

## 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  $\frac{2}{4}$ -time, *Werde munter, mein Gemüthe* (1642), by Johann Schop. Bach's 4-part harmonization in  $\frac{2}{4}$ -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  $\frac{2}{4}$ -Takt entnommen, "Werde munter, mein Gemüthe" (1642), von Johann Schop. Bachs vierstimmige Übertragung in den  $\frac{2}{4}$ -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 besorgt mit Oboen, die die Achtel-Triolen der Ersten Violinisten 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

A musical score for piano featuring two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature is A major (two sharps). The time signature is common time (indicated by 'C'). The piano part consists of eighth-note chords and sustained notes. Dynamics include 'p' (piano) and 'f' (forte). The music is labeled 'Simple, and flowing'.

A continuation of the piano accompaniment, showing two more staves of music. The style remains simple and flowing, with eighth-note chords and sustained notes.

Cantando il tenore

A musical score for tenor voice and piano. The tenor part begins with a melodic line of eighth notes. The piano accompaniment continues with eighth-note chords. The tenor part ends with a fermata over a sustained note.

A continuation of the tenor vocal line and piano accompaniment. The tenor part consists of eighth-note chords, and the piano part provides harmonic support.

\* The notes in parentheses 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 in arrangements by Myra Hess for piano duet and for two pianos. Many other instrumental, orchestral, and choral arrangements are also available.

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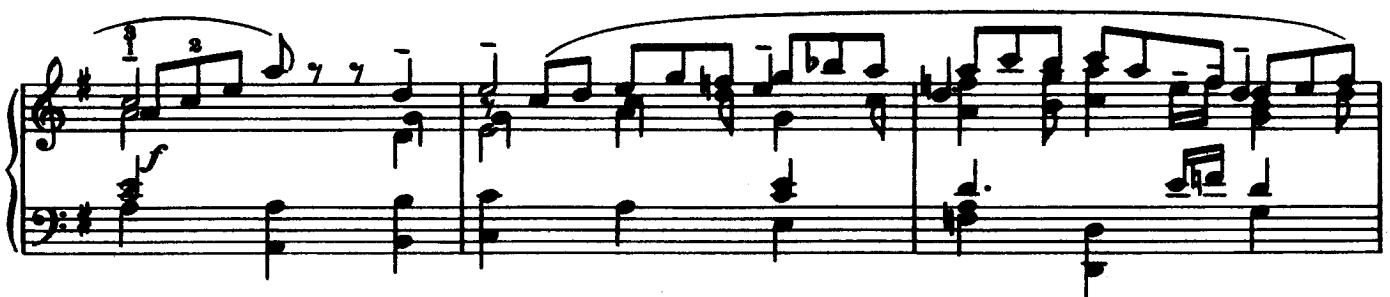
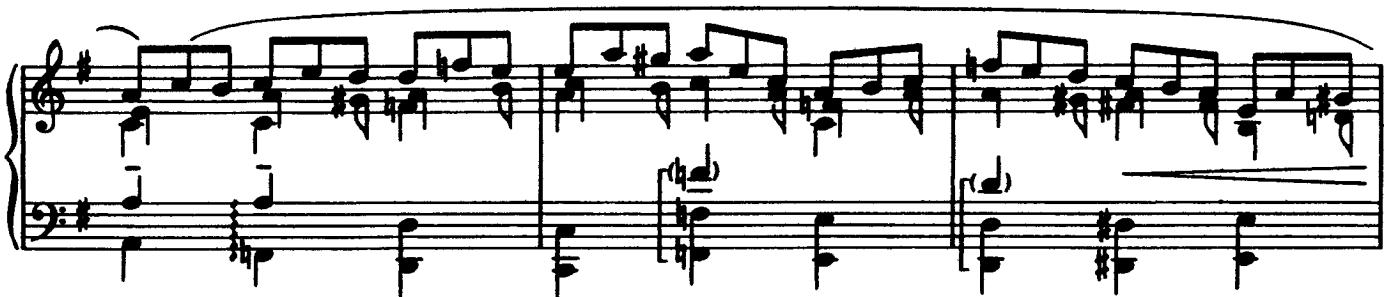
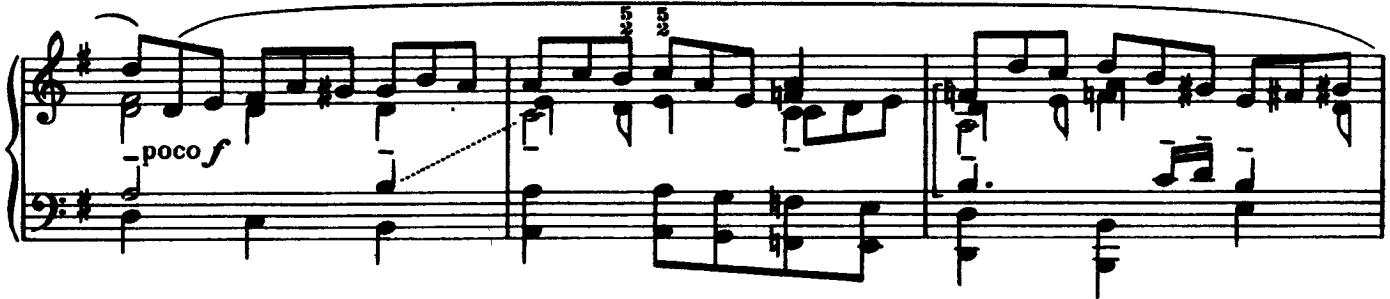
Musical score for piano and soprano. The piano part consists of eighth-note chords in the bass and harmonic notes in the treble. The soprano part has eighth-note patterns. Measure 2 includes dynamic markings *p* and *(d)*.

Musical score for piano and soprano. The piano part continues with eighth-note chords. The soprano part maintains its eighth-note patterns. Measure 4 includes dynamic markings *(d)* and *p*.

Musical score for piano and soprano. The piano part features eighth-note chords. The soprano part begins a melodic line with eighth-note patterns. Measure 6 includes dynamic markings *p* and *pp*.

Musical score for piano and soprano. The piano part continues with eighth-note chords. The soprano part continues its melodic line. Measure 8 includes dynamic marking *ff*.

Musical score for piano and soprano. The piano part consists of eighth-note chords. The soprano part concludes its melodic line. Measure 10 includes dynamic marking *p*.



A musical score for piano, consisting of five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature is one sharp. Measure 1 starts with dynamic *p*, followed by *mf*. Measures 2-3 show eighth-note patterns. Measure 4 begins with a forte dynamic. Measure 5 starts with *L.H.* (Left Hand) dynamic. Measure 6 shows a bass line with dynamics *p*, *p*, *p*, *p*, *pp*, and *pp*. Measure 7 starts with *sempre pp*. Measure 8 concludes with a half note.