



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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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 stretti 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
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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 music is in G minor (two flats) and 4/4 time. The lyrics are: "Je - sus Chri - stus, un - ser Hei - land, der von uns den".

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

The second 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 music is in G minor (two flats) and 4/4 time. The lyrics are: "Got - tes - zorn wand, durch das bitt - re Lei - den".

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

The third 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 music is in G minor (two flats) and 4/4 time. The lyrics are: "sein half er uns aus der Höl - len Pein."

Fuga super: Jesus Christus unser Heiland

8

5

10

15

Musical score for measures 18-23. The system consists of four staves: Treble 1, Treble 2, Alto, and Bass. Measure 18 is marked with a '20' above the staff. The key signature is one flat (B-flat major). The music features complex rhythmic patterns and melodic lines across all parts.

Musical score for measures 24-29. The system consists of four staves: Treble 1, Treble 2, Alto, and Bass. Measure 24 is marked with a '25' above the staff. The key signature is one flat (B-flat major). The music continues with intricate counterpoint and melodic development.

Musical score for measures 30-35. The system consists of four staves: Treble 1, Treble 2, Alto, and Bass. Measure 30 is marked with a '30' above the staff. The key signature is one flat (B-flat major). The music features dense textures and complex rhythmic figures.

Musical score for measures 36-41. The system consists of four staves: Treble 1, Treble 2, Alto, and Bass. Measure 36 is marked with a '30' above the staff. The key signature is one flat (B-flat major). The music concludes with a series of rhythmic patterns and melodic lines.

8 35 *à 1*

8 40 *tutti*

8 45

8 50



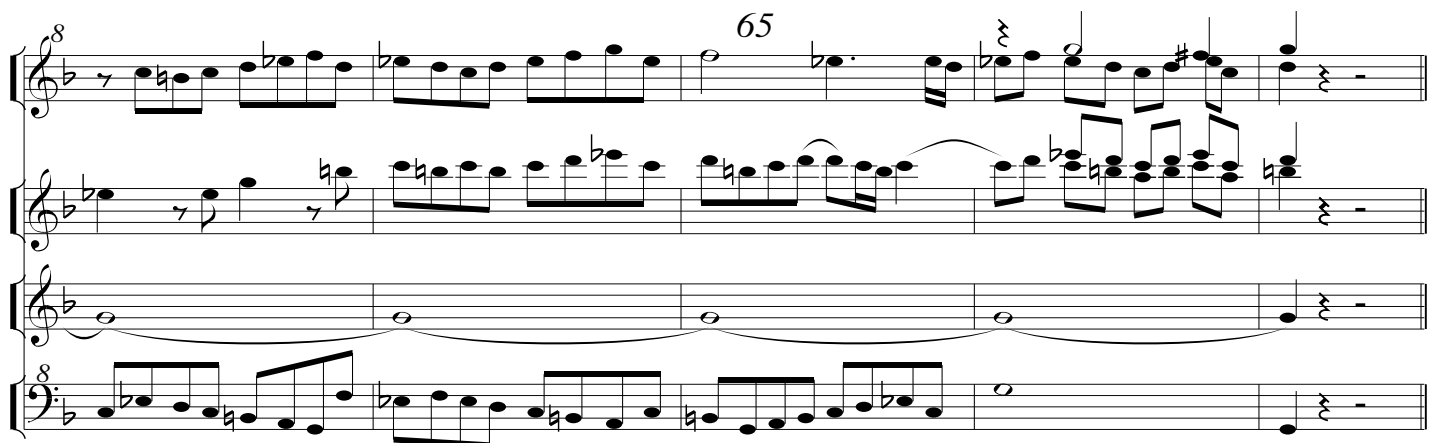
System 1 of the musical score, measures 48-54. It features four staves: two treble clefs (Soprano and Alto) and two bass clefs (Tenor and Bass). The music is in G minor with a 3/4 time signature. The Soprano and Alto parts have melodic lines with various ornaments and slurs. The Tenor and Bass parts 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 rhythmic patterns. The Bass part provides a steady harmonic foundation. Measure numbers 55, 60, and 65 are indicated above the staves.



System 3 of the musical score, measures 61-66. The Soprano and Alto parts have long, flowing lines. The Tenor and Bass parts continue their rhythmic and harmonic patterns. Measure numbers 60 and 65 are indicated above the staves.



System 4 of the musical score, measures 67-72. The Soprano and Alto parts feature more complex rhythmic patterns. The Tenor and Bass parts continue their rhythmic and harmonic patterns. Measure numbers 65 and 70 are indicated above the staves.

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

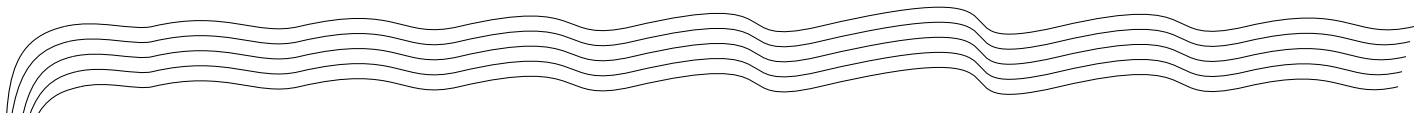
45

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. *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 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.

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 Epidiamente* 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. *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 Franz Schubert: *Four Songs*, voice and guitar; *Schubert Dances*, recorders and guitar, *Schubert 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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