

*A Kalmus Classic Edition*

Johann Sebastian

**BACH**

**JESU, PRICELESS TREASURE**  
(JESU, MEINE FREUDE)

Motet for Five Voices  
with English text

CHORAL SCORE

K 06065





## PREFACE.

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OF the Motets composed by Bach which have come down to us, this is the only one in five parts. It is the longest, the most varied, and has the greatest emotional range. It is founded on the hymn, "Jesu, meine Freude," by Johannes Franck, and the melody which Bach has used as the main feature of this Motet is the one set to Franck's hymn by Johann Crüger and appeared first in his "Praxis pietatis melica." Interspersed with these six verses are choruses set to words taken from the 8th chapter of the Epistle to the Romans, which supply a kind of commentary upon the thoughts suggested in the hymn. One point of interest should be noticed, viz., that whereas verses 1, 2, 4, and 6 of the hymn are treated in the usual way with the melody in the soprano part, the lower voices supplying varied harmonies and figuration, verses 3 and 5 receive a very different setting. Verse 3 (No. 5) is an extended treatment of the Choral in the form of a free variation. Brahms was the first to call attention to this fact. In verse 5 we have each line of the Choral in the alto part at considerable intervals of time with flowing parts for two sopranos and tenor woven round, the key of this verse being transposed to A minor. The treatment of the first and last verses in four parts is identical and is also the simplest. It is interesting to notice how Bach avoids monotony by the varied character of the numbers, the grouping of the voices, and scheme of keys. The Motet seems to have been written for the funeral of Frau Reese in 1723 (in the summer of which year Bach was installed Cantor of the Thomasschule at Leipsic). It is probable that this was the wife of J. L. Reese, who was a member of the Prince of Anhalt-Cöthen's band under Bach. The vexed question of the Motets being sung without accompaniment need not be discussed here. A good case can be made for both sides. If by their being accompanied they are likely to be performed by choirs who might otherwise fight shy of them, then by all means let the voices be supported by the organ. But undoubtedly they have their finest effect when sung "a cappella."

The edition which this new one replaces was made for the Bach Choir by Otto Goldschmidt in 1885. (It is believed that the Society's performance in May of that year was the first complete one in England.) The German Bach Society's edition of the Motets, edited by Wüllner, was published in 1892, and the present edition of this Motet has been made in order to bring Goldschmidt's version into agreement with the unquestionable authority of the Bach Society. The translation and adaptation of the text has been left untouched. Marks of expression, &c., have been added, and those marks which were indicated by Bach himself have been put into brackets to distinguish them from the others. They should be observed.



# JESU, PRICELESS TREASURE.

Johann Sebastian Bach.

## Nº 1. CHORAL.

Soprano. *p* Je - su, price-less trea - sure, Source of pur-est plea - sure, *cresc.*

Alto. *p* Je - su, price-less trea - sure, Source of pur-est plea - sure, *cresc.*

Tenor. *p* Je - su, price-less trea - sure, Source of pur-est plea - sure, *cresc.*

Bass. *p* Je - su, price - less trea - sure, Source of pur-est plea - sure, *cresc.*

Piano. *p* *cresc.*

*f* Tru-est friend to me; Ah, how long I've pant - ed, And my heart hath *cresc.*

*f* Tru-est friend to me; Ah, how long I've pant - ed, And my heart hath *cresc.*

*f* Tru-est friend to me; Ah, how long I've pant - ed, And my heart hath *cresc.*

*f* Tru-est friend to me; Ah, how long I've pant - ed, And my heart hath *cresc.*

*f* Tru - est friend to me; Ah, how long I've pant - ed, And my heart hath *cresc.*

Piano. *f* *p* *cresc.*