

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 besorgt 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 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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First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of a flowing melody in the treble and a supporting bass line. A dynamic marking of *p* (piano) is present in the second measure of the treble staff.

Second system of musical notation, continuing the melody and bass line from the first system. The treble staff shows a continuation of the melodic line with various ornaments and phrasing.

Third system of musical notation, featuring the instruction "Cantando il soprano" above the treble staff. The treble staff has a dynamic marking of *p*, while the bass staff has a dynamic marking of *pp* (pianissimo). The music continues with a similar melodic and harmonic structure.

Fourth system of musical notation, continuing the piece. The treble staff features a melodic line with some grace notes and ornaments. The bass staff provides a steady accompaniment. A *rit.* (ritardando) marking is visible at the beginning of the system.

Fifth system of musical notation, the final system on the page. It continues the melodic and harmonic development of the piece, ending with a final cadence in the treble staff.

First system of musical notation, featuring a treble and bass clef. The music consists of a complex melodic line in the treble and a supporting bass line. A bracket labeled "2do" is positioned below the bass line in the final measure.

Second system of musical notation. The treble clef part includes the dynamic marking "poco f". A dotted line connects a note in the treble to a note in the bass line. The bass line continues with a steady accompaniment.

Third system of musical notation, showing the continuation of the melodic and harmonic material from the previous systems.

Fourth system of musical notation. The treble clef part features a sequence of notes with fingerings 1, 2, 7, and 7 indicated above them. The bass line provides harmonic support.

Fifth system of musical notation. The treble clef part concludes with a melodic phrase. The bass line includes the dynamic marking "decresc." (decrescendo).

First system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics: *mp* (mezzo-piano) in the treble and *mf* (mezzo-forte) in the bass. The system contains four measures of music with various rhythmic patterns and articulations.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The system contains four measures of music, continuing the melodic and harmonic development from the first system.

Third system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics: *L.H.* (Left Hand) in the bass. The system contains four measures of music. There are markings for *rit.* (ritardando) and *Half Rit.* (half ritardando) in the bass line.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics: *sempre pp* (sempre pianissimo) in the treble. The system contains four measures of music.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The system contains four measures of music, concluding the piece with a final cadence.