

JESUS BLEIBET MEINE FREUDE

(JESU, JOY OF MAN'S DESIRING)

for String Quartet

Arranged by Joseph I. Corporon (ASCAP)

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Cantilena



MUSIC FOR STRINGS AND VOICES

www.corporon.net

About the Arranger

Joseph Corporon is a graduate of the University of Miami in Coral Gables, FL, with a degree in Cello Performance. He is principal cellist and a founding member of Daytona Solisti Chamber Players.

Joe is the Traditional Worship Director at First Church DeLand, and has served in the music ministries at other congregations in Florida and Texas. He also teaches Cello, Violin, and Piano at Elite Academy in Ormond Beach. He taught for several years in private and public schools in Miami-Dade and Volusia counties. He taught cello and conducted various ensembles of the Flagler Youth Orchestra, and was Artistic Director from 2021-2023.

He has been actively arranging and composing since 2021, specializing in music for church choirs and instrumental music based on Christian hymnody or music of the great composers.

Joe and his wife, Donna, are the proud parents of two daughters and two sons. They also enjoy their four fur babies – three cats and a dog. In his spare time Joe enjoys developing websites, and learning the intricacies of EndeavourOS Linux and other open source software.



Notes

Jesus Bleibet Meine Freude for String Quartet has been arranged for Joseph I. Corporon. Many people know this piece as a setting in English called *Jesu, Joy of Man's Desiring*.

The closing movement from J. S. Bach's church cantata, *Herz und Mund und Tat und Leben, BWV 147*, is a simple arrangement of a Lutheran chorale that has been universally recognized as a special piece of music. Its charm is as evident as its simplicity. The accompaniment triplets, which are played throughout, give it a pastoral feeling. In essence, this a Christian hymn set to a very beautiful musical arrangement. The text expresses the comfort that can be found in a personal relationship with Jesus Christ:

Jesus bleibet meine Freude,
mein Herzens Trost und Saft,
Jesus wehret allem Leide,
er ist meines Lebens Kraft,
meiner Augen Lust und Sonne,
meiner Seele Schatz und Wonne;
darum laß ich Jesum nicht,
aus dem Herzen und Gesicht.

*Jesus remains my joy,
my heart's comfort and strength,
Jesus protects against all suffering,
he is the strength of my life,
my eyes' joy and sun,
my soul's treasure and delight;
therefore I will not let Jesus
out of my heart and my sight.*

Since most performances are sung in German, the profound meaning of the text is often overlooked; and in instrumental arrangements, such as this one, they aren't even heard at all. Feel free to share the text whenever you perform this arrangement!

For Dick Marshall, DeLand, Florida. Thanks for the inspiration!
JESUS BLEIBET MEINE FREUDE
(JESU, JOY OF MAN'S DESIRING)
for String Quartet

Arranged by Joseph I. Corporon (ASCAP)

Music by Johann Sebastian Bach

$\text{♩} = 68$

Violin I
f
simile

Violin II
f
simile

Viola
f

Violoncello
f

4

Vln. I

Vln. II

Vla

Vc

10

Musical score for measures 7-10. The score is for a string quartet with four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla), and Violoncello (Vc.). The key signature is one sharp (F#). Measure 7 starts with a treble clef and a key signature of one sharp. The music features a melodic line in the Violin I part, with the other instruments providing harmonic support. A repeat sign is present at the end of measure 10.

Musical score for measures 11-14. The score is for a string quartet with four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla), and Violoncello (Vc.). The key signature is one sharp (F#). Measure 11 starts with a treble clef and a key signature of one sharp. The music continues with a melodic line in the Violin I part, with the other instruments providing harmonic support.

Musical score for measures 15-18. The score is for a string quartet with four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla), and Violoncello (Vc.). The key signature is one sharp (F#). Measure 15 starts with a treble clef and a key signature of one sharp. The music features a melodic line in the Violin I part, with the other instruments providing harmonic support. A trill (tr) is marked above the first note of measure 15. A fermata is placed over the first note of measure 16. A second ending bracket with a '2' is shown under measures 16 and 17.

19 20

Vln. I
Vln. II
Vla
Vc.

This system contains measures 19, 20, and 21. Measure 19 is marked with a box containing the number 20. The score is for a string quartet with parts for Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 3/8. The music features a melodic line in the Violin I part and a steady accompaniment in the other parts.

22

Vln. I
Vln. II
Vla
Vc.

This system contains measures 22 and 23. The Violin I part continues its melodic line, while the other parts provide harmonic support. The notation includes various note values and rests.

24

Vln. I
Vln. II
Vla
Vc.

1. 2.

This system contains measures 24 and 25. Measure 24 is marked with a first ending bracket labeled '1.' and measure 25 with a second ending bracket labeled '2.'. The Violin I part has a more active melodic line in measure 24. The key signature and time signature remain consistent with the previous systems.

26

Vln. I

Vln. II

Vla

Vc.

simile

29

30

Vln. I

Vln. II

Vla

Vc.

32

Vln. I

Vln. II

Vla

Vc.

35

Vln. I
Vln. II
Vla
Vc.

This system contains measures 35, 36, and 37. The key signature is one sharp (F#) and the time signature is 3/8. Measure 35 features a whole note chord in Vln. I and Vc. Measures 36 and 37 show more active parts for Vln. II and Vla.

38

40

Vln. I
Vln. II
Vla
Vc.

This system contains measures 38, 39, and 40. Measure 38 has a complex, fast-moving melodic line in Vln. I. Measures 39 and 40 are primarily sustained chords in Vln. I, Vln. II, and Vc.

41

Vln. I
Vln. II
Vla
Vc.

This system contains measures 41, 42, and 43. Measure 41 features a melodic line in Vln. I with a trill (tr) and a grace note (gr). Measures 42 and 43 continue with active parts for Vln. I and Vln. II.

45

Vln. I

Vln. II

Vla

Vc.

49

50

Vln. I

Vln. II

Vla

Vc.

52

Vln. I

Vln. II

Vla

Vc.

55

Vln. I

Vln. II

Vla

Vc.

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