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

- MODUS II. -

fis 4♯

Nach Giovanni Gabrieli.

278. Mit hellen Stimmen.

279.

280. Langsam.

281.

Nach Orlando di Lasso.

282.

- MODUS II. -

fis 4♯

Nach Johann Speth.

283.

284.

Ped.

„Ars magna consoni et dissoni von Joh. Speth.
M. S. im Minoritenkonvent zu Wien.

Nach G. P. da Palestrina.

285.

Man.

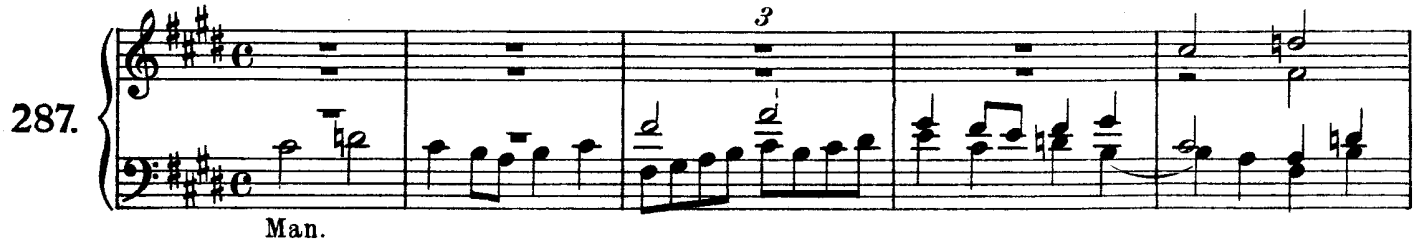
Nach Jan Pieter Sweelinck.

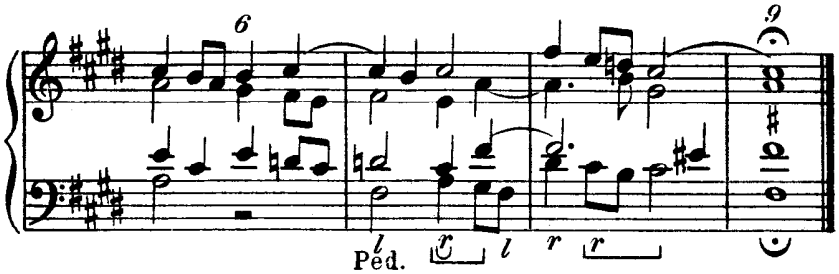
286.

Ped.

Nach G. B. Fasolo.

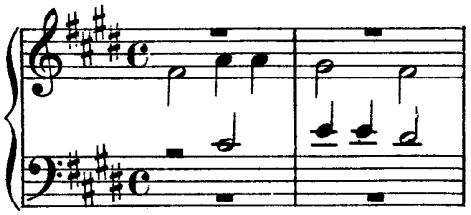
287.

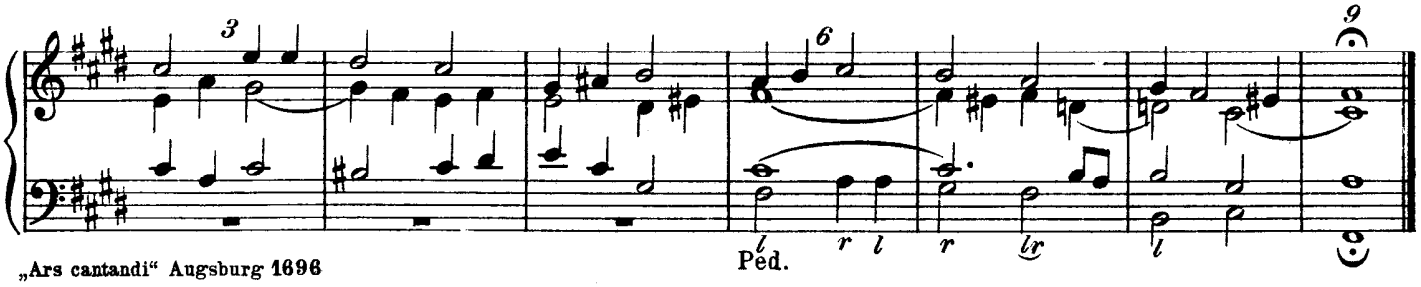




Nach Giacomo Carissimi.

288.

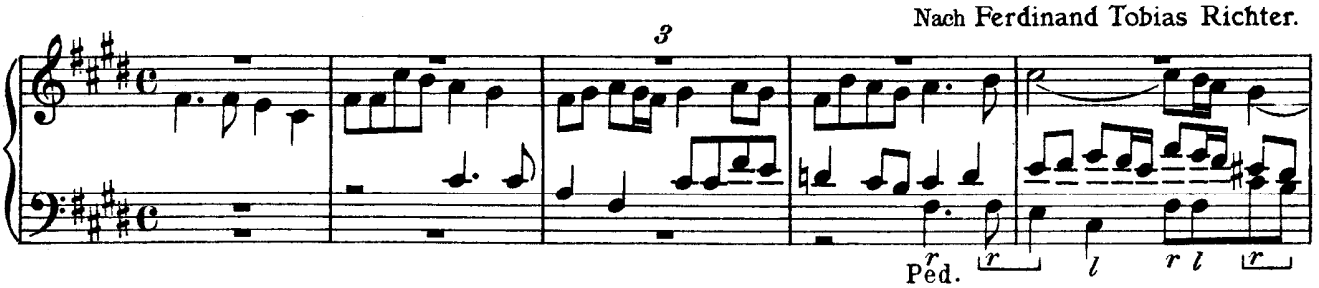


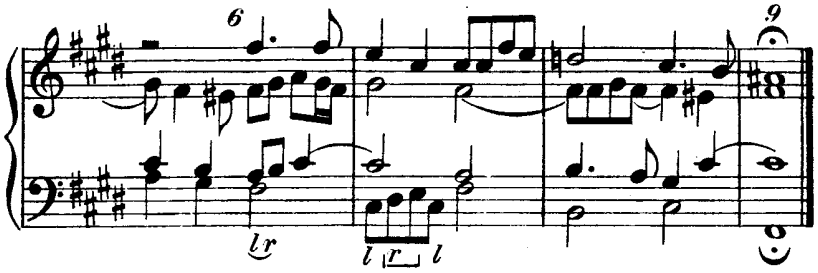


„Ars cantandi" Augsburg 1696

Nach Ferdinand Tobias Richter.

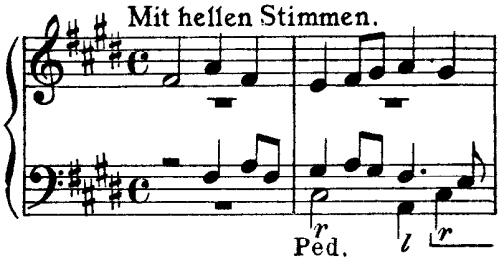
289.

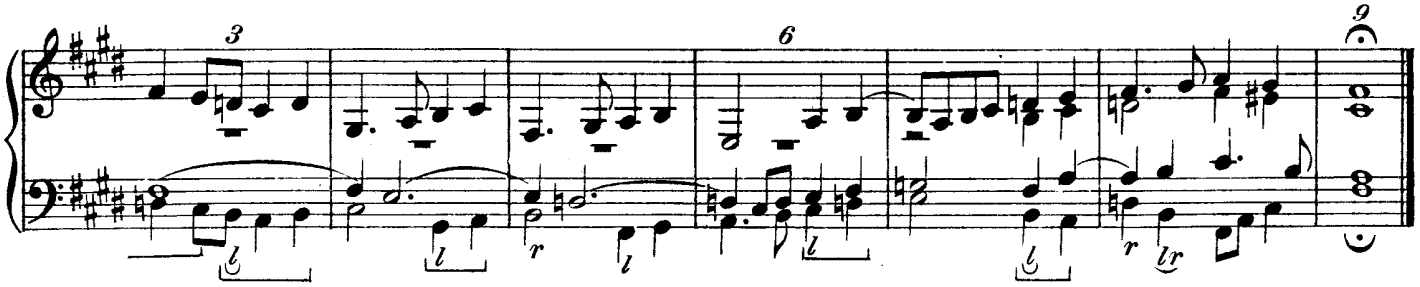




290.

Mit hellen Stimmen.



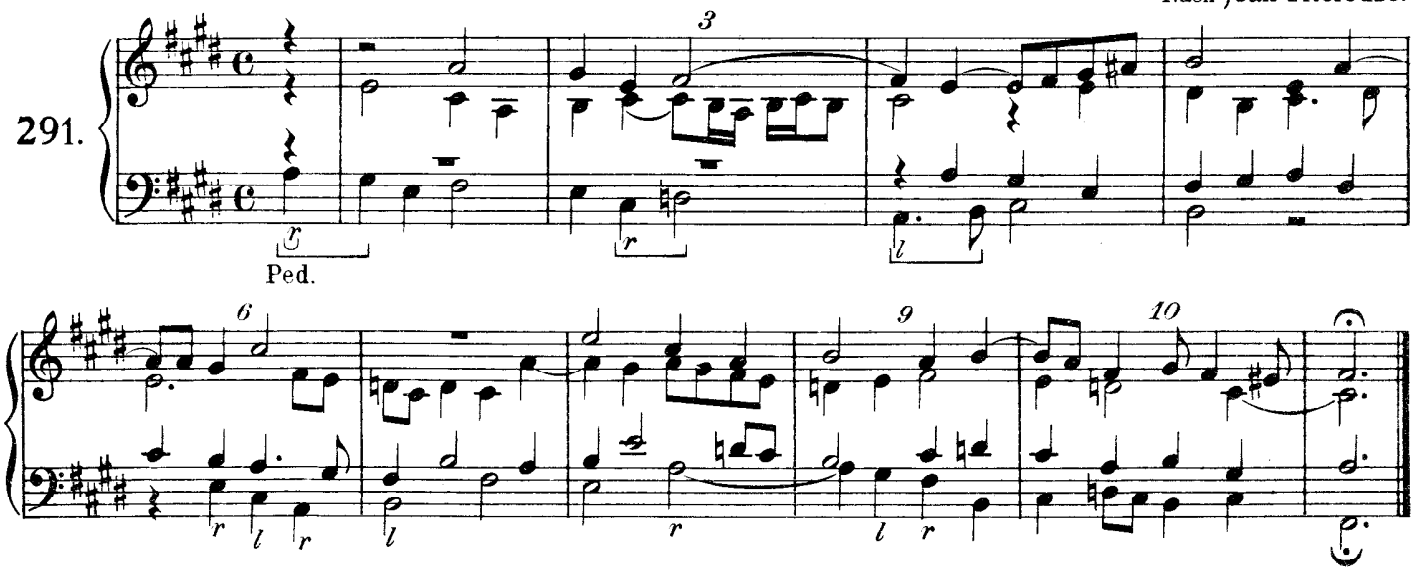


– MODUS II.–

fis 4♯

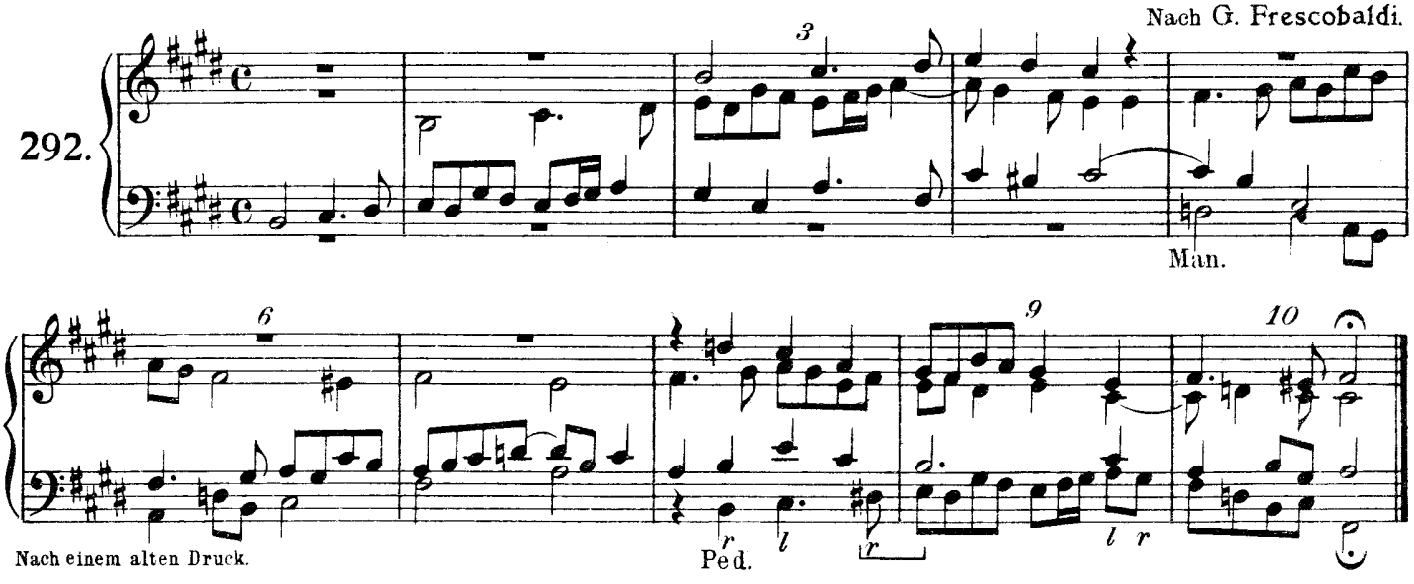
Nach Jean Titelouze.

291.



Nach G. Frescobaldi.

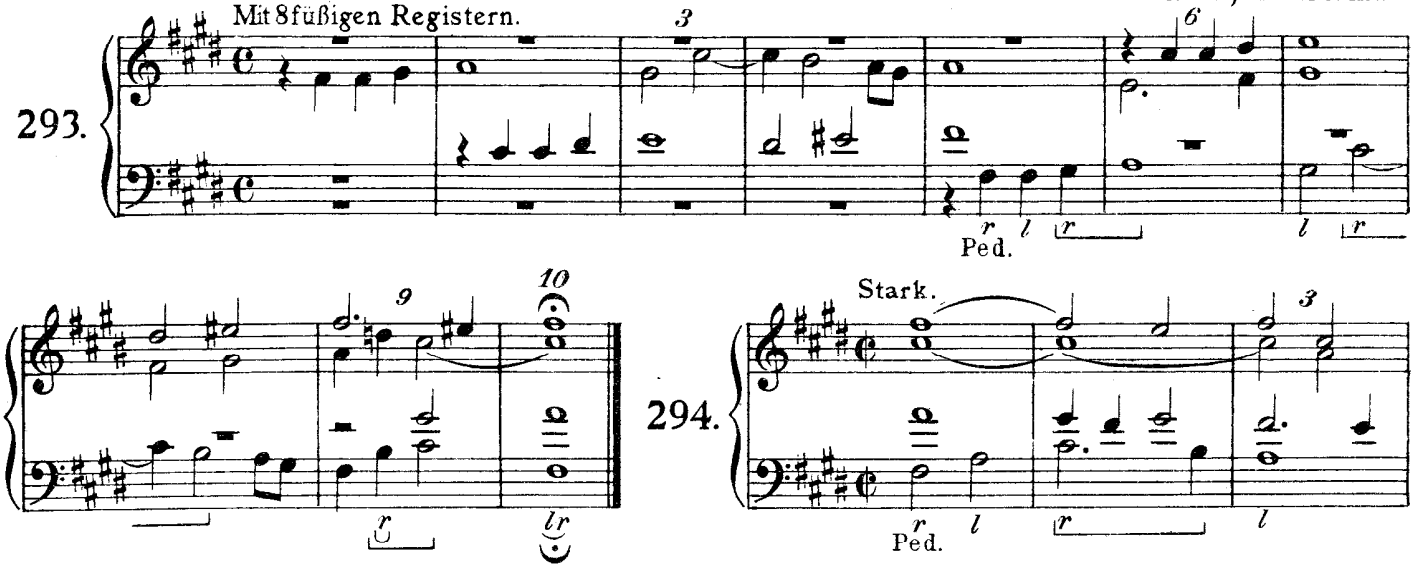
292.



Nach J. E. Eberlin.

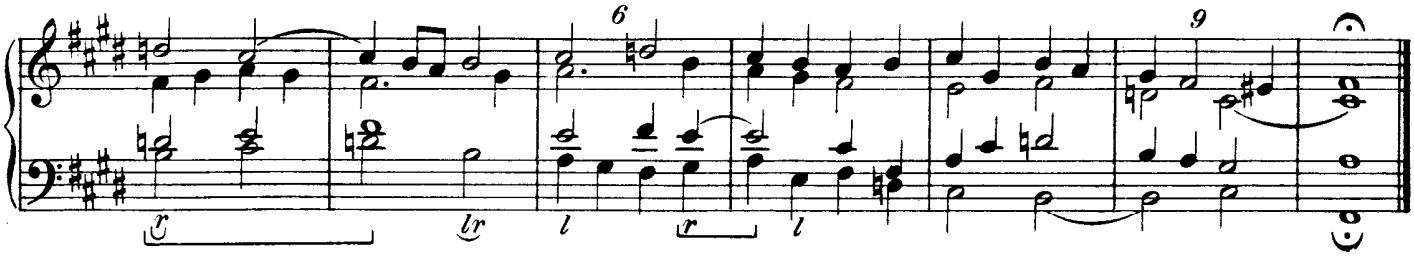
293.

Mit 8füßigen Registern.



294.

Stark.

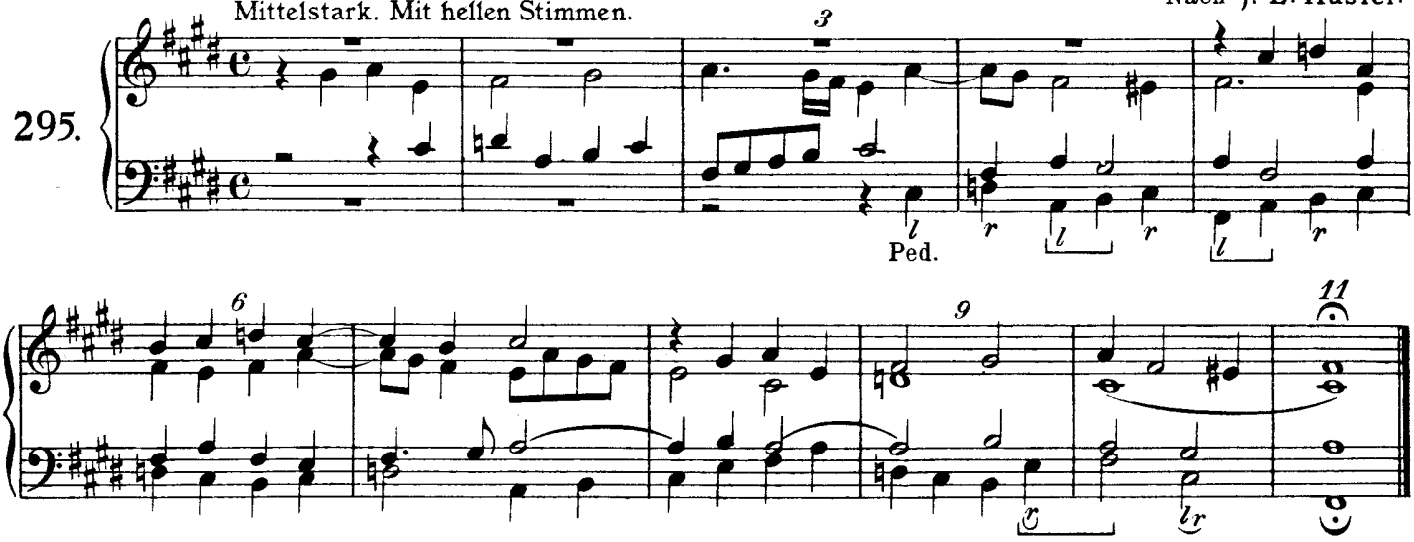


Vorspiel.

Mittelstark. Mit hellen Stimmen.

Nach J. L. Hasler.

295.

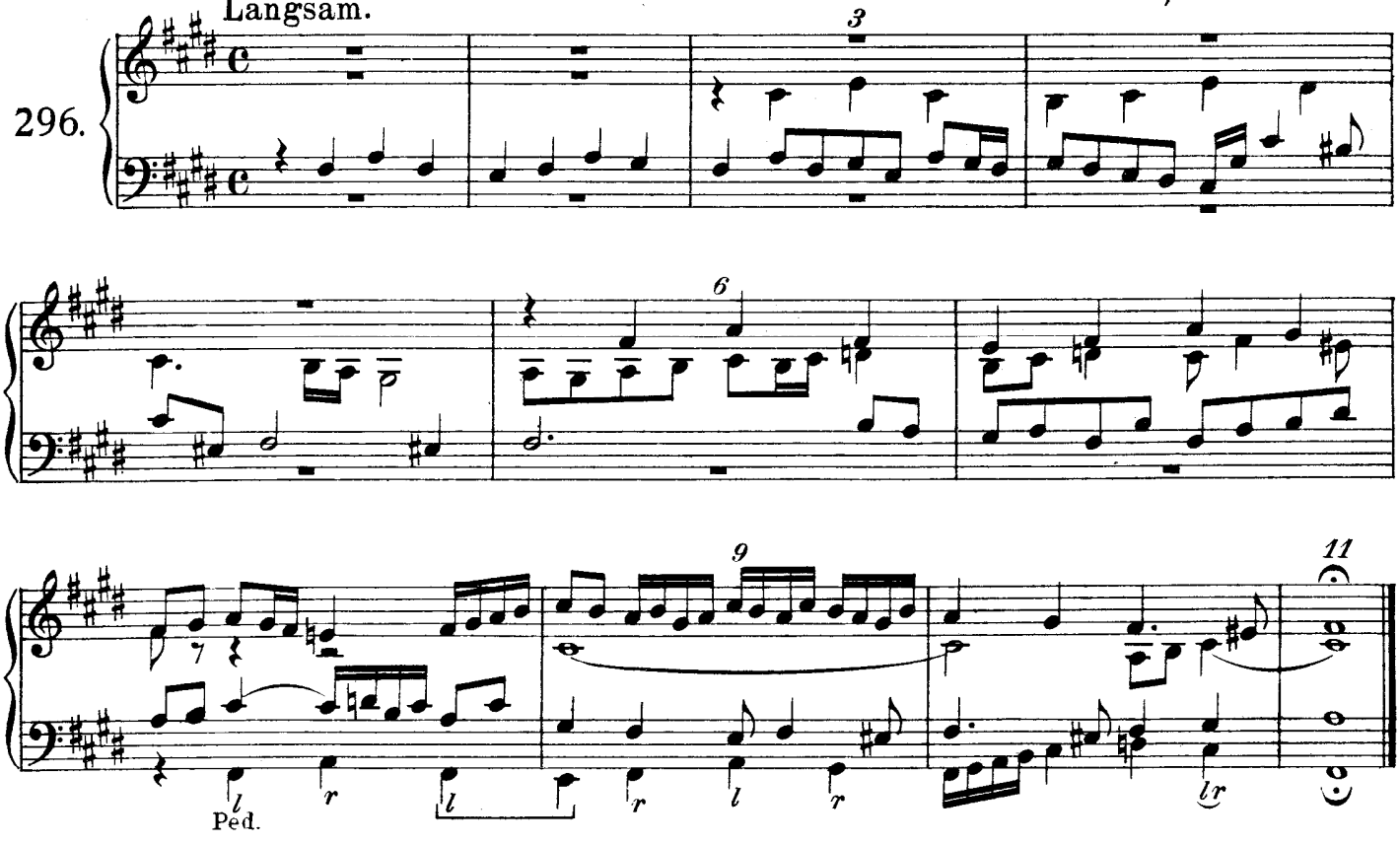


Zur Antiphon „Da pacem“ (Defensor)

Langsam.

Nach Johann Pachelbel.

296.

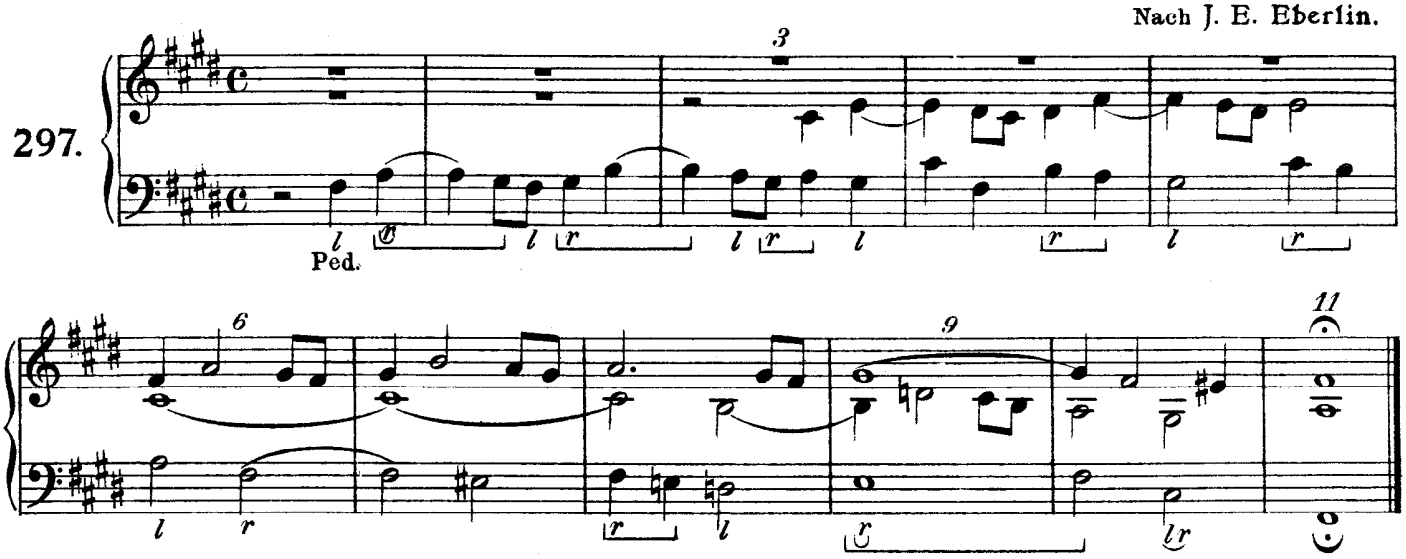


– MODUS II. –

fis 4♯

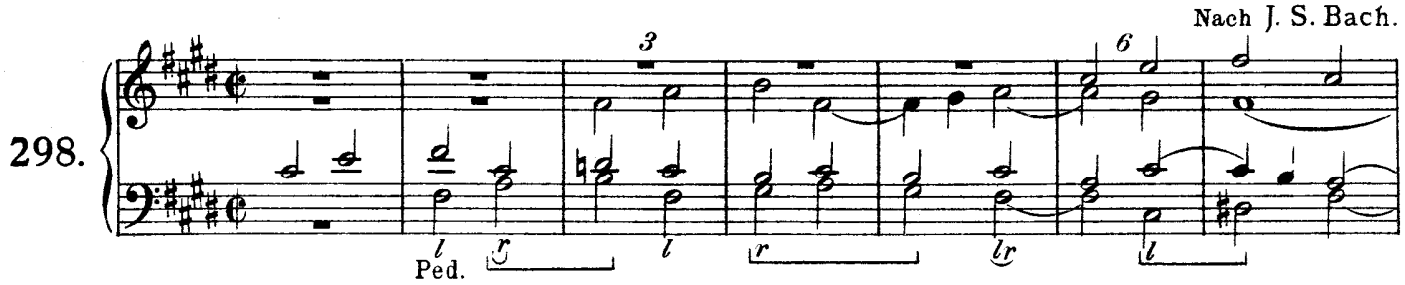
Nach J. E. Eberlin.

297.



Nach J. S. Bach.

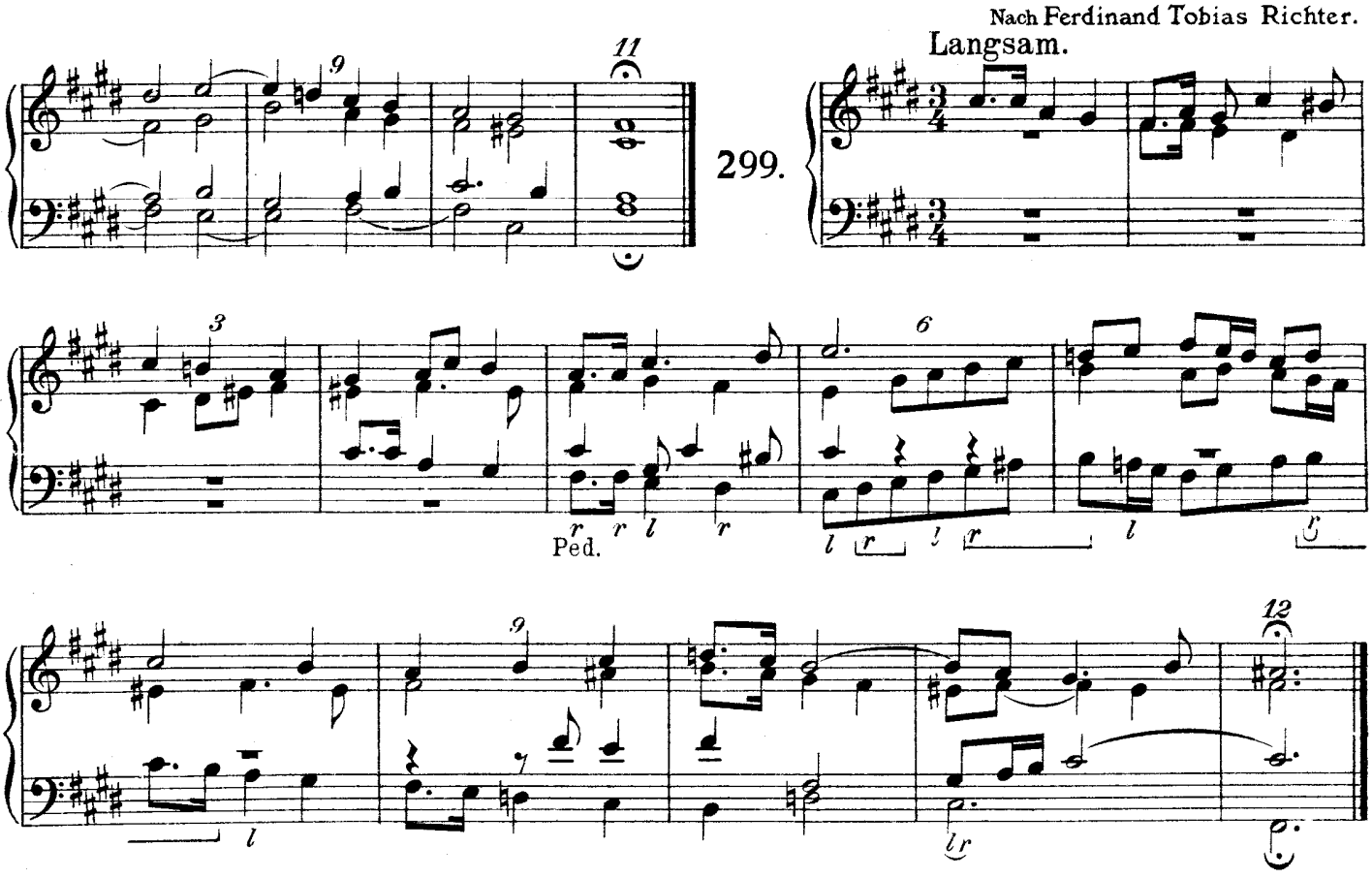
298.



Nach Ferdinand Tobias Richter.

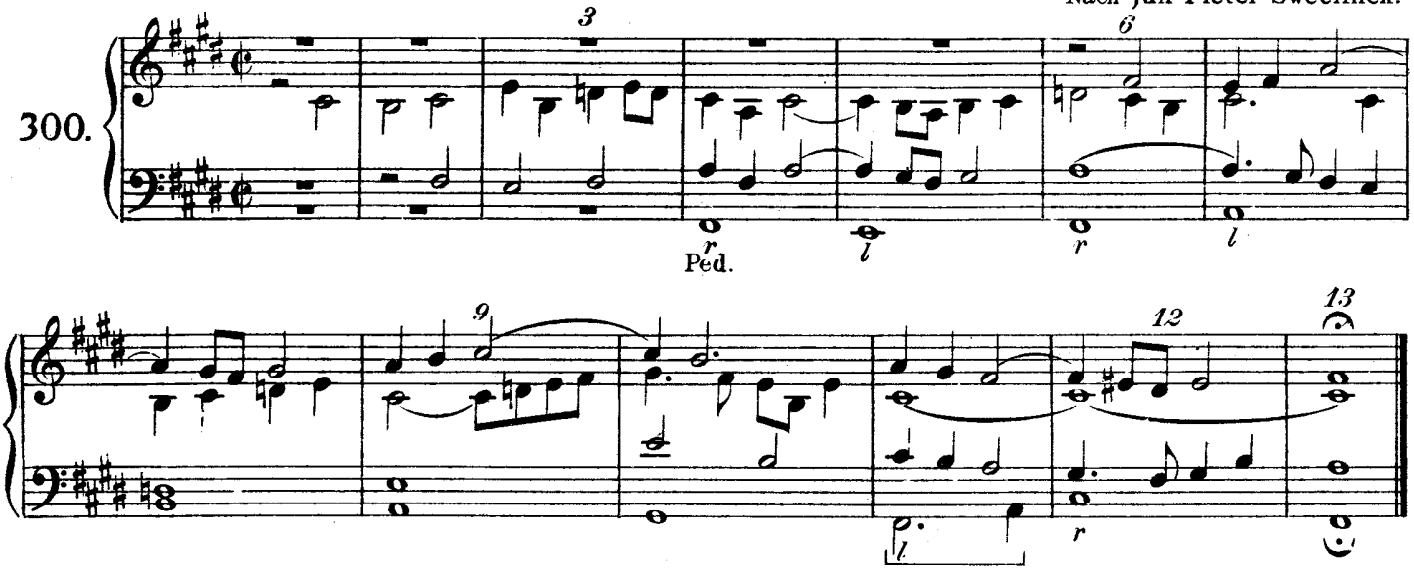
Langsam.

299.



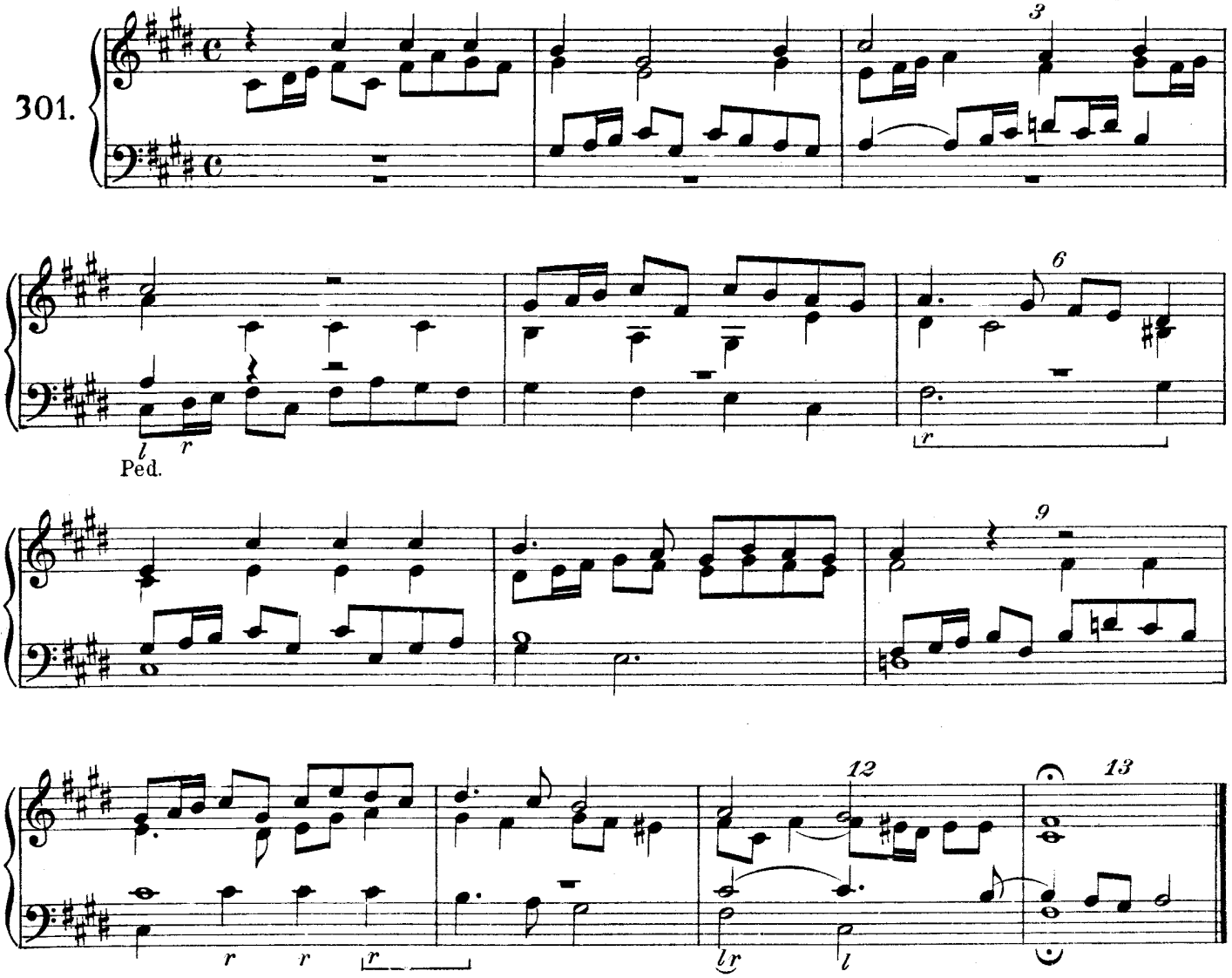
Nach Jan Pieter Sweelinck.

300.



Nach G. B. Fasolo.

301.

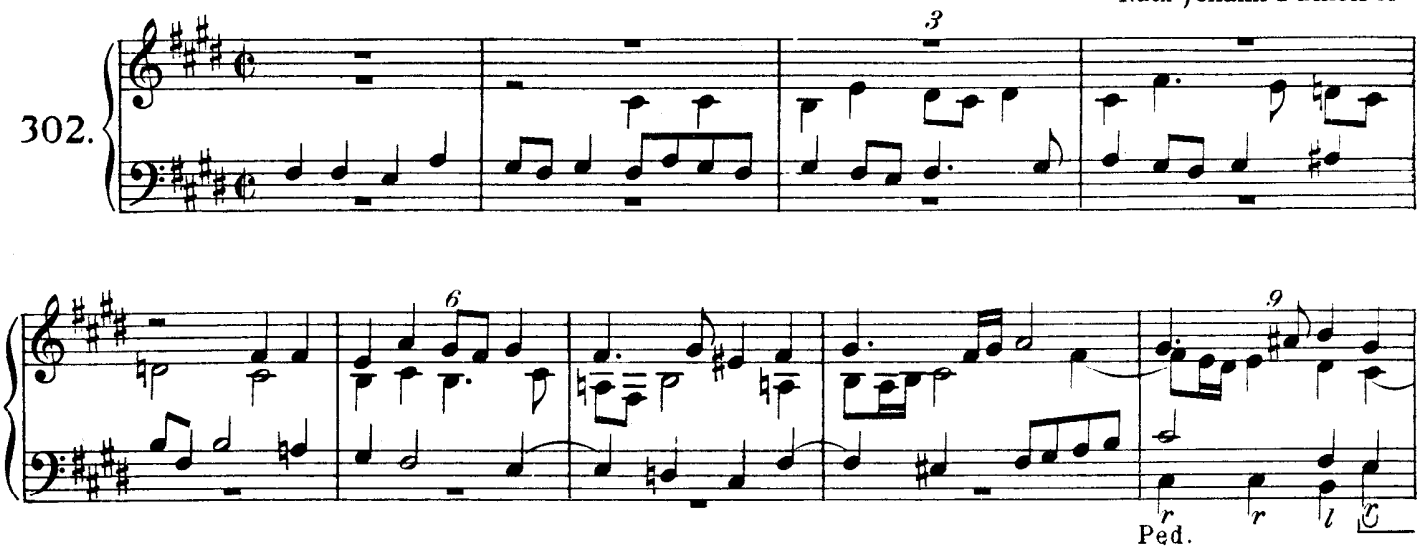


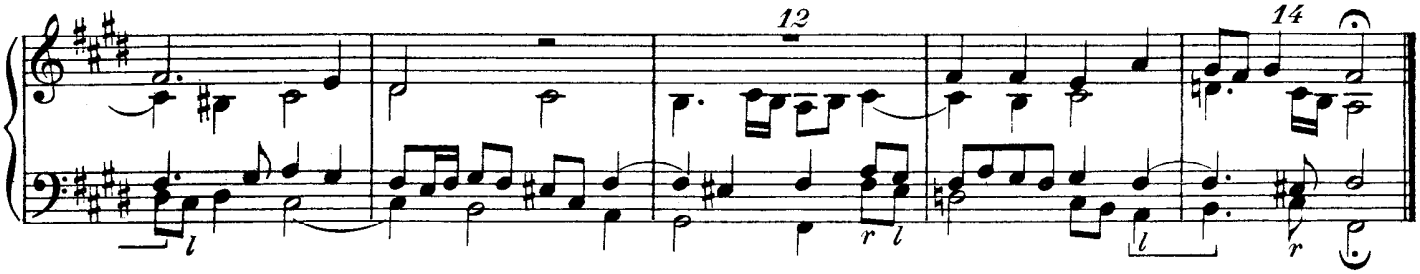
- MODUS II. -

fis 4♯

Nach Johann Pachelbel.

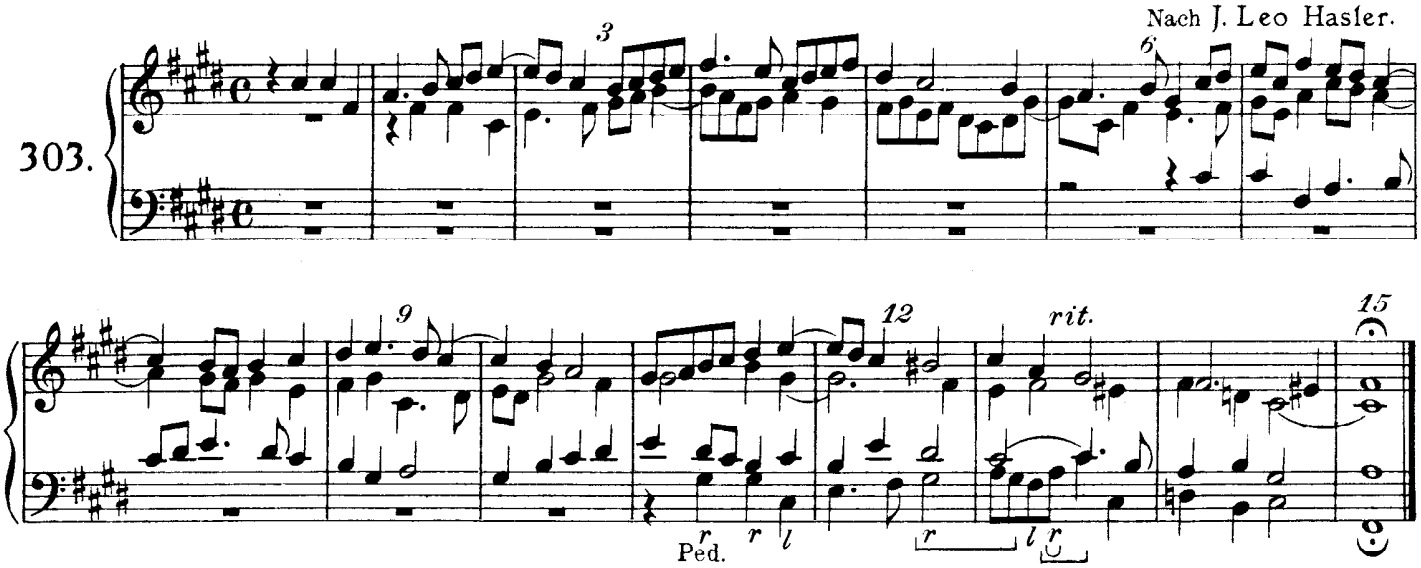
302.





Nach J. Leo Hasler.

303.

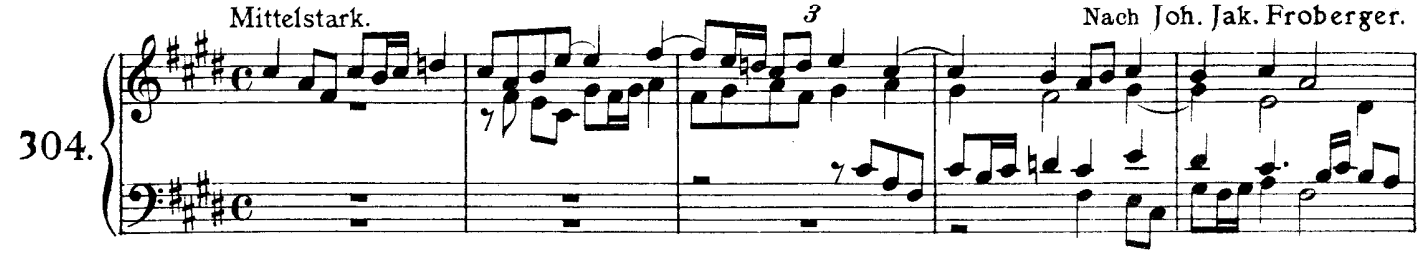


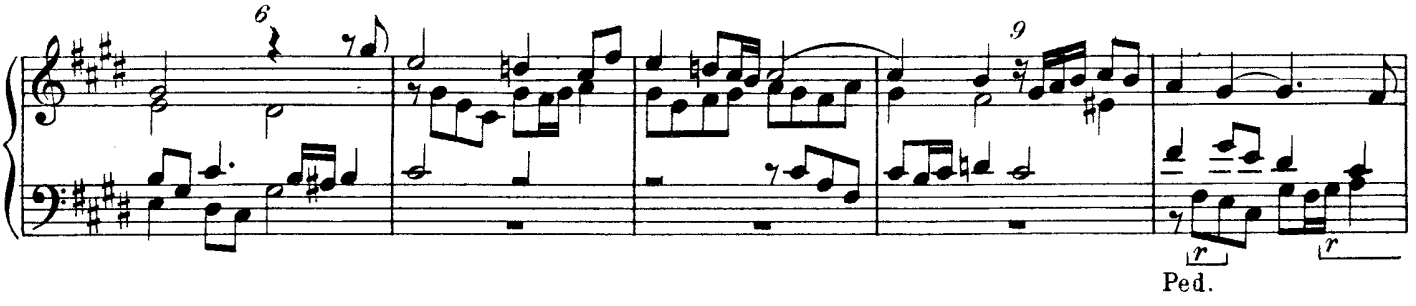
Nicht zu schnell.

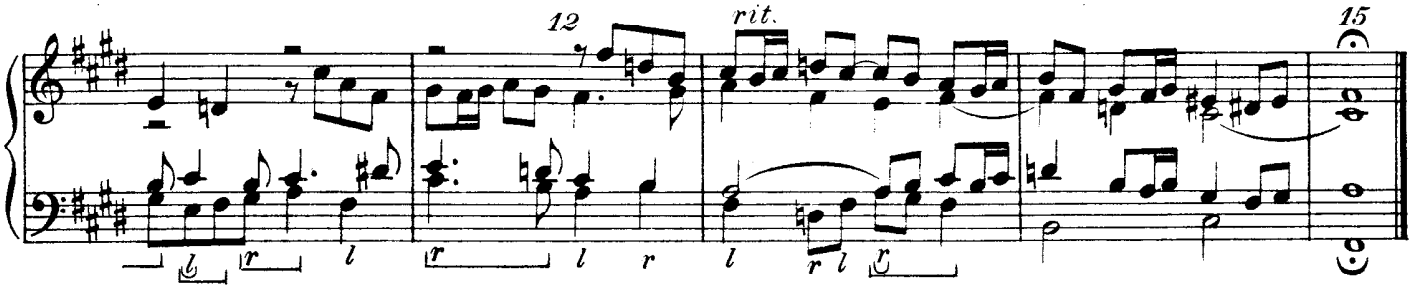
Mittelstark.

Nach Joh. Jak. Froberger.

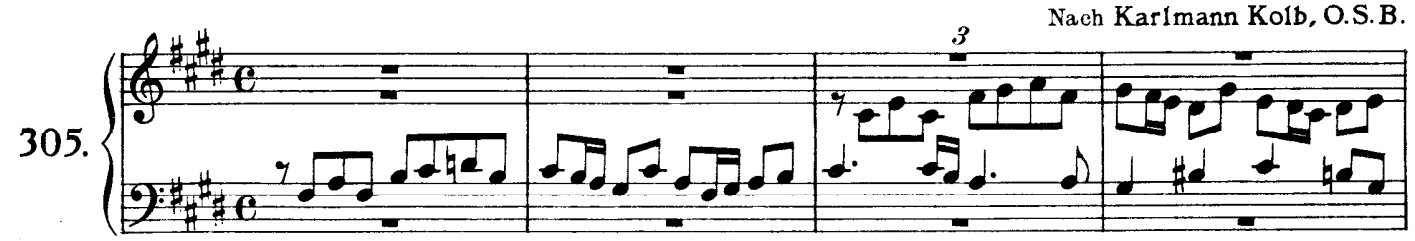
304.

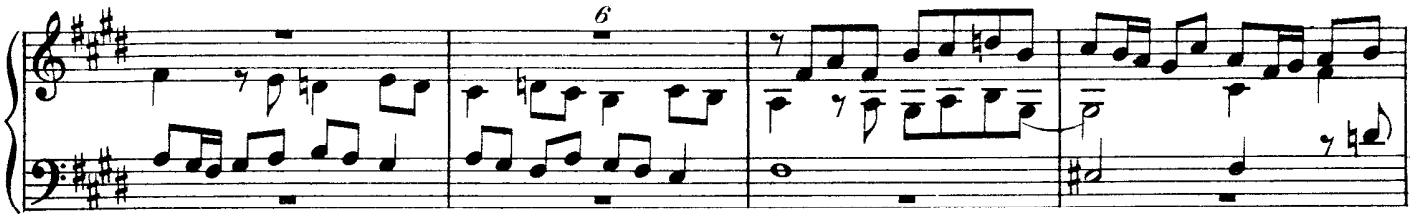


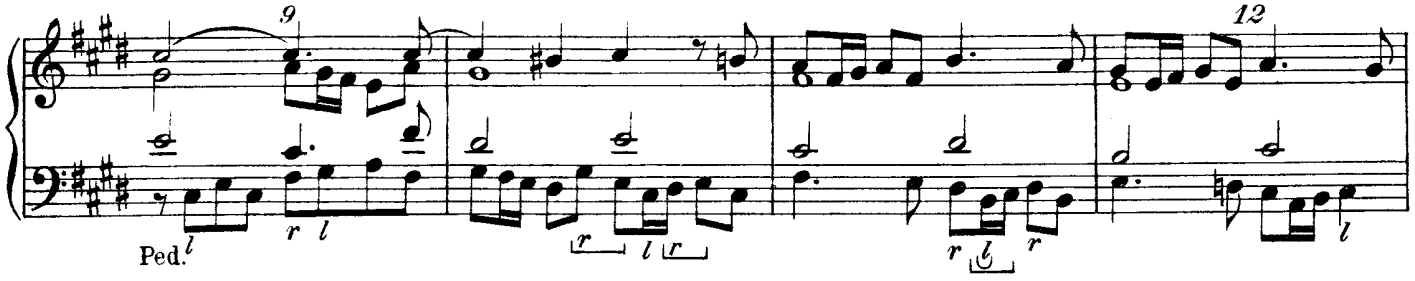


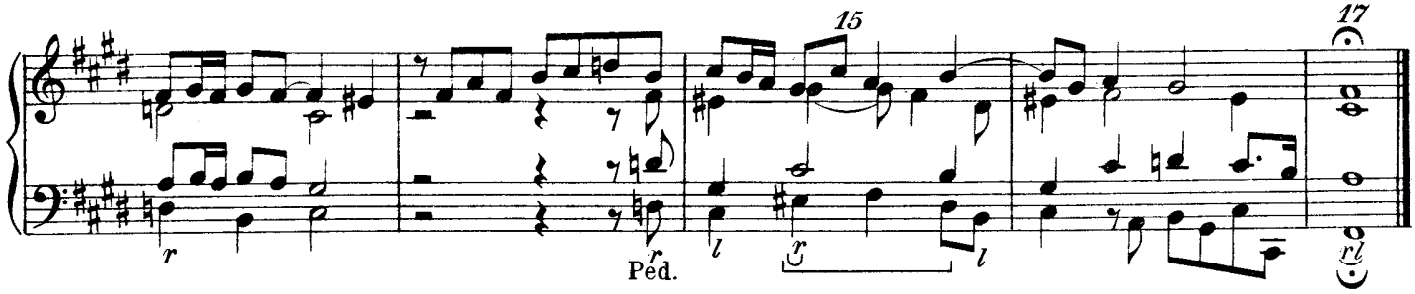


Nach Karlmann Kolb, O.S.B.







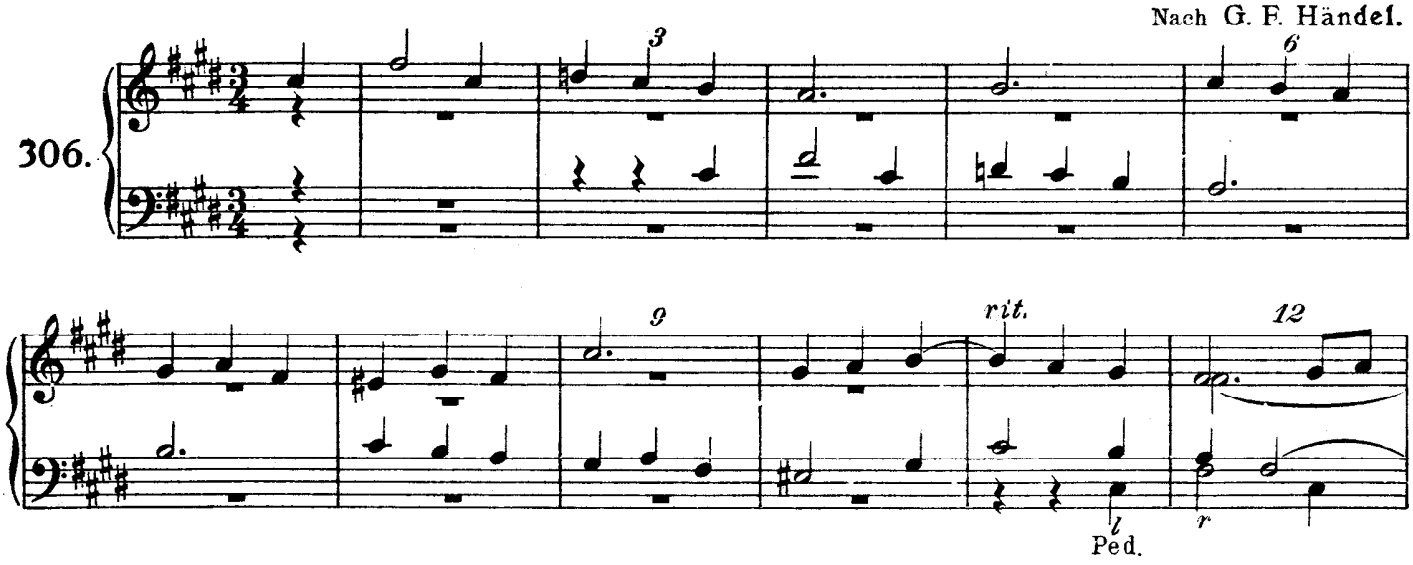


- MODUS II. -

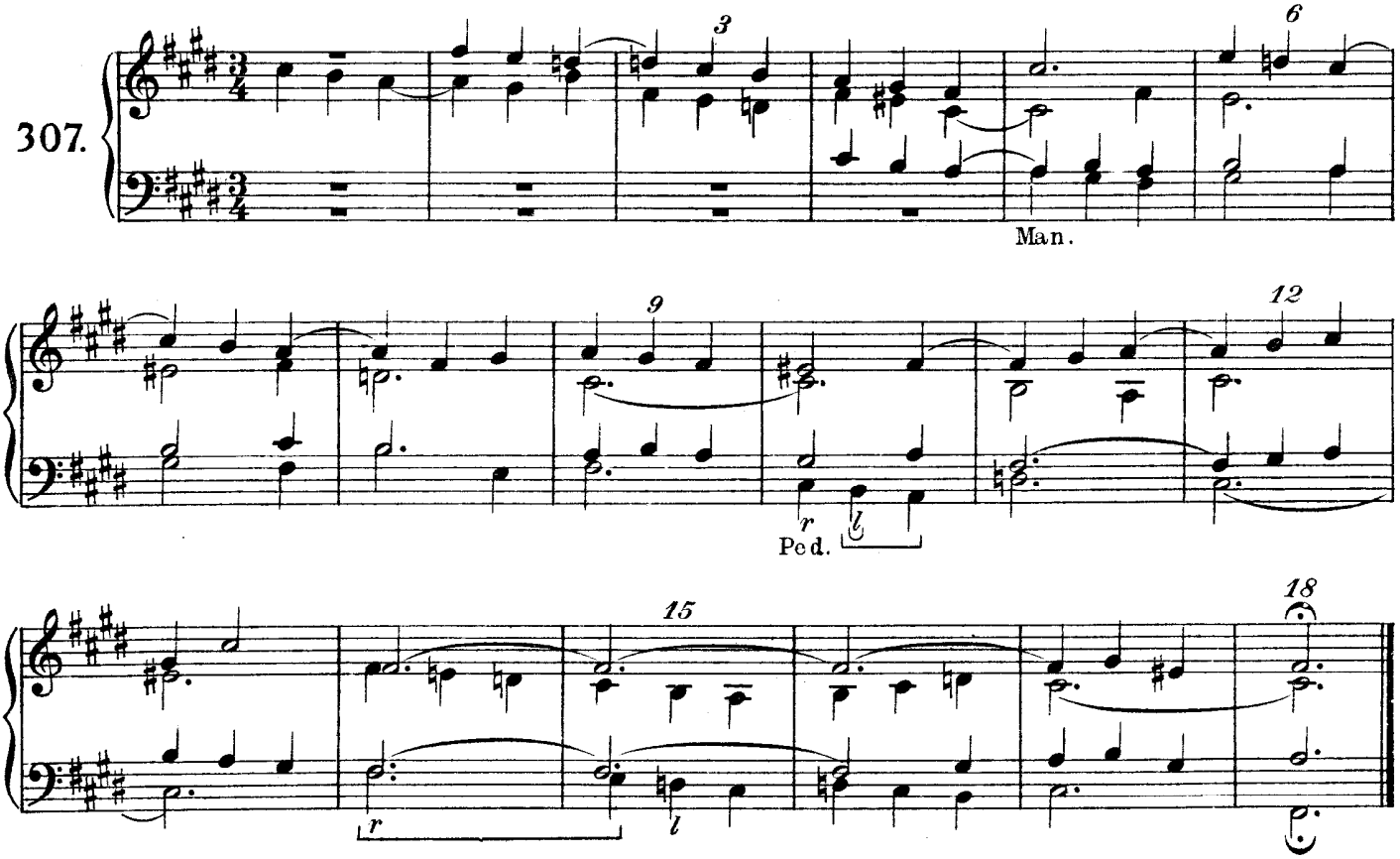
fis 4♯

Nach G. F. Händel.

306.

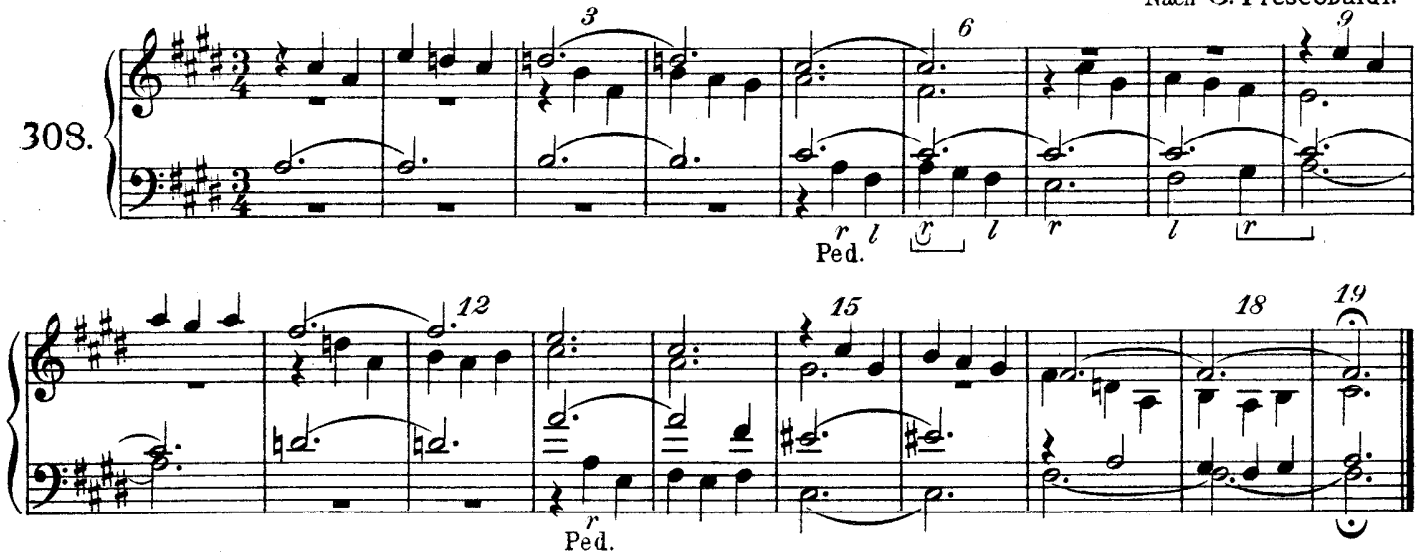


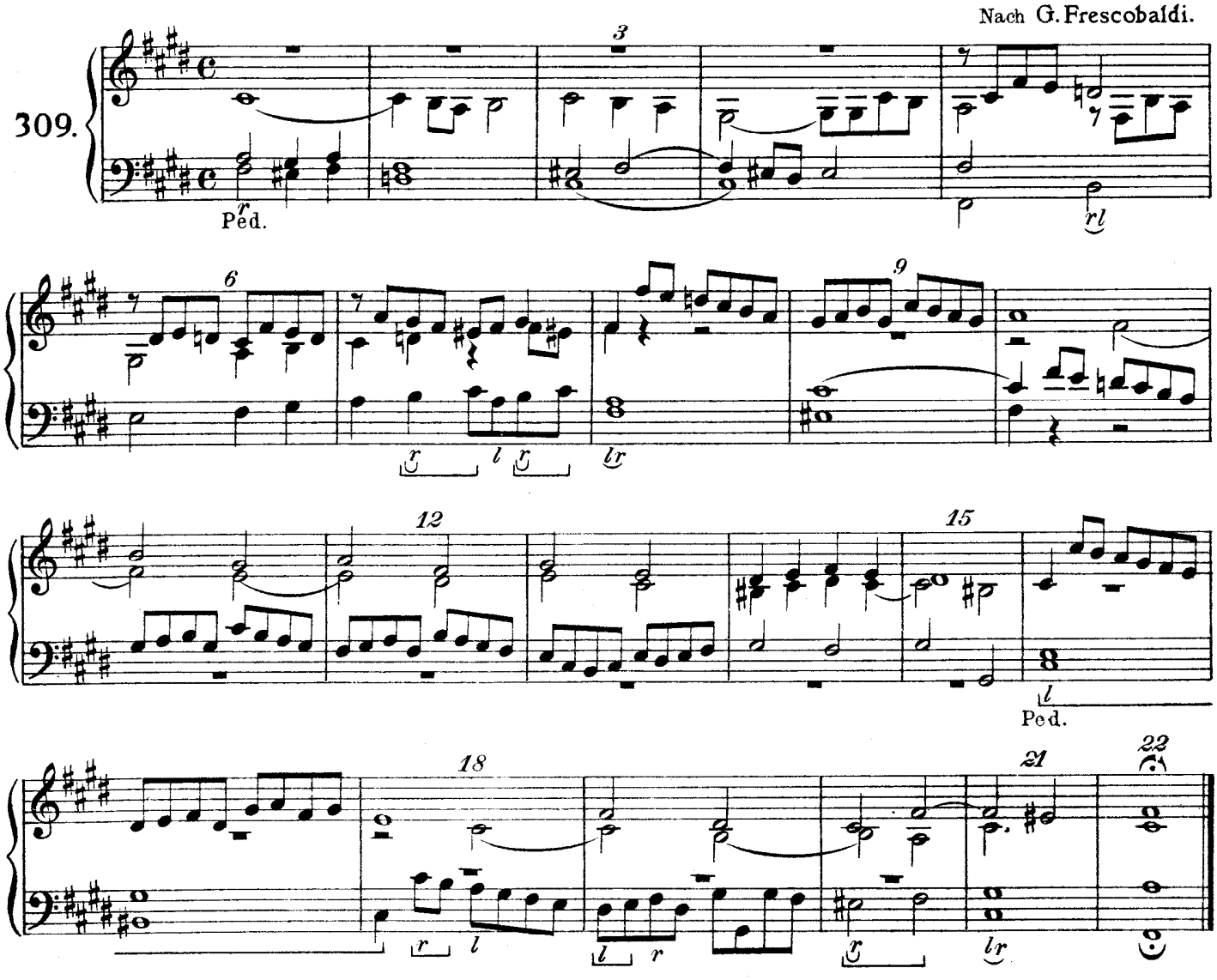
307.



Nach G. Frescobaldi.

308.



Nach G. Frescobaldi.

309.