

Johann Sebastian
BACH

Also hat Gott die Welt geliebt

So greatly God esteemed the world

BWV 68

Kantate zum 2. Pfingsttag
für Soli (SB), Chor (SATB)

2 Oboen, Taille (Englischhorn), Horn / Zink, 3 Posaunen
2 Violinen, Viola, Violoncello piccolo und Basso continuo
herausgegeben von Reinhold Kubik

Cantata for Whit Monday
for soli (SB), choir (SATB)

2 oboes, taille (English horn), horn / cornett, 3 trombones
2 violins, viola, violoncello piccolo and basso continuo
edited by Reinhold Kubik
English version by Jean Lunn

Stuttgarter Bach-Ausgaben · Urtext
In Zusammenarbeit mit dem Bach-Archiv Leipzig

Organo



Carus 31.068/49

Also hat Gott die Welt geliebt

So greatly God esteemed the world

BWV 68

Organo

Johann Sebastian Bach

1685–1750

Generalbassaussetzung:

Paul Horn

1. Choral

The image displays the first system of a musical score for the chorale 'Also hat Gott die Welt geliebt' (BWV 68) by Johann Sebastian Bach, arranged for organ by Paul Horn. The score is presented in a grand staff format, consisting of a right-hand part (treble clef) and a left-hand part (bass clef). The key signature is one flat (B-flat), and the time signature is 12/8. The score is divided into four systems, with measures 1 through 12 indicated by measure numbers 1, 3, 5, and 7. A large, stylized watermark reading 'CARUS' is overlaid diagonally across the middle of the page. Below the bass staff, there are several lines of figured bass notation (numbers 1-7, some with sharps or flats) indicating the general bass line. The notation includes various rhythmic values, accidentals, and articulation marks.

Aufführungsdauer/Duration: ca. 17 min.

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Urtext
edited by Reinhold Kubik

9

5/3 5/3 6 4/2 7 6/5 6/4 5/3

11

6/5^b 6/5^b 7/5 6/5

13

6/4 6 6 7/4/2 8/5/3 6 #

15

6 4+/2 6/5 6/5^b 6 7/4 # # 6/5 #

17

6/4 5/3 6/4 2+ 6 6/5 7/# 6 6/5

19

6^b ————— 5^b 7 6 6 7 # 6 #

5^b 5 6 4⁺ 3

21

— 5 3 ——— 5 3 6 4 2 7 6 5 6 4 5

23

6 5^b ——— 6 5^b ——— 7 6 5

25

6 6 6 6 6 4 3 2 3 6 5 6 5 7 #

27

5 6 6 5 6 6 5 # 6 5 6 5 5^b #

29

Musical score for measures 29-30. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 29 contains a complex chordal texture in the treble and a moving bass line. Measure 30 continues the texture with some notes tied from the previous measure. Below the staves, the following fingering sequence is provided: 4, 6, 6, 7, 4, 3, 6, #, 6, 4+, 6, 6, 5, 4, 2, 5, #.

31

Musical score for measures 31-33. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat. Measure 31 features a dense chordal texture. Measure 32 shows a continuation of the texture with some melodic movement. Measure 33 concludes the system with a final chord. Below the staves, the following fingering sequence is provided: 6, 7, #, #, 6, #, 4+, 6, 6, 6, 5, 7, #, #, 6, 3, #, 4+, 6, 6.

34

Musical score for measures 34-35. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat. Measure 34 contains a complex chordal texture. Measure 35 continues the texture. Below the staves, the following fingering sequence is provided: 6, 5, 7, #, #, 4, 4+, 6, 6, 6, 5, 7, #.

36

Musical score for measures 36-37. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat. Measure 36 features a complex chordal texture. Measure 37 continues the texture. Below the staves, the following fingering sequence is provided: 6, #, 4+, 6, 6, 7, 6, 6, 6, 7, 5, #.

38

Musical score for measures 38-39. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat. Measure 38 contains a complex chordal texture. Measure 39 continues the texture. Below the staves, the following fingering sequence is provided: 4, 6, 7, #, 4+, 6, 4+, 6, 6, 4, 5, 7, #, 6, 6.

40

Musical notation for measures 40 and 41. The system consists of a treble clef staff and a bass clef staff. Measure 40 contains a whole note chord in the treble and a half note in the bass. Measure 41 contains a whole note chord in the treble and a half note in the bass.

6
4

7
4
2♯

8
5
3

6♭
4
2

7♭
5

7
♯

6♭
8

5
7

4+
2

6

42

Musical notation for measures 42 and 43. The system consists of a treble clef staff and a bass clef staff. Measure 42 contains a whole note chord in the treble and a half note in the bass. Measure 43 contains a whole note chord in the treble and a half note in the bass.

6

6
5

6

6
4

6

6
2

6

44

Musical notation for measures 44 and 45. The system consists of a treble clef staff and a bass clef staff. Measure 44 contains a whole note chord in the treble and a half note in the bass. Measure 45 contains a whole note chord in the treble and a half note in the bass.

7♭
5

7♭

6

6
4

5

7♭
5

7
5+

4+
2

6
4
2+

46

Musical notation for measures 46 and 47. The system consists of a treble clef staff and a bass clef staff. Measure 46 contains a whole note chord in the treble and a half note in the bass. Measure 47 contains a whole note chord in the treble and a half note in the bass.

♯

7
♯

7
4
2

5
3

6

♯

6♭

8

7♭
5♭

5

6
4+

3

48

Musical notation for measures 48 and 49. The system consists of a treble clef staff and a bass clef staff. Measure 48 contains a whole note chord in the treble and a half note in the bass. Measure 49 contains a whole note chord in the treble and a half note in the bass.

6

7
4

♯

6♯

5

6
5

6

6
4

5
♯

50

6 9 8 5 3 7 6 4

52

6 4 7 4 2 6 4 6 6b 6 5 7 5 6 4 3 6 7 5 6 4

2. Aria

Presto

6 5 6 4 5 3 6 6 5 6

6

6 5 6 6 5

8

6 4 5 3 6 6 5

This system contains measures 8 and 9. The right hand plays chords and single notes, while the left hand plays a bass line. Fingerings are indicated by numbers 1-5 below the notes.

10

6 - 6 5

This system contains measures 10 and 11. Measure 10 has a whole rest in the right hand. Measure 11 continues the bass line.

12

5 4 3 6 6 5

This system contains measures 12 and 13. The right hand has a whole rest in measure 12. Measure 13 continues the bass line.

14

6 5 7 6 6 5 6 7 6

This system contains measures 14 and 15. The right hand has a whole rest in measure 14. Measure 15 continues the bass line.

16

6 ♭ 6 6 ♭ 6 5 ♭ 6 5

This system contains measures 16 and 17. The right hand has a whole rest in measure 16. Measure 17 continues the bass line.

19

6 6 5 6 5 6 4 5 ♭

This system contains measures 19 and 20. The right hand has a whole rest in measure 19. Measure 20 continues the bass line.

21

7 6 5 4 3 6 6 7^b 6 5^b 5 4^b 3 6 4 6

23

6 5 6 5 6 5 7 6 7 5⁺ 6 4 # 7 6 5

25

6 5 4⁺ 5 7 # - 6 5 4 # -

27

6 4 5 # 6 # 6 5

30

6 5 6 - 6 5 3 - 6 4 5 # 6 #

33

6 7 6 5 b 6 7^b 6 5^b

35

5 6 6 7 6 7 6 7

Detailed description: This system contains measures 35 and 36. The right hand features a sequence of chords and single notes, while the left hand plays a rhythmic accompaniment. Fingerings are indicated by numbers 5, 6, 6, 7, 6, 7, 6, 7.

37

6 5 6 7 6 - 6 5

Detailed description: This system contains measures 37 and 38. The right hand continues with chords and notes, and the left hand provides accompaniment. Fingerings are indicated by numbers 6, 5, 6, 7, 6, followed by a rest, then 6, 5.

40

6 4 5 3 6 6 5 7

Detailed description: This system contains measures 40 and 41. The right hand has chords and notes, and the left hand has a rhythmic pattern. Fingerings are indicated by numbers 6, 4, 5, 3, 6, 6, 5, 7.

43

4 3 6 7

Detailed description: This system contains measures 43 and 44. The right hand features chords and notes, and the left hand has a rhythmic accompaniment. Fingerings are indicated by numbers 4, 3, 6, 7.

46

6 6 5 7 6 6 5 7 #

Detailed description: This system contains measures 46 and 47. The right hand has chords and notes, and the left hand has a rhythmic pattern. Fingerings are indicated by numbers 6, 6, 5, 7, 6, 6, 5, 7, #.

47

5 6 6 5 - 6 5 6 4 6

Detailed description: This system contains measures 47 and 48. The right hand has chords and notes, and the left hand has a rhythmic accompaniment. Fingerings are indicated by numbers 5, 6, 6, 5, followed by a rest, then 6, 5, 6, 4, 6.

49

6 5

51

6 - 6 5 - 6 4 6 5

53 Ritornello

4 2 6 6 7 5 4 4 2

56

4 3 9 6 9 6 6 5

59

6 6 5 7 5 6 5 6 7 6 7 7

62

6 7 6 6 # 6 6 # 6

65

7 6 \sharp 6 7 \sharp 6 7 6 7 6 6 \sharp 6 5

68

6 \sharp 7 6 5 3 6 5

71

7 7 6 5 6 5 7 6 6 5 7 4 6

74

7 7 7 7 7 \flat 7 7 7

77

6 5 6 6 5 7 5 6 4 6 5 7

3. Recitativo

Ich bin mit Pe - tro nicht ver - mes - sen, was mich ge - trost und
Now then I shall not be like Pe - ter; this gives me hope and

5 6 6

3 4 6

3
 freu - - dig macht, daß mich mein Je - - sus nicht ver - ge - se
joy as well, for I did not for - get my Sa - iour.

6 7 6 6 5

5 5 6 4 3 2 4 4 4 5

(5)
 Er kam nur, Welt zu rich - ten, nein, nein, er woll - te Sünd und
Not on - ly did come to judge us, O no! to blot out sin and

6 5 6 6

5 5 6 6

8
 Schuld als Mitt - ler zwi - schen Gott und Mensch vor*)dies - mal schlich - ten.
guilt as ad - vo - cate with God for man he now de - fends us.

6 6 5 6 6 5

4+ 4 4 2 4 4 5 4

*)für

4. Aria

Musical notation for measures 1-2. The piece is in C major, 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a bass line with eighth notes and triplets. Fingerings are indicated by numbers 1-5.

Musical notation for measures 3-4. The right hand continues the melodic line with some chromaticism. The left hand features a triplet in measure 3. Fingerings are indicated by numbers 1-5.

Musical notation for measures 5-6. The right hand has a melodic line with a trill in measure 5. The left hand has a bass line with a triplet in measure 5. Fingerings are indicated by numbers 1-5.

Musical notation for measures 7-8. The right hand has a melodic line with a trill in measure 7. The left hand has a bass line with a triplet in measure 7. Dynamics include *p* and *tr*. Fingerings are indicated by numbers 1-5.

Musical notation for measures 9-10. The right hand has a melodic line with a trill in measure 9. The left hand has a bass line with a triplet in measure 9. Dynamics include *f* and *p*. Fingerings are indicated by numbers 1-5.

15

6 6 6 8 7 # 6 6 # 6

Detailed description: This system contains measures 15, 16, and 17. The music is written for piano in a two-staff system. Measure 15 starts with a treble clef and a key signature of one sharp (F#). The bass line features a sequence of eighth notes: G4, F#4, E4, D4, C4, B3, A3, G3. The treble line has chords: G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, G4-B4. Measure 16 continues with similar patterns. Measure 17 concludes the system with a final chord.

18

7 5+ 6 # 6 6 6 5 # 7 5+ 6 5

Detailed description: This system contains measures 18, 19, and 20. Measure 18 begins with a treble clef and a key signature of two sharps (F#, C#). The bass line continues with eighth notes: G3, F#3, E3, D3, C3, B2, A2, G2. The treble line features chords: G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, G4-B4. Measure 19 and 20 follow with similar harmonic and melodic structures.

21

6 5 7 5+ # 6 5 9 6

Detailed description: This system contains measures 21, 22, and 23. Measure 21 starts with a treble clef and a key signature of two sharps (F#, C#). The bass line continues with eighth notes: G2, F#2, E2, D2, C2, B1, A1, G1. The treble line features chords: G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, G4-B4. Measure 22 and 23 follow with similar harmonic and melodic structures.

24

7 6 5 # 7 7 6 4 6 4 6 4 5 # 7 #

Detailed description: This system contains measures 24 and 25. Measure 24 begins with a treble clef and a key signature of two sharps (F#, C#). The bass line continues with eighth notes: G1, F#1, E1, D1, C1, B0, A0, G0. The treble line features chords: G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, G4-B4. Measure 25 follows with similar harmonic and melodic structures.

26

4 3 8 8 6 8 6 6 5 6 5 #

Detailed description: This system contains measures 26, 27, and 28. Measure 26 starts with a treble clef and a key signature of two sharps (F#, C#). The bass line continues with eighth notes: G0, F#0, E0, D0, C0, B-1, A-1, G-1. The treble line features chords: G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, G4-B4. Measure 27 and 28 follow with similar harmonic and melodic structures.

42

6 # 6 # 6 7 7 # 6 # 7 5

45

6 # 6 7 6 6 # 4+ 6 7 6 6 6 6 3 7 7

48

6 6 7 9 7 6 # 6 # 6 7

51

6 5 # 6

54

6 6 6 4+ 7 7 6 5

56

Musical score for measures 56-57. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). Measure 56 contains a series of chords and moving lines in both hands. Measure 57 continues the melodic and harmonic development. Fingerings are indicated by numbers 1-5 below the notes.

58

Musical score for measures 58-59. The system consists of two staves. Measure 58 features a sustained bass note in the left hand and a melodic line in the right hand. Measure 59 continues with similar textures. Fingerings are indicated by numbers 1-5.

60

Musical score for measures 60-62. The system consists of two staves. Measure 60 has a complex texture with many notes. Measure 61 continues with similar complexity. Measure 62 features a dynamic marking of *p* (piano) and a trill (*tr*) in the right hand. Fingerings are indicated by numbers 1-5.

63

Musical score for measures 63-65. The system consists of two staves. Measure 63 features a dynamic marking of *f* (forte) in the left hand. Measure 64 continues with similar textures. Measure 65 features a dynamic marking of *p* (piano) and a trill (*tr*) in the right hand. Fingerings are indicated by numbers 1-5.

66

Musical score for measures 66-68. The system consists of two staves. Measure 66 has a complex texture with many notes. Measure 67 continues with similar complexity. Measure 68 features a dynamic marking of *p* (piano) and a trill (*tr*) in the right hand. Fingerings are indicated by numbers 1-5.

69

6 6 6 4 3 6 9 8 6 6 6 7
4 5 #

72

5 6 7 6 9 8 6 7 6 9 6
3 # 5

75

7 6 7 6 6 5 7
4 4 3

77

4 6 6 6 6 6 6 6 6 6
4 3 5 5

79

7b 7 6 7 7 5

5. Chorus

5 — 6 — 6 7 6 5⁺ 7 6 6 7 6 5

2

4 6 7 # 6 6 6 5 6 5 # 6 6

2

6 5 5 3 6 # 6 6 # 6 6 5 4 5

6 5 # 6 3 6 6 6 6 5 6 4 6 5 6 7 6 6 #

4 2 5

6 6 6 5 3 6 # 6 7 6 5

3 5 b

15

7 # 7 5 6 5 6 6 7 # 5 6 6 5 #

17

6 7 # 6 4+ 6 2

19

9 6 4 2 6 5 6 5 6 5 # 6 6 5

21

7 5+ b 6 5

23

b 6 6 7 7 # 5 6 6 5 # # # 6 6 5 b 4b 6 4 # 7 7 # 5+ #

26

b b 6 6 7 9 5+ 3 b 7 5

28

Musical notation for measures 28-29, featuring a treble and bass clef with various chords and melodic lines.

6 5 6 5b 7 # 4+ 2 6 5 4 2 6 5

30

Musical notation for measures 30-32, featuring a treble and bass clef with various chords and melodic lines.

6 4 3 6 4 6 6 4 3 6 5b 4+ 2 6 7 7 #

33

Musical notation for measures 33-34, featuring a treble and bass clef with various chords and melodic lines.

6b 5 4b 3 6 6 5b 6 9 4b 8 3

35

Musical notation for measures 35-36, featuring a treble and bass clef with various chords and melodic lines.

4b 6b 5 6 5b 6 5 b

3

Musical notation for measures 37-38, featuring a treble and bass clef with various chords and melodic lines.

5 6b 6 7 4 2 5 4 3 6 b

39

Musical notation for measures 39-40, featuring a treble and bass clef with various chords and melodic lines.

6 5b 9 b 5b 3 7b 5 6 6 5 6 5 6 4 6 7 4 2

42

6 7/4/2 4 4/2 6 6 5 6 6/5 5 6

44

7 6/4 7/5 6 6/5 6/5 6 7 7/# 6 6

47

4/2 6 9 4/2 6/5 6/5 6/5 6/5 8/6/# 7/5

50

8 7/5 # 6 6b/4/2 6/5

52

6/5 # 6 7/5/2 4 # 7

54

6 7/9 8/8 5/7 9/5/3 6 6/4b/2 6/5 4 3 7/# 7/5 5/4 # #

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
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Bornefeld: Orgelsonate 1965/66	29.105
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Das rote Album. Hits for Organ I	18.062
Freie Orgelmusik der Romantik I, II und III (Vökl)	40.591–593
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Abt. I/3: Phantasien u. Fugen, Variationen, Sonaten, Suiten II	52.803
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- 18 Choralpartiten (Schlenker)	18.111
Bornefeld: Choralpartiten I–VIII	29.064–29.071
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- 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
Vökl: Orgeln in Württemberg (150 Farbtafeln)	24.014
Wolff/Zepf: Die Orgeln J. S. Bachs	24.045