

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)

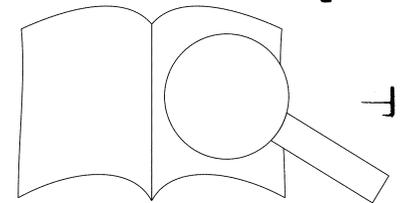
Koppel OW/HW

Pedal

P: Pleno mit Zungen

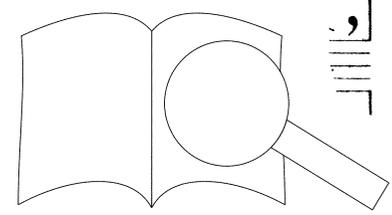
Koppeln OW/P und HW/P

The musical score consists of six 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 and rhythmic character, consistent with the 'Schwungvoll rollend' (swinging and rolling) instruction.



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'

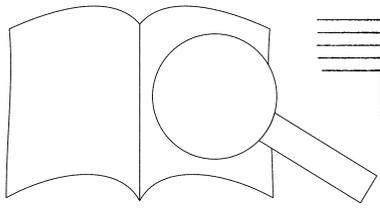
ch.

mit

ten

im

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



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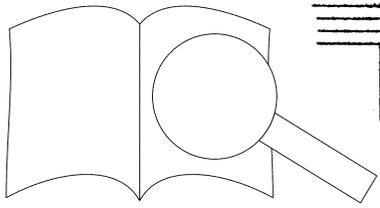
Ausgabequalität gegenüber Original evtl. gemindert

er - - - hält uns Gott beim Le -

ben - - -) ,

+ Koppel OW/HW
HW

+ Koppel HW/P



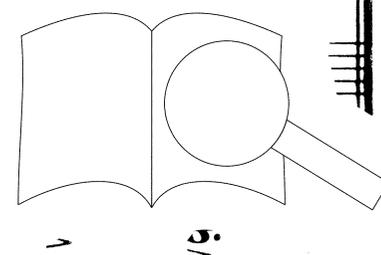
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(HW: evtl. + Zunge 8')

Musical notation system 1: Treble and bass clefs. 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 clefs. Two melodic lines are written, one in the treble clef and one in the bass clef, both consisting of eighth and sixteenth notes.

Musical notation system 3: Treble and bass clefs. Two melodic lines are written, one in the treble clef and one in the bass clef. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.



1) Vor: die volle Zählzeit

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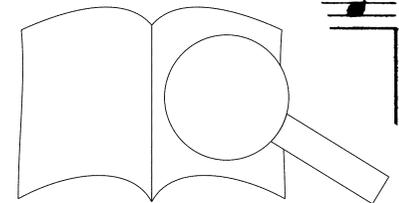
INTONATION II

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.



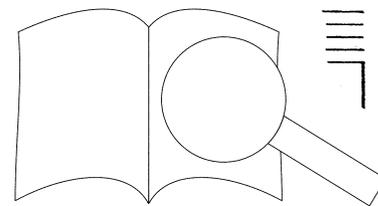
Second system of musical notation, continuing the piece with treble and bass clefs.



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



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



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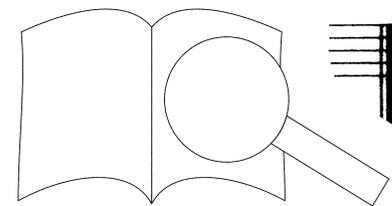
First system of musical notation, consisting of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef. The music features a melodic line in the treble and a supporting bass line.

Second system of musical notation, continuing the piece. It features similar melodic and bass line structures with various note values and rests.

Third system of musical notation, showing further development of the musical themes. The notation includes slurs and dynamic markings.

Fourth system of musical notation, the final system on the page. It concludes with a double bar line and a repeat sign.

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 similar rhythmic patterns. The accompaniment in the lower staves provides harmonic support. The system concludes with a double bar line.

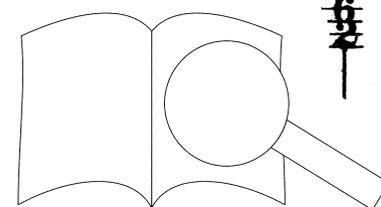
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Original evtl. gemindert

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Verbreitern - - bis zu - - - d um 60

- Oktave 8'
- Oktave 2'

HW: Rohrflöte
Hohflöte
Rohrflöte

- OW/HW

portato, - -

deckt 4' (Schweller zu)

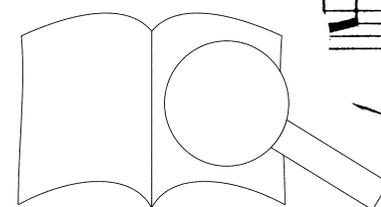
The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and provides harmonic accompaniment with chords and single notes. The key signature has one sharp (F#) and the time signature is 3/4. There are dynamic markings and articulation symbols throughout.

The second system continues the musical piece. It features similar notation to the first system, with a treble and bass clef. The melodic line in the upper staff includes sixteenth-note runs and rests. The bass staff continues the accompaniment. The watermark 'PROBEPARTITUR' is visible across the system.

The third system concludes the page with a double bar line. It maintains the same musical structure as the previous systems. The watermark 'PROBEPARTITUR' is also present here.

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Musical score for the first system, featuring a treble and bass staff with complex sixteenth-note passages and slurs.

den Anschlag wieder auflockern zum portato

4v

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

↑ Scharf 3-5 fach

Musical score for the second system, including performance instructions and technical specifications.

Zeitmaß des Beginns

Musical score for the third system, starting with a tempo marking and a magnifying glass icon.

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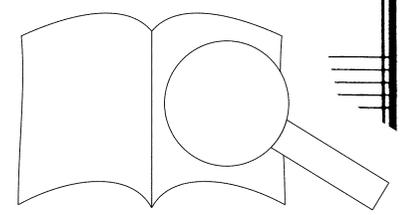
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First system of musical notation, featuring a treble clef and a bass clef. The music consists of a melodic line in the treble and a supporting bass line. The key signature has one sharp (F#), and the time signature is 3/4. The system concludes with a double bar line and repeat dots.

Second system of musical notation. It includes the instruction *immer mehr beruhigen* above the treble staff. A dynamic marking *mf* is present. The system ends with a double bar line and repeat dots.

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

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INTONATION IV

(Der Totenvogel)

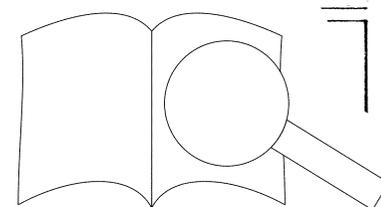
Sehr langsam (♩ um 52)

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 a '6' above it covers a sixteenth-note sextuplet. 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 dynamic markings 'p' and 'f' and a hairpin crescendo. A watermark 'PROBE-PARTITUR' is overlaid diagonally across the score.

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 sharps. A slur with a '7' below it covers a seven-note group. 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 dynamic markings 'p' and 'f' and a hairpin crescendo. A watermark 'PROBE-PARTITUR' is overlaid diagonally across the score.

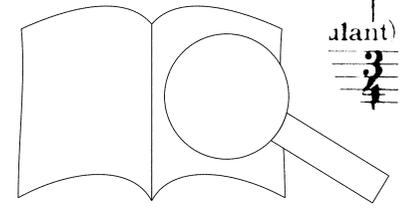


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First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The top staff contains a melodic line with a fermata over a note and the instruction "(gezogen)" above it. The middle staff features complex rhythmic patterns with triplets and sixteenth notes. The bottom staff has a simple bass line.

Second system of musical notation, continuing the piece. It follows the same three-staff layout. The top staff continues the melodic line with various ornaments and dynamics. The middle staff shows intricate rhythmic accompaniment. The bottom staff provides a steady bass accompaniment.

Third system of musical notation. The top staff concludes with a final melodic phrase. The middle and bottom staves continue their respective parts. The system ends with a double bar line and a final note.



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etwas belebend (♩ bis 66)

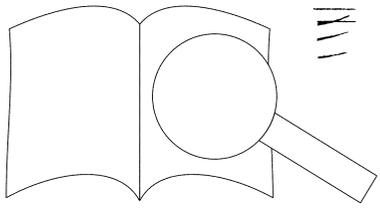
poco rubato

Schweller

- bis - - - - 1/2

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

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Anfangs

Musical score system 1, first system. It consists of three staves: a grand staff (treble and bass clefs) and a single bass clef staff. The music is in 3/4 time. The first staff has a sixteenth-note triplet marked with a '6' and a fermata. The second staff has a similar triplet. The third staff has a single note. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the system.

OW: - Spitzgambe 8'
+ Nachthorn 1'

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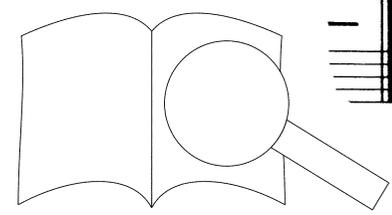
Musical score system 2, second system. It consists of three staves: a grand staff and a single bass clef staff. The music continues from the first system. The grand staff has a melodic line with slurs and a fermata. The bass clef staff has a single note. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the system.

verhallend

OW: - Nachthorn 1'
↓
+ Spitzgambe 8'

Musical score system 3, third system. It consists of three staves: a grand staff and a single bass clef staff. The music is in 3/4 time. The grand staff has a melodic line with slurs and a fermata. The bass clef staff has a single note. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the system.

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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'

The musical score consists of two systems of staves. The first system has a treble staff and a bass staff. The second system also has a treble staff and a bass staff. The music is written in a style that suggests a historical or experimental context, with various note values and rests. A large, diagonal watermark reading 'PROBEPARTITUR' is overlaid across the entire page. Below the watermark, there is text: 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'. At the bottom right, there is a graphic of an open book with a magnifying glass over it, and the text 'Einleiten - zu -'.

Einleiten - zu -

♩ = 76 (scherzando dolente)

11

zurückhalten

wie zu

Beg:

noch langsam

1) V g auf die volle Zählzeit

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INTONATION VI

Ruhig fließend (♩ um 72)

OW: Krummhorn 8'
Gemsnasat 1 1/3'

HW: Gedackt 8'
Hohlflöte 4'

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several triplet markings (indicated by a '3' over a group of notes) and slurs. The lower staff is in bass clef and contains a bass line with similar triplet markings and slurs. The music is written in a simple, flowing style.

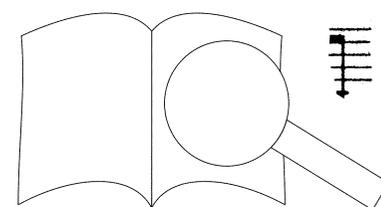
P: Untersatz 16'
Koppel HW/P

The second system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs. The lower staff is in bass clef and contains a bass line with slurs. The music continues the flowing style from the first system.

The third system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs. The lower staff is in bass clef and contains a bass line with slurs. The music concludes with a final flourish in the upper staff.

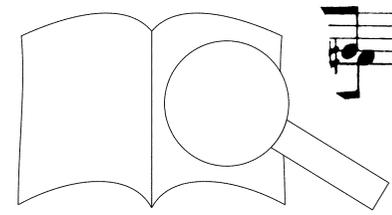
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1, el hier und später immer ohne Schwerpunkt; Triolenbewegung also nicht unterbrechen!

allmählich beschleunigen

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and a '5' marking above a group of notes. The lower staff is in bass clef and contains a bass line with long horizontal lines indicating sustained notes or rests. The music is in a key with one flat and a 2/4 time signature.

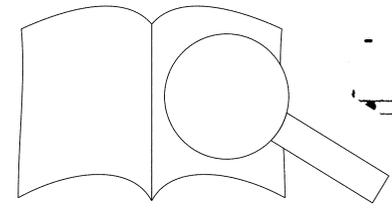
The second system begins with a 'bis' marking and a tempo change to quarter note = 84. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. An annotation 'OW: + Tremu' with a downward arrow points to a specific note in the upper staff.

The third system continues the musical piece with two staves. The upper staff has a treble clef and the lower staff has a bass clef. The notation includes various note values, slurs, and accidentals.

The fourth system is the final one on the page, showing the continuation of the two-staff musical score. At the end of the system, there is a large magnifying glass icon.

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OW: -Tremulant



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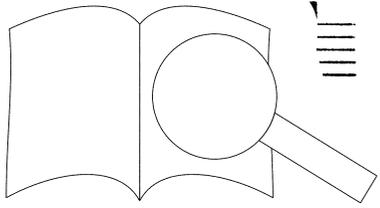
bis zum - - - Zeitmaß des Anfangs

Musical score system 1, featuring three staves (treble, middle, and bass clefs). The top staff contains a melodic line with a triplet of eighth notes. The middle and bottom staves contain accompaniment with various rhythmic patterns and rests.

OW: -Gemsnas.

Musical score system 2, featuring three staves. The top staff has a melodic line with a long note and a slur. The middle and bottom staves contain accompaniment with rhythmic patterns and rests.

Musical score system 3, featuring three staves. The top staff has a melodic line with a long note and a slur. The middle and bottom staves contain accompaniment with rhythmic patterns and rests.



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First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures of eighth and sixteenth notes, with some accidentals (sharps and naturals).

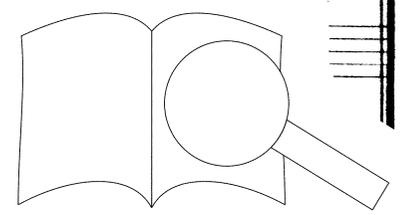
Second system of musical notation, continuing the piece. It includes a treble clef and a bass clef. The notation shows a mix of eighth and sixteenth notes, with a key signature change to one flat (B-flat) in the later measures.

Third system of musical notation, the final system on the page. It concludes with a double bar line. The notation continues with eighth and sixteenth notes.

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ser werden



INTONATION VII

Frisch zupackend (♩. mindestens 66)

HW: Rohrflöte 8'
Oktave 2'
Terzzimbel 3 fach

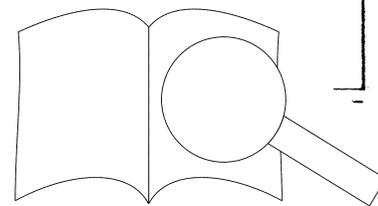
martellato

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

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

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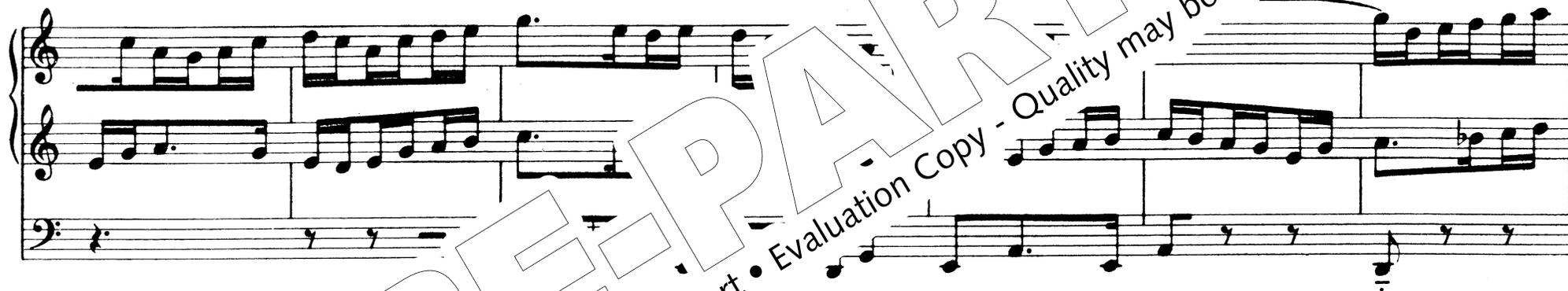
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non legato



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.

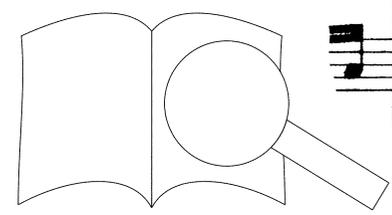


Musical score system 3, featuring three staves (treble, middle, and bass clefs). The notation includes various note values and rests.

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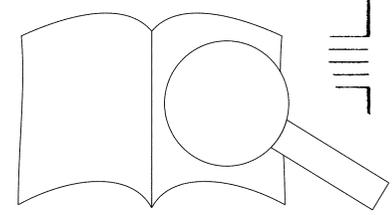


First system of musical notation, consisting of three staves (treble, alto, and bass clefs). The music features a complex rhythmic pattern with many sixteenth notes and some accidentals.

Second system of musical notation, continuing the piece. It includes a *stark* dynamic marking above the final measure of the system.

Third system of musical notation, featuring a *verbreitern* marking above the first measure and a *non legato* marking below the second measure. It also includes a tempo instruction: *Mit etwa ♩ = 54 beginnen und beschleunigen bis*.

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♩ = 66 (und schneller)

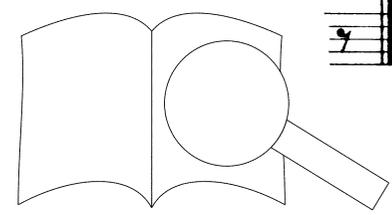
musical notation system 1, featuring treble and bass staves with a *martellato* marking and a 9-measure phrase.

musical notation system 2, featuring treble and bass staves with a 9-measure phrase.

musical notation system 3, featuring treble and bass staves with a *nur wenig verbreitern* marking and a 9-measure phrase.

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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 dich daheim zu sein
(Chormusik)

Fortsetzung Intonation IV Seite 20

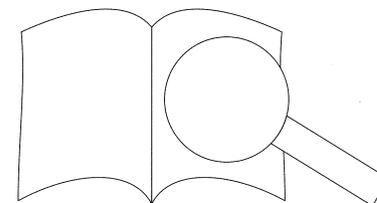
- Du großer Schmerz
Mitten wir im Leben sind
Ach wie bitter ist die Pein
Ich ruf zu Dir, Herr Jesu Christ
- TOBIAS MICHAELIS: Abschied
Evangelium
Ich ruf zu Dir, Herr Jesu Christ
Gnade genädig sein
u unserer Zeit, o Herr

Intonation V Seite 22

- HELMUT BOETTCHER: Herr, decke mich in Deiner Hütte
(Handbuch der Evang. Kirchenmusik)
- WILHELM FELD: 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 Seite 28

- 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



PROBE-PARTITUR

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