

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
 Das die pr. die Gott's Güte/wach' Er
 Er me geht berfa/! Als Er dich den ganzen Tag für so
 hat ge- than an dich/!
 mancher schweben Pfeg hat erhalten und befrüget/des auch
 Erken nicht beschwert.

Basius.

Er. de munter mein Gemüthe und die
 Das die pr. die Gott's Güte/wach' Er
 Er me geht berfa/! Als Er dich den ganzen Tag für so
 hat ge- than an dich/!
 mancher schweben Pfeg hat erhalten und befrüget/des auch
 Erken nicht beschwert.

New York, April 1932

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

rit.

*

pp

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First system of a piano score. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment. The tempo/mood is marked *poco cantando*.

Second system of the piano score. The right hand continues with a melodic line, and the left hand has a more active accompaniment. The tempo/mood is marked *espress.* and the dynamic is *mf*.

Third system of the piano score. The right hand has a melodic line with some slurs, and the left hand has a rhythmic accompaniment. The dynamic is *mf*. There are some handwritten annotations in the left hand, including the number '77' and circled notes.

Fourth system of the piano score. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The dynamic is *p*. There are several *Red.* markings in the left hand.

Fifth system of the piano score. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The tempo/mood is marked *pp poco cantando*. There are *Red.* markings in the left hand and a ** una corda* marking.

musical score system 1, featuring treble and bass staves with notes, rests, and dynamic markings. The bass staff includes the instruction *tre corde* and *mf espress.* There are also some handwritten annotations and fingerings (e.g., '2') in the bass staff.

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

musical score system 3, featuring treble and bass staves with notes, rests, and dynamic markings. The bass staff includes the instruction *dim.* and some handwritten annotations.

musical score system 4, featuring treble and bass staves with notes, rests, and dynamic markings. The bass staff includes the instruction *p semplice*.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords and single notes. A dynamic marking of *più p* is present. The system concludes with a fermata over the final chord.

più p

Ad. *

Second system of the piano score. The right hand continues with a melodic line, and the left hand has a more active role with eighth notes. A *poco rit.* marking is shown with a diagonal line. The system ends with a fermata. Performance instructions include *pp a tempo*, *una corda*, and *Ad. sempre*.

poco rit.

pp a tempo

una corda

Ad. sempre

Third system of the piano score. The right hand has a dense texture of sixteenth-note chords, and the left hand plays chords. The system concludes with a fermata.

* *tre corde*

Fourth system of the piano score. The right hand features a melodic line with sixteenth notes, and the left hand plays chords. A *ppp* marking is present. The system ends with a fermata. Performance instructions include *ritard.*, *una corda*, and *Ad.*

ppp

ritard.

una corda

Ad. *