

SACRED PERFORMER



# TREASURED BACH MELODIES FOR PIANO DUET

Three Arrangements for Recitals or Worship Services for 1 piano, 4 hands

Arranged by *Sharon Aaronson*

As a young piano student, I shied away from playing Bach's music because of its technical demands. It was not until studying music as an adult that I gained the utmost respect and appreciation for Bach's creativity, inventiveness and unparalleled genius.

Johann Sebastian Bach (1685–1750) was a religious man. His love of God was primary and he served God in all aspects of his life, believing that the purpose of music was for “none else but the glory of God and the recreation of the mind.” He was employed in positions as diverse as organ builder, church organist, choir director, and teacher, to name but a few, during which time he built upon his vast body of musical works. Although he composed in the different genres of his day, Bach was renowned as a keyboard virtuoso during his lifetime. It was for his students that he wrote some of his most important keyboard music, which remains to this day a staple in the repertoire of pianists.

These three musical treasures are among Bach's most cherished works. *Jesu, Joy of Man's Desiring* is the celebrated Chorale from Cantata No. 147; *Siciliano* is from the Sonata in E-flat Major for Flute and Harpsichord, BWV 1031; and *Sheep May Safely Graze* is the soprano recitative and aria from the “Birthday” Cantata, BWV 208. These pieces are appropriate as performance or background music prior to or during regular worship services. *Jesu, Joy of Man's Desiring* and *Sheep May Safely Graze* are often played at weddings while the restful mood of the *Siciliano* is appropriate at times during a service when a contemplative mood is needed. Additionally, these duet arrangements can serve as excellent recital pieces in a secular setting for those who enjoy Bach and Baroque music.

*Sharon Aaronson*

## CONTENTS

Jesu, Joy of Man's Desiring . . . . .	2
Siciliano . . . . .	10
Sheep May Safely Graze. . . . .	16



# JESU, JOY OF MAN'S DESIRING

## Chorale

### SECONDO

Johann Sebastian Bach (1685–1750)

from Cantata No. 147

Arr. Sharon Aaronson

Moderato (♩ = ca. 120)

*p* sempre legato

*mf* espressivo

*ped. simile*

*ped. simile*

① Bring out the melody notes marked with tenuto (–) signs.

# JESU, JOY OF MAN'S DESIRING

Chorale

PRIMO

Johann Sebastian Bach (1685–1750)

from Cantata No. 147

Arr. Sharon Aaronson

Moderato (♩ = ca. 120)

First system of the musical score. The right hand (treble clef) features a melodic line with fingerings 2, 1, 3, 2, 2, 1, 1, 3, 1. The left hand (bass clef) provides harmonic support with a triplet of eighth notes in the first measure and a quarter note in the second. The dynamic marking is *p sempre legato*.

Second system of the musical score, starting at measure 4. The right hand continues the melodic line with fingerings 2, 3, 2, 3, 2, 1, 2, 2. The left hand has a quarter note in the second measure and a triplet of eighth notes in the third. The dynamic marking remains *p sempre legato*.

Third system of the musical score, starting at measure 7. The right hand has a fifth finger in the first measure and fingerings 1, 2, 1, 2, 3. A circled 'a' is above a note in the third measure. The left hand has a triplet of eighth notes in the first measure and a quarter note in the second. The dynamic marking changes to *mf espressivo*. Tenuto marks are present above the notes in the third and fourth measures of the right hand.

Fourth system of the musical score, starting at measure 11. The right hand has a quarter note in the first measure and fingerings 4, 2, 1, 3, 2 in the fourth measure. The left hand has a fifth finger in the first measure. The dynamic marking is *mp*. Tenuto marks are present above the notes in the second and third measures of the right hand.

ⓐ Bring out the melody notes marked with tenuto (—) signs.