

Johann Sebastian
BACH

Jesus nahm zu sich die Zwölfe

Jesus calling then the Twelve to him

BWV 22

Kantate zum Sonntag Estomihi
für Soli (ATB), Chor (SATB)
Oboe, 2 Violinen, Viola und Basso continuo
herausgegeben von Ulrich Leisinger

Cantata for Estomihi
for soli (ATB), choir (SATB)
oboe, 2 violins, viola and basso continuo
edited by Ulrich Leisinger
English version by Henry S. Drinker

Stuttgarter Bach-Ausgaben · Urtext
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Organo



Carus 31.022/49

Jesus nahm zu sich die Zwölfe

Organo

Jesus calling then the Twelve to him

BWV 22

Johann Sebastian Bach

1685–1750

1. ARIOSO (Tenore, Basso, Oboe, Archi, Continuo) e Coro*

Generalbassaussetzung: Paul Horn (1922–2016)

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

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

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

11 2 6# 6# 6 7 6 8 3 7 # 6 7 # 6 8 7b # 6 5
5 4# 4# 5 # 4 2# 5 5 3 2# 4 2

14 5 7 6# 8 6 9 8 8 7 7 9# 8 6 # 6
7 6 3 7 5 5 4 4 4

* Zur Bezifferung s. Vorwort und Kritischen Bericht in der Partitur.

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17

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

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

20

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

5 5 4 3 3 4 6 4 2 5 5

22

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

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

2 b

25

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

5 5 7 6 3 5 5 4 2 5

27

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

4 5 5 5 5 #

30

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

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

33

6 6 6# 6 6 6 4# 6 6 8 6# 6# 6 5 6 5
5 5 2 5 5 4 5 6 5 5b 4# 4 3

36

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

39

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

allegro

43

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

49

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

54

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

60

60

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

4 5 4 # 4 # 4 4 4 # 4 4 #

2 2 2

65

65

6# 6 5# 6 6 6 6# 6 5 6 6 6 6 6 5 6

5b 4 # 4+ 6 6 5b 4 4 4+ 6 6 4 3 4

2 2 2

70

70

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

5 5 2 4 5b 4 2 4 2 5

2 2 2

75

75

6 8 7 7 6 5 7 6

4 4 4 4 5 3 # 5

2 2 2 2 2

80

80

6 6 6# 6 6# 6 6 6 6 5 6

4+ 4 4 4 5 7 4 4 5 # 4+

2 2 2 2 2 2 2 2 2 2

86

86

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

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

4 4 # 4 2 2 2 2 2 2 2 2

2. Aria (Alto, Oboe solo, Continuo)

Musical notation for measures 1-4. The score is in 3/8 time with a key signature of two flats. The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment. Fingering numbers (6, 4, 5, 6, 4, 2, 6, 6, 5, b) are indicated below the bass staff.

Musical notation for measures 5-8. The notation continues with similar melodic and accompaniment patterns. Fingering numbers (4, 6, 7, 4, 6, 5, 6, 4, 5, b, 7, 5, 7, 7, 7, 5) are shown below the bass staff.

Musical notation for measures 9-11. The piece continues with consistent phrasing. Fingering numbers (6, 4, b, 6, 5, 4, 7, 6, b, 7, 4, 6) are provided for the left hand.

Musical notation for measures 12-14. The melodic line shows some variation. Fingering numbers (6, 5, 6, 4, 6, 6, 5, 5, 4, 4) are indicated below the bass staff.

Musical notation for measures 15-17. The accompaniment becomes more active. Fingering numbers (7, 6, 5, b, 7, 6, 6, 5, 6, b, 4, 6, 5, 4, 4) are shown below the bass staff.

Musical notation for measures 18-20. The piece concludes with a final cadence. Fingering numbers (6, 6, 6, 6, 4, 6, 5, 4, 2) are indicated below the bass staff.

21

6 6 5_b 4 4_b 2 6 5 6 5 7 4 6 6 4 2

25

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

28

6 5_b 6 4 b 6 5_b 9 7 8 7 5 3 6

31

6 b 7_b 5_b 7_b 5_b 8 6_b 4 5 3 6_b 6 5_b

34

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

37

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

40

6^b 6^b 5
4 4

6^b 4
2

7

b 6

44

48

53

57

61

64

Musical notation for measures 64-66. The system consists of a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 64 starts with a whole rest in the treble and a half note B-flat in the bass. Measure 65 features a half note G in the treble and a half note A-flat in the bass. Measure 66 has a half note F in the treble and a half note G in the bass.

67

Musical notation for measures 67-69. Measure 67 has a half note E-flat in the treble and a half note F in the bass. Measure 68 has a half note D in the treble and a half note E-flat in the bass. Measure 69 has a half note C in the treble and a half note D in the bass.

70

Musical notation for measures 70-73. Measure 70 has a half note B-flat in the treble and a half note C in the bass. Measure 71 has a half note A in the treble and a half note B-flat in the bass. Measure 72 has a half note G in the treble and a half note A in the bass. Measure 73 has a half note F in the treble and a half note G in the bass.

74

Musical notation for measures 74-77. Measure 74 has a half note E-flat in the treble and a half note F in the bass. Measure 75 has a half note D in the treble and a half note E-flat in the bass. Measure 76 has a half note C in the treble and a half note D in the bass. Measure 77 has a half note B-flat in the treble and a half note C in the bass.

78

Musical notation for measures 78-81. Measure 78 has a half note A in the treble and a half note B-flat in the bass. Measure 79 has a half note G in the treble and a half note A in the bass. Measure 80 has a half note F in the treble and a half note G in the bass. Measure 81 has a half note E-flat in the treble and a half note F in the bass.

82

Musical notation for measures 82-84. Measure 82 has a half note D in the treble and a half note E-flat in the bass. Measure 83 has a half note C in the treble and a half note D in the bass. Measure 84 has a half note B-flat in the treble and a half note C in the bass.

3. Recitativo (Basso, Archi, Continuo)

Basso

Mein Je - su, zie - he mich, so werd ich lau - - -
 Lord Je - sus, bid me go, and I will has - - -

Continuo

3

- fen, denn Fleisch und Blut ver-ste-het ganz und gar nebst dei-nen Ju-gern nie-wa-ge-
 - ten, tho' flesh and blood can-not well ap-pre-hend, as thy ci-les-then all that thy

6

Es se-eh nach der Welt und nach dem größ-ten Hau-fen. Sie wol-len bei-der-seits, wenn
 por-ten, in ve-erl for the world, the rab-ble's ac-cla-ma-tion, and hoped that thou might rear, when

10

du ver-klä-ret bist, zwar ei-ne fe-ste Burg auf Ta-bors Ber-ge bau-en. Hin-ge-gen Gol-ga-tha, so
 thou art glo-ri-fied, a might-y for-tress here on Ta-bor's loft-y moun-tain. Gol-go-tha all ab-hor, so

14

vol - ler Lei - den ist, in dei - ner Nied - rig - keit, mit kei - nem Au - ge schau - en.
fraught with pain and woe, where thou wert brought so low, in shame - full de - gra - da - tion.

17

Ach! kreu - zi - ge bei mir in der ver - derb - ten Brust zu - vör - derst die - se Welt und die
Ah! cru - ci - fy in me, in my be - night - ed heart, this world of ill re - pute, which is for - bid - den

21

Lust, über dich, was sagst, voll - kom - men wohl ver - ste - hen und nach Je - ru - sa - lem mit —
fröhlich, un - ter mich, m, know well what thou art say - ing, and seek Je - ru - sa - lem, thy —

24

tau - send Freu - - - - den ge - hen.
call with joy o - bey - ing.

4. Aria (Tenore, Archi, Continuo)

Musical notation for measures 1-5. The score is in 3/8 time with a key signature of two flats (B-flat and E-flat). The right hand features a melody of eighth notes and chords, while the left hand provides a steady accompaniment of eighth notes.

Musical notation for measures 6-11. The right hand continues the melodic line with some chromaticism, and the left hand maintains the eighth-note accompaniment.

Musical notation for measures 12-17. The right hand has a more active melodic line with some grace notes, and the left hand continues the accompaniment.

Musical notation for measures 18-23. The right hand features a melodic line with a grace note in measure 19, and the left hand continues the accompaniment.

Musical notation for measures 24-28. The right hand has a melodic line with some chromaticism, and the left hand continues the accompaniment.

Musical notation for measures 29-33. The right hand has a melodic line with a grace note in measure 30, and the left hand continues the accompaniment.

34

Musical notation for measures 34-40. The system consists of a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 34 starts with a 7-measure rest in both staves. The music features a mix of chords and moving lines in both hands.

41

Musical notation for measures 41-47. The system consists of a treble clef staff and a bass clef staff. The key signature has two flats. The music continues with a variety of rhythmic patterns and chordal textures.

48

Musical notation for measures 48-54. The system consists of a treble clef staff and a bass clef staff. The key signature has two flats. A large, stylized watermark 'CARUS' is overlaid on the right side of the page, partially covering this system.

55

Musical notation for measures 55-61. The system consists of a treble clef staff and a bass clef staff. The key signature has two flats. A large, stylized watermark 'CARUS' is overlaid on the left side of the page, partially covering this system.

62

Musical notation for measures 62-68. The system consists of a treble clef staff and a bass clef staff. The key signature has two flats. The music features several chords with a 7-measure rest in the bass line.

69

Musical notation for measures 69-75. The system consists of a treble clef staff and a bass clef staff. The key signature has two flats. The music continues with a mix of chords and moving lines in both hands.

76

Musical score for measures 76-83. The piece is in a minor key (one flat) 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.

84

Musical score for measures 84-91. The right hand continues the melodic development with some chords, and the left hand maintains the eighth-note accompaniment.

92

Musical score for measures 92-99. The right hand has a more active melodic line with some grace notes, and the left hand continues with eighth notes.

100

Musical score for measures 100-107. The right hand features a melodic line with some chords, and the left hand continues with eighth notes.

108

Musical score for measures 108-115. The right hand has a melodic line with some chords, and the left hand continues with eighth notes.

116

Musical score for measures 116-123. The right hand features a melodic line with some chords, and the left hand continues with eighth notes.

5. Chorale (Coro, Oboe, Archi, Continuo)

Measures 1-4 of the chorale. The music is in G minor (two flats) and common time (C). The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

5 (14)

Measures 5-8 of the chorale. The melody continues with some chromatic movement in the right hand, and the bass line remains consistent.

9 (18)

Measures 9-12 of the chorale. The piece reaches a repeat sign at the end of measure 12.

22

Measures 13-16 of the chorale. This section begins the second time through the piece.

27

Measures 17-20 of the chorale. The melody and bass line continue their respective parts.

31

Measures 21-24 of the chorale, concluding the piece. The final measure includes a fermata and the word "Fine".

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 |
| 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 Kirchengsonaten (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 |

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|--|-----------|
| 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 |
| Vökl: Orgeln in Württemberg (150 Farbtafeln) | 24.014 |
| Wolff/Zepf: Die Orgeln J. S. Bachs | 24.045 |