



# **Fuge in As moll**

*Johannes Brahms*

**For Organ, 1846**

*Arranged by Peter Billam*

**For SATB Recorders and Viola de Gamba**

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# **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

8 *Langsam*

8/4

*p*

8 5

8/4

3

8 10

8/4

10

7

Musical score for measures 8-14. The score is arranged for SATB recorders and Viola de Gamba. It features five staves: four treble clefs (SATB) and one bass clef (Viola de Gamba). The key signature is Ab minor (three flats). The time signature is 3/4. The music is in a fugue style, with the first staff (Soprano) leading the melody. The Viola de Gamba part is mostly rests in this section.

Musical score for measures 15-19. The score is arranged for SATB recorders and Viola de Gamba. It features five staves: four treble clefs (SATB) and one bass clef (Viola de Gamba). The key signature is Ab minor (three flats). The time signature is 3/4. The music continues the fugue, with the Viola de Gamba part becoming more active in the lower register.

Musical score for measures 20-24. The score is arranged for SATB recorders and Viola de Gamba. It features five staves: four treble clefs (SATB) and one bass clef (Viola de Gamba). The key signature is Ab minor (three flats). The time signature is 3/4. The music continues the fugue, with the Viola de Gamba part becoming more active in the lower register.

Musical score for measures 8-24. The score is arranged for SATB recorders and Viola de Gamba. It features five staves: Soprano, Alto, Tenor, Bass, and Viola de Gamba. The key signature is Ab minor (three flats) and the time signature is 3/4. Measure 8 is marked with a '3' above the staff. The music consists of rhythmic patterns and melodic lines in each part.

Musical score for measures 25-29. The score continues with five staves. Measure 25 is marked with a '3' above the staff. The music features a prominent melodic line in the Soprano part and a more active bass line in the Viola de Gamba part.

Musical score for measures 30-34. The score continues with five staves. Measure 30 is marked with a '3' above the staff. This section is characterized by rapid sixteenth-note passages in the Soprano and Alto parts, and a more sustained bass line in the Viola de Gamba part.



Musical score system 1, measures 1-4. It features five staves: two treble clefs (SATB recorders), one grand staff (Viola de Gamba), and two bass clefs. The key signature is Ab minor (three flats). The time signature is 8/8. The first staff has a fermata over the first measure. The second staff has a fermata over the first measure and a slur over measures 2-4. The third staff is empty. The fourth staff has a slur over measures 1-4. The fifth staff has a slur over measures 1-4.



Musical score system 2, measures 5-8. It features five staves: two treble clefs (SATB recorders), one grand staff (Viola de Gamba), and two bass clefs. The key signature is Ab minor (three flats). The time signature is 8/8. The first staff has a fermata over the first measure. The second staff has a slur over measures 5-8. The third staff is empty. The fourth staff has a slur over measures 5-8. The fifth staff has a slur over measures 5-8.



Musical score system 3, measures 9-12. It features five staves: two treble clefs (SATB recorders), one grand staff (Viola de Gamba), and two bass clefs. The key signature is Ab minor (three flats). The time signature is 8/8. The first staff has a fermata over the first measure and a slur over measures 9-12. The second staff has a slur over measures 9-12. The third staff has a slur over measures 9-12. The fourth staff has a slur over measures 9-12. The fifth staff has a slur over measures 9-12.

Measures 1-8 of the musical score. The score is arranged for SATB recorders and Viola de Gamba. It features five staves: two Treble Clefs (SATB), one Bass Clef (Viola de Gamba), and one Bass Clef (Cello/Double Bass). The key signature is Ab minor (three flats). The time signature is 8/8. The music includes various rhythmic values, accidentals, and articulation marks.

Measures 9-40 of the musical score. The score continues with five staves. A fermata is placed over measure 40, with the number '40' written above it. The notation includes complex rhythmic patterns and accidentals.

Measures 41-48 of the musical score. The score concludes with five staves. The notation includes various rhythmic values and accidentals, ending with a final cadence.



System 1 of the musical score. It consists of five staves. The top staff (Soprano) begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music features a series of eighth and sixteenth notes with various accidentals. The second staff (Alto) is currently silent. The third staff (Tenor) also begins with a treble clef and contains similar rhythmic patterns. The fourth staff (Bass) uses a bass clef and contains a series of half notes. The fifth staff (Viola de Gamba) uses a bass clef and contains a series of eighth notes.



System 2 of the musical score. It consists of five staves. The top staff (Soprano) has a measure rest followed by a measure with a flat (b) and the number 45 above it. The music continues with eighth and sixteenth notes. The second staff (Alto) is silent. The third staff (Tenor) contains eighth notes. The fourth staff (Bass) is silent. The fifth staff (Viola de Gamba) contains eighth notes with a slur over a group of notes.



System 3 of the musical score. It consists of five staves. The top staff (Soprano) begins with a treble clef and contains eighth notes. The second staff (Alto) is silent. The third staff (Tenor) contains eighth notes with a slur. The fourth staff (Bass) contains eighth notes. The fifth staff (Viola de Gamba) contains eighth notes with a slur.



Musical score system 1, measures 48-54. The system consists of five staves. The top staff is a treble clef with a key signature of one flat (Ab minor) and a common time signature. It begins with a measure rest marked with a 'b' and a '7' (accidental), followed by a melodic line starting at measure 50. The second staff is a treble clef with a key signature of one sharp (Bb major) and a common time signature, featuring a melodic line with a slur. The third staff is a treble clef with a key signature of one sharp (Bb major) and a common time signature, featuring a melodic line with a slur. The fourth staff is a bass clef with a key signature of one sharp (Bb major) and a common time signature, featuring a simple harmonic line. The fifth staff is a bass clef with a key signature of one sharp (Bb major) and a common time signature, featuring a simple harmonic line.

Musical score system 2, measures 55-61. The system consists of five staves. The top staff is a treble clef with a key signature of one sharp (Bb major) and a common time signature. It begins with a measure rest marked with a '7' and a 'z' (accidental), followed by a melodic line starting at measure 55. The second staff is a treble clef with a key signature of one sharp (Bb major) and a common time signature, featuring a melodic line with a slur. The third staff is a treble clef with a key signature of one sharp (Bb major) and a common time signature, featuring a melodic line with a slur. The fourth staff is a bass clef with a key signature of one sharp (Bb major) and a common time signature, featuring a simple harmonic line. The fifth staff is a bass clef with a key signature of one sharp (Bb major) and a common time signature, featuring a simple harmonic line.

Musical score system 3, measures 62-68. The system consists of five staves. The top staff is a treble clef with a key signature of one sharp (Bb major) and a common time signature. It begins with a melodic line starting at measure 62. The second staff is a treble clef with a key signature of one sharp (Bb major) and a common time signature, featuring a melodic line with a slur. The third staff is a treble clef with a key signature of one sharp (Bb major) and a common time signature, featuring a melodic line with a slur. The fourth staff is a bass clef with a key signature of one sharp (Bb major) and a common time signature, featuring a simple harmonic line. The fifth staff is a bass clef with a key signature of one sharp (Bb major) and a common time signature, featuring a simple harmonic line.

# Fugue in Ab minor

5

10

15

20

25

30

35

40

45

50

55

The image shows a page of musical notation for the Soprano Recorder part of Johannes Brahms' Fugue in Ab minor. The score consists of ten staves of music, each beginning with a treble clef. The key signature is Ab minor, indicated by one flat (Bb) and five sharps (F#, C#, G#, D#, A#). The time signature is not explicitly shown but is 3/4. Measure numbers 35, 40, 45, 50, and 55 are marked above the staves. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests, slurs, and dynamic markings like 'z' (zaccato). The music is a complex fugue with multiple voices, and this part represents the soprano voice.

# Fugue in Ab minor

The musical score is written for Alto Recorder in 8/4 time. It consists of ten staves of music. The first staff begins with a treble clef and a 2/4 time signature, which changes to 8/4 for the remainder of the piece. The key signature is Ab minor, indicated by one flat (Bb) and one sharp (F#). The score includes various musical notations such as rests, notes, accidentals, and fingerings. The piece is marked with measure numbers 5, 10, 15, 20, 25, and 30. The notation includes eighth notes, quarter notes, and half notes, with some notes beamed together. There are also some complex rhythmic patterns and accidentals throughout the piece.

This musical score is for the Alto Recorder part of Johannes Brahms' Fugue in Ab minor. It consists of ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals (sharps, flats, and naturals). Measure numbers 35, 40, 45, 50, and 55 are clearly marked above the staves. The score is written in a single system with a treble clef and a key signature of two flats (Ab minor).

# Fugue in Ab minor

Musical score for Tenor Recorder of Fugue in Ab minor by Johannes Brahms. The score is written in 8/4 time and consists of ten staves. The first staff begins with a treble clef and a 4-measure rest. The second staff contains a melodic line with a slur and a fingering '5' above the fifth measure. The third staff has a 4-measure rest with a '10' above the fourth measure. The fourth staff continues the melodic line. The fifth staff has a 4-measure rest with a '15' above the second measure. The sixth staff continues the melodic line. The seventh staff has a 4-measure rest with a '20' above the first measure. The eighth staff has a 4-measure rest with a '25' above the second measure. The ninth staff has a 4-measure rest with a '30' above the third measure. The tenth staff has a 4-measure rest.

35

40

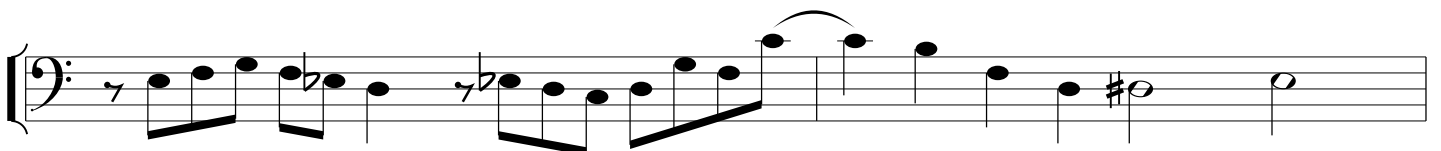
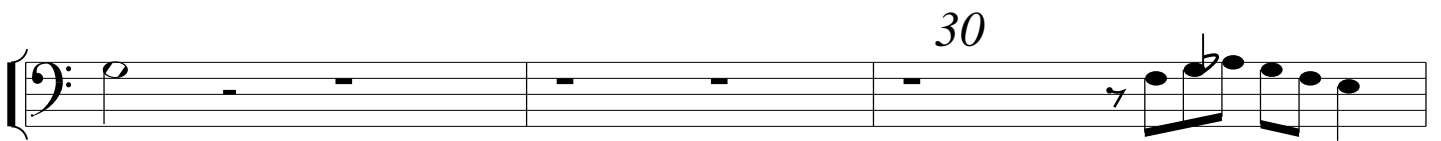
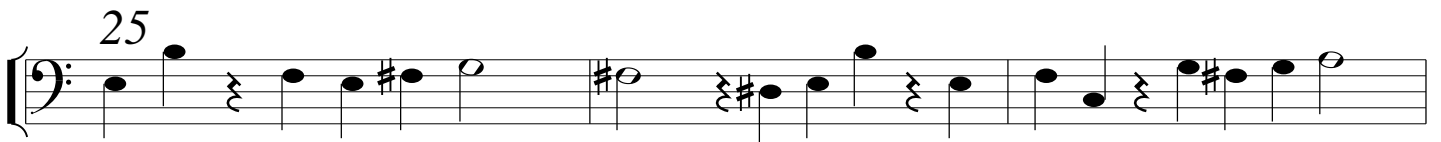
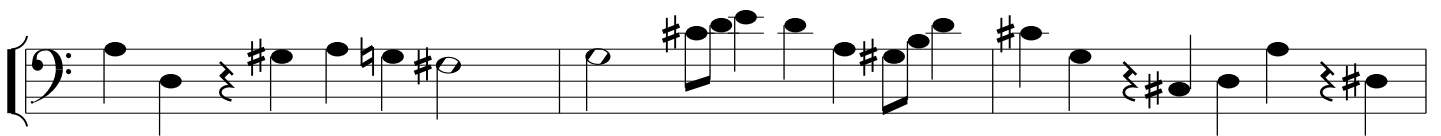
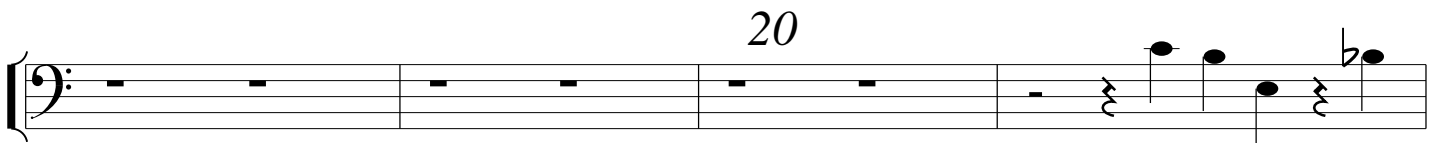
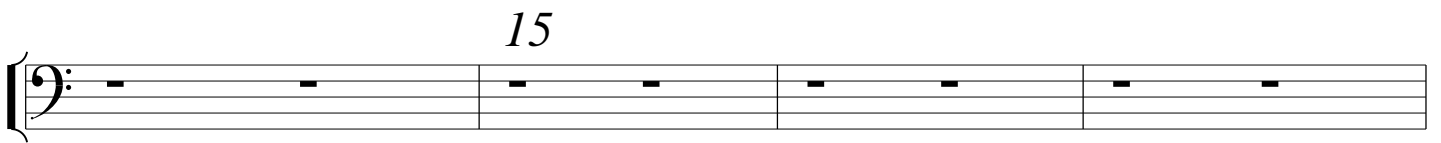
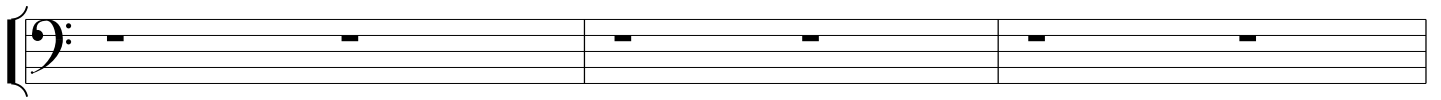
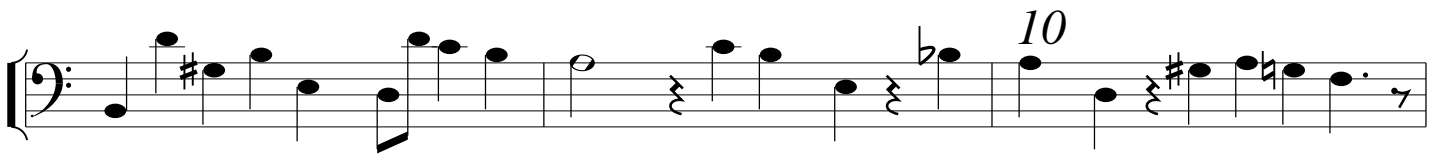
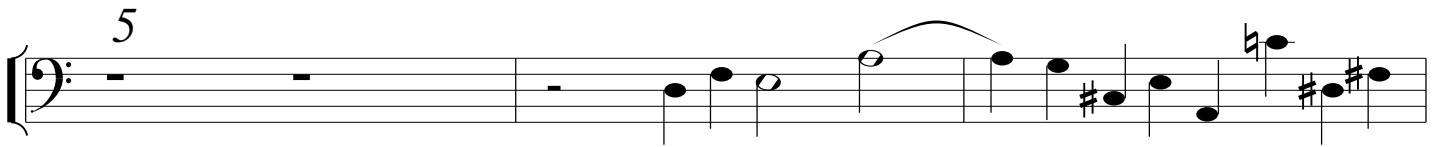
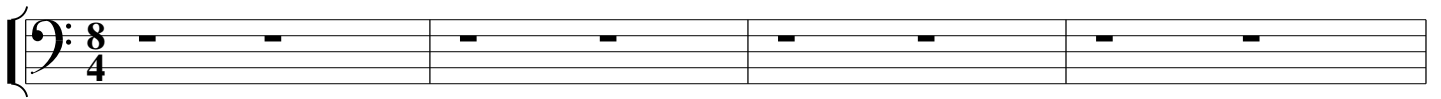
45

50

55

The image shows a musical score for the Tenor Recorder part of Johannes Brahms' Fugue in Ab minor. The score is written in treble clef with a key signature of two flats (Ab minor). It consists of ten staves of music. The first staff begins at measure 35. The second staff continues the melody. The third staff has a measure rest at the beginning and then continues. The fourth staff continues the melody. The fifth staff continues the melody. The sixth staff begins at measure 45. The seventh staff continues the melody. The eighth staff begins at measure 50 and features a long, sweeping melodic line. The ninth staff continues the melody. The tenth staff continues the melody and ends at measure 55. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with accidentals and dynamic markings.

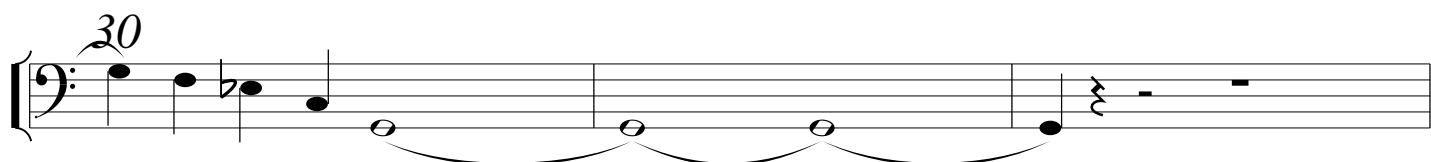
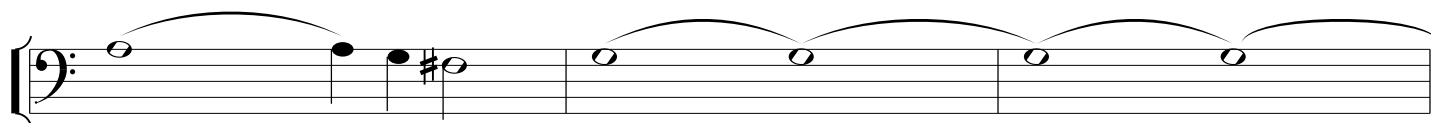
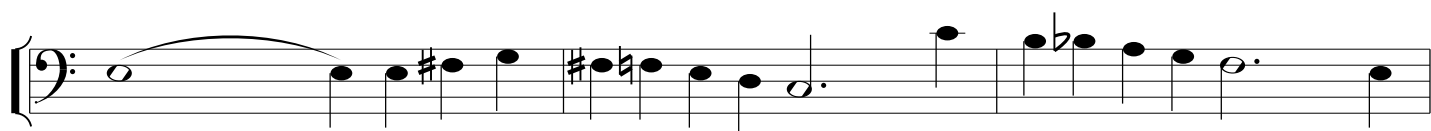
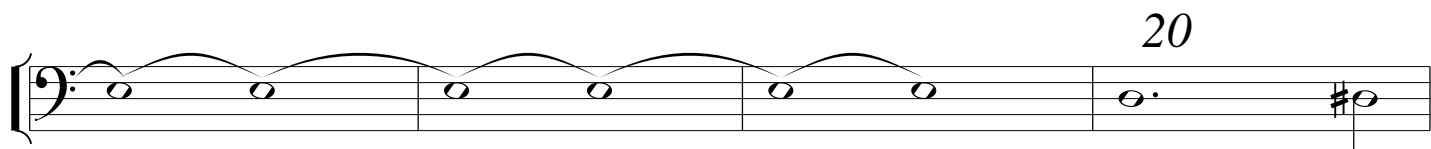
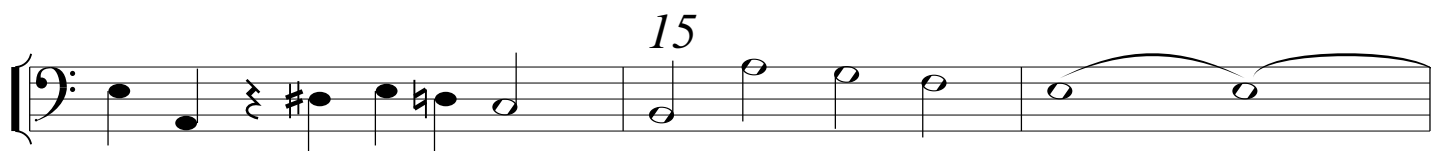
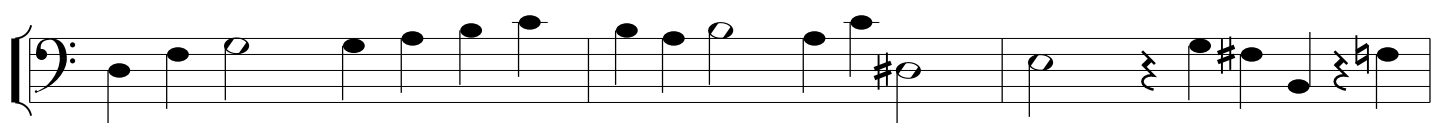
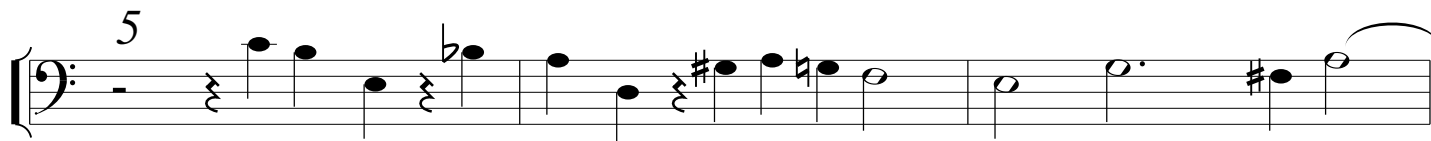
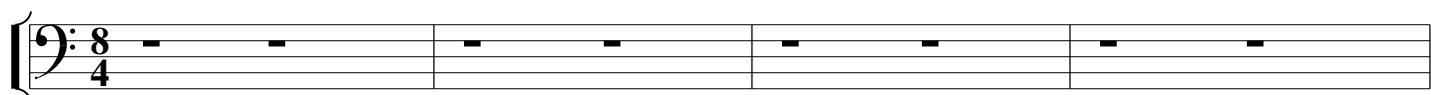
# Fugue in Ab minor



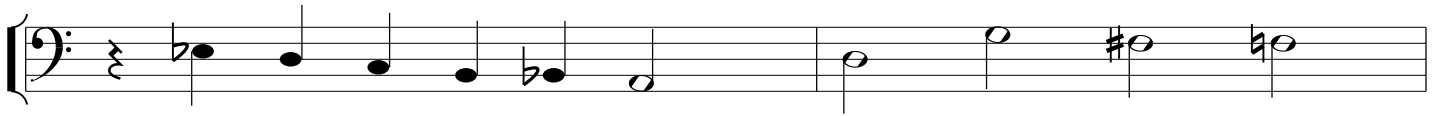


The image displays a musical score for the Bass Recorder part of a fugue. The score is written on ten staves, each beginning with a bass clef. The key signature is one flat (Ab minor). The piece is marked with measure numbers 35, 40, 45, 50, and 55. The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests and accidentals. The score concludes with a final whole note on the tenth staff.

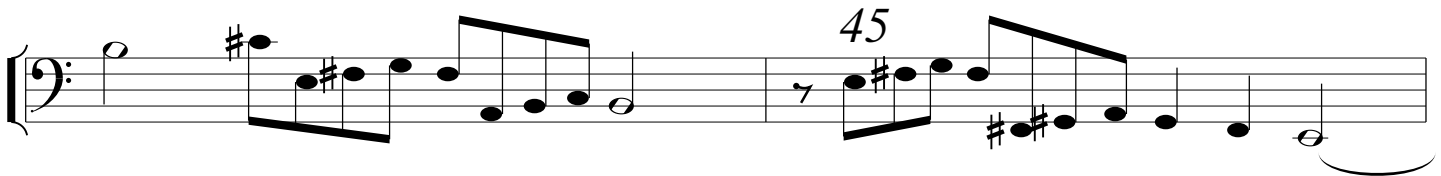
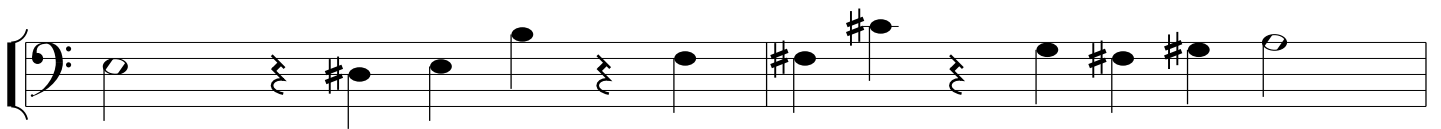
# Fugue in Ab minor



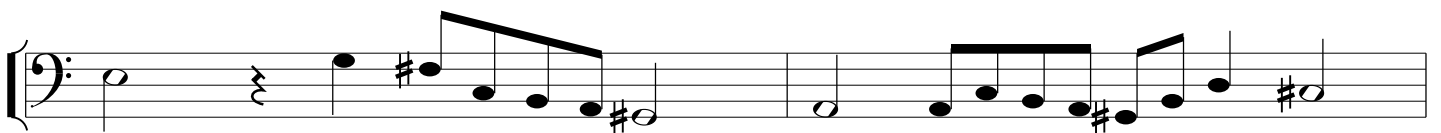
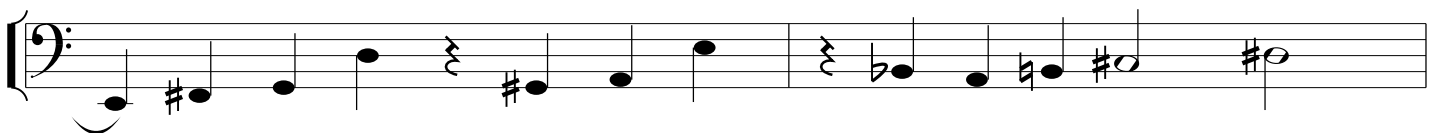
35



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, and lectured in composition at the Conservatorium. He founded **www.pjb.com.au**, becoming the first composer to sell scores on-line, 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*, SAATB 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; *Twenty Studies* for piano, 2013-14; *Music for Strings* and *Two Encores for Strings* for 2vln, 2vla, 2vlc, 2015; *Album for Choir*, 2015.

**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; *Six Preludes and Fugues* from Book I, 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 *Musikalisches Opfer* for keyboard; *Ricercare a 6*, for sSATBG recorders, or strings, or two keyboards; and *Fuga Canonica in Epidiapente*; 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 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. Franz Liszt, *Late piano pieces*, 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. Arnold Schoenberg: *Verklärte Nacht* for piano. 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. Wilbye, *Draw on sweet Night*, SSATTB recorders, and for flute choir. *Twelve Italian Songs*, voice and guitar; *Seven English Songs*, voice and guitar; *Fourteen Folk Dance Tunes*, recorder and guitar; *Bushband Dances*, violin, accordeon and banjo; *Easy Classical Pieces*, Bb trumpet and piano; *Famous Beginnings*, for piano.

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