

JESU, JOY OF MAN'S DESIRING

CHORALE FROM CANTATA No. 147

J. S. BACH

Arranged for Piano by MYRA HESS

Simple, and flowing

Piano

Cantando il tenore

* The notes in brackets may be omitted.

** Here and in similar passages the arranger plays this more correct version, which is to be preferred:

** The small notes are to be played, and are written thus to show the line of the melodic figure.

'Jesu, Joy of Man's Desiring' is the first line of an original poem by the late Robert Bridges and is used by permission.

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This Chorale is also published for piano duet and for two pianos. Many other instrumental, orchestral, and choral arrangements are also available.

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15 *p*

System 1: Musical score for piano, measures 15-18. Treble clef, key signature of one sharp (F#). The right hand features a complex, flowing melodic line with many sixteenth notes. The left hand provides a steady accompaniment with quarter and eighth notes. A dynamic marking of *p* (piano) is present in measure 17.

19

System 2: Musical score for piano, measures 19-22. Continuation of the piano accompaniment from the previous system, maintaining the same melodic and harmonic structure.

23 *p* *pp* Cantando il soprano

System 3: Musical score for piano, measures 23-26. The right hand continues its melodic line. The left hand has a dynamic marking of *pp* (pianissimo) in measure 24. The text "Cantando il soprano" is written above the right hand in measure 24.

32

System 4: Musical score for piano, measures 27-30. Continuation of the piano accompaniment.

System 5: Musical score for piano, measures 31-34. Continuation of the piano accompaniment.

52 *mp*
mf

System 1: Measures 52-55. Treble clef, key signature of one sharp (F#). The right hand plays a continuous eighth-note melody. The left hand plays a bass line with some rests. Dynamics are *mp* and *mf*.

56

System 2: Measures 56-59. Treble clef, key signature of one sharp (F#). The right hand continues the eighth-note melody. The left hand has a more active bass line. Dynamics are *mf*.

60 L.H.
mf *mf* *mf* *mf* Half *mf*

System 3: Measures 60-63. Treble clef, key signature of one sharp (F#). The right hand continues the eighth-note melody. The left hand has a more active bass line. Dynamics are *mf*. Includes markings for *L.H.*, *mf*, and *Half mf*.

64 *sempre pp*

System 4: Measures 64-67. Treble clef, key signature of one sharp (F#). The right hand continues the eighth-note melody. The left hand has a more active bass line. Dynamics are *sempre pp*.

68

System 5: Measures 68-71. Treble clef, key signature of one sharp (F#). The right hand continues the eighth-note melody. The left hand has a more active bass line. Dynamics are *pp*.

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Bridal Chorus

(from Lohengrin)

Composed: Richard Wagner
Arranged: Jim Paterson

$\text{♩} = 80$

Musical notation for measures 1-9. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The first system shows the beginning of the piece with a mezzo-forte (*mf*) dynamic. The melody in the right hand consists of eighth-note chords, while the left hand provides a steady accompaniment of eighth notes.

Musical notation for measures 10-18. The piece continues with the same melodic and accompaniment patterns. A mezzo-piano (*mp*) dynamic marking is present in measure 10.

Musical notation for measures 19-27. The piece continues with the same melodic and accompaniment patterns. A mezzo-forte (*mf*) dynamic marking is present in measure 19.

Musical notation for measures 28-36. The piece continues with the same melodic and accompaniment patterns.

Musical notation for measures 37-45. The piece concludes with a ritardando (*rit.*) marking in measure 37, leading to a final chord in measure 45.

Veni, Creator Spiritus

VENI, CREATOR SPIRITUS LM

1. Ve - ni, Cre - á - tor — Spí - ri - tus, Men - tes tu - ó - rum —
 2. Qui Pa - rá - cli - tus dí - ce - ris, Do - num De - i al -
 3. Tu se - pti - fór - mis — mú - ne - re, Dex - trae De - i tu —
 4. Ac - cén - de — lu - men — sén - si - bus, In - fún - de a - mó - rem —
 5. Ho - stem re - pél - las — lón - gi - us Pa - cém - que do - nes —
 6. Per te sci - á - mus — da Pa - trem No - scá - mus at - que —

A F#m A

1. ví - si - ta, Im - ple — su - pér - na — grá - ti - a,
 2. tís - si - mi, Fons vi - vus, — i - gnis, — cá - ri - tas,
 3. dí - gi - tus, Tu ri - te — pro - mís - sum Pa - tris,
 4. cór - di - bus, In - fir - ma — nó - stri — cór - po - ris
 5. pró - ti - nus, Du - ctó - re — sic — te — praé - vi - o,
 6. Fí - li - um, Te u - tri - ús - que — Spí - ri - tum

E/G# E F#m C#m F#m

1. Quae tu cre - á - sti — pé - cto - ra.
 2. Et — spi - ri - tá - lis — ún - cti - o.
 3. Ser - mó - ne — di - tans — gút - tu - ra.
 4. Vir - tú - te — fir - mans — pér - pe - ti.
 5. Vi - té - mus — o - mne — nó - xi - um.
 6. Cre - dá - mus — o - mni — tém - po - re. A - men. —

D Bm7 E A/E D E

Glory to God (Through-composed) (*Mass of Saint Ann*) 55

$\text{♩} = c. 58$

S.A. *f*
 T. *f*
 Glo-ry! Glo-ry to God in the high-est.—

f
 F5 Bb/F F Bb/D Bb F/C C

mf *f*

Glo-ry! Glo-ry to God in the high-est, and on earth peace to

Bb/F F Bb/D F/C C Bb

mf unison
 peo-ple of good will. We praise you, we bless you, we a-

Csus C Csus F5 Bbmaj7
mf

optional harmony

S.A. dore you, we glo-ri-fy - you, we give you thanks for your great glo -

B \flat /D C/E F B \flat maj7 C

S.A. ry, Lord God, heav-en - ly King, — O God, al - migh - ty

T. Lord God, heav-en - ly King, — O God, al - migh - ty

F Dm B \flat 2 C/B \flat B \flat 2

mf

Fa - ther. Lord Je - sus Christ, On - ly Be - got - ten Son, Lord God,

mf

C F/A B \flat C/B \flat

Lamb of God, Son of the Fa - ther, — you take a - way the sins of the world,

mf *f*

Bb C/Bb F/Bb Bb F/Bb Bb2 N.C. Dm7 C/E

f

— have mer-cy on us; you take a - way the sins of the world,

F Bb2 Dm7 C/E

— re - ceive our prayer; you are seat - ed at the right hand of the Fa-ther,

mf *mf*

F Bb2 Bb(add2) Dm C/E

[55 Glory to God (Through-composed) (Mass of Saint Ann), p. 4]

have mer-cy on us. *f* For you a-lone are the Ho-ly One,

Bb(add2) Csus C N.C. Bb(add2) Bb2 C

you a-lone are the Lord, — you a-lone are the Most High, Je - sus *ff*

F/A F Bb(add2) Bb2 Dm C/E Bb/F Dm7 *ff*

Christ, with the Ho - ly Spir-it, in the glo-ry of God the

Eb(add2) Bb/C

*Play only if no drums, otherwise play drum fill.

Fa - ther. ——— Glo-ry! Glo-ry to God in the high-est. ———

Bb/F F C7/E F C

Glo - ry! Glo-ry to God in the high-est, and on earth peace to

Bb/F F Bb/D Bb F/C C Bb

peo-ple of good will. A - men.

Csus C Csus F5 Bb/F C/F F5 F

Psalm 128: Blest Are Those Who Love You

Refrain I

Blest are those who love you, hap-py those who

Capo 3: (D) F (Em⁷/D) Gm⁷/F (Bm⁷) Dm⁷

fol-low you, blest are those who seek you, O God.

(E⁷) G⁷ (Em⁹) Gm⁹ (Em⁷/A) Gm⁷/C (D) F (Edim⁷/D) Gdim⁷/F

To verses

Last time

(Edim⁷/D) Gdim⁷/F (D⁷) F⁷ (Em⁷/D) Gm⁷/F (Edim⁷/D) Gdim⁷/F (D) F

Verses

1. Hap - py all those who fear the Lord, and

2. Your spouse shall be like a fruit - ful vine in the

3. May the bless - ings of God be yours all the

The first system of music contains three vocal lines and piano accompaniment. The piano part consists of a grand staff with a treble and bass clef. The first vocal line has lyrics '1. Hap - py all those who fear the Lord, and'. The second vocal line has lyrics '2. Your spouse shall be like a fruit - ful vine in the'. The third vocal line has lyrics '3. May the bless - ings of God be yours all the'. The piano accompaniment includes chord markings: (D) F and (G/D) Bb/F.

walk in God's path - way; you will find what you

midst of your home, your chil-dren flour - ish like

days of your life, may the peace and the

The second system of music continues the vocal lines and piano accompaniment. The piano part includes chord markings: (Bm7) Dm7, (E) G, and (G) Bb.



The musical score consists of four staves. The top three staves are vocal parts, and the bottom staff is piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "long for: the rich-es of our God. ol-ive plants re-joic-ing at your ta-ble. love of God live al-ways in your heart." The piano accompaniment includes chord markings: (D/F#) F/A, (Gm) Bbm, and (A) C. The phrase "To refrain" appears at the end of each vocal line and above the final piano staff.

Text: Psalm 128:1-2, 3, 5; Marty Haugen
Music: Marty Haugen; refrain II adapt. by Diana Kodner
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CELTIC ALLELUIA

REFRAIN: (♩. = ca. 66) 1st time: Cantor, All repeat; thereafter: All

Melody

Keyboard

f

G D Em D C/E D/F# G Am/C Am7 D

Al - le - lu - ia, al - le - lu - ia.

1, Final (1st time: D.C.) 2

G Am G/B C D Am D G C D G

Al - le - lu - ia, al - le - lu - ia. ia. _____

1, Final (1st time: D.C.) 2

G to Verse

Text: Verse 1, 1 Samuel 3:9, John 6:68; verse 2, 1 Peter 1:25; verse 3, Matthew 11:25; verse 4, John 15:15; verse 5, John 10:27; verse 6, Hebrews 4:12; verse 7, James 1:12; Advent, Matthew 24:37-44; Christmas, Luke 2:10-11; Holy Family, John 1:14, Galatians 4:1-7; Epiphany, Isaiah 60:1, 6, Psalm 72; Feasts of Mary, Luke 1:30; Easter, Psalms 118:1-2, 16-17, 22-23; Pentecost, John 7:37-39; Wedding, 1 John 4:7-12; adapt. by Christopher Walker, b. 1947.

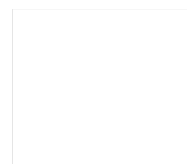
Music: *Celtic Mass*; Fintan O'Carroll, d. 1977, and Christopher Walker.

Text and music © 1985, 1989, 1996, Fintan O'Carroll and Christopher Walker. Published by OCP. All rights reserved.

You believe in me, Thomas, because you have seen me, says the Lord;
Blessed are those who have not seen me, but still believe!

Wedding 1: In English
God is love;
let us love on another as God has loved us.

Wedding 2: In Spanish
Dios es amor.
Si Dios nos ha amado tanto,
tambien nosotros debemos amarnos los unos a los otros.



*VERSES: Cantor

G F G C

1. The right hand of God vant is lis - t'ning. Speak your
 2. raised me up — The lasts for ev - er. What is the
 3. hand of the Lord has you are blessed, cre - a - tor of
 4. triumphed — I shall says the Lord, "you who are
 5. never die, I shall live says the Lord, "hear - ing my
 6. telling God's deeds... is a - live. The Word of the
 7. have to die, close to my

mf

Am D G Cm

1. words of wis - dom, for the words you speak are
 2. word that is liv - ing? It is brought to us through God's
 3. earth and heav - en, for the mys - ter - ies of the
 4. my dis - ci - ples. I make known to you all I've
 5. voice, will lis - ten. They will fol - low me, for I
 6. Lord is ac - tive. It can judge our thoughts, bring us
 7. Word keep faith - ful: for your faith - ful - ness I will

cresc.

Bb Cm Dsus4 D D.C. al fine

1. ev - er - last - ing life.
 2. Son: Je - sus Christ.
 3. King - dom shown to chil - dren."
 4. learned from my Fa - ther."
 5. know them; they are mine."
 6. clos - er to the Fa - ther.
 7. give you the crown of life."

cresc.

D.C. al fine

*Alternate Verses on following page.

G Major

2 Ave Maria F. SCHUBERT

Sehr langsam

pp

Ped.

3

1. A - - ve Ma - ri - - a! gra - ti - a - ple -
2. A - - ve Ma - ri - - a! Ma - ter - De -

5

na, Ma - ri - a - gra - ti - a - ple - na, Ma - ri - a - gra - ti - a - ple
- i, O - ra pro - no - bis pec - ca - to - ri - bus, O - ra, o - ra - pro no -

7

na, A - ve, A - ve! Do - mi - nus, Do - mi - nus te - cum, Be - ne
bis, O - ra, ra - pro no - bis pec - ca - to - ri - bus, nunc

9

dic - ta tu in mu - li - e - ri - bus, et be - ne dic - tus, et
et in ho - ra - mor - tis, in ho - ra mor - tis no - strae, in

11

be - ni dic - tus fruc - tus ven - tris, ven - tris tu - i, Je - sus.
ho - ra mor - tis, mor - tis no - strae, in ho - ra mor - tis no - strae.

13

A - - ve Ma - ri - - a!

15

dim.

Sanctus VIII • Graduale Romanum

Vatican II Hymnal • Pages 166-167 • Accompaniment by Flor Peeters • ccwatershed.org/vatican

VI. San - ctus, * San - ctus, San - ctus, Dó - -

- mi - nus De - us Sá - - - - ba - oth.

Ple - ni sunt cœ - 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.

ROMAN MISSAL CHANTS

129 Memorial Acclamation B

Priest *All*

The mys - ter - y of faith. When we eat this Bread and drink this Cup,

we pro-claim your Death, O Lord, un - til you come a - gain.

Text and chant © 2010, ICEL
Acc. by Charles Thatcher
Acc. © 2011, WLP

Doxology / Amen

Presider

Through him, and with him, and in him, O God, almighty Father, in the

Capo 3: (Em) Gm (D/E) F/G

3

unity of the Holy Spirit, all glory and honor is yours, for

(C/E) Eb/G (Am/E) Cm/G

5

Introduction if Doxology is not sung

ev - er and ev - er.

(Am⁷) Cm⁷ (Bm⁷) Dm⁷ (Em) Gm (C) Eb (Bm⁷) Dm⁷

mf

Assembly

7 *f*

A - men, a - men, a - men.

S, A f

A - men, a - men, a - men.

T, B f

(Em) (D) (G) (Am)(Em) (B) (C) (D) (A)
 Gm F B_b Cm Gm D E_b F C

11 *rit.* *molto rit.*

A - men, a - men, a - men.

ff *S div.* *rit.* *molto rit.* *fff*

A - men, a - men, a - men.

ff *rit.* *molto rit.* *fff*

(Em) (D) (G) (Am) (Em) (B) (C) (Bm⁷) (E)
 Gm F B_b Cm Gm D E_b Dm⁷ G

Agnus Dei VIII • Graduale Romanum

Vatican II Hymnal • Page 167 • Accompaniment by Flor Peeters • ccwatershed.org/vatican


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.



F. P.

Hail Mary, Gentle Woman

INTRODUCTION

Hail, Ma - ry, full of grace, the

E A E



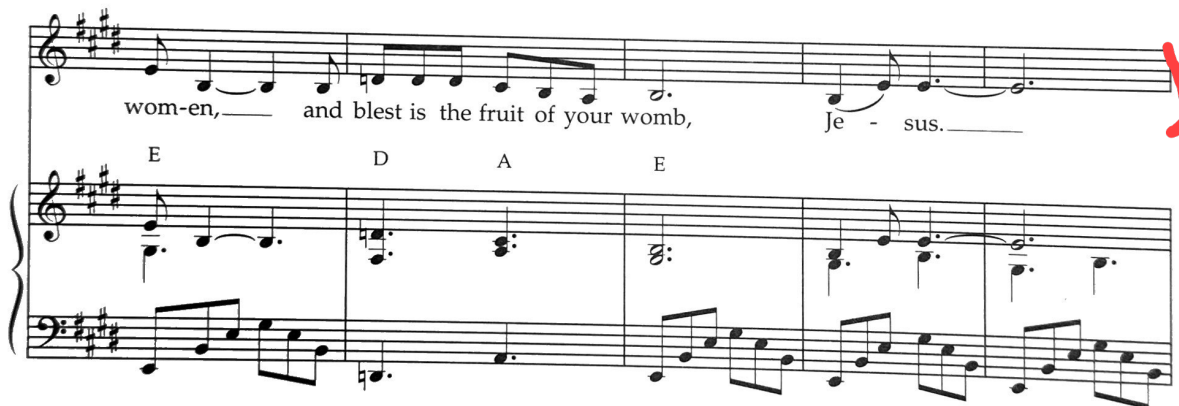
Lord is with you. Bless-ed are you a-mong

A E A



wom-en, and blest is the fruit of your womb, Je - sus.

E D A E



Ho-ly Ma - ry, Moth-er of God,

A E



prayer for us sin - ners now _____ and at the hour of

A E D A

This system contains the first four measures of the piece. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff. Chords A, E, D, and A are indicated below the vocal line.

death. A - men. _____

E

This system contains the next four measures. A red bracket is drawn under the vocal line for the second measure. The piano accompaniment continues with a steady eighth-note bass line. Chords E and A are indicated.

REFRAIN

Gen - tle wom - an, _____ qui - et light, _____

E A E

This system contains the first four measures of the refrain. The piano accompaniment features a more active bass line with eighth notes. Chords E, A, and E are indicated.

morn - ing star, _____ so strong and bright, _____

B7 E

This system contains the final four measures of the refrain. The piano accompaniment continues with eighth-note patterns. Chords B7 and E are indicated.

[Hail Mary, Gentle Woman, p. 3]

gen-tle Moth-er, _____ peace-ful dove, _____

A E

_____ teach us wis-dom; _____ teach us love. _____

B A E

VERSES

1. You were cho - sen _____ by the Fa-ther; _____

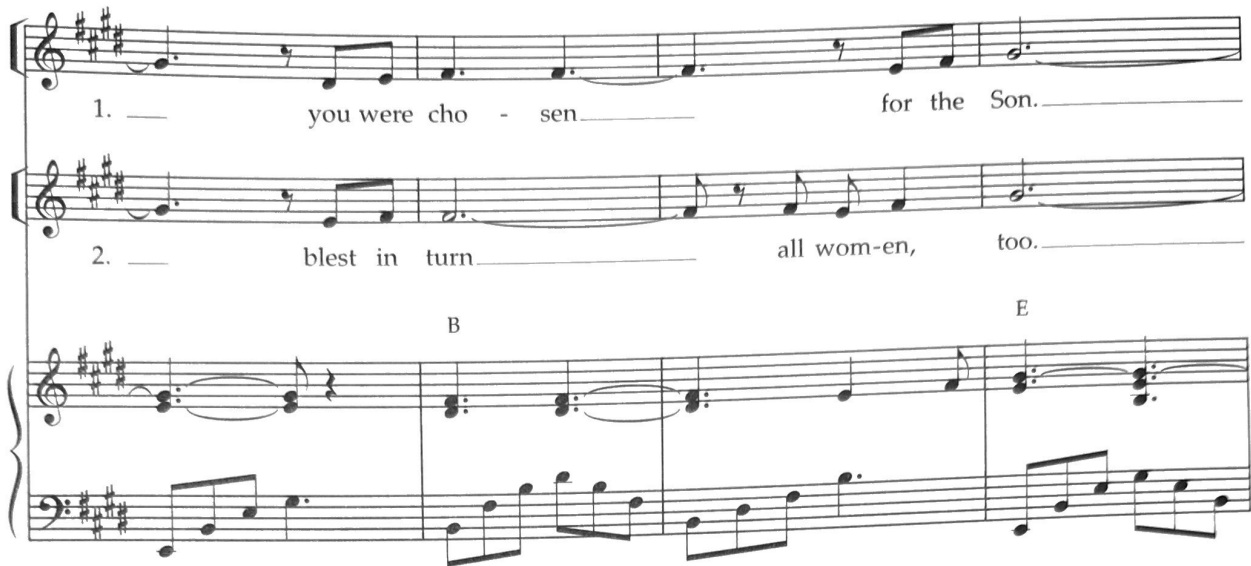
2. Bless-ed are you _____ a-mong wom-en, _____

A E

1. — you were cho - sen ————— for the Son. —————

2. — blest in turn ————— all wom-en, too. —————

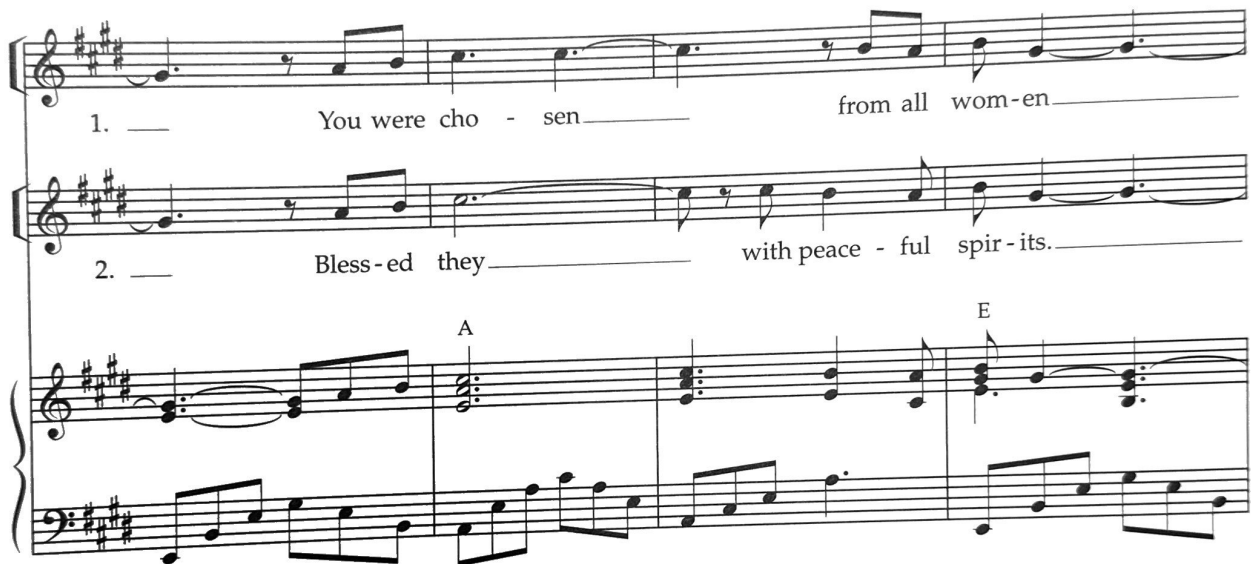
B E



1. — You were cho - sen ————— from all wom-en —————

2. — Bless-ed they ————— with peace - ful spir-its. —————

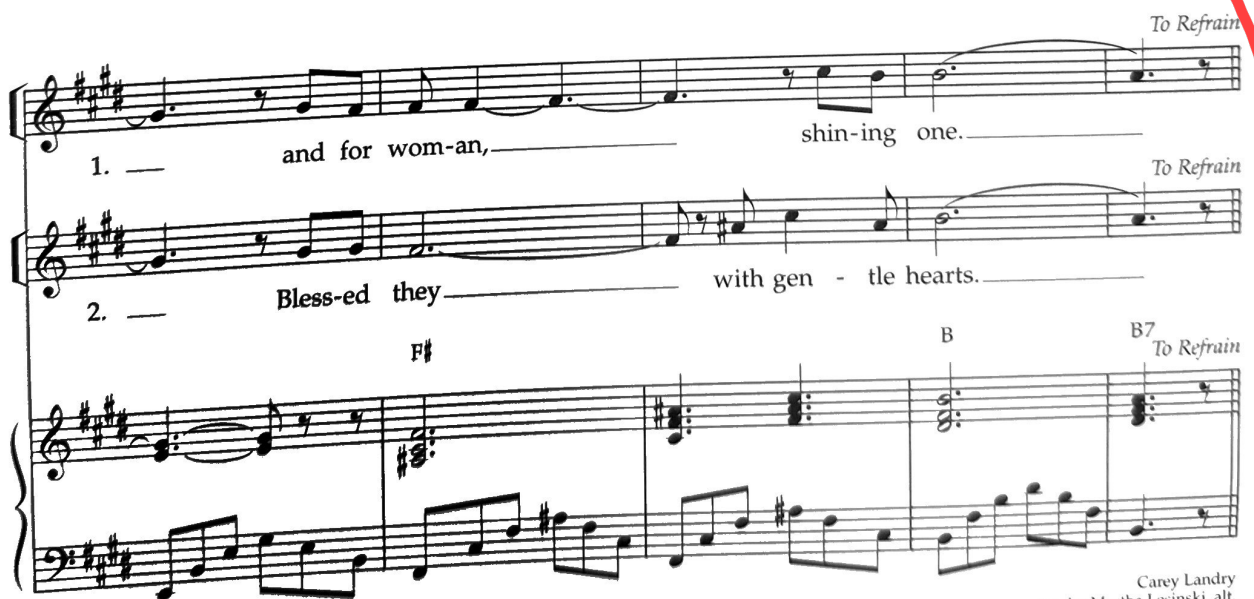
A E



1. — and for wom-an, ————— shin-ing one. ————— *To Refrain*

2. — Bless-ed they ————— with gen - tle hearts. ————— *To Refrain*

F# B B7 *To Refrain*



Carey Landry
Acc. by Martha Lesinski, alt.
Text and music © 1975, 1978, Carey Landry and OCP

ANT.
V.

S

Alve, Regí-na, * ma-ter mi-se-ri-córdi-æ: Vi-ta, dulcé-do,

et spes nostra, salve. Ad te clamámus, éxsu-les, fí-li-i Hevæ.

Ad te suspi-rámus, geméntes et flentes in hac lacri-márum val-

le. Eia ergo, Advocá-ta nostra, illos tu-os mi-se-ri-córdes ó-

culos ad nos convérte. Et Jesum, benedíctum fructum ventris

tu-i, nobis post hoc exsí-li-um osténde. O cle-mens: O

pi-a: O dulcis * Virgo Ma-rí-a.

Wedding March

(from A Midsummer Night's Dream)

Felix Mendelssohn-Bartholdy

The first system of the musical score is in 4/4 time. The right hand begins with a series of eighth-note triplets, starting with a forte (*f*) dynamic. The left hand is mostly silent, with a few notes appearing at the end of the system. The system concludes with a fortissimo (*ff*) dynamic marking.

The second system starts at measure 7. The right hand features a trill (*tr*) over a note, followed by eighth-note patterns. The left hand provides a steady accompaniment with quarter notes and eighth-note triplets.

The third system begins at measure 12. The right hand has a trill (*tr*) and eighth-note triplets. The left hand continues with eighth-note triplets, maintaining the rhythmic accompaniment.

The fourth system starts at measure 17. The right hand includes eighth-note triplets and a trill (*tr*). The left hand features a fortissimo (*ff*) dynamic and continues with quarter notes and eighth-note triplets.

The fifth system begins at measure 22. The right hand has a trill (*tr*) and eighth-note patterns. The left hand continues with quarter notes and eighth-note triplets, providing a consistent accompaniment.

28

Musical notation for measures 28-32. Treble clef has chords and eighth notes. Bass clef has a simple bass line. Measure 32 ends with a sharp sign on the bass line.

33

Musical notation for measures 33-37. Treble clef has chords and a trill in measure 35. Bass clef has a simple bass line. Dynamics include *ff*.

38

Musical notation for measures 38-42. Treble clef has chords and a trill in measure 40. Bass clef has a simple bass line with triplets in measures 41 and 42.

43

Musical notation for measures 43-47. Treble clef has triplets in measures 43-45 and chords. Bass clef has a simple bass line with triplets in measures 43-45. Dynamics include *ff*.

48

Musical notation for measures 48-50. Treble clef has a trill in measure 48 and chords. Bass clef has a simple bass line.

51

Musical notation for measures 51-53. Treble clef has chords and a trill in measure 52. Bass clef has a simple bass line. The piece ends with a double bar line.