

Thomas Riegler

# 52 Choralsätze im Bachstil

für Posaunenchor  
zu Liedern im Gotteslob (GL)  
und Evangelischen Gesangbuch (EG)



HAP Grieshaber, „Schweden“ (WV 56/31), VG Bild-Kunst, Bonn, 1992

Carus 2.098/59



## Vorwort

Vielleicht ist es Ihnen auch schon einmal so ergangen: Sie suchten einen Bachsatz zu einem bestimmten Lied aus dem Gesangbuch ... und fanden keinen. Sollte es zu dieser Melodie wirklich keinen Bachchoral geben? Eigentlich logisch: Bach kannte nicht alle unsere heutigen Gesangbuchlieder. Viele sind ja erst nach seinem Tod entstanden.

Bachsätze haben etwas Erhabenes. Sie wirken beruhigend, wenn sie gleichmäßig dahinfließen. Außerdem sind sie nicht allzu schwer zu blasen. Für die gottesdienstliche Praxis sind sie nicht weg zu denken. Also, warum sollte man nicht zu den Melodien, wo es keine Bachsätze gibt, neue komponieren? Nicht umsonst gehört es ja auch zu den gängigen Übungen im Tonsatzunterricht, einen vierstimmigen Satz im Bachstil zu schreiben. Natürlich werden es immer nur Stilkopien sein. Keiner kann sich mit dem Maestro vergleichen. Ich habe es trotzdem gewagt und zu 52 gebräuchlichen Liedern aus dem Evangelischen Gesangbuch neue Bachsätze geschrieben.

Ganz bewusst sind manche Arrangements sehr schlicht gehalten, andere dagegen mit vielen Achteldurchgängen versehen – je nach den Bedürfnissen und Möglichkeiten der Chöre. Bei einem Großteil der Bearbeitungen ist der *Cantus firmus* rhythmisch oder melodisch verändert, ohne dass dadurch der Erkennungswert des Chorals verloren geht. Dies war auch bei Bach so üblich.

Da alle Sätze in den Tonarten des EG stehen, können sie als Bläservorspiele für den Gemeindegesang verwendet werden. Einige sind auch als Begleitsatz geeignet, wenn die Melodie nicht oder nur geringfügig verändert wurde. Dies ist durch einen entsprechenden Vermerk beim jeweiligen Stück gekennzeichnet. Außerdem ist eine parallele Notenausgabe mit Liedtext für Kirchenchöre erhältlich (Carus 2.098/50). Es ist also auch möglich, die Sätze zusammen oder im Wechsel mit einem Vokalchor zu musizieren.

Soli Deo Gloria

Bad Neustadt, 2010

Thomas Riegler

Für Vokalchöre liegt zusätzlich eine Chorausgabe vor (Carus 2.098/50).

# Inhalt

| Nr. | Titel                                                 | EG  | GL         | Seite |
|-----|-------------------------------------------------------|-----|------------|-------|
| 1   | All Morgen ist ganz frisch und neu. . . . .           | 440 | 666        | 5     |
| 2   | Bis hierher hat mich Gott gebracht. . . . .           | 329 |            | 5     |
| 3   | Bleib bei mir, Herr! Der Abend bricht herein. . . . . | 488 |            | 6     |
| 4   | Brunn alles Heils, dich ehren wir. . . . .            | 140 |            | 6     |
| 5   | Das sollt ihr, Jesu Jünger, nie vergessen . . . . .   | 221 |            | 7     |
| 6   | Der Tag bricht an und zeigt sich . . . . .            | 438 |            | 7     |
| 7   | Der Tag, mein Gott, ist nun vergangen . . . . .       | 266 |            | 8     |
| 8   | Die güldne Sonne voll Freud und Wonne . . . . .       | 449 | 912        | 8     |
| 9   | Die helle Sonn leucht' jetzt herfür . . . . .         | 437 | 667        | 9     |
| 10  | Die Nacht ist vorgedrungen . . . . .                  | 16  | 111        | 10    |
| 11  | Dir, dir, o Höchster, will ich singen . . . . .       | 328 |            | 10    |
| 12  | Du meine Seele, singe . . . . .                       | 302 |            | 11    |
| 13  | Erstanden ist der heilig Christ . . . . .             | 105 |            | 11    |
| 14  | Es kommt ein Schiff, geladen . . . . .                | 8   | 114        | 12    |
| 15  | Fröhlich soll mein Herze springen. . . . .            | 36  |            | 12    |
| 16  | Fröhlich wir nun all fangen an . . . . .              | 159 |            | 13    |
| 17  | Gelobt sei Gott im höchsten Thron . . . . .           | 103 | 218        | 13    |
| 18  | Gottes Sohn ist kommen . . . . .                      | 5   |            | 14    |
| 19  | Heilger Geist, du Tröster mein . . . . .              | 128 |            | 14    |
| 20  | Herr, dein Wort, die edle Gabe. . . . .               | 198 |            | 15    |
| 21  | Herz und Herz vereint zusammen . . . . .              | 251 |            | 15    |
| 22  | Himmel, Erde, Luft und Meer . . . . .                 | 504 |            | 16    |
| 23  | Ich freu mich in dem Herren . . . . .                 | 349 |            | 16    |
| 24  | Ich singe dir mit Herz und Mund . . . . .             | 324 |            | 17    |
| 25  | Ich weiß, mein Gott, dass all mein Tun . . . . .      | 497 |            | 17    |
| 26  | Ich weiß, woran ich glaube . . . . .                  | 357 |            | 18    |
| 27  | Ich will dich lieben, meine Stärke . . . . .          | 400 |            | 18    |
| 28  | Jerusalem, du hochgebaute Stadt . . . . .             | 150 |            | 19    |
| 29  | Jesu, meines Lebens Leben . . . . .                   | 86  |            | 19    |
| 30  | Jesus ist kommen, Grund ewiger Freude . . . . .       | 66  |            | 20    |
| 31  | Komm, Herr, segne uns . . . . .                       | 170 |            | 20    |
| 32  | Komm, o komm, du Geist des Lebens . . . . .           | 134 |            | 21    |
| 33  | Lobet den Herren alle, die ihn ehren . . . . .        | 447 | 671        | 21    |
| 34  | Lobt Gott den Herrn, ihr Heiden all . . . . .         | 293 |            | 22    |
| 35  | Macht hoch die Tür. . . . .                           | 1   | 107        | 22    |
| 36  | Meinen Jesus lass ich nicht. . . . .                  | 402 |            | 23    |
| 37  | Morgenglanz der Ewigkeit. . . . .                     | 450 | 668        | 24    |
| 38  | Nun jauchzt dem Herren, alle Welt . . . . .           | 288 | 474        | 24    |
| 39  | O dass ich tausend Zungen hätte. . . . .              | 330 |            | 24    |
| 40  | O Gott, du frommer Gott . . . . .                     | 495 |            | 25    |
| 41  | O Heiland, rei die Himmel auf . . . . .              | 7   | 105        | 25    |
| 42  | O Heiliger Geist, o heiliger Gott. . . . .            | 131 |            | 26    |
| 43  | O Jesu Christe, wahres Licht . . . . .                | 72  | 643        | 26    |
| 44  | Singt, singt dem Herren neue Lieder . . . . .         | 286 |            | 27    |
| 47  | Sonne der Gerechtigkeit . . . . .                     | 262 | 644        | 29    |
| 45  | Steht auf, ihr lieben Kinderlein . . . . .            | 442 |            | 28    |
| 46  | Such, wer da will, ein ander Ziel. . . . .            | 346 |            | 28    |
| 48  | Tut mir auf die schöne Pforte. . . . .                | 166 |            | 29    |
| 49  | Wie soll ich dich empfangen . . . . .                 | 11  |            | 30    |
| 50  | Wir danken dir, Herr Jesu Christ. . . . .             | 79  | 178 (in d) | 30    |
| 51  | Wir glauben Gott im höchsten Thron. . . . .           | 184 |            | 31    |
| 52  | Wunderbarer König. . . . .                            | 327 |            | 31    |

# 1 All Morgen ist ganz frisch und neu

EG 440 / GL 666

Melodie: nach Johann Walter 1541

Satz: Thomas Riegler 2006

The first system of the musical score consists of two staves, treble and bass clef, in 4/4 time. The melody is written in the treble clef, starting with a G4 quarter note, followed by a series of eighth and quarter notes. The bass line provides a simple accompaniment with quarter and eighth notes.

The second system of the musical score continues the melody and accompaniment from the first system. It begins with a measure number '5' above the treble clef. The notation includes various rhythmic values and accidentals.

© Carus-Verlag, Stuttgart (Satz)

# 2 Bis hierher hat mich Gott gebracht

EG 329

Melodie: Johann Sebastian Bach, 1685

Satz: Thomas Riegler 2006

*auch als Begleitsatz geeignet*

The first system of the musical score is in 4/4 time with a key signature of one sharp (F#). It features two staves. The melody in the treble clef starts with a G4 quarter note, followed by a series of eighth and quarter notes. The bass line provides a simple accompaniment with quarter and eighth notes.

The second system of the musical score continues the melody and accompaniment. It begins with a measure number '5' above the treble clef. The notation includes various rhythmic values and accidentals.

The third system of the musical score continues the melody and accompaniment. It begins with a measure number '8' above the treble clef. The notation includes various rhythmic values and accidentals.

© Carus-Verlag, Stuttgart (Satz)

© 2011 by Carus-Verlag, Stuttgart – CV 2.098/59

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

# 3 Bleib bei mir, Herr! Der Abend bricht herein

EG 488

Melodie: William Henry Monk 1861  
Satz: Thomas Riegler 2006

*auch als Begleitsatz geeignet*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is written in a block chord style, with notes grouped together in vertical lines.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats, and the time signature is 4/4. The music continues in a block chord style.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats, and the time signature is 4/4. The music continues in a block chord style.

© Carus-Verlag, Stuttgart (Satz)

# 4 Brunn alles Heils, die

EG 140

Melodie: nach Loys Bourgeois 1551  
Satz: Thomas Riegler 2006  
*originale Tonart G-Dur*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F-sharp), and the time signature is 4/4. The music is written in a block chord style.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp, and the time signature is 4/4. The music continues in a block chord style.

Stammelmelodie: Lobt Gott, den Herrn der Herrlichkeit, EG 300

© Carus-Verlag, Stuttgart (Satz)

# 5 Das sollt ihr, Jesu Jünger, nie vergessen

EG 221

Melodie: Johann Crüger 1640  
Satz: Thomas Riegler 2006

*auch als Begleitsatz geeignet*

The first system of the musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a common time signature (C), which is then changed to 4/4. The bass staff begins with a bass clef and a common time signature (C), which is then changed to 4/4. The music is primarily composed of chords and simple melodic lines.

The second system of the musical score continues from the first system. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a common time signature (C), which is then changed to 4/4. The bass staff begins with a bass clef and a common time signature (C), which is then changed to 4/4. The music continues with chords and simple melodic lines.

The third system of the musical score continues from the second system. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a common time signature (C), which is then changed to 4/4. The bass staff begins with a bass clef and a common time signature (C), which is then changed to 4/4. The music continues with chords and simple melodic lines.

© Carus-Verlag, Stuttgart (Satz)

# 6 Der Tag bricht an und z

EG 438

Melodie: nach Melchior Vulpus 1609  
Satz: Thomas Riegler 2006

The first system of the musical score is written in 4/4 time with a key signature of one sharp (F-sharp). It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a common time signature (C), which is then changed to 4/4. The bass staff begins with a bass clef and a common time signature (C), which is then changed to 4/4. The music is primarily composed of chords and simple melodic lines.

The second system of the musical score continues from the first system. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a common time signature (C), which is then changed to 4/4. The bass staff begins with a bass clef and a common time signature (C), which is then changed to 4/4. The music continues with chords and simple melodic lines.

© Carus-Verlag, Stuttgart (Satz)

Carus 2.098/59

# 7 Der Tag, mein Gott, ist nun vergangen

EG 266

Melodie: Clement Cotterill Scholefield 1874  
Satz: Thomas Riegler 2006

*auch als Begleitsatz geeignet*

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, homophonic style with chords and single notes.

The second system of the musical score continues the two-staff arrangement. It begins with a measure rest of 6 measures. The notation continues with chords and single notes in both staves.

The third system of the musical score continues the two-staff arrangement. It begins with a measure rest of 11 measures. The notation continues with chords and single notes in both staves, ending with a double bar line.

© Carus-Verlag, Stuttgart (Satz)

# 8 Die güldne Sonne voll 'd Wonne

EG 449 / GL 912

Melodie: Johann Georg Ebeling 1666  
Satz: Thomas Riegler 2010

*auch als Begleitsatz geei...*

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, homophonic style with chords and single notes.

The second system of the musical score continues the two-staff arrangement. It begins with a measure rest of 11 measures. The notation continues with chords and single notes in both staves, ending with a double bar line.

10

Musical score for measures 10-14. Treble clef, bass clef, G major, 4/4 time. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a simple harmonic accompaniment.

15

Musical score for measures 15-19. Treble clef, bass clef, G major, 4/4 time. The melody continues with eighth and quarter notes, and the bass clef accompaniment remains consistent.

20

Musical score for measures 20-24. Treble clef, bass clef, G major, 4/4 time. The melody concludes with a final cadence, and the bass clef accompaniment ends with a double bar line.

© Carus-Verlag, Stuttgart (Satz)

## 9 Die helle Sonn leucht' i

EG 437 / GL 667

Melodie: nach Melchior Vulpius 1609  
Satz: Thomas Riegler 2006

Musical score for measures 1-3. Treble clef, bass clef, G major, 4/4 time. The melody begins with a quarter note followed by eighth notes, and the bass clef accompaniment starts with a simple harmonic pattern.

4

Musical score for measures 4-7. Treble clef, bass clef, G major, 4/4 time. The melody continues with eighth and quarter notes, and the bass clef accompaniment provides a steady harmonic support.

© Carus-Verlag, Stuttgart (Satz)

Carus 2.098/59

# 10 Die Nacht ist vorgedrungen

EG 16 / GL 111

Melodie: Johannes Petzold 1939

Satz: Thomas Riegler 2010

*auch als Begleitsatz geeignet*

Musical score for 'Die Nacht ist vorgedrungen' in 3/2 time, B-flat major. The score consists of three systems of two staves each (treble and bass clef). The first system is marked '1.' and ends with a repeat sign. The second system is marked '2.' and also ends with a repeat sign. The third system is marked '8' and ends with a double bar line. A large diagonal watermark 'PROBENPAPIER' is overlaid across the score.

© Bärenreiter-Verlag, Kassel

# 11 Dir, dir, o Höchster, will ich

EG 328

Melodie: nach Hamburg 1690, Halle 1704

Satz: Thomas Riegler 2006

*auch als Begleitsatz geeignet*

Musical score for 'Dir, dir, o Höchster, will ich' in 4/4 time, B-flat major. The score consists of three systems of two staves each (treble and bass clef). The first system is marked '4' and ends with a repeat sign. The second system is marked '8' and ends with a repeat sign. The third system is marked '12' and ends with a double bar line. A large diagonal watermark 'PROBENPAPIER' is overlaid across the score.

© Carus-Verlag, Stuttgart (Satz)

# 12 Du meine Seele, singe

EG 302

Melodie: nach Johann Georg Ebeling 1666  
Satz: Thomas Riegler 2006

© Carus-Verlag, Stuttgart (Satz)

# 13 Erstanden ist der heilige

EG 105

Melodie: nach Hohenfurt 1410, Böhmisches Brüder 1501/1531  
Satz: Thomas Riegler 2006

© Carus-Verlag, Stuttgart (Satz)

Carus 2.098/59

# 14 Es kommt ein Schiff, geladen

EG 8 / GL 114

Melodie: nach Köln 1608  
Satz: Thomas Riegler 2006

The first system of the musical score for '14 Es kommt ein Schiff, geladen' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The music features a melody in the upper staff with some chromaticism and a supporting bass line in the lower staff.

The second system of the musical score continues the piece. It begins with a measure rest of 4 measures, indicated by a '4' above the staff. The notation continues with the melody and bass line from the first system.

© Carus-Verlag, Stuttgart (Satz)

# 15 Fröhlich soll mein Herze springen

EG 36

Melodie: Johann Crüger 1653  
Satz: Thomas Riegler 2006

*auch als Begleitsatz geeignet*

The first system of the musical score for '15 Fröhlich soll mein Herze springen' consists of two staves. The key signature has two sharps (F# and C#) and the time signature is 4/4. The music is characterized by a lively, rhythmic melody in the upper staff and a steady bass line in the lower staff.

The second system of the musical score continues the piece. It begins with a measure rest of 6 measures, indicated by a '6' above the staff. The notation continues with the melody and bass line from the first system.

© Carus-Verlag, Stuttgart (Satz)

# 16 Fröhlich wir nun all fangen an

EG 159

Melodie: nach Straßburg 1538  
Satz: Thomas Riegler 2006

The first system of the musical score consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one sharp (F#) and the time signature is 4/4. The music features a rhythmic pattern of eighth and sixteenth notes, with some chords in the bass line.

The second system of the musical score continues from the first. It includes a repeat sign in the middle of the system. The notation remains consistent with the first system, showing rhythmic patterns and chordal accompaniment.

The third system of the musical score concludes the piece. It features a final cadence with a double bar line and repeat dots. The notation continues with eighth and sixteenth notes.

© Carus-Verlag, Stuttgart (Satz)

# 17 Gelobt sei Gott im höc

EG 103 / GL 218

Melodie: nach Melchior Vulpus 1609  
Satz: Thomas Riegler 2006

The first system of the musical score for '17 Gelobt sei Gott im höc' consists of two staves, treble and bass clefs. The key signature has one sharp (F#) and the time signature is 4/4. The music is characterized by a steady eighth-note rhythm in both hands.

The second system of the musical score continues the piece. It includes a repeat sign and concludes with a final cadence. The notation maintains the eighth-note rhythmic pattern.

© Carus-Verlag, Stuttgart (Satz)

Carus 2.098/59

# 18 Gottes Sohn ist kommen

EG 5

Melodie: Hohenfurt 1410, Böhmisches Brüder 1501/1531

Satz: Thomas Riegler 2010

*auch als Begleitsatz geeignet*

The first system of musical notation for '18 Gottes Sohn ist kommen' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is written in a simple, homophonic style with chords and moving lines.

The second system of musical notation continues the piece. It begins with a measure rest of 5 measures. The notation follows the same two-staff format as the first system.

The third system of musical notation continues the piece. It begins with a measure rest of 10 measures. The notation follows the same two-staff format as the first system.

© Carus-Verlag, Stuttgart (Satz)

# 19 Heiliger Geist, der Tröster

EG 128

Melodie: nach Bremen 1633

Satz: Thomas Riegler 2006

The first system of musical notation for '19 Heiliger Geist, der Tröster' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F-sharp), and the time signature is 4/4. The music is written in a simple, homophonic style with chords and moving lines.

The second system of musical notation continues the piece. It begins with a measure rest of 11 measures. The notation follows the same two-staff format as the first system.

© Carus-Verlag, Stuttgart (Satz)

# 20 Herr, dein Wort, die edle Gabe

EG 198

Melodie: Halle 1704  
Satz: Thomas Riegler 2006

*auch als Begleitsatz geeignet*

Musical score for 'Herr, dein Wort, die edle Gabe' in 4/4 time. The score consists of three systems of two staves each (treble and bass clef). The first system starts with a treble clef and a key signature of one sharp (F#). The second system starts with a treble clef and a key signature of one sharp. The third system starts with a treble clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and accidentals.

Stammmelodie: O Durchbrecher aller Bande, EG 388

© Carus-Verlag, Stuttgart (Satz)

# 21 Herz und Herz vereint zusammen

EG 251

Ursprung: 17. Jh.; geistlich Bamberg 1732,  
Herrnhag um 1735  
Satz: Thomas Riegler 2006

*auch als Begleitsatz geeignet*

Musical score for 'Herz und Herz vereint zusammen' in 4/4 time. The score consists of three systems of two staves each (treble and bass clef). The first system starts with a treble clef and a key signature of one flat (Bb). The second system starts with a treble clef and a key signature of one flat. The third system starts with a treble clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and accidentals.

© Carus-Verlag, Stuttgart (Satz)

Carus 2.098/59

# 22 Himmel, Erde, Luft und Meer

EG 504

Melodie: Georg Christoph Strattner 1691  
Satz: Thomas Riegler 2006

*auch als Begleitsatz geeignet*

The first system of music for 'Himmel, Erde, Luft und Meer' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, homophonic style with chords and moving lines in both hands.

The second system of music continues the piece. It features two staves in treble and bass clefs, maintaining the one-sharp key signature and 3/4 time signature. The notation includes various chordal textures and melodic fragments.

The third system of music concludes the piece. It consists of two staves in treble and bass clefs. The notation includes a final cadence and some decorative flourishes. A large watermark 'PROBEPARTITUR' is visible across the page.

© Carus-Verlag, Stuttgart (Satz)

# 23 Ich freu mich in dem

EG 349

Melodie: Bartholomäus Helder (vor 1635) 1646/48  
Satz: Thomas Riegler 2006

*auch als Begleitsatz g*

The first system of music for 'Ich freu mich in dem' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, homophonic style with chords and moving lines in both hands.

The second system of music continues the piece. It features two staves in treble and bass clefs, maintaining the one-sharp key signature and 4/4 time signature. The notation includes various chordal textures and melodic fragments.

© Carus-Verlag, Stuttgart (Satz)

# 24 Ich singe dir mit Herz und Mund

EG 324

Melodie: Johann Crüger 1653  
Satz: Thomas Riegler 2006

*auch als Begleitsatz geeignet*

Stammmelodie: Nun danket all und bringet Ehr, EG 322

© Carus-Verlag, Stuttgart (Satz)

# 25 Ich weiß, mein Gott, dass all mei-

EG 497

Melodie: nach Dresden 1608  
Satz: Thomas Riegler 2006

© Carus-Verlag, Stuttgart (Satz)

Carus 2.098/59

# 26 Ich weiß, woran ich glaube

EG 357

Melodie: nach Heinrich Schütz 1628/1661  
Satz: Thomas Riegler 2006

The first system of the musical score for 'Ich weiß, woran ich glaube' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The music features a simple harmonic accompaniment with a melody in the upper voice.

The second system of the musical score continues the piece. It begins with a measure number '6' above the treble clef. The notation continues with the same harmonic structure as the first system.

© Carus-Verlag, Stuttgart (Satz)

# 27 Ich will dich lieben, meine Stärk<sup>e</sup>

EG 400

Melodie: nach Johann Balthasar König 1738  
Satz: Thomas Riegler 2006

The first system of the musical score for 'Ich will dich lieben, meine Stärk' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The music features a simple harmonic accompaniment with a melody in the upper voice.

The second system of the musical score continues the piece. It begins with a measure number '3' above the treble clef. The notation continues with the same harmonic structure as the first system.

The third system of the musical score continues the piece. It begins with a measure number '1' above the treble clef. The notation continues with the same harmonic structure as the first system.

© Carus-Verlag, Stuttgart (Satz)

# 28 Jerusalem, du hochgebaute Stadt

EG 150

Melodie: Melchior Franck 1663, Darmstadt 1698

Satz: Thomas Riegler 2006

*auch als Begleitsatz geeignet*

The first system of musical notation for 'Jerusalem, du hochgebaute Stadt' is presented in a grand staff with two staves. The key signature has one sharp (F#) and the time signature is 4/4. The music consists of a melody in the upper voice and a bass line in the lower voice, both starting with a half note G4.

The second system of musical notation continues the piece. It begins with a measure rest in the upper voice, followed by a melody starting on A4. The bass line continues with a half note G4.

The third system of musical notation continues the piece. It begins with a measure rest in the upper voice, followed by a melody starting on B4. The bass line continues with a half note G4.

The fourth system of musical notation concludes the piece. It begins with a measure rest in the upper voice, followed by a melody starting on C5. The bass line continues with a half note G4. The system ends with a double bar line and repeat signs.

© Carus-Verlag, Stuttgart (Satz)

# 29 Jesu, meines L

EG 86

Melodie: Wolfgang Weßnitzer 1661

Satz: Thomas Riegler 2006

*auch als Begleitsatz*

The first system of musical notation for 'Jesu, meines L' is presented in a grand staff with two staves. The key signature has two sharps (F# and C#) and the time signature is 4/4. The music consists of a melody in the upper voice and a bass line in the lower voice, both starting with a half note G4.

The second system of musical notation continues the piece. It begins with a measure rest in the upper voice, followed by a melody starting on A4. The bass line continues with a half note G4.

© Carus-Verlag, Stuttgart (Satz)

Carus 2.098/59

# 30 Jesus ist kommen, Grund ewiger Freude

EG 66

Melodie: Köthen um 1733  
Satz: Thomas Riegler 2006

*auch als Begleitsatz geeignet*

The first system of the musical score for 'Jesus ist kommen' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a simple, homophonic texture with chords and moving lines in both hands.

The second system of the musical score continues the piece. It includes a first ending (marked '1.') and a second ending (marked '2.'). The notation is consistent with the first system, maintaining the 3/4 time signature and two-flat key signature.

The third system of the musical score concludes the piece. It features a final cadence with a double bar line. The notation remains consistent with the previous systems.

© Carus-Verlag, Stuttgart (Satz)

# 31 Komm, Herr, segne

EG 170

Text und Melodie: Dieter Trautwein 1978  
Satz: Thomas Riegler 2006

*auch als Begleitsatz geeig*

The first system of the musical score for 'Komm, Herr, segne' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F-sharp), and the time signature is 4/4. The music is homophonic and features a steady, rhythmic accompaniment.

The second system of the musical score continues the piece. It maintains the 4/4 time signature and one-sharp key signature. The notation is consistent with the first system.

© Strube-Verlag, München (Melodie)  
© Carus-Verlag, Stuttgart (Satz)

# 32 Komm, o komm, du Geist des Lebens

EG 134

Melodie: Meiningen 1693  
Satz: Thomas Riegler 2006

*auch als Begleitsatz geeignet*

© Carus-Verlag, Stuttgart (Satz)

# 33 Lobet den Herren alle, die ihn ehren

EG 447 / GL 671

e: Johann Crüger 1653/1662  
Satz: Thomas Riegler 2010

*auch als Begleitsatz geeignet*

© Carus-Verlag, Stuttgart (Satz)

Carus 2.098/59

# 34 Lobt Gott den Herrn, ihr Heiden all

EG 293

Melodie: Melchior Vulpus 1609

Satz: Thomas Riegler 2010

*auch als Begleitsatz geeignet*

System 1 of the musical score for '34 Lobt Gott den Herrn, ihr Heiden all'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat) and the time signature is 3/4. The music features a melody in the treble staff and a bass line in the bass staff.

System 2 of the musical score, starting at measure 7. It continues with two staves (treble and bass clef) in the same key and time signature as the first system.

System 3 of the musical score, starting at measure 14. It continues with two staves (treble and bass clef) in the same key and time signature as the first system.

© Carus-Verlag, Stuttgart (Satz)

# 35 Macht hoch die Tür

EG 1 / GL 107

Melodie: Halle 1704

Satz: Thomas Riegler 2010

*auch als Begleitsatz*

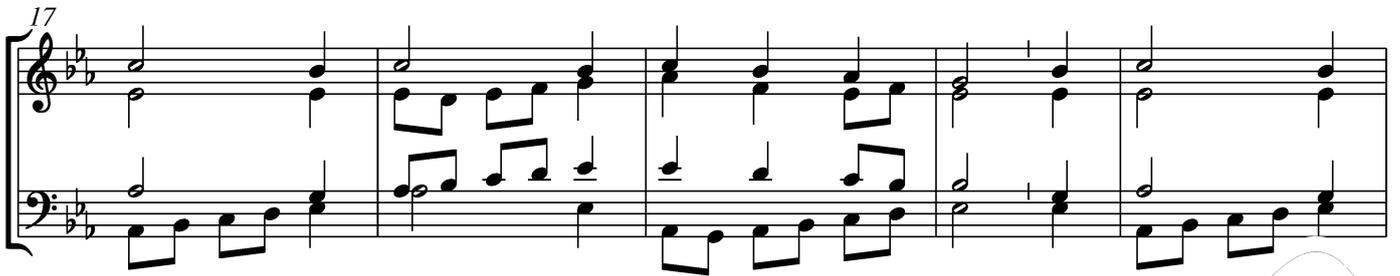
System 1 of the musical score for '35 Macht hoch die Tür'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat) and the time signature is 3/4. The music features a melody in the treble staff and a bass line in the bass staff.

System 2 of the musical score, continuing with two staves (treble and bass clef) in the same key and time signature as the first system.

11



17



22



27



© Carus-Verlag, Stuttgart (Satz)

## 36 Meinen Jesus lass ich r

EG 402

*auch als Begleitsatz geeignet*

Melodie: Johann Ulich 1674  
Satz: Thomas Riegler 2006



© Carus-Verlag, Stuttgart (Satz)

Carus 2.098/59

# 37 Morgenglanz der Ewigkeit

EG 450 / GL 668

Melodie: Johann Rudolf Ahle 1662, Halle 1708

Satz: Thomas Riegler 2006

*auch als Begleitsatz geeignet*

© Carus-Verlag, Stuttgart (Satz)

# 38 Nun jauchzt dem Herren, alle Welt

EG 288 / GL 474

Melodie: r

6

2006

© Carus-Verlag, Stuttgart (Satz)

# 39 O dass ich ta gemindert nätte

EG 330

Melodie: bei Johann Balthasar König 1738

Satz: Thomas Riegler 2006

*auch als Begleitsatz*

© Carus-Verlag, Stuttgart (Satz)

# 40 O Gott, du frommer Gott

EG 495

Melodie: nach Regensburg 1675, Meiningen 1693  
Satz: Thomas Riegler 2006

The first system of the musical score for 'O Gott, du frommer Gott' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a simple harmonic accompaniment with a melody in the upper voice.

The second system of the musical score continues the piece. It begins with a measure number '5' above the treble staff. The notation follows the same style as the first system, with two staves in 4/4 time and two flats.

The third system of the musical score concludes the piece. It begins with a measure number '8' above the treble staff. The notation follows the same style as the previous systems, with two staves in 4/4 time and two flats.

© Carus-Verlag, Stuttgart (Satz)

# 41 O Heiland, reiß die Hir

EG 7 / GL 105

Melodie: nach Köln 1638, Augsburg 1666  
Satz: Thomas Riegler 2006

The first system of the musical score for 'O Heiland, reiß die Hir' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a simple harmonic accompaniment with a melody in the upper voice.

The second system of the musical score continues the piece. It begins with a measure number '5' above the treble staff. The notation follows the same style as the first system, with two staves in 4/4 time and two flats.

© Carus-Verlag, Stuttgart (Satz)

# 42 O Heiliger Geist, o heiliger Gott

EG 131

Melodie: Köln 1623, Samuel Scheidt 1650  
Satz: Thomas Riegler 2010

*auch als Begleitsatz geeignet*

The first system of musical notation for 'O Heiliger Geist, o heiliger Gott' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper voice and a supporting bass line.

The second system of musical notation continues the piece. It begins with a measure number '6' above the treble staff. The notation follows the same format as the first system, with two staves in treble and bass clefs.

The third system of musical notation continues the piece. It begins with a measure number '11' above the treble staff. The notation follows the same format as the previous systems.

The fourth system of musical notation concludes the piece. It begins with a measure number '16' above the treble staff. The notation follows the same format as the previous systems.

© Carus-Verlag, Stuttgart (c)

# 43 O I ( ) wahres Licht

Melodie: Nürnberg 1676/1854  
Satz: Thomas Riegler 2006

*Ausgabequalität gegenüber Original evtl. gemindert*  
*ignat*

The first system of musical notation for 'O I ( ) wahres Licht' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper voice and a supporting bass line.

6

Two staves of music in G major, 4/4 time. The upper staff contains a vocal line with eighth and quarter notes. The lower staff contains a piano accompaniment with eighth and quarter notes.

11

Two staves of music in G major, 4/4 time. The upper staff contains a vocal line with quarter and eighth notes. The lower staff contains a piano accompaniment with quarter and eighth notes.

© Carus-Verlag, Stuttgart (Satz)

## 44 Singt, singt dem Herren neue Lieder

EG 286

Melodie: Guill

43, 1551  
Thor er 2006

*auch als Begleitsatz geeignet*

Two staves of music in G major, 4/4 time. The upper staff contains a vocal line with quarter and eighth notes. The lower staff contains a piano accompaniment with quarter and eighth notes.

7

Two staves of music in G major, 4/4 time. The upper staff contains a vocal line with quarter and eighth notes. The lower staff contains a piano accompaniment with quarter and eighth notes.

13

Two staves of music in G major, 4/4 time. The upper staff contains a vocal line with quarter and eighth notes. The lower staff contains a piano accompaniment with quarter and eighth notes.

19

Two staves of music in G major, 4/4 time. The upper staff contains a vocal line with quarter and eighth notes. The lower staff contains a piano accompaniment with quarter and eighth notes.

Stammmelodie: Nun saget Dank und lobt den Herren, EG 294

© Carus-Verlag, Stuttgart (Satz)

Carus 2.098/59

# 45 Steht auf, ihr lieben Kinderlein

EG 442

Melodie: nach Nikolaus Herman 1560

Satz: Thomas Riegler 2006

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (one sharp) and 4/4 time. The music features a simple, homophonic texture with a steady bass line and a melody in the upper voice.

The second system of the musical score continues the piece. It begins with a measure rest of 4 measures, indicated by a '4' above the staff. The notation continues with two staves in treble and bass clefs, maintaining the D major key and 4/4 time signature.

© Carus-Verlag, Stuttgart (Satz)

# 46 Such, wer da will, ein ander Zie<sup>1</sup>

EG 346

Melodie: nach Johann Strobäus 1613

Satz: Thomas Riegler 2006

The first system of the musical score for '46 Such, wer da will, ein ander Zie<sup>1</sup>' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (one sharp) and 4/4 time. The melody is more active than in the previous piece, with some eighth-note patterns.

The second system of the musical score continues the piece. It begins with a measure rest of 3 measures, indicated by a '3' above the staff. The notation continues with two staves in treble and bass clefs, maintaining the D major key and 4/4 time signature.

The third system of the musical score continues the piece. It begins with a measure rest of 3 measures, indicated by a '3' above the staff. The notation continues with two staves in treble and bass clefs, maintaining the D major key and 4/4 time signature.

11

© Carus-Verlag, Stuttgart (Satz)

## 47 Sonne der Gerechtigkeit

EG 262 / GL 644

Melodie: Böhmen 1467, Nürnberg 1556; geistlich Böhmisches Brüder 1566  
Satz: Thomas P. 2006

*auch als Begleitsatz geeignet*

5

© Carus-Verlag, Stuttgart (Satz)

## 48 Tut mir auf die sch<sup>1</sup>öne

EG 166

Melodie: Joachim Neander 1680, Darmstadt 1698  
Satz: Thomas Riegler 2006

*auch als Begleitsatz geeig*

5

© Carus-Verlag, Stuttgart (Satz)

# 49 Wie soll ich dich empfangen

EG 11

Melodie: Johann Crüger 1653  
Satz: Thomas Riegler 2006

*auch als Begleitsatz geeignet*

The first system of the musical score for 'Wie soll ich dich empfangen' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (one sharp) and 4/4 time. The music features a simple, homophonic accompaniment with a steady bass line and a melody in the upper voice.

The second system of the musical score continues the piece. It begins with a measure containing a fermata over a whole note, marked with the number '5'. The accompaniment remains consistent with the first system.

The third system of the musical score concludes the piece. It features a final cadence with a double bar line and repeat dots. The bass line ends with a sustained chord.

© Carus-Verlag, Stuttgart (Satz)

# 50 Wir danken dir, Herr

EG 79 / GL 178

Melodie: nach Nikolaus Herman 1551  
Satz: Thomas Riegler 2006

The first system of the musical score for 'Wir danken dir, Herr' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (one sharp) and 4/4 time. The melody is more active than in the previous piece, with frequent eighth and sixteenth notes.

The second system of the musical score continues the piece. It features a similar rhythmic pattern to the first system, with a steady bass line and a more melodic upper voice.

© Carus-Verlag, Stuttgart (Satz)

# 51 Wir glauben Gott im höchsten Thron

EG 184

Melodie: Christian Lahusen (vor 1945) 1948  
Satz: Thomas Riegler 2006

*auch als Begleitsatz geeignet*

Amen (nach der 5. Strophe)

© Bärenreiter-Verlag, Kassel

# 52 Wunderbarer König

EG 327

Melodie: nach Joachim Neander 1680  
Satz: Thomas Riegler 2006

© Carus-Verlag, Stuttgart (Satz)

Carus 2.098/59

**Horn / horn**

|                                                           |        |
|-----------------------------------------------------------|--------|
| Bach/Bornefeld: 3 Choralvorspiele / Cor (Eh), Org         | 29.186 |
| – 8 Choralvorspiele / Cor, Org obl                        | 29.188 |
| Ebhardt: Befiehl du deine Wege II / Cor, Org              | 13.031 |
| – Ein Lämmlein geht / Cor, Org                            | 13.033 |
| Hirschberger: Concerto II in G / 2 Cor, Bc                | 91.090 |
| – Concerto V in F / 2 Cor, Bc                             | 91.091 |
| Homilius: 3 Choralbearbeitungen / Cor, Org                | 13.019 |
| – 11 Choralvorspiele / Cor, Org                           | 13.071 |
| Krebs: 4 Choralvorspiele / Cor, Org                       | 13.055 |
| – 3 Fantasien / Cor, Org                                  | 13.056 |
| Marks: Jesu, meine Freude / Cor, Org                      | 13.008 |
| – Partita <i>Lobe den Herrn, o meine Seele</i> / Cor, Org | 13.051 |
| Münster: Weihnachtskonzert XII in D / 2 Cor, 2 Vl, Bc     | 91.540 |
| Rheinberger: Hornsonate op. 178 / Cor, Pfte               | 50.178 |
| Schilling: 3 Choralvorspiele / Cor, Org                   | 13.015 |
| Schuncke, L.: Grand Duo / Cor, Pfte                       | 16.045 |
| Tag: 3 Choralbearbeitungen / Cor, Org                     | 13.022 |
| Telemann: Concerto per 2 Cor in D TWV 52:D1               | 39.808 |
| – Concerto per 2 Cor in F TWV 52:F4                       | 39.809 |

**Trompete / trumpet**

|                                                                       |        |
|-----------------------------------------------------------------------|--------|
| Bach: Was Gott tut das ist wohlgetan<br>(BWV 75,8) / Tr, 2 Vl, Va, Bc | 13.026 |
| Bach/Bornefeld: 8 Choralvorspiele / Tr, Org                           | 29.188 |
| – Jauchzet Gott in allen Landen BWV 51/ S,Tr,Org                      | 29.212 |
| – Lobe den Herren / S, Tr, Org                                        | 29.213 |
| Bertram: 5 Choralvorspiele /Tr, Org                                   | 13.043 |
| Bornefeld: Auf, auf, mein Herz mit Freuden/Tr,Org                     | 29.075 |
| Ebhardt: Befiehl du deine Wege I / Tr, Org                            | 13.030 |
| – Befiehl du deine Wege II / Tr, Org / Tr, Org                        | 13.031 |
| – Ein Lämmlein geht und trägt / Tr, Org                               | 13.033 |
| Fasch: Tripelkonzert in E<br>Tr, Obda, Vlsol, 2 Vl, Va, Bc            | 40.503 |
| Homilius: 3 Choralbearbeitungen / Tr, Org                             | 13.019 |
| – 11 Choralvorspiele / Tr, Org                                        | 13.071 |
| Kauffmann: Choralbearbeitungen / Tr, Org                              | 13.013 |
| Münster: Weihnachtskonzert XI in C / 2 Tr, Timp, 2 Vl, Bc             | 91.540 |
| Molter: Konzert in D / Tr, Str, Bc                                    | 40.501 |
| Purcell: Suite für Trompete und Orgel                                 | 26.301 |
| Rathgeber: Concerto in C op. 6,19 / Tr, Str, Bc                       | 40.506 |
| Schweizer: Sonata da chiesa / Tr, Org                                 | 16.036 |
| Tag: 3 Choralbearbeitungen / Tr, Org                                  | 13.022 |

**Posaune / trombone**

|                                                           |        |
|-----------------------------------------------------------|--------|
| Bach/Bornefeld: 8 Choralvorspiele / Trb, Org              | 29.188 |
| Beethoven: Drei Aequale / 4 Trb                           | 40.509 |
| Bornefeld: Lituus / Trb, Org / 15 min                     | 29.124 |
| – Appenzeller Kuhreihen / Trb, Glocke, Positiv, Org       | 29.168 |
| Bruckner: Aequale in c / 3 Trb (ATB)                      | 40.508 |
| Linkenbach: Partita <i>Es kommt ein Schiff</i> / Trb, Org | 13.066 |
| Rössler: Gib Frieden unseren Tagen / 2 Trb, Org           | 13.072 |
| Schilling: Vier Choralvorspiele / Trb, Org                | 13.044 |
| Schneider: Jesus, meine Zuversicht / Trb, Org             | 23.502 |

**Saxophon / saxophone**

|                                                                                              |        |
|----------------------------------------------------------------------------------------------|--------|
| Bach: Also hat Gott die Welt geliebt. Choral aus<br>Kantate BWV 68 / Saxophonquartett (arr.) | 29.198 |
| Feldmann: comme si le froid (géorgiques II)<br>Bar Sax, Pfte, Timp                           | 16.307 |
| Karkoschka: Variationen mit Celan-Gedichten IV<br>(1998) / Saxophonquartett (SATBar)         | 7.313  |

**Blechbläserensemble / brass ensemble**

|                                                                                                                    |        |
|--------------------------------------------------------------------------------------------------------------------|--------|
| Anhang 77: Bläserbegleitheft                                                                                       | 19.520 |
| Bläserbegleitsätze zu <i>Bausteine f. d. Gottesdienst</i>                                                          | 19.505 |
| Bläserheft Posaumentag Baden 1984                                                                                  | 2.064  |
| Bläsermusik im Kirchenjahr                                                                                         | 2.072  |
| Anonymus: Dies est laetitia, 3–4 Melinstr                                                                          | 13.028 |
| – Gelobet seist du, Jesu Christ<br>2–4 Melinstr + Singstimme/voice ad lib.                                         | 13.036 |
| – Intrada 1 in D / 2 Ctr, 2 Cor, Timp, 2 Org                                                                       | 46.012 |
| – Intrada 14 in D / 2 Ctr, 2 Cor, Timp, 2 Org                                                                      | 46.016 |
| – Sieben Trompetenaufzüge / 8 Tr, Timp                                                                             | 40.575 |
| Bach, J. S.: 42 Chöre und Choräle aus Kantaten                                                                     | 26.801 |
| Blechbläser: Alte und neue Musik                                                                                   | 2.067  |
| Bornefeld: Sonatine / 2 Tr, 2 Trb, Tuba                                                                            | 29.140 |
| – Musik für Blechbläser (Choralbearbeitungen)                                                                      | 29.012 |
| Digby: asidled (1993)/ASax,2 Trb,Tb,Vl,Va,2 Cb                                                                     | 16.308 |
| Gabrieli, G.: Canzon a 8 „Sol la mi“ / 4 Tr, 4 Trb                                                                 | 26.002 |
| – Canzone „La Spiritata“ / 2 Tr, 2 Trb                                                                             | 26.001 |
| – 5 Canzonen zu 8 Stimmen in 2 Chören                                                                              | 16.009 |
| – Drei vierstimmige Instrumentalchöre                                                                              | 16.017 |
| – Zwei vierstimmige Instrumentalchöre                                                                              | 16.012 |
| Gadsch: Te Deum für Bläser / 3 Tr, 2 Trb, Org                                                                      | 10.201 |
| Händel: Herr auf dich steht mein Hoffen /<br>Schlusschor Dettinger Te Deum,<br>arr. für großes Blechbläserensemble | 26.201 |
| Hessel: Brass music for Christmas<br>Blechbläser, Tast/brass, keyboard                                             | 25.058 |
| Heugel: Der Tag, der ist so freudenreich / 8 Instr                                                                 | 13.029 |
| Holler: Epistel-sonate aus „Missa pastoralis“<br>2 Cor, 2 Tr, [Timp]                                               | 91.095 |
| Langlais: Choral médiéval op. 29 / 3 Tr, 3 Trb, Org                                                                | 26.402 |
| – Cortège (1969) / 4 Tr, 4 Trb, 2 Org, Timp                                                                        | 40.586 |
| Luetkemann: Ich ruf zu dir, Herr Jesu / 5 Melinstr                                                                 | 13.021 |
| Mösl: Kurze und leichte Aufzüge / Blech, Timp, Org                                                                 | 23.501 |
| Oley: Gott des Himmels / je 2 (Fl,Ob,Fg,Cor), Org                                                                  | 13.025 |
| Purcell: Marsch und Canzone / 2 Tr, 2 Trb                                                                          | 40.513 |
| Rechsteiner: Fantasie und Fuge / 2 Tr, 2 Trb, Org                                                                  | 13.020 |
| Rentzsch: Bläserquintett (1982) / Fl, Ob, Clt, Cor, Fg                                                             | 16.420 |
| – Komposition für zehn Blechbläser (1997)<br>Cor, 4 Tr, 4Trb, Tb                                                   | 26.401 |
| Rheinisches Bläserheft 1990                                                                                        | 2.073  |
| Schelle: Nun komm der Heiden Heiland / 6 Instr.                                                                    | 13.012 |
| Valentini: Canzona für Cornetto/Zink, Trb, Bc                                                                      | 91.109 |
| Zipp: Choral-Präludien / 2 Tr, 2 Trb, Org                                                                          | 13.040 |

**Bach for brass**

|                                                                                                                                                                                                                                                                   |        |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------|
| herausgegeben von / edited by Edward Tarr, Uwe Wolf<br>Sämtliche Blechbläserpartien J. S. Bachs in Particell (alle be-<br>teiligten Blechblasinstrumente incl. Pauken untereinander) /<br>complete brass parts for works by J. S. Bach in short score<br>(+ Timp) |        |
| – 1. Kantaten I mit Tr, Timp, Zn                                                                                                                                                                                                                                  | 31.301 |
| – 2. Kantaten II mit Tr, Timp, Zn                                                                                                                                                                                                                                 | 31.302 |
| – 3. Lat. Kirchenmusik, Oratorien mit Tr, Timp, Zn                                                                                                                                                                                                                | 31.303 |
| – 4. Orchesterwerke mit Tr, Timp                                                                                                                                                                                                                                  | 31.304 |
| – 5. Kantaten I mit Corni, Timp                                                                                                                                                                                                                                   | 31.305 |
| – 6. Kantaten II, sowie Choräle, lat. Kirchenmusik, $\Delta$                                                                                                                                                                                                      | 31.306 |
| Oratorien, Orchesterwerke mit Corni, Timp                                                                                                                                                                                                                         |        |
| – 7. Kantaten mit Tromboni $\Delta$                                                                                                                                                                                                                               | 31.307 |

 $\Delta$  = In Vorbereitung

12/10