Fuge in As moll

Johannes Brahms

For Organ, 1846

Arranged by Peter Billam

For SATB Recorders and Viola de Gamba

© Peter J Billam, 1996

This score is licensed in electronic form to the purchaser,who may generate printed copies or photocopies, for their own use, or for the use of their pupils, or of any musicians with whom they are playing the piece. All other rights, such as those of recording and broadcast, remain reserved by the arranger, Peter Billam, GPO Box 669, Hobart TAS 7001, Australia.

This printing 10 April 2009.

http://www.pjb.com.au

Fuge in as-moll

Johannes Brahms

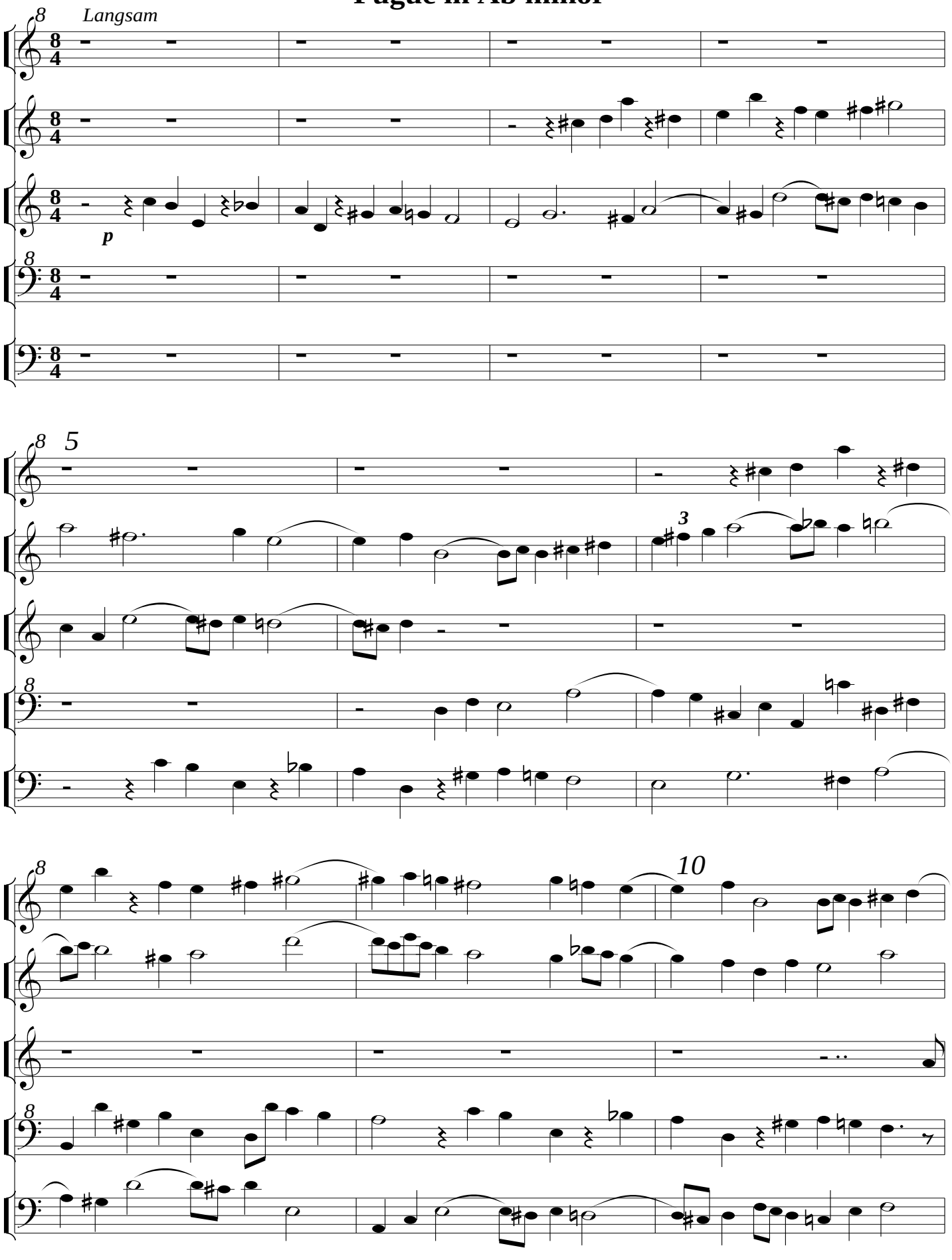
Brahms wrote his Fugue in Ab minor for Organ around 1846, the year in which Robert Schumann, the great composer and Brahms' great friend, mentor and champion, died after a prolonged period of madness. The Ab minor Fugue is a particularly introverted and searching work, in slow tempo and extremely sombre key.

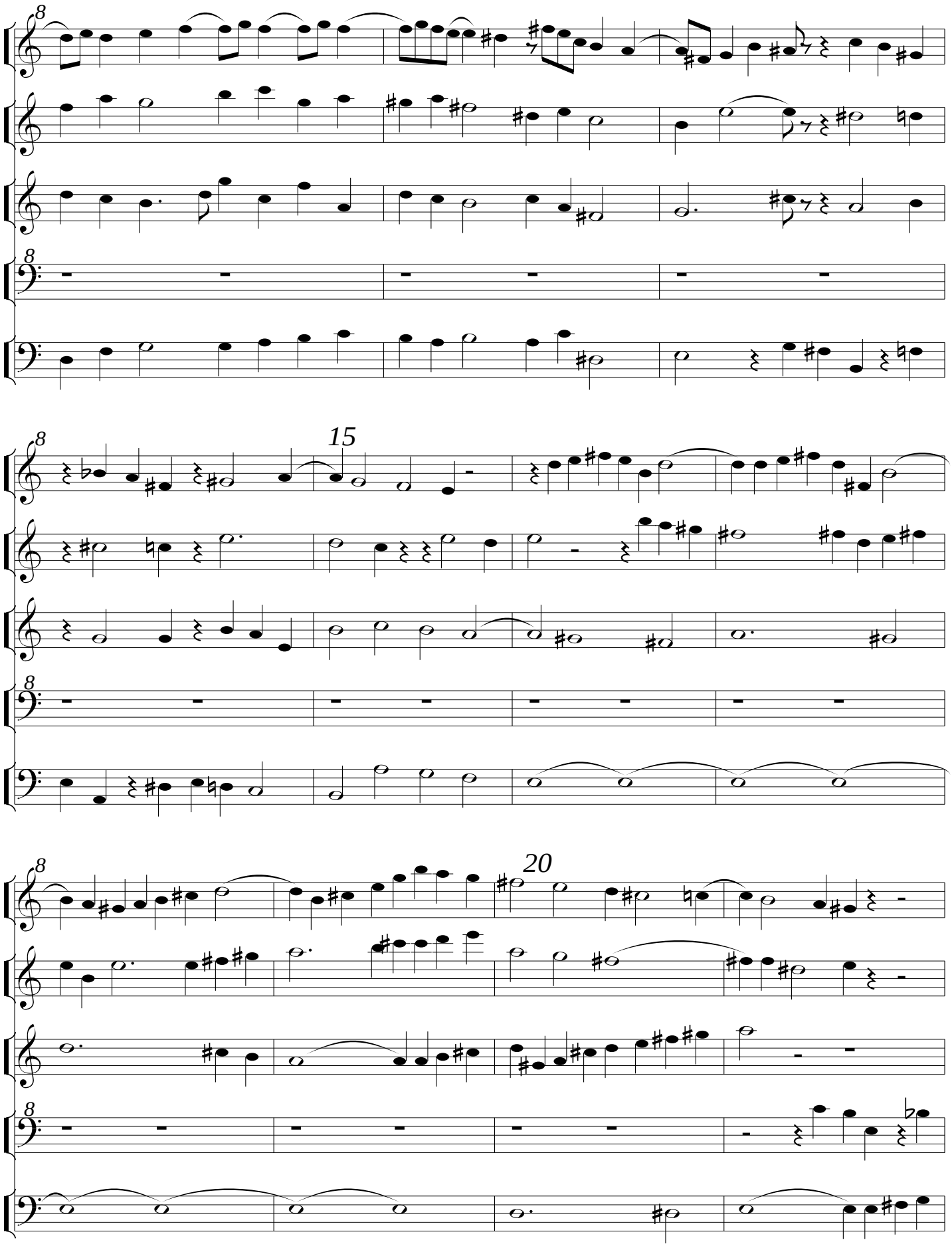
This arrangement is taken from Brahms' 1864 revision. It is transposed up one octave as is usual for the recorder, and also up one semitone into A minor. If it is played on *A 415* instruments, then it will sound in concert Ab minor, as intended; of course it may also be played on *A 440* instruments, provided the very dark tonality of the original is borne in mind.

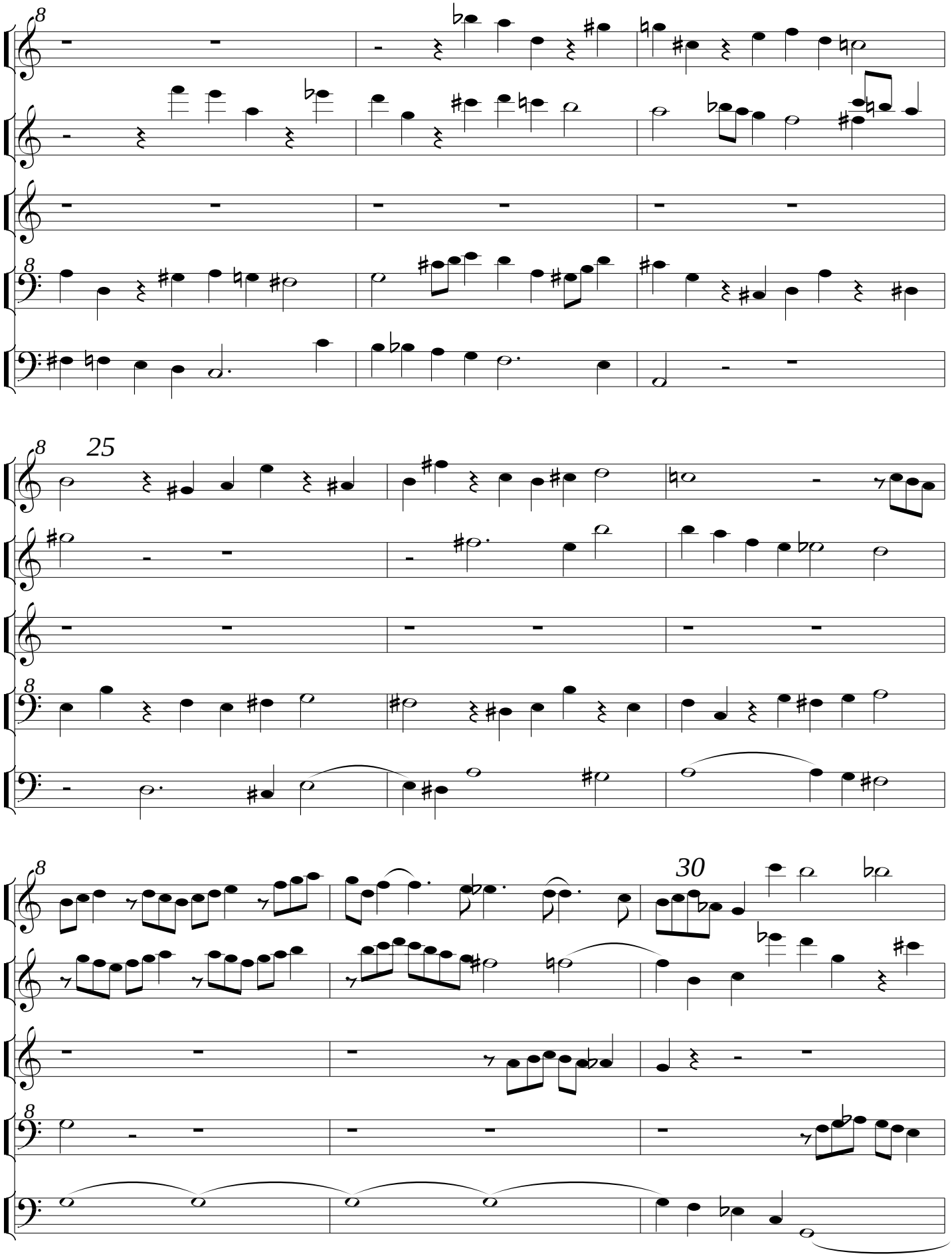
In the original, the passage between the fourth crochet in bar 30 and the beginning of bar 40 is notated in B minor. This change in key signature does not seem to signal any brighter mood, so rather than write in B# minor, I have left the key signature of this passage unchanged. The original time signature is *CC*, which I have changed to 8/4.

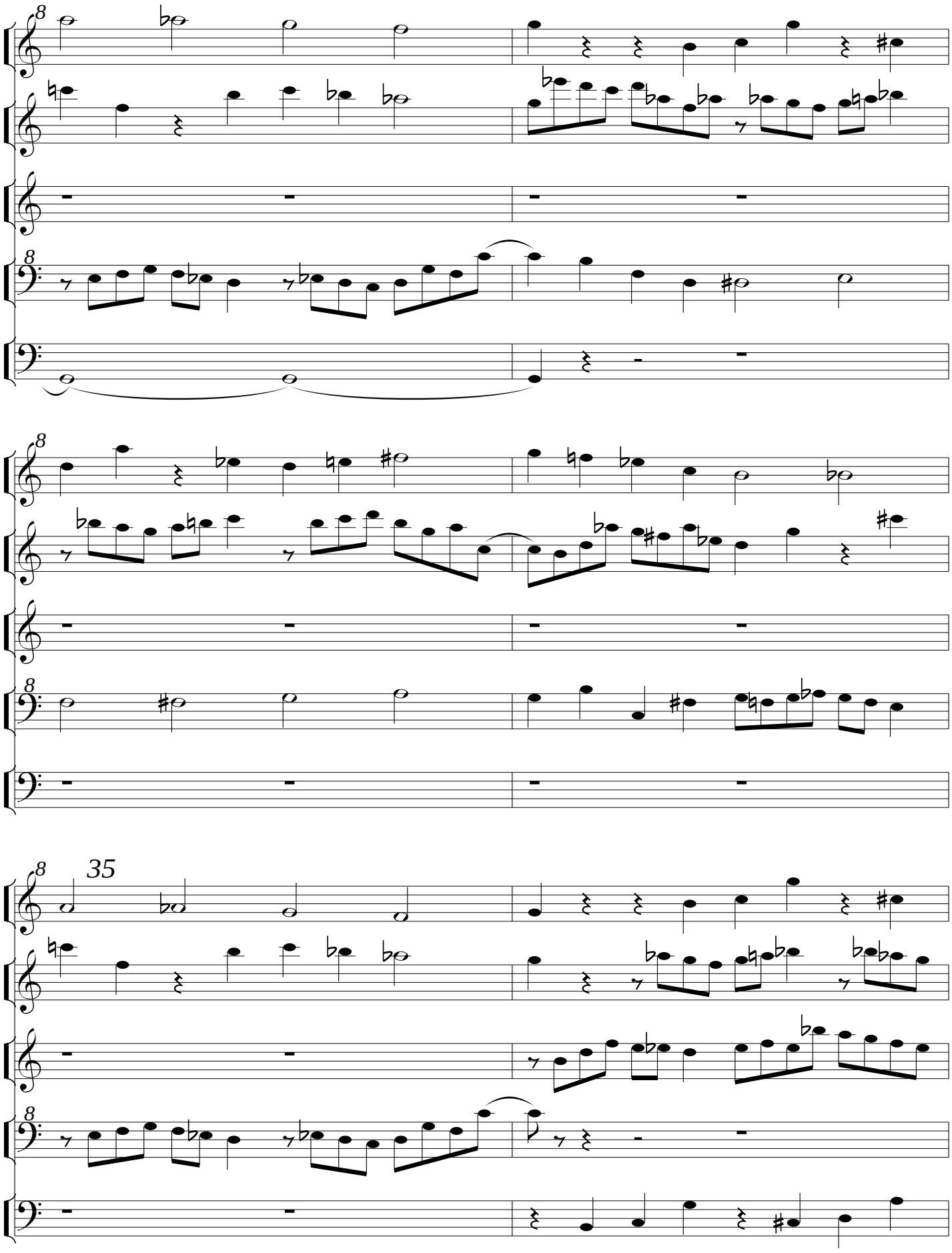
Peter Billam

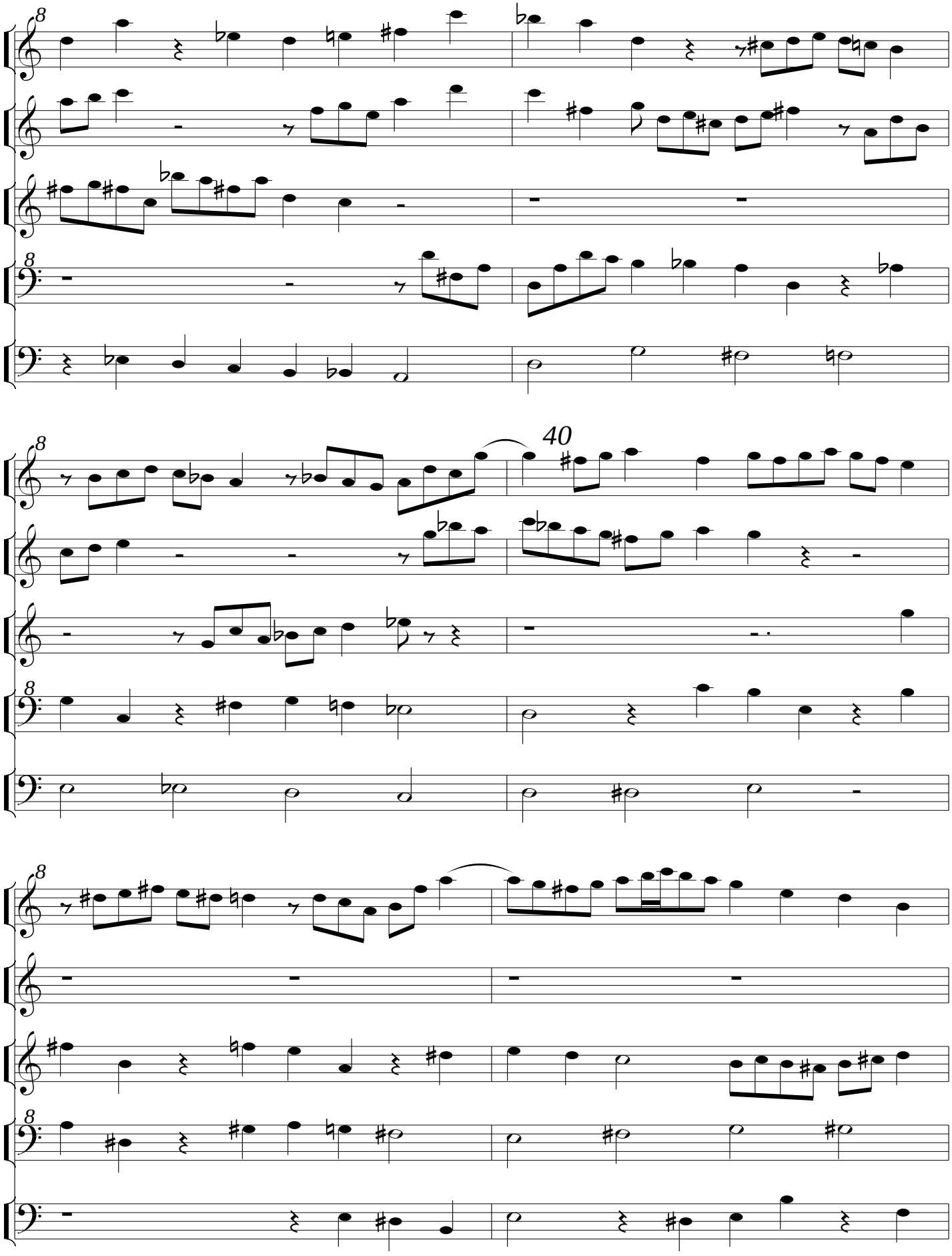
Fugue in Ab minor

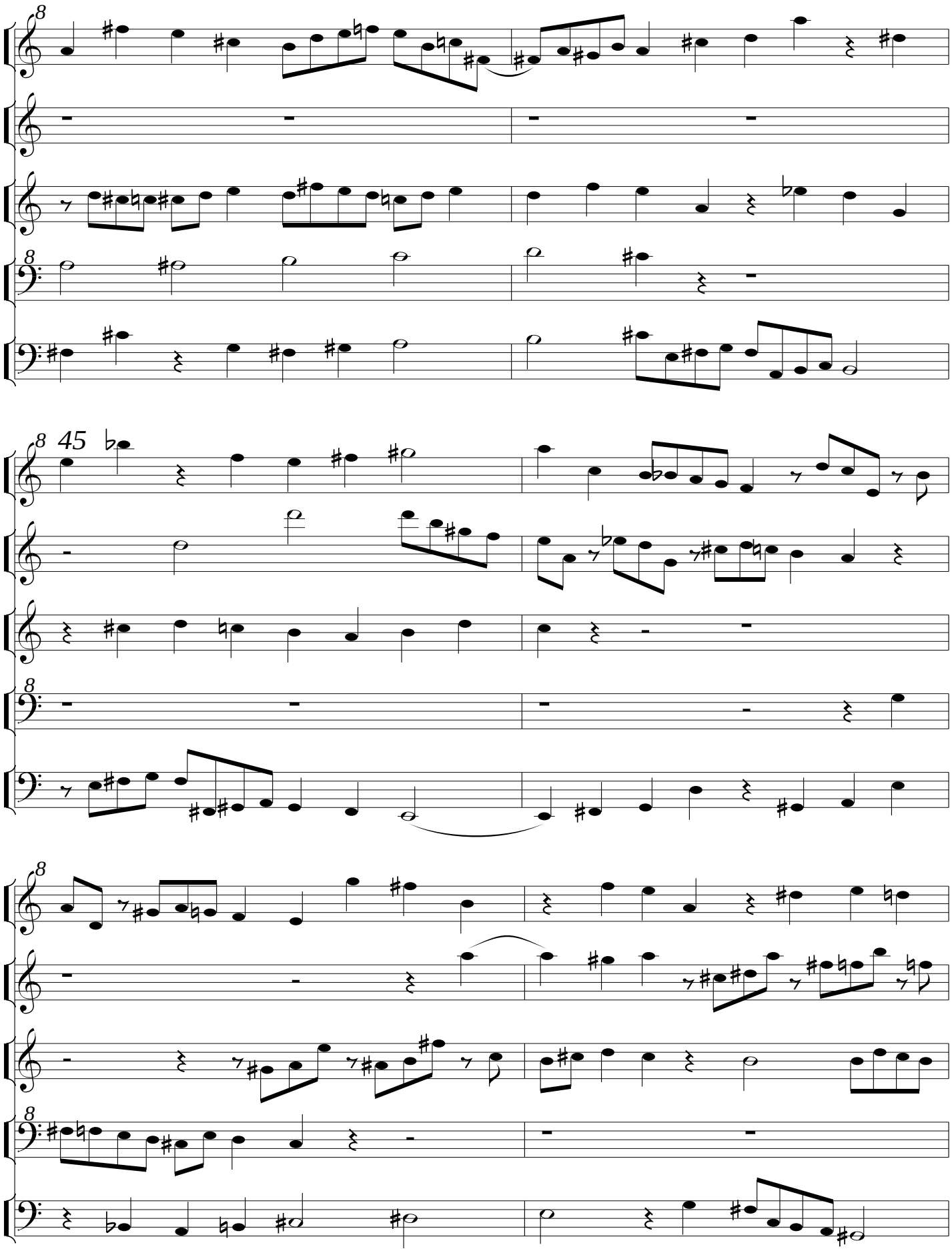


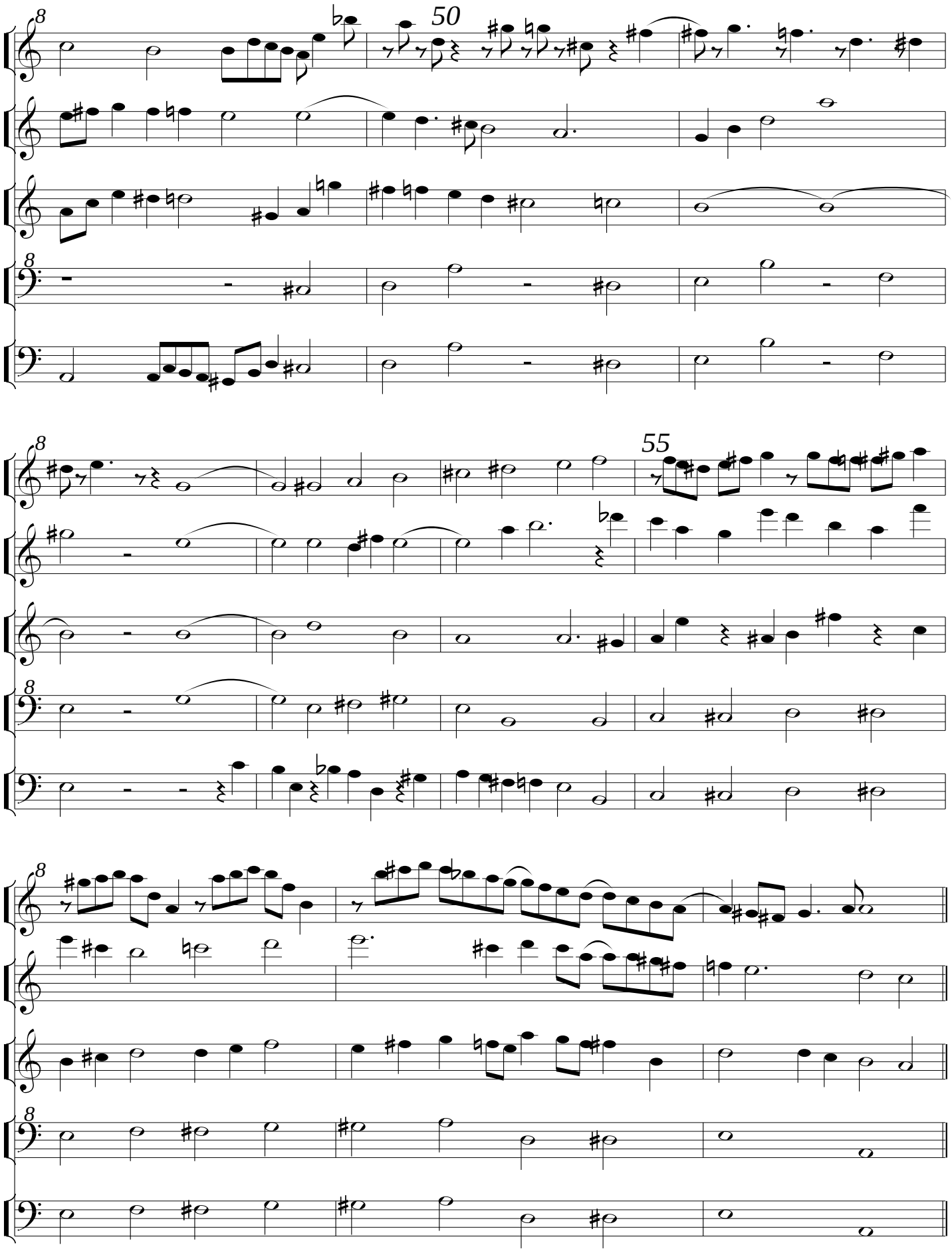

15
20


25
30

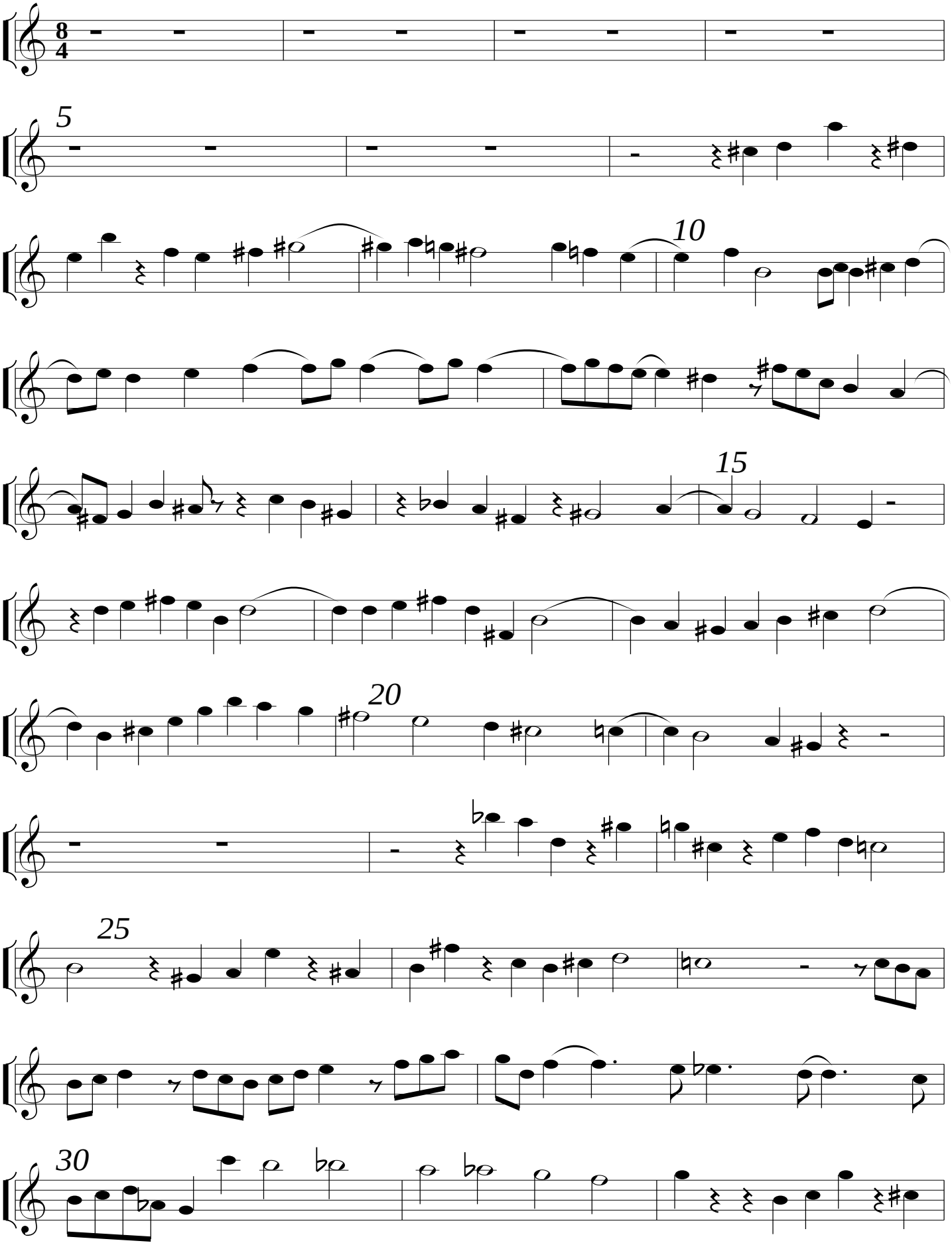

35

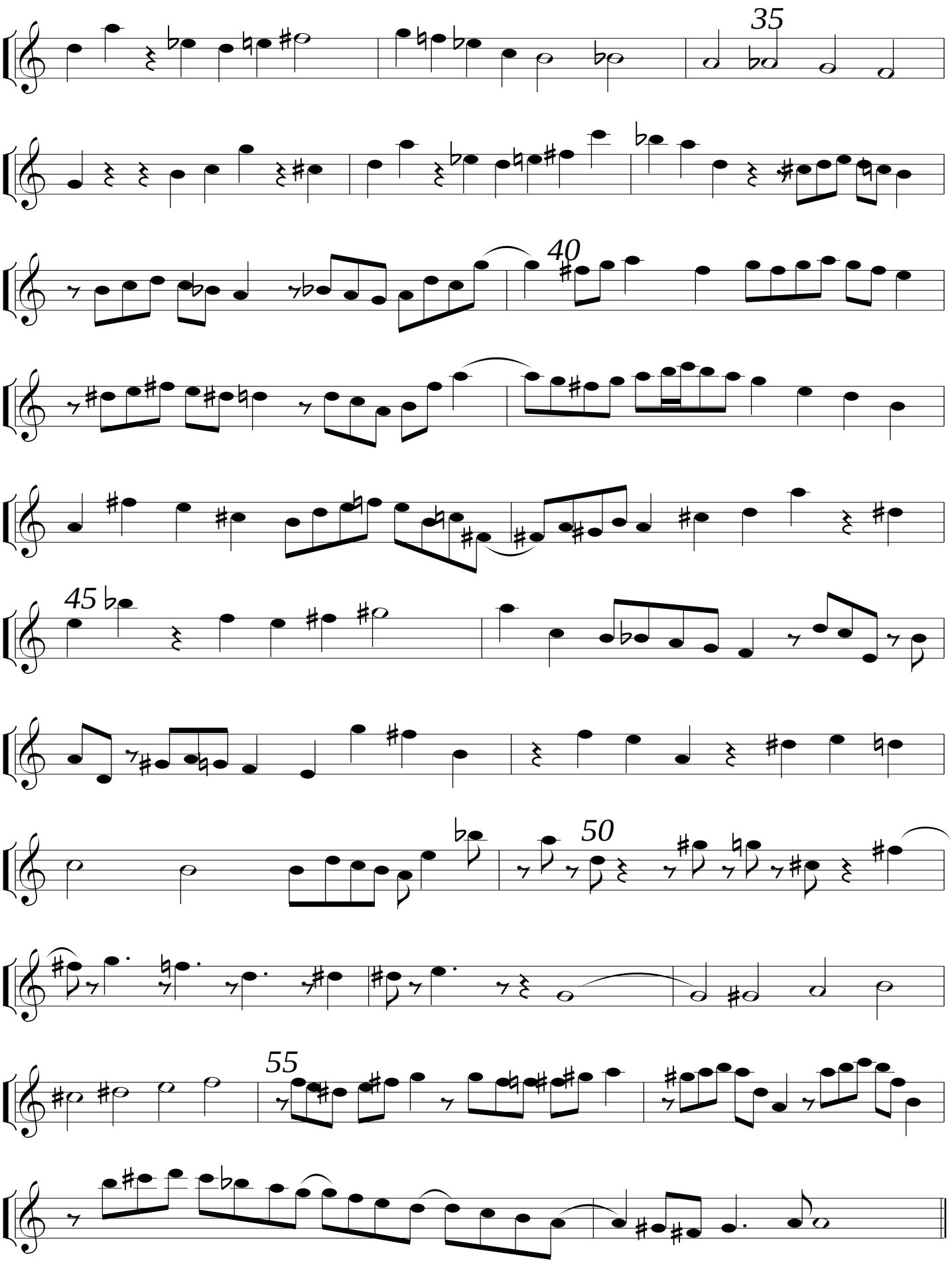

40


45

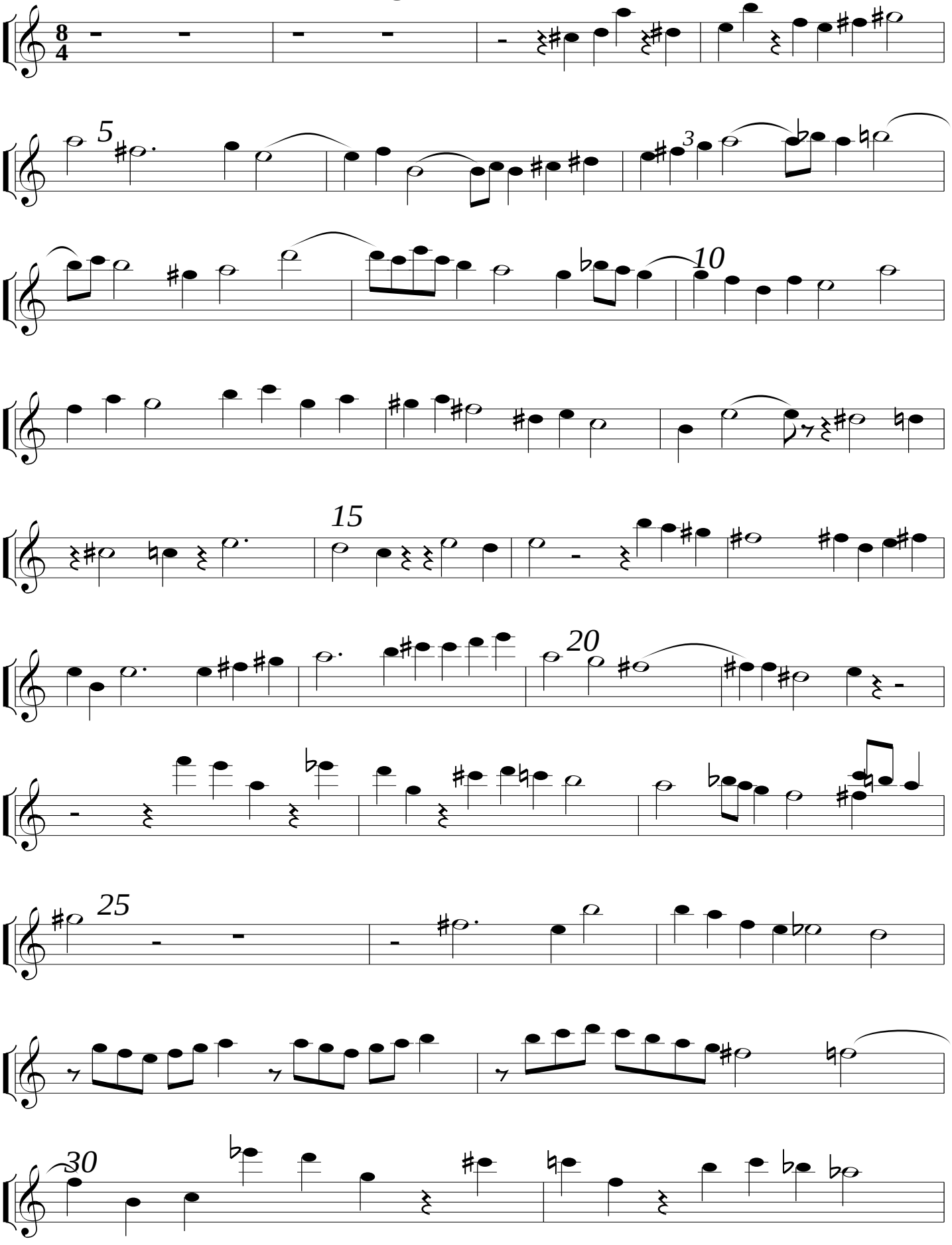

50
55

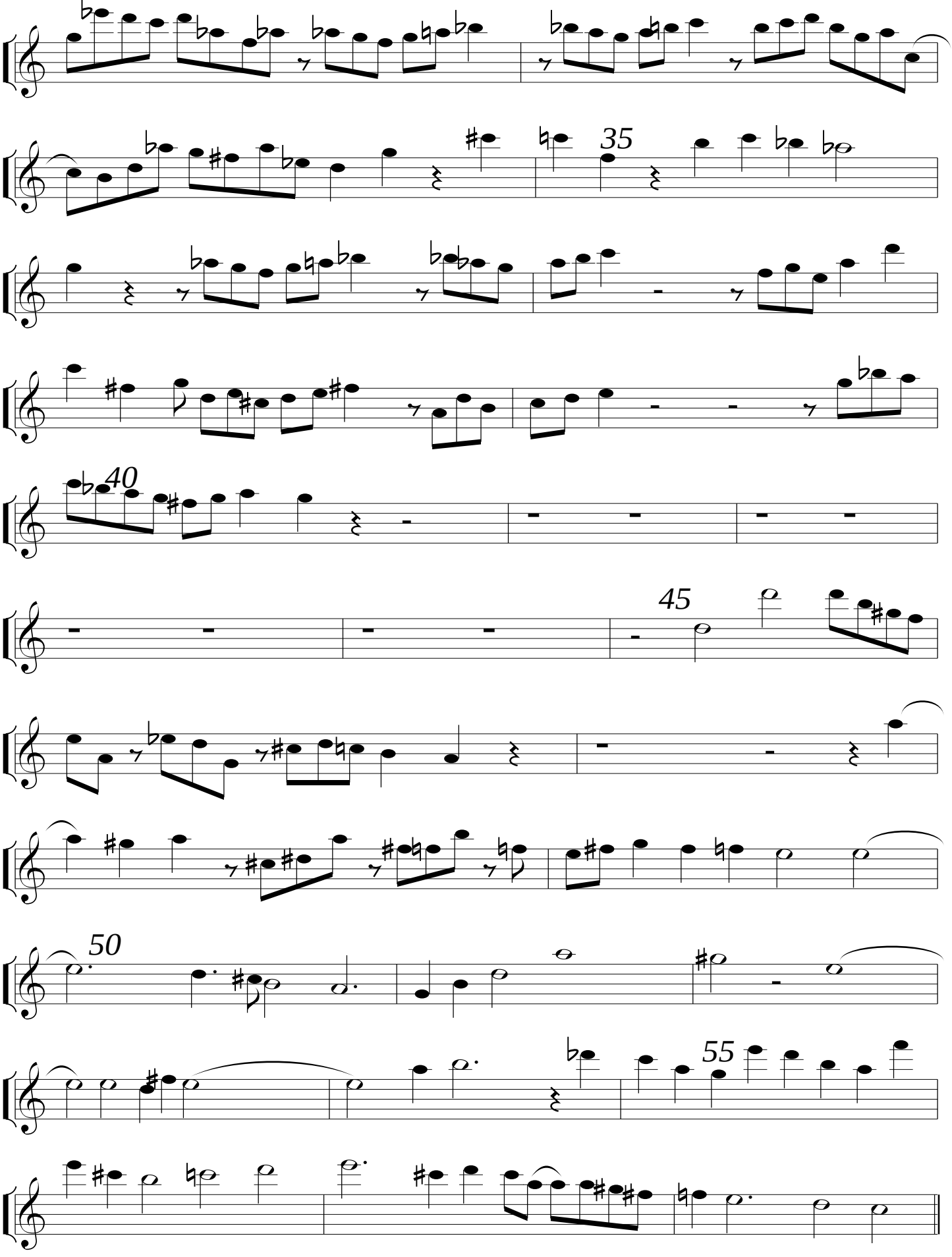
Fugue in Ab minor




35
40
45
50
55

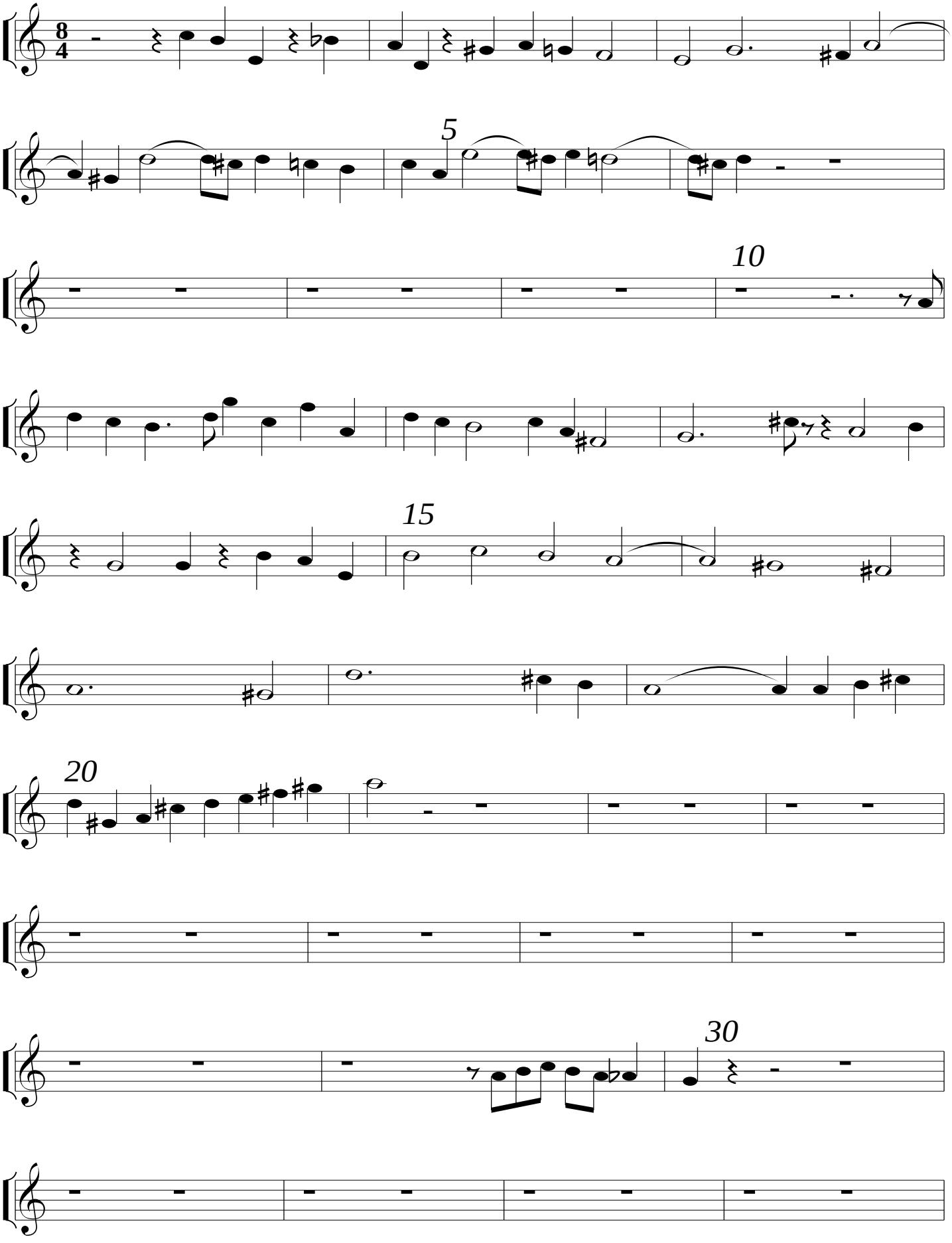
Fugue in Ab minor

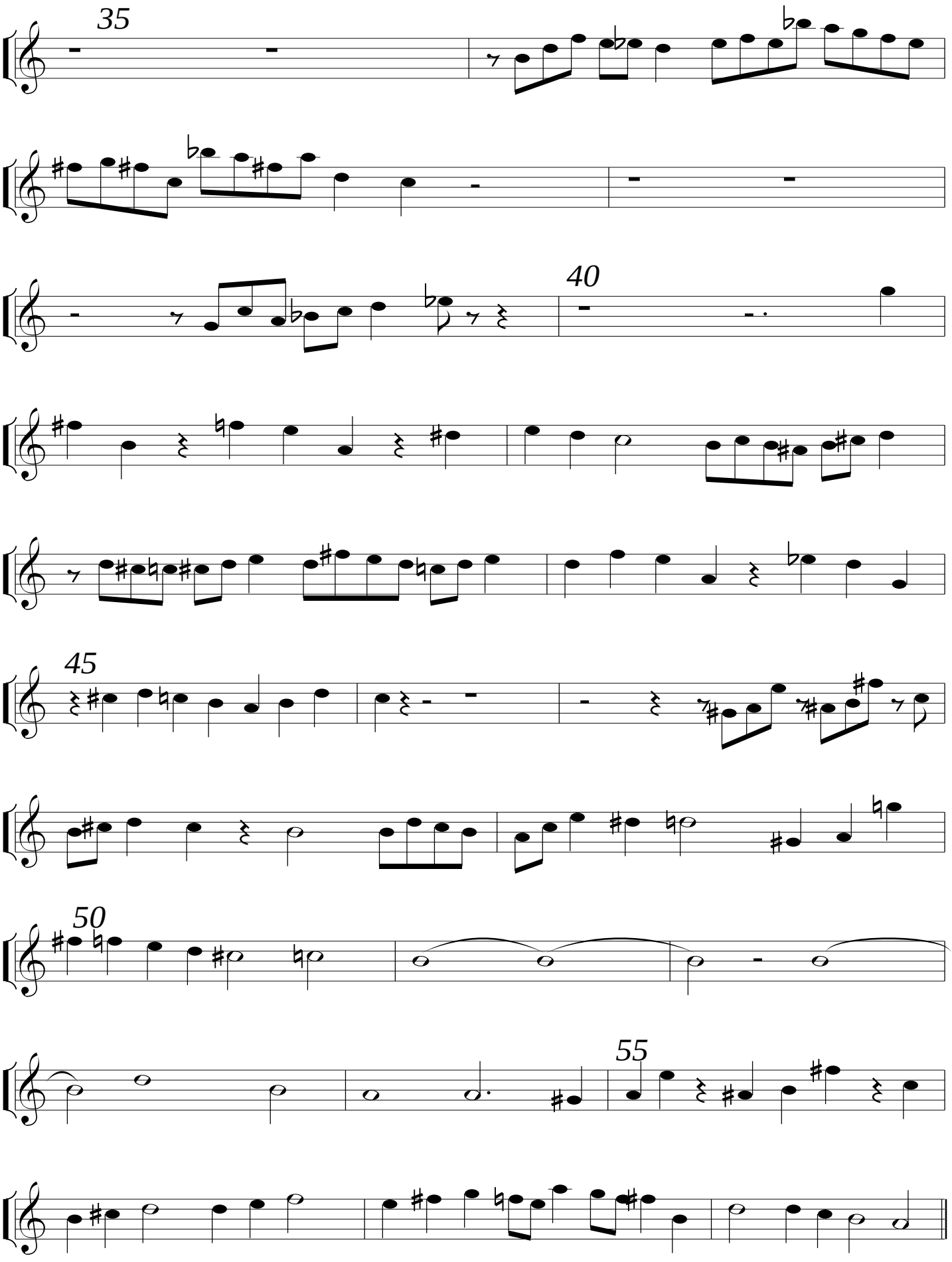




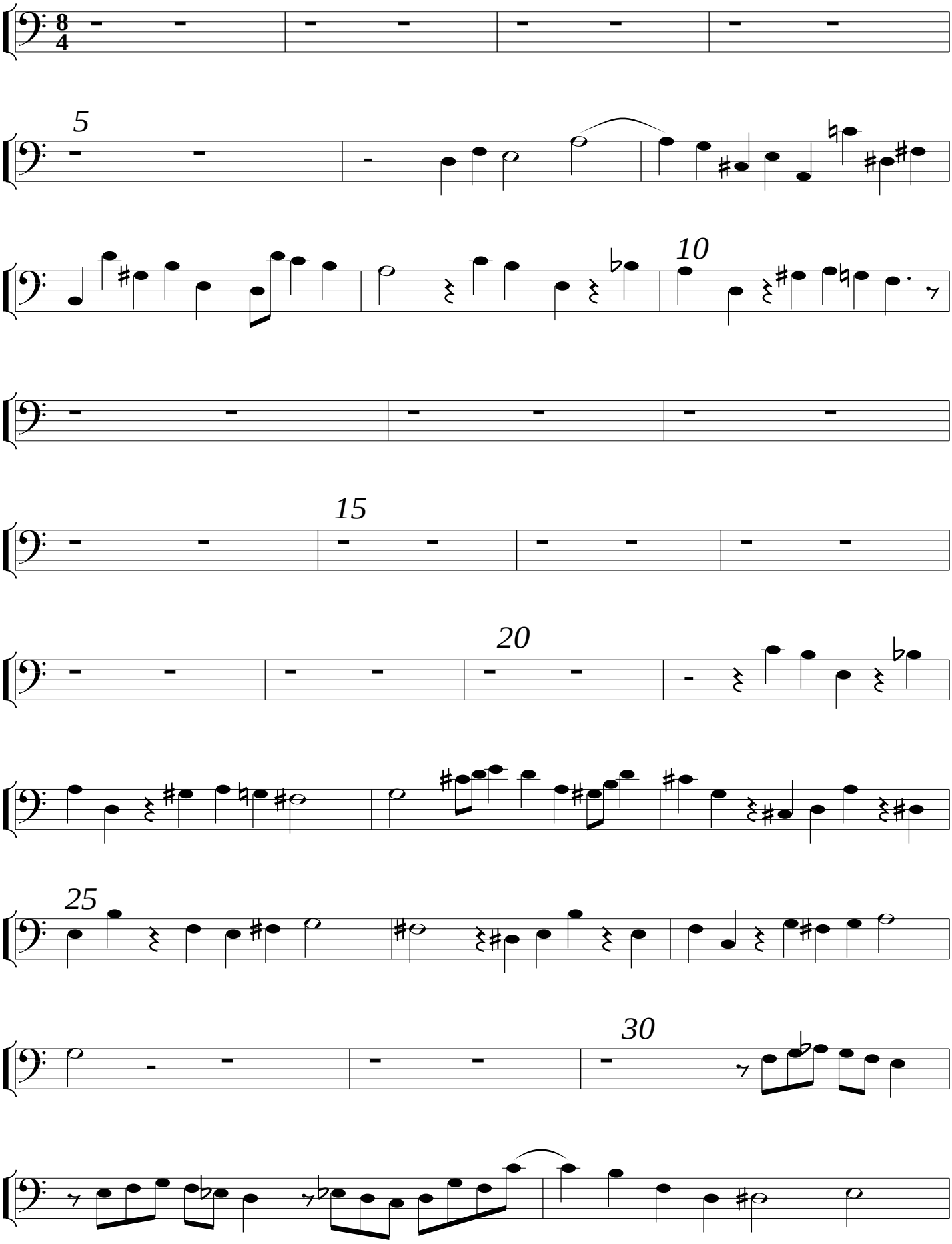
Free from www.pjb.com.au !

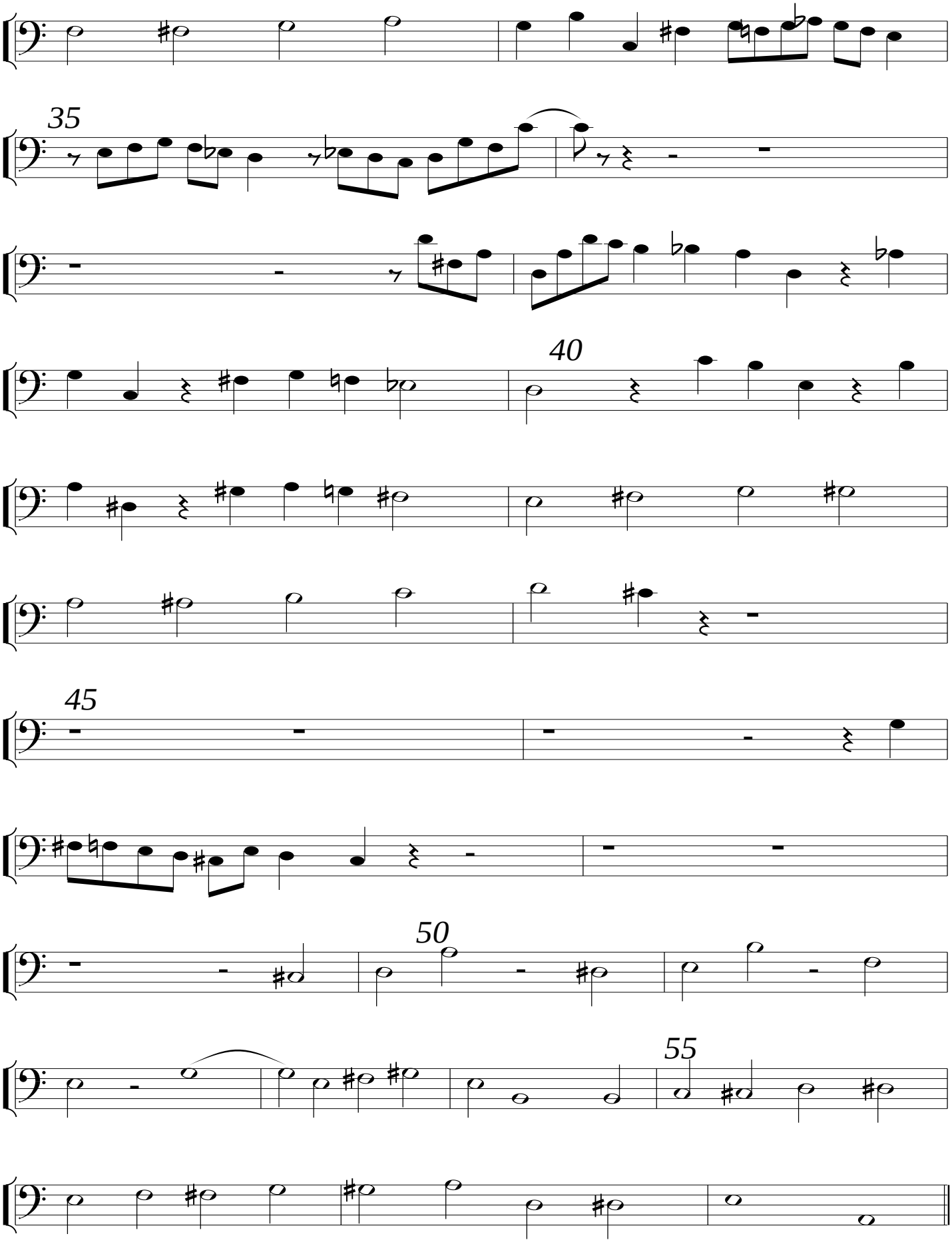
Fugue in Ab minor



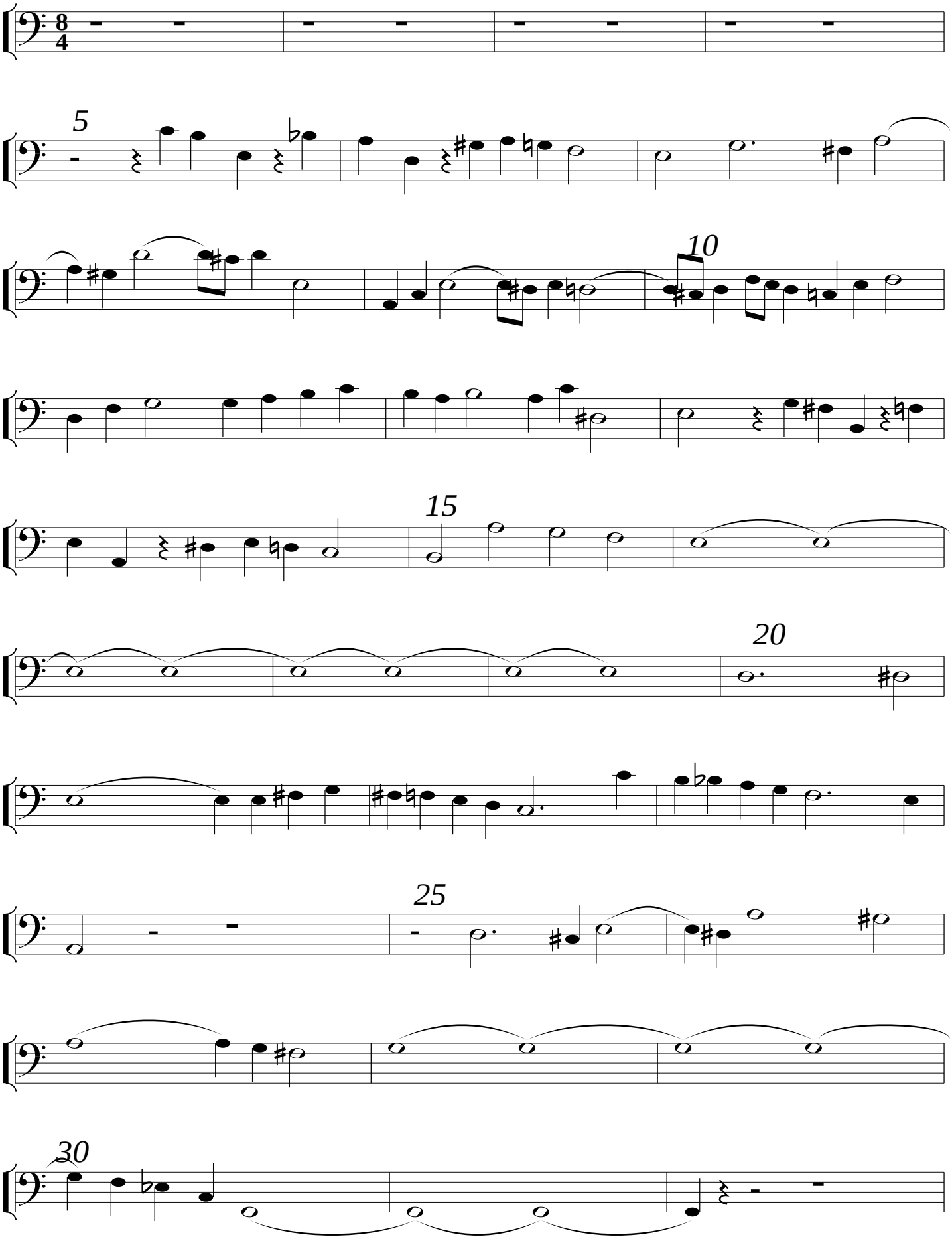

35
40
45
50
55

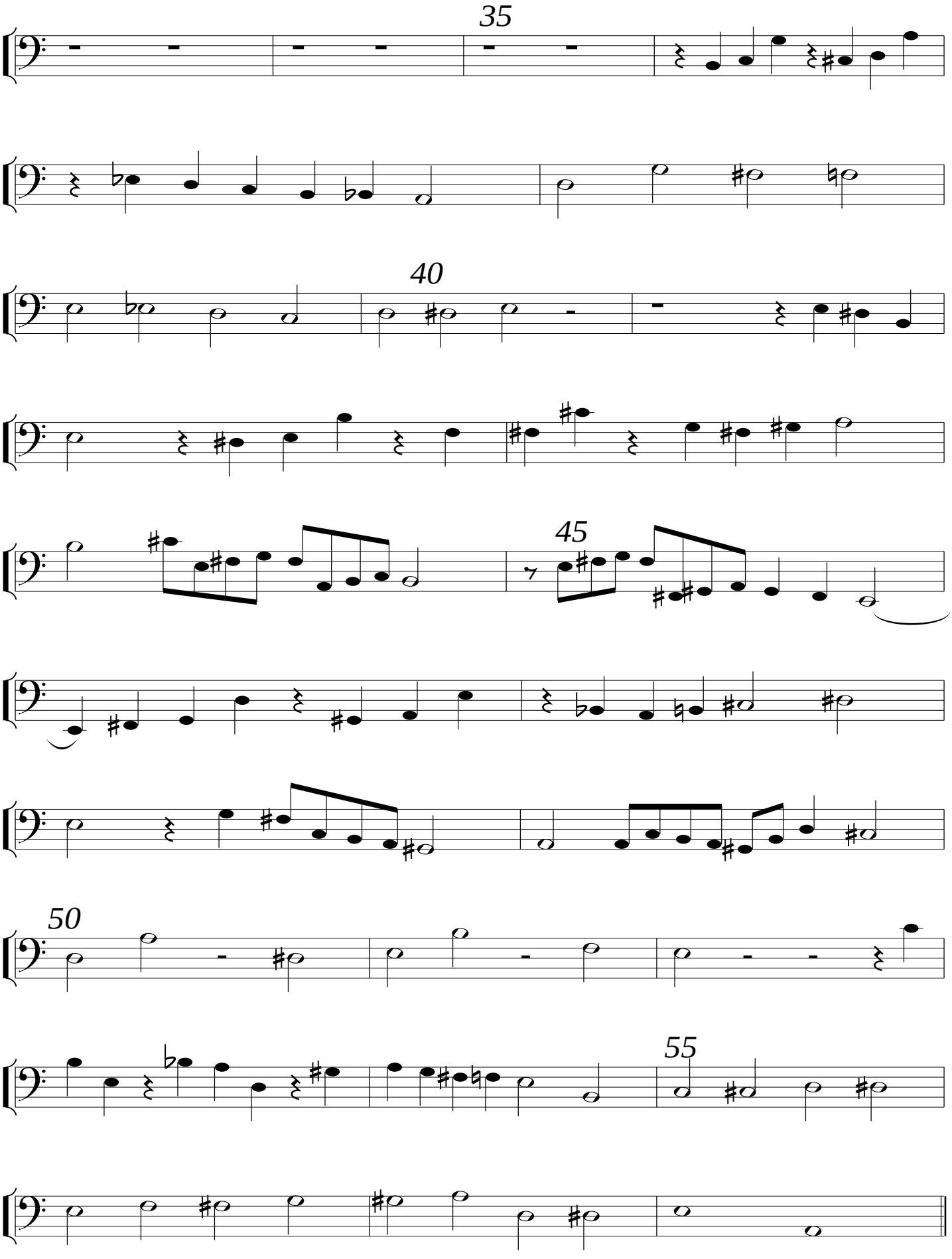
Fugue in Ab minor




35
40
45
50
55

Fugue in Ab minor




35
40
45
50
55

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; *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.

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; from the *Art of Fugue*: *Contrapuncti 1* and *4* 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* 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 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. By other composers: *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.

Www.pjb.com.au offers innovative and unusually **generous and useful licensing conditions**:

- You may not redistribute the piece in electronic form
- You may print out or photocopy as many copies as you wish
- You may give these copies to whoever you want
- You may freely perform the piece to live audiences; performing rights are waived

These are extremely practical and generous copyright conditions, and have been devised so as to be as useful to you as possible. Feel free to visit . . .

www.pjb.com.au