

NOTE

The original of this arrangement is the concluding movement* of both parts of Bach's Cantata No. 147, *Herz und Mund und Tat und Leben*. The chorale melody was taken from a hymn in $\frac{4}{4}$ -time, *Werde munter, mein Gemüthe* (1642), by Johann Schop. Bach's 4-part harmonization in $\frac{3}{4}$ -time is sung in the Cantata by chorus, with the melody doubled by a trumpet (bars 9 – 12, 14 – 17, etc.). The richly decorative accompaniment is provided by strings and continuo, with oboes doubling the quaver triplets of the 1st violins.

Myra Hess first heard the work conducted by Dr. (later Sir) Hugh Allen at a rehearsal for a Bach Festival given in April 1920 by the Bach Choir of London. (She herself had just been rehearsing the Concerto in C for 3 Claviers with Harold Samuel and Herbert Fryer.) Its beauty impressed her so deeply that on returning home she played it over and over again from her *Bachgesellschaft* full-score. Soon she felt impelled to share this extemporary arrangement with her friends, and occasionally to include it in programmes as an encore; and finally, in 1926, she was persuaded (somewhat reluctantly) to write it down and have it published. Over the years it has won the affection of players and listeners throughout the world, until now it is one of the most familiar pieces of all Bach's music. Of the many recordings, probably the best loved are those by Myra Hess herself, by her friend Irene Scharrer, and by Dinu Lipatti.

HOWARD FERGUSON

**The cover reproduces in facsimile the first thirteen bars of this movement of Bach's autograph manuscript. This autograph is in the possession of the Staatsbibliothek (Preussischer Kulturbesitz), Musikabteilung, Berlin, by whose kind permission it is reproduced.*

VORWORT

Das Original dieser Bearbeitung ist der abschließende Satz* beider Teile von Bachs Kantate Nr. 147, "Herz und Mund und Tat und Leben". Die Melodie des Chorals wurde einer Hymne im $\frac{4}{4}$ -Takt entnommen, "Werde munter, mein Gemüthe" (1642), von Johann Schop. Bachs vierstimmige Übertragung in den $\frac{3}{4}$ -Takt wird in der Kantate vom Chor gesungen, wobei die Melodie von einer Trompete übernommen wird (Takte 9 – 12, 14 – 17 usw.). Die reichhaltige Begleitung wird von Streichinstrumenten und Continuo besetzt mit Oboen, die die Achtel-Triolen der Ersten Violinen übernehmen.

Myra Hess hörte das Werk zum erstenmal im April 1920, als es auf einer Probe des *Bach Choir of London* für ein Bach-Festspiel von Dr. (später Sir) Hugh Allen dirigiert wurde. (Sie selber hatte gerade das Konzert in C für 3 Klaviere mit Harold Samuel und Herbert Fryer geprobt.) Seine Schönheit beeindruckte sie so tief, daß sie es bei ihrer Rückkehr nach Hause immer wieder von ihrer Gesamtpartitur der "Bachgesellschaft" spielte. Bald hatte sie den dringenden Wunsch, diese aus dem Stegreif entstandene Bearbeitung mit ihren Freunden zu teilen und sie gelegentlich als Zugabe in ihre Programme aufzunehmen; und 1926 schließlich wurde sie überredet (etwas zögernd), sie niederzuschreiben und veröffentlichen zu lassen. Im Laufe der Jahre hat das Stück die Zuneigung von Musikern und Zuhörern in der ganzen Welt gewonnen, bis es heute zu einem der bekanntesten Stücke von Bachs gesamter Musik geworden ist. Von den vielen Aufnahmen auf Schallplatten sind die beliebtesten wahrscheinlich die von Myra Hess selbst, von ihrer Freundin Irene Scharrer und von Dinu Lipatti.

HOWARD FERGUSON

**Der Umschlag gibt in Faksimile die ersten dreizehn Takte dieses Satzes von Bachs eigenhändigem Manuskript wieder. Dieses Autograph ist im Besitz der Staatsbibliothek (Preussischer Kulturbesitz), Musikabteilung, Berlin, durch deren freundliche Genehmigung es wiedergegeben werden konnte.*

JESU, JOY OF MAN'S DESIRING

CHORALE FROM CANTATA No. 147

J. S. BACH


Arranged for Piano by MYRA HESS

Simple, and flowing

Piano



Cantando il tenore



* The notes in brackets may be omitted

** Here and in similar passages the arranger plays this more correct version, which is to be preferred



** The small notes are to be played, and are written thus to show the line of the melodic figure.

'Jesu, Joy of Man's Desiring' is the first line of an original poem by the late Robert Bridges and is used by permission.

This Chorale is also published for piano duet and for two pianos. Many other instrumental, orchestral, and choral arrangements are also available.

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First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of a complex piano accompaniment with many sixteenth notes and chords. A dynamic marking of *p* (piano) is present in the right hand.

Second system of musical notation, continuing the piano accompaniment from the first system. It features similar rhythmic patterns and chordal structures.

Third system of musical notation, introducing a vocal line. The text "Cantando il soprano" is written above the treble clef. The piano accompaniment continues below. Dynamic markings include *p* for the vocal line and *pp* (pianissimo) for the piano accompaniment.

Fourth system of musical notation, continuing the piano accompaniment. It features a mix of sixteenth and eighth notes.

Fifth system of musical notation, concluding the piano accompaniment. It features a mix of sixteenth and eighth notes.

First system of a piano score. The right hand features a complex melodic line with many beamed eighth and sixteenth notes. The left hand provides a steady accompaniment with chords and single notes. A *rit.* (ritardando) marking is present at the end of the system.

Second system of a piano score. The right hand continues with intricate melodic patterns. The left hand accompaniment includes some chords with fingerings like 5 and 2. A *poco f* (poco fortissimo) marking is present in the left hand.

Third system of a piano score. The right hand has a dense texture of beamed notes. The left hand accompaniment includes some chords with fingerings like 4 and 2.

Fourth system of a piano score. The right hand features a triplet of eighth notes followed by a 7/7 rhythm. The left hand accompaniment includes some chords with fingerings like 3 and 2.

Fifth system of a piano score. The right hand continues with beamed notes. The left hand accompaniment includes some chords with fingerings like 2 and 3. A *decresc.* (decrescendo) marking is present in the left hand.

First system of a piano score. The right hand (treble clef) plays a melodic line with slurs and accents, marked *mp*. The left hand (bass clef) plays a bass line with slurs, marked *mf*. The key signature has one sharp (F#).

Second system of the piano score, continuing the melodic and bass lines from the first system.

Third system of the piano score. The right hand continues with slurs and accents. The left hand has a section marked "L.H." with slurs and accents. The system concludes with a "Half Ped. " instruction.

Fourth system of the piano score. The right hand is marked "sempre *pp*". The left hand continues with slurs and accents.

Fifth system of the piano score, concluding the piece with a final cadence in the right hand and a sustained bass line in the left hand.