



11

6 6 7 5 6 9b 8 7

Detailed description: This system contains measures 11 and 12. The right hand features a series of chords and eighth-note patterns. The left hand has a bass line with notes and rests. Fingering numbers are provided below the bass line.

13

6 7 6 6

Detailed description: This system contains measures 13 and 14. The right hand continues with chords and eighth notes. The left hand has a more active bass line with sixteenth-note runs. Fingering numbers are provided below the bass line.

15

*p*

7b 7b 6 7

Detailed description: This system contains measures 15 and 16. The right hand has chords and eighth notes. The left hand has a bass line with notes and rests. A dynamic marking of *p* is present. Fingering numbers are provided below the bass line.

17

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

Detailed description: This system contains measures 17 and 18. The right hand has chords and eighth notes. The left hand has a bass line with notes and rests. Fingering numbers are provided below the bass line.

19

*f*

6 5 6 6 5 6 5 4 6

Detailed description: This system contains measures 19 and 20. The right hand has chords and eighth notes. The left hand has a bass line with notes and rests. A dynamic marking of *f* is present. Fingering numbers are provided below the bass line.

21

6 4+ 6 6 5 b 6 6b 4

Detailed description: This system contains measures 21 and 22. The right hand has chords and eighth notes. The left hand has a bass line with notes and rests. Fingering numbers are provided below the bass line.

23

Musical notation for measures 23-24. The right hand features a steady eighth-note accompaniment with chords. The left hand has a bass line with notes and rests. Fingerings are indicated by numbers 3, 6, 4, 6, and 6.

25

Musical notation for measures 25-26. The right hand continues with chords and eighth notes. The left hand has a bass line with notes and rests. Fingerings are indicated by numbers 4, 6, 7, 6, and 7.

27

Musical notation for measures 27-28. The right hand continues with chords and eighth notes. The left hand has a bass line with notes and rests. Fingerings are indicated by numbers 6, 5, b, 6, 4, and 5.

29

Musical notation for measures 29-30. The right hand continues with chords and eighth notes. The left hand has a bass line with notes and rests. A dynamic marking *p* is present. Fingerings are indicated by numbers 7, 7, b, and 5b.

31

Musical notation for measures 31-32. The right hand continues with chords and eighth notes. The left hand has a bass line with notes and rests. A dynamic marking *f* is present. Fingerings are indicated by numbers 6, 6, 7, 4, 6, and 6.

33

Musical notation for measures 33-34. The right hand continues with chords and eighth notes. The left hand has a bass line with notes and rests. Fingerings are indicated by numbers 6, 4, 6, 4, 5, 6, 9b, 8, 7, and 5.

35

Musical score for measures 35-36. The system consists of two staves. The right staff contains chords and some melodic fragments. The left staff contains a bass line with a complex rhythmic pattern. Fingerings are indicated by numbers 6, 7, and 4. A large watermark 'CARUS' is overlaid on the right side of the page.

37

Musical score for measures 37-38. The system consists of two staves. The right staff contains chords. The left staff contains a bass line. A dynamic marking *p* is present. Fingerings are indicated by numbers 7b, 7, and 4.

39

Musical score for measures 39-40. The system consists of two staves. The right staff contains chords. The left staff contains a bass line. Fingerings are indicated by numbers 7b, 4b, 3, 9, 7, 5, 6, 4, 6, 4, 6, 4, 6, 5, and 4.

41

Musical score for measures 41-42. The system consists of two staves. The right staff contains chords. The left staff contains a bass line. A dynamic marking *f* is present. Fingerings are indicated by numbers 6, 5b, 6, 6, 5, and 4.

43

Musical score for measures 43-44. The system consists of two staves. The right staff contains chords. The left staff contains a bass line. Fingerings are indicated by numbers 4, 6, 6, 8, 4, 6, 5, b, 6, 6b, and 4.

45

Musical score for measures 45-46. The system consists of two staves. The right staff contains chords. The left staff contains a bass line. Fingerings are indicated by numbers 5, 4, 6, 5, 6, 7, and 6.

47

b 6<sup>b</sup><sub>4</sub> 7<sup>b</sup> 6<sub>4b</sub> 5<sub>3</sub> 6<sub>4b</sub> 7<sub>5b</sub> 6<sub>4</sub>

49

5<sub>3</sub> 6<sub>5</sub> b 5<sub>4</sub> 6<sub>4</sub> 3 6 7 6 b 6<sub>4</sub> 5<sub>4</sub>

51

*p*

5 6<sub>4+</sub><sub>2</sub> 6<sub>4+</sub><sub>2</sub> b 6 5 4 7<sup>b</sup><sub>5</sub><sub>2</sub> 6<sub>4</sub><sub>2</sub>

53

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

55

*f*

7<sup>b</sup> 5 6 6 3

57

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

59

Musical notation for measures 59-60. The right hand features chords and eighth notes, while the left hand has a bass line with fingerings 3, 6b, 5b, 6, 5b, 6, and 7.

61

*p*

Musical notation for measures 61-62. The left hand has a rapid sixteenth-note pattern with fingerings 6, 5, 6, 4, 5, 6, 5b, 6, 6, 4, 7, 5, 6, and 5.

63

Musical notation for measures 63-64. The left hand continues with sixteenth-note patterns and fingerings 6, 4, 2, 5, 2, 6, 5b, 6, 5, 7, 6, 5b, 7b, 7, 6, 7, and 5.

65

Musical notation for measures 65-66. The left hand has sixteenth-note patterns with fingerings 6b, 6, 5, 6, 6, 4, 2, 6, and 7, 5.

67

Musical notation for measures 67-68. The left hand has a bass line with fingerings 5, 7, 7, 5, 5, 4b, 5, 6, 6b, 4, b, 6, 5, and b.

69

Musical notation for measures 69-70. The left hand has a bass line with fingerings 5, 6, 7, 6, and 6.

71

Figured bass notation: 4, 6 5, 7 4, 6, 7

73

Figured bass notation: 6 5, b, — 6 4/3, 6 5b, 7 6, 6 4, 5 4

## 2. Recitativo

*Adagio*

Basso

Was hel - pen uns die schwe - ren  
 What help to us do grief — and

Basso continuo

Figured bass notation: 4 4/2, 6 7 7 7 #, 7 7 7, 5 6 — 6

3

*Recitativo*

Sor - gen? Sie drük - ken nur das Herz mit Zent - ner -  
 wor - ry? They pres - sure heart and mind with ut - ter

Figured bass notation: #, 6, 6, 6 3, #, 6

Adagio

5

pein, mit tau-send Angst und Schmerz. Was hilft uns  
pain and bur-dens of all kind. What help to

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

Recitativo

7

un-ser Weh und Ach? Es bringt nur bitt-res In-ge-  
us is ev-ry groan that brings us on-ly

6 7 7 6 6 4 7

Adagio

9

mach. Was mach es, daß wir al-le-  
kn- What mach if ev-ry morn we

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

Recitativo

11

Mor-gen mit Seuf-zen von dem Schlaf auf-stehn und mit be-  
tar-ry, a-rise from sleep in great dis-tress, and be-ing

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

13

Adagio

trän - tem An - ge - sicht des Nachts zu Bet - te gehn? Wir  
 cov - ered with our tears, we go at night to rest? We

15

Recitativo

ma - chen un - ser Kreuz und Leid durch bange  
 make the jour - ney's cross and pain grow heavy

17

Trau - rig ist gar grö - ßer. Drum tut ein Christ viel bes - ser, er  
 with our trou - bled sad - ness. So Chris - tians do much bet - ter to

19

Adagio

trägt sein Kreuz mit christ - li - cher Ge - las - - sen - heit.  
 bear their cross and Christ - like calm - ness will re - main.

### 3. Aria

Basso continuo

Measures 1-6 of the Basso continuo part. The bass line consists of eighth notes with a 7-measure rest in each measure. Fingerings are indicated by numbers 6, 6, 6, 6, 6, 7b, 5, 6, 7, 7.

Measures 7-13 of the Basso continuo part. The bass line continues with eighth notes and rests. Fingerings include 6, 6, 7, 4, 2, 3, 6, 4, 5, 3, 6, 4, 5, 3, 1, 1, 1.

Measures 14-20 of the Basso continuo part. Measure 14 starts with a *p* dynamic. The bass line features eighth notes and rests. Fingerings include 7, 5, 6, 5, 5, 7, 5, 6, 6, 6, 6, 4, 2.

Measures 21-26 of the Basso continuo part. The bass line continues with eighth notes and rests. Fingerings include 6b, 5, 6, 6, 6, 7, 4, 2, 8, 3, 5, 3, 7, 4, 4, 2.

Measures 27-32 of the Basso continuo part. The bass line continues with eighth notes and rests. Fingerings include 5, 3, 7, 4, 2, 5, 5, 5, 5, 5, 6, 4, 5, 4.

Measures 33-39 of the Basso continuo part. The bass line continues with eighth notes and rests. Fingerings include 5, 5, 4, 6, 6, 6, 4, 2, 6, 7, 5, 6, 5, 7, 5, 3, 7, 5, 6, 5.

40

*p*

5 6 6 5 $\flat$  6 6 6 4 5 4 6 6 5 6 6 6 6

47

6 6 5 6 6 7 5 6 6 7

53

b 6 7 7 $\flat$  6 6 7 4 3 6 4 3

59

1 1 7 6 5 7 5 4 7 5 6 7 $\flat$  5 6

66

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

73

*f*

5 5 3 6 6 6 4 6 4 2 6 7 $\flat$  5 6 7 7 6 6 7 4 2 5 3



1 1 1

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

### 4. Aria. Duetto

*Basso continuo*  
*p sempre*

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

3

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

5

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

7

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

9

6 5<sup>b</sup> 8 6 5 9 6 6 6 4 2 7 5 6

11

6 4 3 6 6 6 5 6 8 5 5

13

7 5 6<sup>b</sup> 4 2 6 5 5 5 6 7 5 7 4 5 6<sup>b</sup> 6 5<sup>b</sup>

15

7 5<sup>b</sup> 7 5<sup>b</sup> 5 8 3<sup>b</sup> 6 5 7 6 5 6 4 5 4<sup>b</sup> 6 6 5 4

17

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

19

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

21

Musical notation for measures 21-22. The system consists of a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 21 contains a series of chords and single notes. Measure 22 continues the sequence. Fingerings are indicated by numbers 1-5 below the notes.

5 4 6 5 6<sup>b</sup> 6 4 6 4<sup>h</sup> 6 6 6<sup>b</sup> 6

23

Musical notation for measures 23-24. The system consists of a treble clef staff and a bass clef staff. Measure 23 contains a series of chords and single notes. Measure 24 continues the sequence. Fingerings are indicated by numbers 1-5 below the notes.

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

25

Musical notation for measures 25-26. The system consists of a treble clef staff and a bass clef staff. Measure 25 contains a series of chords and single notes. Measure 26 continues the sequence. Fingerings are indicated by numbers 1-5 below the notes.

6 5<sup>h</sup> 6 6 9 6 6 6 4 2 7 5 6

27

Musical notation for measures 27-28. The system consists of a treble clef staff and a bass clef staff. Measure 27 contains a series of chords and single notes. Measure 28 continues the sequence. Fingerings are indicated by numbers 1-5 below the notes.

3 5 6 6 6 4 3 6 8 6 5<sup>b</sup> 3

29

Musical notation for measures 29-30. The system consists of a treble clef staff and a bass clef staff. Measure 29 contains a series of chords and single notes. Measure 30 continues the sequence. Fingerings are indicated by numbers 1-5 below the notes.

7 5 6<sup>b</sup> 4 2 6 5 5 5 7 6 7 5 7 5 5 6<sup>b</sup> 6 5<sup>b</sup>

31

Musical notation for measures 31-32. The system consists of a treble clef staff and a bass clef staff. Measure 31 contains a series of chords and single notes. Measure 32 continues the sequence. Fingerings are indicated by numbers 1-5 below the notes.

6 5 7 5<sup>b</sup> 7 5<sup>b</sup> 6 5 9 4 8 3<sup>b</sup> 6 5 7 6 6 6 5 4<sup>h</sup> 6 4 5 4<sup>h</sup>

33

6 5 6b 6 5b 5 6 6 5b 6 7 5 6 6b 5 7 7 6 5

36

6 6 9 5 7 5 7b 5 5 7b 5

38

6 6b 7b 8 7b 7 6b 6b 6 5b

40

6 7 5b 7 7 8 6 5b 7b 5 5b 6 6 5b

42

6 6b 9b 5 7 5 6 7 2 8 6b 6b 6 2

44

6b 6 6 5b 7 5 6 5 9 b 7 5b

46

48

### 5. Recitativo

*Adagio* *Allegro*

Tenore

Denk nicht in de-ner Drangsals-hit-ze wenn Blitz und Donner  
 w-er fear will in the battle, when storm and thunder

Basso continuo

*furioso*

*Andante* *Adagio*

kracht und dir ein schwü-les Wet-ter ban-ge macht, daß du von  
 scare, and ev-ry-thing a-round seems in de-spair that God leaves

5 **Recitativo**

Gott ver - las - sen seist. Gott bleibt auch in der größ - ten Not, ja  
 you de - sert - ed here. God does re - main through deep - est night, yes,

9/5<sup>b</sup> 8/6 7/5<sup>b</sup> 6<sup>b</sup> 7<sup>b</sup>/5 6

7

gar bis in den Tod mit sei - ner Gna - de bei den Sei - nen. I darfst nicht  
 e - ven in death's fight, with grace sur - round - ing us for - ev - er. I na - gin

6/4<sup>b</sup> 6/4

9 **Recitativo**

me die - se sit im Scho - ße sit - ze, der täg - lich, wie der rei - che  
 could be most i - dle and live a rich man's life each

6/4 3 4/2 6 6 b 6 7 6 b 6

11

Adagio

Mann, in Lust und Freu-den le - ben kann. Der sich mit ste - tem Glük - ke  
 day in lust and joy with proud ar - ray. One who wants for - tune al - ways

13

Recitativo

speist, bei lau - ter gu - ten Ta - gen, muß oft zu - letzt  
 near and good days like a glut - ton, will say one day,

15

Adagio

dem er sich er - götzt, „Der Tod in Töpfen!“ sa - gen. Die Fol - ge -  
 ne this fu - ti - t does stay, that "Death is in the dish-es!" The time that

18 *tr* Recitativo  
 zeit ver - än - dert viel! Hat Pe - trus gleich die gan - ze Nacht mit lee - rer  
 fol - lows chang-es much: when Pe - ter fished the whole night long and worked for

20

Ar - beit zu - ge - bracht und nichts ge - fan - gen: auf Je - su Wort kann  
*naught, a man so strong, to catch but noth - ing. Yet through one word of*

7 5 5b

22

er noch ei - nen Zug er - lan - gen. Drum traue nur in Ar - mut, Kreuz und Pei auf  
*Christ the net was o - ver - flow - ing. So there - fore trust, in trou - ble, cross and pain,*

6 4 2 6 6 4 5b 8 6 5b

25

dei - nes Gü e mit gläu - bi - gem Ge - mü - te. Nach  
*on your Lor and Sav ur with faith - ful spir - it ev - er. The*

6 6 5 6

27 **Adagio**

Re - gen gibt er Sonnen - schein und set - zet jeg - li - chem sein Ziel.  
*sun will fol - low af - ter rain, for ev - ry - one is set the aim.*

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

2 2 2 2 2 2 2 2 2 2 2

# 6. Aria

*Basso continuo*

6 6 7 5 4 # 7 # 5 6 6 6 7<sup>b</sup>

4<sup>b</sup> 3 6 6<sup>b</sup> 6 7 4 3 5 5 6 4 2 6 5 7 # 7

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

7 # 6 5 6

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

15

7 7 6 6 6♯ 6 6♯

17

6♯/4/2 6 # 6 7 4 3 6

19

4 # # 6 6♯/4/2 #

21

*f* 6♯/5♯ 6 7♯/5♯/2 5 6 4 # 6 6/4/2 6 *p*

24

6 7 7 8 6 6 6 6♯/4/2 7♯/5♯

26

9/4 8/3 6/4/2 6♯ b 9/7 6♯ 9/4 6 6/4/2 6 6♯ 9/7 6♯/4/2

28

*f*

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

31

*p*

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

33

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

36

*f*

6 # 6 7 5 4 # 7 # 6

39

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

42

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

# 7. Choral

*Basso continuo*

6 4 5 6 4 7 6 5b

The first system of the Basso continuo part consists of three measures. The first measure contains a whole note chord of G2, Bb2, and D3. The second measure contains a half note chord of G2, Bb2, and D3, followed by a half note chord of G2, Bb2, and D3. The third measure contains a whole note chord of G2, Bb2, and D3. The bass line consists of a sequence of notes: G2, Bb2, D3, G2, Bb2, D3, G2, Bb2, D3.

5 6 6 6 4 5 6 4 5 6 4

The second system of the Basso continuo part consists of three measures. The first measure contains a whole note chord of G2, Bb2, and D3. The second measure contains a half note chord of G2, Bb2, and D3, followed by a half note chord of G2, Bb2, and D3. The third measure contains a whole note chord of G2, Bb2, and D3. The bass line consists of a sequence of notes: G2, Bb2, D3, G2, Bb2, D3, G2, Bb2, D3, G2, Bb2, D3.

6 6 6 5 4 5 6 7 5

The third system of the Basso continuo part consists of three measures. The first measure contains a whole note chord of G2, Bb2, and D3. The second measure contains a half note chord of G2, Bb2, and D3, followed by a half note chord of G2, Bb2, and D3. The third measure contains a whole note chord of G2, Bb2, and D3. The bass line consists of a sequence of notes: G2, Bb2, D3, G2, Bb2, D3, G2, Bb2, D3, G2, Bb2, D3.

6 7 6 7 8 7 5 7 4

The fourth system of the Basso continuo part consists of three measures. The first measure contains a whole note chord of G2, Bb2, and D3. The second measure contains a half note chord of G2, Bb2, and D3, followed by a half note chord of G2, Bb2, and D3. The third measure contains a whole note chord of G2, Bb2, and D3. The bass line consists of a sequence of notes: G2, Bb2, D3, G2, Bb2, D3, G2, Bb2, D3, G2, Bb2, D3.

**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 (Völk)	40.591–593
Französische Orgelmusik des 19. Jhds	91.225
Froberger: Toccaten u. Fantasien	91.075
Fugen des 19. Jahrhunderts (2 Bde)	91.228/9
Hindemith: Pastorale, Fuge, Postludium (arr. Bornefeld)	29.152/10
Husumer Orgelbuch (Sammlung, 1758)	18.053
Janca: Manchmal kennen wir Gottes Willen (1992)	18.109
- Kleine Toccata über „Hört, der Engel helle Lieder“ (1995)	18.108
Karkoschka: Toccata und Fuge über 2 Osterchoräle (1953)	18.057
Krebs: Choralbearbeitungen (Erster Teil der Clavier-Übung)	18.524
Mozart: 17 Kirchengsonaten (arr. für Orgel solo)	18.067
Muffat: Apparatus musico-organisticus	91.071
Murschhauser: Octi-Tonium Novum Organicum	91.074
Musik zu Kasualien 4 (für Orgel allein)	2.079
Norddt. Orgelmusik 1780–1860 (3 Bde)	18.026/10–30
Ochsenhauser Orgelbuch (1735) (Faksimile und Notenteil)	24.409
Österliche süddt. Orgelmusik (15.–19. Jh.)	92.372
Organo pleno. 140 Stücke zum Ein- und Ausgang (17./18. Jh.)	18.074
Orgelbuch Mozart-Haydn (L. + W. A. Mozart, J. + J. M. Haydn)	2.118
Orgelmusik aus Europa (7 Bde)	91.230–36
Orgelmusik der Familie Hasse (17. Jh.)	18.077
Orgelstücke der Orgelschule Wegweiser (Augsburg 1668)	91.076
Orgelwerke der Spätromantik	91.224
Orgelwerke des 16.–18. Jhds (Laukvik, Orgelschule)	40.511
Pastorale 1: 47 Pastoralkomp., CH, F, GB, I (17./18. Jh.)	18.081
Pastorale 2: 64 Pastoralkomp., D, A, Böhmen, S-Tirol (18. Jh.)	18.082
Peyer: Praembuli e Fughe (2 Bde)	91.081/2
Praetorius, J.: Drei Praeambula, Magnificat-Bearbeitungen	18.003
Reger: Werkausgabe, mit DVD, Abt. I/1: Choralphantasien	52.801
Abt. I/2: Phantasien u. Fugen, Variationen, Sonaten, Suiten I	52.802
Abt. I/3: Phantasien u. Fugen, Variationen, Sonaten, Suiten II	52.803
Abt. I/4: Choralvorspiele	52.804
Abt. I/5–7: Orgelstücke I–III	52.805–07
Rheinberger: Orgelsonaten 1–10. Band 38 der GA (Ln)	50.238
- Orgelsonaten 11–20. Band 39 der GA (Ln)	50.239
- Kleinere Orgelwerke. Band 40 der GA (Ln)	50.240
- Kleinere Orgelwerke ohne Opuszahl. Supplement zur GA	50.288
- Freie Orgelmusik für den Gottesdienst	50.264
Schroeder: Pezzi piccoli	18.071
Schumann: Toccata op. 7 (arr. Rothaupt)	18.063
Silcher: Sämtliche Orgelstücke	80.121
Vierne: Sämtliche Orgelwerke (13 Bde)	18.150
Vogler: 32 Préludes pour l'Orgue ou Pfte	18.072

**Vorspiele und Begleitsätze zu Kirchenliedern****Preludes and hymn settings**

Aphorismen, Intonationen und Choralvorspiele zum EG (I)	18.115
Aphorismen, Intonationen und Choralvorspiele zum EG (II)	18.116
Bach, J. M.: Sämtliche Orgelchoräle	30.650
Bach: Sechs Orgelchoräle nach Kantatensätzen	18.021
- Sechs Choräle à la Schübler (arr. G. Hoffmann)	18.047
- 18 Choralpartiten (Schlenker)	18.111
Bornefeld: Choralpartiten I–VIII	29.064–29.071
- Choralvorspiele I, II	29.029 + 29.030
Brosig: Sämtliche Choralvorspiele	18.102
Choralvorspiele aus dem Umkreis des jungen Bach	18.114
Choralvorspiele des 19. Jahrhunderts	91.226
Choralvorspiele der Jahrhundertwende (19./20. Jh)	91.227
Choralvorspiele zum „Gotteslob“, Bd. 1 (Advent/Weihn.)	18.202
Choralvorspiele zum „Gotteslob“, Bd. 2 (Bußzeit/Ostern)	18.203
Esslinger Orgelbuch. Intonationen, Vorspiele und Begleitsätze zum EG (3 Bde)	18.052
Freiburger Orgelbuch	18.075
Freiburger Kantorenbuch (Antwortpsalmen)	19.035
Gerok: Kleine Choralvorspiele	18.117
Homilius: 32 Praeludia. Choralvorspiele für Orgel	37.107

Horn: 16 Choralvorspiele zum EG für Orgel	18.051
Intonationen zum „Gotteslob“	18.201
Merkel: Kurze und leichte Choralvorspiele	18.103
Oley: Sämtliche Choralvorspiele (2 Bde)	
- 1: Choralvorspiele zum EG und GL	18.101/10
- 2: Orgelchoräle z. gottesd. u. konzertanten Gebrauch	18.101/20
Orgelbuch <i>light</i> zum „Gotteslob“ (3-stg), 2 Bde.	18.212
Orgelwerke über Themen des Gregor. Choral	91.237
Rinck: Leichte Choralvorspiele op. 105	18.105
Schlenker: Leichte 3stg Begleitsätze zum EG-Stammteil	18.104
Stier: Choralvorspiele der Familie Stier	18.061
Württembergisches Orgelbuch (zum Regionalteil des EG)	18.100

**Orgel mit 1 Melodieinstrument / Organ with 1 melody instrument**

Bach: Drei Choralvorspiele (Eh) (arr. Bornefeld)	29.186
- Acht Choralbearbeitungen (arr. Bornefeld)	29.188
- Drei Choralvorspiele (Vc) (arr. Bornefeld)	29.193
Bornefeld: Bebuka (Marimbaphon)	29.122
- Choralsonate „Auf, auf, mein Herz“ (Tr)	29.075
- Lituus (Trb)	29.124
- Threni (Eh)	29.123
Busoni: Var. ü. d. Chorallied BWV 517 (VI) (arr. Bornefeld)	29.189
Homilius: Sämtliche Choralvorspiele für Orgel und	
1–2 obligate Melodieinstrumente, Sonate für Ob u. Bc	37.106
Kauffmann: Sechs vierstimmige Choralbearbeitungen (Ob)	13.013
Krebs: Drei Fantasien (Blasinstr.)	13.056
- Freu dich sehr, o meine Seele (Obda)	13.024
- Vier Choralvorspiele (Blasinstr.)	13.055
Langlais: Supplicatio (= 1. Satz der Symph. concert.) (Vc)	40.584/50
Mozart: Andante und Fuge in A nach KV 402 (VI)	
(arr. Bornefeld)	29.195
Oley: Wunderbarer König (Ob)	13.023
Purcell: Suite für Trompete und Orgel	26.301
Raphael: Sonate (Vc)	16.004
Rheinberger: Andante pastorale und Rhapsodie (Ob)	16.029
- Sechs Stücke für Violine und Orgel	50.150
- Suite in c für Violine und Orgel	50.166/10
Romantische Musik für Violoncello und Orgel	16.043
Telemann: Sonate in G (Eh) (arr. Bornefeld)	29.187
Weyrauch: Herzliebster Jesu, was hast du verbrochen (Va)	13.003

**Orgel mit 2–8 Instrumenten / Organ with 2–8 instruments**

Anonymus: Fantasia sopra Jesu, meines Lebens Leben (Ob, VI)	13.070
Bach: Das musikalische Opfer (VI, Fl) (arr. Bornefeld)	29.185
Bornefeld: Appenzeller Kuhreihen (Trb, Glocke)	29.168
- Ros und Lilie morgentaulich ... (Blfl, Fl)	29.130
Corrette: Noël Allemand (arr. + original)	11.208 + 13.014
Langlais: Choral médiéval für Orgel und 6 Bläser	26.402
- Cortège für 2 Orgeln und 8 Bläser (4 Tr, 4 Trb, Timp)	40.586
Oley: Gott des Himmels und der Erden (8 Harm)	13.025
Rheinberger: Suite in c (VI, Vc)	50.149

**Orgelkonzerte / Organ concertos**

Anonymus: Concertino a due Cembali (Orgel)	18.504
Bach, J. Chr.: Orgelkonzert in F	38.501
- Orgelkonzert in B	38.502
- Orgelkonzert in Es	38.503
Bach: Konzert in d BWV 1052 (arr. Bornefeld)	29.197
Händel: Concerti d'organo Nr. 7–12	40.538
- Concerti d'organo Nr. 13–16	40.545
Rheinberger: Orgelkonzert Nr. 1 in F op. 137	50.137
- Orgelkonzert Nr. 2 in g op. 177	50.177
Rentzsch: Orgelkonzert (1984)	18.065

**Orgelschulen, Bücher / Organ instruction, books**

Gaar: Orgelimprovisation	24.017
Latry/Mallié: L'œuvre d'orgue d'Olivier Messiaen	24.118
Laukvik: Orgelschule zur historischen Aufführungspraxis	
- Bd. 1: Barock und Klassik	60.002
- Part 1: Baroque and Classical period (English)	60.003
- Bd. 2: Romantik	60.004
- Part 2: The Romantic Era (English)	60.005
- Bd. 3: Die Moderne	60.006
Schildknecht/Schröder: Orgelschule	91.000
Völk: Orgeln in Württemberg (150 Farbtafeln)	24.014
Wolff/Zepf: Die Orgeln J. S. Bachs	24.045