

Jesu, Joy Of Man's Desiring

1. In the first bar I notated the triplets with the number 3 over the beam. In order to facilitate legibility I omitted the "3" subsequently, however every time 3 notes are connected with a beam it is a triplet. Interesting note: In the original manuscript Bach wrote the top melody in 9/8 time signature and the bass line in 3/4.
2. The numbers in the notation represent the fingers of the left hand. The numbers in the tabs represent the fret (and string) where to play the note. I think it's helpful to study the piece with the pages that have both and later, once you have learned the piece use the notation or tabs only pages.
3. I arranged the fingering in such a way that the notes of the melody often overlap creating a harp-like sound. While I usually advice caution letting notes ring longer than intended in a melody it works beautifully in this composition.
4. In my video I forgot to play bars 37-41. Keep that in mind when comparing to the video:)
5. The bass notes (neck downwards) are to be played legato. They never overlap. If the same finger is used in the melody this creates automatically a bar chord. For example in bar 35 the 1st finger holds the F in the bass and is also briefly used for the c in the melody. The c is followed by b (empty string) therefor the bar chord only lasts for 1 note.
6. In bars 45 to 48 I hold the top note of the arpeggio as long as possible and accent it thereby creating an "2nd melody"
7. Let me know if you have additional questions. I'll include them in future tips.