

Johann Sebastian  
**BACH**

---

**Die Himmel erzählen die Ehre Gottes**

The heavens are telling of God in glory

BWV 76

Kantate zum 2. Sonntag nach Trinitatis  
für Soli (SATB), Chor (SATB)  
2 Oboen / Oboe d'amore, Trompete  
Violine solo, 2 Violinen, Viola, Viola da gamba und Basso continuo  
herausgegeben von Ulrich Leisinger

Cantata for the 2nd Sunday after Trinity  
for soli (SATB), choir (SATB)  
2 oboes / oboe d'amore, trumpet  
violin solo, 2 violins, viola, viola da gamba and basso continuo  
edited by Ulrich Leisinger  
English version by Vernon and Jutta Wicker

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

Organo



---

Carus 31.076/49

# Die Himmel erzählen die Ehre Gottes

*The heavens are telling of God in glory*

BWV 76

Johann Sebastian Bach (1685–1750)

Generalbassaussetzung: Paul Horn (1922–2016)

## Prima parte

Vor der Predigt

### 1. Coro

Tr, Ob, Archi

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

6 6 4 2 6

11 6 4 2 6 6 6 6 6 6 6 7 # 7 # 7 #

18 7 # 6 7 6 7 6 7 6 4 2

23 7 4 # 6 6 5 9 6 7

29 9 7 5 5 5 6 6 7 #

Aufführungsdauer / Duration: ca. 35 min.

© 2017 by Carus-Verlag, Stuttgart – CV 31.076/49

Vervielfältigungen jeglicher Art sind gesetzlich verboten. / Any unauthorized reproduction is prohibited by law.

Alle Rechte vorbehalten / All rights reserved / Printed in Germany / www.carus-verlag.com

Urtext  
edited by Ulrich Leisinger

33

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

38

6 6 5 7 4 2 4 5 7 5

42

7 6 7 6 7 6 7

47

6 6 5 9

52

9 5 5 4 7 5 2 5 4 2

56

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

61

Musical score for measures 61-64. The system consists of a grand staff with treble and bass clefs. The bass line features a rhythmic pattern of eighth notes. Fingerings are indicated by numbers 1-5 below the notes.

6 6 6 5 7 8 7 5

4 2 4 2

65

-Tr, Ob, Archi

Musical score for measures 65-69. The system consists of a grand staff with treble and bass clefs. The bass line features a rhythmic pattern of eighth notes. Fingerings are indicated by numbers 1-5 below the notes.

7 7 6 7 6 6

# # 5 5

70

Musical score for measures 70-74. The system consists of a grand staff with treble and bass clefs. The bass line features a rhythmic pattern of eighth notes. Fingerings are indicated by numbers 1-5 below the notes.

7 6 5 6 5 6 5b 6

5 4

75

Musical score for measures 75-79. The system consists of a grand staff with treble and bass clefs. The bass line features a rhythmic pattern of eighth notes. Fingerings are indicated by numbers 1-5 below the notes.

6 5 6 6 6 6 6 5

4 # 4 2

80

Musical score for measures 80-84. The system consists of a grand staff with treble and bass clefs. The bass line features a rhythmic pattern of eighth notes. Fingerings are indicated by numbers 1-5 below the notes.

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

5 4 3 4 5 4 2

85

7 6 6 6 6 6 5 6 7 6 7

90

6 6 6 6

94 + VI I, Ob I

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

99 + VI II

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

104 + Va

6 5 5 9 6 6 7 6 5

110

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

115

5      6      6 4 2      6      6      6

+ Tr

119

7 6      7 6      7b 9      7 6 8

5 4      5

123

8 7      9 8      6 6      7 6 #

7      7      4 2      4 2

128

9 8      6 6      8 7      6 6      6 6

4 2      4 2      4 2      4 2

132

6      7      6 6 6 6      6

4 2      4 2

## 2. Recitativo accompagnato (Tenore)

andante e arioso

So lässt sich Gott nicht un - be - zeu - get! Na - tur und Gna - de redt al - le Men - schen an: Dies al - les, al - les \_  
 By this our God re - veals his glo - ry; his grace and na - ture do speak to eve - ry - one and all this, all this \_

Archi

*p*

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

5 hat ja Gott ge - tan, dass sich die Him - mel re - - - - -  
 God for us has done. The heav - ens and the o - - - - -

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

8 - gen und Geist und Kör - per sich be - we - - - - -  
 - cean, like mind and be - ing, are in mo - - - - -

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

11 - ge und Geist Kör - per sich be - we - gen. Gott selbst hat sich zu euch ge - nei - get und  
 - ti - mind be - ing, are in mo - tion. The Lord - bends down to us in mer - cy and

Recitativo

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

15 ruft durch Bot - en oh - ne Zahl: Auf, auf! auf, kommt zu mei - nem Lie - bes - mahl!  
 calls in man - y var - ied ways: Come, come, come, take his sup - per, give him praise! -

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

3. Aria (Soprano): Hört, ihr Völker, Gottes Stimme / Nations, listen to God's calling



VI solo



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

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

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

6 # 6 6 6 6 6 6 6 4

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

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

18

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

21

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

24

Fine

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

27

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

30

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

33

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

36

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

Da capo dal segno



5. Aria (Basso): Fahr hin, abgöttische Zunft / Leave now, pagan band so blind

Tr, Ob, Archi

6 6 6 6 5 6 7 6 7 6 7

4

6 7 6 # 6 6 6 6 6 6 6

7

6 6 6 7 6 7 6 7 6 7

10

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

13

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

*p*

- Tr, Ob, Archi

16

Musical score for measures 16-18. The score is written for piano with treble and bass staves. Measure 16 starts with a 7-measure rest in the bass staff. Fingerings are indicated below the notes: 6/5, 7/#, 6/5, 7/5, #, 6, 6, 6, 6, 6.

19

Musical score for measures 19-21. Measure 19 has a 9-measure rest in the bass staff. Fingerings: 9/6, 6/5, 6/4, #, 6, #, #, 6/5, 9/6, 6/4, 5/2.

22

Musical score for measures 22-24. Measure 22 includes a trill (+Tr) in the bass staff. Measure 24 includes a forte dynamic marking (*f*) and a trill (+Tr) in the bass staff. Fingerings: 6, 6/4, 6/2, 6/5, 6, 6/4, 2, 5/2, 9/7, 5, #, 6/4, 6.

25

Musical score for measures 25-27. Measure 25 has a 2-measure rest in the bass staff. Fingerings: #, 6/4, 6/2, 6/4, 6/5, 6/5, 6/4, #.

28

Musical score for measures 28-30. Measure 28 includes a piano dynamic marking (*p*). Fingerings: 6/4, 6/5, 6/4, #, 6, 7, 6, 6/5, 9/#, 8, 7, 6/4, 6/2, 6/5.

31

Musical score for measures 31-33. Measure 31 has a 7-measure rest in the bass staff. Fingerings: 7/#, 7, 7, 7, 7/#, 7, 6, #, 6/5.



# 6. Recitativo (Alto)

Du hast uns, Herr, von allen Straßen zu dir geruft, als  
 From ev - 'ry - where, my Lord, you called us to come to you, when

6  
4

7  
4

8  
5

3

wir in im Fins - ter - nis der Hei - den sa - ßen, und, wie das Licht die  
 we were still all lost in deep - est dark - ness, and with you light so

6

6

Luft be le - bet und er - quickt, uns auch er - leuch - tet und be -  
 true give us strength and help; en - light - en, guide our heart and

6  
5

7

le - bet, ja mit dir selbst ge - spei - set und ge - trän - ket, und dei - nen Geist ge - schen - ket, der  
 spir - it. Yes, you your - self do nour - ish us with plen - ty, your sup - per shows your mer - cy, and

6

6  
4  
2



7. Choral: Es woll uns Gott genädig sein / *May God bestow on us his grace*

Tr, Ob, Archi

Musical score for measures 1-2. The treble clef contains chords, and the bass clef contains a rhythmic accompaniment. Fingerings are indicated below the bass line: 6 5 4, 6 4 2, 7 7 6, 7 #.

3 (11)

Musical score for measures 3-4. The treble clef contains chords, and the bass clef contains a rhythmic accompaniment. Fingerings are indicated below the bass line: # 6 7# 4# 2, 6 5 4, 6 6 4 2, 7 7 6, 7 #, 6 4# 2, 7#.

6 (14)

Musical score for measures 5-6. The treble clef contains chords, and the bass clef contains a rhythmic accompaniment. The word *simile* is written above the bass line. Fingerings are indicated below the bass line: 6, 6 6 4 2, 5, 7 #, 9 2 7 #.

Musical score for measures 7-8. The treble clef contains chords, and the bass clef contains a rhythmic accompaniment. Fingerings are indicated below the bass line: 7 9 8 4 2 6 5, 6 7 4 #, 6 6.

20

Musical score for measures 9-10. The treble clef contains chords, and the bass clef contains a rhythmic accompaniment. Fingerings are indicated below the bass line: 9 6 5, 6 4# 2, 6, 6 # 6, 6 4 3, 6 4 2, 7 #.

22

6 5 6 6 7 # 6 5

25

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

28

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

31

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

# Seconda parte

## 8. Sinfonia

Nach der Predigt

Adagio

Obda, Vga

Musical score for measures 1-4. The piece is in G major (one sharp) and common time (C). The tempo is Adagio. The key signature is G major. The time signature is common time. The score is written for piano (piano) and features a mix of chords and melodic lines in both hands.

5 Vivace

Musical score for measures 5-9. The tempo changes to Vivace. The key signature remains G major. The time signature changes to 3/4. The music is more rhythmic and active than the previous section.

10

Musical score for measures 10-14. The tempo remains Vivace. The key signature remains G major. The time signature remains 3/4. The music continues with rhythmic patterns.

15

Musical score for measures 15-19. The tempo remains Vivace. The key signature remains G major. The time signature remains 3/4. The music continues with rhythmic patterns.

20

Musical score for measures 20-24. The tempo remains Vivace. The key signature remains G major. The time signature remains 3/4. The music continues with rhythmic patterns.

25

Musical score for measures 25-29. The tempo remains Vivace. The key signature remains G major. The time signature remains 3/4. The music continues with rhythmic patterns.

30

35

40

45

50

55

60

## 9. Recitativo accompagnato (Basso)

Gott seg - ne noch die treu - e Schar, da - mit sie sei - ne  
 May God bless here his faith - ful flock, that his great praise and

Archi  
*p*

3  
 Eh - re durch Glau - ben, Lie - be, Hei - lig - keit er - wei - und ver - eh - i  
 hon - or through faith, — love — and ho - li - ness be - an - prov - en g - er

7 4+  
 2

6  
 auf der Er - den und muss durch ste - ten  
 His flock part of heav - en; it will en - dure dis -

8  
 Streit mit Hass und mit Ge - fahr in die - ser Welt ge - rei - nigt wer - den.  
 tress, much hate and bit - ter - ness, and thus be pu - ri - fied and prov - en.

10. Aria (Tenore): Hasse nur, hasse mich recht / *Hate me now, hate me with glee*

Measures 1-5 of the piano accompaniment. The music is in 3/4 time with a key signature of one sharp (F#). The right hand features block chords and some melodic fragments, while the left hand plays a steady eighth-note accompaniment.

Measures 6-9 of the piano accompaniment. The right hand continues with block chords and some melodic movement. The left hand maintains the eighth-note accompaniment.

Measures 10-14 of the piano accompaniment. The right hand features block chords and some melodic fragments. The left hand continues the eighth-note accompaniment.

Measures 15-18 of the piano accompaniment. The right hand continues with block chords and some melodic movement. The left hand maintains the eighth-note accompaniment.

Measures 19-22 of the piano accompaniment. The right hand features block chords and some melodic fragments. The left hand continues the eighth-note accompaniment.

Measures 23-26 of the piano accompaniment. The right hand continues with block chords and some melodic movement. The left hand maintains the eighth-note accompaniment.

27

Musical notation for measures 27-31. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef features chords and single notes, while the bass clef has a more active line with eighth and sixteenth notes.

32

Musical notation for measures 32-35. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef features chords and single notes, while the bass clef has a more active line with eighth and sixteenth notes.

36

Musical notation for measures 36-40. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef features chords and single notes, while the bass clef has a more active line with eighth and sixteenth notes.

41

Musical notation for measures 41-45. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef features chords and single notes, while the bass clef has a more active line with eighth and sixteenth notes.

46

Musical notation for measures 46-50. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef features chords and single notes, while the bass clef has a more active line with eighth and sixteenth notes.

51

Musical notation for measures 51-56. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef features chords and single notes, while the bass clef has a more active line with eighth and sixteenth notes.

57

Musical notation for measures 57-61. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef features chords and single notes, while the bass clef has a more active line with eighth and sixteenth notes.

62

Musical notation for measures 62-67. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music features a steady bass line with eighth notes and chords in the treble staff.

68

Musical notation for measures 68-72. The system consists of a treble clef staff and a bass clef staff. The music continues with a similar bass line and treble accompaniment.

73

Musical notation for measures 73-78. The system consists of a treble clef staff and a bass clef staff. The music continues with a similar bass line and treble accompaniment.

79

Musical notation for measures 79-83. The system consists of a treble clef staff and a bass clef staff. The music continues with a similar bass line and treble accompaniment.

84

Musical notation for measures 84-88. The system consists of a treble clef staff and a bass clef staff. The music continues with a similar bass line and treble accompaniment.

89

Musical notation for measures 89-94. The system consists of a treble clef staff and a bass clef staff. The music concludes with a final chord in the treble staff and a sustained note in the bass staff.

Carus

# 11. Recitativo (Alto)

Ich füh - le schon im Geist, wie Chris - tus mir der Lie - be  
 My spir - it here can feel the pre - cious - ness of love that

3 **arioso**

Sü - Big - keit er - weist und mich mit Man - na, und mich mit Man - na, mit Ma - na  
 Je - sus does re - veal. He grants his man - na here, grants his man - na, his ma - na

6

speist, un - ter uns all - hier die Brü - der - li - che Treu - e stets  
 here, us now on earth his love may be ap - pear - ing, be

9

stär - ke und er - neu - e.  
 strength and re - new - ing.

12. Aria (Alto): Liebt, ihr Christen, in der Tat / *Love is shown by what is done*

Obda, Vga

Musical notation for measures 1-4. The score is in G major and 3/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

5

Musical notation for measures 5-8. The right hand continues the melodic development with some chromaticism, and the left hand maintains the accompaniment pattern.

9

Musical notation for measures 9-12. The right hand has a more active melodic line with slurs, and the left hand continues with eighth-note accompaniment.

13

Musical notation for measures 13-15. The right hand features a melodic phrase with a slur, and the left hand continues the accompaniment.

16

Musical notation for measures 16-19. The right hand has a melodic line with a slur, and the left hand continues the accompaniment.

20

Musical notation for measures 20-24. The right hand has a melodic line with a slur, and the left hand continues the accompaniment.

24

Musical notation for measures 24-27. The system consists of a treble and bass clef. The key signature has one sharp (F#). Measure 24 features a 7th fret barre in the bass clef. The music includes chords and melodic lines in both hands.

28

Musical notation for measures 28-30. The system consists of a treble and bass clef. The key signature has one sharp (F#). The music continues with chords and melodic lines in both hands.

31

Musical notation for measures 31-33. The system consists of a treble and bass clef. The key signature has one sharp (F#). The music continues with chords and melodic lines in both hands.

34

Musical notation for measures 34-36. The system consists of a treble and bass clef. The key signature has one sharp (F#). The music continues with chords and melodic lines in both hands.

37

Musical notation for measures 37-39. The system consists of a treble and bass clef. The key signature has one sharp (F#). The music continues with chords and melodic lines in both hands.

40

Musical notation for measures 40-42. The system consists of a treble and bass clef. The key signature has one sharp (F#). The music continues with chords and melodic lines in both hands.

43

Musical notation for measures 43-46. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 43 features a complex chordal texture in the treble with a long note, while the bass has a steady eighth-note accompaniment. Measures 44-46 continue with similar textures, including some rests and dynamic markings.

47

Musical notation for measures 47-49. The treble staff shows a more active melodic line with eighth notes and quarter notes, while the bass continues with a consistent accompaniment. Measure 49 ends with a sustained chord in the treble.

50

Musical notation for measures 50-52. The treble staff has a melodic line with some grace notes, and the bass provides a steady accompaniment. Measure 52 concludes with a final chord in the treble.

53

Musical notation for measures 53-56. The treble staff features a melodic line with grace notes and rests, while the bass accompaniment remains steady. Measure 56 ends with a sustained chord in the treble.

57

Musical notation for measures 57-60. The treble staff has a melodic line with grace notes and rests, and the bass accompaniment continues. Measure 60 ends with a sustained chord in the treble.

61

Musical notation for measures 61-64. The treble staff has a melodic line with grace notes and rests, and the bass accompaniment continues. Measure 64 ends with a sustained chord in the treble.

### 13. Recitativo (Tenore)

So soll die Chris - ten - heit die Lie - be Got - tes prei - sen und  
*All Chris - tians shall a - dore the love of God with fer - vour and*

3  
 sie an sich er - wei - sen: bis in die E - wig - keit die Him - mel from - See - len Gott  
*prove it by en - deav - our un - til for ev - er - more the heav - are de - clar - ing God's*

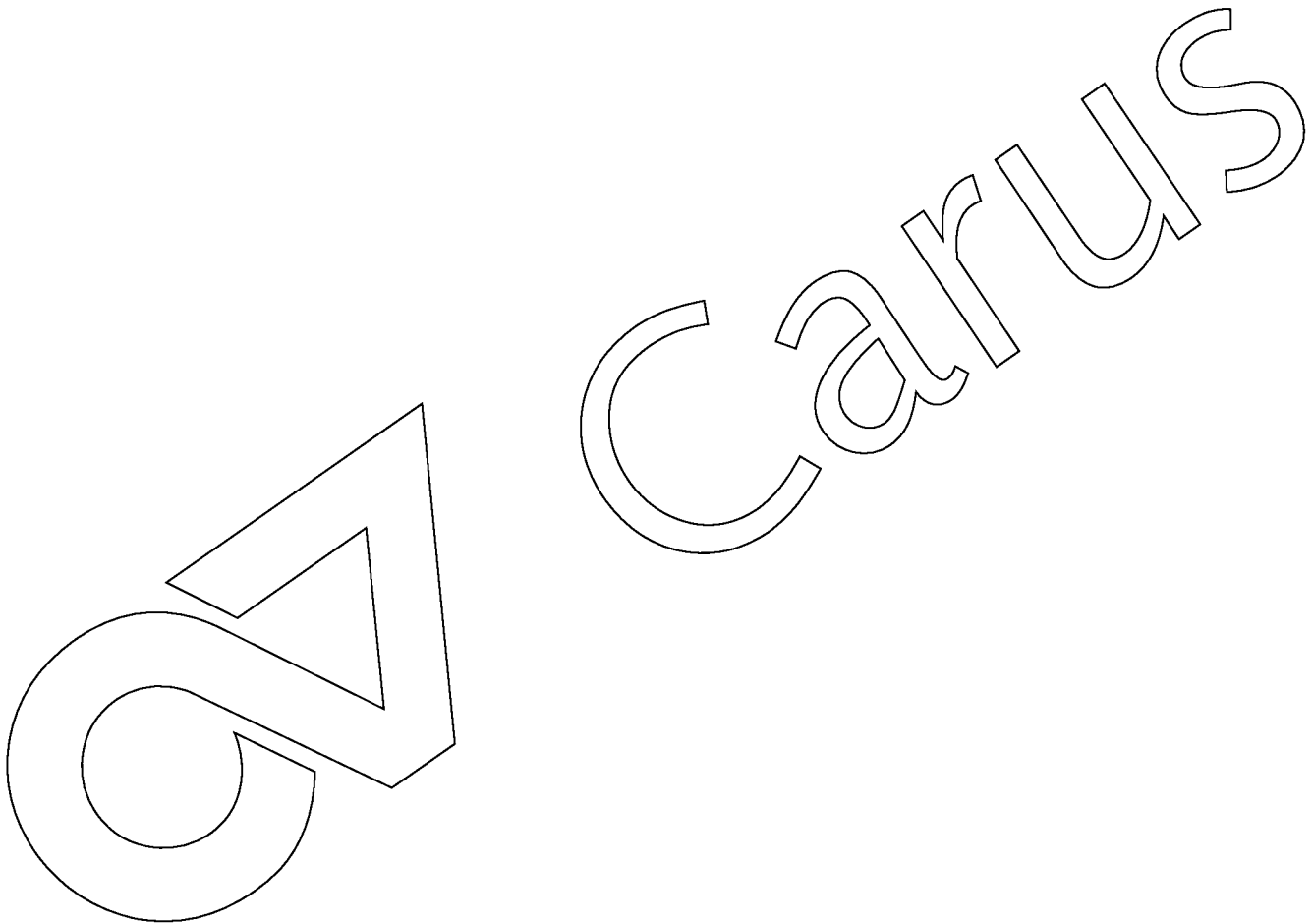
6  
 und zäh - len  
*hon - our car - ing*

8  
 len, sein Lob er - zäh - len.  
*ing, God's praise and car - ing.*

4 # 2 #

Um einen günstigen Wender zu erreichen,  
bleibt diese Seite unbedruckt.

*To achieve a practical page turn,  
this page has been left blank.*



14. Choral: Es danke, Gott, und lobe dich / All thanks and praise to God

Tr, Ob, Archi

First system of musical notation, measures 1-2. The score is in common time (C) and features a treble and bass clef. The music consists of chords and moving lines in both staves.

3 (11)

Second system of musical notation, measures 3-4. The score continues with chords and moving lines in both staves.

6 (14)

Third system of musical notation, measures 5-6. The score continues with chords and moving lines in both staves. The word *simile* is written in the bass staff.

Fourth system of musical notation, measures 7-8. The score continues with chords and moving lines in both staves.

20

Fifth system of musical notation, measures 19-20. The score continues with chords and moving lines in both staves.

22

Musical notation for measures 22-24. The system consists of a treble clef staff and a bass clef staff. The treble staff contains chords and melodic lines, while the bass staff contains a rhythmic accompaniment with eighth and sixteenth notes. A large, stylized watermark 'Carus' is overlaid on the right side of the page.

25

Musical notation for measures 25-27. The system consists of a treble clef staff and a bass clef staff. The treble staff contains chords and melodic lines, while the bass staff contains a rhythmic accompaniment with eighth and sixteenth notes. A large, stylized watermark 'Carus' is overlaid on the right side of the page.

28

Musical notation for measures 28-30. The system consists of a treble clef staff and a bass clef staff. The treble staff contains chords and melodic lines, while the bass staff contains a rhythmic accompaniment with eighth and sixteenth notes. A large, stylized watermark 'Carus' is overlaid on the right side of the page.

31

Musical notation for measures 31-33. The system consists of a treble clef staff and a bass clef staff. The treble staff contains chords and melodic lines, while the bass staff contains a rhythmic accompaniment with eighth and sixteenth notes. A large, stylized watermark 'Carus' is overlaid on the right side of the page. The page number '31' is printed at the bottom right of the system.

**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 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 Kirchengesänge (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: 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. Chorals	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