



# Choralvorspiele

*Johannes Brahms*

**Opus 122, for Organ, 1896**

**with earlier settings by Isaac, Bach and Praetorius**

*Arranged by Peter Billam for Recorders*

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*This edition 17 February 2014.*

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## 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 paradisaical 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

Inns - bruck, ich muss dich las - - sen, ich fahr da -  
- hin mein Stras - sen in frem - de Land da - hin  
mein Freud ist mir ge - nom - men die ich nit weiss be - kom -  
- men, wo ich in E - - - - - lend bin.

# O Welt, ich muss dich lassen

O Welt, ich muss dich las - - sen, ich fahr da - hin mein Stras - - sen ins

The first system of the musical score consists of five staves. The top staff is the vocal line, followed by the first, second, and third staves of the keyboard accompaniment. The lyrics are: "O Welt, ich muss dich las - - sen, ich fahr da - hin mein Stras - - sen ins". The music is in 4/4 time with a key signature of two flats.

e - wig Va - ter - land; mein Geist will ich auf - ge - - ben, da -

The second system of the musical score consists of five staves. The top staff is the vocal line, followed by the first, second, and third staves of the keyboard accompaniment. The lyrics are: "e - wig Va - ter - land; mein Geist will ich auf - ge - - ben, da -". The music continues in 4/4 time with a key signature of two flats.

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

The third system of the musical score consists of five staves. The top staff is the vocal line, followed by the first, second, and third staves of the keyboard accompaniment. The lyrics are: "- zu mein Leib und Le - - ben setz' gnae - - dig in Got - tes Hand.". The music concludes in 4/4 time with a key signature of two flats.

# O wie selig seid ihr doch

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

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by three piano accompaniment staves (treble, middle, and bass clefs). The music is in 4/4 time and B-flat major. The lyrics are: "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

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by three piano accompaniment staves. The music continues in 4/4 time and B-flat major. The lyrics are: "Tod zu Gott ge - kom - men ! Ihr seid ent - gan - gen".

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

The third system of the musical score consists of four staves. The top staff is the vocal line, followed by three piano accompaniment staves. The music continues in 4/4 time and B-flat major. The lyrics are: "al - ler Not, die uns noch halt ge - fan - gen."

# Es ist ein Ros entsprungen

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

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

Art und hat ein Blümlein bracht mit - ten im kalten

Win - ter wohl zu der hal - ben Nacht.

# Nr. 3 O Welt, ich muss dich lassen

8 *f ma dolce ...*

8 *f ma dolce ...*

8 *f ma dolce ...*

8 *f ma dolce ...*

8 *f ma dolce ...*

8 *f ma dolce ...*

Detailed description: This block contains the first system of the musical score, measures 1 through 8. It features five staves: Treble 1, Treble 2, Treble 3, Bass 1, and Bass 2. The key signature is one flat (B-flat), and the time signature is 4/2. The music begins with a rest in measure 1, followed by a series of eighth and sixteenth notes. A dynamic marking of *f* (forte) and a performance instruction of *ma dolce ...* are present. The time signature changes to 3/2 in measure 3. The system ends with a double bar line.

Detailed description: This block contains the second system of the musical score, measures 9 through 14. It features five staves: Treble 1, Treble 2, Treble 3, Bass 1, and Bass 2. The key signature is one flat (B-flat), and the time signature is 4/2. The music continues with eighth and sixteenth notes. The time signature changes to 3/2 in measure 11. The system ends with a double bar line.

5

Detailed description: This block contains the third system of the musical score, measures 15 through 19. It features five staves: Treble 1, Treble 2, Treble 3, Bass 1, and Bass 2. The key signature is one flat (B-flat), and the time signature is 4/2. The music continues with eighth and sixteenth notes. The time signature changes to 3/2 in measure 17. The system ends with a double bar line.

Measures 8 and 9 of the musical score. The score is written for SATBG Recorders. The key signature is one flat (B-flat). The time signature is 4/2. The music features a vocal line and four recorder parts. The vocal line begins with a whole note G4, followed by a half note A4, and a quarter note B4. The recorder parts provide harmonic support with various rhythmic patterns and melodic lines.

Measures 10 and 11 of the musical score. The time signature changes to 3/2. The music continues with the vocal line and recorder parts. The vocal line has a melodic contour that rises and then falls. The recorder parts maintain their rhythmic and melodic patterns.

Measures 12 and 13 of the musical score. The time signature changes to 3/2. The music concludes with the vocal line and recorder parts. The vocal line ends with a half note G4. The recorder parts provide a final harmonic setting.





Musical score system 1, measures 8-14. It features five staves: Treble, Alto, Tenor, Bass, and Double Bass. The key signature is one flat (B-flat). The time signature changes from 3/2 to 4/2 at measure 11. The music includes various note values, rests, and articulation marks.



Musical score system 2, measures 15-21. It features five staves: Treble, Alto, Tenor, Bass, and Double Bass. The key signature is one flat (B-flat). The time signature changes from 3/2 to 4/2 at measure 18. The music includes various note values, rests, and articulation marks.



Musical score system 3, measures 22-28. It features five staves: Treble, Alto, Tenor, Bass, and Double Bass. The key signature is one flat (B-flat). The time signature is 4/2. The music includes various note values, rests, and articulation marks.

# Nr. 6 O wie selig seid ihr doch

*Molto moderato*

*dolce ...*

*dolce ...*

*dolce ...*

*dolce ...*

8

5

Musical score for SATB Recorders, measures 8-10. The score is written for four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one flat (B-flat major/D minor) and the time signature is 8/8. Measure 10 is marked with a '10' above the staff. The music features a mix of eighth and sixteenth notes, with some notes beamed together. The Soprano part has a fermata over the final note of measure 10.

Musical score for SATB Recorders, measures 11-13. The score is written for four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one flat (B-flat major/D minor) and the time signature is 8/8. Measures 11-13 feature a crescendo, indicated by 'cresc...' written below each staff. The music continues with eighth and sixteenth notes, including some slurs and accents.

Musical score for SATB Recorders, measures 14-16. The score is written for four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one flat (B-flat major/D minor) and the time signature is 8/8. Measures 14-16 feature a fortissimo section, indicated by '... f' written below each staff. The music includes slurs and accents, with some notes beamed together. The Soprano part has a fermata over the final note of measure 16.

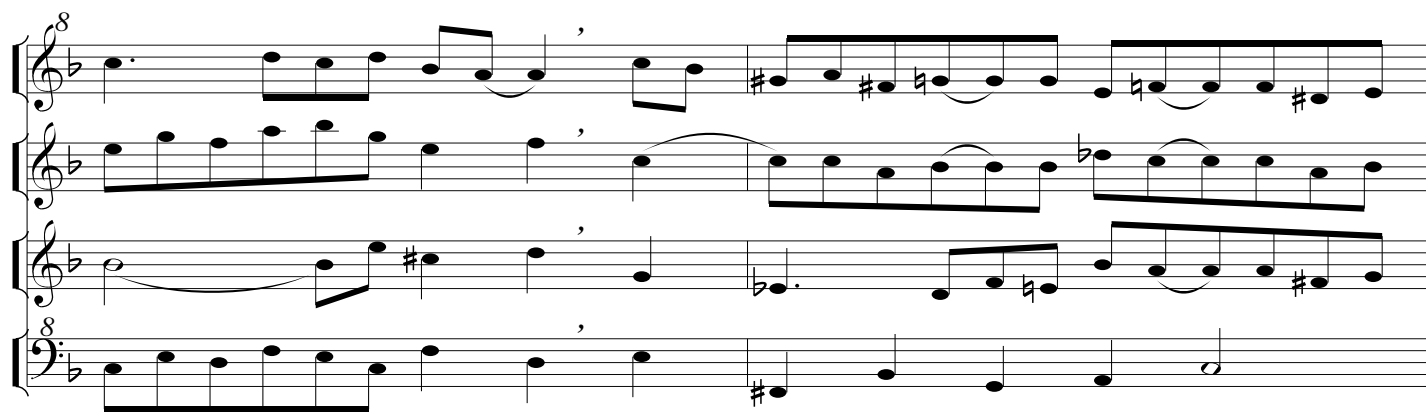
# Nr. 8 Es ist ein Ros' entsprungen

Musical score for measures 1-8. The score is in 6/4 time and B-flat major. It features four staves: Treble, Alto, Tenor, and Bass. The tempo and mood are marked *p dolce...*. The melody is primarily in the Treble staff, with accompaniment in the other three staves.

Musical score for measures 9-12. The score continues with the same instrumentation. A dynamic marking of *pp* appears in measure 11. A fingering number '5' is written above the Treble staff in measure 12.

Musical score for measures 13-16. The score continues with the same instrumentation. A dynamic marking of *p* appears in measure 14.

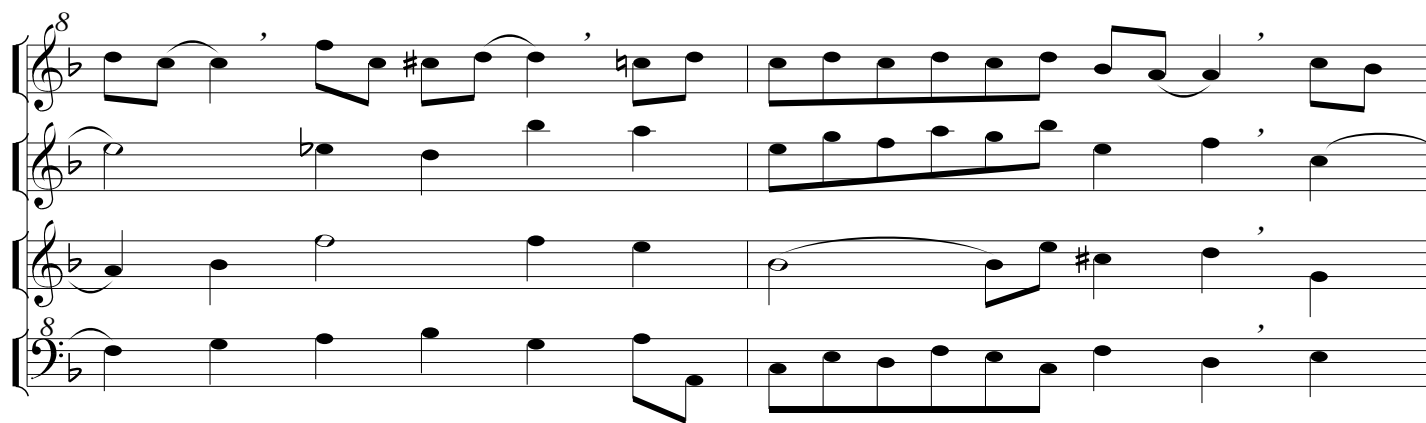
Musical score for measures 17-20. The score continues with the same instrumentation. A measure rest is indicated in measure 17 with the number '10' above it.



System 1: Four staves of music. The top staff is a treble clef with a key signature of one flat and a common time signature. The bottom three staves are a grand staff (treble and bass clefs). The music consists of eighth and sixteenth notes with various accidentals and phrasing slurs.



System 2: Four staves of music. The top staff has a measure rest marked '15' and dynamic markings 'pp' and 'p'. The bottom three staves continue the musical texture with various rhythmic patterns and phrasing.

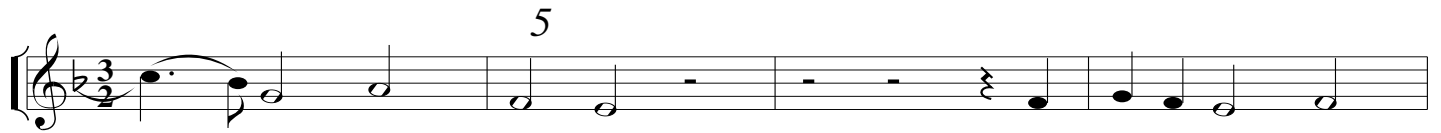


System 3: Four staves of music. The top staff features a melodic line with slurs and accents. The bottom three staves provide harmonic support with sustained notes and moving lines.

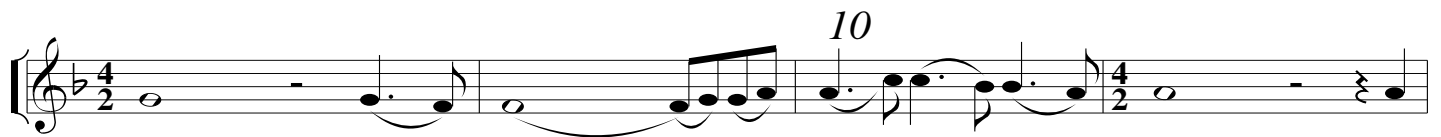


System 4: Four staves of music. The top staff has a melodic line with slurs and accents. The bottom three staves provide harmonic support with sustained notes and moving lines.

## Soprano Recorder

*O Welt, ich muss dich lassen**f ma dolce ...*

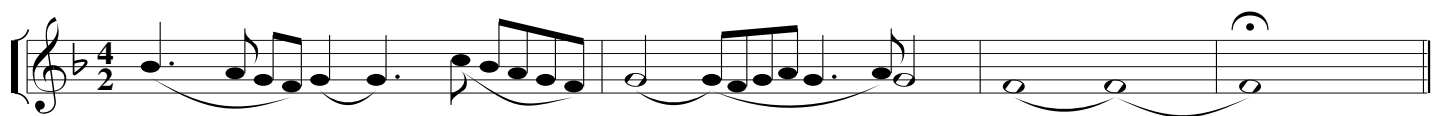
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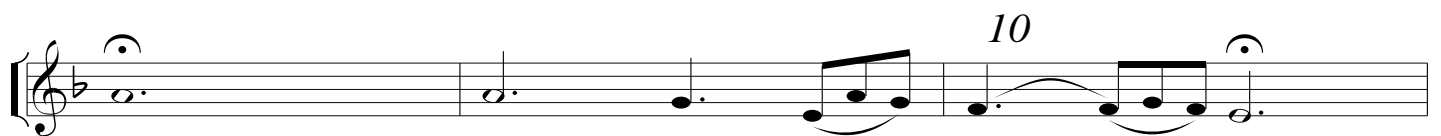
10



15

*O wie selig seid ihr doch, ihr Frommen**Molto moderato dolce ...*

5



10

*cresc ...**... f*

*Es ist ein Ros' entsprungen* ,

*p dolce...*

*pp*

5

*p*

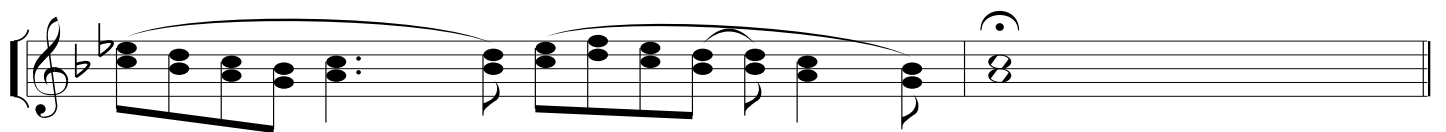
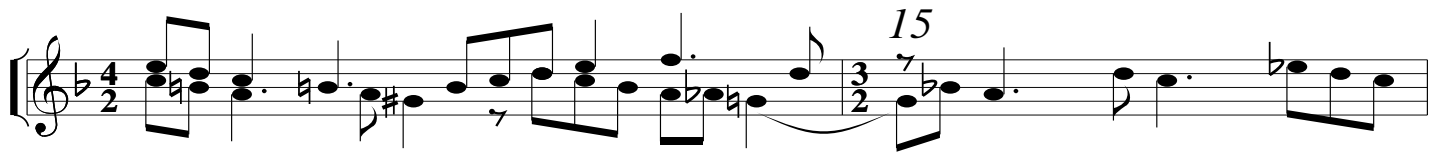
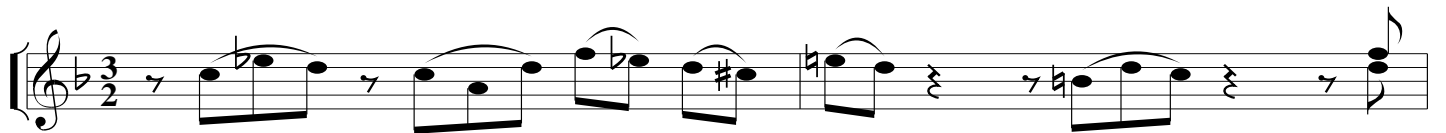
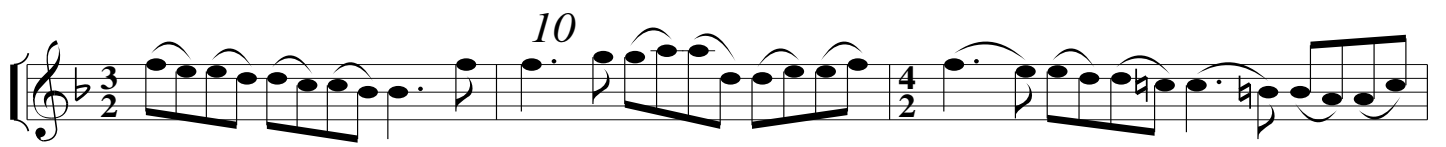
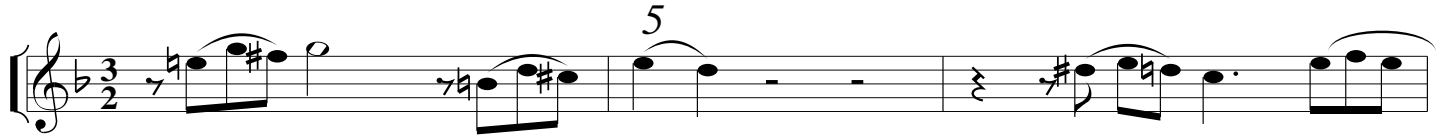
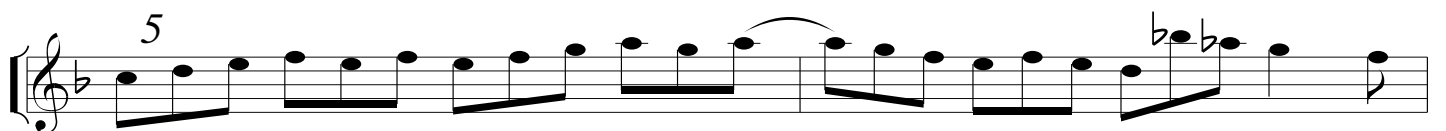
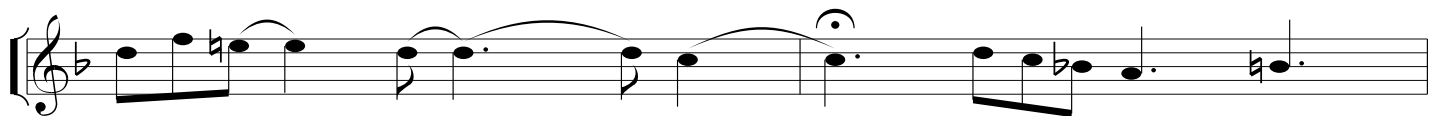
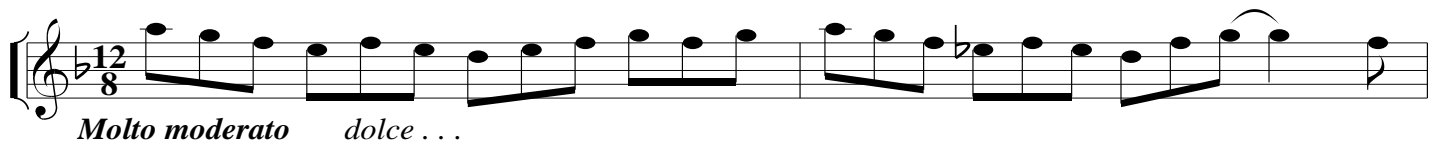
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*pp*

15

*p*

## Alto Recorder

*O Welt, ich muss dich lassen**O wie selig seid ihr doch, ihr Frommen*



10

*cresc...*

*... f*

This section contains the first ten measures of the piece. It is written for an alto recorder in G major, 4/4 time. The music features a melodic line with various ornaments and a bass line with chords. Measure 10 is marked with a '10' above the staff.

*Es ist ein Ros' entsprungen*

*p dolce...*

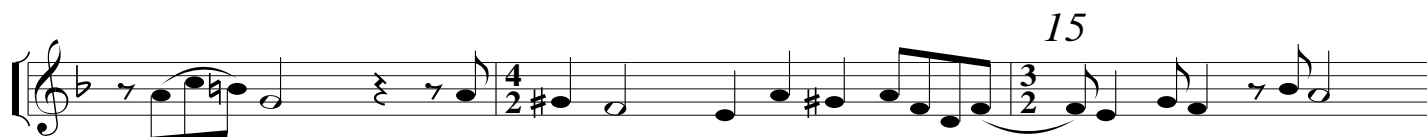
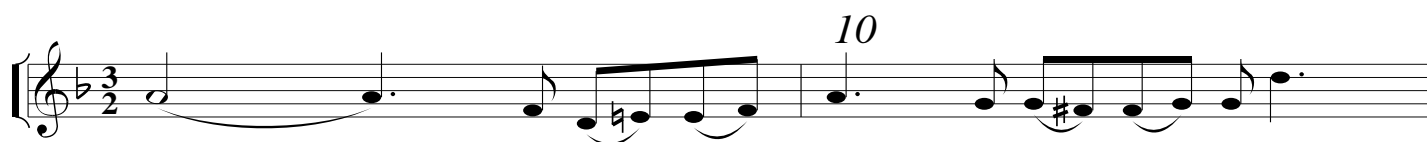
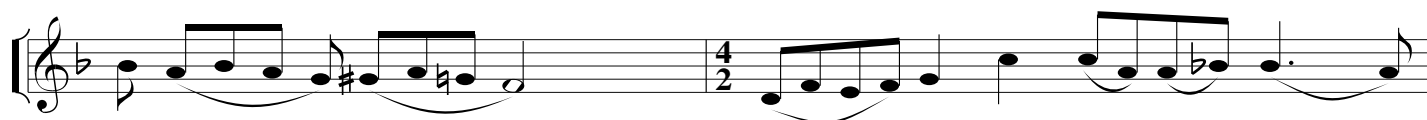
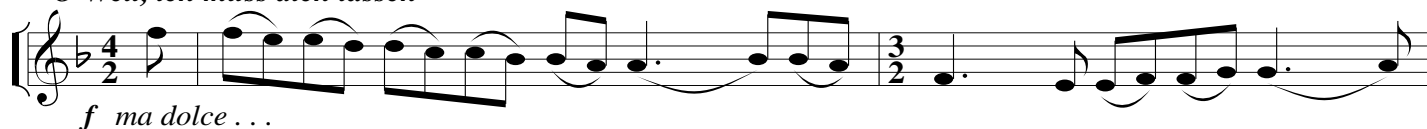
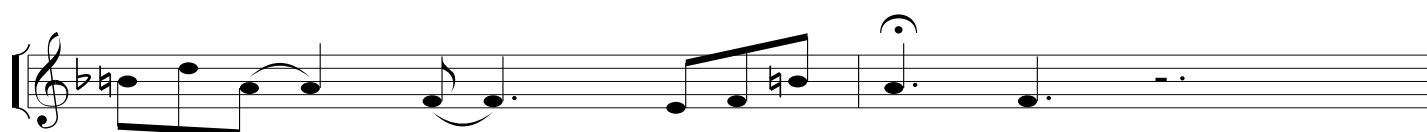
5

10

15

This section contains measures 11 through 20. It is written for an alto recorder in G major, 6/4 time. The music is marked *p dolce* and features a melodic line with various ornaments and a bass line with chords. Measures 5, 10, and 15 are marked with their respective numbers above the staff.

## Tenor Recorder

*O Welt, ich muss dich lassen**O wie selig seid ihr doch, ihr Frommen*

10

*cresc...*

*... f*

Detailed description: This block contains the first ten measures of the Tenor Recorder part. It is written in G major (one flat) and 4/4 time. The melody is characterized by flowing eighth and sixteenth notes, often beamed together. Measure 10 features a fingering number '10' above the staff. The dynamics range from a crescendo starting in measure 3 to a fortissimo (*f*) in measure 10.

*Es ist ein Ros' entsprungen*

*p dolce...*

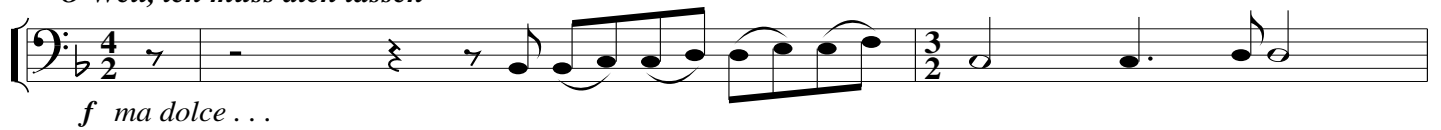
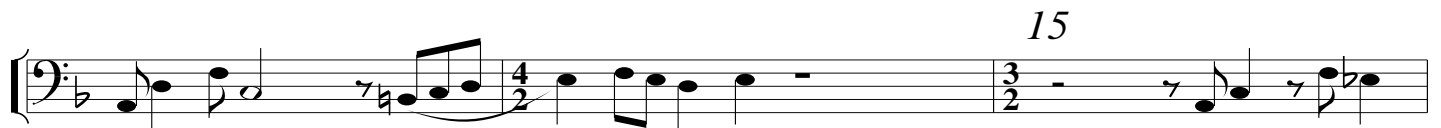
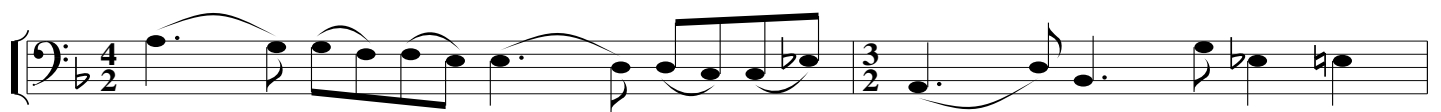
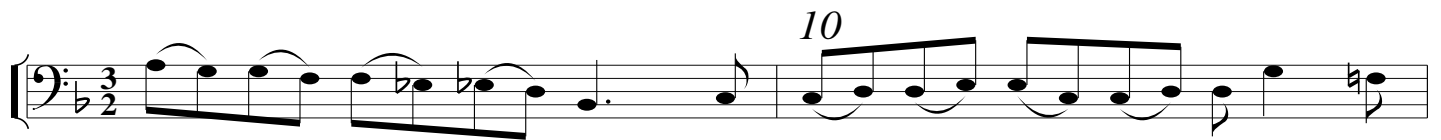
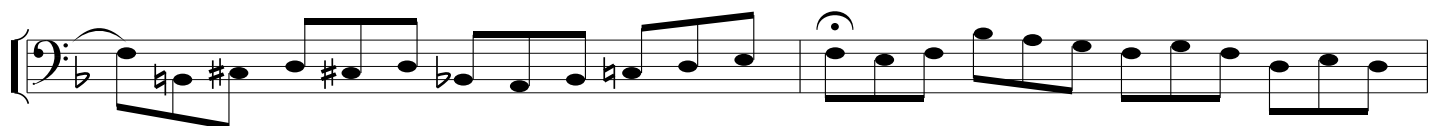
5

10

15

Detailed description: This block contains measures 11 through 20 of the Tenor Recorder part. The tempo and dynamics are marked *p dolce*. The melody continues with a similar flowing eighth-note pattern. Measure 15 has a fingering number '15' above it. The piece concludes with a final cadence in measure 20, marked with a double bar line and a fermata.

## Bass Recorder

*O Welt, ich muss dich lassen**f ma dolce...**O wie selig seid ihr doch, ihr Frommen**Molto moderato dolce...*

5

10

*cresc...*

*.f*

Detailed description: This block contains the first ten measures of the piece. It is written in bass clef with a key signature of one flat (B-flat). Measure 5 is marked with a '5' above the staff. The music features a mix of eighth and sixteenth notes, with some slurs and accents. Measure 10 is marked with a '10' above the staff. The dynamic marking *cresc...* appears below measure 10, and *.f* (forte) appears below measure 11.

*Es ist ein Ros' entsprungen*

*p dolce...*

5

10

15

Detailed description: This block contains measures 11 through 18. The music is in 6/4 time and begins with the dynamic marking *p dolce...*. Measure 11 is marked with a '5' above the staff. Measure 12 is marked with a '10' above the staff. Measure 13 is marked with a '15' above the staff. The piece concludes with a final cadence in measure 18.

## Great Bass (C) part

## O Welt, ich muss dich lassen

*f* ma dolce ...

8

5

10

15

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

*f* ma dolce ...

8

5

10

15

**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](http://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. *Wwww.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](http://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 *Musikalisches Opfer* for keyboard; *Ricercare a 6*, for sSATBG recorders, or strings, or two keyboards; *Fuga Canonica in Epi diapente* 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.

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