

Johann Sebastian
BACH

Ein feste Burg ist unser Gott

A mighty fortress is our God

BWV 80

Kantate zum Reformationsfest
für Soli (SATB), Chor (SATB)

3 Oboen (auch Oboe da caccia, 2 Oboen d'amore, Taille)
2 Violinen, Viola und Basso continuo (mit Cembalo und Orgel)
herausgegeben von Klaus Hofmann

Cantata for Reformation Day
for soli (SATB), choir (SATB)

3 oboes (also oboe da caccia, 2 oboes d'amore, taille)
2 violins, viola and basso continuo (with harpsichord and organ)
edited by Klaus Hofmann
English version by Jutta and Vernon Wicker

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

Continuo I/II
Cembalo / Organo



Carus 31.080/49

Ein feste Burg ist unser Gott

Continuo I, II

A mighty fortress is our God

BWV 80

Johann Sebastian Bach

1685–1750

Generalbassaussetzung: Paul Horn

1. Choral

The image shows a musical score for two continuo parts. Continuo I is for Cembalo or Violoncello, and Continuo II is for Organo or Violone. The score is in G major and 3/4 time. It consists of 12 measures. Continuo I has figured bass notation at the bottom of the page.

Measures 1-12:

Continuo I (Cembalo, Violoncello)

Continuo II (Organo, Violone)

Figured Bass (Continuo I):

6 4 [5] 3 8 7 6 6 6 6 4 6 4 2 4 2

15

7 6 7 3 4 6 [5] 4 3

17

20

23

4 7 6 7 5
3

26

6 7 6 6 6 7 6 4 7 4 8 7 6
[4] [3] 4 2 6 4 4 2 3 4 4

29

5 6 6 7 6 [5] 8
4 3 4 3 4 4 2 3 2 5 3

32

35

38

41

[6] [5] 8 7 6 8 6
4 4 3 8 7 4 8 6

44

6 4 6 7 6 7 4 6 [5] [3]
5 2 4 2

47

50

53

4 7 6 7 6 7 6
3

56

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

59

6
4

7
4
2

[6
4

5
3

4
2

[8
5
3]

62

65

68

5
3

4
3#

8

4

3

6#
5

[4]

71

7#

6

5
7#

6#
4

5
3

7
4

[8
5
3]

74

First system of music, measures 74-76. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The music features a mix of chords and moving lines in both hands.

77

Second system of music, measures 77-79. Continuation of the musical piece with similar harmonic and melodic structures.

80

Third system of music, measures 80-82. This system is partially obscured by a large, stylized watermark that reads "Carus". Below the first staff, there are fingering numbers: 4, 3, 6, 5, 6, 5, 6, 5, 4, 4, 2, 3.

83

Fourth system of music, measures 83-85. Continuation of the musical piece.

86

Fifth system of music, measures 86-88. Continuation of the musical piece.

89

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

92

95

6 7 [8] 7 6 7
4 3 4 5

98

5 4 6 8 8 7 8 6# 5 [6] 4 5 [8] 4 6# - 5
4 # 2 # 5 4 2 #

101

103

106

109

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

112

5 3 7 4 6 4 [5] 4 3 6 7 6 7 6 4 6 4 [5] 4 8 3 4 2 3

2. Aria (Soprano, Basso)

I+II
(Archi)

5

9

13

17

21

25

29

Musical notation for measures 29-32. 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 mix of chords and moving lines in both hands.

33

Musical notation for measures 33-36. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music continues with a mix of chords and moving lines.

37

Musical notation for measures 37-40. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music continues with a mix of chords and moving lines.

41

Musical notation for measures 41-44. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music continues with a mix of chords and moving lines.

45

Musical notation for measures 45-48. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music continues with a mix of chords and moving lines.

49

Musical notation for measures 49-52. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music continues with a mix of chords and moving lines.

53

Musical notation for measures 53-56. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music continues with a mix of chords and moving lines.

57

61

65

69

73

3. R *tivo* (Basso)

60

- ge doch, Kind Got- tes, die so gro- ße Lie- be, da Je - sus sich mit sei- nem
 sid - er now, be - liev - er, God's great love un - end - ing. As Je - sus re - con - ciled you

7
5

6

7

4
2

6
5

8
4
3

4

Blu - te dir ver - schrie - be, wo - mit er dich zum Krie - ge wi - der Sa - tans Heer und wi - der Welt und Sün - de ge -
 with his blood through suff'r - ing, and there - by has been send - ing you to vic - to - ry a - gainst the world, all sin - ning and

7
#

6

[5 $\frac{1}{4}$]

7 $\frac{1}{2}$
5

7 $\frac{1}{2}$
5

7

wor - ben hat! death's dark night. Gib nicht in dei - ner See - le dem Sa - tan und den Las - tern statt! Lass O
Do not give room with - in you to Sa - tan and his e - vil might!

10

arioso

nicht dein Herz, den Him - mel Got - tes auf der Er - den, zur Wüs - te wer - den! Be - reu - e dei - ne Schuld mit Schmerz, dass
heart, re - ceive your Lord, let not what he cre - at - ed be dev - as - tat - ed! La - ment your sin and guilt with grief, that

14

Chris - ti Geist mit dir sich fest ver - bin - de, dass Chris - ti Geist mit
Christ with you in Spir - it is u - nit - ed, that Christ with you in

18

d fest ver - bi - de, mit dir sich fest ver - bin - de, sich
Spir - it is u - nit - ed, in Spir - it is u - nit - ed, with

22

fest ver - bin - de!
you u - nit - ed.

4. Aria (Soprano)

Continuo

4 6 4 6 4

3

6

9

12

15

18

21

23

25

28

31

34

5. Choral

Musical notation for measures 1-6. The piece is in G major (one sharp) and 6/8 time. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes.

Musical notation for measures 7-12. Measures 7-9 feature a series of chords in the treble clef with a fermata over the final chord. The bass clef continues with eighth notes. Measure 10 has a dynamic marking of *p*. Measure 11 includes fingering numbers 8 and 5 in the bass clef, and 7 in the treble clef.

Musical notation for measures 13-18. Measures 13-15 feature a series of chords in the treble clef with a fermata over the final chord. The bass clef continues with eighth notes. Measure 16 has a dynamic marking of *p*. Measure 17 includes a fingering number 7 in the treble clef.

Musical notation for measures 19-24. Measures 19-21 feature a series of chords in the treble clef with a fermata over the final chord. The bass clef continues with eighth notes. Measure 22 has a dynamic marking of *f*. Measure 23 includes a fingering number 7 in the treble clef.

Musical notation for measures 25-30. Measures 25-27 feature a series of chords in the treble clef with a fermata over the final chord. The bass clef continues with eighth notes. Measure 28 has a dynamic marking of *f*. Measure 29 includes a fingering number 7 in the treble clef.

Musical notation for measures 31-36. Measures 31-33 feature a series of chords in the treble clef with a fermata over the final chord. The bass clef continues with eighth notes. Measure 34 has a dynamic marking of *p*. Measure 35 includes a fingering number 7 in the treble clef.

Musical notation for measures 37-42. Measures 37-39 feature a series of chords in the treble clef with a fermata over the final chord. The bass clef continues with eighth notes. Measure 40 has a dynamic marking of *p*. Measure 41 includes a fingering number 7 in the treble clef.

43

Musical score for measures 43-48. The system consists of a treble and bass clef. The key signature has two sharps (F# and C#). The music features a mix of chords and moving lines in both hands.

49

Musical score for measures 49-54. The system consists of a treble and bass clef. The key signature has two sharps. A dynamic marking of *f* (forte) is present in measure 53.

55

Musical score for measures 55-60. The system consists of a treble and bass clef. The key signature has two sharps. The music continues with complex harmonic textures.

61

Musical score for measures 61-65. The system consists of a treble and bass clef. The key signature has two sharps. A dynamic marking of *p* (piano) is present in measure 64.

66

Musical score for measures 66-69. The system consists of a treble and bass clef. The key signature has two sharps. The bass line features a prominent eighth-note pattern.

70

Musical score for measures 70-75. The system consists of a treble and bass clef. The key signature has two sharps. The music features a mix of chords and moving lines.

76

Musical score for measures 76-81. The system consists of a treble and bass clef. The key signature has two sharps. The music features a mix of chords and moving lines.

82

Musical score for measures 82-86. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords.

87

Musical score for measures 87-91. The right hand continues the melodic development with various articulations, and the left hand maintains a steady accompaniment.

92

Musical score for measures 92-96. A large, stylized watermark 'CARUS' is overlaid on the score. The right hand has a more active melodic line, and the left hand features a consistent eighth-note accompaniment.

97

Musical score for measures 97-102. The watermark 'CARUS' continues to be prominent. The right hand shows a melodic phrase with a fermata, and the left hand provides a steady accompaniment.

103

Musical score for measures 103-107. The watermark 'CARUS' is still present. The right hand has a melodic line with a fermata, and the left hand features a steady accompaniment. A dynamic marking of *f* (forte) is visible in the right hand.

108

Musical score for measures 108-113. The watermark 'CARUS' is still present. The right hand has a melodic line with a fermata, and the left hand provides a steady accompaniment.

114

Musical score for measures 114-118. The watermark 'CARUS' is still present. The right hand has a melodic line with a fermata, and the left hand provides a steady accompaniment. The piece concludes with a final chord in the right hand.

6. Recitativo (Tenore)

Tenore

So ste - he dann bei Chris - ti blut - ge - färb - ten Fah - ne, o See - le, — fest und glau - be, dass dein Haupt dich nicht ver -
 Be stead - fast and re - main with Je - sus' crim - son ban - ner! O soul — stand — firm! Be - lieve and know your Lord will nev - er

lässt, ja, dass sein Sieg auch dir den Weg zu dei - ner Kro - ne bah - ne! Tritt freu - - dig an den Krieg! Wirst du nur Got - tes
 turn! He is vic - to - rious and crowns his own in roy - al man - ner. Go joy - - ful - ly a - head! Take heed — keep God's

Wort so hö - ren als be - wah - ren so wird der Feind ge - zwun - gen aus - zu - fah - ren. Dein —
 word, your heart and mind from blem - so is the en - e - my — then forced to van - ish. Your —

arioso

Hei - land bleibt dein H — dein Hei - land bleibt dein Hort, dein Hei - land bleibt dein Heil,
 Sav - iour he guides you — with his rod, your Sav - iour leads — to — God,

dein Hei - land bleibt dein Hort!
 he guides you with his rod.

7. Duetto (Alto, Tenore)

Violino

Oboe da caccia

Musical score for measures 1-7. The top staff is for Violino and the bottom staff is for Oboe da caccia. The key signature has one sharp (F#) and the time signature is 3/4. The music consists of chords and melodic lines in both parts.

8

Musical score for measures 8-14. The key signature has one sharp (F#) and the time signature is 3/4. The music continues with chords and melodic lines.

15

Musical score for measures 15-20. The key signature has one sharp (F#) and the time signature is 3/4. The music continues with chords and melodic lines.

21

Musical score for measures 21-27. The key signature has one sharp (F#) and the time signature is 3/4. The music continues with chords and melodic lines.

28

Musical score for measures 28-33. The key signature has one sharp (F#) and the time signature is 3/4. The music continues with chords and melodic lines.

34

Musical score for measures 34-39. The key signature has one sharp (F#) and the time signature is 3/4. The music continues with chords and melodic lines.

40

Musical notation for measures 40-45. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music features a steady bass line with eighth notes and chords in the treble staff.

46

Musical notation for measures 46-51. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music continues with a consistent bass line and chords in the treble staff.

52

Musical notation for measures 52-57. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). A piano (p) dynamic marking is present in measure 54. The music continues with a consistent bass line and chords in the treble staff.

58

Musical notation for measures 58-64. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music continues with a consistent bass line and chords in the treble staff.

65

Musical notation for measures 65-68. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music continues with a consistent bass line and chords in the treble staff.

69

Musical notation for measures 69-73. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music continues with a consistent bass line and chords in the treble staff.

74

Musical notation for measures 74-79. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music continues with a consistent bass line and chords in the treble staff. A first ending bracket is shown in measure 79, with the number '1' below it.

79

Musical notation for measures 79-84. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The time signature is 7/8. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes, and some chords.

85

Musical notation for measures 85-91. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The music continues with complex rhythmic patterns and some melodic lines in the treble clef.

92

Musical notation for measures 92-98. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The music features complex rhythmic patterns and some chords.

99

Musical notation for measures 99-105. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The music features complex rhythmic patterns and some chords.

8. Chorus

Musical notation for measures 106-111, the start of the 8th Chorus. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The time signature is common time (C). The music features complex rhythmic patterns and some chords.

5

Musical notation for measures 112-117. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The time signature is common time (C). The music features complex rhythmic patterns and some chords.

9

Musical notation for measures 118-123. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The time signature is common time (C). The music features complex rhythmic patterns and some chords.

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 für 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 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 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: 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 <i>light</i> zum „Gotteslob“ (3-stg), 2 Bde. | 18.212 |
| 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 |