

BORNEFELD

Orgelstücke



VORBEMERKUNG

Die vorliegenden Orgelstücke sind als Intonationen zu alten und neuen Chorwerken entstanden, zu denen es keine geeigneten Vorspiele gab. Demgemäß sind im Inhaltsverzeichnis zu jedem Stück ein altes und ein neues Chorwerk sowie drei Kirchenlieder genannt, zu denen es als Intonation verwertbar ist. Selbstverständlich können die Stücke auch zu anderen Chorwerken und Liedern gebraucht werden, sofern tonal und allgemein musikalisch eine gewisse Beziehung vorhanden ist. Mit Ausnahme von Nr. 1, das den Ostinato aus Le Maistres 90. Psalm verwendet, haben die Sätze keinerlei thematische Verwandtschaft mit den genannten Vokalsachen. Bei dieser Verwendungsform bezeichnet man die Stücke am besten als „Intonation“.

Die Sätze können bei Bedarf aber auch selbständig oder in Form kleiner Suiten gespielt werden. Mögliche Reihungen sind dabei VI-I, III-II-VII, V-III-IV usw. In diesem Fall nennt man die Kompositionen am besten „Orgelstücke“ oder bezeichnet sie einfach mit den Satzüberschriften.

Die Registrierungen sind erprobte Möglichkeiten, die auf den Charakter des betreffenden Satzes eng bezogen sind. Der Übertragung dieser Absichten auf die jeweiligen Gegebenheiten anderer Orgeln muß deshalb große Sorgfalt gewidmet werden.

HELMUT BÖRNEFELD

Meinem Freunde und Mitarbeiter Joachim Widmann

INTONATION I

Schwungvoll rollend (♩ um 84)

HW: 16' - Pleno (ohne Zungen)

OW: 8' - Pleno (ohne Zungen)

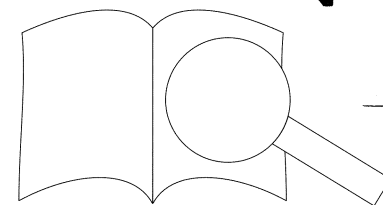
Koppel OW/HW

Pedal

P: Pleno mit Zungen

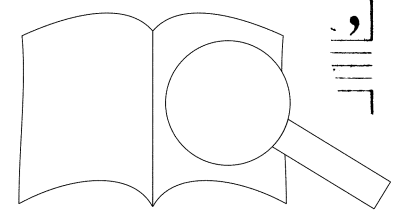
Koppeln OW/P und HW/P

The musical score consists of seven staves of music in bass clef. The first staff is marked 'Pedal' and includes performance instructions. The subsequent staves show a melodic line with various articulations, including slurs, accents, and dynamic markings like '(b)'. The music is written in a style that suggests a specific tonal color and articulation, consistent with the 'Pleno' and 'Pleno mit Zungen' instructions.



The image displays a musical score for piano, consisting of three systems of staves. Each system includes a grand staff (treble and bass clefs) and a separate bass line. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is partially obscured by a large, diagonal watermark.

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ziemlich verbreitern

-Koppel OW/HW

-Koppel HW/P

HW: Regal 8'

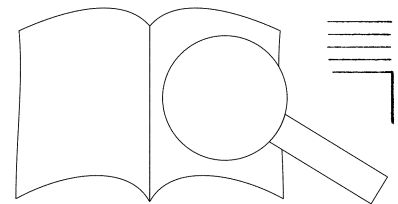
ch.

mit

ten

im

ade 16', Flötgedackt 4',
 eimsnasat 1 1/3', Nachthorn 1'



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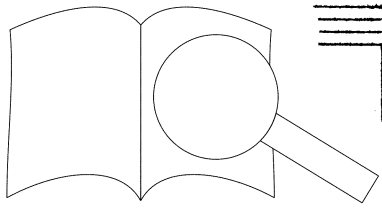
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er - - - hält uns Gott beim Le -

ben - - -) ,

+ Koppel OW/HW
HW

+ Koppel HW/P



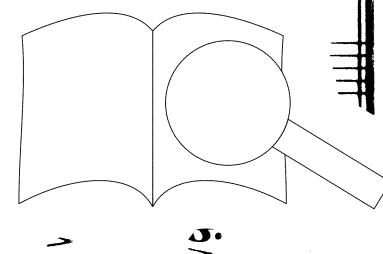
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(HW: evtl. + Zunge 8')

Musical notation system 1: Treble and bass staves. A single melodic line is written in the bass clef, consisting of eighth and sixteenth notes with various accidentals.

Musical notation system 2: Treble and bass staves. The bass clef contains a melodic line, while the treble clef contains chords and rests.

Musical notation system 3: Treble and bass staves. The bass clef contains a melodic line, while the treble clef contains chords. The system ends with a double bar line and repeat signs.



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1) Vor: die volle Zählzeit

INTONATION II

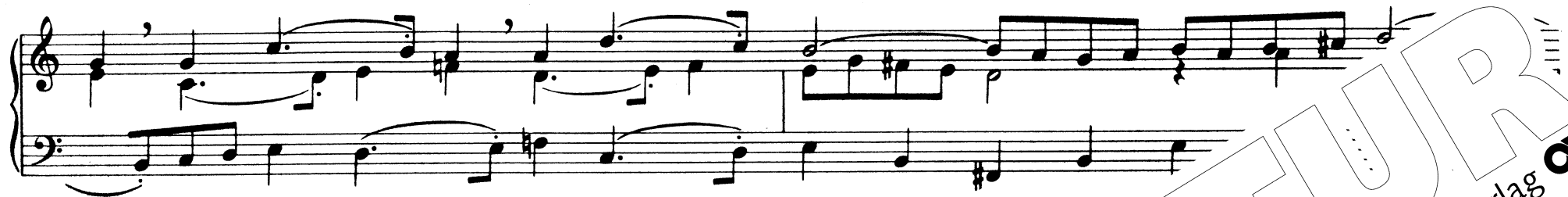
Ruhig fließend (♩ = 76)

OW: Stillgedackt 8'
Flötgedackt 4'
Nachthorn 1'

Manual

(Plastisches non legato)

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First system of musical notation, featuring a treble and bass clef with various notes and rests.



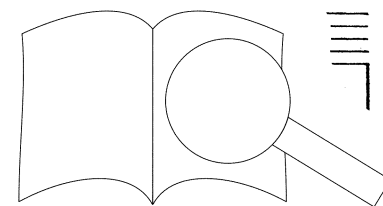
Second system of musical notation, continuing the piece with treble and bass clefs.



Third system of musical notation, showing further development of the musical theme.



Fourth system of musical notation, concluding the piece on this page.



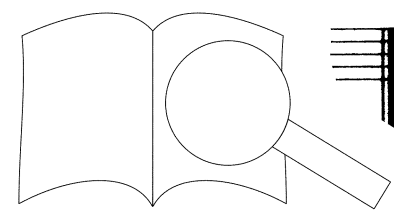
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First system of musical notation, consisting of a treble and bass staff joined by a brace on the left. The treble staff contains a melodic line with various note values and rests. The bass staff contains a supporting line with similar note values and rests.

Second system of musical notation, continuing the piece. It features a treble and bass staff with musical notes and rests.

Third system of musical notation, continuing the piece. It features a treble and bass staff with musical notes and rests.

Fourth system of musical notation, continuing the piece. It features a treble and bass staff with musical notes and rests.



Ped.: Untersatz 16'
Gedackt 8'

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INTONATION III

Sehr gehalten (♩ um 72)

Schlankes 8' - Pleno mit gekoppelten Klavieren (ohne schwere Mixtur)

The first system of the musical score consists of three staves. The top staff is in treble clef with a 3/4 time signature and contains a melodic line with eighth notes and some accidentals. The middle and bottom staves are in bass clef and contain accompaniment with chords and some melodic fragments. There are dynamic markings like 'p' and 'f' throughout the system.

The second system of the musical score continues the piece. It features the same three-staff layout. The melodic line in the top staff continues with eighth notes and some rests. The accompaniment in the lower staves provides harmonic support. The system concludes with a double bar line.

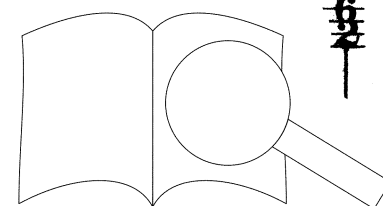
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Original evtl. gemindert

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Verbreitern - - bis zu - - - d um 60

- Oktave 8'
- Oktave 2'

HW: Rohrflöte
Hohflöte
Rohrflöte

- OW/HW

portato, -

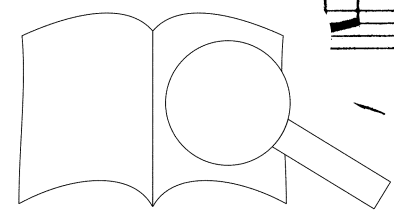
Jackt 4' (Schweller zu)

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a bass line with chords and single notes. There are various musical symbols such as slurs, accents, and dynamic markings throughout the system.

The second system continues the musical piece. The upper staff features a series of sixteenth-note runs, some marked with a '6' (sextuplet). The lower staff continues the bass line with chords and moving lines. The notation includes slurs and dynamic markings.

The third system shows further development of the musical themes. The upper staff continues with sixteenth-note passages and slurs. The lower staff maintains the bass line with chords and moving lines. The notation includes slurs and dynamic markings.

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Musical score system 1, featuring a treble and bass staff with complex melodic lines and fingerings (6, 5, 6, 6, 6, 6).

Musical score system 2, featuring a treble and bass staff. Includes the instruction *den Anschlag wieder auflockern zum portato* and a list of technical requirements:

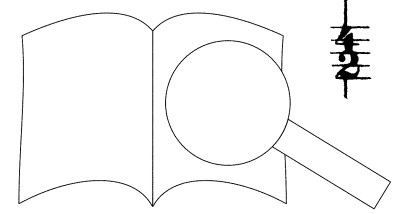
- + Sesquialtera
- + Gemsnasat 1 1/3'
- + Nachthorn 1'

 and a note *Scharf 3-5 fach*.

Musical score system 3, featuring a treble and bass staff. Includes the instruction *Zeitmaß des Beginns* and a note *Original evtl. gemindert*.

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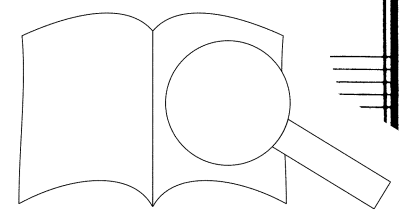


First system of musical notation, featuring a treble clef and two bass clefs. The music consists of a melodic line in the treble and accompaniment in the basses. The key signature has one sharp (F#).

Second system of musical notation. It includes the instruction *immer mehr beruhigen* above the treble staff. A dynamic marking *mf* is present. A note with a trill-like symbol is marked with *Terzzimbel 3 fach*. The system concludes with a double bar line.

Third system of musical notation, continuing the piece. It features a treble clef and two bass clefs. The music concludes with a double bar line and a repeat sign.

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INTONATION IV

(Der Totenvogel)

Sehr langsam (♩ um 52)

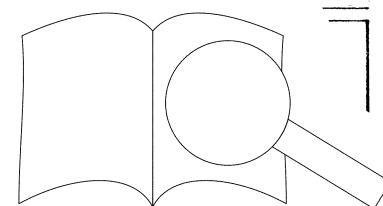
HW: Rohrflöte 8'

The first system of the musical score consists of three staves. The top staff is a treble clef with a common time signature (C). It contains a melodic line with a series of eighth notes, followed by a sixteenth-note triplet. A slur with the number '6' is placed over a group of six notes. The middle staff is a treble clef with a common time signature, containing a few notes. The bottom staff is a bass clef with a common time signature, containing a few notes. There are various musical markings such as slurs, accents, and dynamic markings like 'f' and 'T'.

P: Untersatz 16'

The second system of the musical score consists of three staves. The top staff is a treble clef with a common time signature, containing a melodic line with a triplet of eighth notes, followed by a series of notes with sharp signs. A slur with the number '6' is placed over a group of six notes. The middle staff is a treble clef with a common time signature, containing a few notes. The bottom staff is a bass clef with a common time signature, containing a few notes. There are various musical markings such as slurs, accents, and dynamic markings like 'f' and 'T'.

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Musical notation system 1, featuring a treble clef staff with a melodic line and a grand staff with a piano accompaniment. The piano part includes triplets and sixteenth-note runs. A slur with the word "(gezogen)" is placed over the final notes of the melodic line.

Musical notation system 2, continuing the piece with similar melodic and piano textures. It features more complex rhythmic patterns in the piano accompaniment.

Musical notation system 3, concluding the piece. It includes a final melodic flourish and piano accompaniment. A large graphic of an open book is positioned at the bottom right of the system.

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alant)
 3/4

etwas belebend (♩ bis 66)

poco rubato

Schweller

6

- bis - - - - 1/2

er rückleiten - - - - zum - - - - Zeitmaß - des - HW

3

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Anfangs

OW: - Spitzgambe 8'
+ Nachthorn 1'

This system contains the first three staves of the musical score. The top staff is a treble clef with a melodic line starting with a sixteenth-note pattern. The middle staff is a treble clef with a bass line. The bottom staff is a bass clef with a bass line. A '6' is written above the first staff. The key signature has one sharp (F#) and the time signature is 3/4. A dynamic marking 'mf' is present. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

This system contains the next three staves of the musical score. The top staff continues the melodic line with some slurs. The middle and bottom staves continue the bass line. The key signature and time signature remain the same. The watermark 'PROBEPARTITUR' continues across this system.

OW: - Nachthorn 1'
↓
+ Spitzgambe 8'

verhallend

1/3

This system contains the final three staves of the musical score. The top staff has a dynamic marking 'mf' and a '7' above it. The middle staff has a '1/3' marking. The bottom staff ends with a double bar line. The tempo marking 'verhallend' is written above the top staff. The watermark 'PROBEPARTITUR' is still visible.

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INTONATION V

Sehr ruhig, aber scharf rhythmisiert (♩ um 84)

OW: Krummhorn 8'
Sesquialtera
(Tremulant ad lib.)

HW: Quintade 8'
Rohrnat 2 2/3'

Einleiten - zu -

♩ = 76 (scherzando dolente)

11

zurückhalten

wie zu

Beg:

noch langsam

1) V g auf die volle Zählzeit

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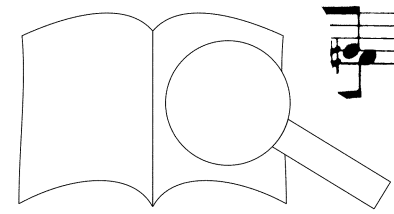
Musical notation system 1, featuring a treble clef staff with a melodic line and a bass clef staff with accompaniment. The system includes various note values, rests, and dynamic markings.

Musical notation system 2, featuring a treble clef staff with a triplet of eighth notes and a bass clef staff with accompaniment. The system includes various note values, rests, and dynamic markings.

Musical notation system 3, featuring a treble clef staff with three triplet markings and a bass clef staff with accompaniment. The system includes various note values, rests, and dynamic markings.

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1, el hier und später immer ohne Schwerpunkt; Triolenbewegung also nicht unterbrechen!

allmählich beschleunigen

Musical score for the first system, featuring a grand staff with treble and bass clefs. The music includes complex rhythmic patterns with slurs and a '5' marking above a group of notes.

bis - - - - - ♩ = 84
 OW: + Tremolo

Musical score for the second system, starting with the word "bis" and a tempo marking of quarter note = 84. It includes a "Tremolo" instruction with a downward arrow.

Musical score for the third system, showing a continuation of the melodic and harmonic lines with various accidentals and slurs.

Musical score for the fourth system, concluding the piece with a final cadence and a decorative graphic element on the right side.

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First musical staff with treble clef, showing a melodic line with slurs and a bass line with eighth notes.

Second musical staff with treble clef, continuing the melodic and bass lines.

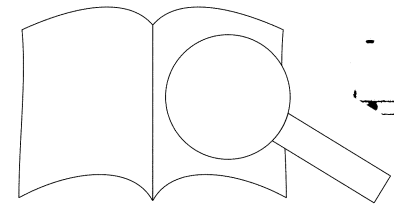
Third musical staff with treble clef, featuring a melodic line with a slur and a bass line.

Fourth musical staff with treble clef, starting with a slur and a fermata-like symbol, followed by a melodic line and a bass line.

Fifth musical staff with treble clef, showing a melodic line with triplets and a bass line with accents.

OW: -Tremulant

PROBE PART FÜR
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bis zum - - - Zeitmaß des Anfangs

First system of musical notation. It consists of three staves: a treble clef staff with a melodic line, a grand staff (treble and bass clefs) with a piano accompaniment, and a bass clef staff with a bass line. The piano part features several measures with chords and a triplet of eighth notes. The bass line has a few notes, including a half note with a fermata.

OW: -Gemsnas.

Second system of musical notation. It consists of three staves: a treble clef staff with a melodic line, a grand staff with piano accompaniment, and a bass clef staff with a bass line. The piano part has several measures with chords and a triplet of eighth notes. The bass line has a few notes, including a half note with a fermata.

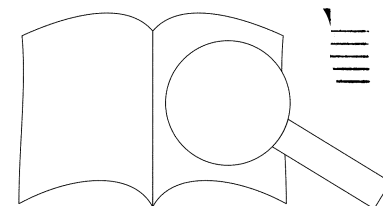
Third system of musical notation. It consists of three staves: a treble clef staff with a melodic line, a grand staff with piano accompaniment, and a bass clef staff with a bass line. The piano part has several measures with chords and a triplet of eighth notes. The bass line has a few notes, including a half note with a fermata.

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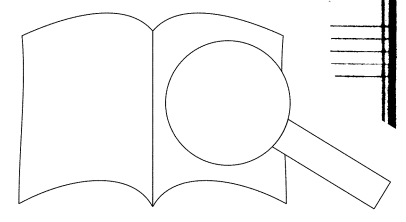
First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various accidentals (sharps and naturals). A large watermark 'PROBEPARTITUR' is overlaid diagonally across the system.

Second system of musical notation, continuing the piece. It includes a grand staff with treble and bass clefs, featuring a mix of eighth and sixteenth notes. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the system.

Third system of musical notation, the final system on the page. It features a grand staff with treble and bass clefs, with musical notation ending in a double bar line. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the system.

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 werden

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INTONATION VII

Frisch zupackend (♩. mindestens 66)

HW: Rohrflöte 8'
Oktave 2'
Terzzimbel 3 fach

martellato

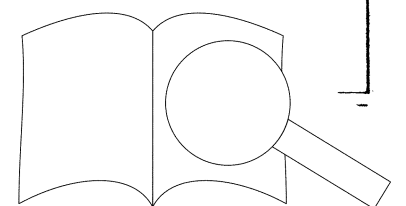
OW: Krummhorn 8'
Schalmei 4'
Scharf 3-5 fach

P: Untersatz 16'
Dulzian 8'
Hohlflöte 4'
Schweizerpfeife 1'

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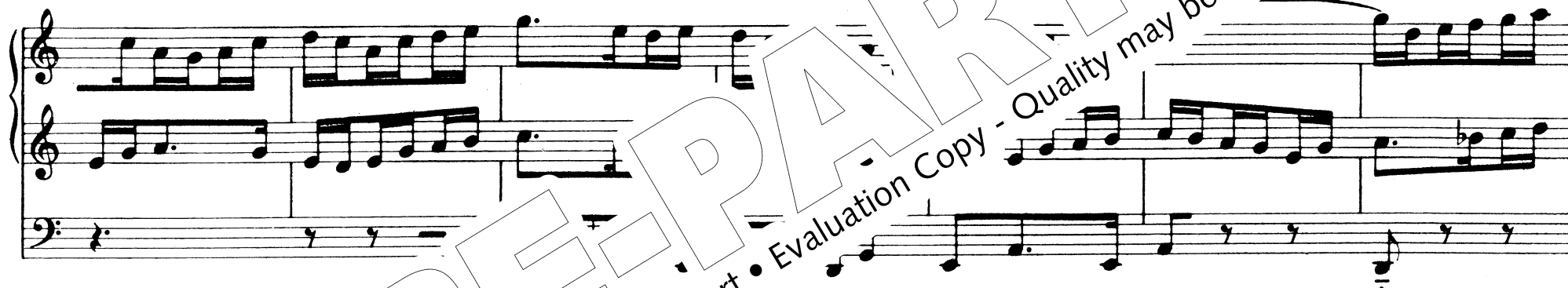
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non legato



Musical score system 1, featuring three staves (treble, middle, and bass clefs). The notation includes various note values and rests. The instruction *non legato* is written above the first staff.



Musical score system 2, featuring three staves (treble, middle, and bass clefs). The notation includes various note values and rests.

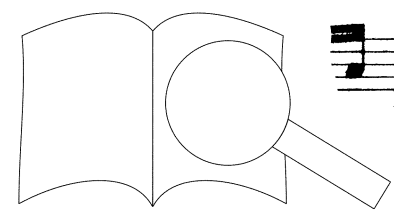


Musical score system 3, featuring three staves (treble, middle, and bass clefs). The notation includes various note values and rests.

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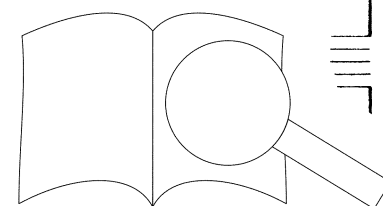


First system of musical notation, consisting of three staves (treble, alto, and bass clefs). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *stark* and *non legato*. The watermark 'PROBEPARTITUR' remains visible.

Third system of musical notation, featuring performance instructions: *verbreitern*, *Mit etwa ♩ = 54 beginnen und beschleunigen bis*, and *non legato*. The watermark 'PROBEPARTITUR' is still present.

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♩ = 66 (und schneller)

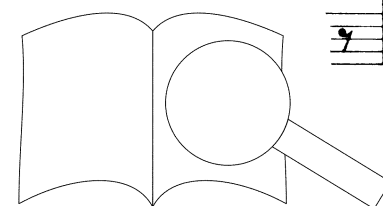
musical score system 1, featuring treble and bass staves with notes and rests. The word *martellato* is written above the treble staff.

musical score system 2, featuring treble and bass staves with notes and rests.

musical score system 3, featuring treble and bass staves with notes and rests. The instruction *nur wenig verbreitern* is written above the treble staff.

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INHALT

Intonation I Seite 3

- MATTHÄUS LE MAISTRE: Der 90. Psalm
(Handbuch der Evang. Kirchenmusik)
- ERNST PEPPING: Befehl du deine Wege
(Spandauer Chorbuch)
- Durch Adams Fall ist ganz verderbt
Wir glauben all an einen Gott
Ich ruf zu Dir, Herr Jesu Christ

Intonation II Seite 9

- HEINRICH SCHÜTZ: Unser keiner lebet ihm selber
(Geistliche Chormusik 1648)
- SIEGFRIED REDA: Von Gottes Gnade bin ich, was ich bin
(Chormusik für das Jahr der Kirche)
- Das alte Jahr vergangen ist
Der Du bist drei in Einigkeit
Was mein Gott will, das gescheh allzeit

Intonation III Seite 16

- MELCHIOR FRANCK: Der 86. Psalm
(Handbuch der Evang. Kirchenmusik)
- SIEGFRIED REDA: Wir ermahnen
(Chormusik)
- Jesaja

Intonation IV Seite 20

Fortsetzung Intonation IV

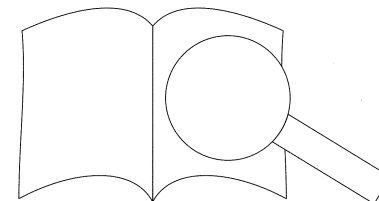
- Du großer Schmerz
Mitten wir im Mitten
Ach wie bitterlich

Intonation V

- TOBIAS MICHAELIS: Ich ruf zu Dir
Herr, decke mich in Deiner Hütte
(Handbuch der Evang. Kirchenmusik)
- HELMUT BOHNER: Es kommt ein Schiff geladen
(Choralwerk, Kantoreisätze I)
- Mit Fried und Freud ich fahr dahin
Christ unser Herr zum Jordan kam
Vater unser im Himmelreich

Intonation VII

- MELCHIOR FRANCK: Und ich hörte eine große Stimm
(Evangelienprüche 1623)
- HUGO DISTLER: Wachet auf, ruft uns die Stimme
(Geistliche Chormusik)
- Gelobt sei Gott
Ein feste Burg ist unser Gott
Wach auf, wach auf



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