

Johann Sebastian
BACH

Wir danken dir, Gott, wir danken dir

We thank Thee, Lord, God, we thank Thee

BWV 29

Kantate zur Ratswahl
für Soli (SATB), Chor (SATB)
2 Oboen, 3 Trompeten, Pauken
Violine solo, 2 Violinen, Viola, obligate Orgel und Basso continuo
herausgegeben von Hans Grischkat

Cantata for the Town council election
for soli (SATB), choir (SATB)
2 oboes, 3 trumpets, timpani
violin solo, 2 violins, viola, obbligato organ and basso continuo
edited by Hans Grischkat
English version by Henry S. Drinker

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

Organo obligato
Basso continuo



Carus 31.029/49

Wir danken dir, Gott, wir danken dir

BWV 29

Organo obligato
Basso continuo

Johann Sebastian Bach
1685–1750

1. Sinfonia (mit 3 Trompeten, Pauken, 2 Oboen, Streichern, Organo obligato, Generalbaß)

Presto

The image shows the first page of a musical score for the first movement of the Notebook for Anna Bach, BWV 29. It is titled 'Wir danken dir, Gott, wir danken dir' and is in the key of D major (two sharps) and 3/4 time. The tempo is marked 'Presto'. The score is for two parts: 'Organo obligato' and 'Continuo'. The organ part is written in the treble clef and the continuo part in the bass clef. The score consists of three systems of two staves each. The first system covers measures 1-3, the second system covers measures 4-7, and the third system covers measures 8-11. The organ part features a rhythmic pattern of eighth and sixteenth notes, while the continuo part provides a harmonic accompaniment with chords and single notes. A large, stylized watermark 'CARUS' is overlaid on the score.

12

16

20

24

28

Musical score for measures 28-31. The score is written for piano in G major (one sharp). It features a complex texture with multiple voices. The right hand has a melodic line with eighth-note patterns, while the left hand provides harmonic support with chords and moving bass lines. The music is in a 3/4 time signature.

32

Musical score for measures 32-35. The texture continues with intricate melodic and harmonic developments. The right hand features more active melodic passages, and the left hand maintains a steady accompaniment. The watermark 'CARUS' is visible across the score.

36

Musical score for measures 36-39. The music becomes more dramatic with wider intervals and more complex rhythmic patterns. The right hand has a prominent melodic line, and the left hand provides a rich harmonic foundation. The watermark 'CARUS' is prominent here.

Tasto solo

40

Musical score for measures 40-43. The piece concludes with a final cadence. The right hand has a melodic flourish, and the left hand provides a final harmonic resolution. The watermark 'CARUS' is still present.

44

48

52

56

60

Musical score for measures 60-63. The system consists of two grand staves. The upper grand staff has a treble clef and a key signature of two sharps (F# and C#). The lower grand staff has a bass clef and the same key signature. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and some rests.

64

Musical score for measures 64-67. The system consists of two grand staves. The upper grand staff has a treble clef and a key signature of two sharps. The lower grand staff has a bass clef and the same key signature. The music continues with complex rhythmic patterns, including some rests in the upper staff.

68

Musical score for measures 68-71. The system consists of two grand staves. The upper grand staff has a treble clef and a key signature of two sharps. The lower grand staff has a bass clef and the same key signature. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and some rests.

72

Musical score for measures 72-75. The system consists of two grand staves. The upper grand staff has a treble clef and a key signature of two sharps. The lower grand staff has a bass clef and the same key signature. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and some rests.

76

Musical score for measures 76-79. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two systems of grand staff notation. The first system (measures 76-77) features a continuous eighth-note melody in the right hand and a bass line with eighth notes in the left hand. The second system (measures 78-79) shows the right hand playing chords and the left hand continuing with eighth notes.

80

Musical score for measures 80-83. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two systems of grand staff notation. The first system (measures 80-81) features a continuous eighth-note melody in the right hand and a bass line with eighth notes in the left hand. The second system (measures 82-83) shows the right hand playing chords and the left hand continuing with eighth notes.

84

Musical score for measures 84-87. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two systems of grand staff notation. The first system (measures 84-85) features a continuous eighth-note melody in the right hand and a bass line with eighth notes in the left hand. The second system (measures 86-87) shows the right hand playing chords and the left hand continuing with eighth notes.

88

Musical score for measures 88-91. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two systems of grand staff notation. The first system (measures 88-89) features a continuous eighth-note melody in the right hand and a bass line with eighth notes in the left hand. The second system (measures 90-91) shows the right hand playing chords and the left hand continuing with eighth notes.

92

Musical score for measures 92-95. The top system features a treble clef with a complex melodic line and a bass clef with a rhythmic accompaniment. The bottom system features a treble clef with chords and a bass clef with a rhythmic accompaniment.

96

Musical score for measures 96-99. The top system features a treble clef with a complex melodic line and a bass clef with a rhythmic accompaniment. The bottom system features a treble clef with chords and a bass clef with a rhythmic accompaniment.

100

Musical score for measures 100-103. The top system features a treble clef with a complex melodic line and a bass clef with a rhythmic accompaniment. The bottom system features a treble clef with chords and a bass clef with a rhythmic accompaniment. A large watermark "CARUS" is overlaid on the score.

Tasto solo

104

Musical score for measures 104-107. The top system features a treble clef with a complex melodic line and a bass clef with a rhythmic accompaniment. The bottom system features a treble clef with chords and a bass clef with a rhythmic accompaniment.

108

112

116

120

124

Musical score for measures 124-127. The system consists of two grand staves. The upper staff has a treble clef and a key signature of one sharp (F#). It contains a complex melodic line with many sixteenth and thirty-second notes. The lower staff has a bass clef and the same key signature, providing a simple harmonic accompaniment with quarter and eighth notes.

128

Musical score for measures 128-131. The system consists of two grand staves. The upper staff has a treble clef and a key signature of one sharp (F#). It contains a complex melodic line with many sixteenth and thirty-second notes. The lower staff has a bass clef and the same key signature, providing a simple harmonic accompaniment with quarter and eighth notes.

132

Musical score for measures 132-135. The system consists of two grand staves. The upper staff has a treble clef and a key signature of one sharp (F#). It contains a complex melodic line with many sixteenth and thirty-second notes, ending with a trill (tr) in the final measure. The lower staff has a bass clef and the same key signature, providing a simple harmonic accompaniment with quarter and eighth notes.

136

Musical score for measures 136-139. The system consists of two grand staves. The upper staff has a treble clef and a key signature of one sharp (F#). It contains a complex melodic line with many sixteenth and thirty-second notes. The lower staff has a bass clef and the same key signature, providing a simple harmonic accompaniment with quarter and eighth notes.

2. Chorus (mit 3 Trompeten, Pauken, 2 Oboen, Streichern, Continuo)

Bass Tenor Alt Sopran

Wir dan- / Wir dan - - / Wir dan- / Wir dan - ken dir, Gott, wir dan - -

mit 16'

10 Alt Sopran

- - ken dir / und - - ver- / und - - ver- kün - di- gen dei- ne Wun -

ohne 16'

18 Alt Sopran

der, / wir wir dan - - ken dir, Gott, wir dan - -

ohne 16'

mit 16'

Alt Sopran

ken , / wir dan - / wir dan - - ken dir, Gott, wir dan-

34

- - - ken dir und - - ver- kün - - di- gen dei- ne Wun - - -

ohne 16'

43

der, wir dan - - - ken dir und - ver - kün - - di - gen dei - ne Wun - - der,

mit 16'

52

dan - ken dir, Gott, wir dan - ken dir und - ver - kün - digen dei - ne Wun - der, wir dan -

ohne 16' mit 16'

62

Trompete I

ken dir, Gott, wir dan - - - ken dir, ir - - - ken dir, Gott, wir dan -

ohne 16' mit 16'

73

- - ke nd - ver - kün - - di - gen dei - ne Wun - - -

82

- - - der, und ver - kün - di - gen deine Wunder, und - ver - kün - di - gen dei - ne Wunder.

3. Arie (Tenor, Violine solo, Continuo)

Viol. solo *tr*

8

14

le-lu-ja, Stärk' und Macht sei des Al-ler-

höch - - - - - sten Na-men, Hal - - - - - le-lu'-ja, Hal - - - - - le -

33

lu-ja, Stärk'— und Macht sei des Al - - - ler-höchsten Na - - -

40

- men, — des Al - - - ler-höchsten Na - men!

Viol. solo

46

52

al - - - le-lu-ja, — Hal - - - le-lu-ja, — sei des Al - ler-höch - -

60

- - sten Na-men, — Hal - - - le-lu-ja, Stärk' — und

67

Macht, Stärk' und Macht, Stärk' und Macht sei des Al-lerhöchsten Na - men!

75

Hal - le - lu - ja, Stärk' und Macht sei des Al-lerhöch-sten Na - - men!

tr *Viol. solo*

81

87

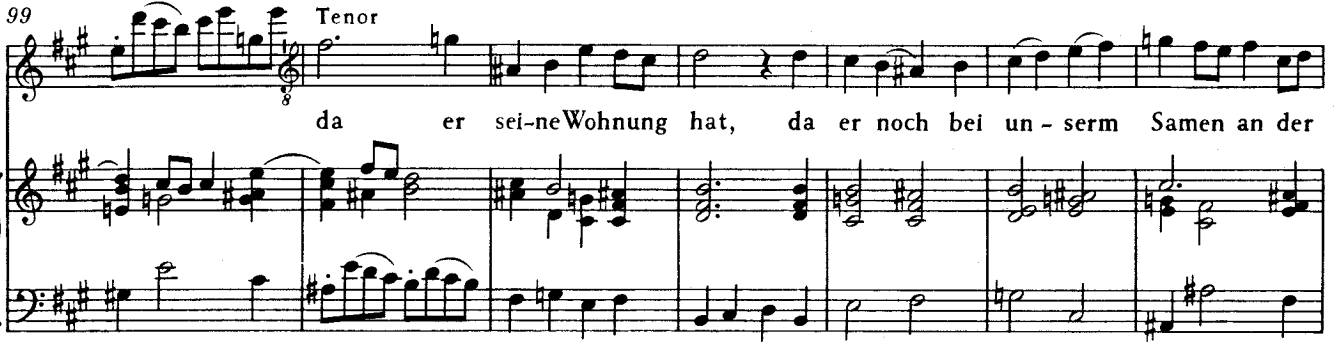
Fine

93

Tenor *Viol. solo*

Zi - on ist noch sei - ne Stadt,

99 Tenor
da er sei-neWohnung hat, da er noch bei un - serm Samen an der




106 Viol. solo
Vä - ter Bund ge - dacht. —




112 Tenor
Si - on ist noch sel - be Stadt, da er



119
- ne Wohn - ung hat, da er noch bei un - serm Samen an der Vä - ter Bund ge - dacht, an



126
der Vä - ter Bund, bei un - serm Sa - men, da er noch bei unserm Sa - men an der Vä - ter





Bund ge - dacht, bei un - serm Sa - - - men an der Vä - ter Bund ge - dacht.

Da Capo

4. Rezitativ (Bass, Continuo)

Bass



Gott-lob! es geht uns wohl! Gott ist noch uns - re Zu-ver-sicht.

4



Schutz, sein Trost und Licht schirmt die Stadt und die Pa - lä - sein Flü - gel hält die Mauern



...ste. küßt uns al - ler Or - ten seg - nen, der Treu - e, die den Frie - den küßt, muß

10



für und für Gerechtigkeit be - gegnen. Wo ist ein solches Volk wie wir, dem Gott so nah und gnädig ist?

5. Arie (Sopran, Oboe, Streicher, Continuo)

Viol. I

(mit 16')

Detailed description: This system contains the first six measures of the piece. The Violin I part is written in a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It features a melodic line with eighth and sixteenth notes. The keyboard accompaniment is in a grand staff (treble and bass clefs) and provides harmonic support with chords and moving lines.

7 Sopran

Ge - denk — an uns — mit dei - - ner — Lie - be schließ

Tasto solo

ohne 16'

Detailed description: This system covers measures 7 through 12. The Soprano part begins with the lyrics 'Ge - denk — an uns — mit dei - - ner — Lie - be schließ'. The keyboard accompaniment continues with a 'Tasto solo' instruction, indicating a solo passage for the keyboard. The tempo marking '(ohne 16')' is present.

13

uns in dein Er - bar - - m ein. —

Viol. I

(mit 16')

Detailed description: This system covers measures 13 through 18. The Violin I part has a trill (tr) over the final measure. The keyboard accompaniment continues with a 'Tasto solo' instruction. The tempo marking '(mit 16')' is present.

19 Sopran

Ge-

Tasto

ohne 16'

Detailed description: This system covers measures 19 through 24. The Soprano part has a trill (tr) over the final measure. The keyboard accompaniment continues with a 'Tasto solo' instruction. The tempo marking '(ohne 16')' is present.

25

denk — an uns — mit dei - - ner Lie - be, schließ uns in dein Er - bar - m ein,

solo

Detailed description: This system covers measures 25 through 30. The keyboard accompaniment continues with a 'solo' instruction. The lyrics 'denk — an uns — mit dei - - ner Lie - be, schließ uns in dein Er - bar - m ein,' are written below the vocal line.

31 Viol. I
dein Er-bar-men ein. —
(mit 16')
Fine

37 Sopran
Seg - ne die, — so uns re-gie - - - ren, die — uns lei - ten,
Tasto solo
ohne 16'

43 Viol. I
schüt - zen, füh - ren, se - ne, die ge hor - - - sam sein. —
(mit 16')

55 Sopran
Seg - ne die, — so uns re-gie - ren, die — uns lei - -

61

ten, schüt-zen, füh-ren, seg-ne, die ge-hor-sam sein. —

Da Capo

6. Rezitativ (Alt, (Chor,) Continuo)

Alt

Ver-giß es fer-ner nicht, mit dei-ner Hand uns Gu-tes zu

3

wei-sen; so sollt ich uns-er Stadt und -ser Land, das

5

-ner voll, mit Op-fern und mit Dan-ken prei-sen, und

7

(Chor)

al-les Volk soll sa-gen: A-men! Hal-

attacca

7. Arie (Alt, Organo obligato, Continuo)

Allegro

1

Alt

- le-lu-ja, Stärk' und Macht sei des Al-ler-höch-

Organo obligato *piano*

Continuo

7

- - sten Na-men, le-ja, Hal- - - le-

13

lu-ja, Stärk' und Macht sei des Al-ler-höchsten Na-

19

- - - men, des Al - - - ler-höchsten Na - men,

forte

26

Alt
tra - -

piano

33

- - - le - lu - ja, - Hal - - - le - lu - ja, - sei des Al - ler -

39

höch - - - - - sten Na - men, Hal - - - - - le -

45

lu - ja, Stärk' - - - - - und Macht, Stärk' - - - - - ame Mach Stärk' und

51

Macht sei - des Al - ler - höch - sten Na - - - - - men! Hal - le - lu - ja, Stärk' und

57

Macht sei — des Al — ler — höch — sten Na — — men!

tr

forte

62

76

8. Choral (Chor, 3 Trompeten, Pauken, 2 Oboen, Streichern, Continuo)

Sopran

Sei Lob und Preis mit Eh - ren, Gott Va-ter, Sohn, hei - li-gen Geist!
Der woll' in uns ver - meh - ren, was er uns aus Gna-den ver - heißt,

8/16

daß wir - ihm fest ver - trau - en, gänz-lich - ver - laß'n auf ihm,

24

Her - zen an ihm bau - en, daß uns'r Herz, Mut und Sinn ihm
tröst soll'n an - han - - gen; drauf sin - gen wir zur Stund: A -

38

men, wir wer - den's er - lan - gen, glaub'n wir - aus Her-zens - grund.

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 Toccaten über „Hört, der Engel helle Lieder“ (1995)	18.108
Karkoschka: Toccaten 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: Toccaten 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: 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