

Johann Sebastian
BACH

Ich elender Mensch, wer wird mich erlösen

O wretch that I am, who then can release me

BWV 48

Kantate zum 19. Sonntag nach Trinitatis

für Soli (AT), Chor (SATB)

2 Oboen, Trompete (Zugtrompete)

2 Violinen, Viola und Basso continuo

herausgegeben von Frieder Remp

Cantata for the 19th Sunday after Trinity

for soli (AT), choir (SATB)

2 oboes, trumpet (slide trumpet)

2 violins, viola and basso continuo

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Organo



Carus 31.048/49

Ich elender Mensch, wer wird mich erlösen

Organo

BWV 48

Johann Sebastian Bach

1685–1750

1. Coro: Ich elender Mensch, wer wird mich erlösen

Generalbassaussetzung: Paul Horn

7 6 7 6
5

7

14

21

28

35

42

Musical score for measures 42-48. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes and rests.

49

Musical score for measures 49-55. The right hand continues the melodic development with some chords, and the left hand maintains the bass line.

56

Musical score for measures 56-62. The right hand has a more active melodic line with eighth notes, and the left hand has a consistent bass line.

63

Musical score for measures 63-69. The right hand features a melodic line with some rests, and the left hand continues the bass line.

70

Musical score for measures 70-76. The right hand has a melodic line with eighth notes, and the left hand has a bass line.

77

Musical score for measures 77-83. The right hand has a melodic line with eighth notes, and the left hand has a bass line.

84

Musical score for measures 84-90. The right hand has a melodic line with eighth notes, and the left hand has a bass line.

91

Musical score for measures 91-97. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a steady accompaniment with chords and single notes, and a melodic line in the treble clef.

98

Musical score for measures 98-104. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music continues with a similar accompaniment and melodic line.

105

Musical score for measures 105-111. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music continues with a similar accompaniment and melodic line.

112

Musical score for measures 112-118. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music continues with a similar accompaniment and melodic line.

119

Musical score for measures 119-124. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music continues with a similar accompaniment and melodic line.

125

Musical score for measures 125-131. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music continues with a similar accompaniment and melodic line.

132

Musical score for measures 132-138. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music concludes with a final chord and a double bar line.

2. Recitativo (Alto)

Alto

O Schmerz, o E-lend, so mich trifft, in - dem der Sün - den Gift bei mir in
 O woe, — what wretch - ed - ness is mine, the poi - son of my guilt with - in my

4
 Brust und A - dern wü - tet: Die Welt wird mir ein Siech - und Ster - be - haus, der Leib muss sei - ne
 heart and spir - it ra - ges: this world a house of sick - ness and of death, my weak and pain - wracked

7
 Pla - gen bis zu dem Gra - be mit sich tra - gen. Al - ein die See - le füh - let den stärks - ten
 bod - y only in the grave finds con - so - la - tion. A lone soul per - ceives the — po - tent

10
 da - n ste - cket; drum, wenn der Schmerz den Leib des To - des
 by w strength is wast - ed. Thus, when the pains of death at last are

13
 trifft, wenn ihr der Kreuz - kelch bit - ter schme - cket, so treibt er ihr ein brüns - tig Seuf - zen aus.
 near, and when the bit - ter cup is tast - ed, a - bout to die it breathes a grate - ful sigh.

3. Choral: Solls ja so sein, dass Straf und Pein

Musical score for the Choral section, consisting of two systems of piano accompaniment. The first system spans measures 1 to 5, and the second system spans measures 6 to 10. The music is in a minor key with a common time signature. The notation includes chords and melodic lines in both the treble and bass staves. Measure numbers 6, 7b, and 7b are indicated below the second system.

4. Aria (Alto): Ach lege das Sodom der sündlichen Glieder

Musical score for the Aria (Alto) section, consisting of six systems of piano accompaniment. The first system spans measures 1 to 7, the second system spans measures 8 to 15, the third system spans measures 16 to 23, the fourth system spans measures 24 to 31, the fifth system spans measures 32 to 39, and the sixth system spans measures 40 to 47. The music is in a minor key with a common time signature. The notation includes chords and melodic lines in both the treble and bass staves. Measure numbers 8, 16, 24, and 32 are indicated at the beginning of their respective systems. A large, stylized watermark reading 'Carus' is overlaid diagonally across the entire score.

40

Musical notation for measures 40-47. Treble clef, bass clef, key signature of three flats, 4/4 time signature. The music consists of chords and moving lines in both hands.

48

Musical notation for measures 48-55. Treble clef, bass clef, key signature of three flats, 4/4 time signature. The music consists of chords and moving lines in both hands.

56

Musical notation for measures 56-63. Treble clef, bass clef, key signature of three flats, 4/4 time signature. The music consists of chords and moving lines in both hands.

64

Musical notation for measures 64-71. Treble clef, bass clef, key signature of three flats, 4/4 time signature. The music consists of chords and moving lines in both hands.

72

Musical notation for measures 72-79. Treble clef, bass clef, key signature of three flats, 4/4 time signature. The music consists of chords and moving lines in both hands.

80

Musical notation for measures 80-87. Treble clef, bass clef, key signature of three flats, 4/4 time signature. The music consists of chords and moving lines in both hands.

88

Musical notation for measures 88-95. Treble clef, bass clef, key signature of three flats, 4/4 time signature. The music consists of chords and moving lines in both hands.

5. Recitativo (Tenore)

Tenore

Hier a-ber tut des Hei-lands Hand auch un-ter de-nen To-ten Wun-der. Scheint dei-ne See-le gleich er-
How ev-en here the Sav-iour's hand can to the dead show might-y won-ders. The spir-it is a-bout to

4
2

4

stor-ben, der Leib ge-schwächt und ganz ver-dor-ben, doch wird uns Je-su's Kraft be-
per-ish. The flesh is weak and now cor-rup-ted. 'Tis then that Je-su's might pre-

6
4+
3b

6

8

kannt. Er weiß im geis-tlichen Schwa-chen des Leib ge-sund, die See-le stark zu ma-chen.
vails. He can the bod-y to re- turn, the soul its strength re-gain-ing.

6. A. gibt mir Jesus meine Sünden

7

13

Musical score system 13-19. Treble clef, bass clef, key signature of two flats, 4/4 time. Measure 13 starts with a piano (*p*) dynamic. The system concludes with a piano (*p*) dynamic marking.

20

Musical score system 20-26. Treble clef, bass clef, key signature of two flats, 4/4 time. Measure 20 starts with a piano (*p*) dynamic. The system concludes with a forte (*f*) dynamic marking.

27

Musical score system 27-33. Treble clef, bass clef, key signature of two flats, 4/4 time. Measure 27 starts with a piano (*p*) dynamic. The system concludes with a forte (*f*) dynamic marking.

34

Musical score system 34-40. Treble clef, bass clef, key signature of two flats, 4/4 time. Measure 34 starts with a forte (*f*) dynamic. The system concludes with a piano (*p*) dynamic marking.

41

Musical score system 41-47. Treble clef, bass clef, key signature of two flats, 4/4 time. Measure 41 starts with a piano (*p*) dynamic. The system concludes with a piano (*p*) dynamic marking.

48

Musical score system 48-54. Treble clef, bass clef, key signature of two flats, 4/4 time. Measure 48 starts with a piano (*p*) dynamic. The system concludes with a piano (*p*) dynamic marking.

55

Musical notation for measures 55-61. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). Measure 55 starts with a piano introduction in the bass clef. Dynamics include *f* (forte) and *p* (piano). There are various note values including eighth and sixteenth notes, and some notes are beamed together.

62

Musical notation for measures 62-68. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. Dynamics include *p* (piano) and *f* (forte). The notation features chords and melodic lines in both hands.

69

Musical notation for measures 69-75. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. Dynamics include *p* (piano). The notation shows a mix of chords and moving lines.

76

Musical notation for measures 76-82. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. Dynamics include *f* (forte). The notation features complex chordal textures and melodic fragments.

83

Musical notation for measures 83-89. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. Dynamics include *p* (piano). The notation shows a continuation of the piece's harmonic and melodic themes.

90

Musical notation for measures 90-96. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. Dynamics include *f* (forte) and *p* (piano). The notation features a variety of rhythmic patterns and articulations.

97

Musical notation for measures 97-103. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. Dynamics include *f* (forte). The notation shows a final section of the piece with strong harmonic support.

104

111

118

7. Choral: Herr Jesu Christe, dich an den Tagen
der Tröstlichkeit

8 (12)

Orgel solo / Organ solo

Bach: Fantasia e Fuga in c, BWV 562	40.594/10
Bach: Sonate in C nach BWV 1005 (arr. Bornefeld)	29.177
- Partita in d nach BWV 1004 (arr. Bornefeld)	29.179
Bartók: Suite für Orgel (arr. Bornefeld)	29.174
Bezler: Biblia Organi. 13 Orgelbilder (Perc ad lib.)	18.069
Bornefeld: Orgelsonate 1965/66	29.105
Danziger Orgelmusik des 16.–18. Jahrhunderts	28.003
Das rote Album. Hits for Organ I	18.062
Freie Orgelmusik der Romantik I, II und III (Völk)	40.591–593
Französische Orgelmusik des 19. Jhds	91.225
Froberger: Toccaten u. Fantasien	91.075
Fugen des 19. Jahrhunderts (2 Bde)	91.228/9
Hindemith: Pastorale, Fuge, Postludium (arr. Bornefeld)	29.152/10
Husumer Orgelbuch (Sammlung, 1758)	18.053
Janca: Manchmal kennen wir Gottes Willen (1992)	18.109
- Kleine Toccata über „Hört, der Engel helle Lieder“ (1995)	18.108
Karkoschka: Toccata und Fuge über 2 Osterchoräle (1953)	18.057
Krebs: Choralbearbeitungen (Erster Teil der Clavier-Übung)	18.524
Mozart: 17 Kirchensonaten (arr. für Orgel solo)	18.067
Muffat: Apparatus musico-organisticus	91.071
Murschhauser: Octi-Tonium Novum Organicum	91.074
Musik zu Kasualien 4 (für Orgel allein)	2.079
Norddt. Orgelmusik 1780–1860 (3 Bde)	18.026/10–30
Ochsenhauser Orgelbuch (1735) (Faksimile und Notenteil)	24.409
Österliche süddt. Orgelmusik (15.–19. Jh.)	92.372
Organo pleno. 140 Stücke zum Ein- und Ausgang (17./18. Jh.)	18.074
Orgelbuch Mozart-Haydn (L. + W. A. Mozart, J. + J. M. Haydn)	2.118
Orgelmusik aus Europa (7 Bde)	91.230–36
Orgelmusik der Familie Hasse (17. Jh.)	18.077
Orgelstücke der Orgelschule Wegweiser (Augsburg 1668)	91.076
Orgelwerke der Spätromantik	91.224
Orgelwerke des 16.–18. Jhds (Laukvik, Orgelschule)	40.511
Pastorale 1: 47 Pastoralkomp., CH, F, GB, I (17./18. Jh.)	18.081
Pastorale 2: 64 Pastoralkomp., D, A, Böhmen, S-Tirol (18. Jh.)	18.082
Peyer: Praembuli e Fughe (2 Bde)	91.081/2
Praetorius, J.: Drei Praeambula, Magnificat-Bearbeitungen	18.003
Reger: Werkausgabe, mit DVD, Abt. I/1: Choralphantasien	52.801
Abt. I/2: Phantasien u. Fugen, Variationen, Sonaten, Suiten I	52.802
Abt. I/3: Phantasien u. Fugen, Variationen, Sonaten, Suiten II	52.803
Abt. I/4: Choralvorspiele	52.804
Abt. I/5–7: Orgelstücke I–III	52.805–07
Rheinberger: Orgelsonaten 1–10. Band 38 der GA (Ln)	50.238
- Orgelsonaten 11–20. Band 39 der GA (Ln)	50.239
- Kleinere Orgelwerke. Band 40 der GA (Ln)	50.240
- Kleinere Orgelwerke ohne Opuszahl. Supplement zur GA	50.288
- Freie Orgelmusik für den Gottesdienst	50.264
Schroeder: Pezzi piccoli	18.071
Schumann: Toccata op. 7 (arr. Rothaupt)	18.063
Silcher: Sämtliche Orgelstücke	80.121
Vierne: Sämtliche Orgelwerke (13 Bde)	18.150
Vogler: 32 Préludes pour l'Orgue ou Pfte	18.072

Vorspiele und Begleitsätze zu Kirchenliedern**Preludes and hymn settings**

Aphorismen, Intonationen und Choralvorspiele zum EG (I)	18.115
Aphorismen, Intonationen und Choralvorspiele zum EG (II)	18.116
Bach, J. M.: Sämtliche Orgelchoräle	30.650
Bach: Sechs Orgelchoräle nach Kantatensätzen	18.021
- Sechs Choräle à la Schübler (arr. G. Hoffmann)	18.047
- 18 Choralpartiten (Schlenker)	18.111
Bornefeld: Choralpartiten I–VIII	29.064–29.071
- Choralvorspiele I, II	29.029 + 29.030
Brosig: Sämtliche Choralvorspiele	18.102
Choralvorspiele aus dem Umkreis des jungen Bach	18.114
Choralvorspiele des 19. Jahrhunderts	91.226
Choralvorspiele der Jahrhundertwende (19./20. Jh)	91.227
Choralvorspiele zum „Gotteslob“, Bd. 1 (Advent/Weihn.)	18.202
Choralvorspiele zum „Gotteslob“, Bd. 2 (Bußzeit/Ostern)	18.203
Esslinger Orgelbuch. Intonationen, Vorspiele und Begleitsätze zum EG (3 Bde)	18.052
Freiburger Orgelbuch	18.075
Freiburger Kantorenbuch (Antwortpsalmen)	19.035
Gerok: Kleine Choralvorspiele	18.117
Homilius: 32 Praeludia. Choralvorspiele für Orgel	37.107

Horn: 16 Choralvorspiele zum EG für Orgel	18.051
Intonationen zum „Gotteslob“	18.201
Merkel: Kurze und leichte Choralvorspiele	18.103
Oley: Sämtliche Choralvorspiele (2 Bde)	
- 1: Choralvorspiele zum EG und GL	18.101/10
- 2: Orgelchoräle z. gottesd. u. konzertanten Gebrauch	18.101/20
Orgelbuch <i>light</i> zum „Gotteslob“ (3-stg), 2 Bde.	18.212
Orgelwerke über Themen des Gregor. Choral	91.237
Rinck: Leichte Choralvorspiele op. 105	18.105
Schlenker: Leichte 3stg Begleitsätze zum EG-Stammteil	18.104
Stier: Choralvorspiele der Familie Stier	18.061
Württembergisches Orgelbuch (zum Regionalteil des EG)	18.100

Orgel mit 1 Melodieinstrument / Organ with 1 melody instrument

Bach: Drei Choralvorspiele (Eh) (arr. Bornefeld)	29.186
- Acht Choralbearbeitungen (arr. Bornefeld)	29.188
- Drei Choralvorspiele (Vc) (arr. Bornefeld)	29.193
Bornefeld: Bebuka (Marimbaphon)	29.122
- Choralsonate „Auf, auf, mein Herz“ (Tr)	29.075
- Lituus (Trb)	29.124
- Threni (Eh)	29.123
Busoni: Var. ü. d. Chorallied BWV 517 (VI) (arr. Bornefeld)	29.189
Homilius: Sämtliche Choralvorspiele für Orgel und	
1–2 obligate Melodieinstrumente, Sonate für Ob u. Bc	37.106
Kauffmann: Sechs vierstimmige Choralbearbeitungen (Ob)	13.013
Krebs: Drei Fantasien (Blasinstr.)	13.056
- Freu dich sehr, o meine Seele (Obda)	13.024
- Vier Choralvorspiele (Blasinstr.)	13.055
Langlais: Supplicatio (= 1. Satz der Symph. concert.) (Vc)	40.584/50
Mozart: Andante und Fuge in A nach KV 402 (VI)	
(arr. Bornefeld)	29.195
Oley: Wunderbarer König (Ob)	13.023
Purcell: Suite für Trompete und Orgel	26.301
Raphael: Sonate (Vc)	16.004
Rheinberger: Andante pastorale und Rhapsodie (Ob)	16.029
- Sechs Stücke für Violine und Orgel	50.150
- Suite in c für Violine und Orgel	50.166/10
Romantische Musik für Violoncello und Orgel	16.043
Telemann: Sonate in G (Eh) (arr. Bornefeld)	29.187
Weyrauch: Herzliebster Jesu, was hast du verbrochen (Va)	13.003

Orgel mit 2–8 Instrumenten / Organ with 2–8 instruments

Anonymus: Fantasia sopra Jesu, meines Lebens Leben (Ob, VI)	13.070
Bach: Das musikalische Opfer (VI, Fl) (arr. Bornefeld)	29.185
Bornefeld: Appenzeller Kuhreihen (Trb, Glocke)	29.168
- Ros und Lilie morgentaulich ... (Blfl, Fl)	29.130
Corrette: Noël Allemand (arr. + original)	11.208 + 13.014
Langlais: Choral médiéval für Orgel und 6 Bläser	26.402
- Cortège für 2 Orgeln und 8 Bläser (4 Tr, 4 Trb, Timp)	40.586
Oley: Gott des Himmels und der Erden (8 Harm)	13.025
Rheinberger: Suite in c (VI, Vc)	50.149

Orgelkonzerte / Organ concertos

Anonymus: Concertino a due Cembali (Orgel)	18.504
Bach, J. Chr.: Orgelkonzert in F	38.501
- Orgelkonzert in B	38.502
- Orgelkonzert in Es	38.503
Bach: Konzert in d BWV 1052 (arr. Bornefeld)	29.197
Händel: Concerti d'organo Nr. 7–12	40.538
- Concerti d'organo Nr. 13–16	40.545
Rheinberger: Orgelkonzert Nr. 1 in F op. 137	50.137
- Orgelkonzert Nr. 2 in g op. 177	50.177
Rentzsch: Orgelkonzert (1984)	18.065

Orgelschulen, Bücher / Organ instruction, books

Gaar: Orgelimprovisation	24.017
Latry/Mallié: L'œuvre d'orgue d'Olivier Messiaen	24.118
Laukvik: Orgelschule zur historischen Aufführungspraxis	
- Bd. 1: Barock und Klassik	60.002
- Part 1: Baroque and Classical period (English)	60.003
- Bd. 2: Romantik	60.004
- Part 2: The Romantic Era (English)	60.005
- Bd. 3: Die Moderne	60.006
Schildknecht/Schröder: Orgelschule	91.000
Völk: Orgeln in Württemberg (150 Farbtafeln)	24.014
Wolff/Zepf: Die Orgeln J. S. Bachs	24.045