

Max REGER

Zwölf Stücke op. 65

Heft 1

herausgegeben von / edited by
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Stefan König und Stefanie Steiner-Grage

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Abteilung I: Orgelwerke

Band 6: Orgelstücke II

Editionsleitung / Editorial Directors:
Susanne Popp und Thomas Seedorf

Für Vorwort und Kritischen Bericht verweisen wir auf den
Band der Werkausgabe sowie die zugehörige DVD.
Die DVD ist auch separat erhältlich.

For Foreword and Critical Report please refer to the volume
from the Werkausgabe and the respective DVD.
The DVD is also available separately.

Zwölf Stücke

für Orgel

Opus 65 (1902)

Heft 1 (Nr. 1–6): *Herrn Paul Homeyer zugeeignet*

Nr. 1 Rhapsodie

Max Reger
1873–1916

Molto espressivo, agitato e con moto (♩ = 120–132)

sempre ri - tar - dan - do *adagio*

a tempo (♩ = 120–132)

Manuale

III. Man *ppp*

I. Man *mf e sempre poco*

Pedal



5

cre



8

sci

do ff e sempre

agitato



10

cre

ben marcato

cre

12

scen

do

I. Man

II. Man

scen

fff

assai rit.

14

subito a tempo agitato

(I. Man)

(beide Man gleich stark)

meno f (mf) e sempre poco a poco cr

II. Man

ma marcato

meno f (mf) e sempre

I. Man

16

scen

sempre ben legato

18

20

poco ri - tar - dan - do *a tempo*
agitato

do *fff* e sempre cre

II. Man 2

I. Man (*sehr hervortretend*)

ben marcato
(+ C I)

do *fff* e sempre cre

22

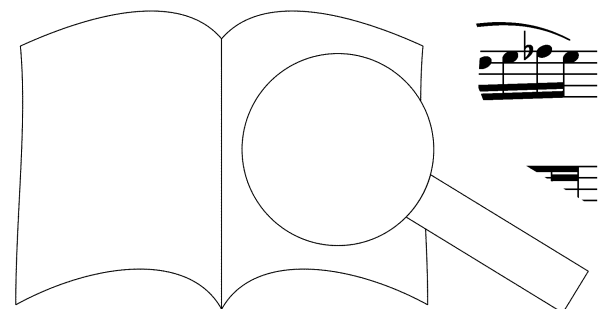
scen do

scen do

24

più *fff* e cre

II (I)



molto agitato

(25)

do

Org Pl

Org Pl

do

28

sempre poco a poco ri - - - - - tar

30

(Org Pl)

II. Man **ff**

(Org Pl)

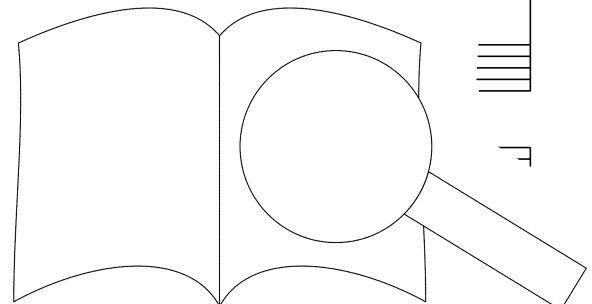
ff

dan - - - - - do

32

do

SU -



37 *Un poco meno mosso* *sempre espressivo*

III. Man *pppp* *poco*

[- C I, II, III]

pppp

40 *poco* *molto*

43 *pp* *pp*

46 *pp* *agitato*

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poco ritardando a tempo

49

quasi f *pp* *molto pp ppp*

52

sempre ri - tar - dan - do

Tempo primo (♩ = 120-132)
agitato

ppp I. Man *mf* e cre -

+ C II, III
mf

55

scen -

do

do

57

più f

più f

+ CI

59

ff

molto agitato

e sempre cre - - -

ff *e sempre cre - - -*

61

scen - - -

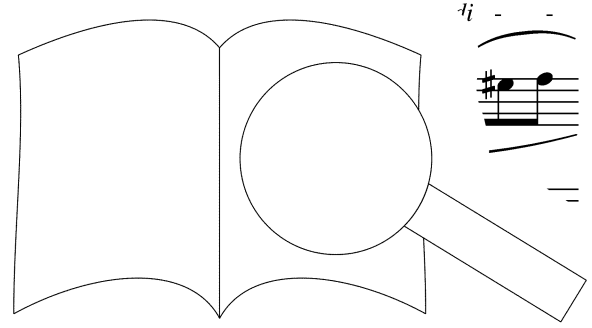
scen - - -

63

(I. Man)

do [*fff*]

ti - -



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un poco ri - tar - dan - do

(64)

mi - nu - en - do *p*

- C II

mi - nu - en - do *p*

a tempo, molto agitato

67

ff e sempre poco a poco cre -

+ C I, II

ff e sempre poco a poco

69

sempre

gen - do

71

scen

gen - do

assai ri - tar - dan - do

Più mosso, molto agitato (♩ = 150)

73

Org Pl

Org Pl
assai marcato

do

75

(Org Pl)

assai ri - tar - dan - do subit *pre ri - tar -*

(76)

(Org Pl)

(Org. - C I, II, III)

dr *ri - tar - dan - do (longa)*

(♩ = 72)

pp

(II. Man, *nur äußerst zart hervor*)

I. Man

ppp

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Nr. 2 Capriccio

Prestissimo assai

Musical score for the first system, measures 1-4. It features three staves: Treble, Bass, and a lower Bass staff. The key signature is one sharp (F#) and the time signature is 6/4. The first staff has a dynamic marking of *ff* and a tempo marking of *I. Man*. The second staff has a dynamic marking of *p* and a tempo marking of *III. Man*. The third staff has a dynamic marking of *mf* and a tempo marking of *II. Man e sempre*.

Musical score for the second system, measures 5-8. It features three staves. The first staff has a dynamic marking of *cre* and a tempo marking of *scen*. The second staff has a dynamic marking of *cre*. The third staff has a dynamic marking of *cre*.

Musical score for the third system, measures 9-12. It features three staves. The first staff has a dynamic marking of *ff* and a tempo marking of *I. Man*. The second staff has a dynamic marking of *più f*. The third staff has a dynamic marking of *do*.

Musical score for the fourth system, measures 13-16. It features three staves. The first staff has a dynamic marking of *do*. The second staff has a dynamic marking of *do*. The third staff has a dynamic marking of *do*.

12 (non rit.)

sempre **ff**

II. Man **mp**

III. Man **pp**

sempre **ff**

mp

15

II. Man **mp**

I. Man **f e sempre cre**

mp

18

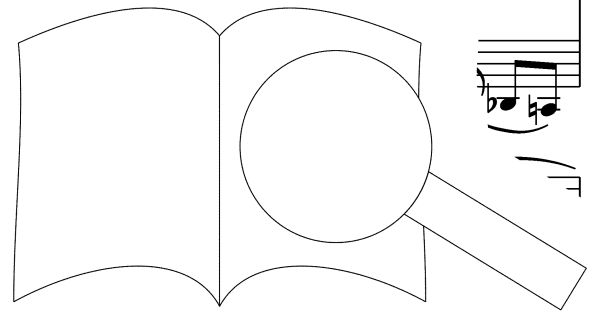
do **ff**

II. Man **f**

21

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24 *poco a poco sempre strin -*

I. Man
ff e sempre cre -

ff e sempre cre -

27 *- scen*

- scen

30 *do a tempo*

do **fff**

II. Man
mf e

mf e

33 *sempre*

scer

36

do

I. Man **ff**

II. Man **mf**

f

do

mf

39

sempre ri - - tar - - dan - - do Adagio

sempre di - - mi - - nu - - en - - do

f

sempre di - - mi - - nu -

Andante con moto (♩ = 112)

43

III. Man **ppp** molto

ppp poco

ppp

46

pp molto

pp

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49

mf *f*

52

poco ri - tar - dan - do *a tempo*

ppp *molto*

55

poco *ri - - t* *an* *estissimo assai*

I. Man *ff*

ff

58

mpre

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60

cre - - - - - scen - - - - -

cre - - - - - scen - - - - -

Musical score for measures 60-61. The system consists of three staves. The top staff is a vocal line with lyrics 'cre' and 'scen'. The middle and bottom staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

62

do

I. Man *f*

Musical score for measures 62-63. The system consists of three staves. The top staff is a vocal line with the lyric 'do'. The middle and bottom staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

64

II. Man *f*

più f

Musical score for measures 64-65. The system consists of three staves. The top staff is a vocal line. The middle and bottom staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

66

Man *ff*

e cre - - - - -

e cre - - - - -

Musical score for measures 66-67. The system consists of three staves. The top staff is a vocal line with lyrics 'e cre'. The middle and bottom staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

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68 (non rit.)

scen - - - - - do **fff** II. Man *mp* III. Man

scen - - - - - do **fff** *mp*

71 [I. Man]

III. Man *pp* II. Man *mf* I. Man **ff** *e*

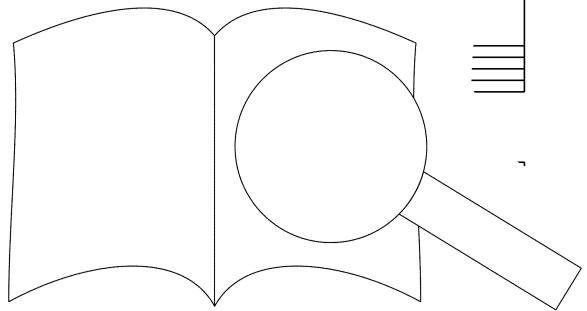
mf

74 scen

scen

76 do **fff**

do



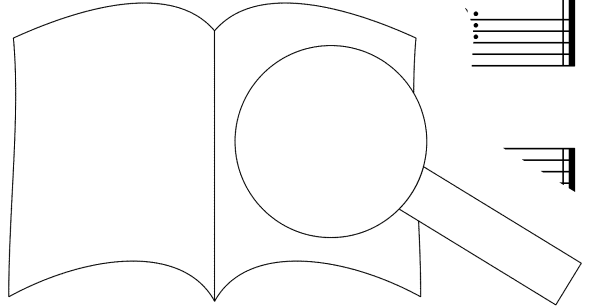
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78 *sempre fff*
marcato
fff

80 *subito* I. Man
 II. Man *mf* e sempre cre - - - - - scen - - - - -
 (II. Man)
mf e sempre cre - - - - - scen - - - - - do

82 I. Man
 e cre - - - - - do
 e cre - - - - - scen - - - - - do

85 *sempre poco a* dan - - - do *Adagio*
fff scen - - - - - do Org Pl
fff e cre - - - - - scen - - - - -



Nr. 3 Pastorale

Allegretto (Vivace)

II. Man 8'

14 poco ri - tar - dan - do a tempo
agitato

en - - - do *pp* *mp* e sempre cre - - -

18 scen

22 *ff* *mf*

26

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30

p sempre cre - - - - - scen - - - - -

33

do *ff* sempre di - - - - -

36

poco ri - tar - dan - do

nu - - - - - en - - - - - do

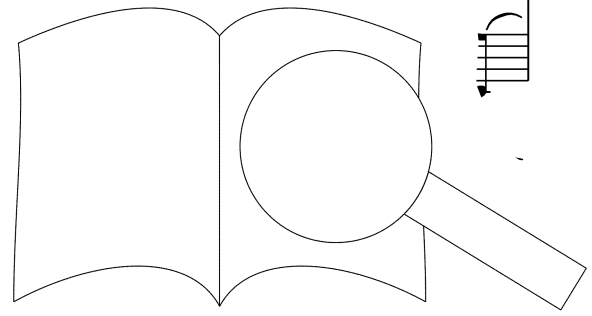
e poco a poco

ppp

40

cre - - - - - scen - - - - - *mf*

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44

p cre - - - scen - - - do *f*

This system contains three staves of music. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has two sharps (F# and C#). The music features a mix of eighth and sixteenth notes.

47

p

This system contains three staves of music. The top staff is the vocal line. The middle and bottom staves are piano accompaniment. The key signature has two sharps. The music continues with similar rhythmic patterns.

50

p poco ri - tar - em₄

pp

This system contains three staves of music. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has two sharps. The music includes a *poco ritardando* marking.

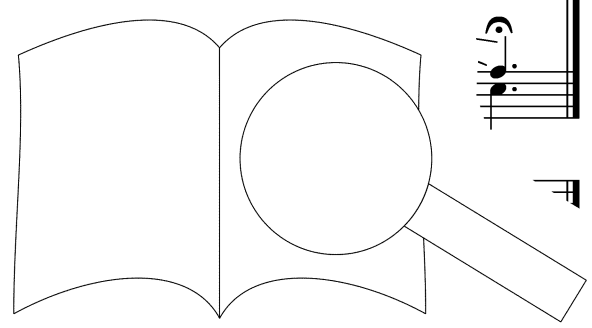
54

pp *ppp* III. Man *ppp*

an poco più lento sempre ri - tar - dan - do

This system contains three staves of music. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has two sharps. The music includes a *III. Man* section and a *sempre ritardando* marking.

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Nr. 4 Consolation

Andante sostenuto (ma non troppo)

II. Man 8' *sempre espressivo*

III. Man 8', 4'

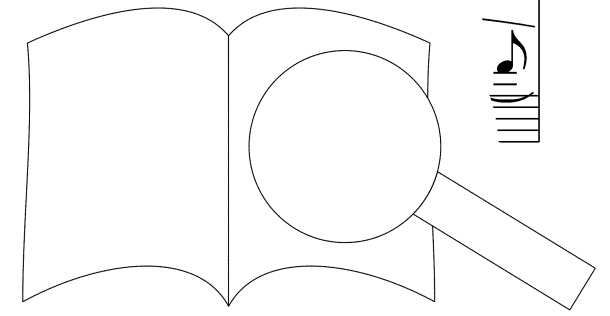
Musical notation for measures 1-3. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). The right hand (RH) features a melodic line with a long slur over measures 1-3. The left hand (LH) provides a harmonic accompaniment with chords and moving lines. Dynamics include *pp* (pianissimo) in both hands.

Musical notation for measures 4-6. The RH continues the melodic line with some chromaticism. The LH accompaniment becomes more active. Dynamics include *molto* and *pp*.

Musical notation for measures 7-9. The RH has a more rhythmic feel. The LH accompaniment features some chords. Dynamics include *quasi f* and *pp*.

Musical notation for measures 10-12. The RH has a melodic line with some grace notes. The LH accompaniment continues. Dynamics include *f* (forte).

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Più mosso

13 poco ri - tar - dan - do

III. Man

II. Man

pp *ppp* *mp*

16 sempre strin - - - - - gen

(III. Man)

(II. Man)

+ C III

mf *f* *più f*

19 II. Man

I. Man

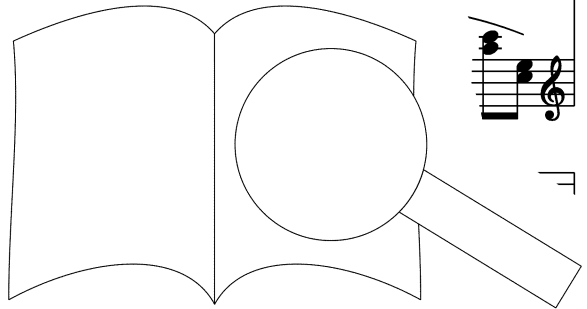
+ C II

+ C I

sempre f *sempre f* *marcato* *f*

22 e - - - - - scen - - - - - do

marcato



25 *sempre* *poco* *a* *poco* *strin*

più f e cre - - - scen *do ff e cre - - -*

ff e cre - - -

gen do

28 *scen*

scen - - - do

fff

31 *sempre* *strin* *ge.*

sempre cre - - - scen

sempre - - - scen

34 *do* *Org Pl* *Org Pl* *do* *assai agitato*

do *Org Pl* *Org Pl* *do* *assai agitato*

do

37 *sempre poco a poco ri - - - -*

(Org Pl) II. Man *meno fff e poco a*

- CI *meno fff e poco a*

40 *tar - - - - dan - - - -*

poco di - - - - mi - - - -

poco di - - - -

43 *do*

nu - - - - en - - - - do

nu - - - -

Tem₁ *an.*

II *ppp*

47 *sempre ri - tar - dan - do*

pppp

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Nr. 5 Improvisation

Vivacissimo

5 *poco ri - te - nu - to* *a tempo*

III. Man *pp*

più f e sempre cre

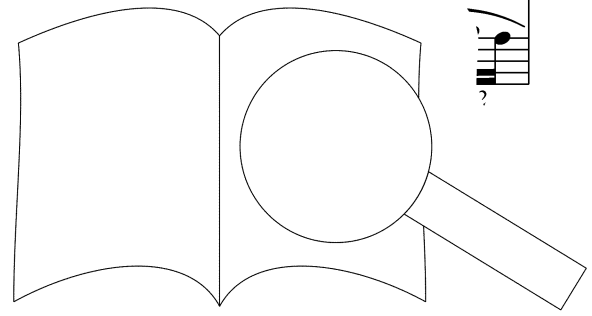
8

scen *do*

11 *ri - te -* *(sempre vivacissimo)*

III. Man *v* *(III. Man)* *molto* *ppm* II. Man *e o sempre*

* Tak. ...elnote des Mordents siehe Kritischer Bericht. / Concerning the cambiata of the Carus 52.88.



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14

cre - - - - -

f

16

scen - - - - - do *ff*

ff

18

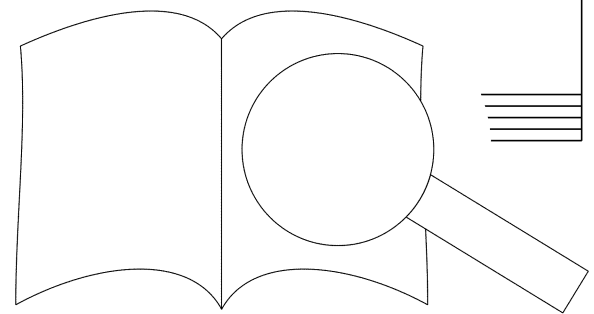
cre - - - - - scen

ff

20

do Org Pl

do Org Pl



23

un poco cre - - - - - scen - - - - - do

pp e cre - - - - - scen - - - - - do

26

sempre ri- tar- dan- do

Tempo primo (vivacissimo)

mp sempre di - mi - nu - en - do ppp

mp sempre di - mi - nu - en - do ppp f

30

H. Man

f e cre - - - - - do

sempre - - - - - scen - - - - - do

33

I. Man

più - - - - - ff

ff

35

sempre *cre*

37

scen *do* ***ff***

39

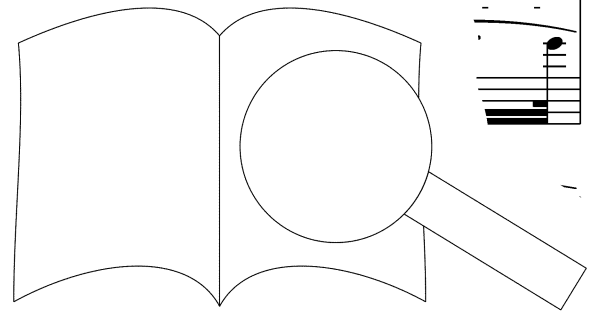
sempre ***fff*** *sempre* *ri* *do* *a tempo* ***pp***

42

e *sempre* *cre*

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poco ri - tar - dan - do **Andante**

44

scen - - - - - do Org Pl III. Man *pp*

Org Pl

scen - - - - - do

46

sempre ri - tar - dan - do a tempo

molto *ppp* I. M

50

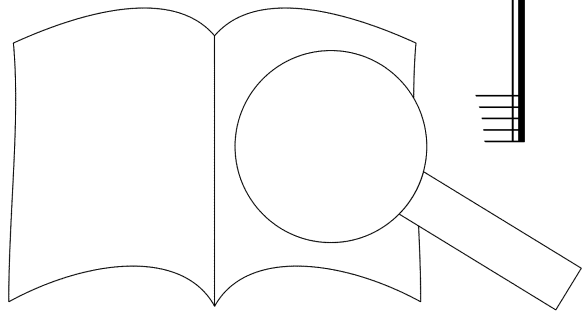
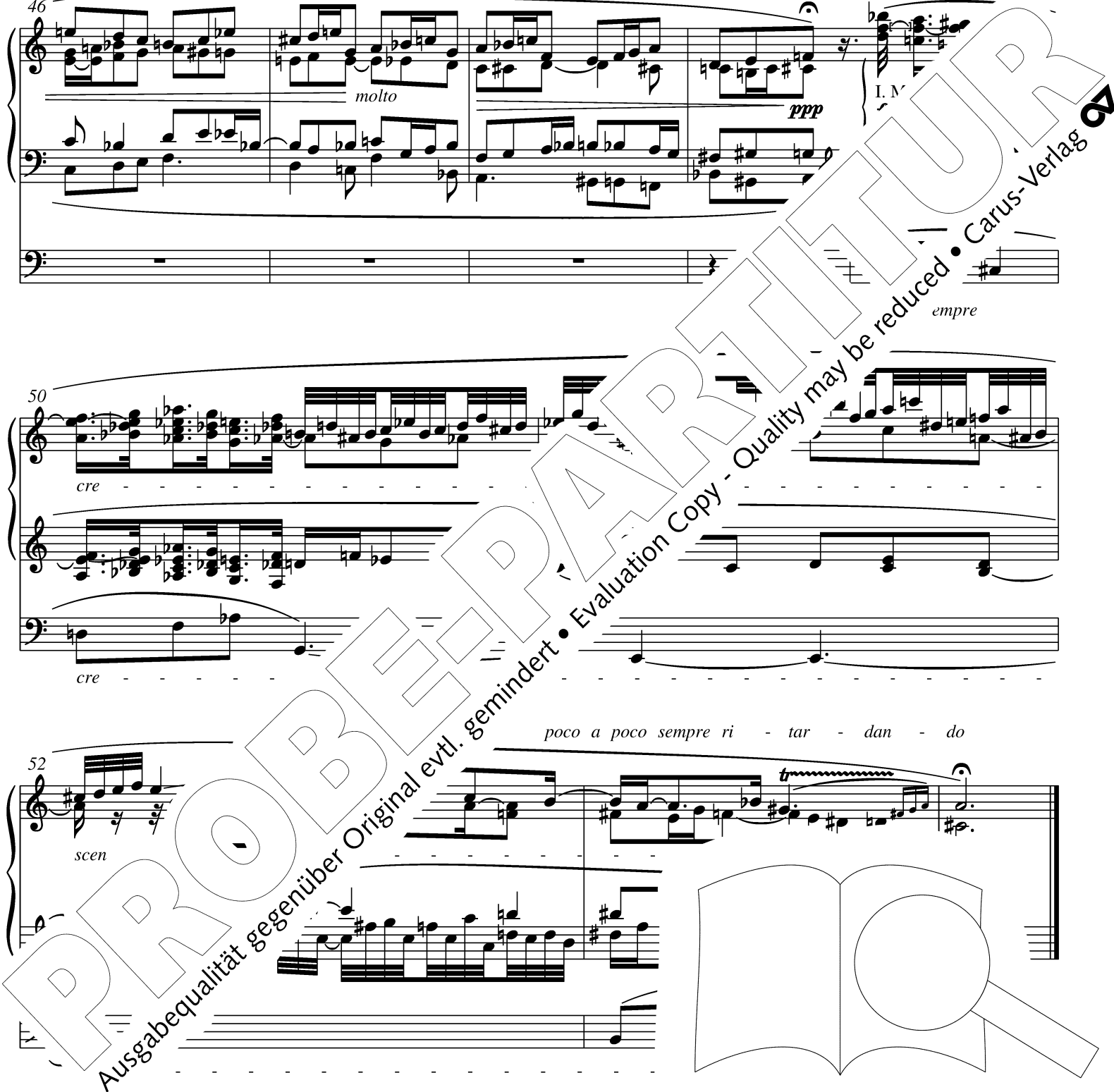
cre cre

52

scen

poco a poco sempre ri - tar - dan - do

tr



Nr. 6 Fuge

Andante con moto

III. Man *pp* 8', 4'

un poco cre - - - - - scen

The first system of the musical score for the fugue. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in 6/8 time and features a complex, rhythmic pattern with many accidentals. The tempo is marked 'Andante con moto' and the dynamics are 'pp' (pianissimo). The lyrics 'un poco cre - - - - - scen' are written below the treble staff.

4

do p

The second system of the musical score, starting at measure 4. It continues the complex rhythmic pattern from the first system. The lyrics 'do p' are written below the treble staff.

6

The third system of the musical score, starting at measure 6. It continues the complex rhythmic pattern. The lyrics 'do p' are written below the treble staff.

8

The fourth system of the musical score, starting at measure 8. It continues the complex rhythmic pattern. The lyrics 'do p' are written below the treble staff.

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10

II. Man *mf* e

This system contains measures 10 and 11. The upper staff features a complex melodic line with many accidentals and slurs. The lower staff provides a steady accompaniment. The dynamic marking *mf* and the letter 'e' are indicated.

12

sempre poco a poco cre - - -

This system contains measures 12 and 13. The upper staff continues the melodic development. The lower staff accompaniment is consistent. The instruction *sempre poco a poco cre* is written below the first staff.

14

scen - - - - - do

This system contains measures 14 and 15. The upper staff has a melodic line that ends with a note marked *do*. The lower staff accompaniment continues. The instruction *scen* is written below the first staff.

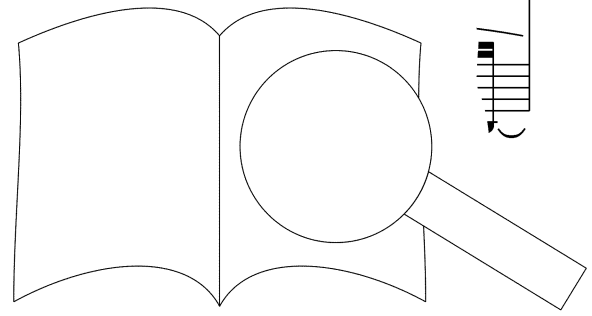
16

sempre *trmn* *re -*

This system contains measures 16 and 17. The upper staff has a melodic line with a *trmn* (trill) marking. The lower staff accompaniment continues. The instruction *sempre* is written below the first staff, and *re -* is written below the second staff.

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18

scen

scen

Musical score for measures 18-19. The score is written for piano and includes vocal lines. The vocal lines are marked with 'scen' (scenari). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

20

do ff

do ff

Musical score for measures 20-21. The vocal lines are marked with 'do' and 'ff' (fortissimo). The piano accompaniment continues with a similar rhythmic pattern.

22

ben marcato

fff

Musical score for measures 22-23. The piano accompaniment is marked with 'ben marcato' (ben marcato) and 'fff' (fortississimo). The vocal lines continue.

24

poco

poco

Musical score for measures 24-25. The piano accompaniment is marked with 'poco' (poco). The vocal lines continue.

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poco ri - tar - dan - do a tempo

26

mi - - - nu - - - en - - - do *p* II. Man *pp*

mi - - - nu - - - en - - - do *p*

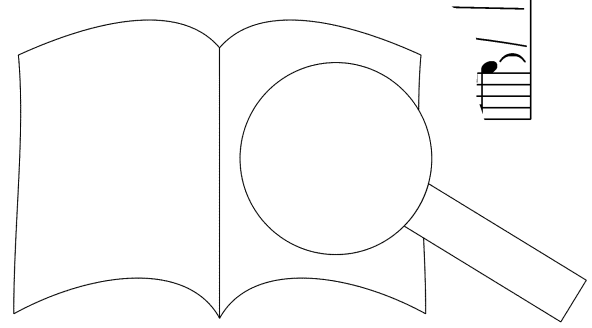
28

poco a poco cre - - - *p*

30

32

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34

f *p*

f *p*

poco ri -

This system contains measures 34 and 35. It features a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 3/4 time signature. Dynamics range from *f* (forte) to *p* (piano). The piece concludes with the instruction *poco ri -*.

36

sempre cre - - - - - scen - - - - -

sempre cre - - - - - scer - - - - - do

This system contains measures 36 and 37. It includes vocal lines with lyrics: *sempre cre - - - - - scen - - - - -* and *sempre cre - - - - - scer - - - - - do*. The piano accompaniment continues with the same key signature and time signature.

38

f *p* *pp* 8' (II. M)

man 8', 4'

This system contains measures 38 and 39. Dynamics include *f*, *p*, and *pp*. Performance instructions include *8' (II. M)* and *man 8', 4'*. The music continues in the established key and time signature.

40

molto

This system contains measures 40 and 41. The music is marked *molto*. The piano part features a complex rhythmic pattern. The system ends with a large graphic of an open book.

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(II. Man)

42

p sempre cre - - - - - scen - - - - - do

II. Man

+ C II

mf

44

(II. Man)

f e sempre cre - - - - - scen - - - - - do

I. Man

(sehr hervortretend)

+ C I

f e sempre cre - - - - - do

46

I. Man

I. Man

ff sempre cre - - - - - scen - - - - - do

ff sempre - - - - - dan - - - - - do Adagio

48

do Org Pl

tr

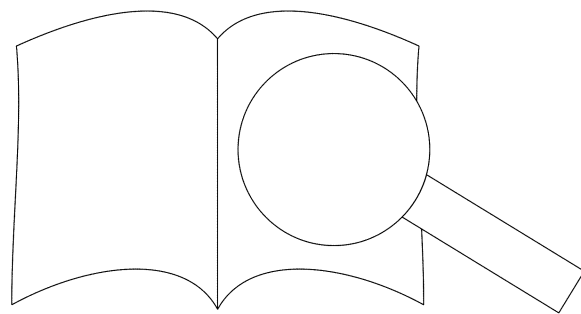
Org Pl

do

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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
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 des 16.-18. Jahrhunderts	28.003
Das rote Album. Hits for Organ I	18.062
Freie Orgelmusik der Romantik I, II und III (Vökl)	40.591-593
Französische Orgelmusik des 19. Jhds	91.225
Froberger: Toccaten u. Fantasien	91.075
Fugen des 19. Jahrhunderts (2 Bde)	91.228/9
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 Toccaten über „Hört, der Engel helle Lieder“ (1995)	18.108
Karkoschka: Toccaten und Fuge über 2 Osterchoräle (1953)	18.057
Krebs: Choralbearbeitungen (Erster Teil der Clavier-Übung)	18.524
Mozart: 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
Norddt. Orgelmusik 1780-1860 (3 Bde)	18.026/10-30
Ochsenhauser Orgelbuch (1735) (Faksimile und Notenteil)	24.409
Österliche süddt. Orgelmusik (15.-19. Jh.)	92.372
Organo pleno. 140 Stücke zum Ein- und Ausgang (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.)	18.077
Orgelstücke der Orgelschule Wegweiser (Augsburg 1668)	91.076
Orgelwerke der Spätromantik	91.224
Orgelwerke des 16.-18. Jhds (Laukvik, Orgelschule)	40.511
Pastorale 1: 47 Pastoralkomp., CH, F, GB, I (17./18. Jh.)	18.081
Pastorale 2: 64 Pastoralkomp., D, A, Böhmen, S-Tirol (18. Jh.)	18.082
Peyer: Praembuli e Fughe (2 Bde)	91.081/2
Praetorius, J.: Drei Praeambula, Magnificat-Bearbeitungen	18.003
Reger: Werkausgabe, mit DVD, Abt. I/1: Choralphantasien	52.801
Abt. I/2: Phantasien u. Fugen, Variationen, Sonaten, Suiten I	52.802
Abt. I/3: Phantasien u. Fugen, Variationen, Sonaten, Suiten II	52.803
Abt. I/4: Choralvorspiele	52.804
Abt. I/5-7: Orgelstücke I-III	52.805-07
Rheinberger: Orgelsonaten 1-10. Band 38 der GA (Ln)	50.27
- Orgelsonaten 11-20. Band 39 der GA (Ln)	50.28
- Kleinere Orgelwerke. Band 40 der GA (Ln)	50.29
- Kleinere Orgelwerke ohne Opuszahl. Supplement zur G.	50.30
- Freie Orgelmusik für den Gottesdienst	50.31
Schroeder: Pezzi piccoli	50.32
Schumann: Toccaten op. 7 (arr. Rothaupt)	50.33
Silcher: Sämtliche Orgelstücke	50.34
Vierne: Sämtliche Orgelwerke (13 Bde)	50.35
Vogler: 32 Préludes pour l'Orgue ou Pffr	50.36
Widor: Symphonie II, IV, V, VI, Roma	50.37

Vorspiele und Begleitsätze zu Kir Preludes and hymn settings

Aphorismen, Intonationen	3.115
Aphorismen, Intonationen u.	18.116
Bach, J. M.: Sämtlich	30.650
Bach: Sechs Orgel	18.021
- Sechs Choräle z	18.047
- 18 Choralpartit	18.111
Bornefeld	29.064 - 29.071
- Chor	29.029 + 29.030
Bro	18.102
Ch	18.114
Ch	91.226
Ch	91.227
Ch	18.202
Ch	18.203
Ch	18.052
Fre	18.075
Freibu	19.035
Gerok:	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
Oley: Sämtliche Choralvorspiele (2 Bde)	
- 1: Choralvorspiele zum EG und GL	18.101/10
- 2: Orgelchoräle z. gottesd. u. konzertanten Gebrauch	18.101/20
Orgelbuch <i>light</i> zum „Gotteslob“ (3-stg), 2 Bde.	18.212
Orgelwerke über Themen des Gregor. Choral	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

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)	123
Busoni: Var. ü. d. Chorallied BWV 517 (VI) (arr. Born)	19
Homilius: Sämtliche Choralvorspiele für Orgel und	
1-2 obligate Melodieinstrumente, Sonate für	
Kauffmann: Sechs vierstimmige Choralbearb	
Krebs: Drei Fantasien (Blasinstr.)	
- Freu dich sehr, o meine Seele (Obda)	
- Vier Choralvorspiele (Blasinstr.)	
Langlais: Supplicatio (= 1. Satz der	
Mozart: Andante und Fuge in A	
(arr. Bornefeld)	18.195
Oley: Wunderbarer Köni	13.023
Purcell: Suite für Trom	26.301
Raphael: Sonate (V	16.004
Rheinberger: An	16.029
- Sechs Stück	50.150
- Suite in c f.	50.166/10
Romant	16.043
Teler	29.187
W	13.003

Orgel mit 2-8 instruments

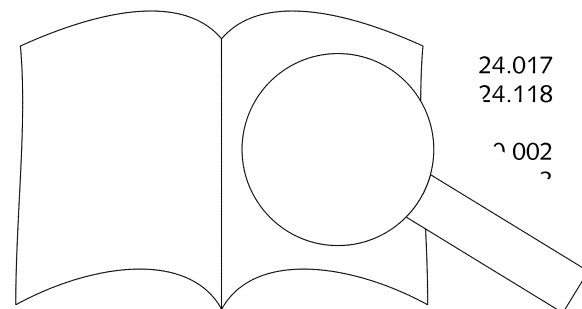
„meines Lebens Leben (Ob, VI)	13.070
er (VI, FI) (arr. Bornefeld)	29.185
Kuhreihen (Trb, Glocke)	29.168
taulich ... (Bfl, FI)	29.130
emand (arr. + original)	11.208 + 13.014
u. médiéval für Orgel und 6 Bläser	26.402
2 Orgeln und 8 Bläser (4 Tr, 4 Trb, Timp)	40.586
des Himmels und der Erden (8 Harm)	13.025
erger: 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
Rheinberger: Orgelkonzert Nr.1 in F op. 137	50.137
- Orgelkonzert Nr. 2 in c op. 177	50.177
Rentzsch: Orgel	18.065

Orgelschul

Gaar: Orge	24.017
Latry/Mallie	24.118
Laukvik: Or	
- Bd. 1: Bar	18.002
- Part 1: Ba	
- Bd. 2: Ror	
- Part 2: The	
- Bd. 3: Die	
Schildknecl	
Vökl: Orge	
Wolff/Zepf: D. Orgeln J. S. Bac.	24.0



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