

Warum betrübst du dich, mein Herz

Organo

What is it troubles thee, my heart

Concerto · BWV 138

Johann Sebastian Bach

1685–1750

1. Coro e Accompagnato

Generalbassausetzung: Martha Schuster (*1948)

2 Obda, Archi

Musical notation for measures 1-3, featuring a treble and bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The music consists of chords and eighth notes.

4

Musical notation for measures 4-6, featuring a treble and bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The music consists of chords and eighth notes. The word "Tenore" is written above the staff.

7

Musical notation for measures 7-9, featuring a treble and bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The music consists of chords and eighth notes. The word "Chor" is written above the staff.

10

Musical notation for measures 10-12, featuring a treble and bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The music consists of chords and eighth notes.

13

Musical notation for measures 13-15, featuring a treble and bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The music consists of chords and eighth notes. The word "Tenore" is written above the staff.

16

Musical notation for measures 16-18, featuring a treble and bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The music consists of chords and eighth notes. The word "Choral" is written above the staff.

19

Musical score for measures 19-21, piano accompaniment. The music is in G major and 3/4 time. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes.

22

Musical score for measures 22-24, piano accompaniment. The music continues with similar rhythmic patterns and chordal structures as the previous system.

25

Musical score for measures 25-27, Tenore vocal line. The vocal line is in G major and 3/4 time, featuring a melody with eighth and sixteenth notes. The piano accompaniment is visible in the lower staves.

28

Musical score for measures 28-30, Choral vocal line. The vocal line is in G major and 3/4 time, featuring a melody with eighth and sixteenth notes. The piano accompaniment is visible in the lower staves.

31

Recit.
Alto

Musical score for measure 31, Alto vocal line. The vocal line is in G major and 3/4 time, featuring a melody with eighth and sixteenth notes. The piano accompaniment is visible in the lower staves.

Ach! Ich bin arm, mich drü-cken schwe-re Sor-gen. Vom A-bend bis zum Mor-gen währt
 Ah, I am poor, and o-ver-whelmed with sor-row, and ev-er on the mor-row my

Musical score for measures 31-33, piano accompaniment. The music is in G major and 3/4 time, featuring a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes.

35

mei - ne lie - be Not. Dass Gott er - barm! Wer wird mich noch er - lö - sen vom Lei - be die - ser
 troub - les mul - ti - ply. God, pit - y me! Who is there now to save me from them who would en-

38

bö - sen und ar - gen Welt? Wie e - lend ists um mich be - stellt! Ach!
 slave me here on the earth? Ah, what a wretch - ed one am I Oh

41

ich doch...
 could that I might...

Choral

45

2. Recitativo e Choral

Recit.
Basso

Ich bin ver-acht', der Herr hat mich zum Lei-den am Ta-ge sei-nes Zorns ge-macht; der
De-spised am I, in wrath did God cre-ate me, my trib-u-la-tions mul-ti-ply; of

4

Vor-rat, haus-zu-hal-ten, ist ziem-lich klein; man schenkt mir vor den Wein der Frey den
earth-ly goods I have but a scan-ty store; none pours for me the wine of gl-ness, my

7

bit-tern Kelch der Trä-nen ein. Wie kann ich un me Amt mit Ruh ver-wal-ten, wenn
cup of tears doth o ver-flow. How can I God in wor-thy fash-ion, when

10

Seuf-zer my pei-se und Trä-nen das Ge-trän-ke sein?
weep-ing tra-tion, with naught to drink but tears of woe?

Choral

Recit.
Soprano

14

Ach, wie? Gott
But lo, the
Archi

20

sor-get frei-lich vor das Vieh, er gibt den Vö-geln sei-ne Spei-se, er sät-ti-get die jun-gen Ra-ben, nur
Lord in-deed pro-TECTS his flock, to ba-by birds their food sup-PLI-eth, the lit-tle ra-vens sat-is-fi-eth, but

23

ich, ich weiß nicht, auf was Wei-se ich ar-mes Kind mein biss-chen Brot soll ha-ben, wo
I am lone-ly, un-be-friend-ed, in pov-er-ty my life will soon be end-ed; for

26

ist je-mand, der sich zu mei-ner R-tung findet?
who is there to suc-cor and de-fer me?

Chor

30

34

Alto Recit.
 Ich bin ver-las-sen, es scheint, als woll-te mich auch Gott bei mei-ner Ar-mut has-sen, da
I am for-sak-en, it seems as tho' my sor-ry lot no pit-y will a-wak-en in

Bc

7b
5h

38

er's doch im - mer gut mit mir ge - meint. Ach Sor - gen, Sor - gen,
 God who ev - er was so good to me. Ah, sor - row, sor - row,

6

41

ach, wer - det ihr denn al - le Mor - gen und al - le Ta - ge wie - der neu? So klag im - mer -
 ah, might it cease up - on the mor - row! But no, it comes each day a - new. I cry with an - guish

44

fort: Ach! Er - tes Wort, Er steht denn in mei - nem Kum - mer bei?
 fraught; Ah! ter thought, have I, in need for - ev - er true? Choral

47

51

3. Recitativo

Tenore

Ach sü - ßer Trost! Wenn Gott mich nicht ver - las - sen und nicht ver - säu - men will, so kann ich in der
Ah, com - fort sweet! For God will not for - sake me un - mind - ful of my lot; se - cure a - gainst de -

Bc

4

Still und in Ge - duld mich fas - sen. Die Welt mag im - mer - hin mich has - sen,
feat I bear my fate with pa - tience. Nor heed I mor - tal de - tes - ta - tions;

6

werf ich mei - ne Sor - gen mit Freu - den auf den - den, und hilft er heu - te
cast my load of sor - row with glad - ness on the Lord, and help will he af -

9

so hilf mir ein mor - gen. Nun leg ich herz - lich gern die
to bring joy - ous mor - row. And so with hap - py heart I

12

Sor - gen un - ters Kis - sen und mag nichts mehr als dies zu mei - nem Tros - te wis - sen:
put a - way re - pin - ing, for faith and hope at last have ris - en and are shin - ing.

attacca

4. Aria (Basso): Auf Gott steht meine Zuversicht / *In God the Lord I put my trust*

Archi

First system of musical notation for measures 1-7. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music features a series of chords in the right hand and a steady eighth-note accompaniment in the left hand.

8

Second system of musical notation for measures 8-12. The notation continues with similar chordal textures and accompaniment.

13

Third system of musical notation for measures 13-16. The right hand begins to play a more active melodic line with eighth notes, while the left hand continues with eighth-note accompaniment.

17

Fourth system of musical notation for measures 17-20. The melodic line in the right hand becomes more complex with some grace notes and rests.

21

Archi

Fifth system of musical notation for measures 21-25. The word "Archi" is written above the staff. The music returns to a more chordal texture with a steady eighth-note accompaniment.

26

Sixth system of musical notation for measures 26-30. The right hand plays chords, and the left hand features a long, sustained note in the bass line.

33

Musical score for measures 33-38. 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 sharps (F# and C#). The music features a mix of chords and moving lines in both hands.

39

Musical score for measures 39-42. The system consists of a grand staff. Above the right-hand staff, the text "Bc" is written above measure 40 and "Archi Bc" above measure 41. The music continues with complex harmonic textures.

43

Musical score for measures 43-47. The system consists of a grand staff. Above the right-hand staff, the text "Archi Bc" is written above measure 43 and "Archi" above measure 45. The music features a prominent melodic line in the right hand.

48

Musical score for measures 48-51. The system consists of a grand staff. The music continues with dense chordal textures and moving lines.

52

Musical score for measures 52-54. The system consists of a grand staff. The music features a mix of chords and moving lines in both hands.

55

Musical score for measures 55-58. The system consists of a grand staff. The music continues with complex harmonic textures.

59

Bc

Archi

64

Bc

69

72

Archi

76

79

Bc

84

Archi

Musical score for measures 84-88. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The treble staff contains block chords, and the bass staff contains a rhythmic pattern of eighth notes.

89

Bc

Archi

Musical score for measures 89-93. The system consists of two staves. The treble staff contains block chords, and the bass staff contains a melodic line with a slur over measures 91-93.

94

Bc

Musical score for measures 94-98. The system consists of two staves. The treble staff contains block chords, and the bass staff contains a rhythmic pattern of eighth notes.

99

Archi

Musical score for measures 99-103. The system consists of two staves. The treble staff contains block chords, and the bass staff contains a rhythmic pattern of eighth notes.

104

Bc

Musical score for measures 104-108. The system consists of two staves. The treble staff contains block chords, and the bass staff contains a rhythmic pattern of eighth notes.

109

Archi

Musical score for measures 109-113. The system consists of two staves. The treble staff contains block chords, and the bass staff contains a rhythmic pattern of eighth notes.

115

Musical score for measures 115-117. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The music features a steady eighth-note accompaniment in the bass and chords in the treble.

118

Musical score for measures 118-121. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps. The music features a steady eighth-note accompaniment in the bass and chords in the treble. The label "Bc" is positioned above the treble staff at measure 118, and "Archi" is positioned above the treble staff at measure 120.

122

Musical score for measures 122-126. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps. The music features a steady eighth-note accompaniment in the bass and chords in the treble.

127

Musical score for measures 127-131. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps. The music features a steady eighth-note accompaniment in the bass and chords in the treble. The label "Archi" is positioned above the treble staff at measure 127.

132

Musical score for measures 132-135. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps. The music features a steady eighth-note accompaniment in the bass and chords in the treble.

136

Musical score for measures 136-139. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps. The music features a steady eighth-note accompaniment in the bass and chords in the treble. The label "Bc" is positioned above the treble staff at measure 136.

140

Musical score for measures 140-142. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. Measure 142 ends with a fermata.

143 *Archi*

Musical score for measures 143-148. The right hand consists of sustained chords, and the left hand has a rhythmic pattern of eighth notes. The word "Archi" is written above the staff, indicating the entry of the string section.

149

Musical score for measures 149-154. The right hand continues with chords, and the left hand has a more active eighth-note line. A large watermark "CARUS" is overlaid on the score.

155

Musical score for measures 155-158. The right hand has a melodic line with some rests, and the left hand continues with eighth notes. A large watermark "CARUS" is overlaid on the score.

159

Musical score for measures 159-161. The right hand features a melodic line with a fermata in measure 160, and the left hand continues with eighth notes.

162

Musical score for measures 162-165. The right hand has a melodic line with a fermata in measure 164, and the left hand continues with eighth notes. The piece concludes with a double bar line.

5. Recitativo

Alto

Ei nun! So will ich auch recht sanf - te ruhn. Euch, Sor - gen, sei der
'Tis well, now care will cease to mar my peace. Ye sor - rows, "fare - ye -

3

Schei - de - brief ge - ge - ben. Nun kann ich wie im Him - mel le - ben.
well," at last I bid you, for hap - py I as if in heav - en.

6. Choral (Coro): Weil du mein Gott und Vater bist / Since thou my God and Father art

2 Obda, Archi

Carus

5

Coro

9

Carus

14

Carus

19 Ob, Archi

Musical score for measures 19-22. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a complex texture with many beamed eighth and sixteenth notes, and rests. The upper staff has a more melodic line with some grace notes, while the lower staff provides a rhythmic accompaniment.

23 Coro Ob, Archi

Musical score for measures 23-27. The system consists of two staves. The key signature is one sharp. The music continues with a similar complex texture. The upper staff has some sustained chords and moving lines, while the lower staff has a steady rhythmic pattern.

28 Coro

Musical score for measures 28-32. The system consists of two staves. The key signature is one sharp. The music continues with a similar complex texture. The upper staff has some sustained chords and moving lines, while the lower staff has a steady rhythmic pattern.

33

Musical score for measures 33-36. The system consists of two staves. The key signature is one sharp. The music continues with a similar complex texture. The upper staff has some sustained chords and moving lines, while the lower staff has a steady rhythmic pattern.

37

Musical score for measures 37-41. The system consists of two staves. The key signature is one sharp. The music continues with a similar complex texture. The upper staff has some sustained chords and moving lines, while the lower staff has a steady rhythmic pattern.

42

Musical score for measures 42-45. The system consists of two staves. The key signature is one sharp. The music continues with a similar complex texture. The upper staff has some sustained chords and moving lines, while the lower staff has a steady rhythmic pattern.

Ci 321

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 (Vökl)	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
Husmer Orgelbuch (Sammlung, 1758)	18.053
Janca: Manchmal kennen wir Gottes Willen (1992)	18.109
- Kleine Toccatina über „Hört, der Engel helle Lieder“ (1995)	18.108
Karkoschka: Toccatina 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: Praebuli 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: Toccatina 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 light zum „Gotteslob“ (3-stg), Bd. 1	18.212/10
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 morgentalich ... (Bfl, 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: Orgel improvisation	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