

Choralvorspiele

Johannes Brahms

Opus 122, for Organ, 1896

with earlier settings by Isaac, Bach and Praetorius

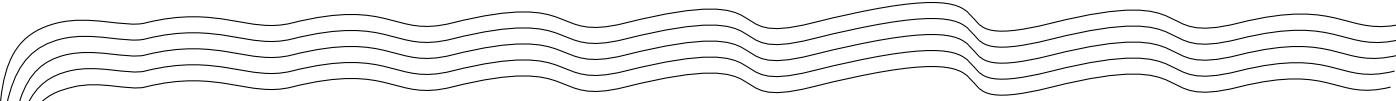
Arranged by Peter Billam for Recorders

© Peter J Billam, 1996

This score is offered under the
Creative Commons Attribution 4.0 International
licence; see creativecommons.org

This edition 17 February 2014.

www.pjb.com.au



Three Chorale Preludes by Johannes Brahms

and earlier settings by Isaac, Bach and Praetorius

The three chorale preludes come from Johannes Brahms' last work, *Eleven Chorale Preludes for Organ*, Op. 122, composed in 1896. In a chorale prelude, the composer takes a known hymn tune and weaves several contrapuntal voices around it. The audience would be expected to recognise the hymn tune on which it is based, and to know the text that it referred to; this edition therefore includes settings of the tunes to which the preludes refer.

The Lutheran approach to popular songs was more sophisticated than that of the Calvinists; instead of forbidding them outright, they wrote religious words to fit the tunes, and forbade the singing of the old words. Thus the earlier song *Innsbruck, ich muß dich lassen* (Innsbruck, I must leave you) by Heinrich Isaac became the hymn *O Welt, ich muss dich lassen* (O world, I must leave you) with new words by Johannes Hesse. In this form, it was harmonised ten separate times by J. S. Bach; the version offered here has three descant voices.

O wie selig seid ihr doch, ihr Frommen was written as a hymn by Johann Crüger in 1649 to words by Simon Dach; again, this harmonisation is by Bach. The text and melody of the carol *Es ist ein Ros entsprungen* are from the sixteenth century; this famous setting is by Michael Praetorius.

Brahms' *Eleven Chorale Preludes Op 122*, the culmination of his lifetime study of early music, were his farewell to his craft and art. They were written at Ischl, his country retreat, shortly after the death of Clara Schumann, and shortly before his own death of liver cancer. Six of them were transcribed for piano by Busoni in 1902. Number 3, *O Welt, ich muss dich lassen*, spacious and serene, is reminiscent of the last movement of the *Deutsches Requiem*. Number 6, *O wie selig seid ihr doch*, which also refers to *Selig sind die Toten* in the *Requiem*, is an paradisial unbroken pastoral 12/8. The appeal of the tender number 8, *Es ist ein Ros entsprungen*, is more harmonic.

These pieces let us marvel at the depth and the unity of this unbroken tradition which spans already from Isaac through Bach and Brahms to Busoni, almost five hundred years.

Peter J Billam

Innsbruck, ich muss dich lassen

4

Inns – bruck, ich muss dich las – – sen, ich fahr da –

8

– hin mein Stras – sen in frem – de Land da – hin

8

mein Freud ist mir ge – nom – men die ich nit weiss be – kom –

8

– men, wo ich in E – – – lend bin.

O Welt, ich muss dich lassen

The sheet music consists of three systems of music, each with three staves. The top staff is for Treble Recorder (G clef), the middle staff is for Alto Recorder (C clef), and the bottom staff is for Bass Recorder (F clef). The music is in common time (indicated by '8'). The key signature is one flat (B-flat). The lyrics are written below the staves.

System 1:

O Welt, ich muss dich las - - sen, ich fahr da - hin mein Stras - - sen ins
e - wig Va - ter - land; mein Geist will ich auf - ge - - ben, da -

System 2:

- zu mein Leib und Le - - ben setz' gnae - - dig in Got - tes Hand.

O wie selig seid ihr doch

8

O wie se - lig seid ihr doch, ihr From - men, die ihr durch den

Tod zu Gott ge - kom - men ! Ihr seid ent - gan - gen

al - ler Not, die uns noch hält ge - fan - gen.

Es ist ein Ros entsprungen

4

Es ist ein Ros ent - sprun - gen aus ei - ner Wur - zel

4

8

8

zart, wie uns die Alten sun - gen, von Jesse kam die

8

8

Art und hat ein Blümlein bracht mit - ten im kalten

8

8

Win - ter wohl zu der hal - ben Nacht.

8

8

Nr. 3 O Welt, ich muss dich lassen

8

f ma dolce ...

f ma dolce

f ma dolce ...

f ma dolce ...

8

5

Musical score for SATBG Recorders, page 8, measures 8-10. The score consists of five staves. Measure 8 starts with a treble clef, a key signature of one flat, and a common time signature. It transitions to a 2/2 time signature in measure 9. Measure 10 begins with a bass clef and a 3/2 time signature. The music features various note heads, stems, and bar lines.

Musical score for SATBG Recorders, page 8, measures 10-12. The score continues with five staves. Measure 10 continues from the previous section. Measure 11 begins with a bass clef and a 3/2 time signature. Measure 12 begins with a bass clef and a 2/2 time signature. The music includes various note heads, stems, and bar lines.

Musical score for SATBG Recorders, page 8, measures 12-14. The score continues with five staves. Measure 12 continues with a bass clef and a 2/2 time signature. Measure 13 begins with a bass clef and a 3/2 time signature. Measure 14 begins with a bass clef and a 2/2 time signature. The music includes various note heads, stems, and bar lines.

Musical score for SATBG Recorders, measures 8-14. The score consists of four staves (Soprano, Alto, Tenor, Bass) on a 4-line staff system. Measure 8 starts with a dotted half note in 8th time, followed by a dotted quarter note. Measures 9-10 show complex patterns of eighth and sixteenth notes with various dynamics and rests. Measure 11 begins with a dotted half note in 4/2 time. Measure 12 ends with a half note. Measure 13 starts with a dotted half note in 4/2 time. Measure 14 ends with a half note.

Musical score for SATBG Recorders, measures 15-21. The score consists of four staves (Soprano, Alto, Tenor, Bass) on a 4-line staff system. Measure 15 starts with a dotted half note in 8th time. Measures 16-17 show eighth-note patterns with rests. Measure 18 starts with a dotted half note in 4/2 time. Measure 19 ends with a half note. Measure 20 starts with a dotted half note in 4/2 time. Measure 21 ends with a half note.

Musical score for SATBG Recorders, measures 22-28. The score consists of four staves (Soprano, Alto, Tenor, Bass) on a 4-line staff system. Measure 22 starts with a dotted half note in 8th time. Measures 23-24 show eighth-note patterns with rests. Measure 25 starts with a dotted half note in 4/2 time. Measure 26 ends with a half note. Measure 27 starts with a dotted half note in 4/2 time. Measure 28 ends with a half note.

Nr. 6 O wie selig seid ihr doch

Molto moderato

The musical score is divided into four systems. The first system starts with a tempo marking of *Molto moderato*. The key signature changes from B-flat major (two flats) to A major (no sharps or flats), then to G major (one sharp), and finally to F major (one flat). The bass staff uses a bass clef, while the other three staves use a soprano clef. The vocal parts (Soprano, Alto, Tenor) are primarily in soprano range, with the Alto providing harmonic support in certain measures. The bass staff provides harmonic foundation. The music includes various dynamics such as *dolce...*, slurs, and grace notes.

Musical score for SATB Recorders, page 11, measures 8-10. The score consists of four staves: Soprano (G clef), Alto (C clef), Tenor (C clef), and Bass (F clef). The key signature is one flat. Measure 8 starts with a dotted half note in G clef, followed by eighth-note pairs. Measures 9 and 10 show more complex patterns with sixteenth-note figures and grace notes. Measure 10 concludes with a fermata over the bass staff.

Continuation of the musical score for SATB Recorders, page 11, measures 8-10. The dynamics "cresc..." appear above the staves in measures 8, 9, and 10. The music continues with eighth-note patterns, including grace notes and sixteenth-note figures. Measure 10 ends with a fermata over the bass staff.

Final continuation of the musical score for SATB Recorders, page 11, measures 8-10. The dynamics "... f" appear above the staves in measures 8, 9, and 10. The music concludes with sustained notes and a final fermata over the bass staff.

Nr. 8 Es ist ein Ros' entsprungen

8

p dolce ...

p dolce ...

p dolce ...

p dolce ...

5

pp

8

10

Musical score for SATB Recorders, page 13, measures 8-14. The score consists of four staves (Soprano, Alto, Tenor, Bass) in common time, treble clef for Soprano and Alto, and bass clef for Tenor and Bass. The key signature changes between measures, starting with one sharp in measure 8, then one flat in measure 10, and back to one sharp in measure 12. Measure 8 starts with a dotted half note followed by eighth-note pairs. Measures 9-10 show various rhythmic patterns including sixteenth-note chords and eighth-note pairs. Measure 11 features a sustained note with a grace note. Measure 12 includes a dynamic marking *p*. Measures 13-14 continue the melodic line with eighth-note pairs and sixteenth-note patterns.

Musical score for SATB Recorders, page 13, measures 15-21. The score continues with four staves in common time. Measure 15 begins with a dynamic *pp*. Measures 16-17 show eighth-note pairs and sixteenth-note chords. Measure 18 features a sustained note with a grace note. Measure 19 includes a dynamic marking *p*. Measures 20-21 continue the melodic line with eighth-note pairs and sixteenth-note patterns.

Musical score for SATB Recorders, page 13, measures 22-28. The score continues with four staves in common time. Measures 22-23 show eighth-note pairs and sixteenth-note chords. Measure 24 features a sustained note with a grace note. Measures 25-26 continue the melodic line with eighth-note pairs and sixteenth-note patterns.

Musical score for SATB Recorders, page 13, measures 29-35. The score continues with four staves in common time. Measures 29-30 show eighth-note pairs and sixteenth-note chords. Measure 31 features a sustained note with a grace note. Measures 32-33 continue the melodic line with eighth-note pairs and sixteenth-note patterns. Measure 34 includes a dynamic marking *p*.

Soprano Recorder

O Welt, ich muss dich lassen

f ma dolce . . .

5

O wie selig seid ihr doch, ihr Frommen

Molto moderato dolce . . .

10

15

cresc . . . f

Es ist ein Ros' entsprungen , , ,

p dolce... , , ,

pp

5 , , , ,

p , , , ,

10 , , , ,

, , , , ,

pp , , , ,

15 , , , - , , ,

p , , , , ,

, , , , , , ,

, , , , , , ,

Alto Recorder

O Welt, ich muss dich lassen

f ma dolce ...

O wie selig seid ihr doch, ihr Frommen

Musical score for Alto Recorder part, measures 1 through 35. The score consists of six staves of music. Measure 1 starts with a dotted half note followed by eighth notes. Measure 2 has a bass note followed by eighth notes. Measures 3-4 show a pattern of eighth and sixteenth notes. Measure 5 begins a section marked "cresc...". Measures 6-7 continue the pattern. Measure 8 starts with a bass note followed by eighth notes. Measures 9-10 show a pattern of eighth and sixteenth notes. Measure 11 begins a section marked "... f". Measures 12-13 continue the pattern. Measures 14-15 show a pattern of eighth and sixteenth notes.

Es ist ein Ros' entsprungen

Continuation of the musical score for Alto Recorder part, measures 36 through 90. The score consists of six staves of music. Measure 36 starts with a bass note followed by eighth notes. Measures 37-38 show a pattern of eighth and sixteenth notes. Measure 39 begins a section marked "p dolce...". Measures 40-41 continue the pattern. Measure 42 starts with a bass note followed by eighth notes. Measures 43-44 show a pattern of eighth and sixteenth notes. Measure 45 begins a section marked "... f". Measures 46-47 continue the pattern. Measures 48-49 show a pattern of eighth and sixteenth notes. Measure 50 begins a section marked "10". Measures 51-52 continue the pattern. Measure 53 starts with a bass note followed by eighth notes. Measures 54-55 show a pattern of eighth and sixteenth notes. Measure 56 begins a section marked "15". Measures 57-58 continue the pattern. Measures 59-60 show a pattern of eighth and sixteenth notes. Measures 61-62 show a pattern of eighth and sixteenth notes. Measures 63-64 show a pattern of eighth and sixteenth notes. Measures 65-66 show a pattern of eighth and sixteenth notes. Measures 67-68 show a pattern of eighth and sixteenth notes. Measures 69-70 show a pattern of eighth and sixteenth notes. Measures 71-72 show a pattern of eighth and sixteenth notes. Measures 73-74 show a pattern of eighth and sixteenth notes. Measures 75-76 show a pattern of eighth and sixteenth notes. Measures 77-78 show a pattern of eighth and sixteenth notes. Measures 79-80 show a pattern of eighth and sixteenth notes. Measures 81-82 show a pattern of eighth and sixteenth notes. Measures 83-84 show a pattern of eighth and sixteenth notes. Measures 85-86 show a pattern of eighth and sixteenth notes. Measures 87-88 show a pattern of eighth and sixteenth notes. Measures 89-90 show a pattern of eighth and sixteenth notes.

Tenor Recorder

O Welt, ich muss dich lassen

f ma dolce . . .

5

10

15

O wie selig seid ihr doch, ihr Frommen

Molto moderato dolce . . .

5

Es ist ein Ros' entsprungen

p dolce ...

cresc ...

... f

Es ist ein Ros' entsprungen

p dolce ...

5

10

15

Bass Recorder

O Welt, ich muss dich lassen

f ma dolce . . .

10

15

O wie selig seid ihr doch, ihr Frommen

Molto moderato dolce . . .

5

Es ist ein Ros' entsprungen

10

cresc ...

.f.

15

22

*Great Bass (C) part***O Welt, ich muss dich lassen***Choralforspiele, Johannes Brahms*

The musical score consists of six staves of music for the Great Bass (C) part. Measure 22 starts with a bass clef, a key signature of one flat, and a 4/2 time signature. The dynamic is *f ma dolce...*. Measures 23 through 26 show a continuation of the bass line with various note heads and stems. Measure 27 begins with a bass clef, a key signature of one flat, and a 3/2 time signature. Measures 28 through 31 show a continuation of the bass line. Measure 32 begins with a bass clef, a key signature of one flat, and a 4/2 time signature. Measures 33 through 36 show a continuation of the bass line.

Part for Contrabass (F) recorder or 'Cello or Gamba

The musical score consists of six staves of music for the Part for Contrabass (F) recorder or 'Cello or Gamba. Measure 22 starts with a bass clef, a key signature of one flat, and a 4/2 time signature. The dynamic is *f ma dolce...*. Measures 23 through 26 show a continuation of the bass line with various note heads and stems. Measure 27 begins with a bass clef, a key signature of one flat, and a 3/2 time signature. Measures 28 through 31 show a continuation of the bass line. Measure 32 begins with a bass clef, a key signature of one flat, and a 4/2 time signature. Measures 33 through 36 show a continuation of the bass 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 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 *Musikalisch 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.

These pieces are under the *Creative Commons Attribution 4.0* licence. Very briefly:

- You may copy and redistribute the material in any medium or format.
- You may transform and build upon the material for any purpose.
- You must give appropriate credit, and indicate if changes were made.



Feel free to visit . . . www.pjb.com.au