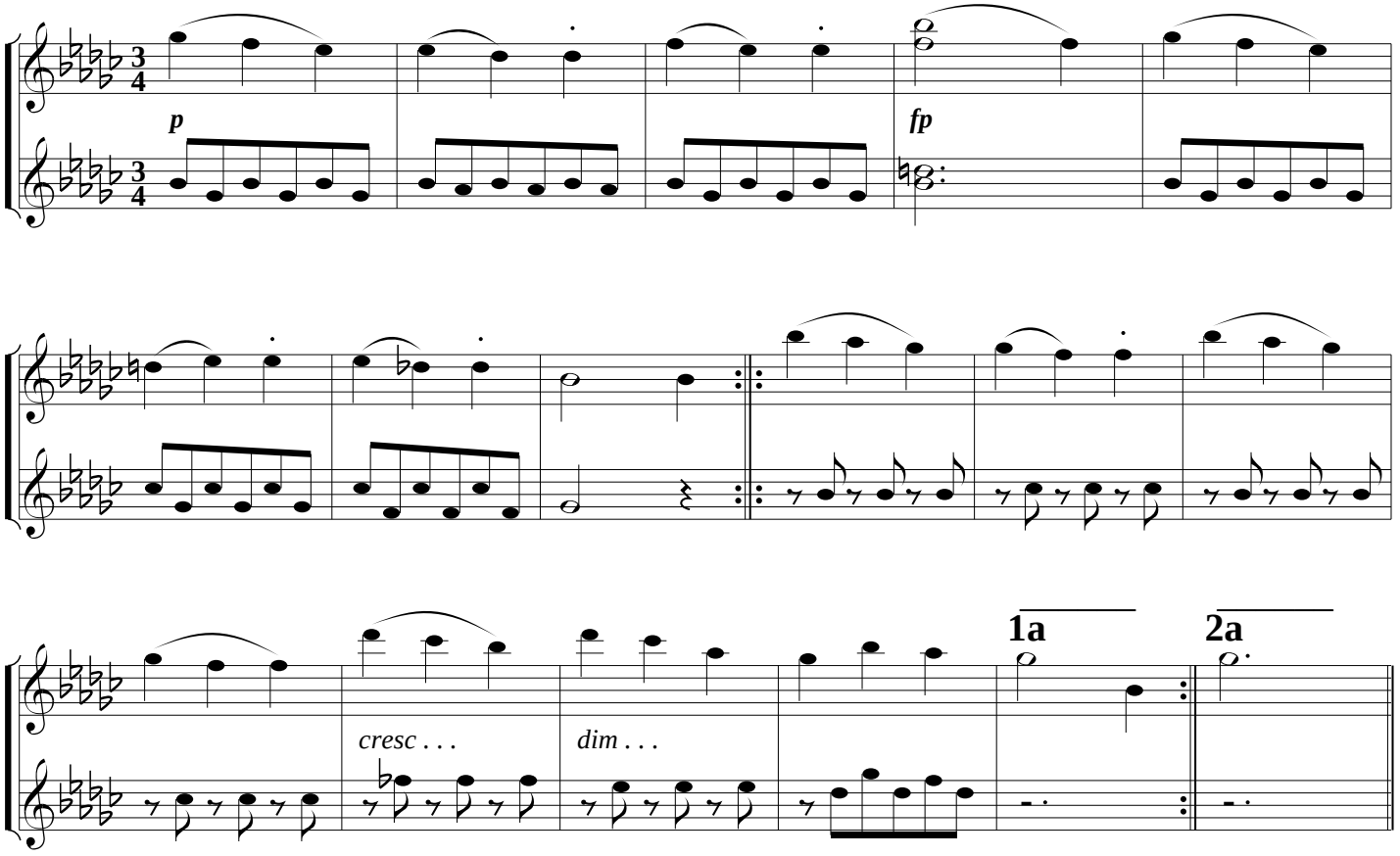
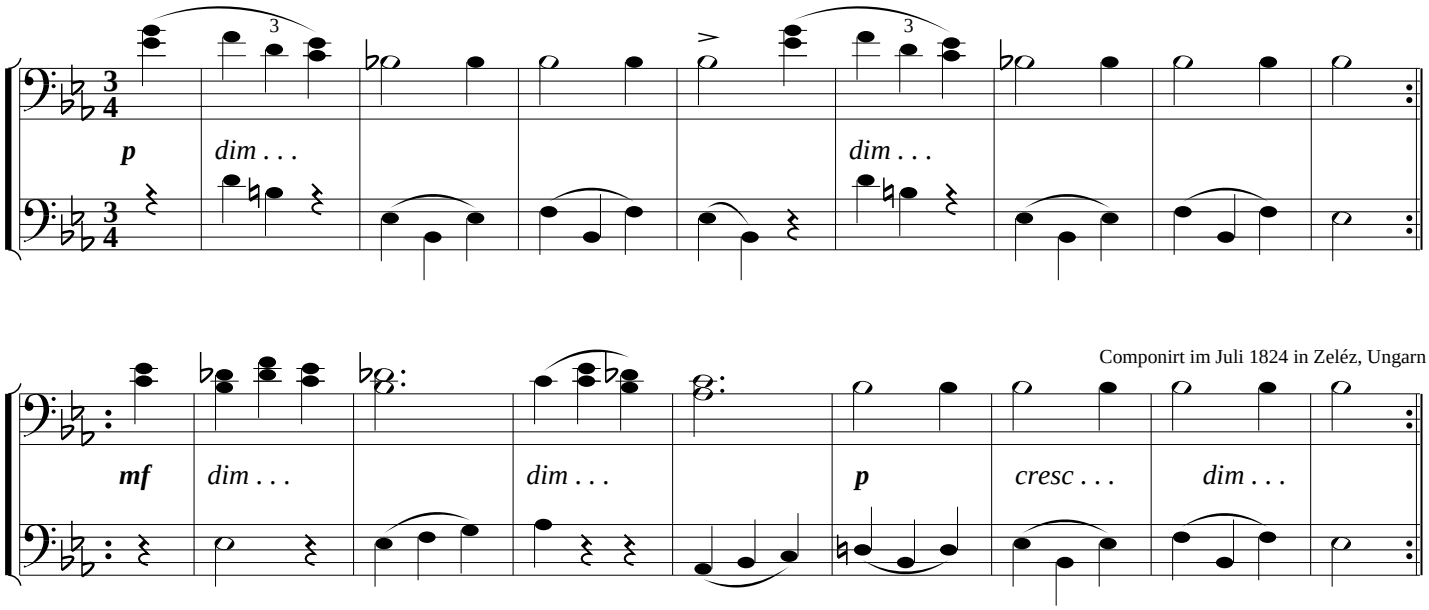
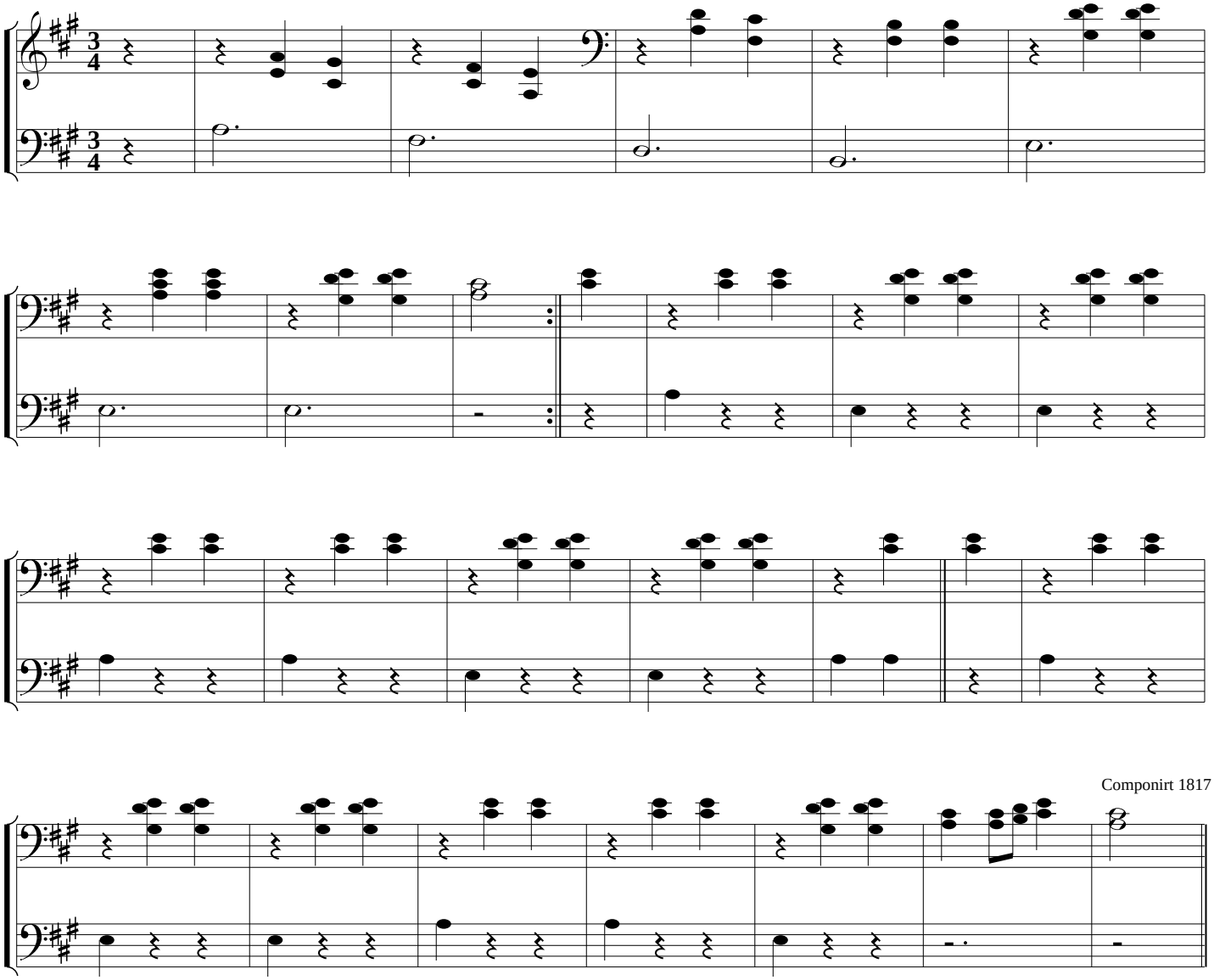


Ländler D.366 "17 Ländler" No. 17



German Dance D.420 "12 German Dances" No. 12



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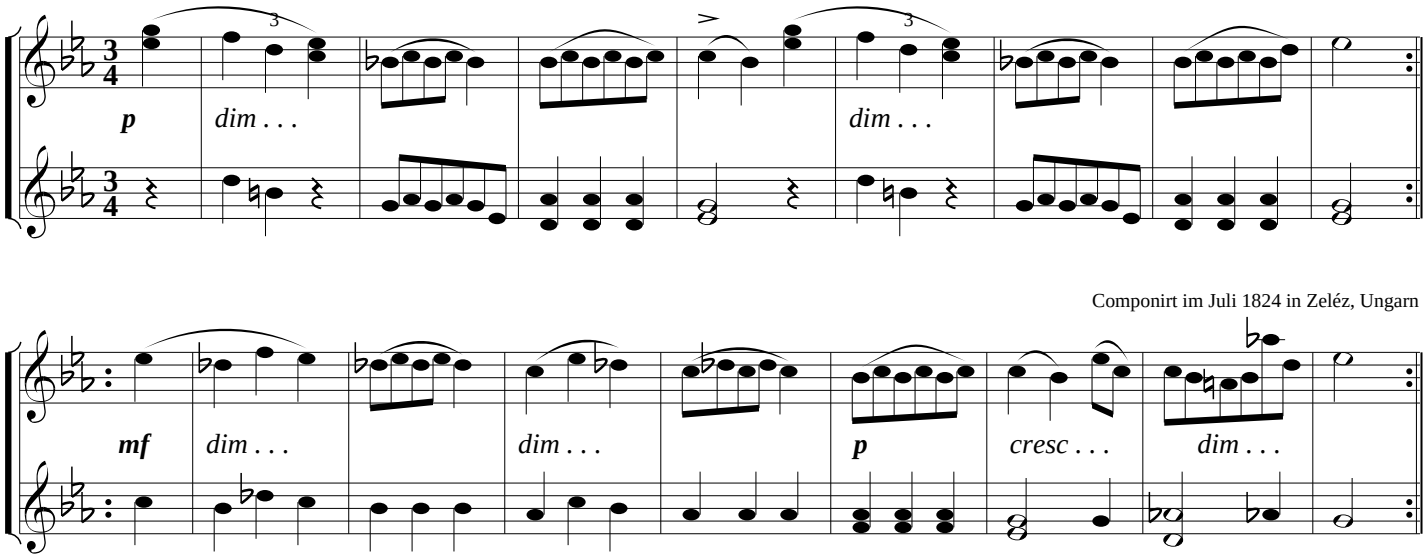

Componirt im Juli 1824 in Zeléz, Ungarn

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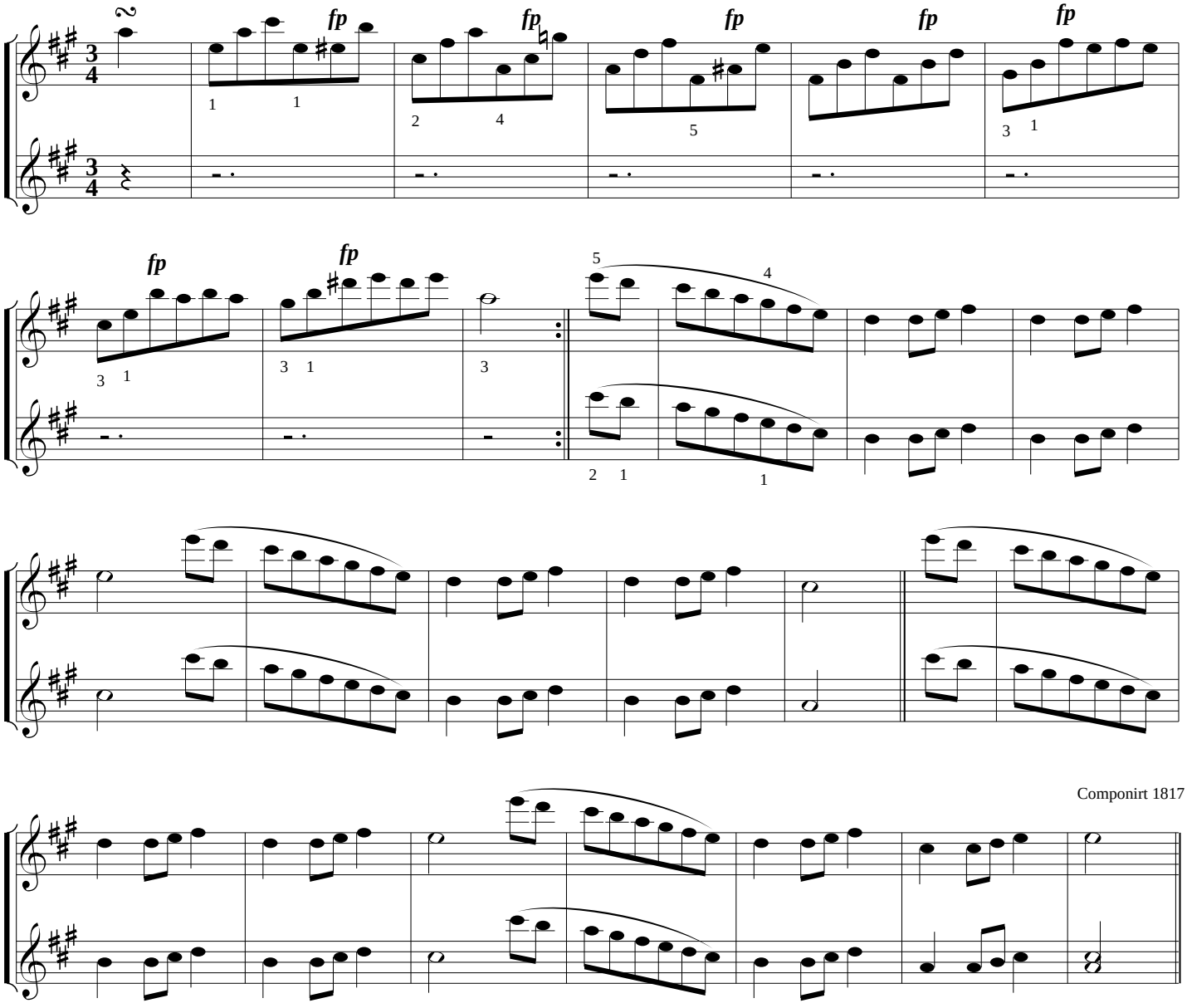
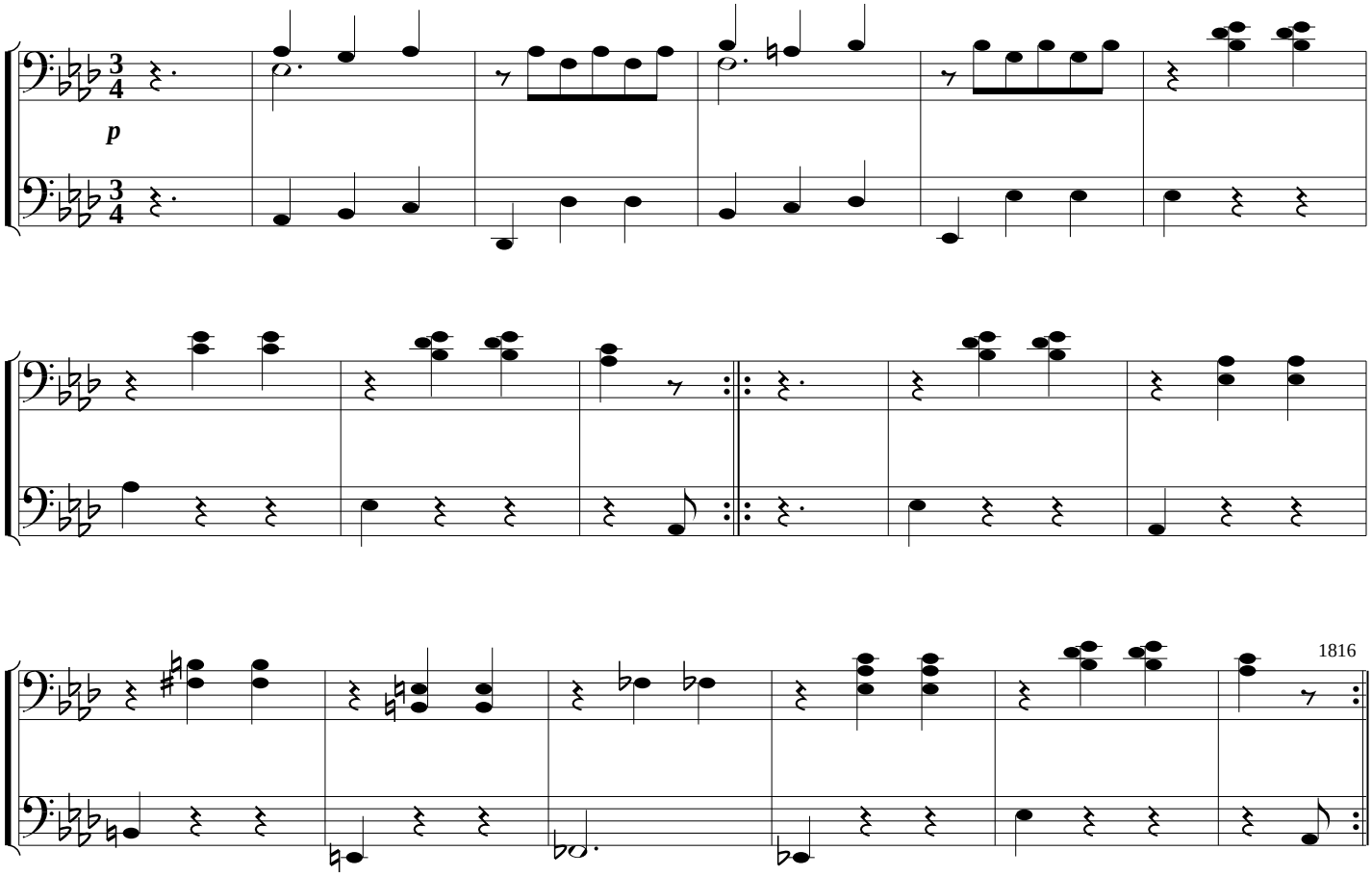


Componirt 1817

Trauer−Walzer

Op.9 D.365 No. 2



German Dance

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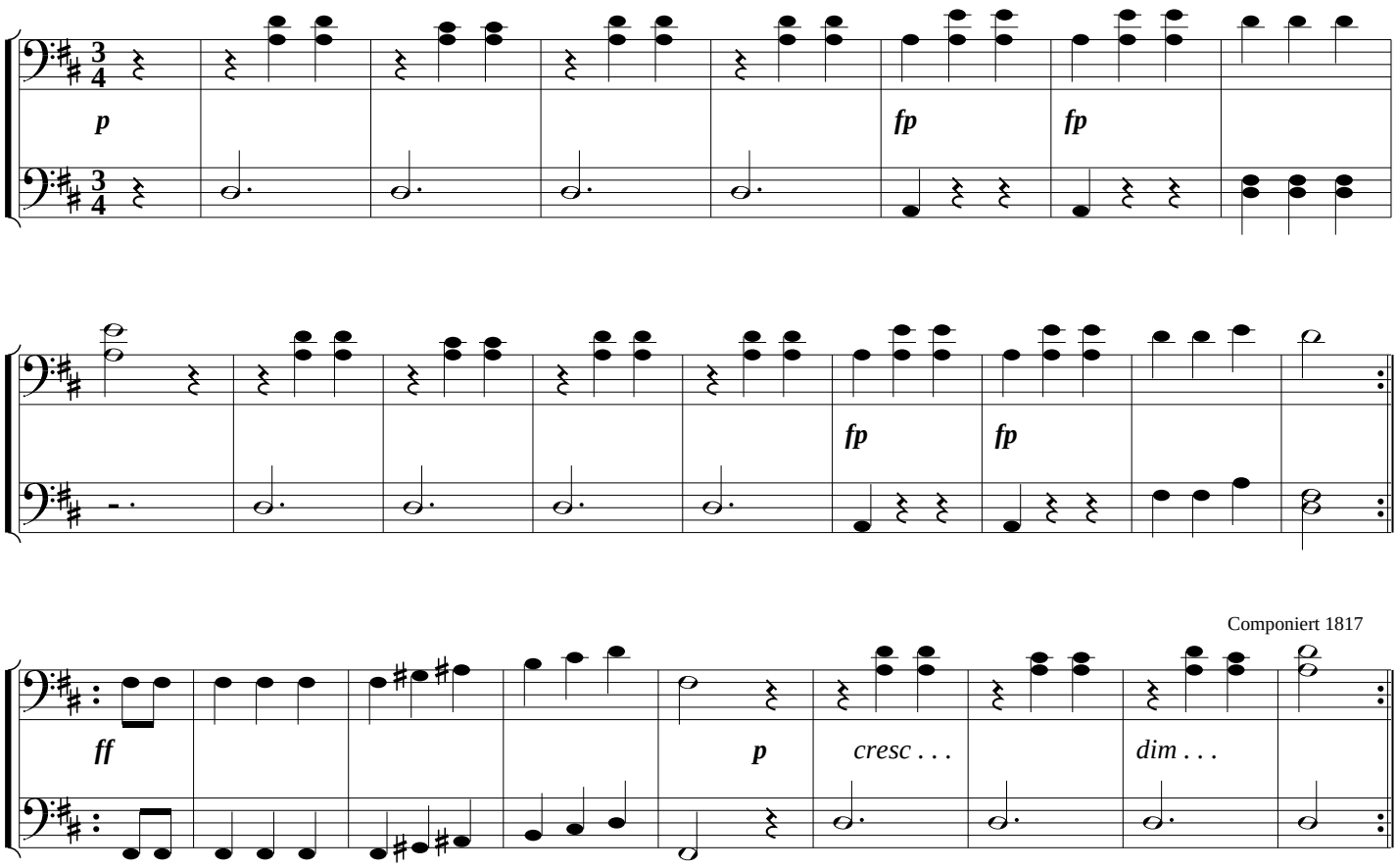

Trauer−Walzer

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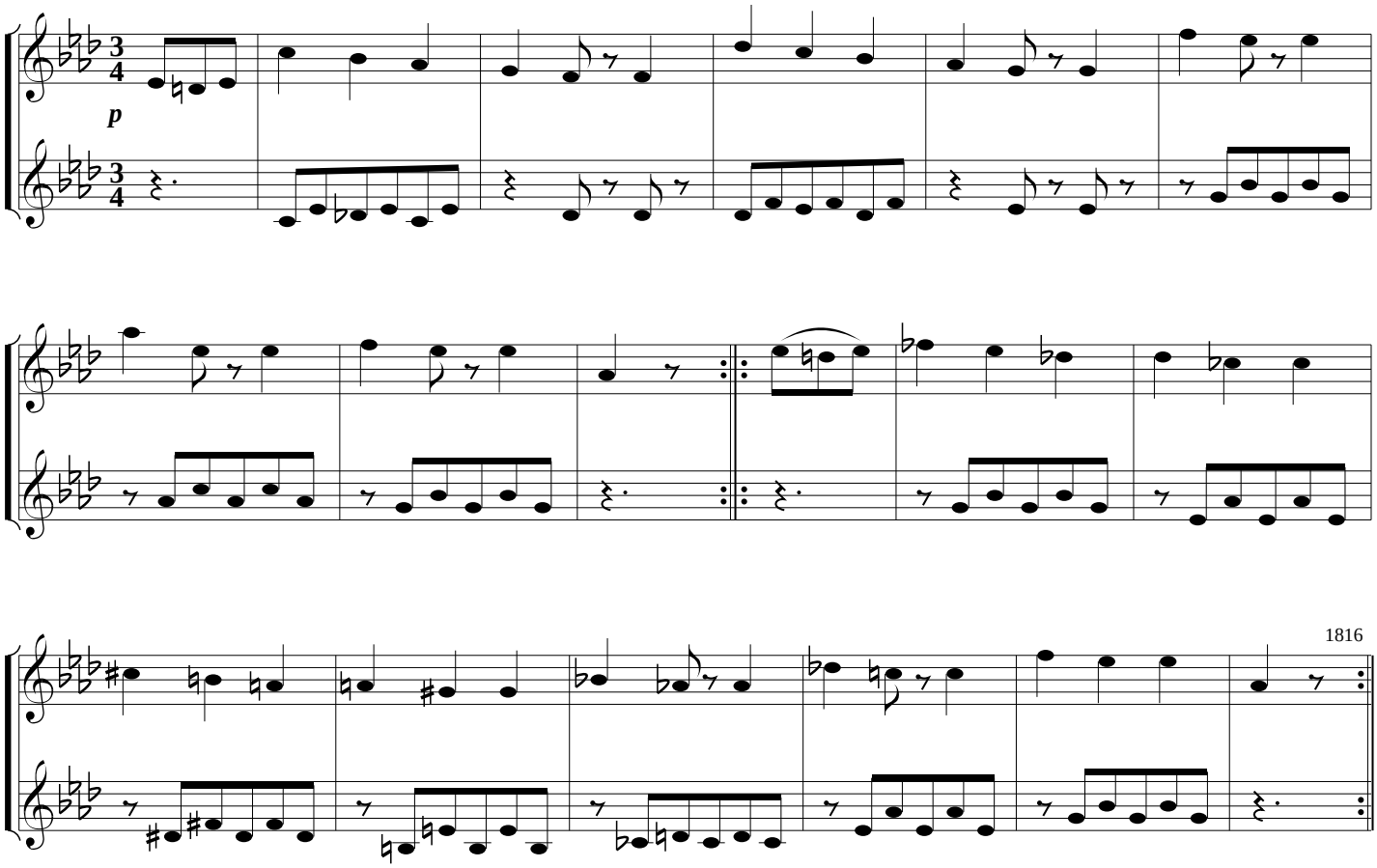

German Dance

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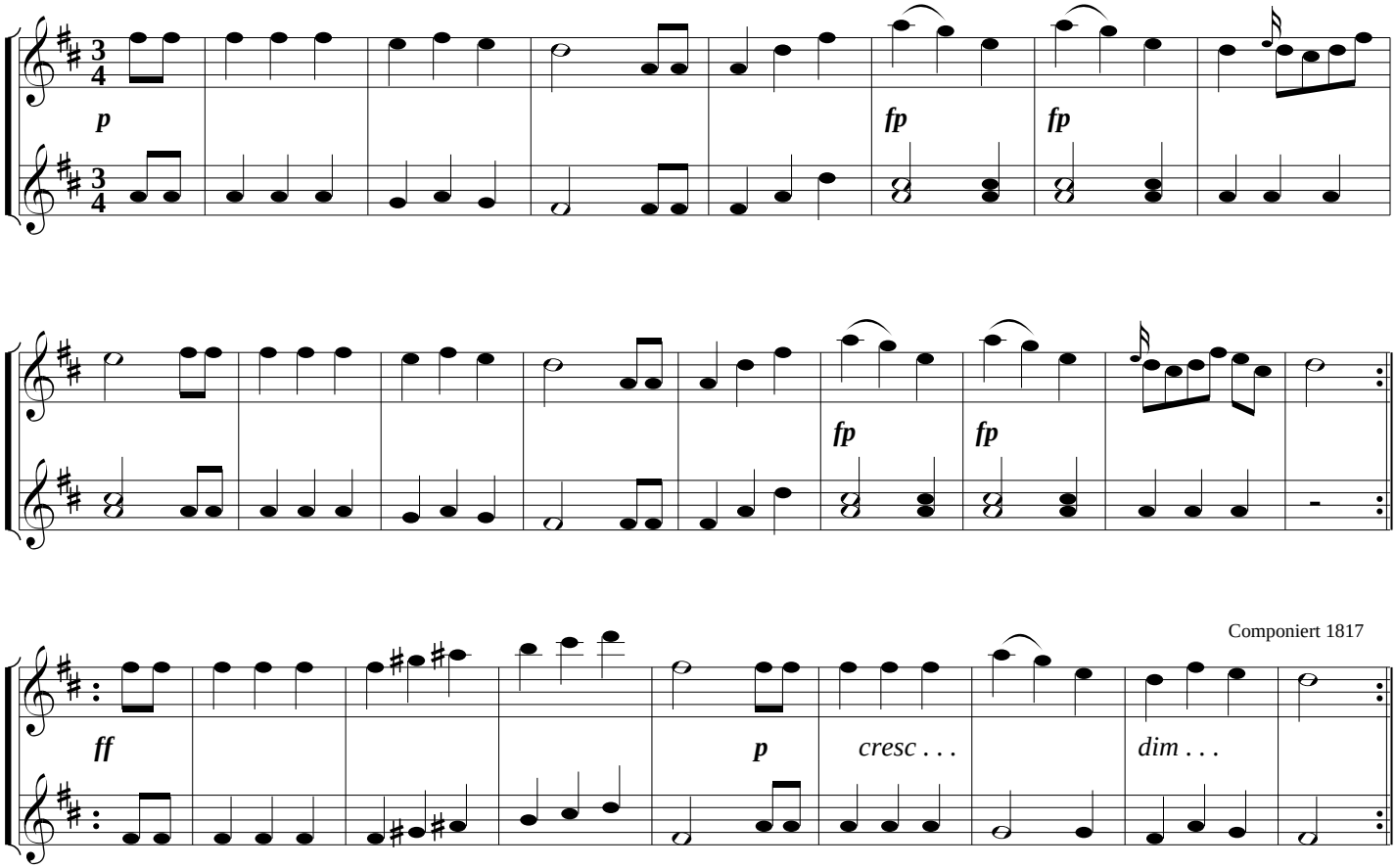
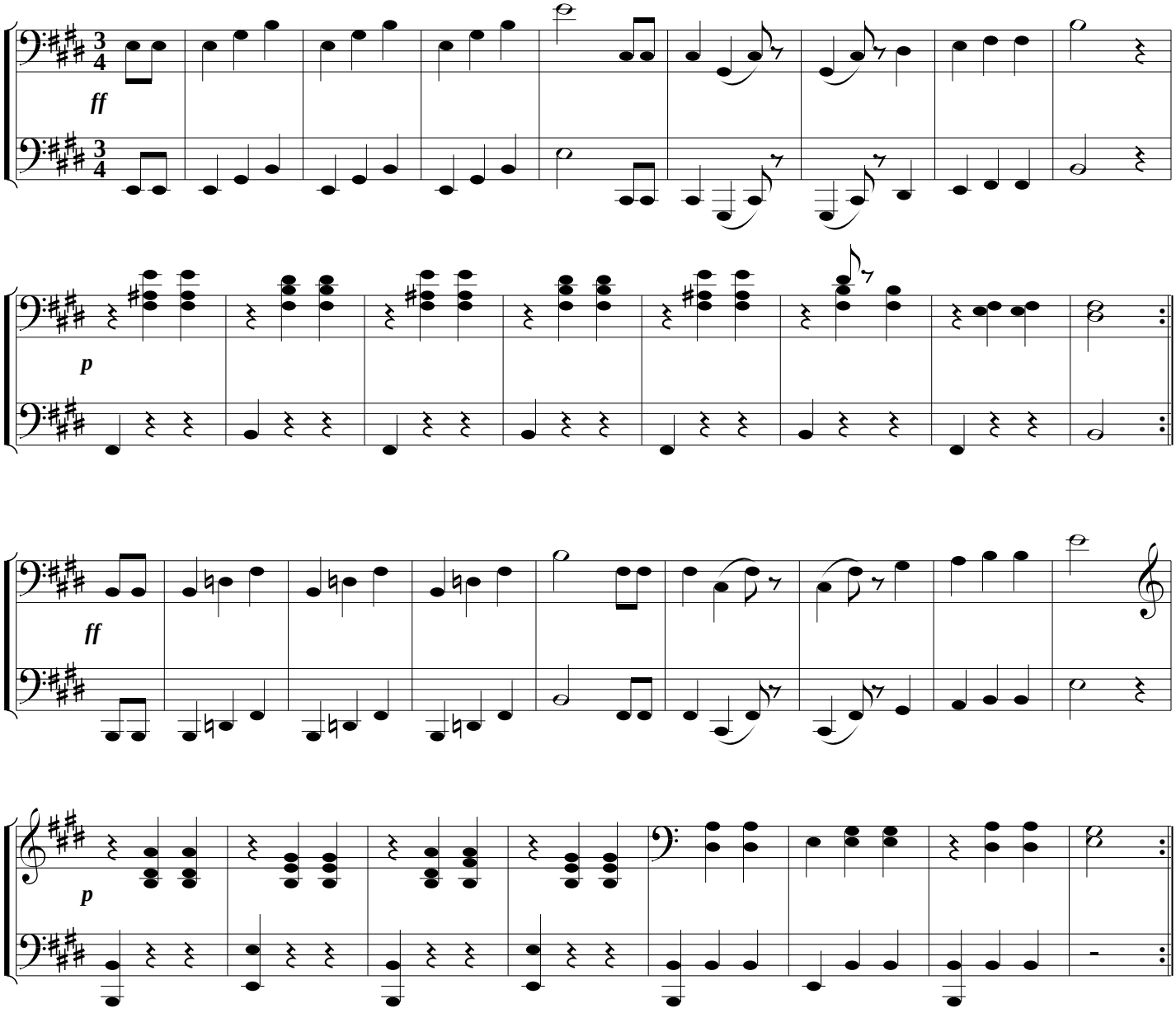


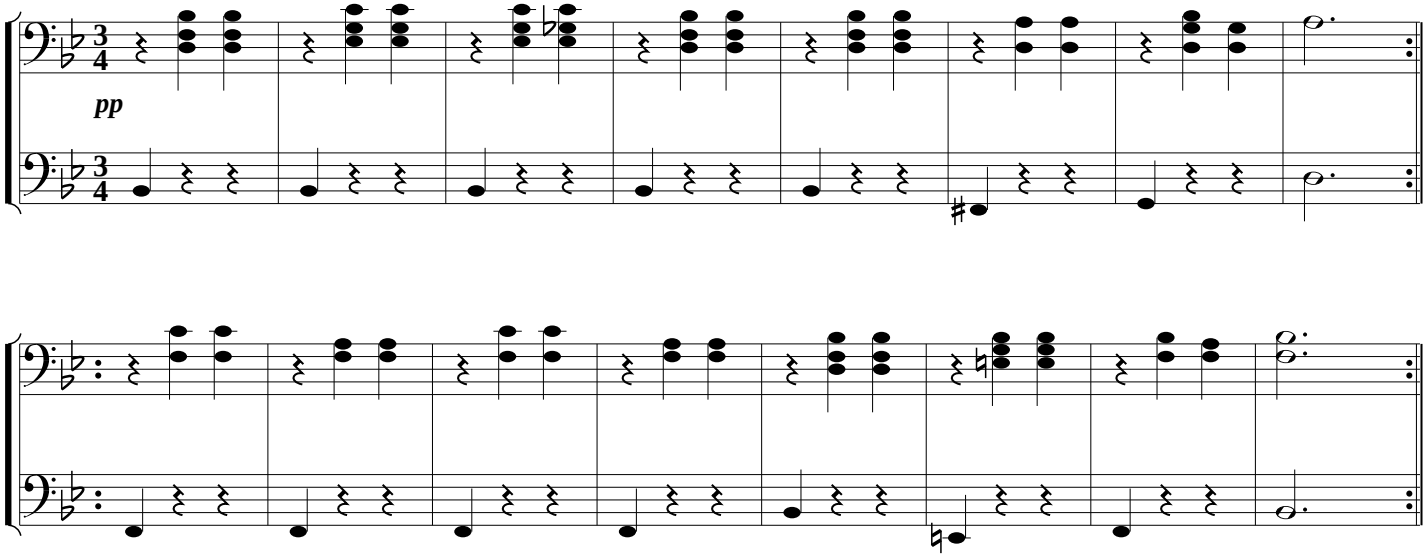
Atzenbrugg German Dance No. 1

Op.18 D.145 No. 1



Waltz

Op.127 D.146 "Last Waltzes" No. 18



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Atzenbrugg German Dance No. 1

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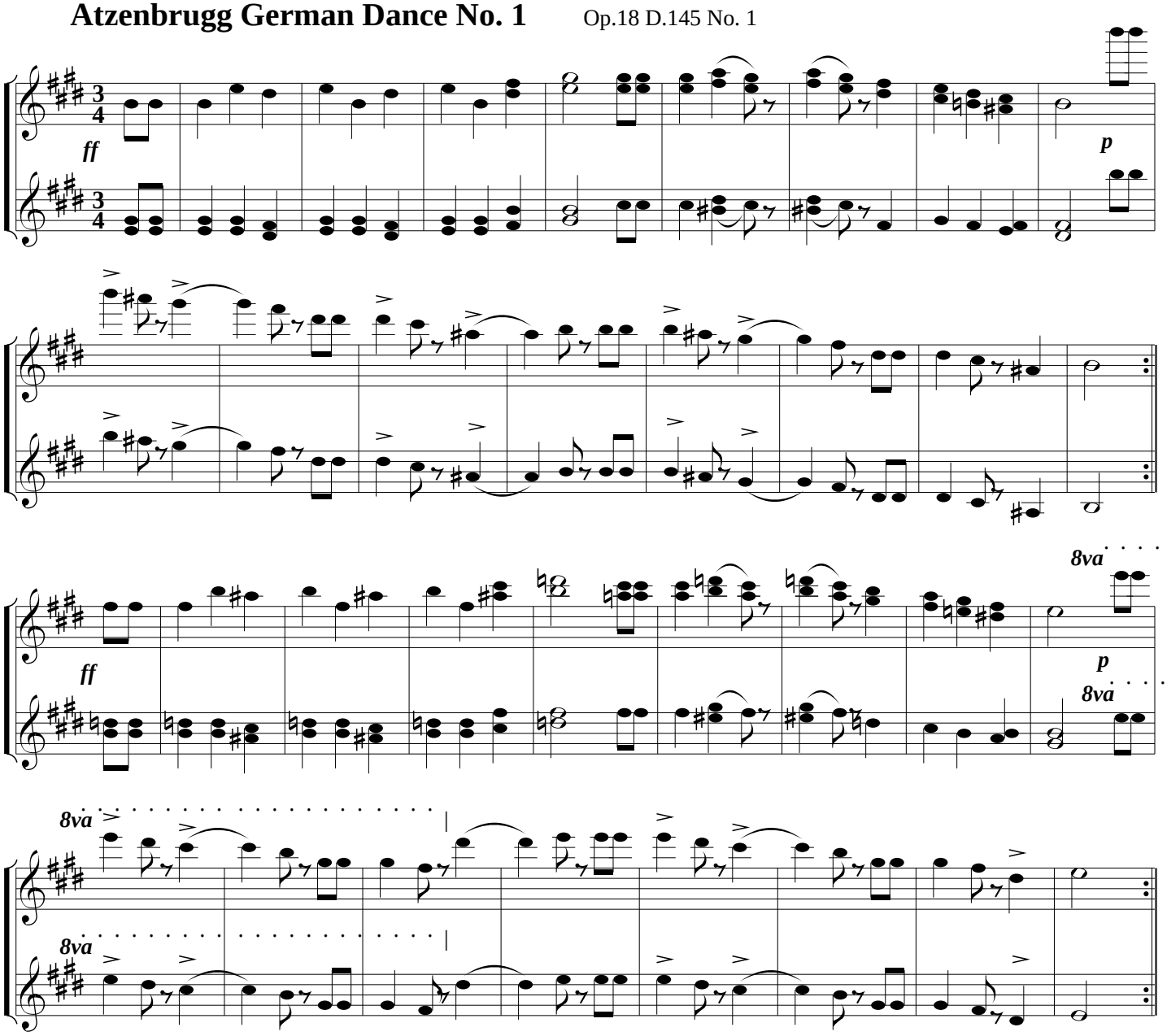

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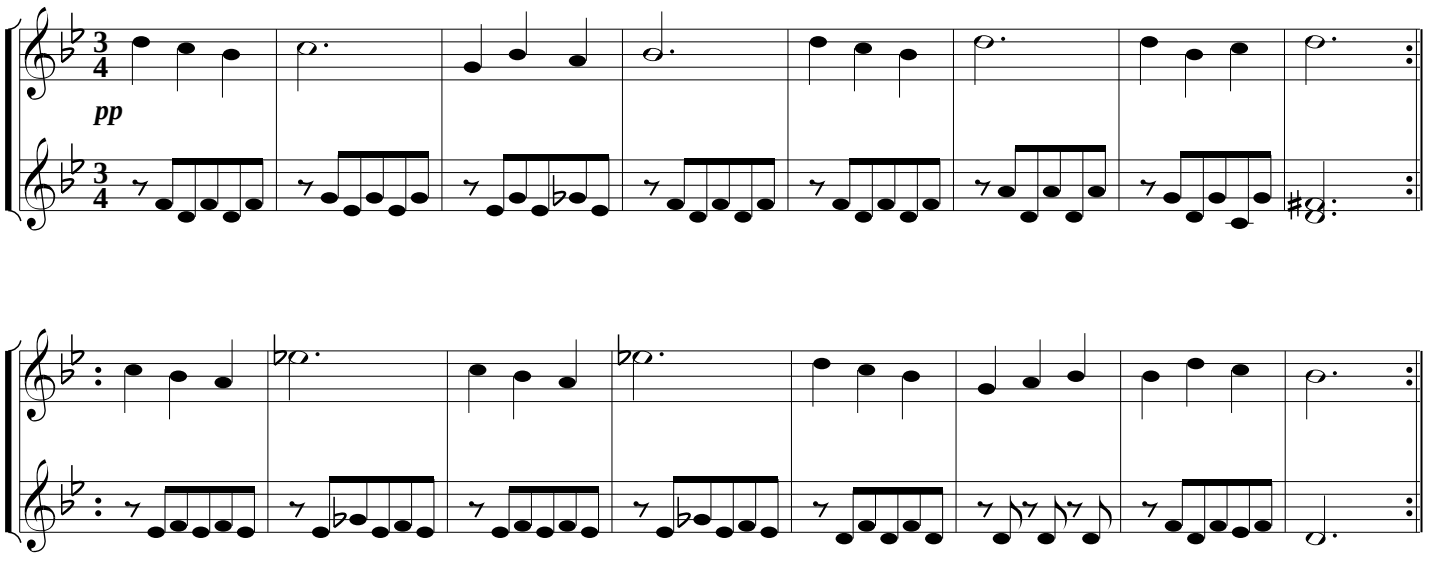
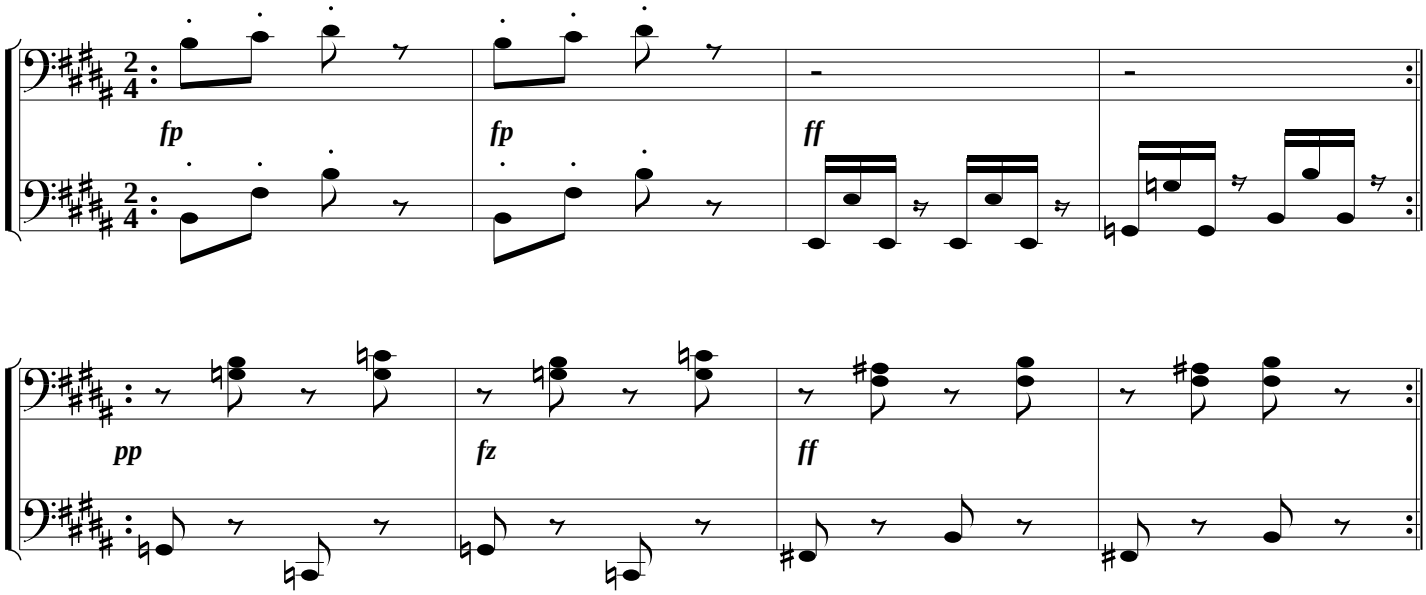


Écossaise D. 145 no. 7



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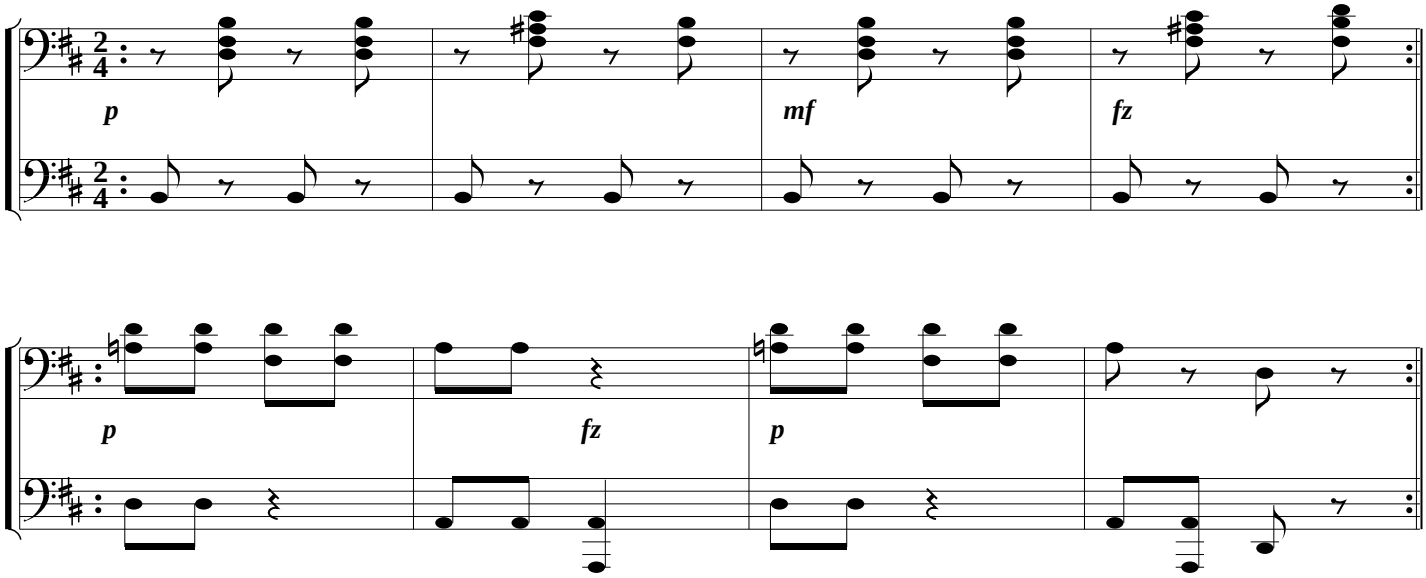

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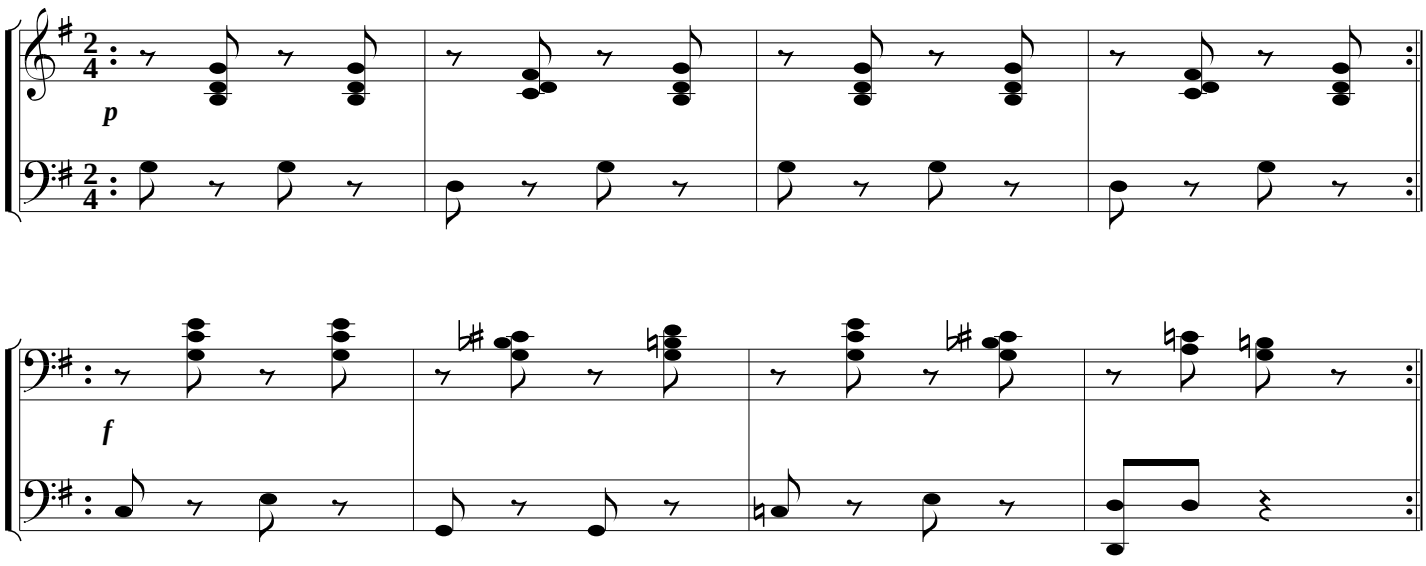

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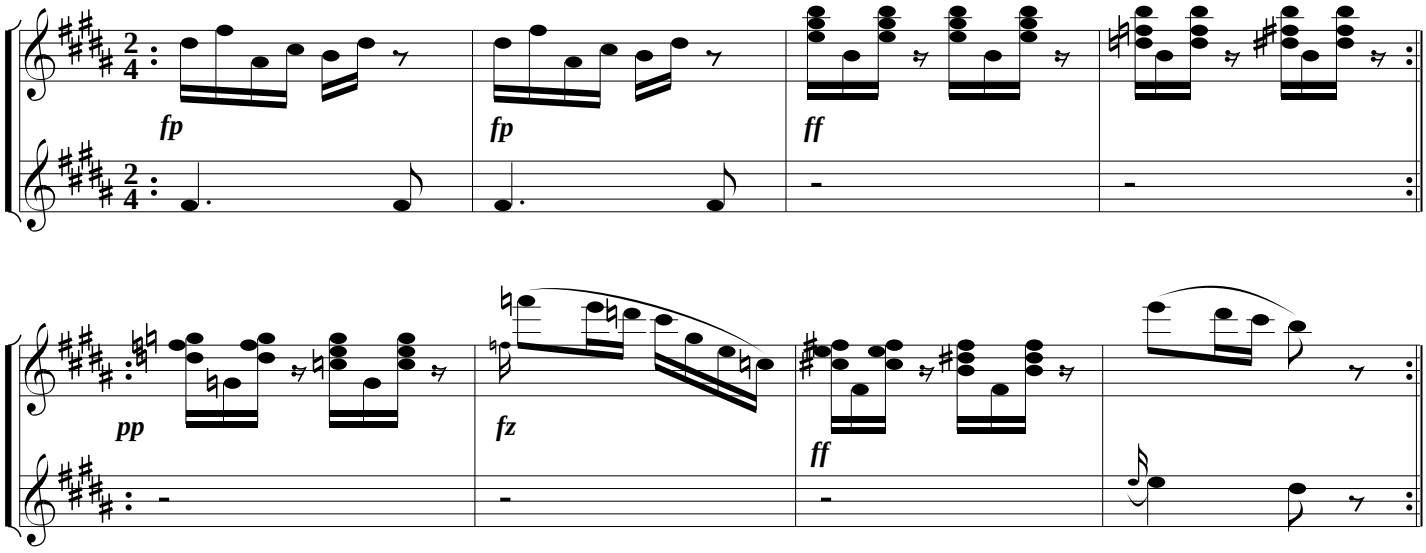

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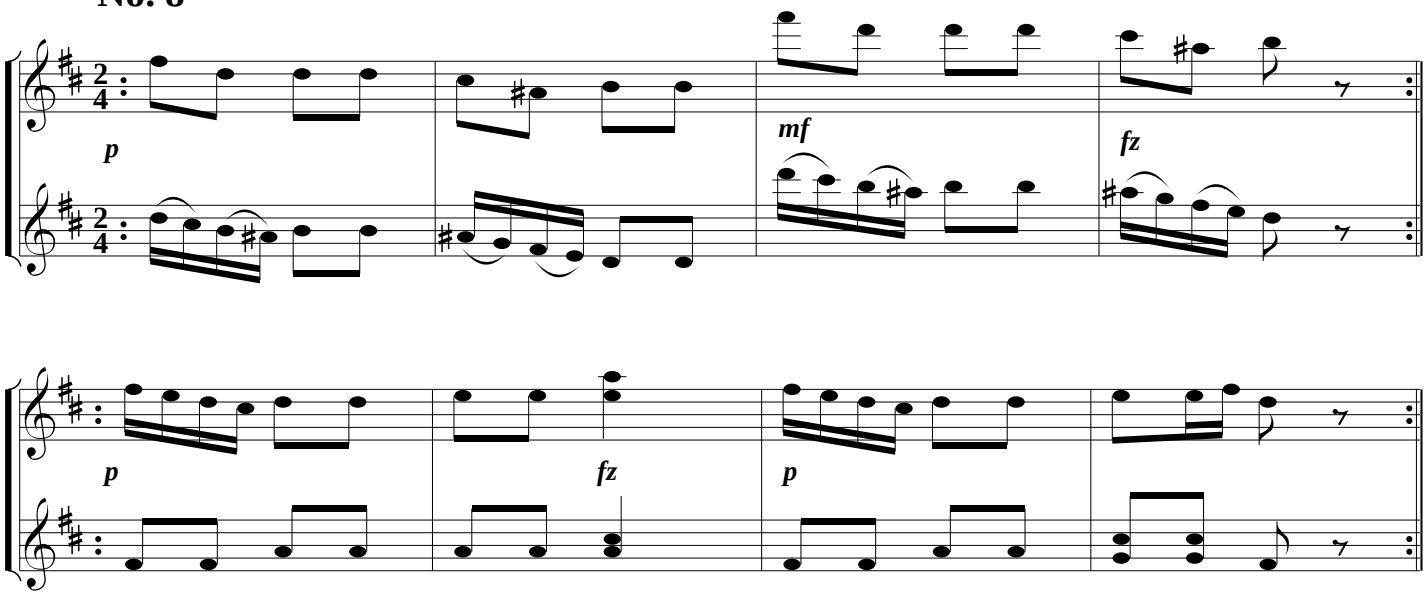

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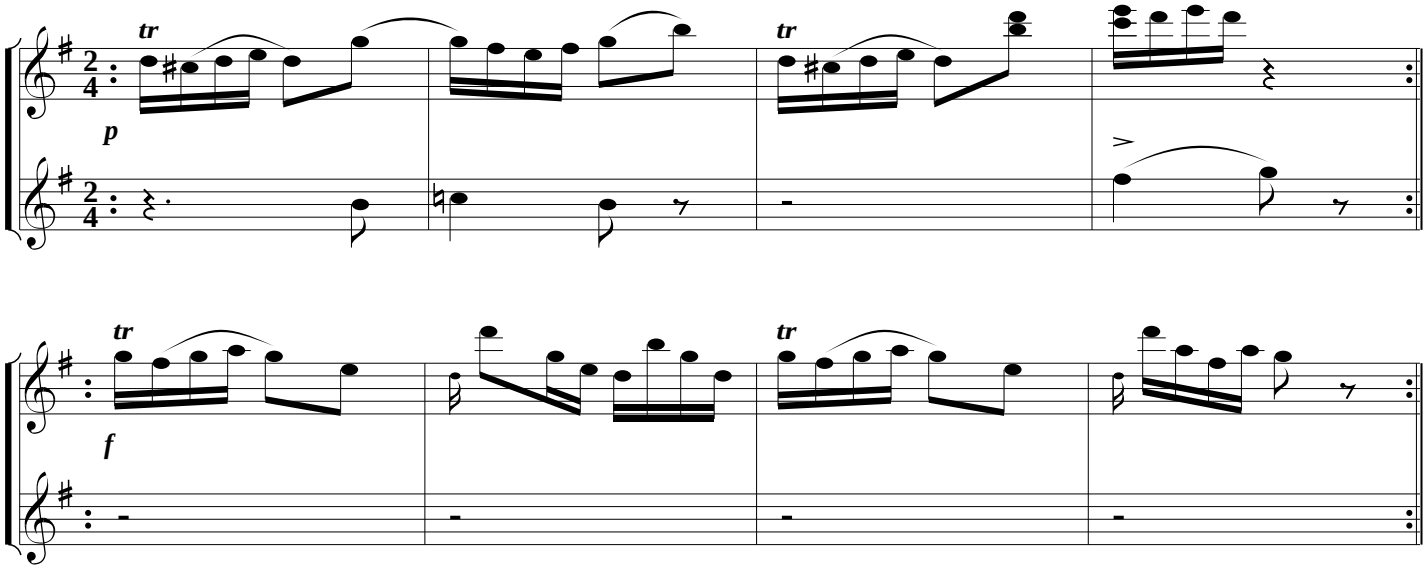

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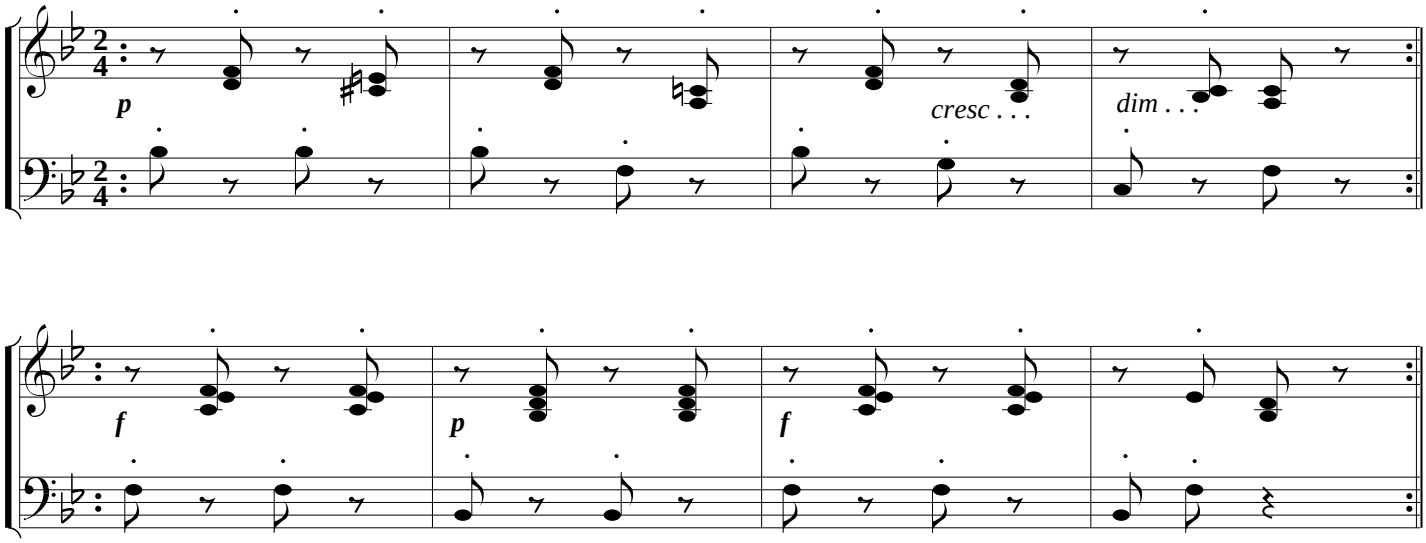

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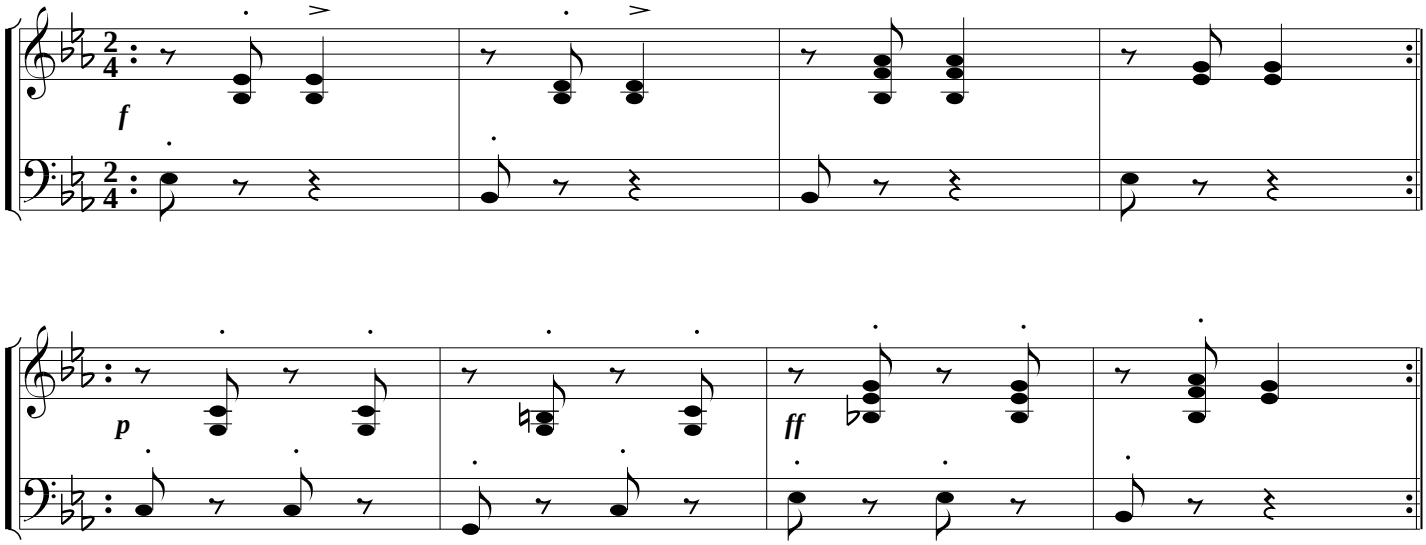

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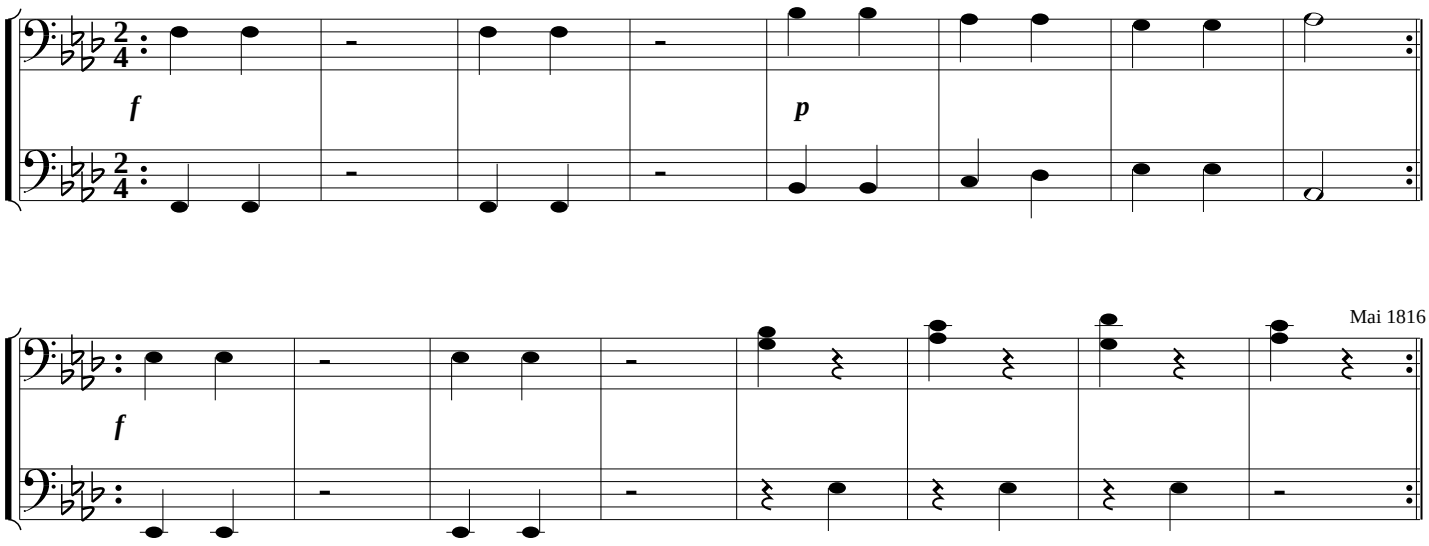

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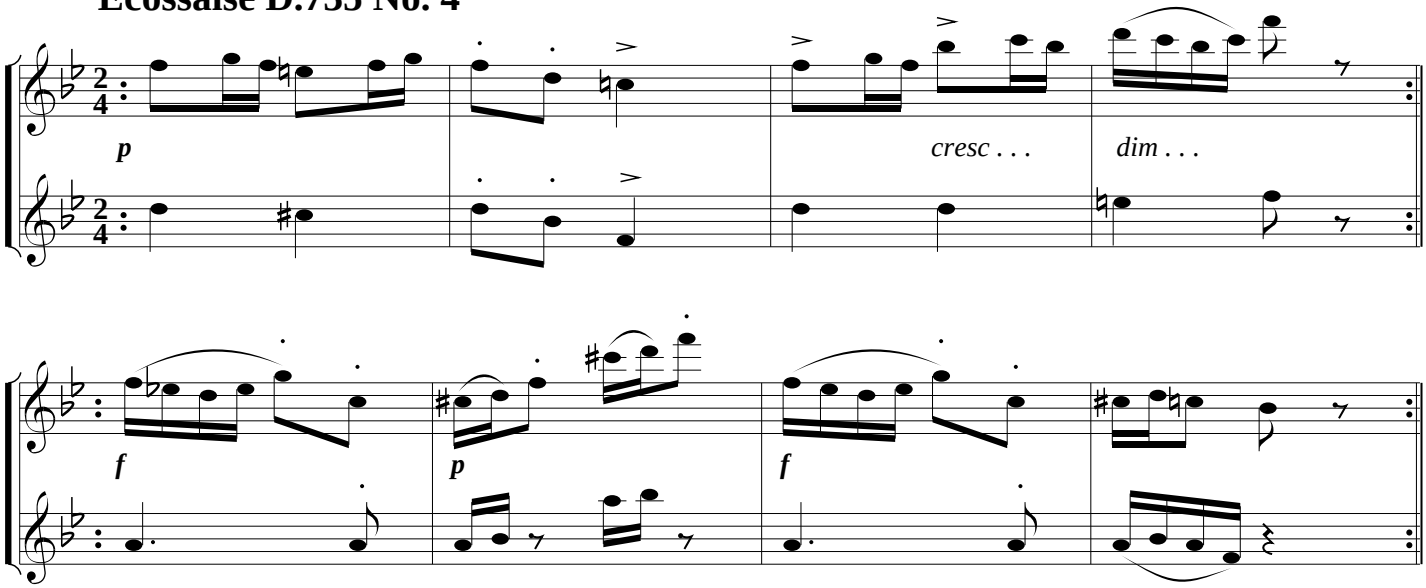

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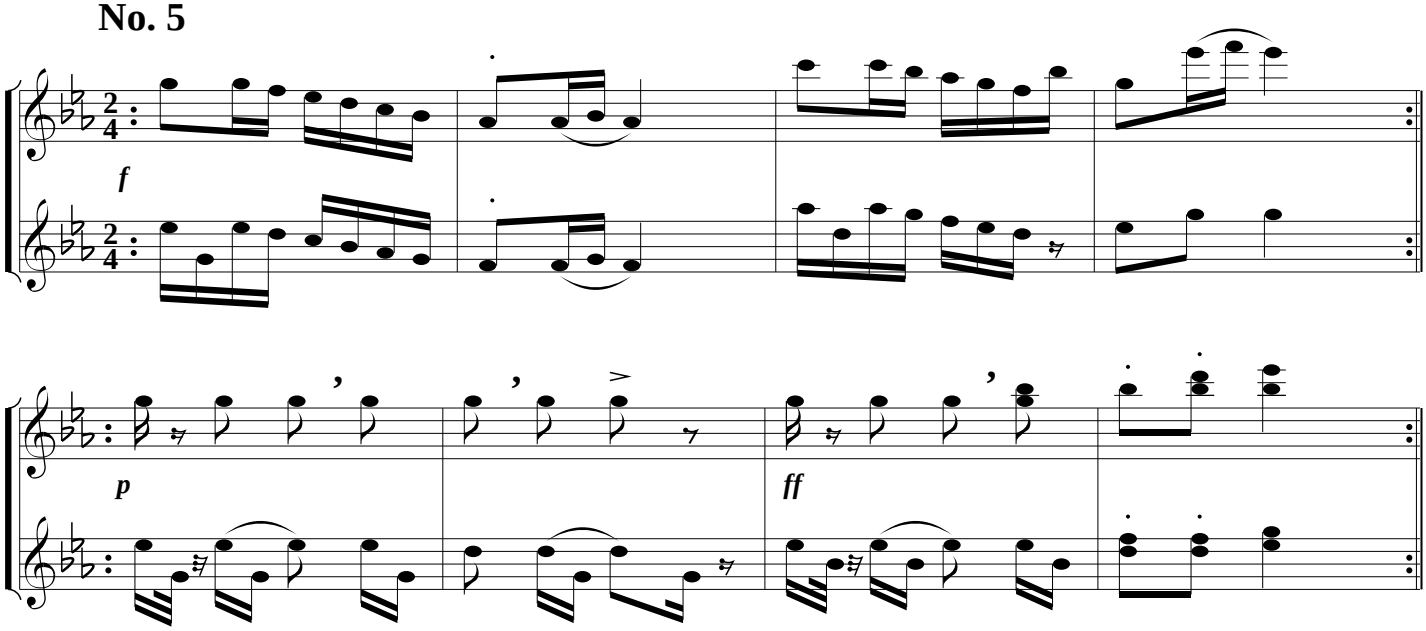

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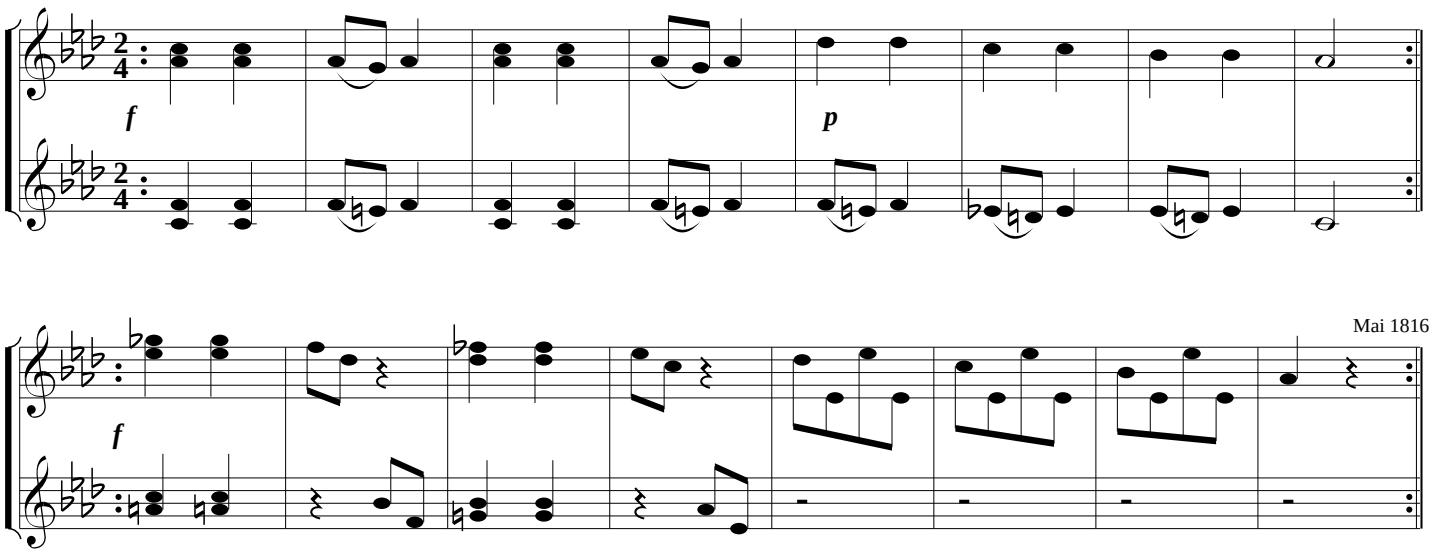

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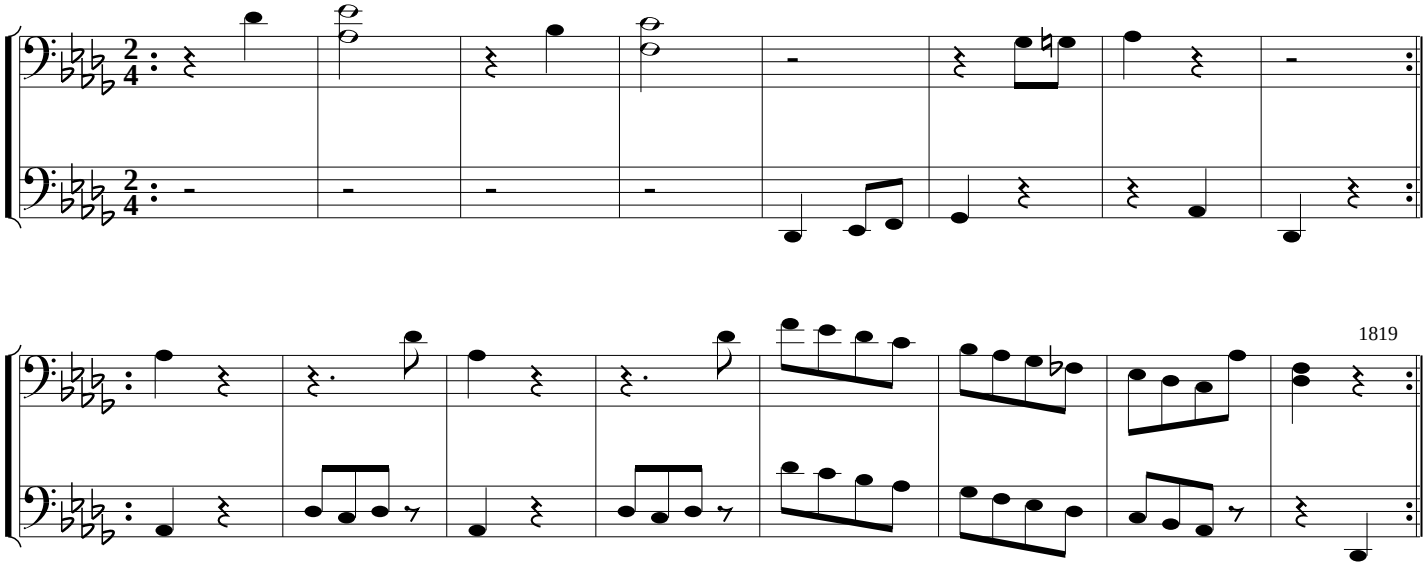

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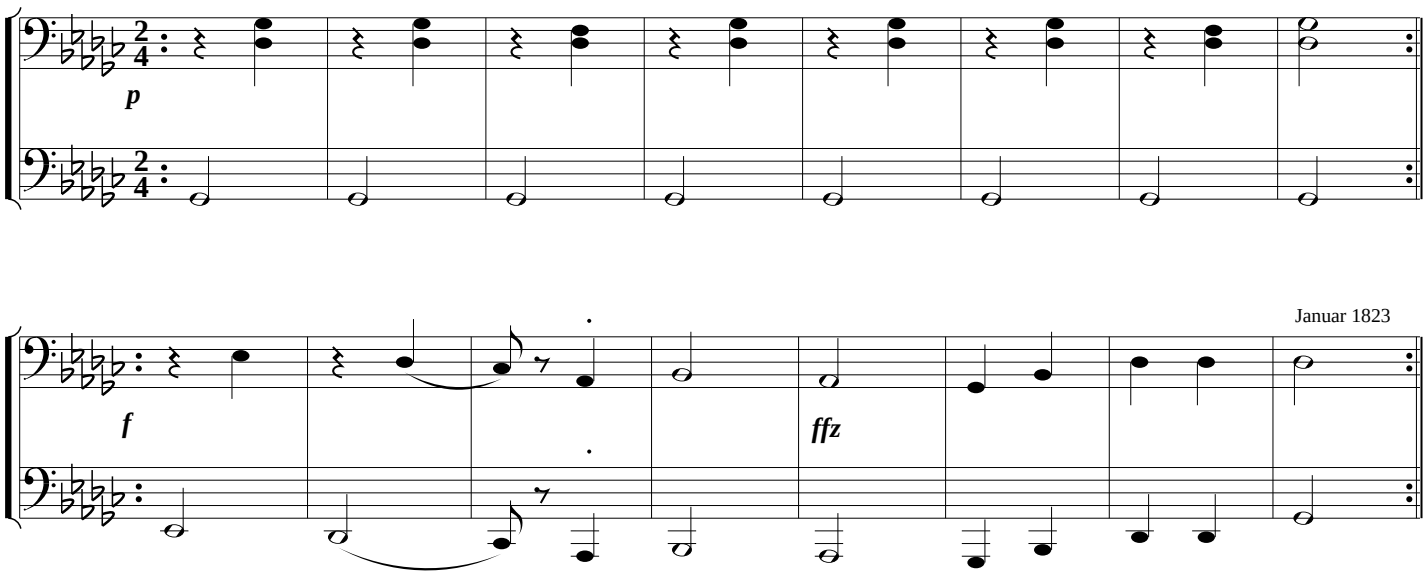

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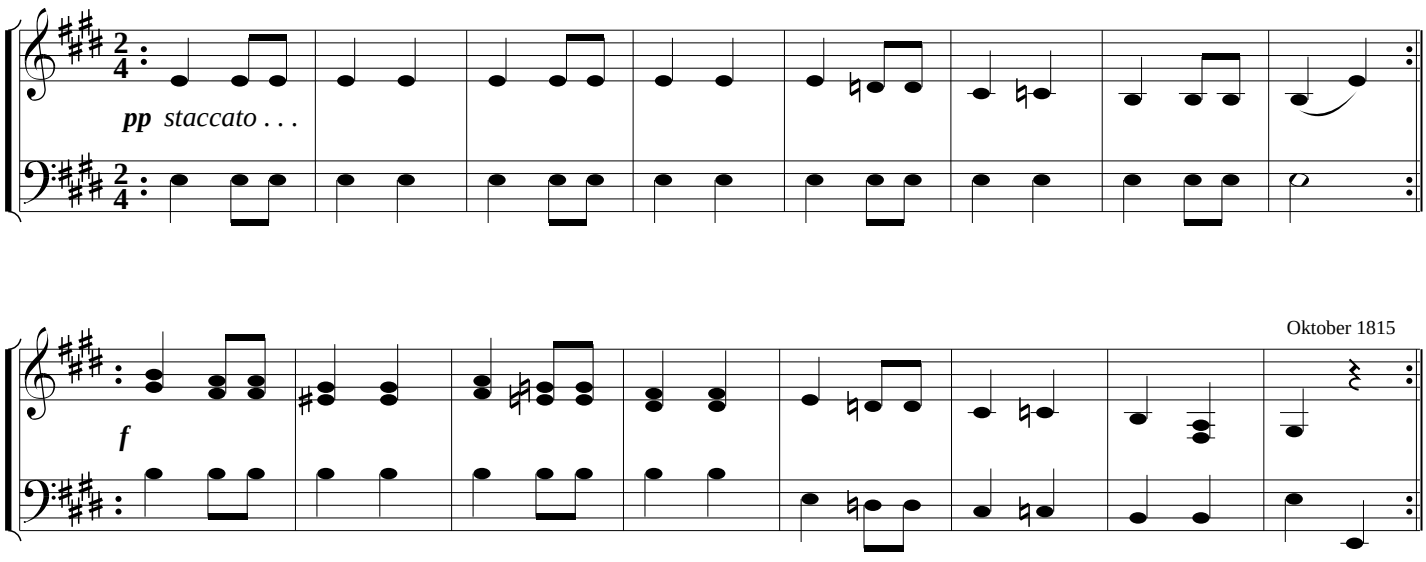

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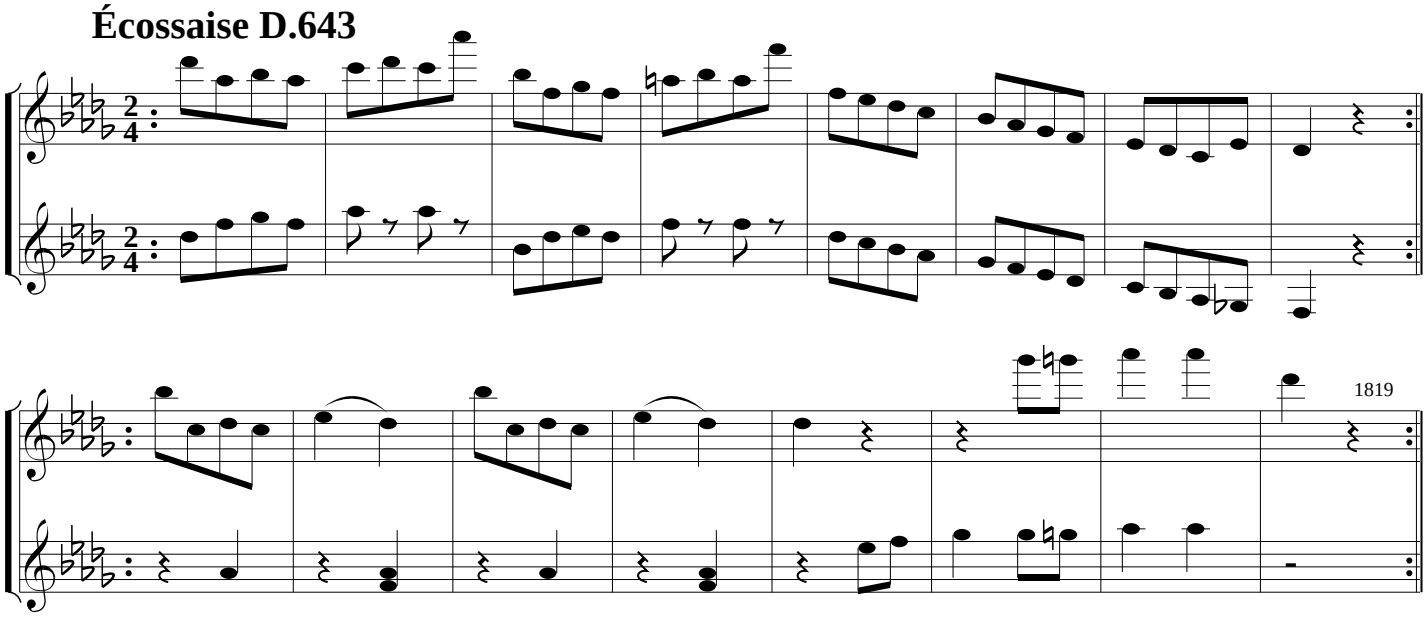

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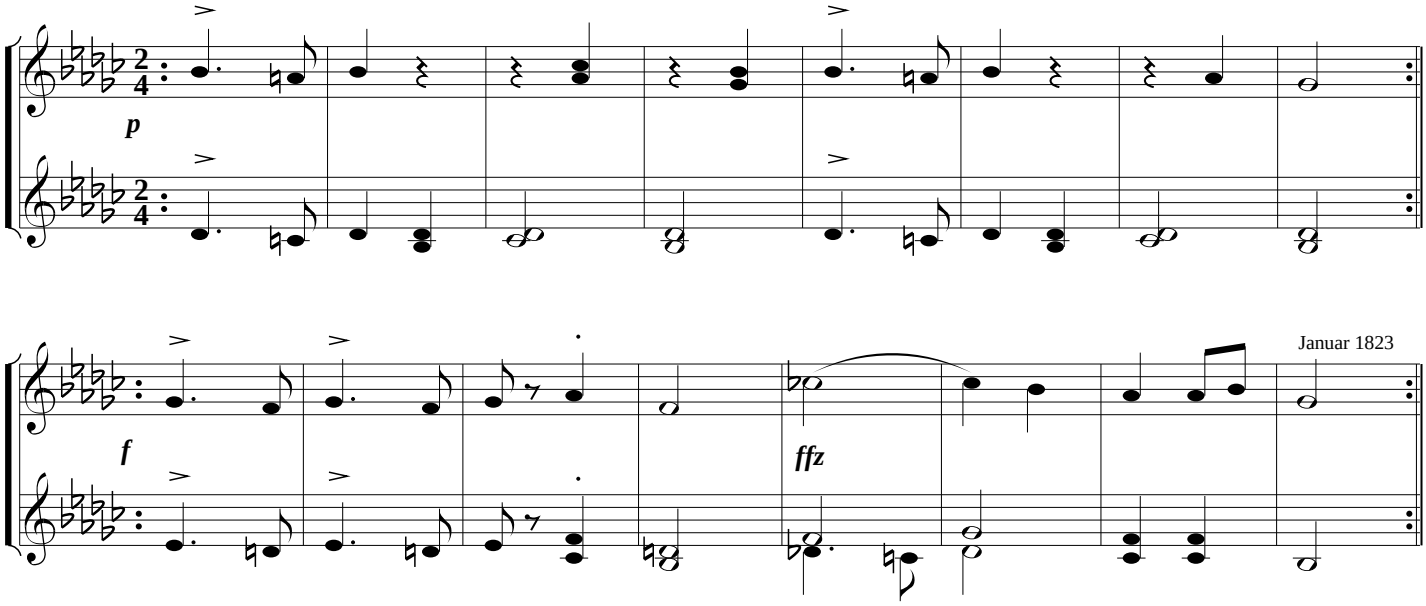

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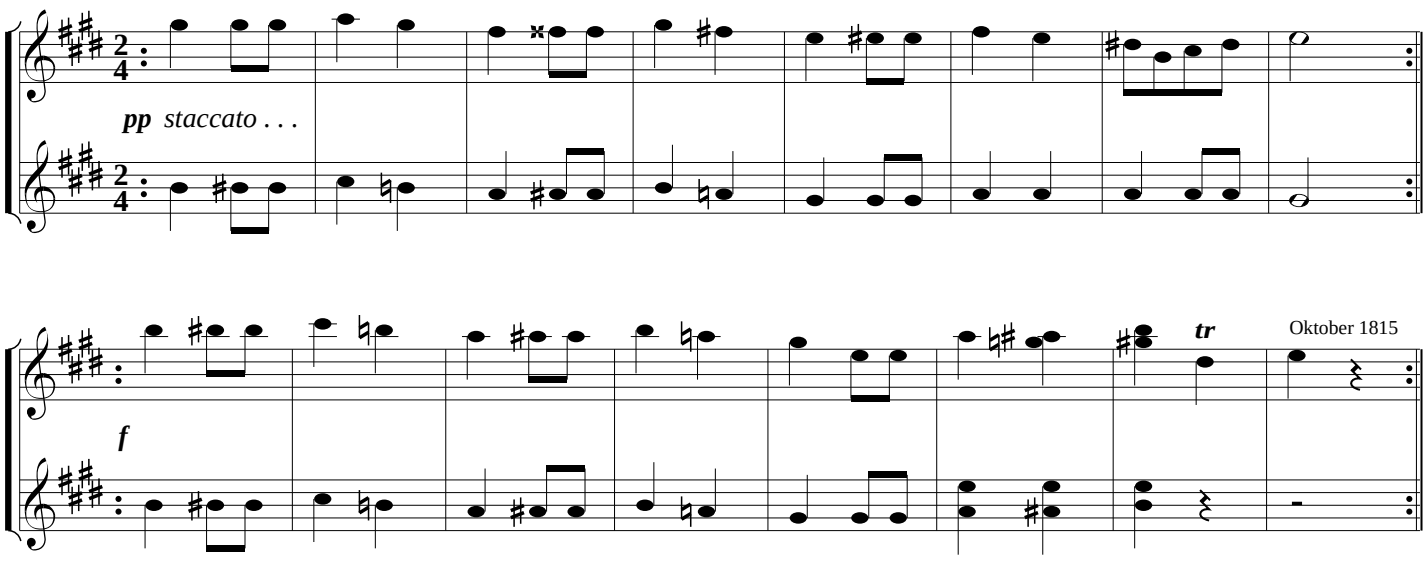
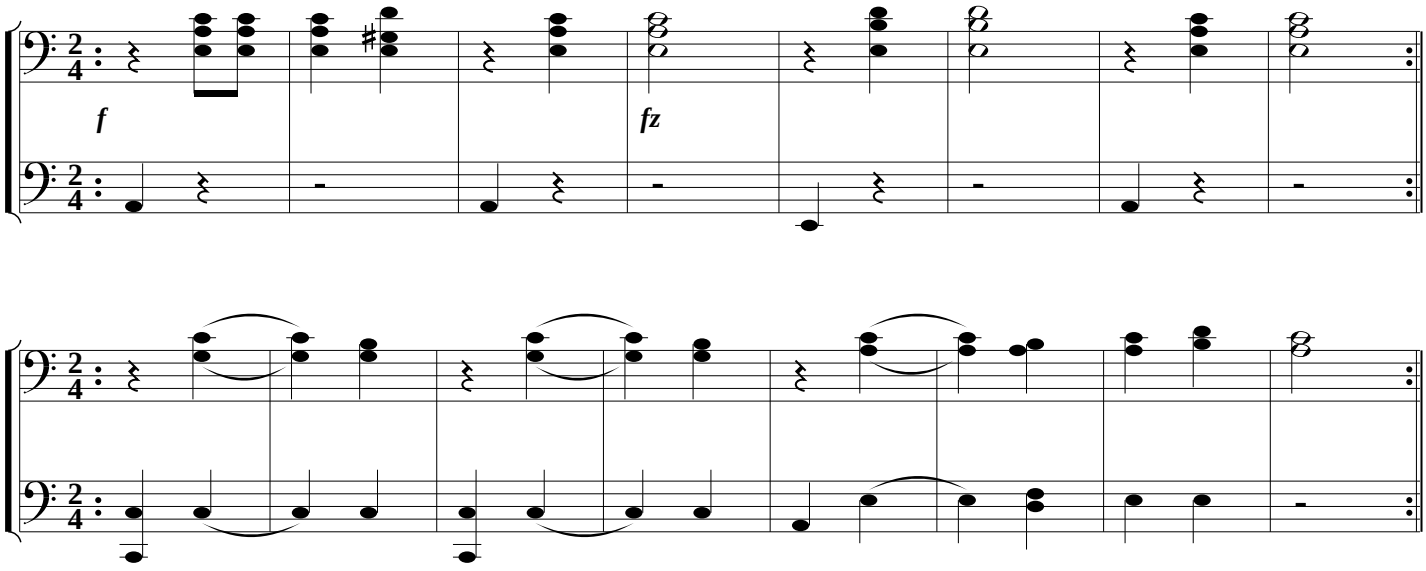


Écossaise D.734 No. 1 from Hommage aux Belles Viennoises, Op.67



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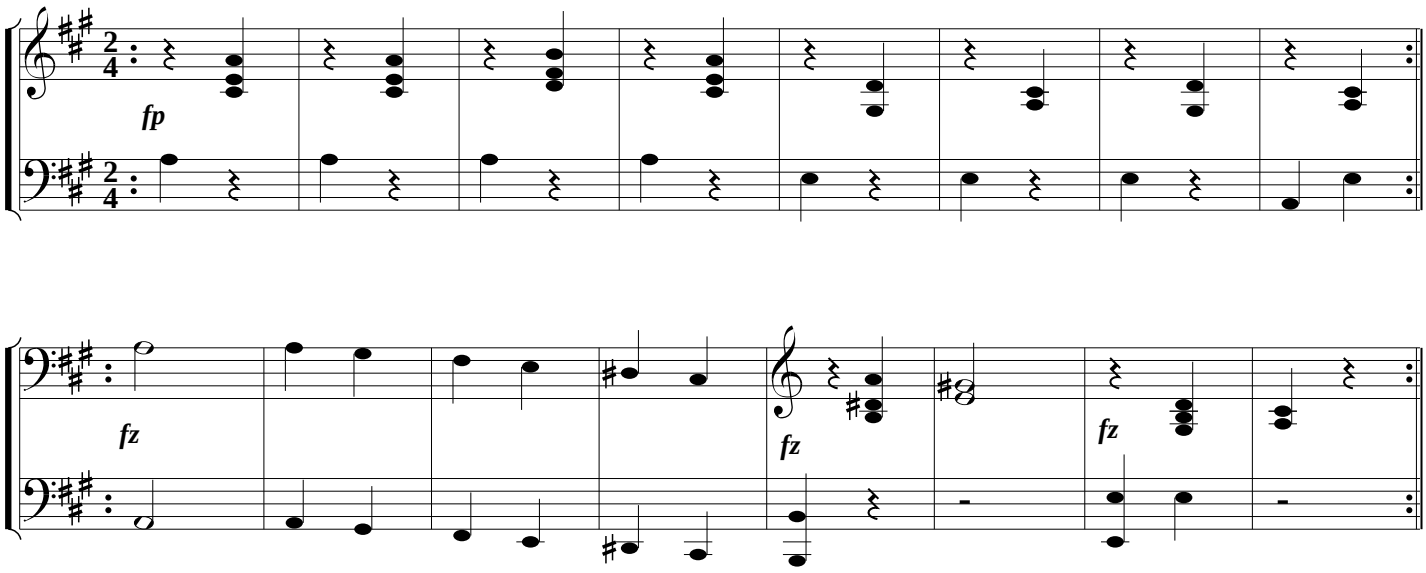
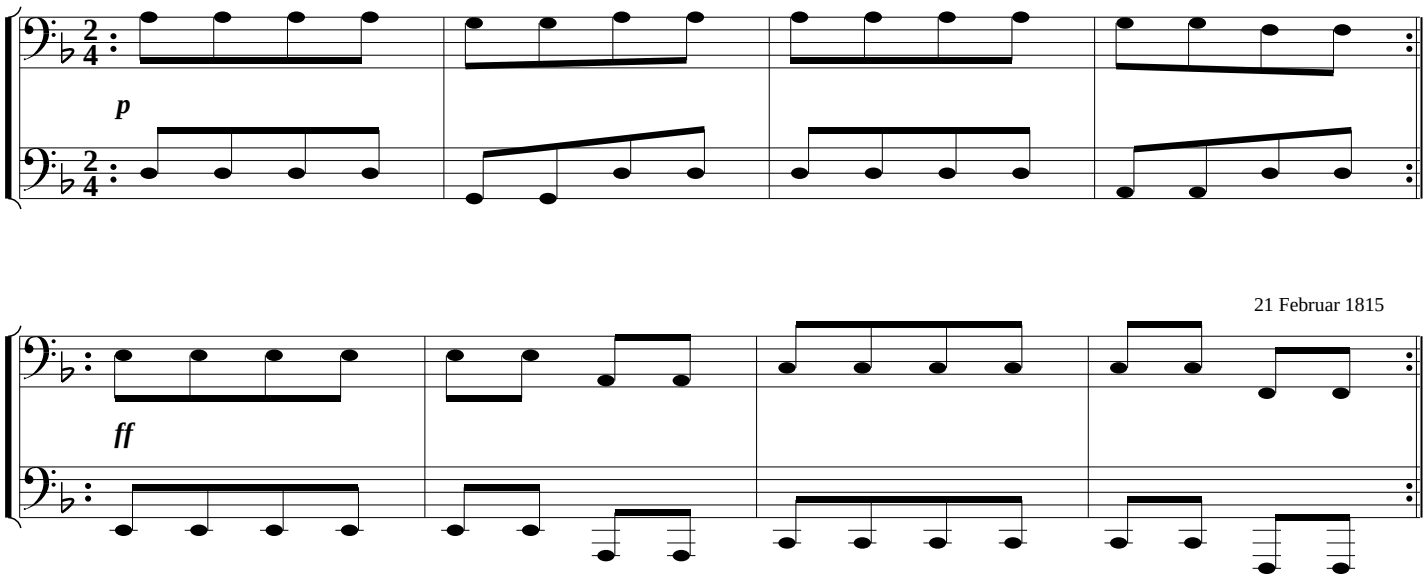
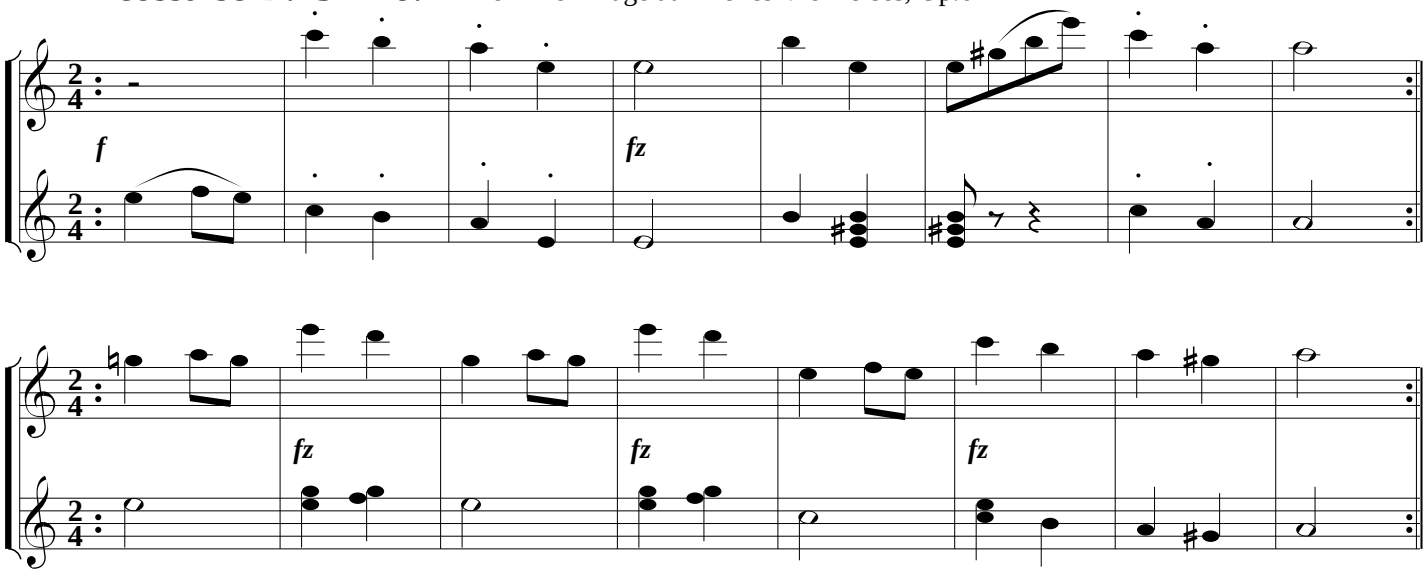


Écossaise D.158



Écossaise D.734 No. 1 from Hommage aux Belles Viennoises, Op.67



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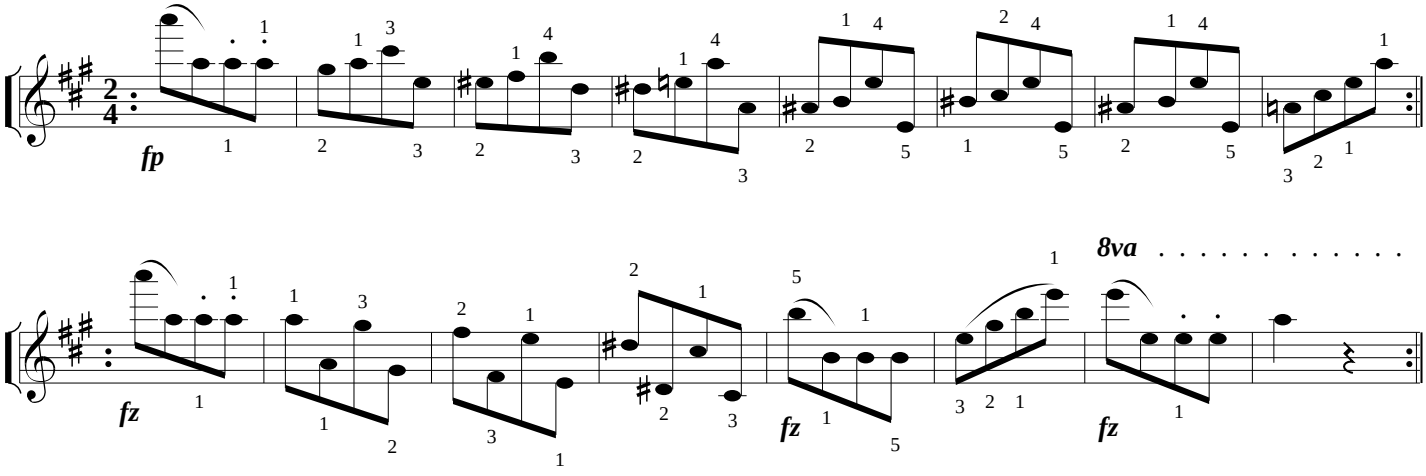
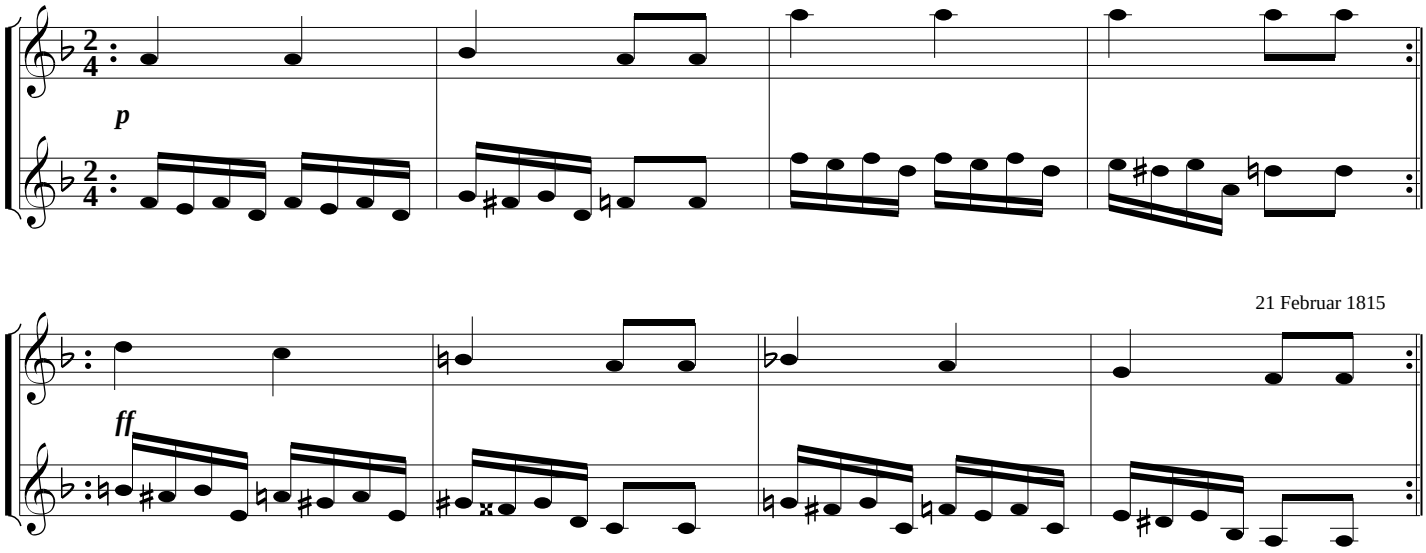


Écossaise D.158



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*, SAATTB 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*, SSATTB 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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