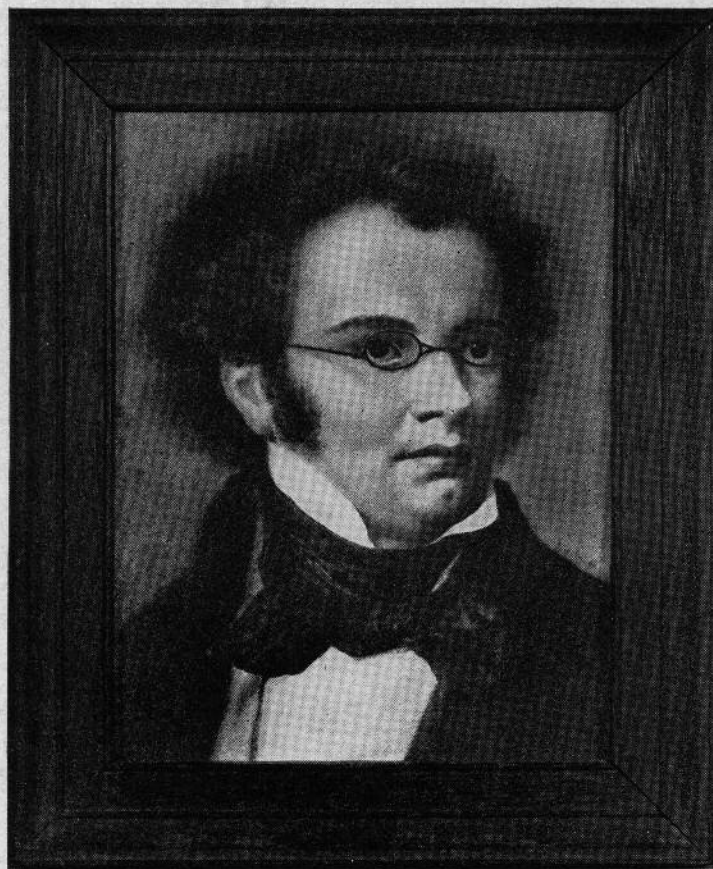


SCHUBERT ALBUM FOR GUITAR



FRANZ PETER SCHUBERT

Transcriptions and Biographical Sketch of SCHUBERT AS A GUITARIST

by

VAHDAH OLCOTT-BICKFORD

Op. 117

Published by

THE AMERICAN GUITAR SOCIETY
LOS ANGELES, CALIF.

SCHUBERT ALBUM FOR GUITAR

Transcriptions and Biographical Sketch of
SCHUBERT AS A GUITARIST

by
VAHDAH OLCOTT-BICKFORD

Op 117

Published by
THE AMERICAN GUITAR SOCIETY
LOS ANGELES, CALIF

This volume is lovingly dedicated to the memory of

LILLIAN WELLER KEMP

whose devotion to the guitar and its friends was unceasing

VAHDAH OLCOTT-BICKFORD

and

THE AMERICAN GUITAR SOCIETY

Contents

Biographical Sketch	4
Theme in C <i>from the Octet, Op 166</i>	6
Death and the Maiden, <i>Theme from Quartet in D Minor</i>	7
Entr'acte, <i>Music from "Rosamunde"</i>	7
Theme from the <i>Fantasie in C Op. 159</i>	8
Hark, Hark! the Lark	9
Valse Nobles, <i>Guitar Duet</i>	10
Fragment from the <i>"Unfinished Symphony"</i> . <i>Guitar Duet</i>	12
Ballet Music from <i>"Rosamunde"</i>	14



FRANZ SCHUBERT AND THE GUITAR

BY VAHDAH OLCOTT-BICKFORD

Franz Peter Schubert, the immortal composer, was born of Viennese parents in Vienna, on January 31, 1797, and died in that city on November 19, 1828, at the age of thirty-one. Schubert has been generally recognized as the greatest song writer that ever lived, and one of the world's greatest composers, hence it is unnecessary to give an extended biographical sketch in this work. However, it is only those who have delved deeply into the life and work of this genius that are aware of his intimate connection with the guitar and his love for this beautiful instrument, and it is to bring out a few of these lesser known facts that this short sketch is given. Most of Schubert's songs were originally written with guitar accompaniment and even published in that form, having been arranged for the piano later by the composer, at the insistence of his publisher, Diabelli, who was himself a guitarist, as well as one of the greatest pianists of his day, and was the first to appreciate the genius of Schubert.

Carl Maria von Weber (Richard Wagner's greatest inspiration), was Schubert's nearest rival as a writer of songs, and both were guitarists, and, by a strange coincidence, both possessed light baritone voices, and it is stated that they both sang their own songs to guitar accompaniment, without affectation, creating intense pleasure in the circles of their musical friends, for both recognized the extreme importance of a suitable accompaniment to the words. The guitar was Schubert's constant companion in his early career before he possessed a piano, and remained so throughout his life. Schubert had his first guitar lessons from Theodore Korner, the poet. Korner resided in Vienna from August, 1811, to March, 1813. He was an accomplished guitarist, and Schubert's wonderful foundation in music, which he had studied since the age of eight, enabled him to make remarkable progress in a very short time, so that he mastered the guitar in virtuoso style. In 1813, when sixteen years of age, among other compositions, he wrote for his father's birthday, September 27, a Cantata in two movements for three male voices with guitar accompaniment. The words and music were both his composition, and the manuscript is in the possession of Dr. Schneider. It is inscribed as follows: "In honour of the father's name day festival, the words with guitar obligato accompaniment, composed by F. Schubert, on September 27, 1813." He had already at this age composed many other songs with guitar. His greatest song, "The Erl King," was written in the winter of 1815, when he was but eighteen years of age. His "Heather Rose," also considered one of his choicest inspirations, was written in the fall of the same year. This latter song was written with guitar accompaniment, and it is easy to see that he considered the guitar the most beautiful accompaniment to song, with its wonderful variety of expression and its ability to portray so many different emotions. As Schumann said, it seemed that "everything that touched his heart turned into music." One time when dining with friends a volume of Shakespeare was brought in by another friend. Schubert began to read it and soon found "Hark, Hark, the Lark!" and exclaimed, "Such a lovely melody has come into my head, if I but had some music paper." Some one drew a few staves upon the back of a bill of fare, and there, in a few minutes, that lovely song, so perfectly fitting the words, considered one of his happiest inspirations, came into perfect existence. He composed the "Drinking Song" from Antony and Cleopatra and the beautiful "Sylvia" the same evening.

Most of his life his guitar was seen hanging over his bed when not in use, and it was always very dear to him. His friend Umlauf, says "When I made my daily morning visit to him, Schubert was usually still in bed, but almost invariably had his guitar in his hands ready to sing me one of his latest songs which he had written for the guitar." The old spinet which Schubert received from his father as a gift, he stored with his brother, Ferdinand, during a period when he was moving from one place to another frequently, in order to save the cost of moving it—hence he was very often entirely dependent on his guitar alone, which was his constant companion. In August, 1822, one of the numbers given in a theatre in Vienna was a vocal quartet with guitar accompaniment composed and played by Franz Schubert. On May 13, 1816, he set to music with guitar accompaniment, his friend, Schobee's poem, "Frühlingshied," Op. 16, and about the same time set to guitar two poems by Matthisson. These he disposed of for a few pennies, the price of a frugal meal, and they were published in Vienna by Cappi.

and Diabelli. In March, 1817, he set to music three poems by his friend, Mayrhofer, which he arranged for four male voices with guitar accompaniment. These were published also in Vienna. All of his accompaniments show clearly and undisputably the influence and character of the guitar. They are, in truth, even as transcribed for the piano, guitar accompaniments. All those who have seen the piano arrangement of his famous "Serenade" will recall the instruction for the playing of the accompaniment "alla chitarra," or "like a guitar," showing it was the guitar effect that he wished to secure, even though the songs were used on the piano. Diabelli also published an Original Dance for flute and guitar by Schubert. This has recently been republished abroad.

Schubert was accustomed to do his work, such as composing, etc., in the forenoon, but almost every afternoon found him strolling in the beautiful Vienna suburbs or visiting some of his friends. He also spent much time in the workshop of the celebrated guitar maker, Staufer, either discussing the art of guitar-making or trying out new guitars that had just been made. He had, in the year 1823, a guitar d'amour (a bow-guitar) made for him, which was played like the 'cello, and he wrote for this instrument in November, 1824, a sonata, the first performance of which was given by Vincenz Schuster in the same year. This instrument has been called the arpeggione and the guitar-violoncello, or chitarra col arco. Its shape was that of the guitar, while its size was as large as a small 'cello. Its six strings were tuned the same as the guitar, the fingerboard also being fretted, but the upper part—that portion of which is attached to the table of the guitar—was in this arpeggione slightly raised and was played like the 'cello, with a bow. Its tone resembled that of the viol d'amour. Schubert was enthusiastic in his praise of it. With all the hundreds of songs Schubert wrote for the guitar, it was not until the year 1821 that any of them were published for the piano.

Schubert left three guitars. One is in the possession of the Vienna Schubert Society and is in the Schubert Museum in the city of Vienna and was a gift to the city. A lady teacher, Marie Eisl, who acquired the instrument in 1877 from the private collection of Felix Edthofer, who in turn had received it from his aunt, the housekeeper of a Priest of St. Anna's, who was a friend of Schubert and who had received it as a gift from Schubert, presented it to the Schubert Society. The second of Schubert's guitars is the property of Major Hans Umlauf von Frankwall of Vienna. This was given by Schubert himself to an amateur singer, Johann R. von Emlauff, an ancestor of the Major. The third guitar, a master-work of the famous Vienna guitar-maker, Johann Georg Staufer, was found among the effects of Schubert's brother, Ferdinand, and was sold to Anton Schmid, and is now in the possession of his son, Richard Schmid of Vienna.

Schubert is buried side by side with that other genius, Beethoven, and it is said that, of all the great musicians, none quite so well deserves that honor as the luckless Franz Schubert, who lived to suffer all kinds of sorrow and privation for such a short span of years and whose works have become known and loved in every language and in every land of the civilized globe. Beethoven, whom Schubert most admired, said of him: "He has a spark of the divine fire." He is universally ranked as one of the greatest musicians the world has ever known. One critic ranks him second greatest—giving first place to Beethoven. His grandest Symphony, "The Unfinished," was commenced in 1823. It was not performed until many years after his death. It was first produced in Vienna in 1865, and soon after at the Crystal Palace in England, and since then has been performed by all the best orchestras the world over, and is acknowledged as one of the grandest and most lovely musical creations of the century, and in fact of all time. Schubert's fertility in musical ideas remains unparalleled in the history of music. He wrote music as other men write a letter, rarely blotting a line. He was a born lyricist, and it is acknowledged that had he written nothing but songs, his claim to rank among the greatest musicians would still be secure.



To my pupil, Jane Bumiller

Theme in C

From the Octet, op 166

FRANZ SCHUBERT

Transcription by Vahdah Olcott-Bickford

Andante (♩ = 120)

The musical score is written for a single melodic line in treble clef, 2/4 time. It begins with a piano (*p*) dynamic. The first staff contains the first two measures. The second staff continues the melody. The third staff starts with a pianissimo (*pp*) dynamic and includes dynamic markings for *cresc* and *dim*. The fourth staff features a forte (*f*) dynamic followed by a piano (*p*) dynamic. The fifth staff returns to a pianissimo (*pp*) dynamic with *cresc* and *dim* markings. The sixth staff concludes the piece with a forte (*f*) dynamic followed by a piano (*p*) dynamic. The key signature has one sharp (F#), and the tempo is marked Andante at 120 quarter notes per minute.

Copyright MCMXXV by Vahdah Olcott-Bickford, Los Angeles, Calif

Theme from Quartet in D Minor

(Death and the Maiden)

Andante con moto (M M ♩ = 72)

FRANZ SCHUBERT

Transcription by Vahdah Olcott-Bickford

Bar V - - - - IV V Bar V Bar VIII 5th Pos

pp *sempre arpeggio* *cresc* *f* *decresc* *p* *pp* *cresc* *p*

To my pupil, Mr J A Larralde

Entr' acte music from

"Rosamunde"

Andantino

FRANZ SCHUBERT

Transcription by Vahdah Olcott-Bickford

9th Pos 7th Pos 9th Pos

pp *mf* *mf* *cresc* *f* *pp* *fp*

Theme

From the Fantasie in C

FRANZ SCHUBERT, Op 159
Transcription by Vahdah Olcott-Bickford

Andantino

p *f* *pp* *mf* *cresc* *ff* *decrec* *p* *pp*

Bar

Bar 9th Pos

3d Barre

4th Bar

Bar VII

Har 12

Hark, Hark! The Lark

Morning Serenade

FRANZ SCHUBERT

Transcription by Vahdah Olcott - Bickford

Allegretto

pp
delicatamente

sempre dolce e delicatamente

poco cresc - - - *mf*

cresc *f* *decresc* *cresc*

sf *decresc*

To my pupil, Mr Roy Poehler

Valses Nobles

Guitar Duet

FRANZ SCHUBERT, Op. 77

Transcription by Vahdah Olcott-Bickford

No. 9

1st Guitar

ff sf p ff

2d Guitar

5th Pos. 3d Pos. 4th Pos. p

ff sf p Barre 4th Pos

cresc f ff sf

sf

No. 10

legato accompppp

5th Pos 3d Pos
cresc p

No 11

f

ff p

ff

ff

ff

Guitar Duet

Fragment

from the "Unfinished Symphony"

FRANZ SCHUBERT

Transcription by Vahdah Olcott-Bickford

Allegro Moderato

1st Guitar

Solo on D string

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a half note G4, followed by a quarter note A4, and then a half note B4. A first ending bracket covers the final two measures. The lower staff is in bass clef, starting with a half note G2, followed by a quarter note A2, and then a half note B2. A first ending bracket covers the final two measures. Dynamic markings include *f* and *rit*. Fingering numbers 1, 2, 3, and 4 are present throughout.

The second system continues with two staves. The upper staff features a *fz* dynamic marking and a '6th Pos' marking. The lower staff has a *fz* dynamic marking. The music includes various rhythmic patterns and fingering. A first ending bracket is present in the lower staff.

The third system consists of two staves. The upper staff has a *fz* dynamic marking. The lower staff has a *fz* dynamic marking. The music includes various rhythmic patterns and fingering. A first ending bracket is present in the lower staff.

The fourth system consists of two staves. The upper staff has a *p* dynamic marking. The lower staff has a *p* dynamic marking. The music includes various rhythmic patterns and fingering. A first ending bracket is present in the lower staff.

The fifth system consists of two staves. The upper staff has a *rit* dynamic marking. The lower staff has a *pp* dynamic marking. The music includes various rhythmic patterns and fingering. A first ending bracket is present in the lower staff.

Ballet Music from "Rosamunde"

FRANZ SCHUBERT

Transcription by Vahdah Olcott-Bickford

Allegretto grazioso (M M ♩ = 82)

The musical score is written on ten staves in G major (one sharp) and 2/4 time. The tempo is marked 'Allegretto grazioso' with a metronome marking of quarter note = 82. The dynamics range from piano (p) to fortissimo (ff) and pianissimo (pp). The score includes various performance instructions such as 'Bar', '5th Bar', '7th Bar', 'cresc', 'Fine', 'ff', 'pp', and 'dim'. The piece concludes with a double bar line and a repeat sign.

D.S. al Fine



THE AMERICAN GUITAR SOCIETY

was organized in September, 1923, for the purpose of furthering the interests of the classic guitar. To this end weekly meetings are held at the headquarters in Los Angeles, where ensemble practice is provided for the members, and frequent lectures given on guitar masters and matters pertaining to the guitar. There is also a Membership-At-Large for non-resident players, all dues from such memberships being used exclusively for the Publication Fund. This Fund is used to publish high-class works for the guitar, both in solo and ensemble form, the present volume being the first to appear.

