

Vorwort

Allerfalls die „Air“ von Johann Sebastian Bach kann es an Popularität mit seinem Choral „Jesu, Joy of Man's Desiring“ aufnehmen. Der Choral entstammt der Kantate BWV 147 „Herz und Mund und Tat und Leben“, die der gerade zum Thomaskantor ernannte Bach im Gottesdienst am 2. Juli 1723, dem Fest Mariæ Heimsuchung komponiert hatte. Er war im Übrigen eine Neufassung eines bereits vorliegenden Werkes, das er zuvor geschrieben hatte, dessen Musik aber verloren ist. In Leipzig gab es sicherlich auch arbeitsökonomische Gründe, bereits vorhandene Choräle einzusetzen – von den sonstigen Verpflichtungen einmal ganz abgesehen. Sicherlich war es auch aufgrund seiner Schlichtheit und Vollkommenheit zugleich zu einem sehr populären Choral geworden, den viele Menschen sehr gerne hören. Die vorliegende handschriftliche Partitur für Klaviertrio „Klaviertrio-Kantate BWV 147“ auch als Vortrags- und Konzertstück für Klaviertrio geeignet.

Wolfgang Birtel

PREVIEW
Low Resolution

Only the organaria of Johann Sebastian Bach can possibly rival the popularity of ‘Jesu, Joy of Man’s Desiring’. The chorale belongs to the cantata BWV 147, *Herz und Mund und Tat und Leben*. Newly composed for the Marian Visitation service at the Marienkirche in Leipzig, Bach composed the cantata for a service which had already been held in Weimar. This cantata is actually a fresh setting of a piece which Bach had composed in 1716 for performance in Weimar, though that piece has since been lost. In Leipzig, the pressure of work doubtless compelled Bach to reuse music which he had used before, as the Cantor at St Thomas’ had to compose a new cantata for every service apart from his other responsibilities. The perfect simplicity of the concluding section of this BWV 147 has an addictive appeal to the ear. The present arrangement makes this musical art available for performance by a piano trio.

Wolfgang Birtel
Translation Julia Rushworth

Jesus bleibt meine Freude
aus der Kantate BWV 147
»Herz und Mund und Tat und Leben«

Bearbeitung: Wolfgang Birtel

Johann Sebastian Bach
1685–1750

Andante

PREVIEW
Low Resolution

Musical score page 4, measures 15-16. The score consists of two staves. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). The bottom staff is also in common time and has a key signature of one sharp. Measure 15 starts with eighth-note pairs in the top staff, followed by sixteenth-note pairs. The bottom staff has eighth-note pairs. Measure 16 begins with sixteenth-note pairs in the top staff, followed by eighth-note pairs. The bottom staff has eighth-note pairs. There are slurs and grace notes throughout.

PREVIEW
Low Resolution

Musical score page 4, measures 17-18. The top staff continues with sixteenth-note pairs. The bottom staff has eighth-note pairs. Measures 17 and 18 show a continuation of the rhythmic patterns established in the previous measures.

Musical score page 4, measures 19-20. The top staff shows eighth-note pairs. The bottom staff has eighth-note pairs. Measures 19 and 20 conclude the section with a return to the eighth-note pairs heard at the beginning of the page.

31

tr
mf

36

40

poco a poco cresc.

> > > >

poco a poco cresc.

marcato

PREVIEW
Low Resolution