



Bernard Dewagtere

France, SIN LE NOBLE

Jesu, Joy of Man's Desiring (Jesus bleibet meine Freude) (Choral of the cantata Herz und Mund und Tat und Leben, BWV 147.)

Bach, Johann Sebastian

About the artist

Doctor in musicology, conductor and composer.

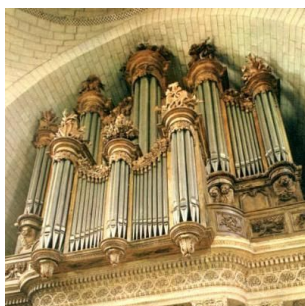
Compositions and arrangements from all eras, in all styles or musical genres and for any instrument or vocal training.

Qualification: PhD Musicology

Associate: SACEM - IPI code of the artist : 342990

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-bernard-dewagtere.htm>

About the piece



Title: Jesu, Joy of Man's Desiring (Jesus bleibet meine Freude) [Choral of the cantata Herz und Mund und Tat und Leben, BWV 147.]

Composer: Bach, Johann Sebastian

Arranger: Dewagtere, Bernard

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Instrumentation: Organ solo

Style: Wedding music

Comment: Jesu, Joy of Man's Desiring is the English title of the 10th movement of the cantata Herz und Mund und Tat und Leben (BWV 147) composed during the Bach's Weimar period.

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Jesu, Joy of Man's Desiring

Choral of the cantata Herz und Mund und Tat und Leben, BWV 147.

J. S. Bach (1685 – 1750)

Transc. : Bernard Dewagtere

CHORAL

Organ

Ped.

Org.

Org.

Org.

The musical score is written for organ and pedal. It consists of four systems of staves. The first system is labeled 'CHORAL' and includes a 'Ped.' (pedal) staff. The subsequent systems are labeled 'Org.' (organ). The music is in G major (one sharp) and 3/4 time. The organ part features a continuous pattern of triplets in the right hand, while the left hand and the pedal part provide a steady, rhythmic accompaniment. The score is marked with measure numbers 5, 11, and 16.

Org.

Organ score for measures 21-25. The music is in G major (one sharp) and 3/4 time. Measures 21-24 feature a complex texture with triplets in both the right and left hands. Measure 25 concludes the section with a final chord in the right hand and a sustained note in the left hand.

Org.

Organ score for measures 26-30. Measures 26-27 continue the triplet patterns. Measures 28-30 show a more active bass line with eighth-note triplets, while the right hand maintains a steady triplet accompaniment.

Org.

Organ score for measures 31-35. Measures 31-34 consist of continuous triplet figures in both hands. Measure 35 provides a brief respite with a simpler accompaniment pattern in the right hand and a moving bass line.

Org.

Organ score for measures 36-40. Measures 36-39 feature dense triplet textures. Measure 40 ends the piece with a final, sustained chord in the right hand and a concluding bass line.

Org.

Measures 41-44 of the organ score. The right hand features a continuous triplet pattern of eighth notes in G major. The left hand provides a steady bass line with quarter and eighth notes.

Org.

Measures 45-48 of the organ score. The right hand continues the triplet pattern, with a brief rest in measure 47. The left hand maintains the bass line.

Org.

Measures 49-52 of the organ score. The right hand continues the triplet pattern. The left hand features a more active bass line with eighth notes in measures 51 and 52.

Org.

Measures 53-56 of the organ score. The right hand continues the triplet pattern. The left hand has a steady bass line with quarter notes.

Org.

Measures 57-60 of the organ score. The right hand features a continuous pattern of eighth-note triplets in a G major triad (G-B-D). The left hand provides a simple harmonic accompaniment with quarter notes and eighth notes.

Org.

Measures 61-64 of the organ score. The right hand continues with eighth-note triplets, while the left hand features a more active bass line with eighth-note patterns.

Org.

Measures 65-68 of the organ score. The right hand maintains the eighth-note triplet pattern, and the left hand continues with a steady accompaniment.

Org.

Measures 69-72 of the organ score. The right hand continues with eighth-note triplets. A *rit.* (ritardando) marking appears above measure 71. The piece concludes with a final sustained chord in the right hand and a half note in the left hand.