

TRANSCRIPTIONS AND EDITIONS BY HAROLD BAUER

FOR ONE PIANO

BACH, JOHANN SEBASTIAN

- Chorale—Jesu, joy of man's desiring (Jesus bleibet meine Freude), from Church Cantata, No. 147
Partita in B flat
Toccatà in D
Toccatà in G

BEETHOVEN, LUDWIG VAN

- Gavotte in F (4 hands)
Gavotte in F (2 hands)

Tunes from the EIGHTEENTH CENTURY

- No. 1. Barberini's Minuet (after Hasse)
No. 2. Y^e Sweet Retreat
No. 3. Motley
No. 4. Flourish
No. 5. Dolce far niente

HAYDN, JOSEPH

- Presto (Finale from Quartet, Op. 33, No. 2)

KUHNAU, JOHANN

- David and Goliath. Sonata in 8 parts

MOUSSORGSKY, MODESTE

- Pictures at an Exposition

SCHUBERT, FRANZ

- Ländler and other Dances
Sonata in B flat (*Schirmer's Lib., Vol. 1367*)

SIBELIUS, JEAN

- From the North

FOR TWO PIANOS

(4 hands)

BACH, JOHANN SEBASTIAN

- Concerto in C Minor
Italian Concerto

BEETHOVEN, LUDWIG VAN

- Grosse Fuge, Op. 133

RAFF, JOACHIM

- Gavotte and Musette, from the Suite Op. 200

SCHUBERT, FRANZ

- Andantino Varié (on a French motive)
Op. 84, No. 1
Fantasia in F Minor, Op. 103
Marche Militaire, Op. 51, No. 1
Rondo Brillante, Op. 84, No. 2



FOR THREE PIANOS

(6 hands)

BACH, JOHANN SEBASTIAN

- Concerto in C

FOR VIOLIN AND PIANO

[Violin parts Edited by]
FRANZ KNEISEL

BRAHMS, JOHANNES

- Sonata in G, Op. 78 (*Schirmer's Library, Vol. 1301*)
Sonata in A, Op. 100 (*Schirmer's Library, Vol. 1302*)
Sonata in D Minor, Op. 108 (*Schirmer's Library, Vol. 1303*)

G. SCHIRMER, INC. NEW YORK

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This composition, Price, 50 cents, net, in U. S. A.

THE Chorale in Bach's 147th cantata bears the indication: "Melodey: Werde munter, mein Gemüthe" (Be thou cheerful, o my spirit).

This refers to a hymn which was at that time in general use throughout the Lutheran churches in Germany. The composer, Johann Schop, was born in Hamburg towards the close of the sixteenth century. In 1621 he was given the titular position of "Direktor der Ratsmusik, Kapellmeister der Stadt Hamburg", and he enjoyed a considerable reputation as a violinist. He died in 1664 or 1665—that is to say, twenty years before the birth of Johann Sebastian Bach.

A collection of his hymn tunes was published in 1642 by Rist in a volume entitled "Himmliche Lieder," and a facsimile of the melody included therein, upon which Bach's Chorale is based, is here reproduced by courtesy of the Library of Congress.

VII. Cantus.

Er. de munter mein Gemüthe und die
Doch die pr. für Gottes Ehre mach Er

Er was nicht berufen / Als Er sich den ganzen Tag für so
hat geben an Gott /

munder fürchten Pfug hat erhalten und befähigt / das auch
Erken nicht beschwert.

Bassus.

Er. de munter mein Gemüthe und die
Doch die pr. für Gottes Ehre mach Er

Er was nicht berufen / Als Er sich den ganzen Tag für so
hat geben an Gott /

munder fürchten Pfug hat erhalten und befähigt / das auch
Erken nicht beschwert.

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Harold Bauer

Jesu, joy of man's desiring

(Jesus bleibet meine Freude)

from church Cantata No. 147

Melody by
Johann Schop
Published in 1643

Johann Sebastian Bach
Transcribed for piano by
Harold Bauer

Andante con moto $\text{♩} = 66$

Piano

p molto legato
con Ped.

pp poco cantando

mf espress.
p
Ped.

pp
Ped.

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First system of a piano score in G major. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and single notes. The instruction *poco cantando* is written in the right hand.

Second system of the piano score. The right hand continues with a melodic line, and the left hand has a more active accompaniment. The instruction *espress.* is written above the right hand, and *mf* is written below the left hand.

Third system of the piano score. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment. The instruction *p* is written below the left hand, and *mf* is written below the right hand. There are some markings like '7 7' and a circled '7' in the left hand.

Fourth system of the piano score. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment. The instruction *p* is written below the left hand. There are some markings like '7 7' and a circled '7' in the left hand.

Fifth system of the piano score. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment. The instruction *pp poco cantando* is written in the right hand. There are some markings like '7 7' and a circled '7' in the left hand.

musical score system 1, featuring treble and bass staves. The bass staff includes the instruction *tre corde* and dynamic markings *mf* and *espress.*. Fingerings of 2 and 2 are indicated in the bass staff.

musical score system 2, featuring treble and bass staves. The bass staff includes the instruction *cresc.* and dynamic marking *ff*.

musical score system 3, featuring treble and bass staves. The bass staff includes the instruction *dim.* and dynamic markings *ad.* and ***.

musical score system 4, featuring treble and bass staves. The bass staff includes the instruction *p semplice*.

Musical score system 1, first system. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The music features a flowing melody in the right hand and a more rhythmic accompaniment in the left hand. A dynamic marking *più p* is present in the right hand. Below the staff, there are two markings: *Red.* and an asterisk ***.

Musical score system 2, second system. It continues the grand staff from the first system. The right hand has a dynamic marking *pp a tempo* and a *poco rit.* marking. The left hand has a dynamic marking *p.* and the instruction *una corda*. Below the staff, there are two markings: *Red. sempre* and an asterisk ***.

Musical score system 3, third system. It continues the grand staff. The right hand features a complex, multi-measure melodic passage. Below the staff, there is a marking: ** tre corde*.

Musical score system 4, fourth system. It continues the grand staff. The right hand has a dynamic marking *ppp* and a *ritard.* marking. The left hand has a dynamic marking *p.* and the instruction *una corda*. Below the staff, there are three markings: *Red.*, ** una corda*, and *Red. **.