

Jesu, Joy of Man's desiring

Chorale from the cantata "Herz und Mund und Tat und Leben, BWV 147"

Robert Bridges (1844 - 1930)

Johann Sebastian Bach (1685 - 1750)

Trebles

8 *mp*

Je - su, joy of man's de - sir - ing,

Trbbs.

13

Ho - ly wis - dom, Love most bright,

Trbbs.

18

6

Drawn by Thee, our souls as - pir - ing,

Trbbs.

28

soar to un - cre - at - ed light.

Trbbs.

33

7 *mf*

Word of God, our flesh that fash - ion'd,

Trbbs.

44

2

With the fire of life im - pas - sion'd,

50

Trbls. **2** *mp*

Striv - ing still to Truth un - known,

56

Trbls. **11**

Soar - ing, dy - ing, round Thy throne.

NOTES:

Johann Sebastian Bach composed the church cantata *Herz und Mund und Tat und Leben* (Heart and mouth and deed and life) in 1723 during his first year as Director of Church Music at St. Thomas Church in Leipzig, Germany. This cantata was written for the Marian feast of the Visitation, which commemorates Mary's visit to Elizabeth as narrated in the Gospel of Luke. *Jesu, Joy of Man's Desiring* is the most common English title of the famous chorale setting from the cantata. The words are attributed to the British poet laureate Robert Bridges. Bridges' text is not a translation of the German poem used within Bach's original version but is inspired by stanzas of the same hymn that Bach had drawn upon: "Jesu, meiner Seelen Wonne" (Jesus remains my joy). The melody/hymn tune Bach employed was composed in 1642 by Johann Schop.

KYRIE

Mass XVI, Chant, Mode III

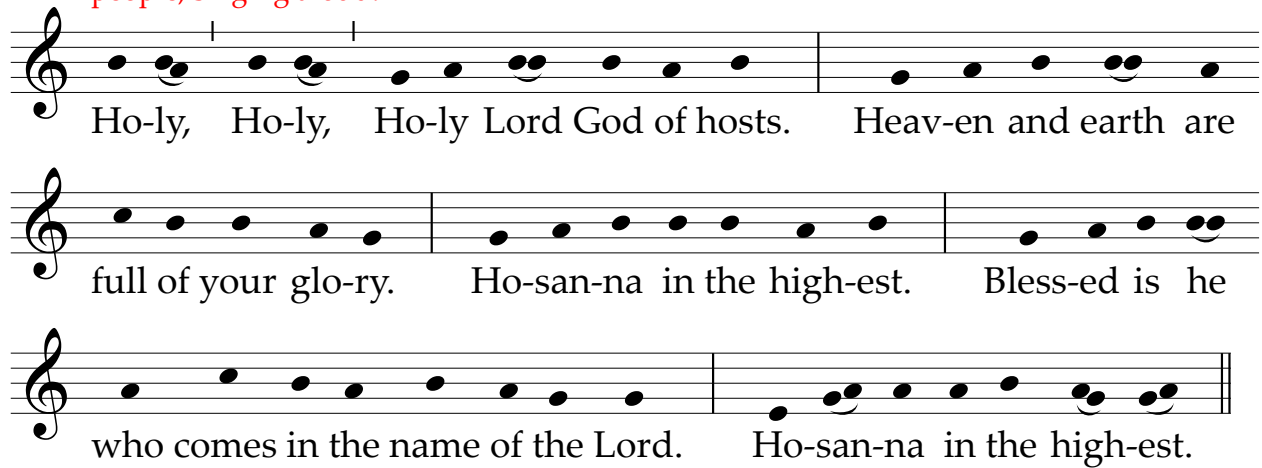
Ký - ri - e e - lé - i - son. Ký - ri - e e - lé - i - son.

Chri - ste e - lé - i - son. Chri - ste e - lé - i - son.

Ký - ri - e e - lé - i - son. Ký - ri - e e - lé - i - son.

Sanctus

At the end of the Preface the Priest joins his hands and concludes the Preface with the people, singing aloud:



Ho-ly, Ho-ly, Ho-ly Lord God of hosts. Heav-en and earth are
full of your glo-ry. Ho-san-na in the high-est. Bless-ed is he
who comes in the name of the Lord. Ho-san-na in the high-est.

Or:



San-ctus, San-ctus, San-ctus Dó-mi-nus De-us Sá-ba-oth.
Ple-ni sunt cæ-li et ter-ra gló-ri-a tu-a. Ho-sán-na in ex-cél-sis.
Be-ne-dí-ctus qui ve-nit in nó-mi-ne Dó-mi-ni. Ho-sán-na in
ex-cél-sis.

The English translation and chants of *The Roman Missal* © 2010, International Commission on English in the Liturgy Corporation. All rights reserved.

AGNUS DEI XVIII

A-gnus De - i, qui tol - lis pec - cá - ta mun - di: mi - se -
ré - re no - bis. A-gnus De - i, qui tol - lis pec - cá - ta
mun - di: mi - se - ré - re no - bis. A-gnus De - i,
qui tol - lis pec - cá - ta mun - di: do - na no - bis pa - cem.

Text and music: Chant; *Graduale Romanum*, 1974.

Sheep may safely graze

from Cantata No. 208

Johann Sebastian Bach (1685 - 1750)

Andante pastorale, Quietly

The first system of the musical score consists of three staves. The top staff is a vocal line with a whole rest. The middle staff is the right-hand piano part, starting with a *mp* dynamic and ending with a *p* dynamic. The bottom staff is the left-hand piano part, starting with a *mp* dynamic and ending with a *simile* marking. The tempo and mood are indicated as 'Andante pastorale, Quietly'.

4

The second system of the musical score consists of three staves. The top staff is the vocal line with the lyrics: "Sheep may safely graze and pasture". The middle staff is the right-hand piano part, with dynamics *mp*, *p*, and *mp*. The bottom staff is the left-hand piano part. The tempo and mood are indicated as 'Andante pastorale, Quietly'.

7

The third system of the musical score consists of three staves. The top staff is the vocal line with the lyrics: "In a watchful Shepherd's sight. Sheep may safely". The middle staff is the right-hand piano part. The bottom staff is the left-hand piano part. The tempo and mood are indicated as 'Andante pastorale, Quietly'.

10

graze and pas - ture, Sheep may safe - ly graze and pas - ture.

This system contains measures 10, 11, and 12. The vocal line features a melody with eighth and quarter notes, including a fermata over the final note of measure 12. The piano accompaniment consists of a steady eighth-note bass line and a right-hand part with chords and eighth-note patterns.

13

In a watch - ful Shep - herd's sight, In a

This system contains measures 13, 14, and 15. The vocal line begins with a fermata over the first note of measure 13 and ends with a fermata over the final note of measure 15. The piano accompaniment continues with similar rhythmic patterns.

16

watch - ful Shep - herd's sight.

This system contains measures 16, 17, and 18. The vocal line concludes the phrase with a fermata over the final note of measure 18. The piano accompaniment provides a consistent harmonic and rhythmic foundation.

19

mp Fine (◡)

Those who rule with

p *mp* *p* *mp* Fine (◡)

22

wis - dom guid - ing — Bring to — hearts a peace a - bid - ing —

25

Bless the land with joy made bright.

28

Those who

p *mp* *p*

Detailed description: This system contains measures 28, 29, and 30. The vocal line starts with a whole rest in measure 28, followed by a half note G4 in measure 29 and a half note A4 in measure 30. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamic markings *p*, *mp*, and *p* are placed below the piano part in measures 29, 30, and 31 respectively.

31

rule with wis - dom__ guid - ing, Bring to__ hearts a peace__ a -

Detailed description: This system contains measures 31, 32, and 33. The vocal line continues with a half note B4 in measure 31, a half note C5 in measure 32, and a half note D5 in measure 33. The piano accompaniment continues with the same rhythmic pattern. The lyrics are: "rule with wis - dom__ guid - ing, Bring to__ hearts a peace__ a -".

34

bid - ing, Peace__ a - bid - - ing, Peace__

Detailed description: This system contains measures 34, 35, and 36. The vocal line features a half note E5 in measure 34, a half note F5 in measure 35, and a half note G5 in measure 36. The piano accompaniment continues with the same rhythmic pattern. The lyrics are: "bid - ing, Peace__ a - bid - - ing, Peace__".

37

D.C. al Fine

The musical score consists of two systems. The first system features a vocal line on a treble clef staff with a key signature of one flat and a common time signature. The lyrics are: "a - bid - - ing Bless, o - - bless this land with joy made bright." The second system features a piano accompaniment with a grand staff (treble and bass clefs). The piano part includes a steady eighth-note bass line and a more complex treble line with chords and melodic fragments. Both systems conclude with a double bar line and a fermata.

D.C. al Fine

The Glory of These Forty Days



1. The glo - ry of these for - ty days We
2. A - lone and fast - ing Mo - ses saw The
3. So Dan - iel trained his mys - tic sight, De -
4. Then grant, O God, that we may, too, Re -



cel - e - brate with songs of praise; For Christ, through whom all
lov - ing God who gave the law; And to E - li - jah,
liv - ered from the li - ons' might; And John, the Bride-groom's
turn in fast and prayer to you. Our spir - its strength-en



things were made, Him - self has fast - ed and has prayed.
fast - ing, came The steeds and char - i - ots of flame.
friend, be - came The her - ald of Mes - si - ah's name.
with your grace, And give us joy to see your face.

Text: *Clarum decus jejunii*; ascr. to Gregory the Great, c.540–604; tr. by Maurice F. Bell, 1862–1947, alt.
Tune: ERHALT UNS HERR, LM; Klug's *Geistliche Lieder*, 1543; harm. by J. S. Bach, 1685–1750