

# Heinrich von Herzogenberg

## Die Passion

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Orgel

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# Heinrich von Herzogenberg

Die Passion op. 93

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Kirchenoratorium  
für Gründonnerstag  
und Karfreitag

für Solo SATT  
2 Violinen  
Kontrab.  
Horn  
Orgel

Erstausgabe  
596

Orgel

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# DIE PASSION.

Kirchen - Oratorium.

## I. Theil, Gründonnerstag.

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# Die Passion.

## Kirchen-Oratorium

für

Gründonnerstag u. Charfreitag

Für Solostimmen, Chor, Streichorchester

Gemeindegang

componirt  
von

Heinrich von **Heinberg.**

### I. THEIL.

Gründonnerstag

Partitur	netto	15 M	—
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2089. 2090. 2091. 2092. 2093. 2094. 2095. 2096.

1896.

Lith. Anst. v. C. S. Rieder, Leipzig.

# DIE PASSION.

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## I. THEIL.

Gründonnerstag.

№ 1. Chor.

Heinr. von Herzogenberg Op. 93.

**Largo.**

Orgel.

6

12

17

23

Musical score for measures 23-28. The score is written for piano in a three-staff system (treble, middle, and bass clefs). The key signature has one flat. The music features a complex texture with many beamed notes and slurs. Dynamic markings include *p* (piano) in measures 25 and 26.

29

Musical score for measures 29-34. The score continues in the same three-staff system. It features a similar complex texture with beamed notes and slurs. Dynamic markings include *f* (forte) in measures 30 and 31. The piece concludes with a final cadence in measure 34.

### No 2. Gem.

Musical score for measures 35-40. The score is written in a three-staff system. It begins with a second ending marked "II. *mf*". The music features a complex texture with beamed notes and slurs. Dynamic markings include *mf* (mezzo-forte) in measures 35 and 36.

Musical score for measures 41-46. The score continues in the same three-staff system. It features a complex texture with beamed notes and slurs. The piece concludes with a final cadence in measure 46.

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Gemeinde  
 1. Halt  
 2. Gieb

12

I.

II.

im Ge - dächt - niss Je - sum Christ, der für dich hat ge -  
 Je - su, gieb, dass ich dich kann mit wah - rem Glau - ben

19

lit - - - ten, da er am Kreuz ge - stor - ben ist, und da - durch  
 fas - - - sen, und nie was du an mir ge - than mög' aus dem

26

hat be - - - strit - - - ten Welt, Sün - de, Teu' Völ. Tod, und  
 Her - zen las - - - sen, dass ich mich de' de' Noth ge -

33

dich er - löst aus .am für die - se Lie - - - be!  
 trö - sten mög' und a. dir in's Le - ben drin - - - ge.

*Dal Segno.*  $\text{\textcircled{S}}$

41

- No 3. Recitativ.
- No 4. Chor.
- No 5. Recitativ.
- No 6. Chor.
- No 7. Recitativ.  
 tacet.



# No 8. Chor.

Andante sostenuto.

Musical score for the first system, measures 1-11. It features a grand staff with treble and bass clefs. The right hand has a melodic line with some accidentals, and the left hand has a bass line with chords and a few notes. Dynamics include 'f' and '5'.

Musical score for the second system, measures 12-17. The right hand has a sustained chord, and the left hand has a melodic line starting with a 'p' dynamic. A '5' is marked at the end of the system.

Musical score for the third system, measures 18-22. It is marked with 'A' and 'f'. The right hand has a sustained chord, and the left hand has a melodic line. A '5' is marked at the end of the system.

Musical score for the fourth system, measures 23-32. It is marked with 'B'. The right hand has a sustained chord, and the left hand has a melodic line. Dynamics '5' and 'p' are present.

Musical score for the fifth system, measures 33-42. The right hand has a sustained chord, and the left hand has a melodic line.

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6

39

C

45

53

84

**F** Più mosso.

Ten. Is - ra - el hof - fe

92

G

98 H

103

108

113 **Tempo I.** I

125

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# Nº 9. Gemeindechoral.

Bei Aufstellung von  
Chor und Orchester an der  
Orgel.

Adagio.

II. *p*

I. 8' *mp*

II. 8' *p*

8', 16' *p*

This system contains the first two systems of the score. The top system is for the piano, with a dynamic marking of *p*. The middle system is for the organ, with a dynamic marking of *mp*. The bottom system is for the organ, with a dynamic marking of *p*. The tempo is marked *Adagio*. The key signature has two flats, and the time signature is 12/8. The score includes various musical notations such as notes, rests, and slurs.

4

This system contains the next two systems of the score. The top system is for the piano, with a dynamic marking of *mp*. The middle system is for the organ, with a dynamic marking of *p*. The bottom system is for the organ, with a dynamic marking of *p*. The tempo is marked *Adagio*. The key signature has two flats, and the time signature is 12/8. The score includes various musical notations such as notes, rests, and slurs.

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7

Gemeinde. Schmücke

Gemeinde

11

dich, o lie - be See - le, lass dich - hö - le, komm an's

16

hel - le gen, fan - ge herr - lich an zu pran - gen. Denn der

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21 Herr voll Heil und Gna - - den will dich jetzt zu Ga - ste la - - den. Der den

26 Him - mel kann ver - wal - ten will jetzt Her - berg in

30 A ten. II.

A to

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34

Musical score for measures 34-36. The score is written for a grand staff (treble and bass clefs). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A 'piano' marking is present at the start of measure 35.

37

Musical score for measures 37-40. The score is written for a grand staff (treble and bass clefs). It includes vocal lines for 'Gemeinde' with lyrics 'Je - su,' and piano accompaniment. Dynamics include 'mf' and '1. mf'.

41 wah-res Brot des Le - bens, hilf, dass ich doch nicht ver - ge - - bens, o - der

46 mir viel - leicht zum Scha - den sei zu dei - nem Tisch ge - la

51 durch dies See - len - - es - - recht er - mes - -

55 sen. auf Er - den mög' dein Gast im Him - mel wer - -



60 **B** den!

II.

*p*

**B** den! I. 8; 4.

II. 8; 4.

*mf*

*mf*

64

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68

72

№ 10. Recitativ.

№ 11. Arie.

tacet.

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# No 12. Chor.

Allegro maestoso.

Ten. Bass. Alt.

Wir dan - ken dir, un - ser Va - - ter für den

Dir sei *f*

8 8 *f*

14 A Alt.

17 17

37 11 11

64 D

vor Al - lem dan -

73 E F

19 3 19 3

Denn dein ist die Kraft und die

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100

Alt.

Dir sei

*f*

G

*f*

106

111

116

121

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126 **Adagio.**

### No 13. Recitativ und Chor.

**Recit.** Ten. Solo **Adagio.** Baryt. Solo

7 13 Hei - li - ger Va - ter, er - halte sie

25 **A Andante.** *p* *Ped. t. s.*

36 **Adagio.** 8 gle. gesandt hast in die Welt,

59 **B Andante.** 3 so sen - - de ich auch

68 **Adagio.** 7

84 **C Andante.** 6 auf dass die Welt ich gesandt

97

107 **Adagio.** 13 sei in ih - nen und ich in ih -

126 **P**

# Nº 14. Gemeindechoral.

Musical notation for measures 1-4. The score is in 3/4 time with a key signature of one sharp (F#). The first system includes a treble clef staff and two bass clef staves. The dynamic marking *mf* is present.

Musical notation for measures 5-8. The score continues with the same instrumentation. The dynamic marking *f* is present.

Musical notation for measures 9-12. The score continues with the same instrumentation. The dynamic marking *mf* is present.

Musical notation for measures 13-16. This system includes vocal lines with lyrics. The lyrics are: "Mein Le - be - ta - ge". The dynamic marking *f* is present.

Musical notation for measures 17-20. This system includes vocal lines with lyrics. The lyrics are: "- nem Sinn nicht las sen, dich will ich stets gleich -". The dynamic marking *f* is present.

21 wie du mich mit Lie - bes - ar - men fas - sen. Du sollst sein mei - nes

25 Her - zens Licht, und wenn mein Herz in Stü - cken bricht, sollst du mein. Her - ze

29 blei - ben. Ich will mich dir, mein ste - hier -

32 mit zu dei - nem - stän - dig - lich ver -

35 schrei

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# DIE PASSION.

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## II. THEIL. Charfreitag. Nº 15. Chor.

Heinrich von Herzogenberg, Op. 93.

Andante sostenuto.

Orgel.

5

25

C.

C. Bass.

30



48 **E**

54 **F**

60

66 **H**

81

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88

101

### No 16. Gemeindechor

I.  
1. Mir nach, spricht Christus un - ser Herr, mir nach ihr Ch -  
or, ver - lasst die Welt, folgt

II.  
2. So lasst uns denn dem lie - ben Herrn  
und wohlgemuth, ge - trost und gern bei

7

meinem Ruf und Schal -  
ihm im Lei - d

Un - ge - mach auf euch, folgt mei - nem Wan - del nach!  
st kämpft, trägt auch die Kron des ew - gen Le - bens nicht da - von.

13

### No 17. Recitativ und Chor. tacet. (Jesus: so lasset diese gehen.)

# Nº 18. Chor

Andante sostenuto.

11

A

19

24

B

29

C

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24  
36

43

No 19. Recitativ. tacet.

No 20. Chor.

Andante.

Pedal t.s.

mf

8

Al<sup>o</sup>

3

Gott t. hl-ge-than,

16

mf

31

3

-ter ist nach mei-nemWahn,

49

2 D 4

63

E 1

weil doch zu - letzt,

77

2 F

88

8

Recitativ. No 22. Arioso. No 23. Recitativ und Chor. tacet.

PILATUS. Harmonium.

Was ist Wahr - heit? 6

# Nº 24. Solostimmen und Chor.

Andante sostenuto.

5

A B C

Sopran-Solo.

sol - len wir, wo-hin sol - len wir ge - b

32

38

*mf*

I.

*p* + 16'

46

*pp*

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54 **Andante con moto.**

II-16'

Musical score for measures 54-60. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Andante con moto'. The score consists of three staves: a treble clef staff and two bass clef staves. The first two measures (54-55) are mostly rests in the treble staff. The second system (measures 56-60) features a melody in the treble staff and accompaniment in the two bass staves. A dynamic marking of *p* (piano) is present in the second measure of the second system. A rehearsal mark 'II-16'

61

**E**

II-16'

Musical score for measures 61-68. The piece is in 3/4 time with a key signature of two sharps. The tempo is 'Andante con moto'. The score consists of three staves. The first measure (61) has a treble clef staff with a whole note chord. The second system (measures 62-68) features a melody in the treble staff and accompaniment in the two bass staves. A dynamic marking of *p* is present. A rehearsal mark 'II-16'

69

Musical score for measures 69-76. The piece is in 3/4 time with a key signature of two sharps. The tempo is 'Andante con moto'. The score consists of three staves. The first system (measures 69-72) features a melody in the treble staff and accompaniment in the two bass staves. The second system (measures 73-76) continues the melody and accompaniment. A dynamic marking of *p* is present.

77

**F**

Musical score for measures 77-84. The piece is in 3/4 time with a key signature of two sharps. The tempo is 'Andante con moto'. The score consists of three staves. The first system (measures 77-80) features a melody in the treble staff and accompaniment in the two bass staves. The second system (measures 81-84) continues the melody and accompaniment. A dynamic marking of *p* is present.

85

92

99

107

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# No 25. Vorspiel und Gemeindechoral.

Allegretto moderato.

Gemeinde. 1. Ach bleib mit deinem uns, Er - lö - ser werth, dass  
 2. Ach bleib mit dem an ze bei uns, du wer - thes Licht. Dein

19 - te sei Güt' und Heil be - - scheert. (II da)

schan - ze, da - - mit wir ir - ren nicht.



# No 26. Recitativ und Chor. tacet.

Evangelist: Da überantwortete er Jesum, dass er gekreuziget würde.

Harmonium.

# No 27. Chor.

Andante con moto.

5

17

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26

30

C

*p*

34

*mf*

38

49

E

*f*

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53

57

No. 28. Recitat:

No. 29. Solostimmen

No. 30. P

Evangelist: Und neig

No. 31. P

Andante sostenuto.

11

+ 8, 16, - 32.

25

**B**

Musical score for section B, measures 25-33. The score is written for piano with a treble and bass staff. The key signature has two flats. The dynamic marking is *p*. There are fingerings indicated as 8 and 16, 32.

34

**C**

Musical score for section C, measures 34-46. The score is written for piano with a treble and bass staff. The key signature has two flats. Dynamics include *p*, *mf*, and *f*. There are fingerings indicated as 8, 16, and 32.

47

**D**

Musical score for section D, measures 47-58. The score is written for piano with a treble and bass staff. The key signature has two flats. Dynamics include *p* and *ff*. Fingerings 1 through 6 are indicated in the bass staff. There are fingerings indicated as 8, 16, and 32.

59

**Allegro maestoso.**

Musical score for section E, measures 59-80. The score is written for piano with a treble and bass staff. The key signature has two flats. The tempo marking is **Allegro maestoso.** Dynamics include *f* and *ff*. There are fingerings indicated as 12 and 16.

81

**G**

Musical score for section G, measures 81-88. The score is written for piano with a treble and bass staff. The key signature has two flats. Fingerings 5 are indicated in both staves.

96

Musical score for measures 96-104. The score is written for piano with three staves: Treble, Bass, and a lower Bass staff. Measure 96 starts with a treble clef and a key signature of one flat. The music features a melodic line in the treble and a bass line in the lower bass staff. A dynamic marking of *f* (forte) is present at the beginning of measure 100.

105

H

+ 16.

Musical score for measures 105-113. The score is written for piano with three staves. Measure 105 starts with a treble clef and a key signature of one flat. The music features a melodic line in the treble and a bass line in the lower bass staff. A dynamic marking of *f* is present at the beginning of measure 105. A rehearsal mark **H** is placed above measure 105. A tempo or performance instruction **+ 16.** is placed above measure 113.

114

J

Musical score for measures 114-119. The score is written for piano with three staves. Measure 114 starts with a treble clef and a key signature of one flat. The music features a melodic line in the treble and a bass line in the lower bass staff. A dynamic marking of *f* is present at the beginning of measure 114. A rehearsal mark **J** is placed above measure 114.

120

Musical score for measures 120-125. The score is written for piano with three staves. Measure 120 starts with a treble clef and a key signature of one flat. The music features a melodic line in the treble and a bass line in the lower bass staff. A dynamic marking of *f* is present at the beginning of measure 120.

126

Musical score for measures 126-134. The score is written for piano with three staves. Measure 126 starts with a treble clef and a key signature of one flat. The music features a melodic line in the treble and a bass line in the lower bass staff. A dynamic marking of *ff* (fortissimo) is present at the beginning of measure 126. A rehearsal mark **1** is placed above measure 126. A tempo or performance instruction *rit.* (ritardando) is placed above measure 130. A dynamic marking of *ff* is present at the beginning of measure 130. A sequence of rehearsal marks **1** through **8** is placed above measures 126 through 133 respectively.

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# No 32. Solostimmen und Chor tacet. No 33. Gemeindechoral.

Gemeinde.

Hilf dass ich ja nicht wan - ke von dir, Herr Je - su Christ, den schwa - chen Glau - ben

mf

6 stär - ke in mir zu al - ler Frist! Hilf rit - ter - lich mir rin -

11 Hand mich halt mit Macht, dass ich mag fröh - lie! Got es ist voll -

16 bracht! NB.

20

NB. Alle dieses Nachspiels kann No 34 gespielt werden.

23

Musical score for measures 23-25. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a minor key and features complex rhythmic patterns with many sixteenth and thirty-second notes.

26

Musical score for measures 26-28. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with intricate rhythmic figures.

29

Musical score for measures 29-30. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music features a mix of eighth and sixteenth notes.

31

Musical score for measures 31-33. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music includes a section marked *ff* (fortissimo) in measures 32 and 33.

34

Musical score for measures 34-35. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music concludes with a final cadence.

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# No 34. Nachspiel.

Musical notation for measures 1-3. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a bass line with quarter and eighth notes. A dynamic marking of *f* (forte) is present at the beginning.

Musical notation for measures 4-6. The right hand continues the melodic development with some slurs and ties. The left hand maintains a steady accompaniment. A dynamic marking of *f* is also present.

Musical notation for measures 7-9. The right hand has a more active melodic line with sixteenth notes. The left hand continues with a consistent bass line.

Musical notation for measures 10-12. The right hand features a complex melodic pattern with many sixteenth notes. The left hand continues with a steady accompaniment.

Musical notation for measures 13-15. The right hand continues with a melodic line of sixteenth notes. The left hand provides a consistent bass line. The piece concludes with a final chord in the right hand.

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15

Musical score for measures 15-17. The system consists of three staves: a treble clef staff and two bass clef staves. The key signature has two flats. Measure 15 features a complex rhythmic pattern with sixteenth notes in the treble and eighth notes in the bass. Measure 16 continues this pattern with some rests. Measure 17 shows a dynamic shift to *ff* (fortissimo) with a more active bass line.

18

Musical score for measures 18-20. The system consists of three staves. Measure 18 has a treble staff with a melodic line and a bass staff with a steady eighth-note accompaniment. Measure 19 continues the accompaniment with some chordal changes. Measure 20 features a more complex treble staff with sixteenth-note patterns.

21

II.

Musical score for measures 21-23. The system consists of three staves. Measure 21 is marked with a second ending bracket (II.) and features a treble staff with a melodic line and a bass staff with a simple accompaniment. Measure 22 continues the melodic line. Measure 23 shows a continuation of the accompaniment.

24

Musical score for measures 24-26. The system consists of three staves. Measure 24 has a treble staff with a melodic line and a bass staff with a simple accompaniment. Measure 25 continues the melodic line. Measure 26 shows a continuation of the accompaniment.

27

Musical score for measures 27-29. The system consists of three staves. Measure 27 has a treble staff with a melodic line and a bass staff with a simple accompaniment. Measure 28 continues the melodic line. Measure 29 shows a continuation of the accompaniment.

29

Musical score for measures 29-31. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). It consists of three systems. The first system (measures 29-30) has a treble clef staff with eighth-note patterns and a bass clef staff with a similar eighth-note accompaniment. A second bass clef staff below contains a few notes. The second system (measure 31) continues the eighth-note patterns in the treble and bass staves, with the second bass staff providing harmonic support.

32

Musical score for measures 32-34. The score continues in the same key signature and time signature. The first system (measures 32-33) shows more complex eighth-note patterns in the treble and bass staves. The second system (measure 34) features a treble clef staff with a melodic line and a bass clef staff with accompaniment. A second bass clef staff is also present.

35

Musical score for measures 35-37. The first system (measures 35-36) continues the eighth-note accompaniment in the bass clef staves. The second system (measure 37) features a treble clef staff with a melodic line and a bass clef staff with accompaniment. A second bass clef staff is also present.

38

Musical score for measures 38-40. The first system (measures 38-39) features a treble clef staff with a melodic line and a bass clef staff with accompaniment. The second system (measure 40) continues the melodic and accompaniment lines. A second bass clef staff is also present.

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41

44

47

50

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53

Musical score for measures 53-55. The score is written for piano with three staves: Treble, Bass, and a lower Bass staff. The key signature has three flats (B-flat, E-flat, A-flat). Measure 53 starts with a forte (*f*) dynamic. The music features complex rhythmic patterns with many sixteenth and thirty-second notes.

56

Musical score for measures 56-58. The score continues with the same three-staff format and key signature. The music is highly rhythmic and technically demanding.

59

Musical score for measures 59-61. The score continues with the same three-staff format and key signature. The music features complex rhythmic patterns and dynamic markings.

62

Musical score for measures 62-64. The score continues with the same three-staff format and key signature. The music features complex rhythmic patterns and dynamic markings, including a forte (*ff*) dynamic.

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65

68

71

74

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**Orgel solo / Organ solo**

Bach: Fantasia e Fuga in c, BWV 562	40.594/10
Bach: Sonate in C nach BWV 1005 (arr. Bornefeld)	29.177
- Partita in d nach BWV 1004 (arr. Bornefeld)	29.179
Barbe: Sonate für Orgel	18.029
Bartók: Suite für Orgel (arr. Bornefeld)	29.174
Bezler: Biblia Organi. 13 Orgelbilder (Perc ad lib.)	18.069
Bornefeld: Orgelsonate 1965/66	29.105
Danziger Orgelmusik. 16.–18. Jahrhundert	28.003
Das rote Album. Hits for Organ I	18.062
Freie Orgelmusik der Romantik I, II und III (Völk)	40.591–593
Französische Orgelmusik des 19. Jhds	91.225
Froberger: Toccaten u. Fantasien	91.075
Fugen des 19. Jhds (2 Bde)	91.228/9
Graap: Zwei Orgelstücke	18.118
Hindemith: Pastorale, Fuge, Postludium (arr. Bornefeld)	29.152/10
Husumer Orgelbuch (Sammlung, 1758)	18.053
Karkoschka: Orgelstück (1979)	18.059
- Toccata und Fuge (1953)	18.057
Krebs: Choralbearbeitungen (Erster Teil der Clavier-Übung)	18.524
- Sechs Sonatinen	18.503
- Sechs Suiten	18.512
- Sonata in a	18.510
Marpurg: Sechs Sonaten (1756)	18.002
Mozart: 17 Kirchensonaten (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
Neukomm: Kurze und leichte Messe	18.068
Norddt. Orgelmusik 1780–1860 (3 Bde)	18.026/10–30
Ochsenhauser Orgelbuch (1735) (Faksimile und Notenteil)	24.409
Österliche süddt. Orgelmusik (15.–19. Jhd)	92.372
Orgelmusik aus Europa (7 Bde)	91.230–36
Orgelstücke der Orgelschule Wegweiser (Augsburg 1668)	91.076
Orgelwerke der Spätromantik	91.224
Orgelwerke des 16.–18. Jhds (Laukvik, Orgelschule)	40.511
Peyer: Praembuli e Fughe (2 Bde)	91.081/2
Praetorius, J.: Drei Praeambula. Magnificat-Bearbeitungen	18.003
Reichardt: Sechs fugierte Orgeltrios	18.001
Rheinberger: Das gesamte Orgelwerk in 3 Bänden	
- Orgelsonaten 1–10. Band 38 der GA (Ln)	50.2
- Orgelsonaten 11–20. Band 39 der GA (Ln)	50.3
- Kleinere Orgelwerke. Band 40 der GA (Ln)	50.4
- Freie Orgelmusik für den Gottesdienst	50.5
Schnizer: Sechs Sonaten	18.001
Schroeder: Pezzi piccoli	18.001
Schubert: Fantasie in f D 940 (arr. Bornefeld)	18.001
Schumann: Toccata op. 7 (arr. Rothaupt)	18.001
Silcher: Sämtliche Orgelstücke	18.001
Spätromantische Orgelmusik	18.001
Vierne: Sämtliche Orgelwerke (13 Bde)	18.001
Vogler: 32 Préludes pour l'Orgue	18.001

**Vorspiele und Begleitsätze****Preludes and hymn settings**

Aphorismen, Inton-	18.115
Bach, J. M.: Sämtl'	30.650
Bach: Sechs Orgel-	18.021
- Sechs Choräle	18.047
- 18 Choräle	18.111
Bornefeld: Sechs Orgel-	29.064–29.071
- Clavierübung	29.029 + 29.030
Bornefeld: Orgel-	18.102
- Orgelstücke des jungen Bach	18.114
Bornefeld: Orgel-	91.226
- Orgelstücke der Romantik	91.227
Bornefeld: Orgel-	18.052
- Orgelstücke des 19./20. Jh	18.075
Freiburg: Orgel-	19.075
Gerok: Orgel-	18.117
Horn: 16 Choralvorspiele zum EG für Orgel	18.051
Janca: Manchmal kennen wir Gottes Willen (1992)	18.109
- Blich dem Hungrigen dein Brot (1995)	18.106
- Kleine Toccata über „Hört, der Engel helle Lieder“ (1995)	18.108

Merkel: Kurze und leichte Choralvorspiele	18.103
Oley: Sämtliche Choralvorspiele (2 Bde)	
1: Choralvorspiele zum EG und GL	18.101/10
2: Orgelchoräle z. gottesd. u. konzertanten Gebrauch	18.101/20
Orgelwerke über Themen des Gregor. Chorals	91.237
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

**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
Rheinberger: Orgelkonzert Nr.1 in F	137
- Orgelkonzert Nr. 2 in g	177
Rentzsch: Orgelkonzert (1984)	

**Orgel mit 1 Melodieinstrument / Organ with 1 melodic instrument**

Bach: Drei Choralvorspiele (Eh) (arr. F)	
- Acht Choralbearbeitungen (arr. F)	
- Drei Choralvorspiele (Vc) (arr. F)	
Bornefeld: Bebuka (Marimba)	18.122
- Choralsonate „Auf, auf,“	29.075
- Lituus (Trb)	29.124
- Threni (Eh)	29.123
Busoni: Var ü. d. C	29.189
Homilius: Sämtl' für d (VI)	
1–2 obligat' Ob u. Bc	37.106
Kauffmann: Chorale, gen (Ob)	13.013
Krebs: Chorale, gen (Ob)	13.056
- Fr. Chorale, gen (Ob)	13.024
- Fr. Chorale, gen (Ob)	13.055
Krebs: Chorale, gen (Ob)	16.033
Krebs: Chorale, gen (Ob)	29.195
Krebs: Chorale, gen (Ob)	13.023
Krebs: Chorale, gen (Ob)	26.301
Krebs: Chorale, gen (Ob)	16.004
Krebs: Chorale, gen (Ob)	16.029
Krebs: Chorale, gen (Ob)	50.150
Krebs: Chorale, gen (Ob)	50.166/10
Krebs: Chorale, gen (Ob)	16.043
Krebs: Chorale, gen (Ob)	13.022
Krebs: Chorale, gen (Ob)	29.187
Weiß: 2 Sonaten für Oboe und Basso continuo	16.035
Weyrauch: Herzliebster Jesu, was hast du verbrochen (Va)	13.003

**Orgel mit 2–8 Instrumenten / Organ with 2–8 instruments**

Anonymus: Fantasia sopra Jesu, meines Lebens Leben	13.070
Bach: Das musikalische Opfer (VI, Fl) (arr. Bornefeld)	29.185
Bollius: Symphonia (Blfl c <sup>2</sup> , 2 Blfl f <sup>1</sup> )	11.221
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 médiaval 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 solo, Streicher und Orgel)	50.149

**Orgelschulen, Bücher / Organ instruction, books**

Gaar: Orgelimprovisation	24.017
Latry/Mallié: L'oeuvre d'orgue d'Olivier Messiaen	24.118
Laukvik: Orgelschule zur historischen Aufführungspraxis	
- Bd. 1: Barock und Klassik	60.002
- Part 1: Baroque and Classical period (English)	60.003
- Bd. 2: Romantik	60.004
Schildknecht/Schröder: Orgelschule	91.000
Völk: Orgeln in Württemberg (150 Farbtafeln)	24.014
Wolff/Zepf: Die Orgeln J. S. Bachs	24.045