

Johann Sebastian
BACH

Weihnachtsoratorium

Christmas Oratorio
Oratorium Tempore Nativitatis Christi
BWV 248, Teil / Part I–III

für Soli (SATB), Chor (SATB)
2 Flöten, 2 Oboen / Oboen d'amore, 2 Oboen da caccia, 3 Trompeten, Pauken
2 Violinen, Viola und Basso continuo
herausgegeben von Klaus Hofmann (Herbipol.)

for soli (SATB), choir (SATB)
2 flutes, 2 oboes / oboes d'amore, 2 oboes da caccia, 3 trumpets, timpani
2 violins, viola and basso continuo
edited by Klaus Hofmann (Herbipol.) · English version by Henry S. Drinker

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

Organo / Cembalo



Carus 31.248/49

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Teil I: Am 1. Weihnachtstage

Jauchzet, frohlocket, auf, preiset die Tage

Johann Sebastian Bach

1685–1750

1. Coro (3 Trombe, Timpani, 2 Flauti, 2 Oboi, Archi, Bc)

Generalbassaussetzung: Paul Horn (1922–2016)

The musical score is presented in four systems. The first system (measures 1-12) includes a timpani part (Timp) and a trumpet part (Tr I). The second system (measures 13-22) and third system (measures 23-33) feature a general bass line with figured bass notation. The fourth system (measures 34-43) includes a timpani part and a general bass line. A large 'CARUS' watermark is overlaid on the score.

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Urtext
edited by Klaus Hofmann (Herbipol.)

48

Musical score for measures 48-57. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The bass line includes fingerings: 4, 6, 6, 6, 6, 6, 4, 2, 6, 7, 5, 6, 6, 6, 6, 5.

58

Musical score for measures 58-67. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The bass line includes fingerings: 5, 6, 6, 5, 4, 6, 6, 6, 6, 6, 6, 2, 5, 7, #, 4, 6, 6.

68

Musical score for measures 68-78. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The bass line includes fingerings: 4, 3, 6, 7, 6, 6, 4, 4, 2, 6, 4, 2, 5, 6, 6, 6, 6, 7, 6, 4, 6, 6, 4, 2.

79

Orch. Coro

Musical score for measures 79-88. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The bass line includes fingerings: 6, 5, #, 5, #, 6, 6, 4, #, 7, 6, 9, 8, 7, 5, 6, 4, 5, 6, 6, 6, 6, 1, 1.

93

1 1

6 6 4 3 7 5 9 8 4 3 6 5 4 4 2

105

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

115

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

125

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

135

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

Fine

147

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

159

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

171 Orch.

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

182

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

192

6 6 5 7 5 6 4 2 5 3 4 2 6 6 6 6 6 5 4 2 6 6 4 # Da capo

2. Evangelista (Tenore, Bc)

Recitativo

Es be - gab sich a - ber zu der Zeit, daß ein Ge - bot von dem Kai - ser Au - gu - sto aus - ging, daß al - le Welt ge - schät - zet wür - de. Und je - der - mann ging, daß er sich schät - zen
And in those same days it came to pass, that there went out a de - cree from Au - gus - tus Cae - sar, that all the world en - roll for tax - es, and ev' - ry - one went, that he might be re -

7
5

6
5

6

6
lie - ße, ein jeg - li - cher in sei - ne Stadt. Da mach - te sich auch auf Jo - seph aus Ga - li - läa, aus der Stadt Na - za - reth, in das jü - di - sche Land zur Stadt
bord - ed, each go - ing in - to his own city. And al - so there went up Jo - seph from Gal - lee up out of Naz - a - reth, to the ci - ty of Da - vid in Ju -

6

6 5 \sharp 6

7 \sharp
5

11
Da - vid, die da hei - ßet Beth - lem; in dem, daß er von dem Hau - se und Ge - schlech - te Da - vid war; auf daß er sich schät - zen lie - ße mit Ma -
de - a, which is call - ed Beth - lem; in dem, daß er von dem Hau - se und Ge - schlech - te Da - vid war; that there he might be en - rolled for tax with

6
4+
2

8

7
5

7
#

8
4+
2

6

ri - a, sei - nem ver - trau - ten Wei - be, die war schwan - ger. Und als sie da - selbst wa - ren, kam die Zeit, daß sie ge - bä - ren soll - te.
 Ma - ry, Ma - ry, his wed - ded wife, being great with child. — And while they yet were there it came the time that she should be — de - liv - ered.

5₄ 6₅ 5 6 5 4 # *attacca*

3. Recitativo (Alto, 2 Oboi d'amore, Bc)

Nun wird mein lieb - ster Bräu - ti - gam, nun wird der Held aus Da - vids ihm zum Trost, im He - den ein - mal ge - bo - ren wer - den. Nun wird der
 At last, be - lov - ed Sav - iour mine, at last, thou Child of Da - vid's he art come, ur ce - la - tion, to com - pass man's sal - va - tion. At last is

accompagnato 5₃ 6 4₂ 6 6 #

6
 Stern aus Ja - kob schei - nen, sei - ne Licht - er - vor. Auf, Zi - on, und ver - las - se nun das Wei - nen, dein Wohl steigt hoch em - por!
 Ja - cob's star fair shin - ing, be - liev - ing in his ray. Up, Zi - on, put a - way from thee re - pin - ing, for all is well to - day.

7₅ 6₅ 6 7₅ 6 4₃ 2 6 4₂ 7 #

4. Aria (Alto, Oboe d'amore, Violino I, Bc) / Bereite dich, Zion - Prepare thyself

Ob, VI

Musical score for Oboe VI, measures 1-13. The score is written on a single staff in 3/8 time. It features a melodic line with various intervals and rests, and a bass line with fingerings indicated by numbers 1-5 and accidentals. A large watermark '© & S' is overlaid on the score.

14 Alto

Musical score for Alto, measures 14-27. The score is written on a single staff in 3/8 time. It features a melodic line with various intervals and rests, and a bass line with fingerings indicated by numbers 1-5 and accidentals. A large watermark '© & S' is overlaid on the score.

28

Musical score for Oboe VI, measures 28-41. The score is written on a single staff in 3/8 time. It features a melodic line with various intervals and rests, and a bass line with fingerings indicated by numbers 1-5 and accidentals. A large watermark '© & S' is overlaid on the score.

42

Musical score for Oboe VI, measures 42-55. The score is written on a single staff in 3/8 time. It features a melodic line with various intervals and rests, and a bass line with fingerings indicated by numbers 1-5 and accidentals. A large watermark '© & S' is overlaid on the score.

56

Musical score for Oboe VI, measures 56-69. The score is written on a single staff in 3/8 time. It features a melodic line with various intervals and rests, and a bass line with fingerings indicated by numbers 1-5 and accidentals. A large watermark '© & S' is overlaid on the score.

69

Musical score for measures 69-83. The system consists of a treble and bass clef staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A dynamic marking of *f* is present. Below the bass staff, there are numerous fingering numbers (6, 4, 5, 6, 5, 6, #, 6, 7, 6, 5, 6, #, 6, 5, #, #, 5, #, 6, 5, 6).

84

Alto

Musical score for measures 84-96. The system consists of a treble and bass clef staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A dynamic marking of *p* is present. A *Fine* marking is located at the end of measure 87. Below the bass staff, there are numerous fingering numbers (6, 5, 5, 6, 6, 6, 7, #, 5, 7, 6, 7, #, 6, 5, 7, 6, 7, #, 6, 5, 7, 6, 7, #, 6, 5).

97

Musical score for measures 97-108. The system consists of a treble and bass clef staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Below the bass staff, there are numerous fingering numbers (6, #, 6, 6, 7, 5, #, 7, #, 6, #, 6, 6, #, 6, 5, #, 6, #, 6, 5, #).

109

Musical score for measures 109-122. The system consists of a treble and bass clef staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A dynamic marking of *p* is present at the end of measure 122. Below the bass staff, there are numerous fingering numbers (6, 6, #, #, 5, 7, 6, 4, 3, #, 6, #, 6, #, 6, #, 6, 7, #, 6, 5, 5, #, 6, 5, #, 6, #, 6, 5, #).

123

Alto

Musical score for measures 123-132. The system consists of a treble and bass clef staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A dynamic marking of *p* is present. A *Da capo* marking is located at the end of measure 132. Below the bass staff, there are numerous fingering numbers (#, 6, 5, #, 6, 7, 5, 7, 7, 6, 7, #, 6, 7, #, 6, 6, 4, 2, 6, 6, 5, 6, 6, 5, #).

5. Choral

Wie soll ich dich empfan - - gen und wie be - gegn' ich dir } O Je - su, Je - su
 o al - ler Welt Ver - lan - - gen, o mei - ner See - len Zier'? } O Je - su, Je - su
How can I fit - ly greet thee, how right - ly thee ex - tol, } O Lord, I pray thee
of man the best Be - lov - - ed, thou Trea - sure of my soul? }

Musical score for the first system of the Choral section. It features a piano accompaniment with treble and bass staves and a vocal line. The piano part includes a sequence of numbers: #, 7, 6, 5, 6, 5, 5, 9, 8, 6, 5, 4, 3, #, #, 5, 6, #. The vocal line has lyrics in German and English. The key signature is one sharp (F#) and the time signature is common time (C).

set - ze mir selbst die Fak - kel bei, da - mit, was dich er - göt - ze, mir wis - send sei. _____
car - ry the torch to light - my way, that I may know thy plea - sure and serve thee day by - day. _____

Musical score for the second system of the Choral section. It features a piano accompaniment with treble and bass staves and a vocal line. The piano part includes a sequence of numbers: 6, 3, 2, 5, 4, 6, 6, 5, #, #, 6, 5, 6, 5, 6, 6, 7, 6, 6, 4, 2, 6, 6, 4, 5, #. The vocal line has lyrics in German and English. The key signature is one sharp (F#) and the time signature is common time (C).

6. Evangelista (Tenore, Bc)

Recitativo

Und sie ge - bar ih - ren er - sten Sohn } in Win - deln und leg - te ihn in ei - ne Krip - pen, denn sie hat - ten sonst kei - nen Raum in der Her - ber - ge.
And there she brought forth her first - born son } in swaddling clothes, and made his cra - dle in a man - ger, for there was no room, was no room in the inn for them.

Musical score for the Evangelista section. It features a piano accompaniment with treble and bass staves and a vocal line. The piano part includes a sequence of numbers: 6, 5, 5, 6, 5, 4, 6, 7, 4, 6, 7, 6, 5, 4, 3. The vocal line has lyrics in German and English. The key signature is one sharp (F#) and the time signature is common time (C). The section ends with the instruction "attacca".

7. Choral con Recitativo (Soprano, Tenore, Bc)

andante, arioso

Ob I

Musical score for the Choral con Recitativo section. It features a piano accompaniment with treble and bass staves and a vocal line. The piano part includes a sequence of numbers: 6, 5, 2, 6, 6, 5, 2, 7, 6, 5, 9, 6, 7, 7, 6, 8, 7, 9, 6, 8. The vocal line has lyrics in German and English. The key signature is one sharp (F#) and the time signature is 3/4. The section ends with the instruction "attacca".

9

Soprano
Er ist auf Er - den kom - men arm,
He came a - mong us meek and poor,

17

Recitativo Basso
Wer will die Lie - be recht er - höhn,
Who is there right - ly can as - sess

Choral arioso
die un - ser Hei - land vor uns hegt?
the Sav - iour's love and kind - li - ness,

22

daß that er he

sich er - barm
en - dure; -

28

Recitativo Basso
Ja, wer ver - mag es ein - zu - se - hen,
yea, who may un - der - stand how sore - ly

Choral arioso
wie ihn der Men - schen Leid be - wegt?
our Lord is moved by mor - tal woe?

32

und in dem Him - mel ma - che reich
 in heav en rich in wealth - are we,

4 # 6 7 \sharp 7 \flat 7 \sharp 6 4 2 7 7 6 6 5 6 7 5 # 5 6 4 2 6 6 7 3 2

41

Recitativo Basso Choral arioso

Des Höch-sten Sohn kömmt in die Welt, weil ihm ihr Heil so wohl ge - fällt, und sei - nen
 The High - est gave his on - ly Son, and thus for man sal - va-tion won. there like - nen

9 8 7 6 4 2 5 \sharp 4 2 6 7 9 6 7 5 6 5 4 3

49

Recitativo Choral arioso

lie - ben En - geln gleich. so will er selbst als Mensch ge-bo-ren wer-den. Ky - ri - e - leis.
 an - gels we will be. So God be-came a man that he might save us.

7 # 7 \flat 5 \sharp 6 5 3 6 5 \sharp 6 5 2 6

58

6 4 6 3 5 4 2 7 \sharp 7 # 9 4 8 7 6 5 9 4 8 6 5 5 5 4 6 4 3 6 7 5

8. Aria (Basso, Tromba, Flauto, Archi, Bc) / Großer Herr, o starker König - *Mighty Lord of all creation*

Musical score for the first system, measures 1-14. The score is in G major and 2/4 time. The right hand features a melody with chords, and the left hand has a bass line with fingerings: 6, 6 5 / 4 3, 7 7 / 9 5, 6 7 / 5, 6, 6 4, 6, 6, 6 6, 6 6.

15 Basso *p*

Musical score for the second system, measures 15-28. The score is in G major and 2/4 time. The right hand features a melody with chords, and the left hand has a bass line with fingerings: 6, 6 6 / 4 3, 6, 6, 6 5 / 4 3, 6, 6, 6 6, 6, 6 6, 6, 6 4+ / 2.

29

Musical score for the third system, measures 29-41. The score is in G major and 2/4 time. The right hand features a melody with chords, and the left hand has a bass line with fingerings: 6, 6, 6 4 / 3, 6 5, 5 6 / 4 6, 6, 7 4, 6 5 4, 3, 7 5, 7, 7 5, 7, 7.

42

Musical score for the fourth system, measures 42-49. The score is in G major and 2/4 time. The right hand features a melody with chords, and the left hand has a bass line with fingerings: 7, 7, 7, 7 5, 6, 6 4 / 2, 6 4 / 3, 6 6 6 6 / 5, 6, 7 4, 7 4, 6 4, 6 5 4.

55

Musical score for measures 55-68. The piece is in G major (one sharp) and 3/4 time. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a steady accompaniment with eighth and sixteenth notes. A large watermark 'Carus' is overlaid on the score.

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

69

Musical score for measures 69-82. The right hand continues with its intricate melodic pattern. The left hand has a more active role with sixteenth-note runs. A 'Basso' section begins in measure 79, marked with a piano (*p*) dynamic. The piece concludes with a 'Fine' marking in measure 82.

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

83

Musical score for measures 83-96. The right hand features a series of chords and melodic fragments. The left hand continues with rhythmic accompaniment. The 'Carus' watermark is prominent across this section.

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

97

Musical score for measures 97-104. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. A 'Basso' section begins in measure 99, marked with a piano (*p*) dynamic.

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

7 # 6 4 6 4 2 6 6 5 # 6 5 6 5 # 6 7 # 4 3 7 6 7 6 7 5 6 4 5 # *Da capo*

9. Choral (Tutti)

Coro Ach, mein herz - lie - bes Je - su - lein,
 Ah, Je - sus Child, my heart's de - light!

Trombe

Coro mach ein rein sanft Bet - te -
 ke he ih lit - tle bed this

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

Trombe lein,
 night,

6

ruh in mei - a Her - zens
 heart will a shrine for
 thee

Trombe Schrein,
 thee

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

Coro daß ich nim
 so dwell thou

ges - se
 peace with

Trombe dein!
 me.

6 4 2 6 5 9 5 6 5 6 6 4 2 6 6 6 7 4 3 6 6 6 5 3 5 6 6 4 5 3 *Fine*

Teil II: Am 2. Weihnachtstage

Und es waren Hirten in derselben Gegend auf dem Felde

10. Sinfonia (2 Flauti, 2 Oboi d'amore, 2 Oboi da caccia, Archi, Bc)

The image displays a piano accompaniment score for the piece 'Und es waren Hirten in derselben Gegend auf dem Felde' from the 10th Sinfonia. The score is written for piano and includes fingerings and articulation marks. It is divided into four systems, with measures 1-5, 6-10, 11-15, and 18-22. The key signature is one sharp (F#) and the time signature is 12/8. A large, semi-transparent watermark 'CARUS' is overlaid on the score. The score includes various musical notations such as chords, single notes, and rests, along with detailed fingering numbers (e.g., 6, 5, 4, 2, 8, 7, 9, 6, 5, 4, 3, 2, 1) and articulation marks (e.g., accents, slurs, and breath marks). The first system (measures 1-5) features a rhythmic pattern of eighth notes in the bass and chords in the treble. The second system (measures 6-10) continues the bass line with eighth notes and adds more complex chordal textures in the treble. The third system (measures 11-15) shows a change in the bass line and treble accompaniment. The fourth system (measures 18-22) concludes the piece with a final chord and a few more notes in the bass line.

23

6 4 2 5 6 4 2 6 5 8 7 9 3 6 4 2 6 5 8 7 9 8 7 5 6 5 7 6 4 2 6 6 6 6 6 7 #

28

6 4 2 5 4 3 6 5 9 8 5 8 3 5 9 8 6 7 5 3 6 5 4 7

34

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

39

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

44

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

49

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

55

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

59

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

11. Evangelista (Tenore, Bc)

Recitativo

Und es wa - ren Hir - ten, die in der Ge - gend auf dem Fel - de bei den Hür - den, die hie - ten des Nachts ih - re Her - de. Und sie - he,
 And a - bid - ing in the coun - try nigh to Beth - le - hem were shep - herds, who with their flock by night watch were keep - ing. And lo, —

6 4 5 4 7 5 5

6

des Her-ren En-gel trat zu ih-nen, und die Klar-heit des Her-ren leuch-tet' um sie, und sie furch-ten sich sehr.
the an-gel of the Lord came up-on them and the glo-ry of God shone round a-bout them; they were sore, sore a-fraid.

6
4+
2

6

7

♩

—

♩

6

7

5₄

♩

7

5

♯

12. Choral

Brich an, o schö-nes Mor-gen-licht, und laß den Him-mel sa-gen!
 Du Hir-ten-volk er-schrek-ke nicht, weil dir die En-gel sa-gen!
Break forth, O beau-teous morn-ing light and fill the heav'n's with glo-ry: } this lit-tle child whom you will see our
 Ye shep-herd folk, re-strain your fright, and hear the an-gels' sto-ry: }

5 6 7 3 2 6
5 5 5 6

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

7

♩

7

♩

7

5

4

♯

4

un-ser Trost und Fre-ude sein, zu den Sa-tan-zwin-gen und letzt-lich Frie-de-brin-gen!
com-fort and our joy gainst the fiend sus-tain us, and peace at last re-gain us.

7

6 3 4 7 6 5
5 5 6 5 4 ♯

6 6 9 3 6
5 5 5 3 5

♯

6

9 8 7 6 6 6
5 5 5 5

6

13. Evangelista et Angelus (Tenore, Soprano, Archi, Bc)

Recitativo
Tenore Angelus (Soprano)

Und der En - gel sprach zu ih - nen: Fürch - tet euch nicht! Sie - he, ich ver - kün - di - ge euch gro - ße Freu - de, die al - lem Vol - ke wi - der -
 And the an - gel spoke and said: — "Be not a - fraid; look ye, for I bring un - to you joy - ful tid - ings, 7 which shall be — to all

accompagnato

6 5# 6 5 7 6

5

fah - ren wird; denn euch ist heu - te der Hei - land ge - bo - ren, wel - cher ist Christus, der Herr, in der Stadt Da - vid.
 peo - ple. 7 For un - to you there is born — this day in the ty of a - w - Herr, which is Christ the Lord." —

accompagnato

6 7 6 7 5

14. Recitativo (Basso, 2 Oboi d'ar Oboi da caccia, B)

Was Gott dem A - br - ham ge - sagt hat, das läßt er nun dem Hir - ten - chor er - füllt er - wei - sen. Ein Hirt hat al - les das zu - vor von
 What God to A - bra - ham ge - said hat, he showed the shep - herds on the day when Christ was born. — It was a shep - herd whom he told that

accompagnato

6 7 8 6
 4 2 3 4+
 2

5

Gott er - fah - ren müs - sen; und nun muß auch ein Hirt die Tat, was er da - mals ver - spro - chen hat, zu - erst er - fül - let wis - sen.
 thus it was he willed it; he made his cov - e - nant of old and when the years a - round had rolled, to shep - herds he ful - filled it.

15. Aria (Tenore, Flauto, Bc) / Frohe Hirten, eilt, ach eilet - *Happy shepherds, haste*

pp

13

26

38

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

50

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

62

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

75

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

87

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

97 Tenore

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

110

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

120

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

16. Evangelista (Tenore, Bc)

Recitativo

Und das habt zum Zei - chen, Ihr y - fin - den das Kind in Win - deln ge - wik - kelt und in ei - ner Krip - pe lie - gen.
 This sign do I give you, - hem wrapped in swad - dling clothes ye shall find him, a babe in a man - ger ly - ing.

6 - 5 6 5 6 6 5

17. Choral

Schaut hin dort liegt im fin- stern Stall, des Herr- schaft ge - het — ü - ber - all. Da Spei- se vor - mals sucht ein Rind, da ru - het itzt der Jung - frau'n Kind.
 Be - hold! In gloom - y sta - ble stall there lies the Rul - er — of us all; where once the hun - gry ox - en fed, the Vir - gin finds her Child a bed.

Musical score for Choral 17, featuring piano accompaniment and fingerings. The score is in C major and 4/4 time. The piano part consists of a treble and bass clef. The bass line includes fingerings: 8 7 5, 6 5 6 5 7, 5 6, 6 6, 6 6, 6 4b 3 5, 6 7 5 6, 5 3 2, 6 6, 6 6, 6 6 7 4 3.

18. Recitativo (Basso, 2 Oboi d'amore, 2 Oboi da caccia, Bc)

So geht denn hin, ihr Hir - ten, geht, daß ihr das Wun - der seht: Und - det ihr des Höch - sten S in ei - ner har - ten Krip - pe lie - gen, so sin - get ihm bei
 So go ye there, ye shep - herds go this won - drous thing to know; and en you find the Son of pa ly - ing in the low - ly man - ger, then sing ye all, be -

Musical score for Recitativo 18, featuring vocal line and piano accompaniment. The score is in C major and 4/4 time. The vocal line is in bass clef. The piano part is labeled 'accompagnato' and consists of a treble and bass clef. The bass line includes fingerings: 6, 6, 7, 3, 3, 3, 3, 3, 3.

sei - ner Wie - gen aus ei - nen Ben und mit ge - sam - tem Chor dies Lied zur Ru - he vor:
 side his cra - dle, with voic - es a sooth - ing slum - ber song of hope and love and cheer.

Musical score for Recitativo 18, featuring piano accompaniment. The score is in C major and 4/4 time. The piano part consists of a treble and bass clef. The bass line includes fingerings: 7b, 6 5, 6 4 2, 6, 6 4.

19. Aria (Alto, Flauto, 2 Oboi d'amore, 2 Oboi da caccia, Archi, Bc) / Schlafe, mein Liebster - Sleep thou, my Dearest

The image displays a musical score for piano accompaniment and an alto voice part. The score is written in G major and 2/4 time. It is divided into five systems, each with a system number (13, 24, 36, 48) at the beginning. The piano part consists of a right-hand melody and a left-hand accompaniment. The alto voice part is marked 'Alto' and 'pp' (pianissimo). The score includes various musical notations such as notes, rests, and dynamic markings. A large, stylized watermark 'CARUS' is overlaid on the score.

13

24

Alto

pp

36

48

59 Alto

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

pp

71

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

84

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

95

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

108 Alto

7 6 5 7 7 6 4 3 Fine p 6 6 6 # 4 6 6 6 7 6 6 7

120

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

131

6 6 5 # 6 5 6 4+ 6 4 5+ 6 6 5 # 9 8 4+ 6 6 5 6 5 6 4 6 5 # 7 5 6 4 3 6 4 3 6 4 2

141

6 7 # 6 6 4 3 6 4 2 5 9 8 # 6 8 7 6 5 7 6 # 9 6 5 6 7 6 6 4 5 # Da capo

20. Evangelista (Tenore, Bc)

Recitativo

Und al - so - bald war die Men - ge der himm - li - schen Herr - scha - ren, die lob - ten Gott und spra - chen:
 And sud - den there ap - peared a mul - ti - tude of the Heav'n - ly Host — all prais - ing God and say - ing:

6 5 6 7 6 4 # attacca

21. Chorus (2 Flauti, 2 Oboi d'amore, 2 Oboi da caccia, Archi, Bc) / Ehre sei Gott in der Höhe - *Glory to God in the Highest*

Vivace

The image shows a piano accompaniment score for the Chorus of 'Glory to God in the Highest'. It consists of four systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Vivace'. The score includes various musical notations such as chords, arpeggios, and slurs. Fingerings are indicated by numbers 1-5. A large, stylized watermark 'CARUS' is overlaid on the score. The first system starts with measure 1 and ends with measure 7. The second system starts with measure 7 and ends with measure 13. The third system starts with measure 14 and ends with measure 20. The fourth system starts with measure 21 and ends with measure 27. The final measure (27) is marked with a piano dynamic (*p*) and the instruction 'tasto solo'.

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

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

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

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

p *tasto solo*

22. Recitativo (Basso, Bc)

So recht, ihr En-gel, jauchzt und sin-get, daß es uns heut so schön ge-lin-get! Auf denn! Wir stim-men mit euch ein; uns kann es so wie euch er-freun.
 'Tis well, ye an-gels, joy-ful sing, — to-day is born our Lord and King. — Sing then! and each one raise his voice and with the an-gels all re-joice.

23. Choral (2 Flauti, 4 Oboi, Archi, Bc)

Wir sin-gen dir in dei-nem Heer aus al-ler
 In cho-rus now in to thee we raise with might-ly

Kraft Lob, Preis und dir, daß du, o lang-ge-
 voice our songs of our, praise that thou our long-a-

wünsch-ter Gast, dich nun ein-ge-stel-let hast.
 wait-ed Guest hast come at last, be-loved and blest.

Teil III: Am 3. Weihnachtstage
Herrscher des Himmels, erhöere das Lallen

24. CORO (3 Trombe, Timpani, 2 Flauti, 2 Oboi, Archi, Bc) / Herrscher des Himmels - Ruler of heaven

The image displays a musical score for a choral piece. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The piano accompaniment includes figured bass notation below the bass staff. The vocal lines are for a Tenor (labeled 'Coro (Tenore)' and 'Coro (T)') and a Soprano (labeled 'Coro (S)'). The score is marked with measure numbers 17, 34, and 50. A large, stylized watermark 'CARUS' is overlaid on the score.

17 Coro (Tenore)

34

50 Coro (T)

66

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

82

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

25. Evangelista (Tenore, Bc)

Recitativo

Und da die En - gel vor - her zu - gen Him - mel fuh - ren, spra - chen die Hir - ten un - ter - ein - an - der:
 And as the an - gels went be - fore them to heav - en, then did the shep - herds say to each oth - er:

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

attacca

26. Chorus (2 Flauti, 2 Oboi d'amore,

nun gehen gen Bethlehem - *Let us even go now Bethlehem*

Coro (T)

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

10

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

19

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

27. Recitativo (Basso, 2 Flauti, Bc)

Er hat sein Volk ge - tröst', er hat ra - el er löst, die Af aus Zi - on her - ge - sen - det und un - ser Leid ge -
 Re - deem - er of his folk, from Is he lifts the ske, fr Zi - on sends to us re - lief, — to end our woe and

accompagnato

6 4 2 6 5 7 5

5

en - det. Seht, dies hat er ge - tan; geht, die - ses trifft ihr an! —
 grief. — Ye shep - ners, make haste ev' - ry one. See! what your God has done. —

FL I FL I

6 4 2 6 6 7

28. Choral

Dies hat er al - les uns ge - tan, sein groß Lieb zu zei - gen an; des freu sich al - le
 That God has blessed his peo - ple thus, shows his might - y love for us; all Chris - ten - dom must

8 7 5 6 4 3 5 2 5 6 7 9 3 6 # 6 5 6 #

Chri - sten - heit und dank ihm des in E - wig - keit. Ky rie - leis!
 thus a - dore, and joy - ous thank him ev - er - more. Ky rie - leis!

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

29. Aria Duetto (Soprano, Basso, 2 Oboi d'amore, Be... in M Lord, thy mercy

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

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

85

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

Detailed description: This system contains measures 85 through 94. The music is in G major (one sharp) and 4/4 time. The right hand features a melodic line with various intervals and rests, while the left hand provides a steady accompaniment with eighth and sixteenth notes. Fingerings are indicated by numbers 1-5. A large watermark 'CARUS' is overlaid on the right side of the page.

95

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

Detailed description: This system contains measures 95 through 105. The music continues with similar melodic and accompaniment patterns. A dynamic marking of *f* (forte) is present in measure 100. The watermark 'CARUS' is prominent in the center of the page.

106

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

Basso

p

Fine

Detailed description: This system contains measures 106 through 115. The music concludes with a *p* (piano) dynamic marking and a *Fine* instruction. The watermark 'CARUS' is still visible.

116

+ Soprano

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

Detailed description: This system contains measures 116 through 125. A vocal part for Soprano is indicated by the text '+ Soprano'. The piano accompaniment continues with a consistent rhythmic pattern. The watermark 'CARUS' is present.

125

5 6 5# 5 6 5# 7 4 2 8 7 6 5 6 4 2 6 7 6 6 6 5 7 # 6

135

Soprano e Bass

p

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

145

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

156

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

Da capo

30. Evangelista (Tenore, Bc)

Recitativo

Und sie ka - men ei - lend und fun - den bei - de, Ma - ri - am und Jo - seph, da - zu das Kind in der Krip - pe lie - gen. Da sie es a - ber ge - se - hen hat - ten, brei - te -
And the shep - herds has - tened, and found there Ma - ry, the moth - er, and Jo - seph, and found the babe in a man - ger ly - ing. And af - ter they them - selves had seen it, they re -

6
 ten sie das Wort aus, wel - ches zu ih - nen von die - sem Kind ge - sa - get war und al - le, für die es kam, wun - der - ten sich der Re - de, die
port - ed the say - ing which had been told un - to them con - cern - ing this same child and all who heard these things, lis - tened to them in won - der, in

11
 ih - nen die Hir - ten ge - sa - get und Ma - ri - a a - ber be - hielt al - le die - se Wor - te und be - weg - te sie in ih - rem Her - zen.
won - der to all that the shep - herds had said to them and Ma - ry kept to her - self all the things that hap - pened and she pon - dered them in her heart. —

50 Violino

f

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

63 Alto

p

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

74

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

86

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

98 Violino Alto

f *p*

110

122

134 Violino

34. Evangelista (Tenore, Bc)

Recitativo

Und die Hir-ten kehr-ten wie-der um, prei-se-ten und lob-ten Gott um al-les, das sie ge-se-hen und ge-hö-ret hat-ten, wie denn zu ih-nen ge-sa-get war.
To their flocks the shep-herds then re-turned, prais-ing and glori-fying God for all the won-der-ful things that they had heard and wit-nessed, as it was told, yea, was told to them.

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

35. Choral

Seid froh die-weil, seid froh die-weil, daß e-er Heil nie ein Gott und auch ein Mensch ge-
Re-joice and sing, re-joice and sing, your hea-ly King as man is born and lays a-side his

bo-ren, der we-ri-ist Herr und Christ in Da-vids Stadt, von vie-len aus-er-ko-ren.
glo-ry; he is Christ the Lord, and ev'-ry tongue re-peats the won-drous sto-ry.

7 6 6 # # 6 7 6 6 5 6 6 9 3 3 2

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

24. CORO (3 Trombe, Timpani, 2 Flauti, 2 Oboi, Archi, Bc) / Herrscher des Himmels - *Ruler of heaven*

Musical score for piano accompaniment, measures 1-10. The score is in G major (one sharp) and 3/8 time. The right hand features chords and moving lines, while the left hand provides a steady bass line. Fingerings are indicated by numbers 1-5 below the notes.

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

Musical score for piano accompaniment and vocal entry, measures 11-20. Measure 11 is marked with a '11' and the vocal part 'Coro (Tenore)' begins. The piano accompaniment continues with chords and moving lines. Fingerings are indicated by numbers 1-5 below the notes.

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

Musical score for piano accompaniment, measures 21-32. The score continues with chords and moving lines in both hands. Fingerings are indicated by numbers 1-5 below the notes.

6 6 4
6 4
6 4 2
6
6

Musical score for piano accompaniment, measures 33-42. The score concludes with chords and moving lines in both hands. Fingerings are indicated by numbers 1-5 below the notes.

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

43

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

54

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

65 Coro (Tenore)

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

75

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

86

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

Fine

Orgel solo / Organ solo		Silcher: Sämtliche Orgelstücke	80.121	Krebs: Drei Fantasien (Blasinstr.)	13.056
Bach: Fantasia e Fuga in c, BWV 562	40.594/10	Vierne: Sämtliche Orgelwerke (13 Bde)	18.150	- Freu dich sehr, o meine Seele (Obda)	13.024
- Sonate in C nach BWV 1005 (arr. Bornefeld)	29.177	Vogler: 32 Préludes pour l'Orgue ou Pfte	18.072	- Vier Choralvorspiele (Blasinstr.)	13.055
- Partita in d nach BWV 1004 (arr. Bornefeld)	29.179	Widor: Symphonie IV op. 13/4	18.177	Kretzschmar: Concerto für Flöte und Orgel	16.034
Bartók: Suite für Orgel (arr. Bornefeld)	29.174	- Symphonie VI op. 42,2	18.176	- Concerto für Klarinette und Orgel	16.033
Bornefeld: Orgelsonate 1965/66	29.105			Langlais: Supplicatio (= 1. Satz der Symph. concert.) (Vc)	40.584/50
Danziger Orgelmusik des 16.–18. Jahrhunderts	28.003	Vorspiele und Begleitsätze zu Kirchenliedern		Oley: Wunderbarer König (Ob)	13.023
Das rote Album. Hits for Organ I	18.062	Preludes and hymn settings		Purcell: Suite für Trompete und Orgel	26.301
Freie Orgelmusik der Romantik I, II und III (Völkl)	40.591–593	Aphorismen, Intonationen und Choralvorspiele zum EG (I)	18.115	Raphael: Sonate (Vc)	16.004
Französische Orgelmusik des 19. Jhds	91.225	Aphorismen, Intonationen und Choralvorspiele zum EG (II)	18.116	Rheinberger: Andante pastorale und Rhapsodie (Ob)	16.029
Froberger: Toccaten u. Fantasien	91.075	Bach, J. M.: Sämtliche Orgelchoräle	30.650	- Sechs Stücke für Violine und Orgel	50.150
Fugen des 19. Jahrhunderts (2 Bde)	91.228/9	Bach: Sechs Orgelchoräle nach Kantatensätzen	18.021	- Suite in c für Violine und Orgel	50.166/10
Husumer Orgelbuch (Sammlung, 1758)	18.053	- Sechs Choräle à la Schübler (arr. G. Hoffmann)	18.047	Romantische Musik für Violoncello und Orgel	16.043
Janca: Manchmal kennen wir Gottes Willen (1992)	18.109	- 18 Choralpartiten (Schlenker)	18.111	Tag: Drei Choralbearbeitungen (Ob)	13.022
- Brich dem Hungrigen dein Brot (1995)	18.106	- 19 Choräle von Bach und dem Thüringer Umkreis	18.114	Telemann: Sonate in G (Eh) (arr. Bornefeld)	29.187
- Kleine Toccatà über „Hört, der Engel helle Lieder“ (1995)	18.108	Bornefeld: Choralpartiten I–VIII	29.064–29.071	Weyrauch: Herzliebster Jesu, was hast du verbrochen (Va)	13.003
Karkoschka: Toccatà und Fuge über 2 Osterchoräle (1953)	18.057	- Choralvorspiele I, II	29.029 + 29.030		
Krebs: Choralbearbeitungen (Erster Teil der Clavier-Übung)	18.524	Brosig: Sämtliche Choralvorspiele	18.102	Orgel mit 2–8 Instrumenten / Organ with 2–8 instruments	
- Sechs Suiten	18.512	Choralvorspiele aus dem Umkreis des jungen Bach	18.114	Anonymus: Fantasia sopra Jesu, meines Lebens Leben (Ob, Vi)	13.070
Mozart: 17 Kirchengesänge (arr. für Orgel solo)	18.067	Choralvorspiele des 19. Jahrhunderts	91.226	Bach: Das musikalische Opfer (Vi, Fl) (arr. Bornefeld)	29.185
Muffat: Apparatus musico-organisticus	91.071	Choralvorspiele der Jahrhundertwende (19./20. Jh)	91.227	Bollius: Symphonia (Bf1 c ² , 2 Bf1 f ¹)	11.221
Murschhauser: Octi-Tonium Novum Organicum	91.074	Choralvorspiele zum Gotteslob, Bd. I, II	18.202, 18.203	Bornefeld: Appenzeller Kuhreihen (Trb, Glocke)	29.168
Musik zu Kasualien 4 (für Orgel allein)	2.079	Esslinger Orgelbuch. Intonationen, Vorspiele und Begleitsätze zum EG (3 Bde)	18.052	- Ros und Lilie morgentaulich ... (Bf1, Fl)	29.130
Neukomm: Kurze und leichte Messe	18.068	Freiburger Orgelbuch 1, 2	18.075, 18.076	Corrette: Noël Allemand (arr. + original)	11.208 + 13.014
Norddt. Orgelmusik 1780–1860 (3 Bde)	18.026/10–30	Freiburger Kantorenbuch (Antwortpsalmen)	19.075	Langlais: Choral médiéval für Orgel und 6 Bläser	26.402
Ochsenhauser Orgelbuch (1735) (Faksimile und Notenteil)	24.409	Gerok: Kleine Choralvorspiele	18.117	- Cortège für 2 Orgeln und 8 Bläser (4 Tr, 4 Trb, Timp)	40.586
Organo pleno. 140 Stücke zum Ein- und Ausgang (17./18. Jh.)	18.074	Hözl: Orgelvorspiele zum Gotteslob, 3 Bde	92.355–7	Oley: Gott des Himmels und der Erden (8 Harm)	13.025
Orgelbuch Mozart-Haydn (L. + W. A. Mozart, J. + J. M. Haydn)	2.118	Horn: 16 Choralvorspiele zum EG für Orgel	18.051	Rheinberger: Suite in c (Vi, Vc)	50.149
Österliche süddt. Orgelmusik (15.–19. Jhd)	92.372	Merkel: Kurze und leichte Choralvorspiele	18.103		
Orgelmusik aus Europa (7 Bde)	91.230–36	Oley: Sämtliche Choralvorspiele, Bd. 1: zum EG und GL	18.101/10	Orgelkonzerte / Organ concertos	
Orgelmusik der Familie Hasse (17. Jh.)	18.077	- Bd 2: Orgelchoräle z. gottesd. u. konzertanten Gebrauch	18.101/20	Anonymus: Concertino a due Cembali (Orgel)	18.504
Orgelstücke der Orgelschule Wegweiser (Augsburg 1668)	91.076	Organo pleno. Orgelstücke zum Ein- und Auszug	18.074	Bach, J. Chr.: Orgelkonzert in F	38.501
Orgelwerke der Spätromantik	91.224	Orgelwerke über Themen des Gregor. Chorals	91.237	- Orgelkonzert in B	38.502
Orgelwerke des 16.–18. Jhds (Laukvik, Orgelschule)	40.511	Rinck: Leichte Choralvorspiele op. 105	18.105	- Orgelkonzert in Es	38.503
Pastorale. Pastoralmusik, Bd. 1: Ital., Schweiz, Frank., Engl.	18.081	Schlenker: Leichte 3stg Begleitsätze zum EG-Stammteil	18.104	Bach: Konzert in d BWV 1052 (arr. Bornefeld)	29.197
- Bd. 2: Deutschland, Böhmen, Österreich, Südtirol	18.082	Stier: Choralvorspiele der Familie Stier	18.061	Händel: Concerti d'organo Nr. 7–12	40.538
Peyer: Praembuli e Fughe (2 Bde)	91.081/2	Württembergisches Orgelbuch (zum Regionalteil des EG)	18.100	- Concerti d'organo Nr. 13–16	40.545
Praetorius, J.: Drei Praeambula, Magnificat-Bearbeitungen	18.003			Rheinberger: Orgelkonzert Nr. 1 in F op. 137	50.137
Reger: Werkausgabe, mit DVD, Abt. I/1: Choralphantasien	52.801	Orgel mit 1 Melodieinstrument / Organ with 1 melody instrument		- Orgelkonzert Nr. 2 in g op. 177	50.177
- Abt. I/2: Phantasien u. Fugen, Variationen, Sonaten, Suiten I	52.802	Anonymus: Sonate in D (Tr)	16.022	Rentzsch: Orgelkonzert (1984)	18.065
- Abt. I/3: Phantasien u. Fugen, Variationen, Sonaten, Suiten II	52.803	Bach: Drei Choralvorspiele (Eh) (arr. Bornefeld)	29.186		
- Abt. I/4: Choralvorspiele für Orgel	52.804	- Acht Choralbearbeitungen (arr. Bornefeld)	29.188	Orgelschulen, Bücher / Organ instruction, books	
- Abt. I/5: Orgelstücke I	52.805	- Drei Choralvorspiele (Vc) (arr. Bornefeld)	29.193	Gaar: Orgel Improvisation	24.017
Rheinberger: Das gesamte Orgelwerk in 3 Bänden		Bornefeld: Bebuka (Marimbaphon)	29.122	Latry/Mallié: L'œuvre d'orgue d'Olivier Messiaen	24.118
- Orgelsonaten 1–10. Band 38 der GA (Ln)	50.238	- Choralsonate „Auf, auf, mein Herz“ (Tr)	29.075	Laukvik: Orgelschule zur historischen Aufführungspraxis	
- Orgelsonaten 11–20. Band 39 der GA (Ln)	50.239	- Lituus (Trb); Threni (Eh)	29.124; 29.123	- Bd. 1: Barock und Klassik	60.002
- Kleinere Orgelwerke. Band 40 der GA (Ln)	50.240	Brahms: Andante und Allegretto (Cl) (arr. Bornefeld)	29.196	- Part 1: Baroque and Classical period (English)	60.003
- Kleinere Orgelwerke ohne Opuszahl. Supplement zur GA	50.288	Busoni: Var. ü. d. Chorallied BWV 517 (Vi) (arr. Bornefeld)	29.189	- Bd. 2: Romantik	60.004
- Freie Orgelmusik für den Gottesdienst	50.264	Homilius: Sämtliche Choralvorspiele für Orgel und		- Part 2: The Romantic Era (English)	60.005
Schnizer: Sechs Sonaten	40.599	1–2 obligate Melodieinstrumente, Sonate für Ob u. Bc	37.106	- Bd. 3: Die Moderne	60.006
Schubert: Fantasie in f D 940 (arr. Bornefeld)	29.178	Kauffmann: Sechs vierstimmige Choralbearbeitungen (Ob)	13.013	Schildknecht/Schröder: Orgelschule	91.000
Schumann: Toccatà op. 7 (arr. Rothaupt)	18.063			Völkl: Orgeln in Württemberg (150 Farbtafeln)	24.014
				Wolff/Zepf: Die Orgeln J. S. Bachs	24.045