



Four Songs

by Franz Schubert

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

Arranged by Peter Billam


For guitar accompaniment

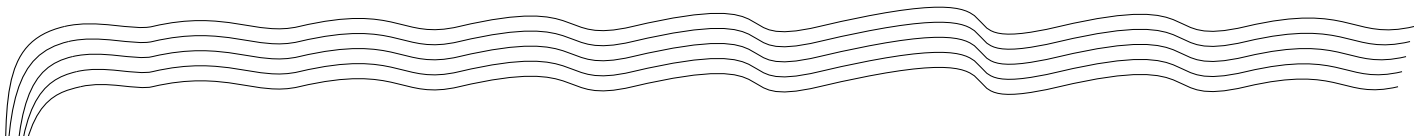
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These arrangements were made when I was a guitarist accompanying the Swiss tenor Franz Andereg in the late 1970's. They are presented here in order of opus number – presumably therefore in order of composition.

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.

Nachtstück

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 - - -
f dim...
- mer. Du heil' - - - ge Nacht! Bald
p
fp
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."
 Die
 grü - nen Bäu - me rau - schen dann: Schlaf'
 süß, du gu - ter al - ter Mann; die

f dim...

p *decresc.* *pp legato . . .*

3

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

arranged for guitar (c) 1978 Peter J Billam

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lass ihn ruhn in Ra - sen - gruft !

pp

Der Al - te horcht,

Der Al - te schweigt,

Der Tod hat sich zu ihm ge - neigt , der Tod hat sich zu ihm ge - neigt.

dim ...

Nacht und Träume

Sehr langsam.

1 1 0 2 4 3 0

pp

4 3 2 4 2 4 2 3 1 3

Hei - - l'ge Nacht du sinkst 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 -

- 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.

Wie die wel - len san - fter Lüf - te Mon - denglanz und
 Drum noch lei - ser, klei - ne Lau - te : dich verneh - me

Blu - men - dü - fte, send' es der Ge - bie - ter - in,
 die Ver - trau - te, Nach - barn a - ber Nach - barn nicht,

send' es der Ge - bie - ter - in.
 Nach - barn a - ber Nach - barn nicht.

Fischerweise

Etwas geschwind.

First system of musical notation. It consists of three staves: a treble staff with a whole rest, a middle staff with a melody starting on G4 and moving in eighth notes, and a bass staff with a whole rest followed by a bass line. The dynamic marking *mf* is present.

Second system of musical notation. It consists of three staves: a treble staff with a whole rest, a middle staff with a melody continuing from the first system, and a bass staff with a bass line. The dynamic marking *pp* is present.

Third system of musical notation. It consists of three staves. The top staff contains the lyrics: "Den Fischer fechten Sorgen und / Er singt zu seinem Wer - ke aus". The middle staff has a melody, and the bottom staff has a bass line. The dynamic marking *p* is present.

Fourth system of musical notation. It consists of three staves. The top staff contains the lyrics: "Gram und Leid nicht an, er löst am frühen Mor - gen mit / voller frischer Brust, die Arbeit gibt ihm Stä - rke, die". The middle staff has a melody, and the bottom staff has a bass line.

leichtem Sinn den Kahn, mit die leichtem Sinn den Kahn.
 Stärke Lebens - lust, die Stärke Lebens - lust.

Da Bald lagert wird ein rings noch
 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 , er 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.

pp

Dort an - gelt auf der Brü - cke die Hir - tin

cresc...

schla - er Wicht ! ent - sa - ge deiner Tü - cke , ent -

f

leise...

- sa - ge dei - ner Tü - cke , den Fisch betrügst du nicht . Dort

cresc... *dim...* *pp*

an - gelt auf der Brü - cke die Hir - tin, schlauer Wicht! ent -

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The lyrics are: "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

The second system continues the musical score with three staves. The lyrics are: "- sa - ge dei - ner Tü - cke , den Fisch be - trügst du nicht." The dynamic marking *mf* (mezzo-forte) is present in the piano accompaniment.

pp

The third system consists of three staves. The top staff is empty, indicating a rest for the vocal line. The piano accompaniment continues with the dynamic marking *pp* (pianissimo).

The fourth system consists of three staves. The top staff is empty, indicating a rest for the vocal line. The piano accompaniment continues.

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 !**

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 Epi diapente* 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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