

Johann Sebastian  
**BACH**

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**Es ist das Heil uns kommen her**

Salvation sure has come to man

BWV 9

Kantate zum 6. Sonntag nach Trinitatis

für Soli (SATB), Chor (SATB)

Flöte, Oboe d'amore

2 Violinen, Viola und Basso continuo

herausgegeben von Tobias Gebauer

Cantata for the 6th Sunday after Trinity

for soli (SATB), choir (SATB)

flute, oboe d'amore

2 violins, viola and basso continuo

edited by Tobias Gebauer

English version by Henry S. Drinker

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

Organo



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Carus 31.009/49

# Es ist das Heil uns kommen her

Organo

BWV 9

Johann Sebastian Bach

1685–1750

1. Coro

Generalbassaussetzung: Paul Horn

6 6 6 4+ 6 4  
5 2 6 2

6 6 6 6 # 6

11 6 7 # 4+ 6 4 6 5 6 5

16 4 6 5 6 5 6 6 5 6 6 5 6

21 6 4 6 6 6 6 6 6

26 6 6 6 7h 7 7 7 # 6 #

32 5 6 # 6 # 4 6 4 6 6 5

h 5 2 2 5

38

6 5 6 5 4+ 2 6

This system contains measures 38 through 42. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The right hand features chords and melodic lines, while the left hand has a steady bass line. Fingering numbers are provided below the notes.

43

6 # 6 # 5 6 # 6 # 4+ 2

This system contains measures 43 through 47. The musical notation continues with similar patterns of chords and bass lines. Fingering numbers are provided below the notes.

48

6 4 6 5 6 5 5 6 4 6 6

This system contains measures 48 through 52. The musical notation continues with similar patterns of chords and bass lines. Fingering numbers are provided below the notes.

53

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

This system contains measures 53 through 57. The musical notation continues with similar patterns of chords and bass lines. Fingering numbers are provided below the notes.

58

6 6 6 6

This system contains measures 58 through 62. The musical notation continues with similar patterns of chords and bass lines. Fingering numbers are provided below the notes.

63

6 7 7 7 6 # 5 6 # 6 #

This system contains measures 63 through 68. The musical notation continues with similar patterns of chords and bass lines. Fingering numbers are provided below the notes.

69

4 6 4 5 6 6

This system contains measures 69 through 73. The musical notation continues with similar patterns of chords and bass lines. Fingering numbers are provided below the notes.

74

Musical notation for measures 74-78. The system consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#). The music features a mix of chords and moving lines in both hands. Fingerings are indicated by numbers 1-5 below the notes.

Fingerings: 5 6 5, 4 2, 6, 6 5

79

Musical notation for measures 79-84. The system consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps. The music features a mix of chords and moving lines in both hands. Fingerings are indicated by numbers 1-5 below the notes.

Fingerings: 6 #, 5 6 #, 6 \*, 5 5 \*, 6, 5 6 5

85

Musical notation for measures 85-90. The system consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps. The music features a mix of chords and moving lines in both hands. Fingerings are indicated by numbers 1-5 below the notes.

Fingerings: 6, 7 6 7, 9 6 7, 6 5, 6 5

91

Musical notation for measures 91-95. The system consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps. The music features a mix of chords and moving lines in both hands. Fingerings are indicated by numbers 1-5 below the notes.

Fingerings: 6 5, 6 5 7 5 6 5, 7 5 7

96

Musical notation for measures 96-100. The system consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps. The music features a mix of chords and moving lines in both hands. Fingerings are indicated by numbers 1-5 below the notes.

Fingerings: 5, 6 4 2, 5 4 3, 6 5 6 #, 4 2, 6 5

101

Musical notation for measures 101-105. The system consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps. The music features a mix of chords and moving lines in both hands. Fingerings are indicated by numbers 1-5 below the notes.

Fingerings: 4 2, 6, 4 2, 5, 6 4 2, 6 5 #, 6 5 5, 5 4

106

Musical notation for measures 106-110. The system consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps. The music features a mix of chords and moving lines in both hands. Fingerings are indicated by numbers 1-5 below the notes.

Fingerings: 6 5, 7 #, 6 5, 4 2, 6 5, 5, 6 5, 9 5

112

6/5 5 6/5 # 6/5 5 6/5 5 6

118

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

123

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

128

6 4 6 6/5 6 6 6 #

133

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

138

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

143

6 5 6 9 6/4 7/5 6/4 6/4 6 6

## 2. Recitativo (Basso)

Basso

Gott gab uns ein Ge-setz, doch wa-ren wir zu schwach, dass wir es hät-ten hal-ten kön-nen. Wir gin-gen  
*God gave to us the law, but we are all too weak, with stead-y cour-age to o - bey it. The paths of*

6 4 7 4 6 5  
4 2

5  
 nur den Sün-den nach, kein Mensch war fromm zu nen-nen; der Geist blieb an dem Flei-sche kle-ben und  
*sin we ev - er seek, and none is count - ed right-eous; our souls, by flesh con-tam - i - nat may*

6 5 4 6 5 4 2

8  
 wag-te nicht zu wi-der-stre-ben. ... soll-ten im Ge- set-ze an und dort als wie in  
*not from sin be sep - a - rat - V. ... t we should all o - v - er the law, con-trite, as if each*

4 # 4 4 2 5 4

11  
 ei-nem Spie-gel wie un-se-re Na-tur un - ar - tig sei: Und den-noch blie-ben wir da - bei. Aus eig-ner  
*in a mir - how ill-be-haved his na-ture made him grow: how loath his fee - ble strength to know. By his own*

8 7 4 6 7 6 5  
# 2 5

15  
 Kraft war nie-mand fä-hig, der Sün-den Un-art zu ver-las-sen, er mocht' auch al-le Kraft zu-sam-men-fas-sen.  
*might is no man a - ble his e - vil prac-ti - ces to mas-ter, nor can he of him-self a - void dis - as - ter.*

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

3. Aria (Tenore)

6 7 6 6 6 6 5 5

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

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

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

7 6 7 7 7 9 8 6 6 5 7 4 6 5 4 6

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

28

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

32

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

37

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

41

6b 5b 6 5 6 6 6 # 7 5# 7 6 9# 7 4# 2

45

7 # 5 4 2 7 # 7 5 7 7# 7 #

49

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

54

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

58

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

4 4 3 5 5 6 4 3 4+ 2 5 4 5 #

2 3 2

62

*tr* *f* *p*

9 6 6 - 6 6 6 6 6 6 6 7 7 5 6 7

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

67

6 4 6 6 7 7 6 6 7 6 - 6 6 6 7 6 7 6

5 2 5 4 5 5 5 4+ 5 5 5 5 5 5 5

3 4

71

6 7 7 7 6 7 6 5 7 4+

5 5 5 5 5 5 4 # 2

75

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

5 4 # 3 5 4 # 5 5

79

6 # 6 6 6 # 6 6 # 6 7 #

84

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

# 5 5 4 3 # 5 6 4 #

# 4. Recitativo (Basso)

Basso

Doch muss-te das Ge - setz er - fül - let wer - den; des - we - gen kam das Heil der Er - den, des  
 As it was writ - ten in the Ho - ly Scrip - tures, our Lord and Sav - iour came from heav - en; the

6 7 5 5 6 6

Höchs - ten Sohn, der hat es selbst er - füllt und sei - nes Va - ters Zorn ge - stillt. Durch  
 son of God, his Fa - ther's will ful - filled and his ma - jes - tic an - ger stilled, Christ's

4 6 7 5

sein un - schul - dig Ster - ben ließ er uns Hülf' er - we - sen; wer nun dem - sel - ben traut, auf sein Lei - den baut, der  
 death ab - solved us all from taint of A - dam's He who in Christ con - fide, and in his faith a - bides, will

7 4+ 2 6 7 5 9 8 7 6 5+

ge - het nicht lo - ren, Der Him - mel ist vor den er - ko - ren, der wah - ren Glau - ben mit sich  
 nev - er be - lo - ren, to heav - en will his soul be tak - en, un - chang - ing faith will be his

11 4+ 6 # 5 6 5+

**arioso**  
 bringt und fest um Je - - su - Ar - - men - schlingt.  
 guide, se - cure, at his Re - deem - - er's side.

14 6 5 7 6 # 9 5 7 6 # 6 5 3 3 5 6 5 #

5. Aria (Soprano, Alto)

Musical score for measures 1-6. The piece is in A major (two sharps) and 2/4 time. The right hand features a melody of eighth notes with a grace note on the first measure. The left hand provides a bass line with a similar rhythmic pattern. Fingering numbers are indicated below the notes: 6, 7, 6, 8, 7, 9, 6, 5, 9, 7, 4, 7, 3.

Musical score for measures 7-13. The right hand continues the melodic line with some chords. The left hand has a steady eighth-note accompaniment. Fingering numbers are: 6, #, 6, 5, 6.

Musical score for measures 14-19. The right hand melody continues with some rests. The left hand accompaniment remains consistent. A large watermark 'CARUS' is visible across the page.

Musical score for measures 20-25. The right hand has a melodic phrase ending with a piano (*p*) dynamic marking. The left hand continues with eighth notes. A large watermark 'CARUS' is visible across the page.

Musical score for measures 26-32. The right hand features a melodic line with some chords. The left hand accompaniment continues. A large watermark 'CARUS' is visible across the page.

Musical score for measures 33-38. The right hand melody continues with eighth notes. The left hand accompaniment remains consistent. A large watermark 'CARUS' is visible across the page.

39

Musical score for measures 39-45. The piece is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. A dynamic marking of *f* (forte) is present at the end of measure 45.

46

Musical score for measures 46-52. The right hand continues with a melodic line, and the left hand has a bass line with eighth notes. A dynamic marking of *p* (piano) is present at the beginning of measure 48.

53

Musical score for measures 53-59. The right hand features a melodic line with eighth notes, and the left hand has a bass line with eighth notes.

60

Musical score for measures 60-66. The right hand continues with a melodic line, and the left hand has a bass line with eighth notes.

67

Musical score for measures 67-73. The right hand continues with a melodic line, and the left hand has a bass line with eighth notes.

74

Musical score for measures 74-80. The right hand continues with a melodic line, and the left hand has a bass line with eighth notes. A dynamic marking of *f* (forte) is present at the beginning of measure 77.

81

Musical score for measures 81-87. The right hand continues with a melodic line, and the left hand has a bass line with eighth notes.

88

Musical score for measures 88-94. 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 accompaniment of eighth notes.

95

Musical score for measures 95-101. The right hand has a more active melodic line with some grace notes. The left hand continues with eighth-note accompaniment. A *p* (piano) dynamic marking is present in measure 100. The system concludes with the word *Fine*.

102

Musical score for measures 102-108. The right hand features a melodic line with some chords. The left hand continues with eighth-note accompaniment.

109

Musical score for measures 109-115. The right hand has a melodic line with some chords. The left hand continues with eighth-note accompaniment.

116

Musical score for measures 116-122. The right hand features a melodic line with some chords. The left hand continues with eighth-note accompaniment.

123

Musical score for measures 123-129. The right hand features a melodic line with some chords. The left hand continues with eighth-note accompaniment.

*Da capo*

# 6. Recitativo (Basso)

Basso

Wenn wir die Sünd' aus dem Ge-setz er - ken - nen, so schlägt es das Ge-wis-sen nie-der;  
*When we have sinned and flout-ed God's com-mand-ments, and con-science weighs us down de-spair-ing,*

7  
4  
2

6  
5

4+  
2

6 6

4  
 doch ist das un-ser Trost zu nen-nen, dass wir im E-van - ge - li - o gleich wie-de-ruh und freu-lich  
*to what may then we turn for com-fort? God's gos-pel will our grief de-stroy, and bring us rest and joy.*

5h

6

5h

7  
 dies, die un-ser Kraft un-tern Glau-ben wie-der. Drauf hof-fen wir der  
*and our shat-tered strength re-pair-ing. So look we for the*

6

7  
5

4 3

6

10  
 Zeit, die Got-tes Gü-tig-keit uns zu - ge - sa - get hat, doch a-ber auch aus wei-sem Rat die Stun-de  
*day which God in his good time has prom-ised to re-veal, al- tho' he wise-ly must con-veal the mo-ment*

5

-

4+  
2

6

13

uns ver-schwie-gen. Je - doch, wir las-sen uns be - gnü-gen; er weiß es, wenn es nö-tig  
*of its com - ing. And thus, we well may rest un - trou-ble-d; He knows the time for us to*

6 \* 4+ 2

16

ist, und brau-chet kei-ne List an uns: Wir dür-fen auf ihn bau-en und ihm al-lein ver-trau-en.  
*die, nor will He ev-er fal-si - fy. To His di-vine di - rec-tion we owe our sure pro-tec-tion.*

4 7 4 6 3  
 2 5 2

### 7. Choral

1 (5)

5 9 8 6 5 6 5 5 6 4 2  
 4 2

4 (8)

6 4 # 5 # 6 6 7 # 6  
 2

11

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

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**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