

Vorwort

Allenfalls die „Air“ von Johann Sebastian Bach kann es an Popularität mit seiner Satz „Jesu bleibet meine Freude“ aufnehmen. Der Choral entstammt der Kantate BWV 147 „Herz und Mund und Tat und Leben“, die der gerade zum Thomaskantor ernannte Michael Bach im Gottesdienst am 2. Juli 1723, dem Fest Mariä Heimsuchung komponierte. Diese Kantate ist im Übrigen eine Neufassung eines bereits vorliegenden Werkes, das Bach in Weimar geschrieben hatte, dessen Musik aber verloren ist. In Leipzig wirkte Bach unter Umständen sicherlich auch arbeitsökonomische Gründe, bereits weil er sich nicht abgeben konnte, denn der Thomaskantor musste für jeden Sonntag ein neues Werk komponieren – von den sonstigen Verpflichtungen einmal ganz abgesehen. Die Schlussstimme BWV 147 ist in seiner Schlichtheit und Vollkommenheit zugleich zu hören und zu spielen geworden, den viele Menschen sehr gerne hören. Die vorliegende Bearbeitung ist als „Klassik 401“ auch als Vortrags- und Konzertstück für Streichtrio angelegt.

Wolfgang Birtel

Only the „Air“ of Johann Sebastian Bach can possibly rival the popularity of „Jesu, Joy of Man’s Loving“ with its setting of the Choral BWV 147, *Herz und Mund und Tat und Leben*. Newly written by Michael Bach for the Thomaskantor in Leipzig, Bach composed the cantata for a service on the feast of the Visitation of Mary. This cantata is actually a fresh setting of a piece already composed by Bach 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 he had written before, as the Cantor at St Thomas’ had to compose a new cantata for every Sunday apart from his other responsibilities. The perfect simplicity of the concluding movement from BWV 147 has an addictive appeal to the ear. The present arrangement makes this classical hit available for performance by a string trio.

Wolfgang Birtel
Translation Julia Rushworth

Jesus bleibet meine Freude

aus der Kantate BWV 147
»Herz und Mund und Tat und Leben«

Bearbeitung: Wolfgang Birtel

Johann Sebastian Bach
1685–1750

Andante

Violine *mf* *simile*

Viola *mf* *simile*

Violoncello *mf*

poco f

mf

The image displays a musical score for three instruments: Violin, Viola, and Cello. The score is in 3/4 time and G major. It begins with the tempo marking 'Andante' and a dynamic of 'mf'. The Violin part features a melodic line with triplets and slurs, marked 'simile'. The Viola part provides harmonic support with similar triplet patterns, also marked 'simile'. The Cello part plays a steady bass line. The score is divided into systems, with measures 5, 10, and 15 indicated. A large, semi-transparent watermark reading 'PREVIEW Low Resolution' is overlaid diagonally across the entire page.

20

poco f

25

mf

31

mf

36

poco f

marcato

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

PREVIEW
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46

Musical score for measures 46-50. The system includes three staves: Treble, Bass, and Bass. Measure 46 starts with a treble clef and a key signature of one sharp (F#). The music features a melody in the treble staff with slurs and ties, and accompaniment in the bass staves. A dynamic marking of *f* (forte) is present in the second measure. A fermata is placed over the final note of measure 50.

51

Musical score for measures 51-56. The system includes three staves: Treble, Bass, and Bass. Measure 51 starts with a treble clef and a key signature of one sharp (F#). The music features a melody in the treble staff with slurs and ties, and accompaniment in the bass staves. A dynamic marking of *f* (forte) is present in the second measure. A fermata is placed over the final note of measure 56.

57

Musical score for measures 57-61. The system includes three staves: Treble, Bass, and Bass. Measure 57 starts with a treble clef and a key signature of one sharp (F#). The music features a melody in the treble staff with slurs and ties, and accompaniment in the bass staves. A dynamic marking of *poco dim.* (poco diminuendo) is present in the second measure. A fermata is placed over the final note of measure 61.

62

Musical score for measures 62-65. The system includes three staves: Treble, Bass, and Bass. Measure 62 starts with a treble clef and a key signature of one sharp (F#). The music features a melody in the treble staff with slurs and ties, and accompaniment in the bass staves. A dynamic marking of *p* (piano) is present in the second measure. A fermata is placed over the final note of measure 65.

Musical score for measures 66-70. The system includes three staves: Treble, Bass, and Bass. Measure 66 starts with a treble clef and a key signature of one sharp (F#). The music features a melody in the treble staff with slurs and ties, and accompaniment in the bass staves. A dynamic marking of *p* (piano) is present in the second measure. A fermata is placed over the final note of measure 70.

Violoncello

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

Bearbeitung: Wolfgang Birtel

Johann Sebastian Bach
1685–1759

Andante

mf

9

17

26

34

47

50

64

marcato

poco a poco dim.

p

Viola

Jesus bleibet meine Freude

aus der Kantate BWV 147

»Herz und Mund und Tat und Leben«

Bearbeitung: Wolfgang Birtel

Johann Sebastian Bach
1685-1750

Andante

mf

trills

simile

5

9

poco f

17

21

25

32