
Eighth Note Publications

Jesu Joy of Man's Desiring

Johann Sebastian Bach

Arranged by David Marlatt

Johann Sebastian Bach (1685-1750), a consummate musician, was the outstanding member of a centuries-old Thuringian family of musicians.

Building on the materials and practices of both earlier and contemporary musicians, Bach produced a tremendous amount of choral and instrumental compositions which summed up the progress of music to his time while developing music artistry to an immeasurably remarkable plane.

This composition is perhaps the most familiar of Bach's chorale preludes. It follows the usual chorale prelude plan in which the phrases of the chorale melody are interspersed with an on-going florid counter-melody or counterpoint.

Notes by Kenneth Bray

PREVIEW ONLY

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DIFFICULTY RATING: Medium

Alto Saxophone and Keyboard

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JESU JOY OF MAN'S DESIRING

J.S. Bach
(1685-1750)

Arranged by D. Marlatt

optional start at m. 32

E♭ Alto Saxophone

Andante ♩ = 80

mp

7

7

mf

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13

13

19

19

mf

25

25

f

mf

32

32

p

p

36

36

40

40

mp

p

Musical score for measures 44-47. The system includes a vocal line and a piano accompaniment. The piano part features chords in the right hand and a bass line in the left hand. Measure 47 includes a double bar line and a fermata over the final chord.

Musical score for measures 48-51. The system includes a vocal line and a piano accompaniment. The piano part features chords in the right hand and a bass line in the left hand. Measure 48 starts with a piano (*p*) dynamic marking.

Musical score for measures 52-55. The system includes a vocal line and a piano accompaniment. The piano part features chords in the right hand and a bass line in the left hand. Measure 55 includes a double bar line, a fermata, and a mezzo-forte (*mf*) dynamic marking.

Musical score for measures 56-59. The system includes a vocal line and a piano accompaniment. The piano part features chords in the right hand and a bass line in the left hand. Measure 56 starts with a piano (*p*) dynamic marking. Measure 59 includes a double bar line and a fermata over the final chord.

60 *mp* *p*

64 *p* *mf*

68 *mf*

72

76 *mf*

76 *f*

80 *f*

80 *f*

84

88 *p*

88 *p*

92

p

92

p

This system contains measures 92 through 95. It features a vocal line and a piano accompaniment. The piano part has a steady eighth-note bass line in the left hand and a more active melody in the right hand. Dynamics include *p* (piano).

96

96

This system contains measures 96 through 98. The piano accompaniment continues with a consistent eighth-note bass line and a melodic line in the right hand. Dynamics include *p* (piano).

99

p

molto rit.

99

pp

This system contains measures 99 through 101. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo). The tempo marking *molto rit.* (very slow) is present.

99

pp

molto rit.

99

pp

This system contains measures 99 through 101. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *pp* (pianissimo). The tempo marking *molto rit.* (very slow) is present.

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