



# **Three Christmas Preludes**

**from**

## **Das Orgelbüchlein**

*by J. S. Bach*

*Arranged and Typeset by Peter Billam*

**For Piano, Four Hands**

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## Three Christmas Preludes from Das Orgelbüchlein

Of the forty-two Organ Chorale Preludes which make up Bach's Orgelbüchlein, numbers 5 to 10 specifically concern Christmas. Numbers 5, 7 and 10 are offered here in a new edition arranged for piano four hands, with best wishes for the Festive Season. Octaves have been added to the *cantus* and to some parts of the bass, and most of the finger-conflicts have been resolved.

### 5: Puer natus in Bethlehem

The bass presents a continuous sequence of deep bows, obeissance to the newborn.

*Ein Kind geboren zu Bethlehem, Bethlehem,  
des freuet sich Jerusalem.*

*Alleluja, Alleluja !*

*Die Könige aus Saba kamen dar, kamen dar,  
Gold, Weihrauch, Myrrhen brachten sie dar.*

*Alleluja, Alleluja !*

### 7: Der Tag der ist so freudenreich

The inner voices dance with a particularly lively Bachian joy-motif.

*Der Tag, der ist so freudenreich aller Kreature,  
denn Gottes Sohn vom Himmelreich über die Nature  
von einer Jungfrau is gebor'n;*

*Maria, di bist auserkor'n,  
dass du Mutter wärest.*

*Was geschah so wundergleich ?*

*Gottes Sohn vom Himmelreich,  
der ist Mensch geboren.*



## 10: In dulci júbilo

The continuous scalic movement is Bach's motif to represent immediate, naïve joy. The double canon at the octave is most impressive, and the widening of the gap from one bar to two for the last line is not only forced by the tune, but also makes a splendid conclusion. The two-against-three rhythm has been left in Bach's notation, which is very clear to read as soon as you get used to it.

*In dulci júbilo  
singet und seid froh,  
unsers Herzens Wonne  
liegt im praesipio,  
leuchtet als die Sonne  
Matris in gremio  
Alpha es et O,  
Alpha es et O.*

Peter J Billam  
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# 5: Puer Natus in Bethlehem

The first system of the piece consists of two staves. The upper staff is in bass clef with a 3/2 time signature and a key signature of one flat (B-flat). It begins with a quarter rest followed by a series of eighth and sixteenth notes. The lower staff is also in bass clef and 3/2 time, starting with a quarter rest and followed by a series of quarter notes.

The second system continues the piece. The upper staff features a melodic line with a slur over a group of notes and a fingering '5' above it. The lower staff continues with a steady accompaniment of quarter notes.

The third system shows the continuation of the melodic and accompanimental lines. The upper staff has a slur over a phrase, and the lower staff maintains the rhythmic accompaniment.

The fourth system begins with a measure marked '10' above the staff. The melodic line in the upper staff continues with eighth and sixteenth notes, while the lower staff provides accompaniment.

The fifth system continues the piece. The upper staff has a slur over a phrase, and the lower staff continues with quarter notes. There are some rests in the upper staff.

The sixth system begins with a measure marked '15' above the staff. The melodic line in the upper staff continues with eighth and sixteenth notes, and the lower staff provides accompaniment.

# 5: Puer Natus in Bethlehem

The first system of the piece consists of two staves. The right hand plays a series of half notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a rhythmic pattern of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4. The key signature has one flat (B-flat) and the time signature is 3/2.

The second system continues the piece. The right hand has a half note G4 with a fermata and a '5' above it, followed by a half note F4. The left hand continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. A fermata is placed over the final G3.

The third system continues. The right hand has a half note G4 with a fermata, followed by a half note F4. The left hand continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. A fermata is placed over the final G3.

The fourth system continues. The right hand has a half note G4 with a fermata, followed by a half note F4. The left hand continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. A fermata is placed over the final G3.

The fifth system continues. The right hand has a half note G4 with a fermata, followed by a half note F4. The left hand continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. A fermata is placed over the final G3.

The sixth system continues. The right hand has a half note G4 with a fermata, followed by a half note F4. The left hand continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. A fermata is placed over the final G3.

## 7: Der Tag, der ist so Freudenreich

Orgelbüchlein, J. S. Bach

2a volta alla ottava bassa . . .

5

10

15

20

25

30

# 7: Der Tag, der ist so Freudenreich

5

10

15

# 10: In Dulci Jubilo

5

10

15

20

25

30



**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. In a special offer to promote the opera *November at the Carousel*, all the pieces are currently being offered free ! These pieces are **written to be read, made to be played !**

**Compositions** at *www.pjb.com.au* include: *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 six-voice choir, 2006.

**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 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; *Passacaglia and Fugue in c* for piano four hands; *Chorales with Descant* for melody instrument and piano; *Cello Suite I* 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*, SSATB 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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