Der Kirchliche Organist, 1000 Orgelkompositionen in den Kirchentonarten, August Weil - 1917 Friedrich Pustel, Regensburg
www.rowy.net
2008

Nach Jean Titelouze.

627.

Ped.

628.

Ped.

Stark oder volle Orgel.

629.

Ped.

630.

Ped.

Mittelstark.

631.

Ped.

Zur Antiphon „Regina coeli."

Nach Diego Ortiz.

632.

Ped.

-MODUS VI.-

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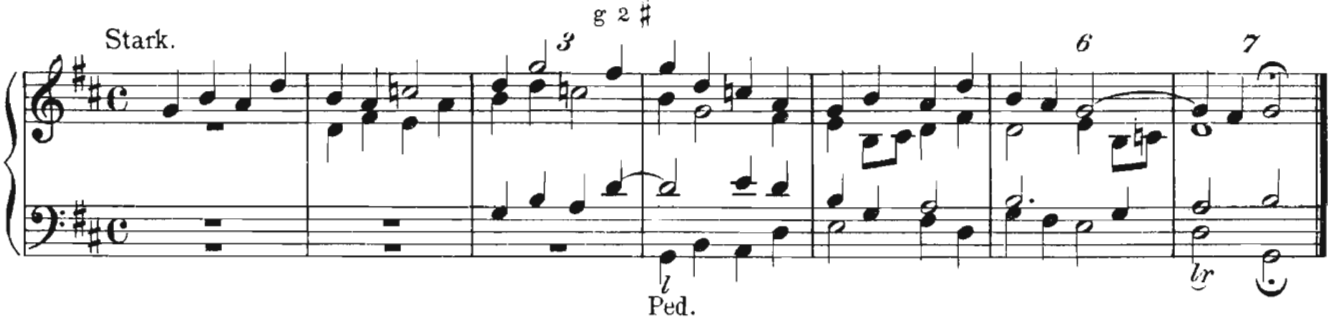
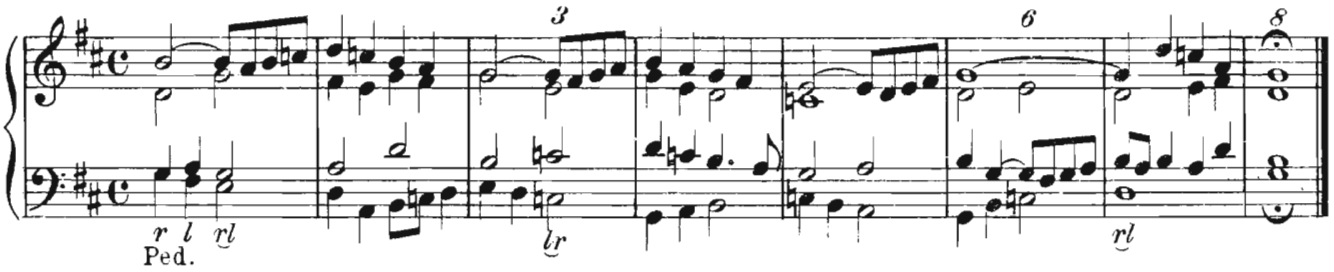
633. Stark.

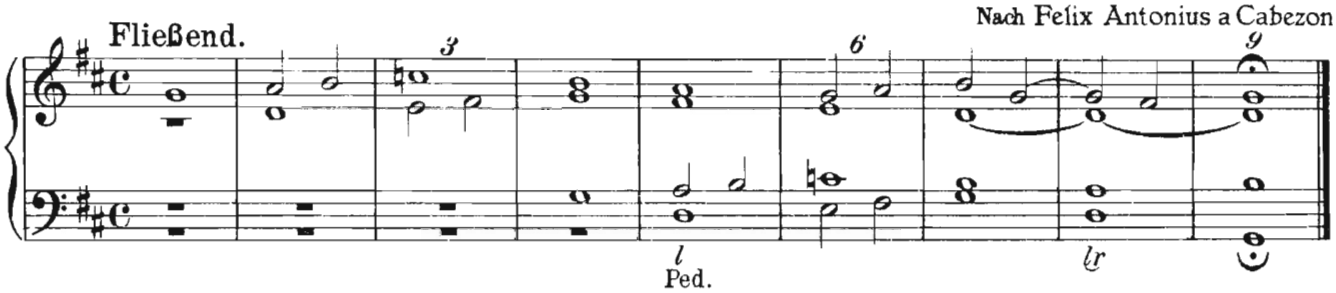


634.



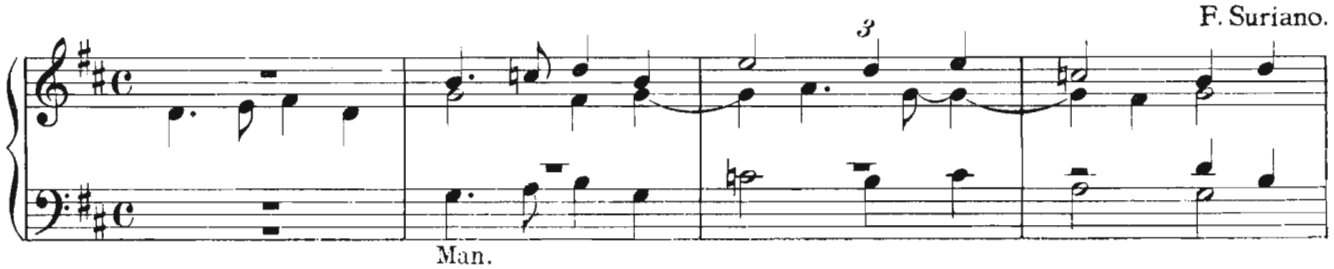
635. Fließend.

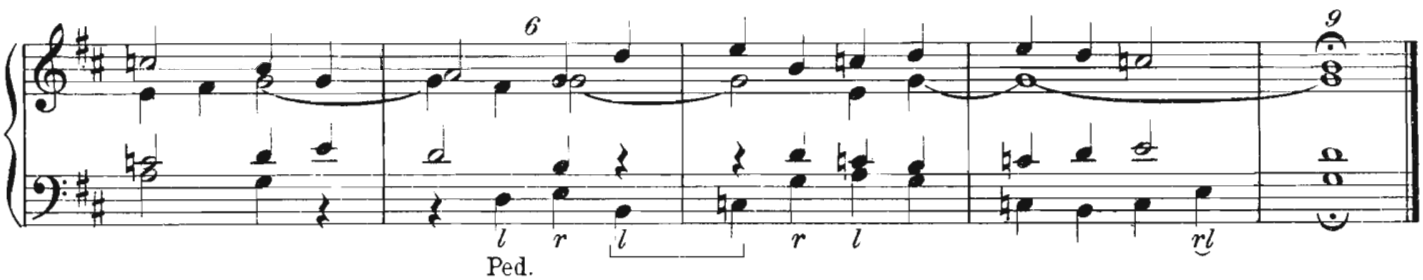
Nach Felix Antonius a Cabezon.



636.

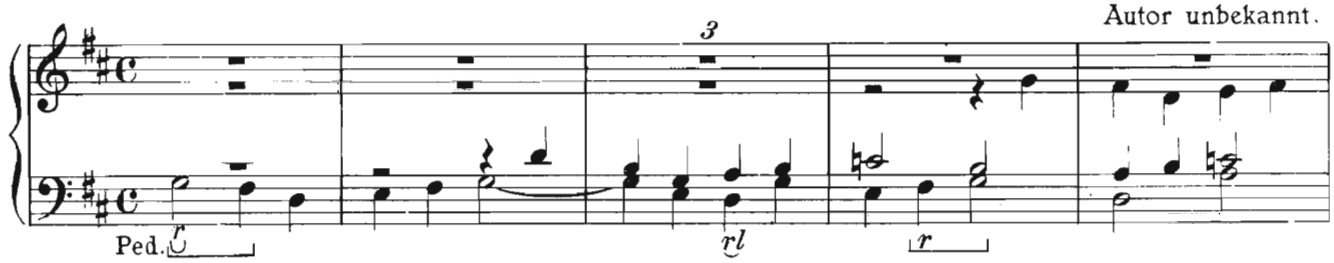
F. Suriano.



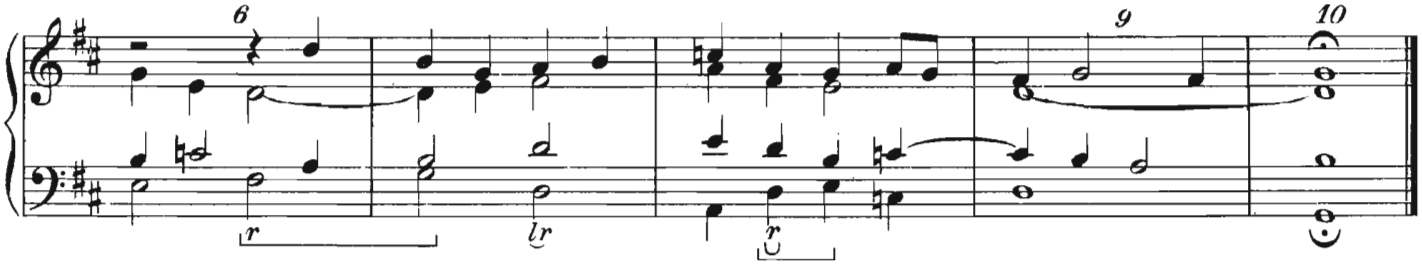


637.

Autor unbekannt.

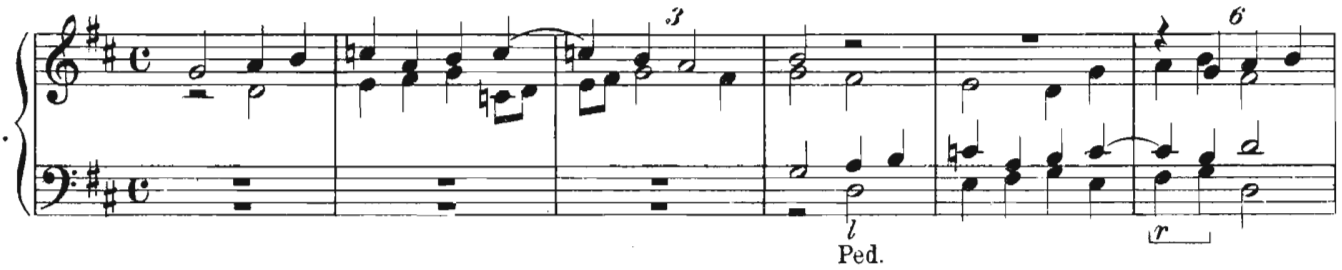


Nach M.S. des Konvents der Minoriten in Wien.



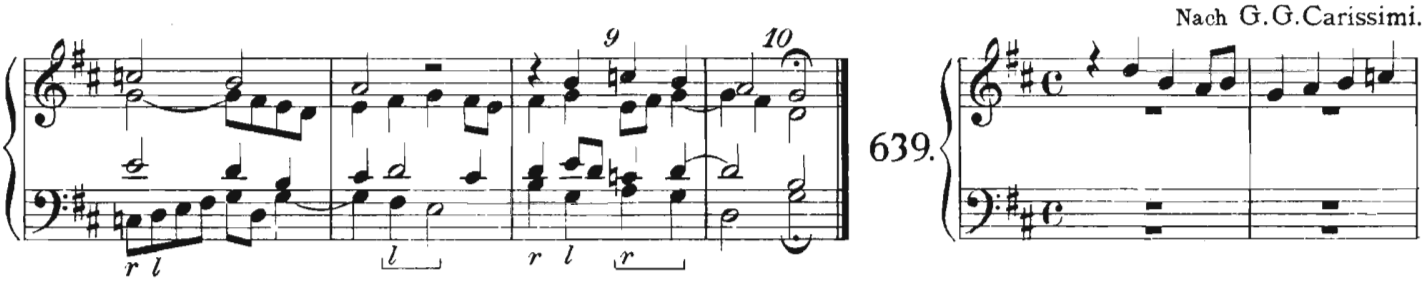
G. B. Fasolo.

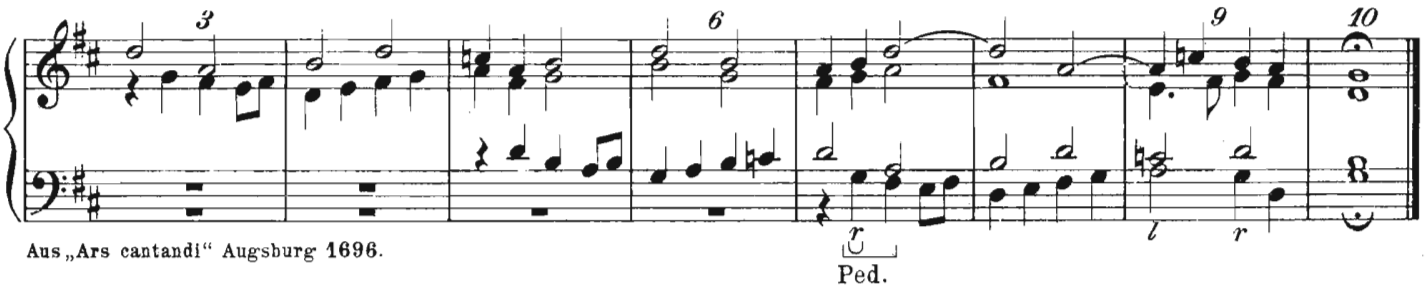
638.



Nach G. G. Carissimi.

639.

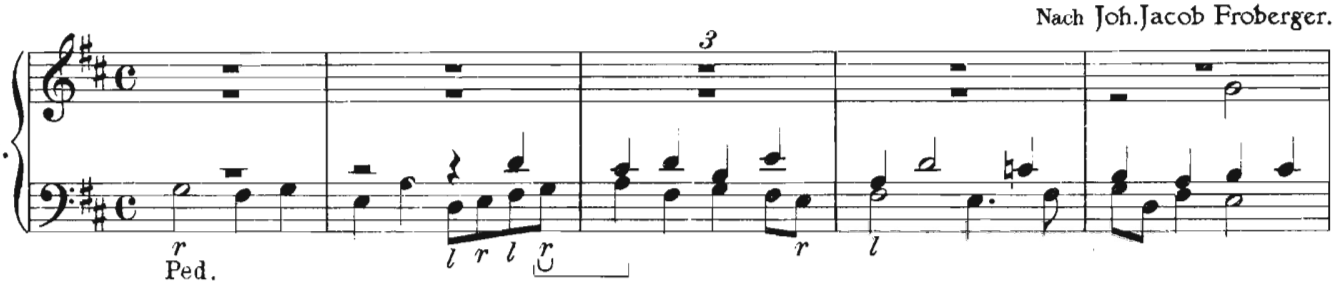


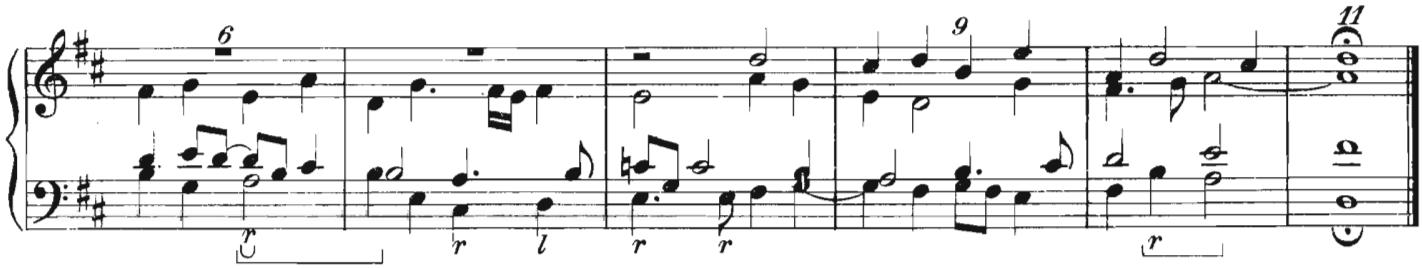


Aus „Ars cantandi“ Augsburg 1696.

Nach Joh. Jacob Froberger.

640.





-MODUS VI.-

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Mit 8 füß. Registern.

Nach Jean Titelouze.

641.

Man.

Ped.

642.

G. Frescobaldi.

Ped.

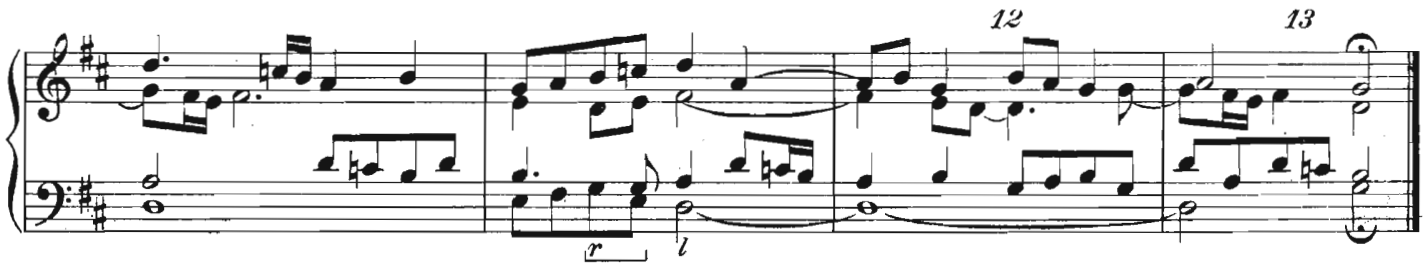
643.

Langsam. Mittelstark.

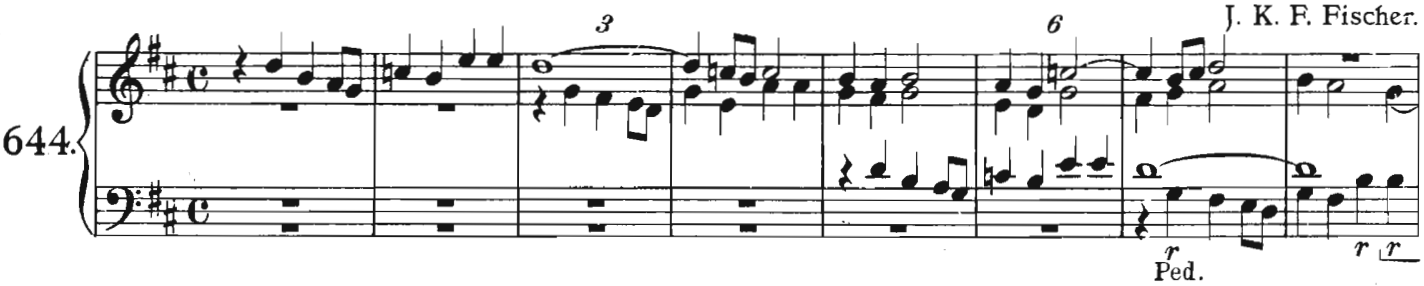
Nach Joh. Leo Hasler.

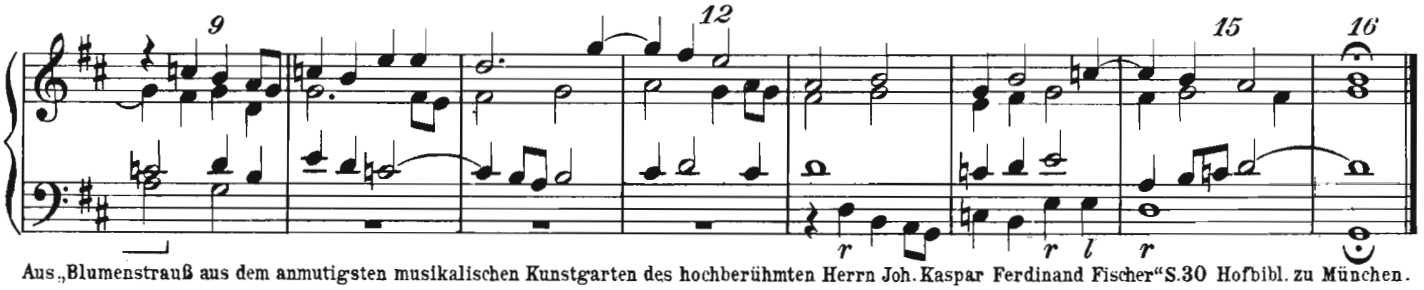
Ped.

g 2 ♯



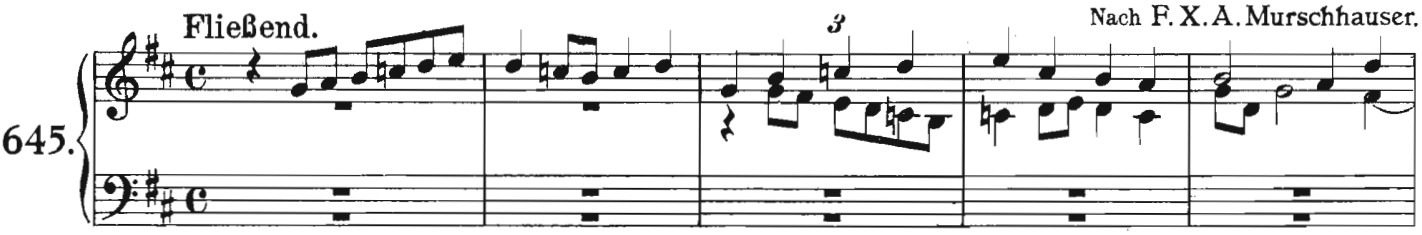
644. J. K. F. Fischer.

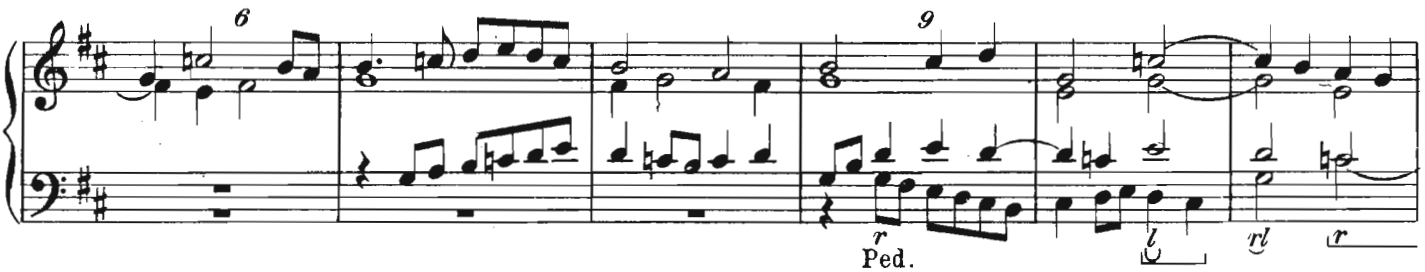


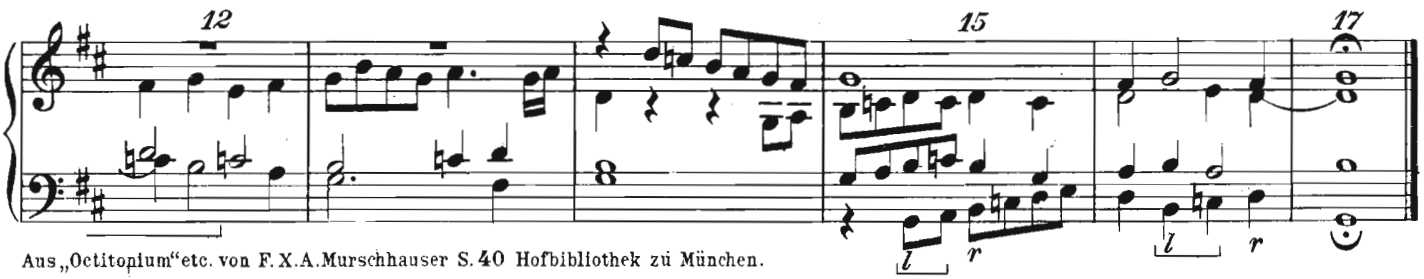


Aus „Blumenstrauß aus dem anmutigsten musikalischen Kunstgarten des hochberühmten Herrn Joh. Kaspar Ferdinand Fischer" S. 30 Hofbibl. zu München.

645. Fließend. Nach F. X. A. Murschhauser.







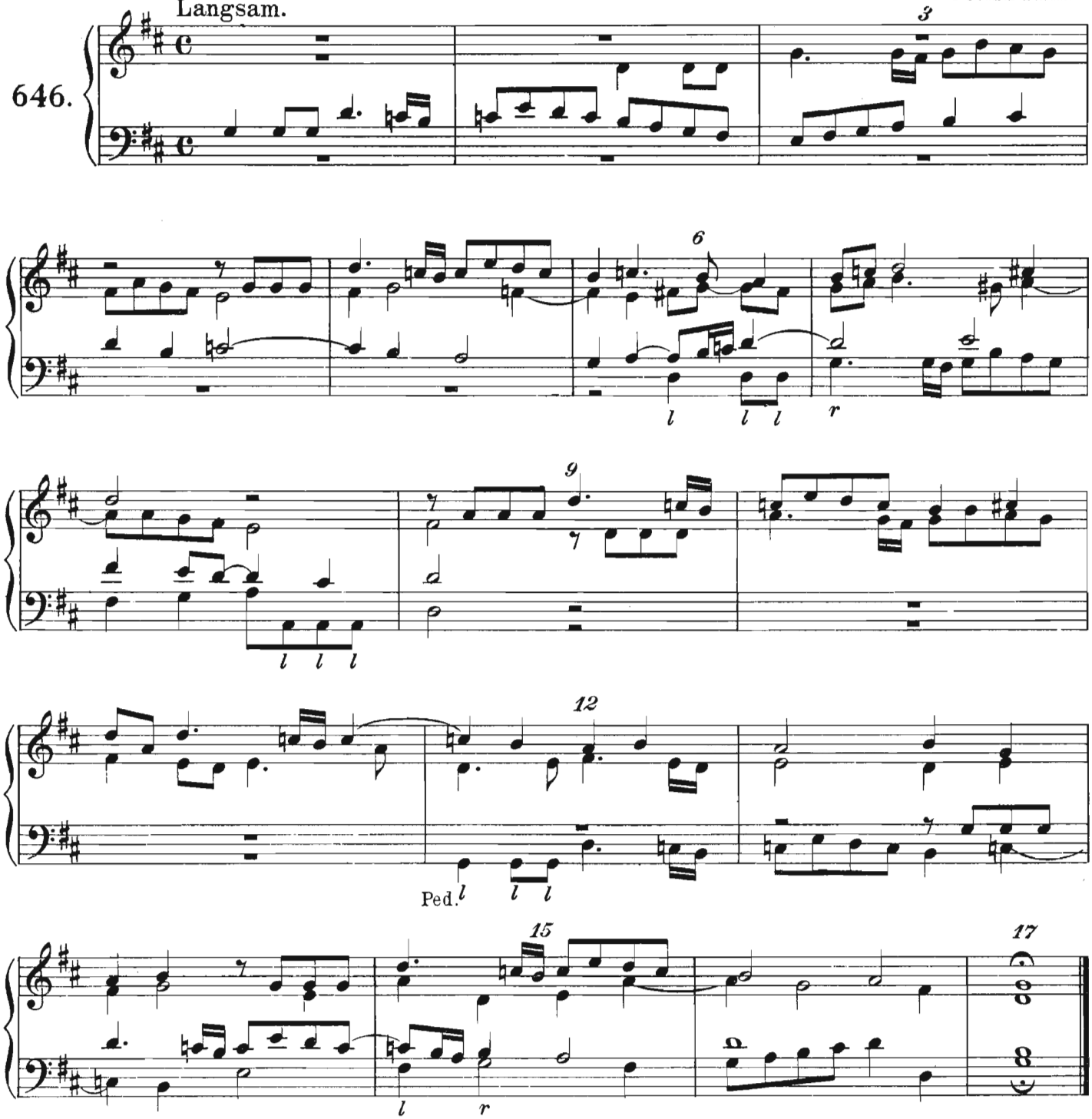
Aus „Octitopium" etc. von F. X. A. Murschhauser S. 40 Hofbibliothek zu München.

g 2 ♯

Gottlieb Muffat.

Langsam.

646.

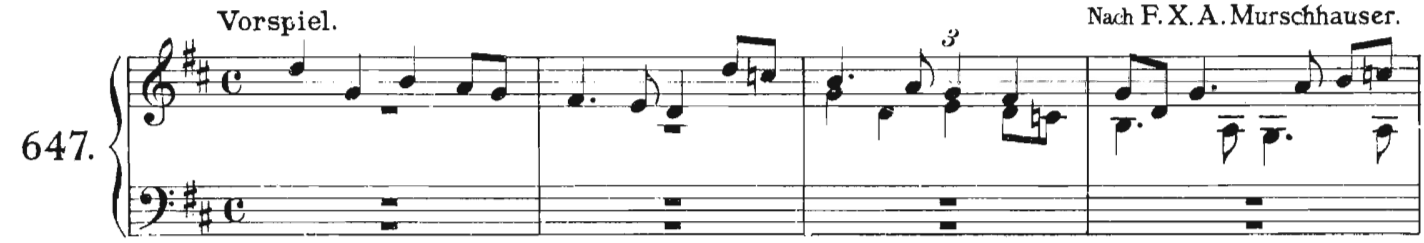


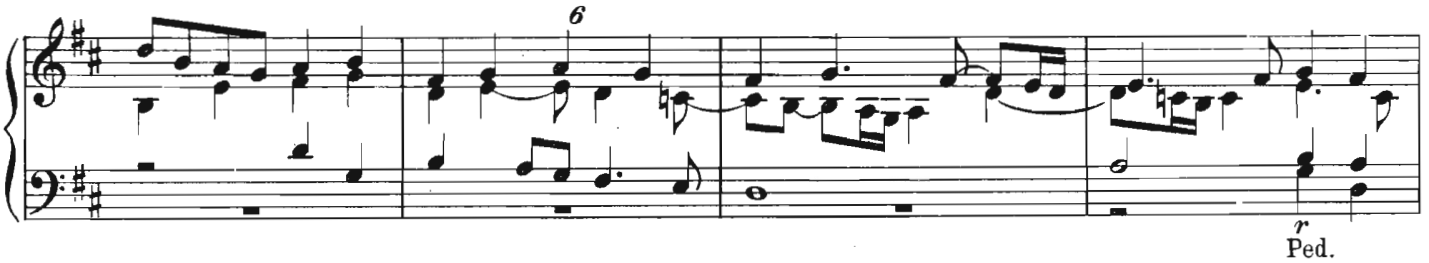
„72 Versetl sammt 12 Toccaten etc. herausgegeben von Gottlieb Muffat“S. 36 Berlin, königl. Bibliothek 8086.

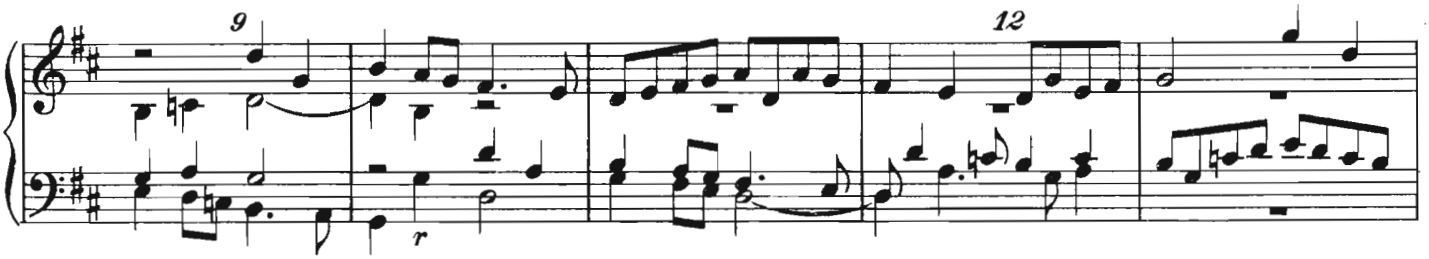
Vorspiel.

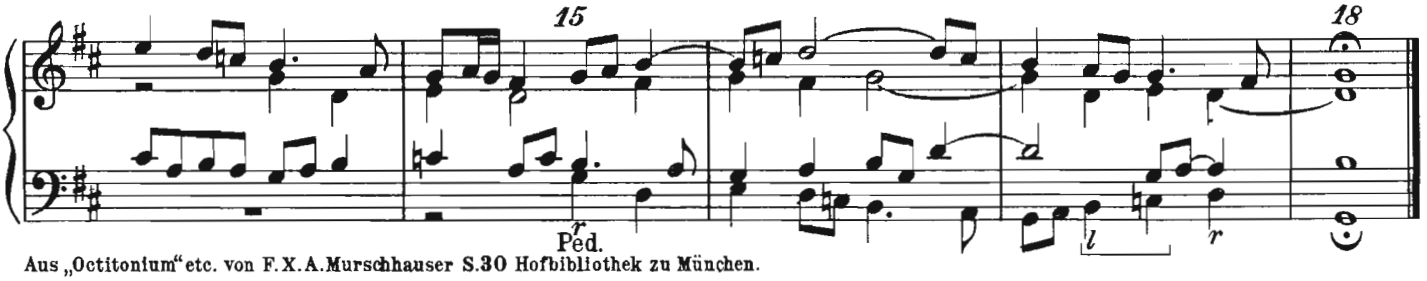
Nach F. X. A. Murschhauser.

647.

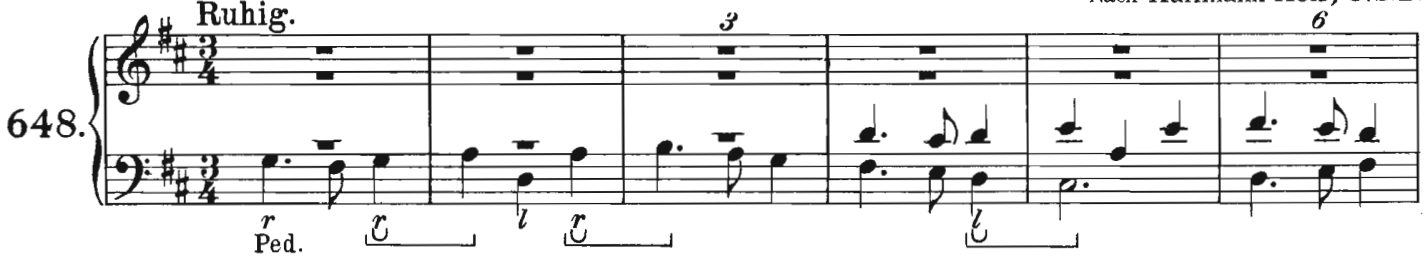
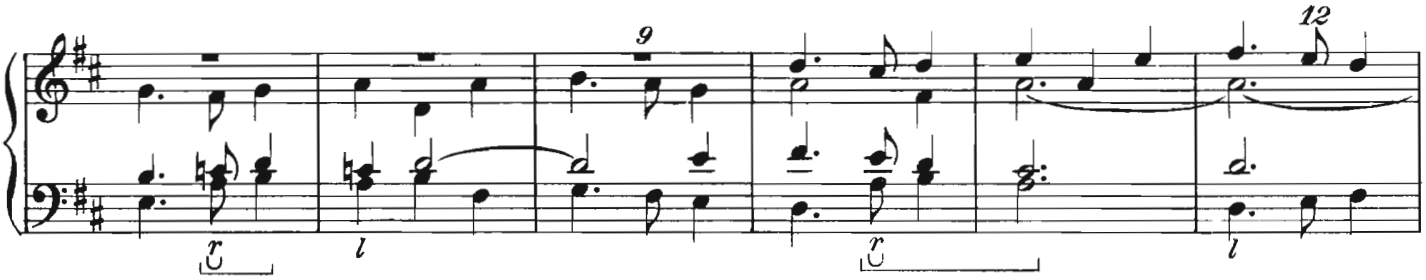
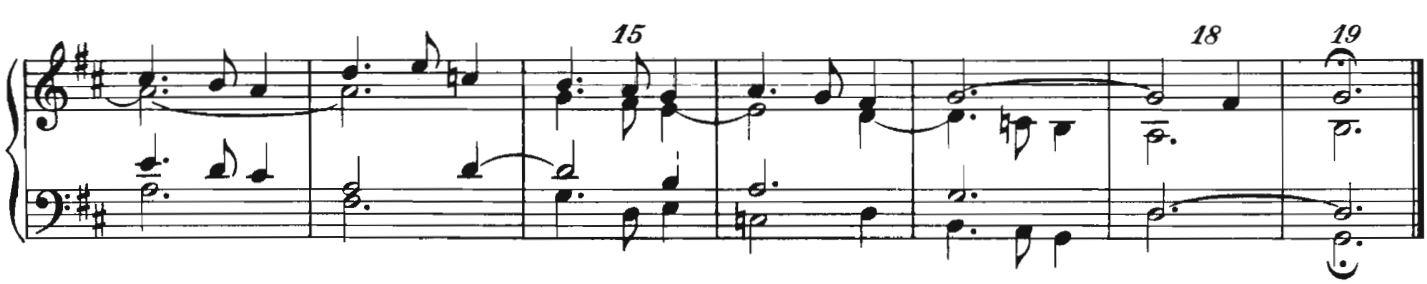








Aus „Octitonium" etc. von F.X.A.Murschhauser S.30 Hofbibliothek zu München.

Nachspiel.
Ruhig.

Nach Karlmann Kolb, O.S.B.