



Bernard Dewagtere

France, SIN LE NOBLE

Jésus, que ma joie demeure (Jesus bleibet meine Freude) (Choral of the cantata Herz und Mund und Tat und Leben, BWV 147.) Bach, Johann Sebastian

A propos de l'artiste

Docteur en musicologie, chef d'orchestre et compositeur.
Compositions et arrangements de toutes époques, dans tous les styles ou genres musicaux et pour n'importe quelles formations instrumentales ou vocales.

Qualification : Docteur en Musicologie
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A propos de la pièce



Titre : Jésus, que ma joie demeure (Jesus bleibet meine Freude)
[Choral of the cantata Herz und Mund und Tat und Leben, BWV 147.]
Compositeur : Bach, Johann Sebastian
Arrangeur : Dewagtere, Bernard
Droit d'auteur : Copyright © Dewagtere, Bernard
Instrumentation : Quatuor à cordes
Style : Mariage
Commentaire : Jésus, que ma joie demeure est le titre français du 10ème mouvement de la cantate Herz und Mund und Tat und Leben (BWV 147) composée durant la période où Bach était à Weimar.

Bernard Dewagtere sur [free-scores.com](https://www.free-scores.com)

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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

The image displays a musical score for the piece 'Jesu, Joy of Man's Desiring' by J.S. Bach, transcribed by Bernard Dewagtere. The score is arranged for a string ensemble and is divided into three systems. The first system includes Violin I, Violin II, Viola, and Cello. The second system includes Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), and Cello (Vlc.). The third system also includes Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), and Cello (Vlc.). The music is in G major and 3/4 time. It features a prominent 'CHORAL' section with many triplets. The score is written in treble clef for the violins and bass clef for the violas and cellos. The key signature has one sharp (F#). The score is marked with 'CHORAL' at the beginning of the first system. The first system ends with a double bar line. The second system begins with a measure number '5' above the first staff. The third system begins with a measure number '11' above the first staff. The score is published by free-scores.com in 2011.

Jesu, Joy of Man's Desiring

2
16

VI. 1
VI. 2
Vla.
Vlc.

This system contains measures 16 through 20. It features four staves: Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), and Violoncello (Vlc.). The key signature is one sharp (F#) and the time signature is 3/4. Measures 16-18 show the violins playing a continuous eighth-note triplet pattern. The viola and cello provide a steady accompaniment with quarter and eighth notes.

21

VI. 1
VI. 2
Vla.
Vlc.

This system contains measures 21 through 25. The violin parts continue with their triplet patterns. In measure 25, the violins play a final triplet before a whole rest. The viola and cello continue their accompaniment, with the cello playing a triplet in measure 25.

27

VI. 1
VI. 2
Vla.
Vlc.

This system contains measures 26 through 31. The violin parts continue with their triplet patterns. The viola and cello continue their accompaniment, with the cello playing triplets in measures 28 and 30.

32

VI. 1
VI. 2
Vla.
Vlc.

This system contains measures 32 through 36. The violin parts continue with their triplet patterns. The viola and cello continue their accompaniment, with the cello playing a triplet in measure 36.

Jesu, Joy of Man's Desiring

37

VI. 1

VI. 2

Vla.

Vlc.

42

VI. 1

VI. 2

Vla.

Vlc.

46

VI. 1

VI. 2

Vla.

Vlc.

51

VI. 1

VI. 2

Vla.

Vlc.

Jesu, Joy of Man's Desiring

4
56

VI. 1
VI. 2
Vla.
Vlc.

This system contains measures 56 to 60. It features four staves: Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), and Violoncello (Vlc.). The key signature is one sharp (F#) and the time signature is 4/4. Measures 56-60 are characterized by a continuous pattern of triplets in the violin parts, while the viola and cello provide a steady accompaniment with some triplet figures.

61

VI. 1
VI. 2
Vla.
Vlc.

This system contains measures 61 to 65. The violin parts continue with their triplet patterns. In measure 64, the violin parts change key signature to two sharps (F# and C#). The viola and cello parts continue with their accompaniment, including triplet figures.

66

VI. 1
VI. 2
Vla.
Vlc.

This system contains measures 66 to 70. The violin parts continue with their triplet patterns. The viola and cello parts continue with their accompaniment, including triplet figures.

70

rit.

VI. 1
VI. 2
Vla.
Vlc.

This system contains measures 71 to 75. The violin parts continue with their triplet patterns. The viola and cello parts continue with their accompaniment. A *rit.* (ritardando) marking is placed above the first measure of this system. The system concludes with a double bar line.