

Johann Sebastian
BACH

Mit Fried und Freud ich fahr dahin

In peace and joy I go my way

BWV 125

Kantate zum Fest Mariae Reinigung
für Soli (ATB), Chor (SATB)
Flöte, Oboe / Oboe d'amore, Horn
2 Violinen, Viola und Basso continuo
herausgegeben von Wolfram Enßlin

Cantata for Purification
for soli (ATB), choir (SATB)
flute, oboe / oboe d'amore, horn
2 violins, viola and basso continuo
edited by Wolfram Enßlin
English version by Henry S. Drinker

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

Organo



Carus 31.125/49

Mit Fried und Freud ich fahr dahin

Organo

BWV 125

Johann Sebastian Bach
1685–1750

1. Coro

Generalbassausetzung: Paul Horn

Fl VI

4

7

11

15

18

tasto solo

21

7 # - 7 - 7 6 6 4 - 5 7 9 8 7

24

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

27

6 # 4 6 6 9 2 4 3 5 8 6 5 # # # - # - # -

31

- 6 6 7 - 5 # 5 -

34

6 5 4 # - 6 - 5 4 2 6 5 9 - 3 - # 4 2 6 5

37

6 6 # - 6 - 5 5 4 # 2 6 6 5

40

Musical score for measures 40-43. Treble clef, key signature of one sharp (F#). The bass line consists of quarter notes: F#2, G2, A2, B2, C3, D3, E3, F#3. The treble line features chords: F#2-G#2-A2, F#2-G#2-A2-B2, F#2-G#2-A2-B2-C3, F#2-G#2-A2-B2-C3. Fingerings: 5 3, 5 3.

44

Musical score for measures 44-48. Treble clef, key signature of one sharp (F#). The bass line consists of quarter notes: F#2, G2, A2, B2, C3, D3, E3, F#3. The treble line features chords: F#2-G#2-A2, F#2-G#2-A2-B2, F#2-G#2-A2-B2-C3, F#2-G#2-A2-B2-C3, F#2-G#2-A2-B2-C3, F#2-G#2-A2-B2-C3. Fingerings: 6 4, 7 5, 6 4, 7 4. Dynamics: *p*. Instruction: *tasto solo*.

49

Musical score for measures 49-53. Treble clef, key signature of one sharp (F#). The bass line consists of quarter notes: F#2, G2, A2, B2, C3, D3, E3, F#3. The treble line features chords: F#2-G#2-A2, F#2-G#2-A2-B2, F#2-G#2-A2-B2-C3, F#2-G#2-A2-B2-C3, F#2-G#2-A2-B2-C3, F#2-G#2-A2-B2-C3. Fingerings: 6 7, 6 5, 6 7, 6 5, 6 7, 6 5. Dynamics: *f*.

54

Musical score for measures 54-57. Treble clef, key signature of one sharp (F#). The bass line consists of quarter notes: F#2, G2, A2, B2, C3, D3, E3, F#3. The treble line features chords: F#2-G#2-A2, F#2-G#2-A2-B2, F#2-G#2-A2-B2-C3, F#2-G#2-A2-B2-C3, F#2-G#2-A2-B2-C3, F#2-G#2-A2-B2-C3. Fingerings: 3 6, 7 5, 6 #, 6.

58

Musical score for measures 58-60. Treble clef, key signature of one sharp (F#). The bass line consists of quarter notes: F#2, G2, A2, B2, C3, D3, E3, F#3. The treble line features chords: F#2-G#2-A2, F#2-G#2-A2-B2, F#2-G#2-A2-B2-C3, F#2-G#2-A2-B2-C3, F#2-G#2-A2-B2-C3, F#2-G#2-A2-B2-C3. Fingerings: 6 5, 3 3, 6 4, 2, 6, 6 3, 6 4, 2, 6 4, 6 2, 6.

61

Musical score for measures 61-65. Treble clef, key signature of one sharp (F#). The bass line consists of quarter notes: F#2, G2, A2, B2, C3, D3, E3, F#3. The treble line features chords: F#2-G#2-A2, F#2-G#2-A2-B2, F#2-G#2-A2-B2-C3, F#2-G#2-A2-B2-C3, F#2-G#2-A2-B2-C3, F#2-G#2-A2-B2-C3. Fingerings: 4 # #, 9 8, 6, 7, 9 8, 6 5.

64

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

67

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

72

6 5 # - - 6 -

77

- 6 3 6 6 9 8 7 - 7 -

80

7 6 6 4 - 6 5 7 9 8 7 # 6 # *tasto solo*

84

- # - 7 - 6 7 7 6 7 4

2. Aria (Alto)

Musical score for measures 1-6. The piece is in G major and 3/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The word "simile" is written below the staff.

Musical score for measures 7-12. The right hand continues the melodic line with some chromaticism, and the left hand maintains the eighth-note accompaniment.

Musical score for measures 13-19. The right hand has a more active melodic line with some triplets, and the left hand continues the accompaniment.

Musical score for measures 20-25. The right hand features a melodic line with some grace notes, and the left hand continues the accompaniment.

Musical score for measures 26-31. The right hand has a melodic line with some chromaticism, and the left hand continues the accompaniment.

Musical score for measures 32-38. The right hand has a melodic line with some chromaticism, and the left hand continues the accompaniment.

Musical score for measures 39-44. The right hand has a melodic line with some chromaticism, and the left hand continues the accompaniment.

45

Musical score for measures 45-51. The piece is in G major (one sharp) and 3/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

52

Musical score for measures 52-58. The right hand continues the melodic line with some chromaticism, and the left hand maintains the eighth-note accompaniment.

59

Musical score for measures 59-65. The right hand has a more active melodic line with some triplets, and the left hand continues the eighth-note accompaniment.

66

Musical score for measures 66-71. The right hand features a melodic line with some chromaticism, and the left hand continues the eighth-note accompaniment.

72

Musical score for measures 72-77. The right hand has a melodic line with some chromaticism, and the left hand continues the eighth-note accompaniment.

78

Musical score for measures 78-83. The right hand has a melodic line with some chromaticism, and the left hand continues the eighth-note accompaniment.

84

Musical score for measures 84-89. The right hand has a melodic line with some chromaticism, and the left hand continues the eighth-note accompaniment.

91

Musical score for measures 91-95. The piece is in G major (one sharp) and 4/4 time. The right hand features a series of chords and dyads, while the left hand plays a steady eighth-note accompaniment.

96

Musical score for measures 96-100. The right hand continues with chordal textures, and the left hand maintains the eighth-note accompaniment.

101

Musical score for measures 101-105. The right hand shows more complex chordal patterns, and the left hand continues with eighth notes.

106

Musical score for measures 106-110. The right hand features a mix of chords and moving lines, while the left hand continues with eighth-note accompaniment.

111

Musical score for measures 111-115. The right hand continues with chordal textures, and the left hand maintains the eighth-note accompaniment.

116

Musical score for measures 116-120. The right hand features a mix of chords and moving lines, and the left hand continues with eighth-note accompaniment.

121

Musical score for measures 121-126. The piece is in G major (one sharp) and 3/4 time. The right hand features a series of chords, while the left hand plays a steady eighth-note accompaniment.

127

Musical score for measures 127-131. The right hand begins with a melodic line, and the left hand continues with eighth-note accompaniment.

132

Musical score for measures 132-136. The right hand has a more active melodic line with some grace notes, and the left hand maintains the eighth-note accompaniment.

137

Musical score for measures 137-141. The right hand features a melodic line with some chords, and the left hand continues with eighth-note accompaniment.

142

Musical score for measures 142-146. The right hand has a melodic line with some chords, and the left hand continues with eighth-note accompaniment. The piece concludes with a final chord in the right hand.

3. Recitativo (Basso)

Basso Recitativo

O Wun-der, dass ein Herz vor der dem Fleisch ver-hass-ten Gruft und gar des To-des
O won-der, that a soul would know no ter-ror of the grave and of the pains of

7 # 7 5 6 5

4 andante

Schmerz sich nicht ent-set-zet! Das macht Chris - tus, wahr' Got - tes Sohn, den
death, be not af-fright-ed. So hath Christ wrought, God's on - ly Son, or

6 6 # 6 6 5 # 6 5 6

8 Recitativo

Hei - nd, der auf dem Ster-be-bet-te schon mit Him-mels-sü-ßig-keit den Geist er -
er, who on the bed of death it - self doth glad - den us with pro - mi - ses of

5 # 6 4 # 5 6 # 4 4 5

11 Choral

göt-zet, den du mich, Herr, hast se - - - - - hen
heav-en. Thou Lord hast made me un - - - - - der

6 5 # 7 # 6 6 5 6 #

4. Aria Duetto (Tenore, Basso)

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

9 3 6 6 8 6 7 6 6 6 6 6 6 6

5 2 6 4 4 5 4 6 6 4 3 5

9 - 3 6 6 6 7 6 6 7 5

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

19

6 6 5 3 5 6 5 7 6 7 7 - 6 6 #

23

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

26

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

30

5 3 6 5 3 4 — 7 6 5 4 5 — 6 4 3 5 9 3 6

4 4 4 2 3 2 3 5

34

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

5 5 5 4 4 4 3 4 3 4 3 3

38

Musical notation for measures 38-41. The piece is in G major (one sharp). The bass line features a rhythmic pattern of eighth notes with a dotted quarter note. Fingerings are indicated below the notes: 5 3, 6 5, 6 5, 6 5, 6 6, 6 6, 6 5, 6 5.

42

Musical notation for measures 42-45. The bass line continues with eighth notes and dotted quarter notes. Fingerings: 6 5, 6 8, 6 7, 6 5, 6 5, 6 4, 3, 6 4, 3, 6.

46

Musical notation for measures 46-49. The bass line continues with eighth notes and dotted quarter notes. Fingerings: 4 3, 4 3, 9 3, 6 5, 6 8, 6 7, 6 5, 6 5.

50

Musical notation for measures 50-52. Measure 50 is marked "Fine". The bass line continues with eighth notes and dotted quarter notes. Fingerings: 6, 6, 6, 5, 3.

53

Musical notation for measures 53-56. The bass line continues with eighth notes and dotted quarter notes. Fingerings: 7, 5 3, 5, 6, 6, 6, 5, 7, 5, 6.

57

Musical notation for measures 57-60. The bass line continues with eighth notes and dotted quarter notes. Fingerings: 6 5, 6 5, 8, 5 3, 7 5, 7 5, 7 5, 6 5, 6 5, 3, 6.

61

Musical notation for measures 61-64. The piece is marked "Adagio". The bass line continues with eighth notes and dotted quarter notes. Fingerings: 6 5, 6 5, 6 3, 4, 6, 6, 7, #. The piece concludes with "Da Capo".

5. Recitativo (Alto)

Alto

O un - er - schöpf - ter Schatz der Gü - te, so sich uns Men - schen auf - ge -
 O nev - er - fail - ing source of bless - ing, re - fresh - ing fount for all man -

6 5

3

tan: Es wird der Welt, so Zorn und Fluch auf sich ge-la - den, ein Stuhl der Gna-den und Sie-ges-zei-chen auf - ge -
 kind: here in this world, so full of hate and ev - il pas-sions, this pro-mise stands as a sym-bol of i - bat - ile

5 6 4 2 6 4 6 5

6

stellt, und je-des gläu - bi - ge - mü - te wird in sein Gna - den - reich ge - la - den.
 won, a hea - ven safe - lie - vers thy do - main peace and mer - cy.

6 6 4+ 2+ 6 4 5 #

6. Chor

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

7

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

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