FROM THE CHAIR

On August 25, 1984, the Music OCLC Users Group Executive Board met in Urbana, Ill. to take up some important business. We balanced the 1984 budget, projected the 1985 budget and made plans for the 1985 annual meeting. I am sure that you will be happy to learn that no increase in dues is planned. And as for the 1985 meeting, MOUG will meet in Louisville, Ky. on Sunday evening March 2 and Monday, March 3, 1985, immediately before the Music Library Association annual meeting. Please set these days aside; full details and registration forms will be in the next MOUG Newsletter.

The Enhance portion of the REMUS project is finally underway, with the following Libraries having received authorizations and training: Indiana University (scores and recordings), Oberlin College (scores and recordings), New England Conservatory of Music (scores), University of Wisconsin—Milwaukee (scores) and University of Texas at Austin (recordings). The online enhancement of records is something that we have been talking about for years— it's nice to see it finally happen.

There has been some new MOUG/REMUS activity this summer. In mid-July a group of nineteen people concerned with the retrospective conversion of manual records to machine readable form for music collections met at the Spring Hill Conference Center in Wayzata, Minnesota. The conference was sponsored by the Council on Library Resources and the purpose was to define a framework for developing a coordinated music retrospective conversion effort. MOUG was represented by Richard Jones (University of Wisconsin—Milwaukee) and Ralph Papakhian (Indiana University). A smaller follow-up meeting is planned for Sept. 12, 1984, at the office of the Council on Library Resources in Washington. A full report of both meetings will appear in the next issue of the Newsletter.

In my last column I neglected to mention and thank those who prepared summaries of the 1984 meeting for the Newsletter. So a belated thank you to: Dan Kinney, Karen Dean, Ann McCollough, Carolyn Johnson, Candice Feldt, Susan Grimm, Pam Juengling and Tim Robson.

And finally, another request for letters, but a new topic this time—PRICING. OCLC is reconsidering its current pricing structure.
Thought is being given to charges for searching (Union List searching charges begin shortly) and for updating records. Again there are serious implications for music: lengthy searches for prolific composers and generic titles, lack of 028 searches, Name Authority File problems and the fact that sound recordings require many more searches to verify all performers and analytics. I see this as leading to careless searching or no searching at all, and the consequence being the loss of quality to the data base. So again I ask you to get those letters off to your networks, and to Tom Sanville, Director of the Marketing and User Services Division at OCLC.

---Joan Swanekamp

RESOLUTION THANKING CATHERINE GARLAND

The following resolution was adopted unanimously by the Executive Board of the Music OCLC Users Group at its mid-year meeting on August 25, 1984:

WHEREAS, since 1981, Catherine Garland has served as official liaison from the Library of Congress to the Music OCLC Users Group, as a member of its Committee for REMUS, and as the official liaison to the REMUS Project; and

WHEREAS, during her service she has reported regularly and in detail to the membership on activities of the Music Section, Special Materials Cataloging Division, Library of Congress; and

WHEREAS, she has worked tirelessly to bring about the implementation of the MARC Music format at the Library of Congress, all the while consulting with music librarians and other users of the format so as to build the LC system on their experience; now, therefore, be it

RESOLVED, that the Executive Board express to Catherine Garland its thanks for her service to not only music users of the MARC Music format but also to those untold end-users of music materials who will benefit directly from her accomplishments; and be it further

RESOLVED, that this resolution be printed in the MOUG Newsletter and that a copy of it be forwarded to Catherine Garland.
FINANCIAL REPORT

2nd Quarter 1984

Balance end of lst quarter: 4147.14
Income 2nd quarter:
Memberships 450.00
Interest 55.39
Meeting registration 2295.00
Back issue sales 25.50
Total income: 2825.89
Expenditures 2nd quarter:
Meeting 1871.36
Supplies 140.11
Newsletter (No. 21) 530.94
REMUS 56.00
Service charges 27.45
Total expenditures: 2625.86
Balance end of 2nd quarter: 4347.17

--Judy Weidow
Treasurer

THE USE OF THE OCLC ACQ SUBSYSTEM FOR MUSIC/AV MATERIALS

By Timothy Robson, Music Librarian
Case Western Reserve University

The third plenary session of the May 1984 Music OCLC Users Group meeting at OCLC headquarters was devoted to a discussion of the OCLC Acquisitions Subsystem (ACQ) and its application to non-book materials, particularly music and audio-visual materials. Luba Heinemann, ACQ specialist in the Marketing and User Services Division at OCLC, described the various subsystem functions, illustrating her talk with examples of orders for non-book materials.

"The OCLC ACQ Subsystem provides online acquisition and fund status information and enables OCLC users to process orders, receipts, financial transactions, and communications to suppliers." (Acquisitions: User Manual, Introduction, p. 1:1) During the design of the ACQ Subsystem OCLC studied acquisition systems in a variety of libraries so that the online system would be appropriate to all libraries. In order to be effective, a system must maintain an order file, a vendor file, and various verification tools. The system must be able to handle regular orders, prepaid orders, deposit account orders for monographs, serials, continuations, approval plans, etc., and must accommodate gifts, cancellations, and claims. The system should assist in verifying an item bibliographically. It should have a file of possible vendors and their addresses. The system must be able to list the availability of funds, to post encumbrances and expenditures, and to transfer money from one fund to another.

The ACQ Subsystem allows users to create local, confidential in-process and fund records, based upon shared bibliographic data from the online union catalog and shared name-address information from the online Name-Address Directory. The system can generate a variety of offline products, including hardcopy communications to suppliers (orders, claims, cancellations, inquiries, etc.) and several accounting reports.

Before using ACQ, a prospective library user must first complete several preliminary "housekeeping tasks." The library must add name-address records to the Name-Address Directory and within its own name-address record must fill in the Local Control Data field, general information which will go with all orders (e.g. the number of copies of invoices required, information about automatic cancellation of orders, etc.). The Name-Address Directory is a shared file, which is updated by OCLC staff; libraries can, however, add new records and modify their own name-address records.

The second preliminary task a library must complete before using ACQ is to create the online fund records necessary to carry allocations and encumbrances. Fund information is confidential. (The six levels of authorization in ACQ permit libraries to restrict this information to only those who need to know it). As financial activity takes place in the in-process records (e.g. a book is received and paid for) the fund records are automatically adjusted immediately. The system does not permit encumbrances or expenditures over a library-defined allocation limit.

At its most elementary level, the ACQ Subsystem is very easy to use. A user logs on to ACQ, and searches the online union catalog for a bibliographic record appropriate to the item to be ordered. Selected bibliographic data transfers to an acquisitions record: the CLASS, a fixed-field code which
identifies the publication format, the method of payment, and the nature of the order (price quote, order, continuation, etc.); the STAT, order status (ordered, received, claimed, etc.); the SOURCE, the supplier; the DESTIN, a library-defined code for the location the supplier is to send the item; and the ENCUMBR, a field containing the fund identifier, the price, number of copies, etc. Once this information is completed, the user pushes the PRODUCE key, funds are automatically adjusted, and within 24 hours an offline hard-copy action form is mailed from OCLC to the vendor. Once an item is received, the library follows an equally simple online procedure to check-in an item and adjust fund information. In-process records are available online through a variety of search keys, including all of the access points available in the online bibliographic record, plus an order number, which can be library-assigned or system-generated.

This procedure is most applicable to materials which have distinctive titles, authors, and publishers and dates. OCLC has found that an average of twenty to thirty orders per hour can be placed with the system. If a user does not find a bibliographic record in the online union catalog appropriate to serve as the basis for the desired item, it is possible to input an O-level record giving as much bibliographic information as is known to identify the item to the vendor. These O-level records cannot be used for cataloging and are eventually purged from the system after all in-process symbols are removed from a record.

The University Libraries of Case Western Reserve University have used the OCLC ACQ Subsystem since July 1, 1981, soon after it was made available to participants. Virtually all materials ordered by the Libraries are acquired through ACQ, and all acquisition fund accounting is handled through ACQ. Although we have centralized technical processing, I am responsible for the bibliographic verification and preparation of music orders, due to the "special nature" of many of the music materials ordered. These orders are then processed online in our Acquisitions Unit. As a result I have become familiar with several shortcomings of ACQ for music materials, none of which make the system impossible to use, but are certainly time-consuming and cumbersome. Since it is the policy of University Libraries to use ACQ in order to take advantage of its accounting features, I must use the system as efficiently as possible.

ACQ is based on the shared cataloging in the OCLC online union catalog (OLUC), and therefore searching for bibliographic records to form the basis of acquisitions records has all of the same problems as searching for bibliographic records for cataloging purposes, with one notable exception: when one is cataloging an item, it is in hand; when one is ordering an item, there is no way of knowing what the title page might say. This is less a problem for books and materials with distinctive titles than for scores and recordings of "generic title" works (e.g. symphonies, sonatas, etc.), where it is often impossible to guess how the title of the work might be entered in the OLUC. Since publishers' catalogs rarely give publication dates of works, it is also often impossible to qualify a search key by date. Many records in the OLUC for scores and recordings do not contain dates (or contain estimated dates, e.g. [19-?], [196-?]). Since users are obliged to search the OLUC thoroughly before entering an O-level record for an order, preparing an online acquisition record for a Mozart Symphony or a Haydn String quartet can be extremely time-consuming and frustrating. Searching times of fifteen to twenty minutes for one item are not unusual, and too often it is impossible to find an appropriate bibliographic record. Sometimes after searching I believe that an appropriate bibliographic record is not present, and I enter an O-level record, but when the item arrives I discover a usable cataloging record in the OLUC. Although the O-level record is eventually purged from the system, the database is cluttered in the meantime with a useless bibliographic record, making meaningful searching even more difficult. Since the concept of searching the OLUC before placing an order is fundamental to ACQ, this searching problem seemingly cannot be eliminated. This could be a serious concern in acquisition departments which depend on a high volume of activity regardless of material type. Since vendors do not require the precision of bibliographic description necessary for cataloging, this extensive searching is sometimes an unnecessary burden. Perhaps OCLC should consider issuing guidelines as to how exhaustively one should search the OLUC before giving up and entering an O-level record for ordering. These searching problems may occur with other materials
(serials and law materials come immediately to mind), but they are particularly acute for music materials.

Another problem occurs in the amount of bibliographic information which transfers from the cataloging record to the online acquisition record to the offline action form. The variable fields which are transferred are 010, 019, 040, 043, 02X (International Standard number), 1XX, 245, 250, 26X, 30X (AV and sound recordings only), 4XX, 507 (maps only), 7XX. Field 240 is transferred to the online record, but does not print on the action form. This list of variable fields indicates several pieces of vital bibliographic information for music scores and sound recordings which are not present in the acquisition record, unless the user supplies them manually. Chief among these missing pieces of information is that recorded in the 028 field, the manufacturer's serial number for recordings and publishers' plate and edition numbers for scores. A searching problem exists in relation to this absence: since the 028 does not transfer to the acquisition record, if one is searching the OLUC in ACQ mode, in order to verify the manufacturer's serial number for AACR2-cataloged recordings it is necessary to constantly go back and forth between the bibliographic record and the ACQ record. This is confusing as well as time-consuming.

The obvious solution to this problem is for the 028 to transfer automatically at very least to the online form of the ACQ record, if not to the printed ACQ action forms sent to the vendor.

In an ACQ record for scores, there is no indication of the physical entity (full score, parts, miniature score, etc.) being ordered. Sometimes this information is buried in field 245, but the chances of receiving the wrong item are much greater if the ordering information is not explicitly spelled out in a readily identifiable form and location.

There are several places where the user can transcribe this essential information (as well as any other communication to the vendor) in free text fields; but how much easier it would be if sufficient data were transferred automatically to adequately identify to the vendor what was being ordered. This already happens for books; the information is present in the bibliographic records for items in these other formats—it only has to be transferred to the ACQ record.

The preceding paragraphs have been concerned with information missing from the ACQ record. There is also a confusing feature about the information which is transferred to the printed action form. 1XX and name 7XX fields print together in one paragraph above the paragraph grouping 245, 250, and 26X. For books this is quite logical, since the information found in name 7XX fields is often joint authors or editors, and there are seldom very many of these 7XX fields for books—certainly nothing like the large number of added entries routinely found in bibliographic records for sound recordings. The OCLC system automatically truncates the number of entries which appear, but there is often a large paragraph of performers, composers' names (the beginning of author/title analytic entries), etc. before the title paragraph.

The OCLC ACQ Subsystem seems to work very well for book materials, but less well for music materials. Although I have described here what I perceive to be several problems with effectively using the subsystem, most are not severe. Perhaps MOUG and the ACQ Users Group will want to explore cooperative efforts to work with OCLC to remedy these problems. Their elimination would greatly enhance what appears to be an otherwise well-designed system.

* * * * *

CORRESPONDENCE FROM OCLC

Lots of good news to report this time around. By the time you read this, we expect the new Name Authority File to be up and running as described in TB 143. A less cluttered and so more easily decipherable authority record should be one result of the change. The Library of Congress claims that full record distribution, rather than the line-by-line corrections necessitated by the old format, should eliminate many authority file problems, but we'll just have to see about that one.

Enhance training took place at OCLC June 18-19, and as of the end of August, 5270 Enhance replaces have been logged. Unfortunately, this reflects the number of "Replace" commands, more than the actual number of records enhanced. Monitoring has uncovered no serious problems. With the advent of Enhance, the cause of quality control has come full circle, back to the individual libraries where it all begins. It can never
be overemphasized that each one of us who contributes cataloging to the Online Union Catalog is directly responsible for the quality of the database. We in the Online Data Quality Control Section can clean up the mistakes after they've been made, but it is much better all around if the work is done correctly the first time.

Along those same lines, my ODQCS colleague Carol Davis and I have been working sporadically on a campaign to correct the name headings for popular musical groups and to merge duplicate records for those ensembles. A few of the name changes are reflected in the list which follows. However, after rather close examination of hundreds of sets of potential duplicates, we were both astonished to find that there are far fewer real duplicates than one would guess after a cursory examination of the truncated entries. Stereo vs. mono, reels vs. cassettes vs. cartridges vs. discs vs. videos, domestic vs. foreign pressings, reissues, and record company renumberings all can result in apparent duplicates which are not real duplicates.

By no means do I want to downplay the problems that even apparent duplicates cause, nor to dismiss the very real issue of duplicates. Just remember that when you search the Beatles *Let It Be* and come up with what may look like a lot of duplicates among eighteen different bibliographic records, that you've got videodiscs, videocassettes, audio discs and audio cassettes, the domestic Capitol and the domestic Apple (differently numbered), the British Apple, the German Apple, the Dutch Apple, and so on. During the 1983/84 fiscal year, we eliminated 13,399 duplicate records, and in the first two months of the 1984/85 fiscal year we have used 2707 merge holdings commands to delete another 3094 duplicates. Our own backlog files and the Duplicate Reports filed by the Enhance libraries have been keeping us quite busy, thank you.

Back to the subject of musical groups, we were recently in contact with LC about the seeming contradiction between the rule interpretation 24.4B (GSE 15, p. 19-20; MCB 13:11, p. 1-2) and such authority records as that for the Who (n80816), which uses the qualifier "(Musical quartet)" rather than "(Musical group)". LC reminds us that examples in all rules and interpretations are not prescriptive. Their current practice is to use the qualifier "(Musical group)" for newly established headings when there is no authority record for the heading already using a qualifier. The Who had already been established using "quartet" and so followed the principle of the RI; hence it was considered AACR2 and was not changed. Groups without authority records will use the "(Musical group)" qualifier as outlined in the RI.

Over two-and-one-half years in the making, the Vivaldi Project, coordinated by Phil Youngholm of Connecticut College, is now complete except for a small number of snags. A total of 1299 fields were changed and about 90 percent of them now contain an AACR2-form uniform title; the rest had the form of Vivaldi's name corrected. The following list incorporates the statistics for the entire Vivaldi Project, changes made largely between November 1983 and August 1984.

In ODQCS, planning continues for the projected implementation of the new format for Machine-Readable Data Files (MRDF) in October, the new Archives format (replacing the old Manuscripts format) later in the fall, and for the second round of Enhance evaluations. Meanwhile, we are current in our processing of change requests.

The following list, in addition to the aforementioned popular music group and Vivaldi Project changes, also incorporates revisions derived from change requests, Music Cataloging Bulletin, updates, and happenstance. For convenience of presentation, the forms of names and uniform titles have been condensed and are not necessarily the correct AACR2 forms. By the same token, not every MCB or NAF reference cited contains a valid AACR2 heading; those which do not have been included for informational purposes only. If you chance upon any headings missed or incorrectly converted, please let us know through the usual change request procedure.

---Jay Weitz
Quality Control Librarian
Online Data Quality Control Section
Marketing & User Services Division
OCLC
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As of July 7, 1984, there were 330 name title authority records for Johann Sebastian Bach in the Library of Congress Name Authority File. Since Bach's authority records have not been retrievable through OCLC by the search key "[bach,joh,s]" for some time, many libraries need to rely on the microfiche LCNAF which is out of date. Through dial-up access to the LC MUMS data base, a complete listing of Bach's headings with authority control numbers was obtained. This will provide access to most of the Bach authority records through OCLC by control number until OCLC provides access by the name search key. (Note: Diacritics are not included in the list; refer to the full authority record before using a heading)

**Name: Bach, Johann Sebastian, 1685-1750.**

51. Psalm
- Ach Gott, wie manches Herzeleid
- Ach wie fluchtig, ach wie nichtig
- Ach, ich sehe, itzt, da ich zur Hochzeit gehe
- Ach, ich sehe, itzt, da ich zur Hochzeit gehe. Jesu, Brunnquell
  aller Gnaden
- Ach, lieben Christen, seid getrost
- Ach, windet euch nicht so, geplagte Seelen
- Allein zu dir, Herr Jesu Christ
- Also hat Gott die Welt geliebet
- Am Abend aber desselbigen Sabbats
- Auf Christi Himmelfahrt allein
- Aus der Tiefe rufe ich, Herr, zu dir
- Aus der Tiefe rufe ich, S. 745
- Barmherziges Herze der ewigen Liebe
- Bauernkantate
- Bisher habt ihr nichts gebeten in meinem Namen
- Bleib' bei uns, denn es will Abend werden
- Brandenburgische Konzerte
- Brandenburgische Konzerte. Nr. 5
- Canon, S. 1076
- Canons
- Canons, BWV 1087
- Cantatas
- Cantatas. Selections
- Cantatas. Selections
- Cantatas. Selections; arr.
- Capriccio sopra la lontananza del suo fratello dilettissimo
- Capriccio sopra la lontananza del suo fratello dilettissimo. Aria di postiglione
- Chaconne en re mineur BWV 1004
- Choral music
- Chorale preludes
- Chorale von verschiedener Art, BWV 645-650
- Chorale von verschiedener Art, BWV 645-650. Kommst du nun, Jesu, from the heaven
Chorale von verschiedener Art, BWV 645-650. Wachet auf, ruft uns die Stimme
Chorale von verschiedener Art, BWV 651-668
Chorale von verschiedener Art, BWV 651-668. Komm, Gott Schopfer, Heiliger Geist
Chorale von verschiedener Art, BWV 651-668. Nun komm, der Heiden Heiland, BWV 659
Chorale von verschiedener Art, BWV 651-668. Schmucke dich, O liebe Seele
Chorale von verschiedener Art, BWV 651-668. Vor deinen Thron tret' ich
Chorale von verschiedener Art, S. 645-650. Ach bleib' bei uns, Herr Jesu Christ
Chorale von verschiedener Art, S. 645-650. Wer nur den lieben Gott lasst walten
Chorale von verschiedener Art, S. 651-668. Von Gott will ich nicht lassen
Chorales. Selections
Concerto for two violins in D minor, BWV. 1043
Concerto for violin, string orchestra, and continuo in E major, BWV 1042
Concerto, organ unacc., S. 596, D minor. Largo
Concertos, flute, violin, harpsichord, string orchestra, BWV 1044, A minor
Concertos, harpsichord, string orchestra, BWV 1052, D minor
Concertos, harpsichord, string orchestra, BWV 1053, E major
Concertos, harpsichord, string orchestra, BWV 1053, E major; arr.
Concertos, harpsichord, string orchestra, BWV 1055, A major
Concertos, harpsichord, string orchestra, BWV 1056, F minor
Concertos, harpsichord, string orchestra, BWV 1056, F minor; arr.
Concertos, harpsichord, string orchestra, BWV 1058, G minor
Concertos, harpsichord, string orchestra. Selections
Concertos, harpsichord. Selections
Concertos, harpsichords (2), string orchestra, BWV 1060, C minor; arr.
Concertos, harpsichords (3), string orchestra, BWV 1064, C major; arr.
Concertos, violin, BWV 1045, D major
Concertos, violin, string orchestra, BWV 1041, A minor
Concertos, violin, string orchestra, BWV 1042, E major
Concertos, violins (2), string orchestra, BWV 1043, D minor
Concertos. Selections
Der Herr denket an uns. Sinfonia
Du Hirte Israel, hore
Du sollst Gott, deinen Herren, lieben
Du sollst Gott, deinen Herren, lieben. Ach, es bleibt in meiner Liebe
Einige canonische Veränderungen
Englische Suiten
Englische Suiten. Nr. 2
Entfliehet, verschwindet, entweichet, ihr Sorgen. Selections
Er rufet seinen Schafen mit Namen
Erforsche mich, Gott, und erfahre mein Herz
Erfreute Zeit im neuen Bunde
Erhalt' uns, Herr, bei deinem Wort, chorus, orchestra
Erhohetes Fleisch und Blut
Es erhub sich ein Streit
Es ist ein trotzig und verzagtes Ding
Es ist euch gut, dass ich hingehe
Es ist nichts Gesundes an meinem Leibe
Es reift euch ein schrecklich Ende
So loschet im Eifer der rachenden Richter
Falsche Welt, dir trau' ich nicht
Fantasia, organ, S. 563, B minor
Fantasie und Fuge, harpsichord, BWV 904, A minor; arr.
Fantasie und Fuge, harpsichord, BWV 906, C minor. Fantasie
Feste Burg ist unser Gott (Cantata)
Flute sonatas
Französische Ouverture
Französische Suiten
Französische Suiten. Nr. 1
Französische Suiten. Nr. 3
Fuga sopra il Magnificat
Fugues, organ, BWV 577, G major
Fugues, organ, BWV 578, G minor
Furchte dich nicht
Furchte dich nicht, ich bin bei dir
Geist und Seele wird verwirret
Geist und Seele wird verwirret. Sinfonia (1. Teil); arr.
Gelobet seist du, Jesu Christ, S. 722
Gloria in excelsis Deo (Cantata)
Goldberg-Variationen
Gott lebet noch (Chorale)
Gott, der Herr, ist Sonn' und Schild
Gott, der Herr, ist Sonn' und Schild. Nun danket alle Gott
Gottes Zeit ist die allerbeste Zeit
Gottes Zeit ist die allerbeste Zeit. In deine Hände
Halt im Gedachtnis Jesum Christ
Harpischord music
Harpischord music. Selections
Hercules auf dem Scheideweg
Herr Gott, dich loben alle wir
Herr Gott, dich loben wir (Cantata), BWV 16
Herr Jesu Christ, Du hochstes Gut. Jesus nimmt die Sunder an
Herz und Mund und Tat und Leben
Herz und Mund und Tat und Leben. Jesus bleibt meine Freude
Herz, das seinen Jesum lebend weiss
Himmel lacht, die Erde jubilieret
Himmelskonig, sei willkommen
Hochsterwunschtes Freudenfest
Ich bin ein guter Hirt
Ich bin in mir vergnugt
Ich bin in mir vergnugt. Meine Seele sei vergnugt
ich bin vergnugt mit meines Glucke
Ich hab in Gottes Herz und Sinn
Ich hatte viel Bekummernis. Seufzer, Tranen, Kummer
Ich ruf' zu dir, Herr Jesu Christ
Ich steh' mit einem Fuss im Graber
Ihr Menschen, ruhmet Gottes Liebe
Ihr werdet weinen und heulen
In allen meinen Taten
In dulci jubilo (Chorale prelude), BWV 751
Instrumental music. Selections
Instrumental music. Selections; arr.
Inventions, harpsichord
Inventions, harpsichord, BWV 772-786
Inventions, harpsichord, BWV 787-801
Italian concerto
Italienisches Konzert
Jagdkantate
Jagdkantate. Schafe konnen sicher weiden
Jagdkantate. Weil die wollenreichen Heerden
Jauchzet Gott in allen Landen
Jauchzet dem Herrn, alle Welt
Jesu, der du meine Seele (Cantata)
Jesu, der du meine Seele (Cantata). Wir eilen mit schwachen
Jesu, meine Freude (Motet)
Jesu, meine Freude (Motet). Selections
Jesus nahm zu sich die Zwolfe. Ertot' uns durch dein' Gute
Johannespassion
Johannespassion. Es ist vollbracht
Kaffee-Kantate
Keyboard music. Selections
Keyboard music. Selections
Kleine Praludien
Kleine Praludien und Fugen
Kleine Praludien und Fugen. Nr. 1
Kleine Praludien und Fugen. Nr. 1. Praeludium
Komm, du susse Todesstunde
Komm, susser Tod
Konzert a-Moll BWV 1044 fur Cembalo, Violine, Flote und Streicher
Kunst der Fuge
Kunst der Fuge. Contrapunctus 11
Leichtgesinnte Flattergeister
Liebster Immanuel, Herzog der Frommen (Cantata)
Lobe den Herren, den machtigen Konig der Ehren
Lobe den Herrn, meine Seele, BWV 143
Lobet den Herrn, alle Heiden
Lute music
Magnificat, BWV 243, D major
Magnificat, BWV 243, D major. Esurientes implevit bonis
Magnificat, BWV 243, D major. Et exultavit
Masses
Masses, BWV 233-236
Matthauspassion
Matthauspassion.
Mein Herze schwimmt im Blut
Mein liebster Jesus ist verloren
Meinen Jesum lass ich nicht
Messen
Motets. Selections
Musikalisches Opfer
Musikalisches Opfer. Canone perpetuo
Musikalisches Opfer. Ricercare a 3
Musikalisches Opfer. Ricercare a 6
Musikalisches Opfer. Selections
Musikalisches Opfer. Trio
Nimm, was dein ist, und gehe hin
Non sa che sia dolore
Non sa che sia dolore. Sinfonia
Notenbuch der Anna Magdalena Bach (1725). So oft ich meine
Tabackspfeife
Now thank we all our god
Nun danket alle Gott (Cantata)
Nun danket alle Gott, S. 192. Lob, Ehr' und Preis sei Gott
Nun komm, der Heiden Heiland (Cantata)
O Ewigkeit, du Donnerwort, BWV 60
O Ewigkeit, du Donnerwort, BWV 60. Es ist genug
O Gott, du frommer Gott, S. 767
O holder Tag, erwunschte Zeit
Organ music
Organ music. Selections
Orgelbuchlein
Orgelbuchlein. Heut' triumphiert Gottes Sohn
Orgelbuchlein. In dulci jubilo
Orgelbuchlein. Liebster Jesu, wir sind hier, BWV 633
Orgelbuchlein. Nun komm, der Heiden Heiland
Orgelbuchlein. Wenn wir in hochsten Noten sein
Orgelbuchlein. Wer nur den lieben Gott lasst walten
Oster-Oratorium
Partitas, BWV 997, C minor
Partitas, BWV 997, C minor; arr.
Partitas, harpsichord, BWV 825-830
Partite diverse sopra Ach, was soll ich Sunder machen?
Passacaglia, organ, BWV 582, C minor
Passacaille et fugue en ut mineur BWV 582
Pastorale, organ, BWV 590, F major. Aria
Praludium und Fuge, organ, BWV 537, C minor
Praludium und Fuge, organ, BWV 538, D minor
Praludium und Fuge, organ, BWV 540, F major
Praludium und Fuge, organ, BWV 542, G minor
Praludium und Fuge, organ, BWV 542, G minor. Fuge
Praludium und Fuge, organ, BWV 532, D major
Praludium und Fugue, organ, BWV 544, B minor
Praludium und fugue, organ, BWV 548, E minor
Praludium, Fuge und Allegro, lute, BWV 998, Eb major
Preise, Jerusalem, den Herrn
Prelude and fugue, organ, S. 534, F minor
Prelude and fugue, organ, S. 549, C minor
Preludes, lute, BWV 999, C minor
Schau, lieber Gott, wie meine Feind'
Schwingt freudig euch empor, BWV 36
Sehet, welch eine Liebe hat uns der Vater erzeiget
Sehet; wir geh'n hinauf gen Jerusalem
Sehet, wir geh'n hinauf gen Jerusalem. Es ist vollbracht
Selections
Selections; arr.
Sie werden aus Saba alle kommen
Sie werden euch in den Rann tun, BWV 183
Siehe zu, dass deine Gottesfurcht nicht Heuchelei sei
Singet dem Herrn ein neues Lied (Cantata)
Sonata, organ, S. 527, D minor
Sonata, viola da gamba & harpsichord, S. 1027, G major. Allegro moderato
Sonatas and partitas, violin, S. 1006, E major. Gavotte en rondeau
Sonatas, flute, BWV 1013, A minor
Sonatas, flute, BWV 1013, A minor. Sarabande
Sonatas, flute, continuo, BWV 1034, E minor
Sonatas, flute, continuo, BWV 1035, F major
Sonatas, flute, harpsichord, BWV 1030, B minor
Sonatas, flute, harpsichord, BWV 1030, B minor; arr.
Sonatas, flute, harpsichord, BWV 1030-1032
Sonatas, flute, harpsichord, BWV 1031, Eb major
Sonatas, flute, harpsichord, BWV 1031, Eb major. Siciliano
Sonatas, flute, harpsichord, BWV 1032, A major
Sonatas, organ, BWV 525, Eb major
Sonatas, organ, BWV 525-530
Sonatas, viola da gamba, harpsichord, BWV 1027-1029
Sonatas, violin, continuo, BWV 1023, E minor
Sonatas, violin, harpsichord, BWV 1020, G minor
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Sonaten und Partiten, violin, BWV 1001-1006. Partita, no. 2
Sonaten und Partiten, violin, BWV 1001-1006. Partita, no. 2. Chaconne
Sonaten und Partiten, violin, BWV 1001-1006. Partita, no. 2; arr.
Sonaten und Partiten, violin, BWV 1001-1006. Partita, no. 3
Suite, orchestra, S. 1067, B minor. Polonaise
Suites, orchestra, BWV 1066, C major
Suites, orchestra, BWV 1066-1069
Suites, orchestra, BWV 1067, B minor
Suites, orchestra, BWV 1068, D major
Suites, orchestra, BWV 1068, D major. Air
Suites, orchestra, BWV 1068, D major. Air; arr.
Suites, orchestra, BWV 1069, D major
Suites, violoncello, BWV 1007, C major
Suites, violoncello, BWV 1007, C major. Menuett, no. 2; arr.
Suites, violoncello, BWV 1007-1011
Suites, violoncello, BWV 1007-1012
Suites, violoncello, BWV 1008, D minor
Suites, violoncello, BWV 1008, D minor. Saraband
Suites, violoncello, BWV 1009, C major; arr.
Toccata et fugue en re mineur BWV 565
Toccatas, harpsichord, BWV 912, D major
Toccatas, organ, BWV 564, C major
Toccata, organ, BWV 565, D minor
Tonet, ihr Pauken! Erschallet, Trompeten
Toccatas, harpsichord, BWV 912, D major
Toccatas, organ, BWV 564, C major
Toccatas, organ, BWV 565, D minor
Toccatas, organ, BWV 1009, C major; arr.
Toccatas, violins, continuo, BWV 1037, C minor
Toccatas, violins, continuo, BWV 1037, C major; arr.
Toccatas, violins, continuo, BWV 1038, G major
Toccatas, violins, continuo, BWV 1039, G major
Trio sonatas, flute, violin, continuo, BWV 1038, G major
Trio sonatas, flutes, continuo, BWV 1039, G major
Trio sonatas, violins, continuo, BWV 1037, C minor
Trio sonatas, violins, continuo, BWV 1037, C major; arr.

Ungefarbt Gemute
Ungefarbt Gemute. Alles nun, das ihr wollet
Unser Mund sei voll Lachens
Vereinigte Zweitracht der wechselnden Saiten
Wachet auf, ruft uns die Stimme (Cantata)
War' Gott nicht mit uns diese Zeit (Cantata)
War' Gott nicht mit uns diese Zeit (Cantata). Unsre Starke
heiss zu schwach
Warum betruberst du dich, mein Herz
Was frag ich nach der Welt
Was mein Gott will, das g'scheh' allzeit
Weihnachts-Oratorium
Weihnachts-Oratorium. Brich an, o schones Morgenlicht
Weihnachts-Oratorium. Selections
Weinen, Klagen, Sorgen, Zagen
Wer mich liebet, der wird mein Wort halten, BWV 59
Wer mich liebet, der wird mein Wort halten, BWV 74
Wie schon leuchtet der Morgenstern (Cantata)
Wir danken dir, Gott, wir danken dir
Wir danken dir, Gott, wir danken dir. Sinfonia
Wir glauben all' an einen Gott, Vater, BWV 740
Wo Gott, der Herr, nicht bei uns halt (Cantata)
Wo gehest du hin

Wohltemperierte Klavier
Wohltemperierte Klavier, 1. Teil. Selections
Wohltemperierte Klavier, 2. Teil
Wohltemperierte Klavier, 2. Teil. Nr. 14
Wohltemperierte Klavier, 2. Teil. Nr. 22. Praeludium
Wohltemperierte Klavier, 2. Teil. Nr. 24
Wohltemperierte Klavier. Selections

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