

Johann Sebastian
BACH

Wohl dem, der sich auf seinen Gott

'Tis well with him who on the Lord

BWV 139

Kantate zum 23. Sonntag nach Trinitatis

für Soli (SATB), Chor (SATB)

2 Oboen d'amore

2 Violinen, Viola und Basso continuo

Violoncello piccolo ad libitum

herausgegeben von Klaus Hofmann (Herbipol.)

Cantata for the 23rd Sunday after Trinity

for soli (SATB), choir (SATB)

2 oboes d'amore

2 violins, viola and basso continuo

violoncello piccolo ad libitum

edited by Klaus Hofmann (Herbipol.)

English version by Henry S. Drinker

revised by John Coombs

Stuttgarter Bach-Ausgaben · Urtext

In Zusammenarbeit mit dem Bach-Archiv Leipzig

Organo



Carus 31.139/49

26

6 6 5 6 6 6 6 6 5 7 4

6 5 6 6 6 6 5 4 # 2

30

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

5 4 # 5

34

9 6 6 6 6 7 6 5 6 7 7 6 9 3 6 7 5

4 5 3 4 8 5

38

7 6 6 9 9 7 6 6 4 # 5 7 4 9# 7 5 9 7 6 5

5 7 5 5 7 5 5 8 5 4 # 5 4 #

42

7 6 9 7 5 9 3 6 7 4 6 6 [6] 6 6 6 7 6 6 7 6

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

2 2

46

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

5 5 # 7 4 3 4 # 7 #

51

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

54

6 7 7 7 7 7 7

57

7 8 4 6 6 6 5 7 4
 2 5 4 4 #

60

9# 7 5# 9 7 6 5 7 7 9 7 6 9 7 6 5
 # 5# 4 # 5 # 5 # 4 #

63

7 5 9 7 5 9 7 6 5 7
 x # 5 4 x #

66

Musical score for measures 66-68. The piece is in A major (three sharps). The bass line features a complex sequence of notes with fingerings: 9, 5, 6, 5, 6, 5, 3, 6, 6, 5, 6, 2, 3, 5, 6, 3. The treble line contains chords and melodic fragments.

69

Musical score for measures 69-71. The bass line continues with fingerings: 6, 7, 6, 6, 6, 7, 5, 7, 5, 3, 6, 6. The treble line includes chords and rests.

72

Musical score for measures 72-74. The bass line has fingerings: 6, 6, 6, 6, 6, 6, 5, 6, 4, 5, 6, 5. The treble line features chords and rests.

75

Musical score for measures 75-77. The bass line includes fingerings: 7, 7, 9, 7, 5, 9, 7, 6, 5, 7, 6, 5. The treble line contains chords and rests.

78

Musical score for measures 78-80. The bass line has fingerings: 9, 7, 5, 9, 3, 6, 7, 6, 9, 6, 9, 6, 9, 7, 9, 6, 6, 6, 6, 6, 5. The treble line features chords and rests.

2. Aria (Tenore)

VIII

Musical notation for measures 1-4. The score is in treble and bass clefs, with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody in the treble clef begins with a quarter note G5, followed by eighth notes A5, B5, and C6. The bass clef features a steady eighth-note accompaniment.

5

Musical notation for measures 5-10. The treble clef continues with a melodic line, while the bass clef maintains the eighth-note accompaniment. Measure 10 ends with a fermata over a chord.

11

Musical notation for measures 11-16. The melody in the treble clef becomes more active with eighth notes. The bass clef accompaniment continues. A large watermark is visible over this system.

17

Musical notation for measures 17-22. The treble clef features a melodic line with some rests. The bass clef accompaniment continues. A large watermark is visible over this system.

23

Musical notation for measures 23-27. The treble clef has a melodic line. A dynamic marking of *p* (piano) is present in measure 24. The bass clef accompaniment continues. A large watermark is visible over this system.

28

Musical notation for measures 28-33. The treble clef continues with a melodic line. The bass clef accompaniment continues. A large watermark is visible over this system.

34

Musical notation for measures 34-39. The treble clef continues with a melodic line. The bass clef accompaniment continues. A large watermark is visible over this system.

39

Musical notation for measures 39-44. The piece is in G major (one sharp) and 2/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Measure 44 ends with a fermata.

45

Musical notation for measures 45-50. Measure 45 begins with a forte (*f*) dynamic. The right hand has a melodic line with some grace notes. Measure 50 ends with a piano (*p*) dynamic marking.

51

Musical notation for measures 51-54. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. Measure 54 ends with a fermata.

55

Musical notation for measures 55-59. The right hand has a melodic line with some rests. Measure 59 ends with a fermata.

60

Musical notation for measures 60-65. The right hand has a melodic line with some rests. Measure 65 ends with a fermata.

66

Musical notation for measures 66-70. The right hand has a melodic line with some rests. Measure 70 ends with a fermata.

71

Musical notation for measures 71-76. Measure 71 begins with a forte (*f*) dynamic. The right hand has a melodic line with some rests. Measure 76 ends with a piano (*p*) dynamic marking and a fermata.

Fine

76

Musical score for measures 76-80. The piece is in D major (two sharps) and 3/4 time. The right hand plays chords and single notes, while the left hand plays a rhythmic accompaniment of eighth notes with occasional rests.

81

Musical score for measures 81-84. The right hand continues with chords and melodic lines, and the left hand maintains the eighth-note accompaniment.

85

Musical score for measures 85-89. A dynamic marking of *f* (forte) appears in measure 89. The left hand's accompaniment becomes more active with sixteenth-note patterns.

90

Musical score for measures 90-94. A dynamic marking of *p* (piano) appears in measure 92. The right hand features a melodic line with slurs, and the left hand continues with eighth-note accompaniment.

95

Musical score for measures 95-99. The right hand plays a melodic line with slurs, and the left hand plays a steady eighth-note accompaniment.

101

106

Da capo

3. Recitativo (Alto)

Alto

Der Hei - land sen - det ja die Sei - nen rec mit - ten er Wöl - fe
The Sav - iour send - eth forth the faith - ful as keep, to the wolf - ish

3

Um ihn in Rot - te zum Scha - den und zum Spot - te mit List ge - stellt; doch
At them there as rab - ble, who would their fame be - dab - ble, with fiend - ish glee; but

6

da sein Mund so wei - sen Aus - spruch tut, so schützt er mich auch vor der Welt.
God is near, his word and coun - sel sage pro - tects and ev - er com - forts me.

4. Aria (Basso)

Vivace

VII

Ob d'am

First system of musical notation for measures 1-3. It consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A large, stylized watermark 'CARUS' is overlaid on the right side of the page.

Second system of musical notation for measures 4-7. It continues the grand staff notation. Measure 4 starts with a measure rest. A trill (tr) is indicated in measure 6. The watermark 'CARUS' is visible.

Third system of musical notation for measures 8-11. It continues the grand staff notation. A trill (tr) is indicated in measure 8. The watermark 'CARUS' is visible.

Fourth system of musical notation for measures 12-15. It continues the grand staff notation. A piano (p) dynamic marking is present in measure 13. The watermark 'CARUS' is visible.

Fifth system of musical notation for measures 16-19. It continues the grand staff notation. A trill (tr) is indicated in measure 17. The watermark 'CARUS' is visible.

Sixth system of musical notation for measures 20-23. It continues the grand staff notation. The watermark 'CARUS' is visible.

Seventh system of musical notation for measures 24-27. It continues the grand staff notation. A trill (tr) is indicated in measure 24. A 'vivace' tempo marking appears above the staff in measure 25. The watermark 'CARUS' is visible.

29

Musical score for measures 29-33. The piece is in A major (two sharps) and 3/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note accompaniment.

34

Musical score for measures 34-37. The tempo changes to **vivace**. The right hand continues with eighth-note patterns, and the left hand has a more active accompaniment. A dynamic marking of **f** (forte) is present in measure 35.

38

Musical score for measures 38-41. The tempo changes to **andante**. The right hand features a melodic line with some grace notes, and the left hand plays a steady eighth-note accompaniment. A dynamic marking of **p** (piano) is present in measure 39.

42

Musical score for measures 42-45. The tempo returns to **vivace**. The right hand has a more complex melodic line with some grace notes, and the left hand continues with eighth-note accompaniment.

46

Musical score for measures 46-49. The tempo is **vivace**. The right hand features a melodic line with some grace notes, and the left hand has a steady eighth-note accompaniment.

50

Musical score for measures 50-53. The tempo changes to **andante**. The right hand features a melodic line with some grace notes, and the left hand has a steady eighth-note accompaniment. A dynamic marking of **p** (piano) is present in measure 51.

54

Musical score for measures 54-57. The tempo is **andante**. The right hand features a melodic line with some grace notes, and the left hand has a steady eighth-note accompaniment.

vivace

58

V1

Musical notation for measures 58-60. The piece is in D major (two sharps) and 3/4 time. Measure 58 starts with a forte (*f*) dynamic. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment.

61

Musical notation for measures 61-63. Measure 61 contains a large chord in the right hand. Measure 62 features a trill (*tr*) in the right hand. The left hand continues with eighth-note accompaniment.

64

Musical notation for measures 64-67. The right hand plays a series of chords and eighth-note patterns. The left hand maintains the eighth-note accompaniment.

68

Musical notation for measures 68-71. Measure 68 has a piano (*p*) dynamic marking. The right hand has a melodic line with some rests, and the left hand continues with eighth-note accompaniment.

72

Musical notation for measures 72-75. Measure 72 features a trill (*tr*) in the right hand. The right hand has a melodic line with some rests, and the left hand continues with eighth-note accompaniment.

76

Musical notation for measures 76-79. The right hand plays a series of chords and eighth-note patterns. The left hand maintains the eighth-note accompaniment.

80

Musical score for measures 80-83. The piece is in D major (two sharps) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. A trill (tr) is marked in the right hand at measure 83.

vivace

84

Ob d'am

Musical score for measures 84-88. The tempo is **vivace**. The key signature remains D major. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment with eighth notes. The music concludes with a double bar line.

89

poc'allegro

Musical score for measures 89-92. The tempo is **poc'allegro**. The key signature remains D major. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment with eighth notes. The music concludes with a double bar line.

93

vivace

Musical score for measures 93-97. The tempo is **vivace**. The key signature remains D major. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment with eighth notes. The music concludes with a double bar line.

98

Musical score for measures 98-102. The key signature remains D major. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment with eighth notes. The music concludes with a double bar line.

103

poc'allegro

Musical score for measures 103-106. The tempo is **poc'allegro**. The key signature remains D major. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment with eighth notes. A forte (**f**) dynamic marking is present in the left hand at measure 103. The music concludes with a double bar line.

5. Recitativo (Soprano)

Soprano

Ja, trag ich gleich den größ - ten Feind in mir, die schwe - re Last der Sün - den, mein
Yea, deep with - in me is my great - est foe, the load of my trans - gres - sion; my

(Archi)

6 5 6 7 $\frac{1}{2}$ 6 6 6 6

5 4 2 3 $\frac{1}{2}$ 2

4

Hei - land lässt mich Ru - he fin - den. Ich ge - be Gott, was Got - tes ist, das In - ners - te der
hope is Je - sus' in - ter - ces - sion. I give to God what God I owe, my lit's in - most

6 6 5 6

4 4 5 6

7

See - len. Will er sie wäh - len, so weicht der Sün - den Schuld, so fällt des Sa - tans List.
trea - sure, and if he plea - sure, - right - ness will re - veil, the dev - il's plot will fail.

6 6 6 6

6 4 2 6 6 6 6

6.

7 6 6 7 6 5 6 5 $\frac{1}{2}$ 6 6 6 4 #

5

6 3 6 6 5 6 6 5 $\frac{1}{2}$ 7 6 6 6 6 6 5 3

5 5 5 6 6 6 4 5 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 (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 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: 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: 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 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 morgentaulich ... (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: 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