

Six Chorales with Descant

Johann Sebastian Bach

Arranged by Peter Billam

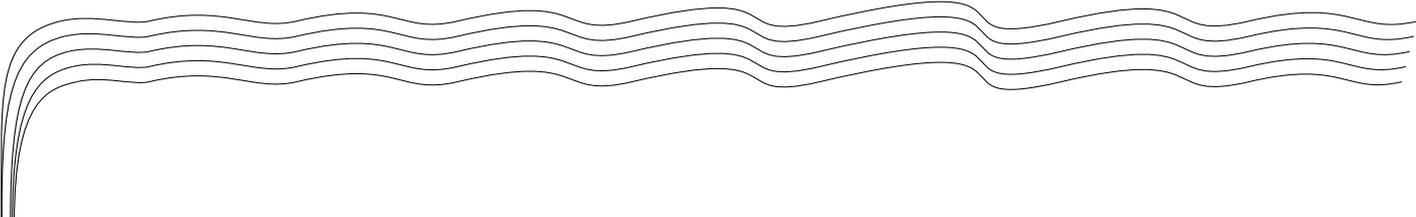
for melody instrument and keyboard

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Bach Chorales, for piano and melody instrument

It is the chorales, not his trademark fugues, that lie at the heart of Bach's technique. Wolff refers to Bach's *collection of 370 four-part chorales that charted the course for tonal harmony*. Donald Francis Tovey observes: *Counterpoint, the art defined by Sir Frederick Gore Ouseley as that of 'combining melodies'. . . This definition is not quite complete. Classical counterpoint is the conveying of a mass of harmony by means of a combination of melodies. Thus the three melodies combined by Wagner in the Meistersinger prelude do not make classical counterpoint, for they require a mass of accompanying harmony to explain them.*

Forkel recounts, in Ernest Newman's translation: *Bach began teaching composition not with dry counterpoint that led nowhere, as was the way with other music teachers of his time ; . . . He went immediately to pure four-part thorough-bass, laying much stress on the setting-out of the voices, since in this way the conception of the pure progression of the harmony was made most intelligible. From there he went to the chorale. In these exercises he himself set the original bass, and made his pupils add only the alto and the tenor. Gradually he let them make the bass also. Everywhere he insisted not only on the utmost purity of the harmony in itself, but also on naturalness of progression and a melodic flow of all the separate voices.*

Bach, in other words, was exploring the frontier between voice-leading and harmony; he worked out how voice-leading should be done so as to give the impression of harmony.

The chorales chosen here all use a melody instrument as a descant above the SATB voices; they come from his cantatas BWV's 12 31 85 136 161 and 172. They are offered here for players of flute, oboe, and violin. The vocal parts have been arranged for keyboard. For ease of sight-reading, and with some regret, crossed voices in the keyboard part have been uncrossed.

- *J. S. Bach, 388 Four-Part Chorales* edited by János Dobra, Editio Musica Budapest
- *Johann Sebastian Bach*, Albert Schweitzer, Breitkopf and Härtel
- *Johann Sebastian Bach*, Albert Schweitzer, translated by Ernest Newmann, Dover
- *The Forms of Music*, Donald Francis Tovey, Oxford University Press
- *Johann Sebastian Bach*, Christoph Wolff, Oxford University Press

Chorales

BWV 12

Was Gott tut, das ist wohlgetan

The first system of the musical score for BWV 12. It consists of three staves. The top staff is for the Oboe (Ob., VI) in G major, 4/4 time, with a key signature of one flat (Bb). The middle and bottom staves are for the piano accompaniment. The music begins with a treble clef and a 4/4 time signature. The first measure of the oboe part has a fermata over the first note. The piano accompaniment features a steady bass line and a treble line with chords and moving lines.

The second system of the musical score. It continues the three-staff arrangement. The oboe part has a melodic line with some grace notes. The piano accompaniment continues with its characteristic harmonic support.

The third system of the musical score. The oboe part concludes with a trill (tr) over the final note. The piano accompaniment ends with a final chord. The system concludes with a double bar line.

BWV 31 Wenn mein Stündlein vorhanden ist

The first system of the score consists of three staves. The top staff is a treble clef with a 4/4 time signature and the instruction 'VI, Tr'. It contains a melodic line with various note values and rests. The middle and bottom staves are grand staff notation (treble and bass clefs) providing harmonic accompaniment with chords and moving lines.

The second system continues the musical piece with three staves. The top staff continues the melodic line, and the grand staff below provides accompaniment. The notation includes various rhythmic patterns and rests.

The third system concludes the piece with three staves. The top staff shows the final melodic phrases, and the grand staff provides the final accompaniment. The system ends with a double bar line.

BWV 85

Weil du vom Tod erstanden bist

The image displays a musical score for BWV 85, 'Weil du vom Tod erstanden bist'. It consists of a vocal line and a piano accompaniment. The score is written in G major and 4/4 time. The vocal line is on a single staff, and the piano accompaniment is on two staves (treble and bass clef). The score is divided into six systems. The first system includes a 'VI' marking below the vocal staff. The second system includes a 'tr' marking above the vocal staff. The third system includes a 'tr' marking above the vocal staff and a 'p' marking above the piano staff. The fourth system includes a 'p' marking above the piano staff. The fifth system includes a 'p' marking above the piano staff. The sixth system includes a 'p' marking above the piano staff. The score ends with a double bar line and repeat dots.

BWV 136 Auf meinem lieben Gott

The first system of the chorale BWV 136. It features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a sixteenth-note scale and includes a 'VI.' marking. The piano accompaniment consists of chords and moving lines in both hands.

The second system of the chorale BWV 136, continuing the vocal and piano parts from the first system. The vocal line continues with a melodic line, and the piano accompaniment provides harmonic support.

The third system of the chorale BWV 136, concluding the piece. The vocal line ends with a final cadence, and the piano accompaniment concludes with a final chord.

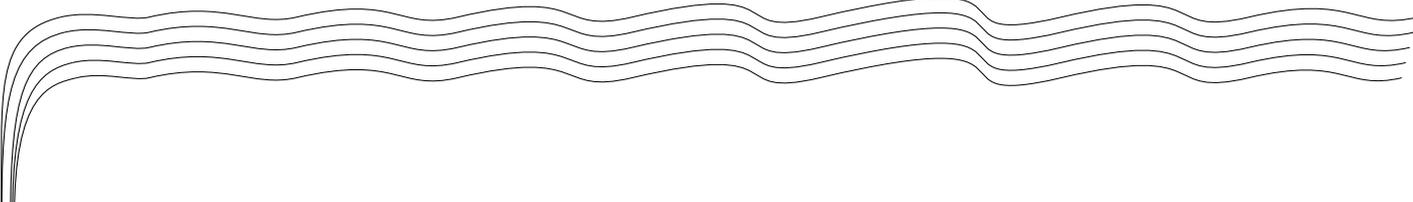
BWV 161 Herzlich tut mich verlangen

The image displays a musical score for BWV 161, 'Herzlich tut mich verlangen'. It is arranged for Flute (Fl.) and keyboard. The score is written in 4/4 time and consists of 16 measures. The Flute part is marked with a '7' above the first measure, indicating a seven-measure rest. The keyboard part is written in treble and bass clefs. The score includes various musical notations such as notes, rests, accidentals, and phrasing slurs. The key signature is one sharp (F#), and the time signature is 4/4. The score is arranged by Peter J Billam.

BWV 172

Wie schön leuchtet der Morgenstern

The musical score is presented in a system of five systems, each containing a vocal line and a piano accompaniment. The piano accompaniment is written in a grand staff (treble and bass clefs). The key signature is one flat (B-flat major) and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and a trill (tr) in the final measure of the vocal line. A Roman numeral 'VI' is placed below the first measure of the vocal line.



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 new approaches to funding composers and 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; *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 songs 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 songs 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.

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; *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 Epiadiapente* 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; *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* with previous settings by Isaac, Bach, Praetorius, recorders. By Franz Schubert: *Four Songs*, voice and guitar; *Schubert Dances*, recorders and guitar, *Schubert Dances*, piano 4 hands. 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; *Easy Classical Pieces*, Bb trumpet and piano.

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