



# **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 Recordors**

© Peter J Billam, 2000

This score may be freely photocopied, and redistributed in paper form. It may be freely performed to live audiences; performing rights are waived. It may not be redistributed in electronic form, and all other rights, such as those of recording and broadcast, remain reserved by the composer, Peter Billam, GPO Box 669, Hobart TAS 7001, Australia.

*This printing 6 December 2009.*

*[www.pjb.com.au](http://www.pjb.com.au)*



## 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.

Peter J Billam  
[www.pjb.com.au](http://www.pjb.com.au)

# Chorale: Jesus Christus unser Heiland

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

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by the alto, tenor, and bass staves. The lyrics are: "Je - sus Chri - stus, un - ser Hei - land, der von uns den". The music is in G major and 3/4 time, with a common 8-measure phrase.

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

The second system continues the musical score. It begins with a measure rest of 5 measures. The lyrics are: "Got - tes - zorn wand, durch das bitt - re Lei - den". The musical notation includes various ornaments and phrasing marks.

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

The third system continues the musical score. It begins with a measure rest of 10 measures. The lyrics are: "sein half er uns aus der Höl - len Pein.". The system concludes with a double bar line and repeat signs.

# Fuga super: Jesus Christus unser Heiland

5

10

15

8 20

This system contains the first four staves of music, starting at measure 8 and ending at measure 20. The music is in G minor and 3/4 time. The first staff (Soprano) begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The second staff (Alto) starts with a quarter note G4, followed by a quarter note A4, and then a half note Bb4. The third staff (Tenor) begins with a quarter note G4, followed by a quarter note A4, and then a half note Bb4. The fourth staff (Bass) starts with a quarter note G3, followed by a quarter note A3, and then a half note Bb3. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

25

This system contains the first four staves of music, starting at measure 25 and ending at measure 30. The music continues in G minor and 3/4 time. The first staff (Soprano) begins with a quarter note G4, followed by a quarter note A4, and then a half note Bb4. The second staff (Alto) starts with a quarter note G4, followed by a quarter note A4, and then a half note Bb4. The third staff (Tenor) begins with a quarter note G4, followed by a quarter note A4, and then a half note Bb4. The fourth staff (Bass) starts with a quarter note G3, followed by a quarter note A3, and then a half note Bb3. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

30

This system contains the first four staves of music, starting at measure 30 and ending at measure 35. The music continues in G minor and 3/4 time. The first staff (Soprano) begins with a quarter note G4, followed by a quarter note A4, and then a half note Bb4. The second staff (Alto) starts with a quarter note G4, followed by a quarter note A4, and then a half note Bb4. The third staff (Tenor) begins with a quarter note G4, followed by a quarter note A4, and then a half note Bb4. The fourth staff (Bass) starts with a quarter note G3, followed by a quarter note A3, and then a half note Bb3. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

30

This system contains the first four staves of music, starting at measure 35 and ending at measure 40. The music continues in G minor and 3/4 time. The first staff (Soprano) begins with a quarter note G4, followed by a quarter note A4, and then a half note Bb4. The second staff (Alto) starts with a quarter note G4, followed by a quarter note A4, and then a half note Bb4. The third staff (Tenor) begins with a quarter note G4, followed by a quarter note A4, and then a half note Bb4. The fourth staff (Bass) starts with a quarter note G3, followed by a quarter note A3, and then a half note Bb3. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.





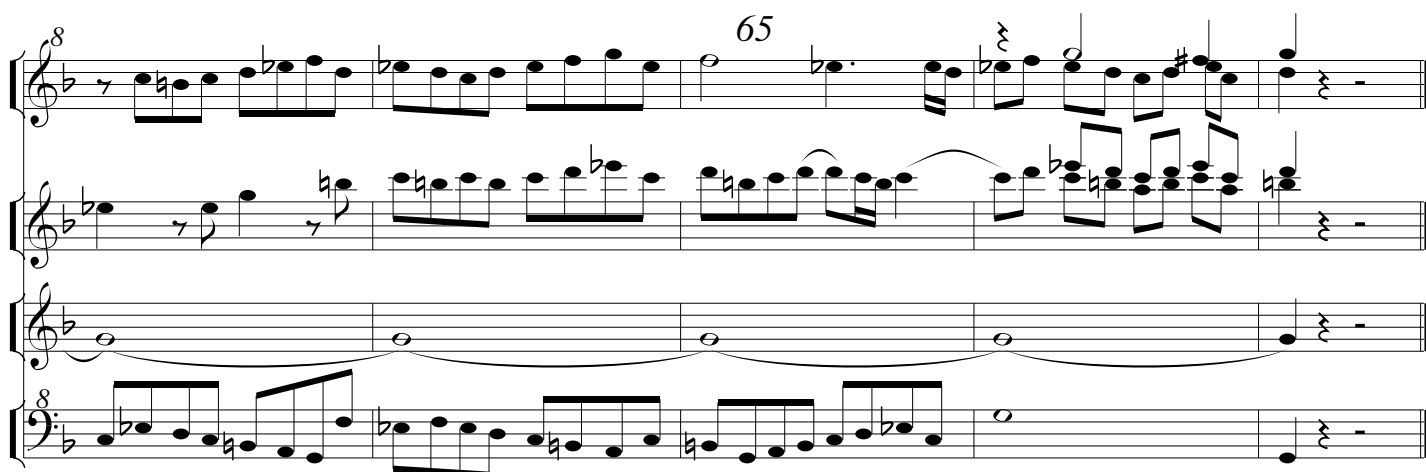
System 1 of the musical score, measures 48-54. It features four staves: two treble clefs (Soprano and Alto) and two bass clefs (Tenor and Bass). The music is in G minor with a 3/8 time signature. The Soprano and Alto parts have a melodic line with various ornaments and slurs. The Tenor and Bass parts provide harmonic support with rhythmic patterns.



System 2 of the musical score, measures 55-60. The Soprano and Alto parts continue their melodic development. The Tenor part has a more active role with eighth-note patterns. The Bass part provides a steady accompaniment. Measure 55 is marked with a '55' above the staff.



System 3 of the musical score, measures 61-65. The Soprano part has a long, flowing line. The Alto and Tenor parts have more rhythmic activity. The Bass part continues with its accompaniment. Measure 60 is marked with a '60' above the staff.



System 4 of the musical score, measures 66-70. The Soprano part has a long, flowing line. The Alto and Tenor parts have more rhythmic activity. The Bass part continues with its accompaniment. Measure 65 is marked with a '65' above the staff.

# 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

# Bass Recorder

5



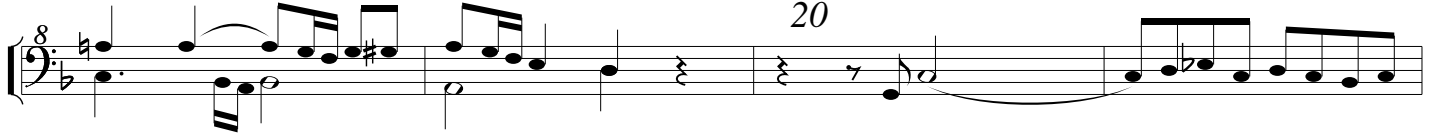
10



15



20



25



30



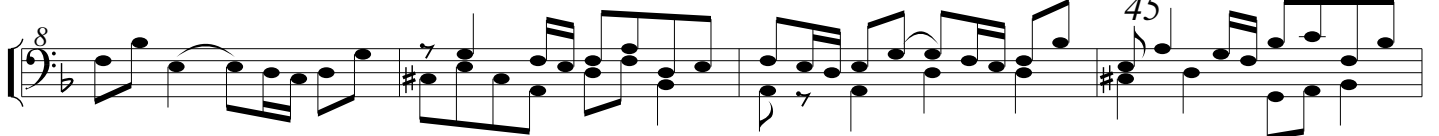
35



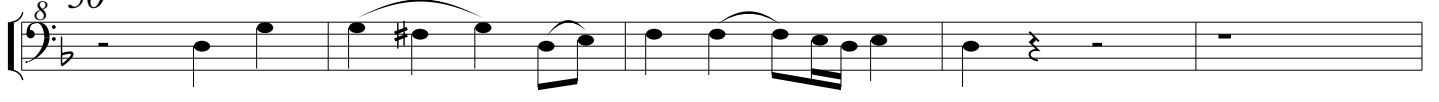
40



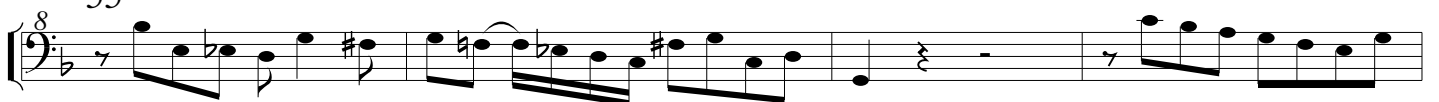
45



50



55

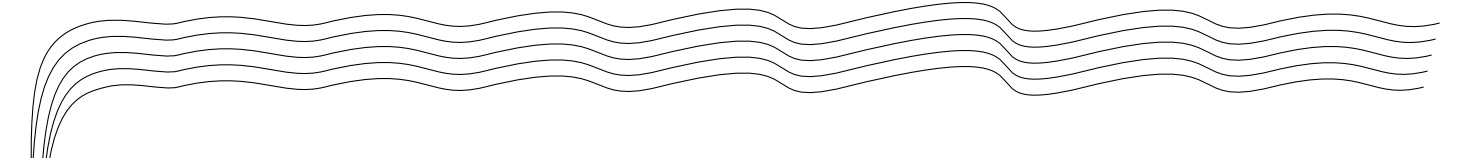


60



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; *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, 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* 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*