



Fuga super: Jesus Christus unser Heiland

from Clavierübung III, BWV 689

by J. S. Bach

plus the chorale, BWV 363

Arranged and Typeset by Peter Billam

For SATB Recorders

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This printing 14 February 2014.

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Fuga super: Jesus Christus unser Heiland

The 3rd book of J. S. Bach's *Clavierübungen* was published in 1739. Just after the Chorale Preludes (for organ) and before the 4 Duets (presumably for harpsichord), there is a Fugue, on the same hymn-tune subject as the previous chorale prelude, marked *Fuga super: Jesus Christus unser Heiland. a 4. Manualiter*, BWV 689, in 4 voices, written on two staves (no pedals) in f minor. (See e.g. Dover, JSB Organ Music, p.147)

It's quite unusual to base a fugue on a hymn-tune subject, mostly the subject has to be purpose-designed, but this one works beautifully, with close strettis and a grand augmented entry near the end. It's a lovely fugue, flowing and sonorous, full of gravitas.

It was originally published here in the original key f minor; some passages particularly in the tenor line lay in the weak low register and used the low Eb a great deal. Therefore it is now published two semitones higher in the far more practical key of g minor. This demands a high C# of the soprano in bar 38, but it is at least comfortably placed between two high D's.

Few changes are necessary: In bar 15, Bass, bottom D quaver omitted In bar 19, Bass, bottom D up an octave. In bars 30 first three notes, Tenor up an octave. In bar 47, Bass, the first quaver has now been re-included.

Certain optional divisi have been written out to assist balance. The Bass divisi in bars 17–19 and 43–46 may be needed to support the tenors in their low register. If multiple Soprani are playing, the high passage from 37–41 should be played by just one of them. If just one Soprano is playing, the Altos should divide in the last three beats of bars 66, and in bar 67. The proportions of all these divisi should be adjusted so as to balance the fugal voices.

Also included is Bach's Chorale setting of the same tune, BWV 363. This has been transposed up three semitones from e minor into g minor in order to fit on SATB recorders.

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Chorale: Jesus Christus unser Heiland

Je - sus Chri - stus, un - ser Hei - land, der von uns den

This system contains the first four staves of the musical score. The vocal line (Soprano) begins with a treble clef and a key signature of one flat. The lyrics are: "Je - sus Chri - stus, un - ser Hei - land, der von uns den". The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef.

5
Got - tes - zorn wand, durch das bitt - re Lei - den

This system contains the second four staves of the musical score. The vocal line continues with the lyrics: "Got - tes - zorn wand, durch das bitt - re Lei - den". A measure rest of 5 measures is indicated at the beginning of the system. The piano accompaniment continues with the same instrumentation.

10
sein half er uns aus der Höl - len Pein.

This system contains the final four staves of the musical score. The vocal line concludes with the lyrics: "sein half er uns aus der Höl - len Pein.". A measure rest of 10 measures is indicated at the beginning of the system. The piano accompaniment concludes with the same instrumentation.

Fuga super: Jesus Christus unser Heiland

8 5

10

15

8 20

First system of musical notation, measures 8 to 20. It consists of four staves: Treble 1, Treble 2, Alto, and Bass. The key signature has one flat (B-flat) and the time signature is 8/8. Measure numbers 8 and 20 are indicated above the first and last staves respectively.

25

Second system of musical notation, measures 21 to 25. It consists of four staves: Treble 1, Treble 2, Alto, and Bass. Measure number 25 is indicated above the first staff.

Third system of musical notation, measures 26 to 30. It consists of four staves: Treble 1, Treble 2, Alto, and Bass.

30

Fourth system of musical notation, measures 31 to 35. It consists of four staves: Treble 1, Treble 2, Alto, and Bass. Measure number 30 is indicated above the first staff.

8 35 *à 1*

8 40 *tutti*

8 45

8 50



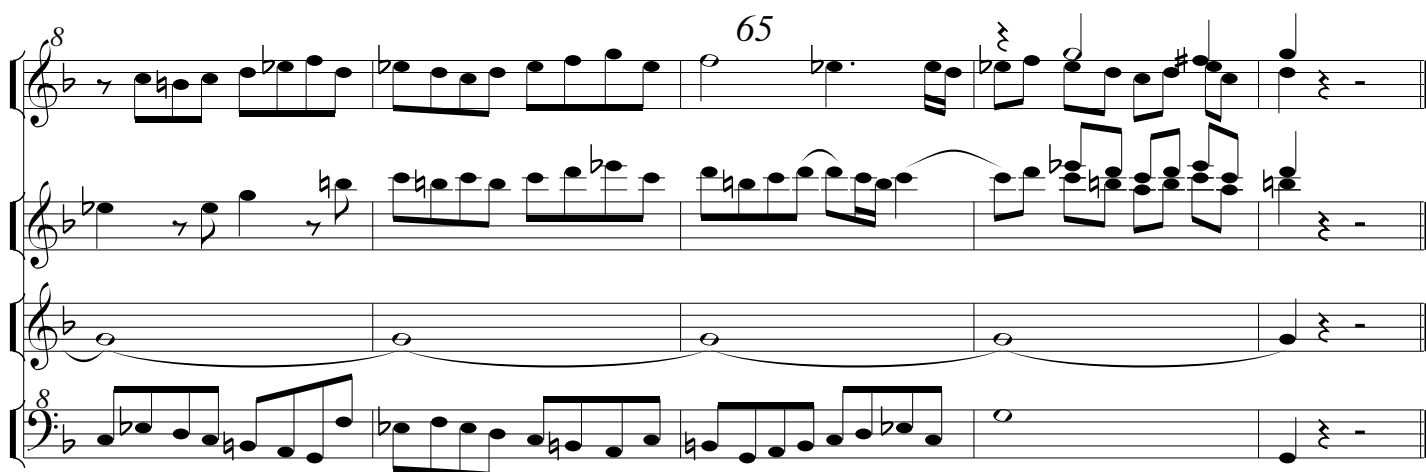
System 1 of the musical score, measures 48-54. It features four staves: two treble clefs (Soprano and Alto) and two bass clefs (Tenor and Bass). The music is in G minor, 3/4 time, and includes various rhythmic patterns and accidentals.



System 2 of the musical score, measures 55-59. The first measure is marked with the number 55. The notation continues with complex rhythmic figures and melodic lines across the four staves.



System 3 of the musical score, measures 60-64. The first measure is marked with the number 60. This system shows a continuation of the intricate counterpoint between the vocal parts.



System 4 of the musical score, measures 65-69. The first measure is marked with the number 65. The system concludes with a final cadence in the key of G minor.

Soprano Recorder

5

10

15

20

25

30

35

40

tutti

45

50

55

60

65

Alto Recorder

5

10

15

20

25

30

35

40

45

50

55

60

65

Tenor Recorder

5

10

15

20

25

30

35

40

45

50

55

60

65

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*, 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; *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 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*, SSATB 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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