



# Bernard Dewagtere

Arranger, Composer, Director, Teacher

France, Erchin(59)

## About the artist

Doctor of musicology, conductor and composer, I manage ACCELERANDO, vocational musical school (visit the website)

**Personal web:** <http://www.formationmusicale.fr>

## About the piece



**Title:** Jesu, Joy of Man's Desiring [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:** Piano 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.

## Bernard Dewagtere on [free-scores.com](http://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

*p cantabile legato*

♩ = 68

6

13

19

24

31

Jesu, Joy of Man's Desiring

Piano score for measures 27-42. The right hand features a continuous stream of eighth-note triplets, while the left hand provides a steady bass line with occasional triplets.

Piano score for measures 43-47. The right hand continues with eighth-note triplets, and the left hand maintains its accompaniment.

Piano score for measures 48-54. The right hand continues with eighth-note triplets, and the left hand features a long, sustained note in the bass.

Piano score for measures 55-58. The right hand continues with eighth-note triplets, and the left hand features a long, sustained note in the bass.

Piano score for measures 59-63. The right hand continues with eighth-note triplets, and the left hand features a long, sustained note in the bass.

Piano score for measures 64-67. The right hand continues with eighth-note triplets, and the left hand features a long, sustained note in the bass.

Piano score for measures 68-72. The right hand continues with eighth-note triplets, and the left hand features a long, sustained note in the bass. The piece concludes with a *rit.* marking and a final triplet.