

# Freue dich, erlöste Schar

Joyful be, O ransomed flock  
BWV 30

Organo

Johann Sebastian Bach  
1685–1750

## 1. Coro: Freue dich, erlöste Schar

Generalbassaussetzung: Paul Horn

Fl, Ob, Archi, Bc

Musical score for measures 1-7. The score is in G major and 2/4 time. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The music consists of chords and moving lines in both hands. Fingerings are indicated by numbers 1-5 below the notes.

Fingerings: 6 4, 5 3, 7 8, 4 3, 2, 6, 6 7, 6, 6 4, 2, 6, 6 8, 4 3, 5, 6 6, 5 4, #

Musical score for measures 8-13. The score continues with chords and moving lines. Fingerings are indicated by numbers 1-5 below the notes.

Fingerings: 7 5, 6, 7 5, 4 3, 2, 6 4, 6, 6, 6, 6, 6 4, 2, 6

Musical score for measures 14-19. The score continues with chords and moving lines. Fingerings are indicated by numbers 1-5 below the notes.

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

Musical score for measures 20-25. The score continues with chords and moving lines. Fingerings are indicated by numbers 1-5 below the notes.

Fingerings: 6 —, 8 4, 3, 6 4, 7 5, 6 6, 6, 6 6, 5 4, 3, 6 6, 5, 6 6, 4

Musical score for measures 26-31. The score concludes with chords and moving lines. The final measure is marked 'Fine'. Fingerings are indicated by numbers 1-5 below the notes.

Fingerings: 7 8, 4 3, 6 5, #, 6 5, #, 4 2, 6 6 6, 6 6 6, 6 6, 6 6, 5 3, 4

*Fine*

33

Musical score for measures 33-39. The piece is in D major (one sharp) and 4/4 time. It features a piano (*p*) and forte (*f*) dynamic range. The bass line includes the following fingering: 4 2, 6, 6 7 6 5, 6 7 6 5, 6 5, 6 5, 6 7 6, 6 7 6 5.

40

Musical score for measures 40-46. The piece continues in D major and 4/4 time. The bass line includes the following fingering: 6, 6, 6, 6, 6.

47

Musical score for measures 47-53. The piece continues in D major and 4/4 time. The bass line includes the following fingering: 6 7, # 6, 6, 6, 6, 6, 6, 6.

54

Musical score for measures 54-61. The piece continues in D major and 4/4 time. The bass line includes the following fingering: 6, 6, 6, 7 6, 7 #, 6, 7 6, 6 7.

62

Musical score for measures 62-68. The piece continues in D major and 4/4 time. The bass line includes the following fingering: 6, 6 4 5 3, 7 8 4 3, 6, 6 7, 6.

69

Musical score for measures 69-74. The piece continues in D major and 4/4 time. The bass line includes the following fingering: 4 2, 6, 6, 6 4 3, 6 5, 6 5 4 #, 7 5, 6, 7 4 2, 5 3, 6 4.

75

Musical score for measures 75-81. The piece continues in D major and 4/4 time. The bass line includes the following fingering: 6, 6, 6, 4 2, 6, 6, 6 4 3, 6 5, 6 5 4 #, 6 #.

81

Musical score for measures 81-87. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music features a complex rhythmic pattern with many beamed notes and rests. Fingerings are indicated by numbers 1-5 below the notes.

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

88

Musical score for measures 88-93. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The music continues with complex rhythmic patterns and fingerings.

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

94

Musical score for measures 94-100. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. Dynamic markings *p* and *f* are present. Fingerings are indicated by numbers 1-5.

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

101

Musical score for measures 101-107. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. Dynamic markings *p* and *f* are present. Fingerings are indicated by numbers 1-5.

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

108

Musical score for measures 108-114. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. Fingerings are indicated by numbers 1-5.

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

115

Musical score for measures 115-121. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. Fingerings are indicated by numbers 1-5.

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

122

Musical score for measures 122-127. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The piece concludes with a *Da capo* instruction.

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

*Da capo*

## 2. Recitativo (Basso): Wir haben Rast

Wir ha - ben Rast, und des Ge - set - zes Last ist ab - ge - tan. Nichts soll uns  
*We rest in peace, the bur - den of the law is put a - side and noth - ing*

6 4      7 4      5 3      8

4  
 die - se Ru - he stö - ren, die uns - re lie - be Vä - ter oft ge - wünscht, ver - get und e -  
*shall dis - turb our safe - ty that our be - lov - ed fa - thers oft had sought, had long for an - ad*

6      6 4 2

7  
 Wohl - an, es freu - e sich, wer im - mer kann, und stim - me sei - nem Gott zu  
*Come forth, let all re - joice, and ev - er raise our voic - es to our God a*

4 5      6      5

10  
 Eh - ren ein Lob - lied an, und das im hö - hern Chor, ja, singt ein - an - der vor!  
*hymn of — grate - ful thanks and with the heav'n - ly choir, yea, sing with joy to - gether!*

6      5      6      6      6      6      6      6      6      5

### 3. Aria (Basso): Gelobet sei Gott

VII

6 6 6 5

Detailed description: This system contains measures 1 through 6. The music is in G major and 3/8 time. The right hand features a melodic line with eighth notes and chords, while the left hand provides a bass line with eighth notes. Fingerings are indicated by numbers 1-5 below the notes.

7

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

Detailed description: This system contains measures 7 through 12. The melodic line continues with eighth notes and chords. The bass line includes some triplet figures. Fingerings are indicated by numbers 1-5 below the notes.

13

6 4 6 6 6 5 7 5 # 6

*p*

Detailed description: This system contains measures 13 through 19. A dynamic marking of *p* (piano) is present. The music continues with eighth notes and chords. Fingerings are indicated by numbers 1-5 below the notes.

20

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

Detailed description: This system contains measures 20 through 26. The melodic line features some slurs and eighth notes. The bass line continues with eighth notes. Fingerings are indicated by numbers 1-5 below the notes.

27

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

Detailed description: This system contains measures 27 through 32. The music concludes with a final cadence. The bass line features some triplet figures. Fingerings are indicated by numbers 1-5 below the notes.

33

Musical notation for measures 33-40. The piece is in G major (one sharp) and 3/4 time. Measure 33 starts with a forte (*f*) dynamic. The bass line features a rhythmic pattern of eighth notes. Fingerings are indicated by numbers 1-5 below the notes.

41

Musical notation for measures 41-48. The melody continues with eighth notes and chords. A piano (*p*) dynamic is marked in measure 45. Fingerings are indicated by numbers 1-5 below the notes.

49

Musical notation for measures 49-56. The bass line has a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-5 below the notes.

57

Musical notation for measures 57-61. The melody features some chromatic movement. Fingerings are indicated by numbers 1-5 below the notes.

62

Musical notation for measures 62-68. Measure 62 begins with a forte (*f*) dynamic. The bass line has a consistent eighth-note pattern. Fingerings are indicated by numbers 1-5 below the notes.

69

Musical notation for measures 69-75. A piano (*p*) dynamic is marked in measure 72. The melody and bass line continue with eighth-note accompaniment. Fingerings are indicated by numbers 1-5 below the notes.

76

Musical notation for measures 76-82. The piece concludes with a final chord in the right hand and a few final notes in the left hand. Fingerings are indicated by numbers 1-5 below the notes.

83

Musical score for measures 83-89. The piece is in G major (one sharp). The right hand features chords and moving lines, while the left hand plays a rhythmic accompaniment. Fingerings are indicated by numbers 1-5. A dynamic marking of *f* (forte) is present in measure 87.

90

Musical score for measures 90-96. The right hand continues with chords and moving lines. The left hand has a steady accompaniment. A dynamic marking of *p* (piano) is present in measure 95.

97

Musical score for measures 97-103. The right hand features chords and moving lines. The left hand has a steady accompaniment. A large watermark 'CARUS' is overlaid on this system.

104

Musical score for measures 104-110. The right hand features chords and moving lines. The left hand has a steady accompaniment. A large watermark 'CARUS' is overlaid on this system.

110

Musical score for measures 110-117. The right hand features chords and moving lines. The left hand has a steady accompaniment. A large watermark 'CARUS' is overlaid on this system.

118 *adagio*

*tempo primo*

VII

Musical score for measures 118-127. The piece changes tempo from *adagio* to *tempo primo*. The right hand features chords and moving lines. The left hand has a steady accompaniment. Dynamic markings of *f* (forte) and *p* (piano) are present.

128

Musical score for measures 128-134. The right hand features chords and moving lines. The left hand has a steady accompaniment. A dynamic marking of *f* (forte) is present in measure 128.

137

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

146

6 6 8 6 3 3 4 3 6 3 4 2 6 #

152

4 2 6 7 # 7 4 2 5 6 #

161

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

16

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

177

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

182

191

#### 4. Recitativo (Alto): Der Herold kömmt



30

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

35

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

40

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

44

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

48

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

53

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

58

58  
 Treble clef: Chords in G major. Bass clef: Arpeggiated accompaniment.  
 Fingerings: 4, 6/4/3, 6/5, 6, 6/5, 7, #, 7/5, 4, 2, 6, 6, 4, 7, 5, -

63

63  
 Treble clef: Chords in G major. Bass clef: Arpeggiated accompaniment.  
 Dynamics: *f*  
 Fingerings: 4/2, 6, 6/4, 5, #, 6/4, 6, 6, 6/5, 7/4, 6, -, 5, 6, 5, 6, 6/5, 7/4, 6, - 5

68

68  
 Treble clef: Chords in G major. Bass clef: Arpeggiated accompaniment.  
 Dynamics: *p*  
 Fingerings: 7/5, 7/5, 6/4, 5/3, 6, 6, 6/4, 6/5, 6, 6

73

73  
 Treble clef: Chords in G major. Bass clef: Arpeggiated accompaniment.  
 Fingerings: 6/5, 7/4, 6/3, 5, 6/4, 7/5, 6/4, 5/3, 6, 6, 6/4, 5/3

78

78  
 Treble clef: Chords in G major. Bass clef: Arpeggiated accompaniment.  
 Dynamics: *f*  
 Fingerings: 6, 7, 6, 6, 5, 6/4, 5/3, 6, 6, 6, 5, 7/4, 6, 3, 5

82

82  
 Treble clef: Chords in G major. Bass clef: Arpeggiated accompaniment.  
 Dynamics: *p*, *f*  
 Fingerings: #, 6, 7/5, 6/5, 6/4, 5, #, 6, 6, 7/4, 6, -, 5



# Seconda parte

## 7. Recitativo (Basso): So bist du denn, mein Heil, bedacht

2 Oboi 7 Basso

So bist du denn, mein Heil, be - dacht, den  
*It is your pledge, that you, my God, will*

6  
4  
2

3

Bund, den du ge-macht mit un - sern Vä - tern, treu zu hal - ten und in Ge - na - den uns zu ten;  
*not for - get the vow that you have giv - en to our fa - thers, that in your name will rule and pro - tect us;*

7  
4  
2

5  
3

8  
5

7  
#

6

mit Fleiß da - hin be - stre - ben, dir, treu - er Gott, auf dein Ge -  
*so then - gence your charge o - bey, yes, faith - ful God, at your com -*

8

4  
2

6

7  
5

4  
2

4  
2

9

heiß in Hei - lig - keit und Got - tes - furcht zu le - ben.  
*mand, in ho - li - ness and God - ly fear to serve you.*

7  
5

4  
2

6

6  
4  
2

6  
4

5  
#

8. Aria (Basso): Ich will nun hassen und alles lassen

Obda, VI conc, Archi, Bc

Musical score for measures 1-7. The piece is in G major (one sharp) and 2/4 time. The right hand features a series of chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-5 below the notes.

Musical score for measures 8-14. Measure 8 is marked with a piano (*p*) dynamic, and measure 11 is marked with a forte (*f*) dynamic. The right hand continues with chords and moving lines, and the left hand with eighth-note accompaniment. Fingerings are indicated by numbers 1-9 below the notes.

Musical score for measures 15-21. The right hand continues with chords and moving lines, and the left hand with eighth-note accompaniment. Fingerings are indicated by numbers 1-7 below the notes.

Musical score for measures 22-28. Measure 22 begins with a repeat sign. The right hand continues with chords and moving lines, and the left hand with eighth-note accompaniment. Fingerings are indicated by numbers 1-8 below the notes.

Musical score for measures 29-35. The right hand continues with chords and moving lines, and the left hand with eighth-note accompaniment. Fingerings are indicated by numbers 1-7 below the notes.

36

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

43

6 6 6 # 6 6 6 6 #

50

7 6 6 # 7 6

57

6 6 4 5 7 6 9 6 5 7

65

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

72

6 6 6 4 5 # 6 # 6 # 6

79

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

87

Musical score for measures 87-93. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). Fingerings are indicated by numbers 1-5 below the notes. Measure 87 has a fingering of 6. Measure 88 has a fingering of 6. Measure 89 has a fingering of 6. Measure 90 has a fingering of 6. Measure 91 has a fingering of 6. Measure 92 has a fingering of 6. Measure 93 has a fingering of 6. A large watermark '© & M S' is overlaid on the score.

94

Musical score for measures 94-100. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). Fingerings are indicated by numbers 1-5 below the notes. Measure 94 has a fingering of 6. Measure 95 has a fingering of 6. Measure 96 has a fingering of 6. Measure 97 has a fingering of 6. Measure 98 has a fingering of 6. Measure 99 has a fingering of 6. Measure 100 has a fingering of 6. A *p* dynamic marking is present in measure 98. The word *Fine* is written below the bass staff in measure 97. A large watermark '© & M S' is overlaid on the score.

101

Musical score for measures 101-107. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). Fingerings are indicated by numbers 1-5 below the notes. Measure 101 has a fingering of 5. Measure 102 has a fingering of 4. Measure 103 has a fingering of 7. Measure 104 has a fingering of 6. Measure 105 has a fingering of 7. Measure 106 has a fingering of 7. Measure 107 has a fingering of 6. A large watermark '© & M S' is overlaid on the score.

108

Musical score for measures 108-114. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). Fingerings are indicated by numbers 1-5 below the notes. Measure 108 has a fingering of 6. Measure 109 has a fingering of 6. Measure 110 has a fingering of 6. Measure 111 has a fingering of 6. Measure 112 has a fingering of 6. Measure 113 has a fingering of 6. Measure 114 has a fingering of 6. A large watermark '© & M S' is overlaid on the score.

115

Musical score for measures 115-121. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). Fingerings are indicated by numbers 1-5 below the notes. Measure 115 has a fingering of 9. Measure 116 has a fingering of 6. Measure 117 has a fingering of 9. Measure 118 has a fingering of 8. Measure 119 has a fingering of 7. Measure 120 has a fingering of 6. Measure 121 has a fingering of 6. A *f* dynamic marking is present in measure 120. A large watermark '© & M S' is overlaid on the score.

122

Musical score for measures 122-128. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). Fingerings are indicated by numbers 1-5 below the notes. Measure 122 has a fingering of 5. Measure 123 has a fingering of 6. Measure 124 has a fingering of 6. Measure 125 has a fingering of 6. Measure 126 has a fingering of 6. Measure 127 has a fingering of 6. Measure 128 has a fingering of 6. A *p* dynamic marking is present in measure 122. A large watermark '© & M S' is overlaid on the score.

130

Musical score for measures 130-135. The piece is in G major (one sharp) and 3/4 time. The right hand features chords and moving lines, while the left hand provides a steady accompaniment. Fingering numbers are provided below the notes.

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

136

Musical score for measures 136-141. The piece is in G major (one sharp) and 3/4 time. The right hand features chords and moving lines, while the left hand provides a steady accompaniment. Fingering numbers are provided below the notes.

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

142

Musical score for measures 142-148. The piece is in G major (one sharp) and 3/4 time. The right hand features chords and moving lines, while the left hand provides a steady accompaniment. Fingering numbers are provided below the notes.

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

149

Musical score for measures 149-154. The piece is in G major (one sharp) and 3/4 time. The right hand features chords and moving lines, while the left hand provides a steady accompaniment. Dynamics *f* and *p* are indicated. Fingering numbers are provided below the notes.

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

155

Musical score for measures 155-161. The piece is in G major (one sharp) and 3/4 time. The right hand features chords and moving lines, while the left hand provides a steady accompaniment. Dynamics *f* is indicated. Fingering numbers are provided below the notes.

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

162

Musical score for measures 162-167. The piece is in G major (one sharp) and 3/4 time. The right hand features chords and moving lines, while the left hand provides a steady accompaniment. Fingering numbers are provided below the notes.

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

Dal segno

9. Recitativo (Soprano): Und ob wohl sonst der Unbestand

Und ob wohl sonst der Un - be - stand den schwa - chen Men - schen ist ver - wandt, so sei hier - mit doch zu - ge -  
*Al - though in - con - stan - cy in man has been a curse since time be - gan, yet here I sol - emn - ly do*

4  
 sagt: So oft die Mor - gen - rö - te tagt, so lang ein Tag den an - dern fol - gen läßt, so  
*pledge: as of - ten as the morn - ing dawns, as long as day still fol - lows - ter day so*

7  
 laßt sich nicht wackeln, wenn ich dich anbeten will, wenn ich dich anbeten will, wenn ich dich anbeten will,  
*and sure, God, through your e - ter - nal spir - it, live to hon - or you — and*

10  
 soll so - wohl mein Herz als Mund nach dem mit dir ge - mach - ten Bund mit wohl - ver - dien - tem Lob er - he - ben.  
*shall with all my heart and voice, ac - cord - ing to our sa - cred bond, with well - de - serv - ed praise ex - tol you.*

10. Aria (Soprano): Eilt, ihr Stunden, kommt herbei

Allegro

VI

6 # 6 7 4 3 6

5

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

9

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

14

6 # 6 7 # 6 6 7

19

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

25

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

30

6 6 6 5<sub>4</sub> 5 5 7 6 7 6 7

35

5 6 6 7<sub>#</sub> 6 - 7<sub>#</sub> # 4<sub>2</sub> 6 5 6 4 2 7<sub>5</sub> 7<sub>#</sub>

40

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

45

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

50

6 6 7 4 3 6 7 6 6 5

54

4 3 6 5 7 6 5 4<sub>2</sub> 6 7<sub>#</sub> 6 4 6 6 4

58

5<sub>#</sub> 7<sub>#</sub> 6 5 6 6<sub>4</sub> 5 4<sub>2</sub> 6 5 6 4 # *Fine* 6

62

6 6 7 7 6 6 7 7

66

7 7 # 7 7 # 7 6

70

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

75

6 # 6 5 4 3 8 6 # 7 #

79

6 4 5 # 6 5 7 # 6 6 1 5 4 2 6 5 6 4 #

83

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

*Da capo*

# 11. Recitativo (Tenore): Geduld, der angenehme Tag

8  
 Ge - duld, — der an - ge - neh - me Tag kann nicht mehr weit und lan - ge sein, da du von al - ler  
*Be pa - tient! that lov - li - est of days can no more far a - way be wait - ing, when freed from ev' - ry*

8 6 7 #

4  
 Plag der Un - voll - kom - men - heit der Er - den, die dich, mein Herz, ge - fan - gen hält, voll - kom - men wirst be -  
*bur - den the im - per - fect earth thrusts on you, which holds, my heart, you cap - tive, now all the trials you*

8 5h 7h 4 7 6

7  
 frei - et wer - den. Der Wunsch trifft end - lich da du mit er - re - ten See - len in der Voll -  
*feared are fin - ished, the hoped - for wish wanted. You stand at a ra - domed spir - it in that per -*

6 6

10  
 men - heit Tod des Lei - bes bist be - freit, da wird dich  
*ed state of hu - man mis' - ry now set free, where cares and*

7 4+ 6

12 **adagio**  
 kei - ne Not mehr quä - len, kei - ne Not mehr quä - len.  
*want no more can vex you, yes, no more can vex you.*

4 7 9h 8 4 6 6 9 8 7h 4 3

2 5h # 2 4 3 5 4 3 5

# 12. Coro: Freue dich, geheiligte Schar = 1. Coro (Seite 1)

**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 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