

Josef Gabriel

RHEINBERGER

Orgelkonzert Nr. 2 in g-Moll

Organ Concerto No. 2 in g minor

op. 177

Organo, 2 Corni, 2 Trombe, Timpani
2 Violini, Viola, Violoncello, Contrabbasso

herausgegeben von / edited by
Wolfgang Hochstein

Einzelausgabe aus Band 28 der Gesamtausgabe (Orgelkonzerte)
Separate edition from volume 28 of the Complete Works (Organ Concertos)

Sämtliche Werke · Complete Works



Carus 50.177

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Das Werk der vorliegenden Ausgabe ist aus Band 28 der Rheinberger-Gesamtausgabe entnommen. Für das Vorwort und den Kritischen Bericht verweisen wir auf die Gesamtausgabe.

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Band 41: Orgelsonaten 2–10 (CV 50.241)
Band 42: Orgelsonaten 11–17 (CV 50.242)
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Aufführungsdauer: ca. 22 min.

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2022 / Printed in Germany / www.carus-verlag.com

The present edition is taken from Vol. 28 of the Complete Edition of the Works of Josef Gabriel Rheinberger. For the Foreword and the Critical Report please refer to the Complete Edition.

The following performance material is available for this work:
full score (Carus 50.177), organ part (Carus 50.177/49),
complete orchestral material (Carus 50.177/19).

Rheinberger's organ music is published in the Complete Edition in three volumes and one supplementary volume:

Works for organ and other instruments

Vol. 28: Organ concertos op. 137 und 177, Suite op. 149
(CV 50.228)
Vol. 33: Works for solo instrument and organ (CV 50.233)

Works for organ solo

Vol. 38: Organ music I (Organ sonatas 1–10) (Carus 50.238)
Vol. 39: Organ music II (Organ sonatas 11–20) (Carus 50.239)
Vol. 40: Organ music III (Smaller organ works) (Carus 50.240)
Supplementary volume 3: Smaller organ works without opus
numbers (a selection) (Carus 50.288)

*Works for organ in arrangements by Rheinberger for piano, mostly for
four hands*

Vol. 41: Organ sonatas 2–10 (CV 50.241)
Vol. 42: Organ sonatas 11–17 (CV 50.242)
Vol. 43: Organ concerts, works for organ solo (CV 50.243)

Vorwort

Zeit seines Lebens hat sich Josef Gabriel Rheinberger (1839–1901) immer wieder der Orgel zugewandt – nicht nur als renommierter Virtuose auf diesem Instrument und als geschätzter Professor für Orgelspiel am Münchner Konservatorium, sondern selbstverständlich auch in seinem kompositorischen Schaffen. Neben Messen und einigen anderen Chorkompositionen gehören die Orgelwerke von Rheinberger zu jenen Bestandteilen seines durchaus universalen Œuvres, die bis heute im Repertoire lebendig geblieben sind. Für die Orgel hat Rheinberger allein 20 Sonaten und zahlreiche weitere Solostücke geschrieben; darüber hinaus hat er das Instrument in verschiedenen kammermusikalischen ebenso wie in konzertanten Formen zum Einsatz gebracht und damit Besetzungen erprobt, die von anderen Komponisten der Epoche eher gemieden wurden: So hatte Hector Berlioz in seiner Instrumentationslehre angesichts der klanglichen Verschiedenartigkeit von Orgel und Orchesterinstrumenten eine „gewisse geheime Antipathie“ zwischen beiden festgestellt und davon abgeraten, diese Klangkörper miteinander zu vermischen.¹ Fast scheint es, als hätte Josef Rheinberger mit seinen Beiträgen zur Kammermusik mit Orgel und zum Orgelkonzert derartige Vorbehalte durch den Beweis des Gegenteils entkräften wollen – und sicherlich war er hierzu auch in besonderer Weise prädestiniert, da er wie kaum ein zweiter die Farbpalette der Orgel kannte und die Kunst des wohlklingenden Tonsetzes beherrschte.

Die Entstehung von Rheinbergers Orgelkonzert Nr. 2 in g-Moll op. 177 fällt in die Zeit von Ende Oktober 1893 bis Anfang Februar 1894; aus den Befunden von Skizzen² und autographen Partitur³ wird ersichtlich, dass dem Komponisten die Arbeit an diesem Werk nicht so leicht von der Hand gegangen ist. Dennoch macht es einen musikalisch inspirierten und formal geschlossenen Eindruck. Im Vergleich mit dem ersten Orgelkonzert in F-Dur op. 137 erscheint es aufgrund seiner kompositorischen Faktur – weniger Kontrapunktik zugunsten einer ausgeprägteren Virtuosität – etwas konzertanter, und die wirkungsvollen Moll/Dur-Wechsel in den Ecksätzen und die Tempowechsel im Finale verleihen dem Werk einen pompös-festlichen Charakter; zu diesem Eindruck trägt das einprägsame, im weiteren Verlauf hymnisch gesteigerte Seitenthema aus dem Eingangssatz (ab Takt 33) ebenso bei wie die Orchesterbesetzung mit Streichern, zwei Hörnern, zwei Trompeten und Pauken.⁴

Über Inverlagnahme und Druckherstellung des Werkes erfahren wir mangels erhaltener Korrespondenz leider nichts. Fest steht aber, dass Partitur und Instrumentalstimmen des neuen Orgelkonzerts bereits im Sommer 1894 bei Forberg in Leipzig herausgekommen sind; denn in ihrer August-Ausgabe des Jahres brachte die Musikzeitschrift *Urania* eine ausgesprochen emphatische Rezension der Komposition; unter anderem heißt es darin:

Das vorliegende neue Werk ist wiederum hochinteressant, denn es documentirt die fast unerschöpfliche Erfindungs- und Gestaltungskraft des Autors aufs Neue in glänzendster Weise. [...] Dem edlen Meister für diese neue, edele und gewichtige Frucht an seinem Lebensbaume allerbesten Dank. Er hat bewiesen, daß er nicht nur im lebensvollen contrapunktischen, einer der ersten unter den lebenden und vollendeten Meister[n] ist, sondern daß er auch im homophonen freien Style vollkommen auf der Höhe steht.⁵

Die Uraufführung fand am 13. September 1894 in Baden-Baden mit dem Solisten C. L. Werner statt,⁶ und am 14. Dezember 1894 kam das Werk innerhalb des dritten Abonnementskonzerts der Musikalischen Akademie zur Münchner Erstaufführung. Josef Becht spielte die Solopartie, und die Leitung hatte kein Geringerer als der gerade 30-jährige Richard Strauss. Dazu ist folgende Rezension erschienen:

[...] Außerdem brachte die erste Abtheilung noch eine Neuheit, das Konzert für Orgel op. 177 (Nr. 2 g-Moll) mit Begleitung des Streichorchesters, zwei Hörnern, Trompeten und Pauken von Rheinberger. Der Komponist erzielt mit dieser Zusammenstellung bedeutende Wirkungen. Sein Werk ist in großen Umrissen angelegt und zeigt in allen Theilen die Hand des über alle Mittel frei verfügenden Meisters. Sowohl der erste wie der letzte Satz, die beide pathetisch gehalten sind, haben ihren Höhepunkt in einer Art triumphierendem Volksgesang; reizende Klangwirkungen bringt das anmuthige Andante. Die Ausführung war ausgezeichnet.⁷

In der Folgezeit wurde Rheinbergers zweites Orgelkonzert mehrfach gespielt, so unter anderem von Ernst Münch als Dirigent und Albert Schweitzer an der Orgel, die das Stück im Frühjahr 1899 in Straßburg aufführten und in einem Schreiben an Rheinberger ihren „tausendfachen Dank“ für die gelungene Komposition zum Ausdruck brachten.⁸

Nach Rheinbergers Tod veranstaltete die Königliche Akademie der Tonkunst zu München am 11. Dezember 1901 einen Festakt im großen Saal des Odeons. Zu den musikalischen Darbietungen dieser Gedächtnisfeier gehörte auch das Orgelkonzert in g-Moll.⁹

Geesthacht/Elbe, November 2007 Wolfgang Hochstein

¹ Hector Berlioz, *Grand Traité d'instrumentation et d'orchestration moderne*, Paris 1843; zitiert nach der von Alfred Dörffel besorgten, unter dem Titel *Instrumentationslehre* erschienenen deutschen Ausgabe, 2. Aufl. Leipzig 1875, S. 105.

² Skizzenbuch Nr. 5, S. 81–95, Bayerische Staatsbibliothek München (D-Mbs), *Mus. ms. 4739 b-5*.

³ D-Mbs, *Mus. ms. 4647*.

⁴ Detaillierte Analysen bei Volker Choroba, *Das Konzert für Orgel und Orchester im 19. und 20. Jahrhundert*, Kassel 2001, S. 68–70 (1. Satz), 111–113 (2. Satz) und 99–100 (3. Satz).

⁵ *Urania. Musik-Zeitschrift für Orgelbau, Orgel- und Harmoniumspiel* 51 (1894), Nr. 8, S. 59–60.

⁶ Vgl. Besprechung in der *Urania* (wie vorangehend), Nr. 10, S. 81.

⁷ *Münchner Neueste Nachrichten*, Nr. 581, München, 16. Dezember 1894, S. 4.

⁸ Vgl. Harald Wanger und Hans-Josef Irmen (Hrsg.), *Josef Gabriel Rheinberger. Briefe und Dokumente seines Lebens*, 9 Bde., Vaduz 1982–1988, Bd. 7 (1986), S. 121 (Brief vom 6. Mai 1899).

⁹ Vgl. Wanger/Irmen, *Briefe und Dokumente* (wie vorangehend), Bd. 7, S. 179.

Foreword

For the entire length of his career Josef Gabriel Rheinberger (1839–1901) turned again and again to the organ, not only as a renowned virtuoso on the instrument and an esteemed professor of organ at Munich Conservatory, but also – need it be added – in his compositions. In addition to his Mass settings and a few other choral works, Rheinberger's organ music is one of those parts of his universal musical oeuvre that have remained alive in the repertoire to the present day. Besides writing twenty sonatas and a great many other pieces for organ alone, he also used the instrument in various chamber and concerto formats, thereby probing combinations of instruments that other composers of his age tended to avoid. Hector Berlioz, in his treatise on instrumentation, detected "a surreptitious antipathy" between the organ and the instruments of the orchestra owing to their contrary sound quality, and advised composers against trying to mingle their sounds.¹ It almost seems as if Rheinberger, through his contributions to chamber music with organ and to the organ concerto, deliberately sought to blunt these reservations by proving the opposite. Surely he was specially predestined for this task, being virtually unmatched as a connoisseur of the organ's timbral spectrum and a master of the art of the euphonious texture.

Rheinberger's Organ Concerto No. 2 in G minor op. 177 was composed over a period of more than three months, from late October 1893 to early February 1894. An examination of the sketches² and the autograph score³ reveals that this organ concerto did not flow from his pen so easily. Nevertheless the concerto sounds musically inspired and formally unified. Owing to its compositional fabric – less counterpoint and more instrumental virtuosity – it seems somewhat more like a concerto than the first Organ Concerto in F major op. 137. The effective major-minor contrasts in the outside movements and the changes of tempo in the finale lend the new work an aura of festive pomp. This impression is augmented by the ingratiating second theme of the opening movement (mm. 33ff.), which expands into a hymn as the piece progresses, and by the orchestration for strings, two horns, two trumpets, and timpani.⁴

Unfortunately, as the relevant correspondence has not survived, we know nothing about the work's sale or publication. What we do know, however, is that both the score and the instrumental parts of the new concerto were issued by Forberg in Leipzig by the summer of 1894, for the August issue of the musical journal *Urania* carried a notably rhapsodic review that reads partly as follows:

The present new work is once again highly interesting, for it bears witness anew to the author's almost inexhaustible powers of invention and design in the most brilliant manner imaginable. [...] We owe the noble master our heartfelt thanks for this new, distinguished, and substantial fruit from his tree of life. He has supplied proof, not only that

he is among the foremost of our living consummate masters when it comes to vibrant counterpoint, but that he stands at the uppermost pinnacle in the free homophonic style.⁵

The work was premièred in Baden-Baden on 13 September 1894, with C. L. Werner as the soloist⁶ and on 14 December 1894 the G-minor Organ Concerto received its Munich première at the third subscription concert of the Academy of Music. Josef Becht took the solo part, and the conductor was none other than Richard Strauss, who had just turned thirty. Here is how it was reviewed:

[...] The first part of the concert also brought a novelty, Rheinberger's Concerto for Organ, op. 177 (No. 2 in G minor), accompanied by a string orchestra, two horns, trumpets, and timpani. The composer achieves significant effects with this combination of instruments. His work is laid out along grand lines and reveals, in every section, the hand of a master ranging freely over every means available. The first and the final movements, both pathetic in character, reach their climaxes in a sort of triumphant Volksgesang; delightful timbral effects appear in the graceful Andante. The performance was excellent.⁷

Rheinberger's Second Organ Concerto was performed several times over the next few years, including a performance in Strasbourg in the spring of 1899, conducted by Ernst Münch, with Albert Schweitzer as the soloist. In a letter to the composer they expressed their "thousand-fold thanks" for the successful composition.⁸

After Rheinberger's death the Royal Academy of Music in Munich organized a solemn ceremony in the Great Auditorium of the Odeon on 11 December 1901. Among the musical offerings in this memorial concert was the Organ Concerto in G minor.⁹

Geesthacht/Elbe, November 2007 Wolfgang Hochstein
Translation: J. Bradford Robinson

¹ Hector Berlioz, *Grand Traité d'instrumentation et d'orchestration moderne* (Paris 1843), New edition of the complete works, Vol. 24, ed. by Peter Bloomberg, Kassel, 2003, p. 249.

² Sketchbook no. 5, p. 81–95, Bayerische Staatsbibliothek, Munich (D-Mbs), *Mus. ms. 4739 b-5*.

³ D-Mbs, *Mus. ms. 4647*.

⁴ Detailed analyses by Volker Choroba, *Das Konzert für Orgel und Orchester im 19. und 20. Jahrhundert*, Kassel, 2001, pp. 68–70 (movt. 1), 111–113 (movt. 2), and 99–100 (movt. 3).

⁵ *Urania. Musik-Zeitschrift für Orgelbau, Orgel- und Harmoniumspiel* 51 (1894), no. 8, pp. 59–60.

⁶ See review in *Urania* (as in note 5), no. 10, p. 81.

⁷ *Münchner Neueste Nachrichten*, no. 581 (Munich, 16 December 1894), p. 4.

⁸ See Harald Wanger and Hans-Josef Irmen (eds.), *Josef Gabriel Rheinberger. Briefe und Dokumente seines Lebens*, 9 vols., Vaduz, 1982–1988, vol. 7 (1986), p. 121 (letter of 6 May 1899).

⁹ See Wanger/Irmen (as in note 8), vol. 7, p. 179.

Avant-propos

Josef Gabriel Rheinberger (1839–1901) n'a cessé de se consacrer à l'orgue tout au long de sa vie – non seulement en virtuose renommé de cet instrument et professeur tenu en haute estime pour le jeu de l'orgue au Conservatoire de Munich, mais aussi et bien sûr en tant que compositeur pour l'instrument. En dehors de messes et de quelques autres compositions chorales, les œuvres pour orgue de Rheinberger font partie intégrante de sa création absolument universelle et sont restées vivantes dans le répertoire jusqu'à nos jours. Rien que pour l'orgue, Rheinberger a écrit 20 sonates et nombre d'autres pièces solistes ; en outre, il a employé l'instrument dans différentes formes chambristes et concertantes, et donc essayé des distributions qui étaient plutôt évitées par d'autres compositeurs de l'époque : ainsi, Hector Berlioz constatait, dans son traité d'instrumentation, concernant la dissemblance sonore entre l'orgue et les instruments de l'orchestre, une « secrète antipathie » entre les deux, déconseillant donc de mêler ces corps sonores.¹ On a presque le sentiment que Josef Rheinberger voulait démentir de tels préjugés par la preuve du contraire en composant de la musique de chambre avec orgue et des concertos pour orgue – et il y était sans doute tout particulièrement prédestiné, connaissant comme personne la gamme chromatique de l'orgue et maîtrisant l'art de la composition harmonieuse.

Rheinberger met plus de trois mois à écrire son deuxième Concerto pour orgue en sol mineur op. 177, à savoir de fin octobre 1893 à début février 1894 ; l'analyse des esquisses² et de la partition autographe³ démontre que le travail sur cette œuvre coûte beaucoup d'efforts au compositeur. Pourtant, ce Concerto donne l'impression d'être tout autant inspiré musicalement et formellement homogène. Comparé au premier Concerto pour orgue en fa majeur op. 137, il semble un peu plus concertant en raison de sa facture de composition – moins de contrepoint au profit d'une virtuosité plus marquée – et l'alternance pleine d'effet entre majeur et mineur dans les mouvements extrêmes et les changements de tempo au finale confèrent à l'œuvre nouvelle un caractère à la pompe solennelle ; le thème secondaire marquant du mouvement d'entrée (à partir de la mesure 33) qui s'intensifie en un hymne tout au long du morceau contribue à cette impression, tout comme la distribution d'orchestre avec cordes, deux cors, deux trompettes et timbales.⁴

Nous ignorons infortunément tout cette fois de la procédure d'édition et d'impression, car aucune correspondance n'a été conservée à ce sujet. Il est sûr toutefois que la partition et les parties instrumentales du nouveau Concerto pour orgue sont éditées dès l'été 1894 chez Forberg à Leipzig ; car dans son numéro d'août de cette année-là, la revue musicale *Urania* fait un compte rendu des plus emphatiques sur la composition ; il y est dit entre autres :

La nouvelle œuvre présente est une fois encore très intéressante, car elle documente à nouveau la puissance d'invention et d'agencement presque inépuisable de l'auteur de la manière la plus brillante. [...] Nos remerciements les plus chaleureux au noble maître pour ce fruit neuf, précieux et important de son arbre de vie. Il a prouvé qu'il est non seulement l'un des premiers parmi les maîtres existants du style contrapuntique plein de vie, mais qu'il est aussi au zénith du style homophone libre.⁵

La création du Concerto eut lieu le 13 septembre 1894 à Baden-Baden ; le soliste en est C. L. Werner,⁶ et le 14 décembre 1894, l'œuvre est donnée pour la première fois à Munich à l'occasion du troisième concert d'abonnement de l'Académie musicale. Josef Becht joue la partie soliste et Richard Strauss en personne, tout juste âgé de 30 ans, en assure la direction. La critique suivante paraît à ce propos :

[...] En outre, la première partie nous a offert une nouveauté, le Concerto pour orgue op. 177 (n° 2 en sol mineur) avec accompagnement de l'orchestre à cordes, de deux cors, trompettes et timbales de Rheinberger. Le compositeur obtient des effets significatifs par cette distribution. Son œuvre est faite à grands traits et montre dans toutes les parties la main du maître disposant librement de tous les moyens. Autant le premier que le dernier mouvement, tous deux au caractère pathétique, atteignent leur point culminant dans une sorte de chant populaire triomphal ; le charmant andante apporte de séduisants effets sonores. La prestation fut excellente.⁷

Le deuxième Concerto pour orgue de Rheinberger est donné plusieurs fois à la suite, entre autres par Ernst Münch (direction d'orchestre) et Albert Schweitzer (soliste) qui interprètent le morceau au printemps 1899 à Strasbourg et expriment à Rheinberger dans une lettre leurs « mille remerciements » pour cette composition réussie.⁸

Après la mort de Rheinberger, la « Königliche Akademie der Tonkunst » [Académie royale de composition] de Munich organise le 11 décembre 1901 une cérémonie dans la grande salle de l'Odéon. Le Concerto pour orgue en sol mineur figure parmi les prestations musicales de cette fête commémorative.⁹

Geesthacht/Elbe, novembre 2007 Wolfgang Hochstein
Traduction : Sylvie Coquillat

¹ Hector Berlioz, *Grand Traité d'instrumentation et d'orchestration moderne* (Paris 1843), New edition of the complete works, vol. 24, éd. par Peter Bloomberg, Kassel 2003, p. 249.

² Livre d'esquisses n° 5, p. 81–95, Bayerische Staatsbibliothek, Munich (D-Mbs), *Mus. ms. 4739 b-5*.

³ D-Mbs, *Mus. ms. 4647*.

⁴ Analyses détaillées chez Volker Choroba, *Das Konzert für Orgel und Orchester im 19. und 20. Jahrhundert*, Kassel 2001, p. 68–70 (1^{er} mouvement), 111–113 (2nd mouvement) et 99–100 (3^{ème} mouvement).

⁵ *Urania. Musik-Zeitschrift für Orgelbau, Orgel- und Harmoniumspiel* 51 (1894), n° 8, p. 59–60.

⁶ Cf. la critique de l'*Urania* (comme rem. 5), n° 10, p. 81.

⁷ *Münchner Neueste Nachrichten*, n° 581, Munich, 16 décembre 1894, p. 4.

⁸ Cf. Harald Wanger et Hans-Josef Irmen (éds.), *Josef Gabriel Rheinberger. Briefe und Dokumente seines Lebens*, 9 vols., Vaduz 1982–1988, ici vol. 7 (1986), p. 121 (lettre du 6 mai 1899).

⁹ Cf. Wanger/Irmen, *Briefe und Dokumente* (comme rem. 8), vol. 7, p. 179.

11

f

mf

p

p

p

f

mf

pp

p dolce

pizz.

arco

f

mf

f

mf

pizz.

pizz.

16

p

mf

p

mf

mf

p

f

arco

f

arco

f

21

26

* Lesart des Autographs:

31

Musical score for measures 31-35. The first system consists of a grand staff (treble and bass clefs) and a vocal line. The grand staff features a complex rhythmic pattern with sixteenth notes and eighth notes, including triplets. The vocal line is mostly silent, with a few notes appearing in measure 35. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Musical score for measures 36-39. The grand staff continues with complex rhythmic patterns, including triplets and sixteenth notes. The vocal line has a melodic line starting in measure 36. Dynamics include *sf* (sforzando), *p* (piano), and *p dolce* (piano dolce). A large watermark 'CARUS' is overlaid on the score.

36

Musical score for measures 40-43. The grand staff continues with complex rhythmic patterns. The vocal line has a melodic line starting in measure 40. Dynamics include *p* (piano) and *mf* (mezzo-forte). A large watermark 'CARUS' is overlaid on the score.

Musical score for measures 44-47. The grand staff continues with complex rhythmic patterns. The vocal line has a melodic line starting in measure 44. Dynamics include *mf* (mezzo-forte), *sf* (sforzando), and *p* (piano). Performance instructions include *arco* (arco) and *pizz.* (pizzicato). A large watermark 'CARUS' is overlaid on the score.

42

p *mf* *p*

p *pp* *ff* *pizz.* *p*

47

ff

arco *p* *cresc.* *arco* *p* *cresc.*

51

56

60

64

Musical score for Carus 50.177, measures 70-75. The score is for a piano and includes a large 'Carus' watermark. It features complex piano textures with triplets, dynamic markings like 'ff', 'mf', 'p', and 'arco', and various articulations.

81

Musical score for measures 81-86. The score is in G major and 4/4 time. It features a piano accompaniment with a right-hand part playing chords and a left-hand part playing a bass line. The right-hand part starts with a *p* dynamic and includes a *cresc.* marking. The left-hand part starts with a *p* dynamic and includes a *cresc.* marking. The score includes dynamic markings such as *mf*, *f*, and *dim.*

Musical score for measures 81-86. The score is in G major and 4/4 time. It features a piano accompaniment with a right-hand part playing chords and a left-hand part playing a bass line. The right-hand part starts with a *p* dynamic and includes a *cresc.* marking. The left-hand part starts with a *p* dynamic and includes a *cresc.* marking. The score includes dynamic markings such as *mf*, *f*, and *dim.*

87

Musical score for measures 87-92. The score is in G major and 4/4 time. It features a piano accompaniment with a right-hand part playing chords and a left-hand part playing a bass line. The right-hand part starts with a *pp* dynamic and includes a *cresc.* marking. The left-hand part starts with a *pp* dynamic and includes a *cresc.* marking. The score includes dynamic markings such as *pp*, *p*, and *pp*.

Musical score for measures 87-92. The score is in G major and 4/4 time. It features a piano accompaniment with a right-hand part playing chords and a left-hand part playing a bass line. The right-hand part starts with a *pp* dynamic and includes a *cresc.* marking. The left-hand part starts with a *pp* dynamic and includes a *cresc.* marking. The score includes dynamic markings such as *pp*, *p*, and *pp*.

102

Musical score for measures 102-105. The score is in 3/4 time and features a complex piano accompaniment with multiple staves. The right hand has a melodic line with many slurs and ties. The left hand has a rhythmic accompaniment with many slurs and ties. Dynamics include *sfz* and *sf*. A large watermark "CARUS" is overlaid on the score.

106

Musical score for measures 106-110. The score continues from the previous page. It features a complex piano accompaniment with multiple staves. The right hand has a melodic line with many slurs and ties. The left hand has a rhythmic accompaniment with many slurs and ties. Dynamics include *sf*, *mf*, and *f*. A large watermark "CARUS" is overlaid on the score.

111

a 2

f

f

f

f

116

p

sf

sf

p

rit.

rit.

Carus

First system of musical notation (measures 122-126). It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music features a melodic line in the upper voice and a rhythmic accompaniment in the lower voices. Dynamics include *pp* and *p*.

Second system of musical notation (measures 122-126). It consists of two staves: a grand staff (treble and bass clefs). The music continues from the first system. Dynamics include *p* and *pp*.

Third system of musical notation (measures 122-126). It consists of four staves: two grand staves (treble and bass clefs) and two separate bass clef staves. The music features a melodic line in the upper voice and a rhythmic accompaniment in the lower voices. Dynamics include *a tempo*, *pp*, *p dolce*, *p*, *mf*, and *pizz.*

First system of musical notation (measures 127-131). It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music features a melodic line in the upper voice and a rhythmic accompaniment in the lower voices. Dynamics include *f*.

Second system of musical notation (measures 127-131). It consists of four staves: two grand staves (treble and bass clefs) and two separate bass clef staves. The music features a melodic line in the upper voice and a rhythmic accompaniment in the lower voices. Dynamics include *f* and *arco*.

138

142

Musical score for measures 158-161. The score is written for piano and violin. The piano part features a complex rhythmic pattern with triplets and a forte (ff) dynamic marking. The violin part includes a second octave marking (a2) and also has a forte (ff) dynamic marking. A large, stylized 'CARUS' watermark is overlaid across the center of the page.

Musical score for measures 162-165. The score continues with piano and violin parts. The piano part shows a dynamic shift from forte (f) to piano (p) with 'dim.' (diminuendo) and 'cresc.' (crescendo) markings. The violin part also features 'dim.' and 'cresc.' markings. A large, stylized 'CARUS' watermark is overlaid across the center of the page.

174

3

a2

mf dim.

180

3

a2

mf

184

mf

p

cresc.

cresc.

cresc.

cresc.

cresc.

dix.

1

188

poco rit.

poco rit.

195 a tempo

mf cresc. p cresc.

a tempo

mf 3 3

199

ff

The musical score consists of three systems. The first system (measures 195-198) is marked 'a tempo' and features a piano part with arpeggiated chords and a string part with sustained chords. The second system (measures 199-202) is also marked 'a tempo' and features a piano part with triplets and a string part with rhythmic patterns. The third system (measures 203-206) is marked 'ff' and features a piano part with rhythmic patterns and a string part with sustained chords. A large watermark 'CARUS' is overlaid on the page.

II.

Andante ♩ = 76

First system of musical notation, measures 1-4. It features a grand staff with piano and bass clefs. The upper staff is marked *mf dolce* and contains a melodic line with slurs. The lower staff is marked *p* and contains a rhythmic accompaniment of eighth notes. A *pp* dynamic marking is present below the bass staff. The system concludes with the instruction *in Do-Sol / c-G*.

Andante ♩ = 76
con sord.

Second system of musical notation, measures 5-8. It features a grand staff with piano and bass clefs. The upper staff is marked *con sord.* and contains a melodic line with slurs. The lower staff is marked *con sord.* and contains a rhythmic accompaniment. Dynamic markings include *p* and *pizz.* (pizzicato). A large watermark is overlaid on this system.

Third system of musical notation, measures 9-12. It features a grand staff with piano and bass clefs. The upper staff contains a melodic line with slurs. The lower staff contains a rhythmic accompaniment. Dynamic markings include *pp* and *p*. The instruction *arco* is present in the lower staff. A large watermark is overlaid on this system.

Musical score system 1, measures 14-15. Treble clef, key signature of two flats. Dynamics include *mf*. A large slur covers the right hand across measures 14 and 15.

Musical score system 2, measures 16-17. Treble clef. Dynamics include *pp*. The right hand has a melodic line with a slur, while the left hand plays a rhythmic accompaniment.

Musical score system 3, measures 18-21. Treble clef. Dynamics include *p* and *pp*. The instruction "senza sord." appears above the right hand in measures 18, 19, and 20. A *cresc.* marking is at the bottom left. A large watermark "CARUS" is overlaid on the system.

Musical score system 4, measures 22-23. Treble clef, key signature changes to one flat. Dynamics include *f* and *mf*. A large watermark "CARUS" is overlaid on the system.

Musical score system 5, measures 24-25. Treble clef. Dynamics include *mf*. The right hand features a melodic line with a slur.

Musical score system 6, measures 26-28. Treble clef. Dynamics include *mf*. The instruction "marc." is present in measure 26. A triplet of eighth notes is marked with a "3" in measure 28. The instruction "arco" is at the bottom left. A large watermark "CARUS" is overlaid on the system.

26

sf *f*

sf *f*

30 *con anima*

ff *ff* *sf*

ff *sf* *ff* *ff*

34

38

42

3

mf

f

sf

f

45

f

mf

sf

p

3

sf

dim. 3

p

pizz.

f

pizz.

3

3

f

3

3

f

pizz.

f

dim.

p

dim.

p

49

p *pp*

arco *p* *arco* *cresc.* *mf* *cresc.* *cresc.* *cresc.*

53

mf *sf*

f *p* *sf* *p* *pizz.* *pizz.* *pizz.* *pizz.*

57

p dolce

mf

arco

p

p dolce

press.

63

p

mf

p dolce

p dolce

arco

p

arco

p

pizz.

arco

The image shows a musical score for a string quartet, measures 57 to 63. The score is written for four staves: two grand staves (treble and bass clef) and two individual staves (treble and bass clef). The key signature is two sharps (F# and C#), and the time signature is 4/4. The music features various dynamics including *p dolce*, *mf*, and *p*, and articulations such as *arco*, *pizz.*, and *press.*. There are several triplet markings (3) throughout the piece. A large, stylized 'Carus' watermark is overlaid on the score.

75 rit. a tempo

mf

p

pp

3

3

3

3

pp

rit. a tempo

pizz.

pizz.

79

pp

arco

p

arco

arco

p

3

arco

p

arco

3

3

Carus

Principal

Musical notation for measures 83-87. The system includes a grand staff with piano and bass clefs. The piano part features a melodic line with slurs and a bass line with triplet patterns. Dynamics include *mf* and *p*.

Musical notation for measures 83-87. The system includes a grand staff with piano and bass clefs. The piano part features a melodic line with slurs and a bass line with triplet patterns. Dynamics include *pp*.

Musical notation for measures 83-87. The system includes a grand staff with piano and bass clefs. The piano part features a melodic line with slurs and a bass line with triplet patterns. Dynamics include *pp dolce* and *pizz.*

Musical notation for measures 88-92. The system includes a grand staff with piano and bass clefs. The piano part features a melodic line with slurs and a bass line with triplet patterns. Dynamics include *p*.

Musical notation for measures 88-92. The system includes a grand staff with piano and bass clefs. The piano part features a melodic line with slurs and a bass line with triplet patterns. Dynamics include *pp*.

Musical notation for measures 88-92. The system includes a grand staff with piano and bass clefs. The piano part features a melodic line with slurs and a bass line with triplet patterns. Dynamics include *p* and *arco*.

Musical notation for measures 88-92. The system includes a grand staff with piano and bass clefs. The piano part features a melodic line with slurs and a bass line with triplet patterns. Dynamics include *mf*, *cresc.*, and *arco*.

100 poco rit. a tempo

p dolce

pp dolce

poco rit. a tempo

105

poco rit.

Musical score for measures 109-113, first system. It consists of two staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains piano accompaniment with various dynamics like *sf* and *f*. The bass staff features a triplet of eighth notes. The tempo marking *poco rit.* is present at the top right.

Musical score for measures 109-113, second system. It continues the two-staff format from the first system. Dynamics include *f*, *ten.*, and *p*. The tempo marking *poco rit.* is repeated at the top right. A large watermark 'CARUS' is overlaid on the right side of the page.

Musical score for measures 114-117, first system. It consists of two staves: a grand staff and a separate bass staff. Dynamics include *mf* and *p*. A large watermark 'CARUS' is overlaid on the left side of the page.

Musical score for measures 114-117, second system. It continues the two-staff format. Dynamics include *p dolce*, *mf*, *cresc.*, and *mf*. The tempo marking *poco rit.* is present at the top right. A large watermark 'CARUS' is overlaid on the left side of the page.

126

dolce

pp *dolce*

pp *dolce* *pp*

pp *pp*

132

ppp

pp dolce

pp

pp

pizz.

arco

15

Musical score for measures 15-18. The system includes a grand staff (treble and bass clefs) and a separate bass line. Measure 15 features a melodic line in the treble clef with eighth notes and a bass line with a triplet of eighth notes. Measure 16 has a sustained chord in the treble clef. Measure 17 has a melodic line in the treble clef with a tenuto mark. Measure 18 ends with a piano (*p*) dynamic.

Musical score for measures 19-22. The system includes a grand staff and a separate bass line. Measure 19 has a piano (*p*) dynamic in the treble clef. Measure 20 has a mezzo-forte (*mf*) dynamic in the treble clef. Measure 21 has a piano (*p*) dynamic in the bass line. Measure 22 has a mezzo-forte (*mf*) dynamic in the bass line.

Musical score for measures 23-26. The system includes a grand staff and a separate bass line. Measure 23 has a piano (*p*) dynamic and a pizzicato (*pizz.*) instruction. Measure 24 has a tenuto (*ten.*) mark. Measure 25 has a forte (*f*) dynamic. Measure 26 has a piano (*p*) dynamic and an arco instruction.

23

Musical score for measures 27-30. The system includes a grand staff and a separate bass line. Measure 27 has a forte (*f*) dynamic. Measure 28 has a forte (*f*) dynamic. Measure 29 has a forte (*f*) dynamic. Measure 30 has a forte (*f*) dynamic and a triplet of eighth notes.

Musical score for measures 31-34. The system includes a grand staff and a separate bass line. Measures 31-34 show a melodic line in the treble clef with a mezzo-forte (*mf*) dynamic.

Musical score for measures 35-38. The system includes a grand staff and a separate bass line. Measure 35 has a mezzo-forte (*mf*) dynamic. Measure 36 has a mezzo-forte (*mf*) dynamic. Measure 37 has a forte (*f*) dynamic. Measure 38 has a forte (*f*) dynamic and arco instructions.

30

35

ff
ff
ff
ff
ff

dim.
dim.

pizz.
f
pizz.
f
pizz.
f
pizz.
f
pizz.
f

p
arco
p

39

arco

fp

mf

mf

mf

pizz.

arco

p

43

mf

mf

mf

pizz.

arco

63

66

71

77

mf *p* *f*

Carus

75

Musical score for measures 75-78. The piano part (top two staves) features a melodic line with triplets and slurs. The grand staff (bottom two staves) provides harmonic accompaniment.

Musical score for measures 79-82. The piano part is mostly rests, with a few notes in the grand staff.

Musical score for measures 83-86. The piano part (top two staves) starts with a *mf* dynamic and includes *cresc.* markings. The grand staff (bottom two staves) provides harmonic accompaniment.

79

Musical score for measures 87-90. The piano part (top two staves) starts with a *mf* dynamic and includes *cresc.* markings. The grand staff (bottom two staves) provides harmonic accompaniment.

Musical score for measures 91-94. The piano part is mostly rests, with a few notes in the grand staff.

Musical score for measures 95-98. The piano part (top two staves) starts with a *mf* dynamic and includes *cresc.* markings. The grand staff (bottom two staves) provides harmonic accompaniment.

84

mf

f

p

pizz.

f

pizz.

f

p

88

f

f

in Re-La / d-A

arco

f

arco

f

f

93 *maestoso*

98

119

f *mf* *f* *ff*

cresc. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

f *f* *f* *f* *f* *f*

126

p *p* *p* *p* *p* *p*

sf *sf* *sf* *sf* *sf* *sf*

f *f* *f* *f* *f* *f*

141

mf

pp

pizz.

arco

ten.

146

pp dolce

in Re-Sol / d-G

pp

pp

cresc.

pizz.

p

arco

150

a 2

3

3

cresc.

cresc.

cresc.

cresc.

155

ff

ff

162

a 2

p

pizz.

f pizz.

f pizz.

f pizz.

f

169

a 2

ff

ff

ff

arco

ff

arco

ff

arco

ff

ten.

p

ten.

p

p

p

176

mf

p

p

pp

p

pp

pizz.

sf

sf

marc.

marc.

180

mf

p

p

pp

sf

sf

marc.

marc.

184

pp

p

arco

p

p

arco

188

f

sf

arco

3

sf

sf

maestoso

192

Musical score for measures 192-198. The score is written for piano and features a grand staff with treble and bass clefs. The tempo is marked 'maestoso'. The music includes various dynamics such as *ff* and *f*, and includes a large, stylized watermark 'CARUS' overlaid on the right side of the page.

maestoso

Musical score for measures 199-205. The score is written for piano and features a grand staff with treble and bass clefs. The tempo is marked 'maestoso'. The music includes various dynamics such as *ff* and *f*, and includes a large, stylized watermark 'CARUS' overlaid on the right side of the page.

199

Musical score for measures 206-212. The score is written for piano and features a grand staff with treble and bass clefs. The music includes various dynamics such as *ff* and *f*, and includes a large, stylized watermark 'CARUS' overlaid on the right side of the page.

205

p dolce *mf* *p*

p *pp*

p *pp* pizz. *p* pizz. *p* pizz.

213

mf *p* *f*

pp *a 2* *cresc.* *mf* *f*

p *arco* *cresc.* *f*

p *arco* *cresc.* *f*

p *arco* *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

219 *con fuoco*

f *ff* *a 2*

con fuoco

227 *poco rit.* *a tempo*

poco rit. *a tempo*

233

Musical score for measures 233-240. The score is in 3/4 time and features a piano accompaniment with a melody in the right hand and bass line in the left hand. The melody includes triplet figures and a fermata. Dynamics include piano (p) and forte (f).

237 **con fuoco**

Musical score for measures 237-244. The score is in 3/4 time and features a piano accompaniment with a melody in the right hand and bass line in the left hand. The melody is marked "con fuoco" and includes a fermata. Dynamics include piano (p) and forte (f).

con fuoco

Musical score for measures 245-252. The score is in 3/4 time and features a piano accompaniment with a melody in the right hand and bass line in the left hand. The melody is marked "con fuoco" and consists of a series of chords. Dynamics include piano (p) and forte (f).

242

242

247 poco rit.

247 poco rit.

poco rit. a tempo

poco rit. a tempo

Orgel solo / Organ solo

Bach, J. S.: Fantasia e Fuga in c, BWV 562	40.594/10
- Sonate in C nach BWV 1005 (arr. Bornefeld)	29.177
- Partita in d nach BWV 1004 (arr. Bornefeld)	29.179
Bartók: Suite für Orgel (arr. Bornefeld)	29.174
Beethoven: Adagio cantabile (arr. Gräsle)	18.078
Bezler: Biblia Organi. 13 Orgelbilder (Perc ad lib.)	18.069
Bornefeld: Orgelsonate 1965/66	29.105
Cooman: Expressions for organ	18.042
Danziger Orgelmusik des 16.–18. Jahrhunderts	28.003
Das rote Album. Hits for Organ I	18.062
Debussy: Danse (Tarantelle styrienne) (arr. Hirsch)	18.010
Elgar: Enigma Variationen (arr. Hofmann)	18.011
- Vesper Voluntaries	18.008
Freie Orgelmusik der Romantik I, II und III (Vökl)	40.591–593
Französische Orgelmusik des 19. Jahrhunderts	91.225
Froberger: Toccaten u. Fantasien	91.075
Fugen des 19. Jahrhunderts (2 Bde)	91.228+91.229
Hindemith: Pastorale, Fuge, Postludium (arr. Bornefeld)	29.152/10
Husumer Orgelbuch (Sammlung, 1758)	18.053
Janca: Manchmal kennen wir Gottes Willen (1992)	18.109
- Kleine Toccata über „Hört, der Engel helle Lieder“ (1995)	18.108
Karkoschka: Toccata und Fuge über 2 Osterchoräle (1953)	18.057
Krebs: Choralbearbeitungen (Erster Teil der Clavier-Übung)	18.524
Mozart, W. A.: Drei Werke für Orgel (KV 594, 608, 616)	18.014
- 17 Kirchengesänge (arr. für Orgel solo)	18.067
Muffat: Apparatus musico-organisticus	91.071
Murschhauser: Octi-Tonium Novum Organicum	91.074
Musik zu Kasualien 4 (für Orgel allein)	2.079
Norddeutsche Orgelmusik 1780–1860 (3 Bde)	18.026/10–30
Ochsenhauser Orgelbuch (1735) (Faksimile und Notenteil)	24.409
Österliche süddeutsche Orgelmusik (15.–19. Jh.)	92.372
Organo pleno. 140 Stücke zum Ein- und Auszug (17./18. Jh.)	18.074
Orgelbuch Mozart-Haydn (L.+W. A. Mozart, J.+J. M. Haydn)	2.118
Orgelmusik aus Europa (7 Bde)	91.230–36
Orgelmusik der Familie Hasse (17. Jh.)	18.076
Orgelstücke der Orgelschule Wegweiser (Augsburg 1668)	91.078
Orgelwerke der Spätromantik	91.074
Orgelwerke des 16.–18. Jhds (Laukvik, Orgelschule)	40.071
Pastorale 1: 47 Pastoralkomp., CH, F, GB, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z (18. Jh.)	18.071
Pastorale 2: 64 Pastoralkomp., D, A, Böh, C, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z (18. Jh.)	18.071
Peyer: Praembule e Fughe (2 Bde)	91.081+91.082
Praetorius, J.: Drei Praeambulae, Fugae, Orgelwerke, Liederungen	18.003
Puccini: Werke für Orgel: Sonate, Toccata, Mottetto, Messe	56.003
- Ausgewählte Orgelwerke	18.190
Reger: Sämtliche Orgelwerke	52.801–52.807
- Werkausgabe, Bde. I/1–7: Orgelwerke, die heute noch erhältlich sind	52.801–52.807
Rheinberger: Orgelwerke	50.238–240, 50.288
- Gesamtwerk, Bde. 38–40 und 41	50.238–240, 50.288
- Auch alle Ausgaben erhältlich	50.264
- Freie Orgelmusik für den Gottesdienst	50.264
Schroeder: Piccoli	18.071
Schumann: Sonata op. 7 (arr. Bornefeld)	18.063
Silcher: Sämtliche Orgelstücke	80.121
Vierne: Sämtliche Orgelwerke (Bde.)	18.150
- Alle Werke aus dem 19. Jahrhundert erhältlich	18.072
Vogler: 32 Préludes pour Orgue ou Pfte	18.072
Widor: Symphonie II, IV, V, VI, Romane	18.176–180

Vorspiele und Begleitsätze zu Kirchenliedern

Preludes and hymn settings

Aphorismen, Intonationen und Choralvorspiele zum EG (I)	18.115
Aphorismen, Intonationen und Choralvorspiele zum EG (II)	18.116
Bach, J. M.: Sämtliche Orgelchoräle	30.650
Bach, J. S.: Sechs Orgelchoräle nach Kantatensätzen	18.021
- Sechs Choräle à la Schübler (arr. G. Hoffmann)	18.047
- 18 Choralpartiten (Schlenker)	18.111
Bornefeld: Choralpartiten I–VIII	29.064–29.071
- Choralvorspiele I, II	29.029+29.030
Brosig: Sämtliche Choralvorspiele	18.102
Choralvorspiele des 19. Jahrhunderts	91.226
Choralvorspiele der Jahrhundertwende (19./20. Jh.)	91.227
Choralvorspiele zum „Gotteslob“, Bd. 1–4	18.202–18.205
Die Wochenlieder zum EG, 2 Bde	18.221/10+18.221/20
Esslinger Orgelbuch. Intonationen, Vorspiele und Begleitsätze zum EG (3 Bde)	18.052
Freiburger Orgelbuch 1, 2	18.075+18.076
Freiburger Kantorenbuch (Antwortpsalmen)	19.035
Gerok: Kleine Choralvorspiele	18.117
Homilius: 32 Praeludia. Choralvorspiele für Orgel	37.107

Horn: 16 Choralvorspiele zum EG für Orgel	18.051
Intonationen zum „Gotteslob“	18.201
Merkel: Kurze und leichte Choralvorspiele	18.103
Neunzehn Orgelchoräle aus dem Umkreis des jungen Bach	18.114
Oley: Sämtliche Choralvorspiele (2 Bde)	
- 1: Choralvorspiele zum EG und GL	18.101/10
- 2: Orgelchoräle zum gottesd. u. konzertanten Gebrauch	18.101/20
Orgelbuch light zum „Gotteslob“ (3-stg), 2 Bde	18.212
Rinck: Leichte Choralvorspiele op. 105	18.105
Schlenker: Leichte 3stg Begleitsätze zum EG-Stammteil	18.104
Stier: Choralvorspiele der Familie Stier	18.061
Württembergisches Orgelbuch (zum Regionalteil des EG)	18.100

Orgel mit 1 Melodieinstrument / organ with 1 melody instrument

Bach: Drei Choralvorspiele (Eh) (arr. Bornefeld)	29.186
- Drei Choralvorspiele (Vc) (arr. Bornefeld)	29.193
Bornefeld: Bebuka (Marimbaphon)	29.122
- Choralsonate „Auf, auf, mein Herz“ (Tr)	29.075
- Lituus (Trb)	29.124
- Threni (Eh)	29.123
Busoni: Var. ü. d. Chorallied BWV 517 (VI) (arr. Bornefeld)	29.189
Homilius: Sämtliche Choralvorspiele für Orgel und 1–2 obligate Melodieinstrumente, Sonate für Ob u. Ba	37.106
Kauffmann: Sechs vierstimmige Choralbearbeitungen (Ob)	13.013
Krebs: Drei Fantasien (Blasinstr.)	13.056
- Freu dich sehr, o meine Seele (Obda)	13.024
- Vier Choralvorspiele (Blasinstr.)	13.055
Langlais: Supplicatio (= 1. Satz der Symph. concert.) (Vc)	40.84/50
Mozart: Andante und Fuge in A nat. KV 402 (Vc)	29.195
(arr. Bornefeld)	13.023
Oley: Wunderbarer König (Ob)	26.301
Purcell: Suite für Trompete und Orgel	16.004
Raphael: Sonate (Vc)	16.029
Rheinberger: Pastorale und Rhapsodie (Ob)	50.150
- 10 Stücke für Violine und Orgel	50.166/10
- Suite in c für Violine und Orgel	16.043
Romantische Musik für Violoncello und Orgel	29.187
Telemann: Sonate in G (arr. Bornefeld)	13.003
Weyrauch: Herz Jesu, was hast du verbrochen (Va)	

Orgel mit 2–8 Instrumenten / organ with 2–8 instruments

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

Orgelkonzerte / organ concertos

Anonymus: Concertino a due Cembali (Orgel)	18.504
Bach, J. Chr.: Orgelkonzert in F	38.501
- Orgelkonzert in B	38.502
- Orgelkonzert in Es	38.503
Bach: Konzert in d BWV 1052 (arr. Bornefeld)	29.197
Händel: Concerti d'organo Nr. 7–12	40.538
- Concerti d'organo Nr. 13–16	40.545
- Concerto per la Harpa (Organo)	55.294
Rheinberger: Orgelkonzert Nr.1 in F op. 137	50.137
- Orgelkonzert Nr. 2 in g op. 177	50.177
Rentzsch: Orgelkonzert (1984)	18.065

Orgelschulen, Bücher / organ instructions, books

Crivellaro: Die Norddeutsche Orgelschule	60.010
Gaar: Orgelimprovisation	24.017
Latry/Mallié: L'œuvre d'orgue d'Olivier Messiaen	24.118
Laukvik: Orgelschule zur historischen Aufführungspraxis	
- Historical Performance Practice in Organ Playing	
Teil 1: Barock und Klassik	60.002
Teil 2: Romantik	60.004
Teil 3: Die Moderne	60.006
Part 1: The Baroque and Classical Periods	60.003
Part 2: The Romantic Period	60.005
Part 3: Modern and Contemporary Music	60.011
Schildknecht/Schröder: Orgelschule	91.000
Vökl: Orgeln in Württemberg (150 Farbtafeln)	24.014
Wolff/Zepf: Die Orgeln J. S. Bachs	24.045