

# Jesu, Joy of Man's Desiring

From Cantata for Voice - BWV 147

Johann Sebastian Bach  
(1685-1750)

First system of musical notation (measures 1-3). The melody is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: *m i a m i a m a m i m i m m a m i a m*. The guitar accompaniment is in bass clef with a 3/4 time signature. Fingerings are indicated by numbers 1-4 and 0 for natural. A dynamic marking of *p* is present at the beginning.

Second system of musical notation (measures 4-6). The melody continues with lyrics: *i m a i m i a m i m i a m a m a m i m a*. The guitar accompaniment continues with various chord voicings and fingerings.

Third system of musical notation (measures 7-11). The melody continues with lyrics: *i a m a m i a m*. A *6/6* CIII time signature change is indicated above the staff. The guitar accompaniment features a prominent bass line with chords.

Fourth system of musical notation (measures 12-15). The melody continues with lyrics: *m i m i m i m a m a*. The guitar accompaniment continues with a steady bass line.

Fifth system of musical notation (measures 16-19). The melody concludes with lyrics: *m i a - m i m a m m i a m*. A first ending bracket covers measures 17-18, and a second ending bracket covers measures 18-19. The guitar accompaniment concludes with a final chord.

19 *m a m*  $(\frac{6}{6} \text{ CII})$  *i m a m a m i m a m a m i m i m a m i m a m a m*

22 *a m* *a m i m a i a m a m i p m i*

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*m i a m i a m a m i m i m m a m i a m*

T  
A  
B

*4 i m a i m i a m i m i a m a m a m i m a*

T  
A  
B

*7 i a m a m i a m  $\frac{6}{8}$  CIII*

T  
A  
B

12 *m i m i m i m a m a*

T  
A  
B

16 *m i a - m m i* 1. *m a m m i a m* 2. *i m a a m i m a*

T  
A  
B

19 *m a m* (<sup>6</sup>/<sub>8</sub> CIII) *i m a m a m i m a m a m i m i m a m i m a m a m*

T  
A  
B

22 *a m a m i m a i a m a m i p m i*

T  
A  
B

## The 7 Steps to Learn Any Piece

1. Make small sections
2. Know all the notes and musical markings
3. Clap and count the rhythm aloud
4. Play the right hand alone, counting aloud
5. Play the left hand alone, counting aloud
6. Play hands together, pausing when needed (no mistakes, counting aloud)
7. Play hands together in rhythm, with a slow metronome, counting aloud

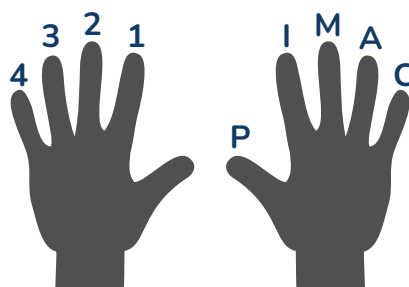
## Musical Expression Starting Points

1. Know which notes are melody (probably stems up), and play the others quieter
2. Connect melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter towards the top (opposite at climaxes)
4. Don't let the high notes stand out (any note higher than those before and after)
5. When a melody or musical line goes down in pitch, get louder to create forward momentum
6. Repeated notes get louder (start quiet if you need to)
7. Before slowing down or speeding up (rubato), master it at a steady pace

## Tips for Good Practice

1. For tricky spots, describe the problem in detail: Where, what, how? Ask, "What's going on here?"
2. Memorize every piece (even if you don't, you'll learn it faster if you try)
3. Have a clear purpose and goal for each repetition (rote repetition is lazy practice)
4. Record yourself often. Listen or watch to decide what to practice next

## Fingering Notations



## Hello!



Hi, I'm Allen Mathews.

As a teacher who's helped thousands of classical guitarists, I'm delighted to share this sheet music with you.

Many players struggle with playing fluently and error-free. The methods here have helped many move from stale, plodding practice to more vibrant and engaged music-making.

As a beloved mentor liked to say, "*How you practice is how you play!*"

Strong fundamentals define your playing at every level. For guitarists seeking a different approach to the craft of classical guitar, my program offers a uniquely structured way to fill any gaps, polish your playing, and ensure steady progress.

[Click here to transform your playing.](#)

Wishing you all the best in your music,  
Allen Mathews



If you like Bach, [click here](#) to check out our Bach book!