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**Orgelbuch zum katholischen Gesangbuch "Sursum corda"**

**Schrage, Wilhelm**

**Paderborn, 1904**

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Orgelbuch







# Orgelbuch.

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# Orgelbuch

zum

## Katholischen Gesangbuch „Sursum corda“.

Im Anschluss an die Bearbeitung von W. Schrage

neu herausgegeben von

**Johannes Cordes,**

Domvikar und Domorganist zu Paderborn.



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# Vorwort.

Nachdem das „Choralbuch zu dem katholischen Gesang- und Gebetbuch *Sursum corda*“, herausgegeben 1877 von Wilhelm Schrage, Seminarlehrer in Büren (gest. 1878), vergriffen war, wurde der Unterzeichnete mit der Bearbeitung einer Neuauflage betraut. Bei der Herausgabe derselben mögen ihm zur Beurteilung und Benutzung des Buches folgende Bemerkungen gestattet werden:

Die Aufgabe des Unterzeichneten bestand nur darin, die von anderer Seite ihm fertig vorgelegten Melodien des Gesang- und Gebetbuches „*Sursum corda*“ zu harmonisieren und mit entsprechenden Vor- und Nachspielen zu versehen. Über die Melodien selbst sei z. Z. und an dieser Stelle nichts gesagt. Die ursprüngliche Absicht des Herausgebers, in der von Schrage sel. besorgten Harmonisation der deutschen Lieder nur diejenigen Stellen zu ändern, die augenscheinlich einer Verbesserung bedurften, stiess in der Ausführung auf mancherlei Schwierigkeiten; und so sind denn neben den lateinischen Choralgesängen auch sämtliche deutsche Lieder von dem Unterzeichneten neu harmonisiert worden; ebenso rühren von ihm her alle Kadenzen und Modulationen, von den Vor- und Nachspielen aber nur diejenigen, die nicht den Namen des Autors tragen.

Die in dem Schrageschen „Choralbuch“ nur zum Teil verzeichneten und in die Pielschen „*Laudes divinae*“\*) verwiesenen lateinischen Gesänge wurden hier allesamt aufgenommen, soweit deren Text im „*Sursum corda*“ steht. Ihre Melodien sind herübergenommen teils aus dem *Graduale*, *Vesperale* und *Processionale Romanum* (Pustet, Regensburg), teils aus den in unserer Diözese in Gebrauch stehenden *Cantus chorales* (Schoeningh, Paderborn); doch wurden bei den letzteren die Noten ausnahmslos mit der *nota brevis* (•) wiedergegeben. Entsprechend den von Dr. F. X.

\*) Auch an dieser Stelle sei das Orgelbuch zu den „*Laudes divinae*“ von P. Piel (Paderborn, Junfermannsche Buchhandlung 1882. Preis geb. M. 2.—) empfohlen. Dasselbe enthält die Begleitung der gebräuchlichsten Messen des *Ordinarium Missae*, der Gesänge zur *Vesper* und *Complet*, sowie verschiedener lateinischer Hymnen usw. (*Laudes divinae*. Preis geb. M. 3.—.)

Haberl im Vorwort zum „*Organum comitans ad Ordinarium Missae*“ von Ludwig Ebner (Pustet, Regensburg, 1902) erörterten Grundsätze für Begleitung des lateinischen Choralgesanges, die vor allem „die Erleichterung und rhythmische Beweglichkeit für den begleitenden Organisten“ betonen, sind auch hier jedem Notenwerte, ob *longa* ■, *brevis* ■, oder *semibrevis* •, in der Begleitung (drei- und vierstimmig) nur Viertelnoten (•) beigegeben, deren Wert nicht absolut zu bemessen ist, sondern relativ, insofern die Begleitung sich nach dem Rhythmus des Textes zu richten hat. Jedoch glaubte der Unterzeichnete in Wiedergabe der Melodienote aus mehreren Gründen von der Ebnerschen Schreibweise abweichen und die Melodie selbst in Choralnoten wiedergeben zu sollen — wohl nicht zum Nachteil für die Übersichtlichkeit. Sämtlichen lateinischen Gesängen wurde der Text beigelegt. Die Intonationen der verschiedenen Altargesänge, Präfationen, *Pater noster*, *Ite*, *Benedicamus* mit den entsprechenden Responsorien sind in einen besonderen Anhang zu diesem Orgelbuch verwiesen (vgl. die Vorbemerkungen zum Anhang).

Die Harmonisation der deutschen Lieder ist so gewählt, dass sie von vierstimmigem gemischtem Chore gesungen werden können. Bei der Bearbeitung derselben waren in Anwendung der von dem einen akzeptierten, von dem andern verworfenen theoretischen Regeln massgebend die in Riemanns „*Präludien und Studien*“ (H. Bechhold, Frankfurt a. M.) I. Bd. S. 220 ff. erörterten Grundsätze. Bei der Begleitung der Lieder sowohl, wie auch bei den Vor- und Nachspielen dieses „Orgelbuches“ ist an obligates Pedal gedacht; wo also nicht Man. oder dergleichen steht, tritt das Pedal ein. Um den Anfang des Liedes für das Auge des Organisten besser hervortreten zu lassen, wurde an entsprechender Stelle die erste Verszeile beigelegt; den ganzen Text über die Begleitung zu setzen, hält der Unterzeichnete nur dann für zweckentsprechend und begründet, wenn alle Strophen des Liedes wiedergegeben werden, was aber in einer Orgelbegleitung des Raumes wegen nicht möglich ist. Deshalb ist es auch für den Organisten zur Erzielung einer sinn-

gemässen Begleitung notwendig, dass neben dem Orgelbuche auch das Textbuch auf dem Orgelpulte steht. Am Schluss des Liedes ist die Anzahl der Strophen in Klammern angegeben. Wo sich bei Liedern, die oft gesungen werden, oder bei Litaneien mehrere Begleitungsweisen finden, dienen dieselben zur Abwechslung; auch wurden Wiederholungen einzelner Melodieteile bei den deutschen Liedern durchgehends eigens harmonisiert.

Die Zahl der Vor- und Nachspiele wurde bedeutend vermehrt; in Festsetzung der Anzahl waren bei den einzelnen Liedern massgebend sowohl der Gebrauch der Lieder selbst, als auch der Gebrauch ihrer Melodie bei andern Liedern des Gesangbuches. Lieder mit je drei Vor- und Nachspielen erhielten durchgehends je ein Trio oder triomässiges Vor- oder Nachspiel. Von den Beiträgen W. Schrages sind die meisten (einige mit kleinen Veränderungen) wieder aufgenommen, auch aus dem Grunde, um nicht den in Bedienung der Orgel weniger erfahrenen Organisten nur neue, meistens nicht ganz so leichte, Vor- und Nachspiele bieten zu müssen; indes zeigen letztere nicht solche Schwierigkeiten, dass sie bei mittelmässiger Fertigkeit, bei gutem Willen und der Gewohnheit, vor dem Spielen alles erst einmal durchzusehen, nicht überwunden werden könnten. Ausser dem Unterzeichneten lieferten Beiträge die Herren:

- J. Diebold, Kgl. Musikdirektor in Freiburg i. Br.;  
 P. Griesbacher, Benefiziat in Osterhofen;  
 F. Hengesbach, Lehrer und Chorregent in Lippstadt;  
 P. Piel, Seminar-Oberlehrer und Kgl. Musikdirektor in Boppard;  
 J. Quadflieg, Rektor in Elberfeld;  
 Th. Queling, Seminar- und Musiklehrer am Lehrerinnenseminar in Paderborn;  
 J. Spanke, Pfarrer in Herford;  
 C. Weber, Lehrer und Organist an der Liebfrauenkirche in Dortmund;  
 A. Wegener, Seminar- und Musiklehrer am Lehrerseminar in Büren.

Auf Ansuchen des Herausgebers gestatteten Frau Witwe Clara Greith in München und die Verlagshandlung A. J. Klöppel in St. Gallen die Entnahme von zwölf Vor- resp. Nachspielen aus dem St. Gallener Orgelbuch von Karl Greith; ebenso erteilte Herr Fr. Pustet in Regensburg die Erlaubnis zum Abdruck von zehn Beiträgen K. Greiths aus dem Orgelbuch von Mohr zum „Lasset uns beten.“ Allen Genannten sei auch an dieser Stelle herzlicher Dank ausgesprochen für die bewiesene Güte und Freundlichkeit. — Wenn bei den Trios in diesem Buche für jedes Manual spezielle Register genannt wurden, so konnten bei der Verschiedenheit der Orgelwerke die sonstigen Registrierungsangaben nur allgemeine sein.

Noch sei bemerkt, dass  $\sharp$  und  $\flat$  jedesmal durch  $\natural$  wieder aufgelöst wurden, dass neben der Seitenzahl jedesmal in Klammern die Liedernummern der betreffenden Seite angegeben sind, und

dass im ganzen Buche ein Umschlagen während des Spielens nicht notwendig wird.

Über den Vortrag der Vor- und Nachspiele sowie über die Begleitung des Liedes selbst wolle man folgende Punkte beachten:

Da das Vorspiel die singende Gemeinde auf das Lied vorbereiten soll, so muss es, ebenso wie das Nachspiel, die Bewegung des Liedes erkennen lassen, mit diesem also im Tempo übereinstimmen; auch soll es sich schon in der Klangwirkung von der Begleitung selbst abheben. Bei dieser darf die Registrierung niemals so stark sein, dass sie den Gesang übertönt; das verleitet naturgemäss zum starken, schreienden Singen: Das Volk will sich eben selbst hören und die Orgel übertönen. Die Begleitung hat ja doch nur den Zweck, den Gesang zu stützen, ihm einen Untergrund zu bieten, auf welchem seine Formen um so schöner hervortreten. Deshalb sind z. B. Mixturen, Sesquialter, Cymbeln etc. beim Volksgesange prinzipiell auszuschliessen. Im allgemeinen genügen zur Begleitung achtfüssige Labialstimmen (Principal, Gambe, Salicional, Flöte etc.), die man durch eine 4' Flöte oder dergleichen leicht verschärfen kann; beim Detonieren möge noch eine vierfüssige Oktav hinzugezogen werden. Letzterem Übelstande, wie auch dem andern, dass zu langsam gesungen wird, kann man bei Orgeln mit zwei Manualen am besten dadurch abhelfen, dass man die Begleitung triomässig spielt: Die Melodie auf I Man. mit einem scharfen, aber rein gestimmten Register; die zweite und dritte Stimme mit der linken Hand auf II Man.; die vierte Stimme im Pedal (16' Register mit Pedal-Koppel zum II Man.). Bei Begleitung der Lieder ist leider auch jetzt noch immer auf Beseitigung der folgenden fehlerhaften und unschönen Angewohnheiten zu dringen:

1. Der erste Melodieton setzt mit vollem Akkorde ein; also nicht so, dass ein kurzer Vorschlag vorausgeht; auch nicht so, dass der Melodieton vorausgenommen wird, und der Akkord dann folgt; ersteres ist eine sinnlose und hässliche „Verzierung“ der ruhigen Melodie und kräftigen Harmonie, letzteres eine zwecklose Angabe des dem singenden Volke ohnehin bekannten Melodietones, die zur Folge hat, dass der Organist auf das Einsetzen des Volkes warten muss, dass der erste Akkord eine Verlängerung erfährt, und der Gesang selbst ins Schleppen kommt; all diese Folgen werden wegfallen, wenn das Volk an das Einsetzen bei vollem Akkorde gewöhnt ist;
2. alle Zwischenspiele, Anläufe und Überleitungen zu den einzelnen Zeilen müssen unterbleiben, da sie zwecklos sind, nicht in den Rahmen des Liedes passen und durchgehends als Ausdruck des augenblicklichen Empfindens des Organisten eine „undefinierbare Musikgattung“ darstellen;
3. bei den Absetzungszeichen halte man nicht den Pedalton an, sondern setze nach den einzelnen Zeilen mit Händen

und Füssen zu gleicher Zeit ab; dasselbe gilt für die letzte Zeile des Liedes, auf welche das Nachspiel folgt.

Zum Schluss sei auch an dieser Stelle an die Herren Organisten die herzliche Bitte gerichtet, ihr Amt so aufzufassen, wie es der Stellung und dem Zweck der Orgel beim Gottesdienste entspricht. „Die Stellung der Orgel beim katholischen Gottesdienste bleibt immer eine dienende; der Organist darf nie vergessen, dass sein Spiel höheren Zwecken untergeordnet ist.“ Das Orgelspiel ist also nicht die Hauptsache: Das Zentrum alles Gottesdienstes in der katholischen Kirche ist die heilige Opferhandlung und das heilige Sakrament, dem sich alles andere unterzuordnen hat. Der katholische Organist wird deshalb auch auf der Orgelbank in Ausübung seines Amtes seine Aufgabe nicht nur darin sehen, eben „nur die Musik zu liefern“, sondern er wird auch mit Herz und Seele der Feier der heiligen Geheimnisse am Altare folgen; bei der heiligen Messe, bei Andachten usw. wird es also auch für die Orgel Augenblicke geben, wo sie zurücktritt, indem sie entweder sich in demütiges Schweigen hüllt oder doch nur in den leisesten Registern in aller Bescheidenheit dem im heiligen Sakramente verborgenen Gott ihre Dienste weiht. Diese Beschränkung im Gebrauch der Orgel wird sich besonders jener Organist auflegen müssen, der wegen seiner Spielart oder wegen mangelnder technischer Fertigkeit und mangelnder Kenntnis der Harmonielehre nicht von sich sagen kann, dass er dem Zwecke des Orgelspieles

vollständig entspricht, welches sowohl in Begleitung des Gesanges, als auch im Vortrage kleiner oder grösserer Orgelstücke dienen soll zur Verherrlichung Gottes und zur Erbauung des versammelten Volkes. Wo immer deshalb ein Organist ohne vorausgegangene unmittelbare Vorbereitung an die einzelnen Dienste eines von der Kirche ihm übertragenen Amtes herantritt, über dessen Führung er dereinst ebenso sicher wird Rechenschaft ablegen müssen, wie über seine sonstigen Pflichten, wo ferner die Begleitung der Gesänge sowohl als auch die freien Phantasien der augenblicklichen Erfindung überlassen sind, da wird „das Spiel nicht freibleiben von einem sinn- und geschmacklosen, gewohnheitsmässigen Schlendrian, der des heiligen Zweckes unwürdig und eine Verunzierung des Hauses Gottes ist. Ein gläubiger Christ wird sich nie dem Gedanken hingeben, dass für die Kirche und den Gottesdienst auch das Mangelhafteste immerhin noch gut genug sei. Er wird vielmehr seinen Glauben und seine Liebe zu dem im Tabernakel wohnenden Gottmenschen auch dadurch betätigen, dass ihm auch das Beste, was er zu leisten vermag, noch nicht als genügende Opfergabe erscheint, und er rastlos nach Vollkommenerem strebt“.

So möge denn auch dieses Orgelbuch dazu beitragen, dass kirchlicher Volksgesang und kirchliches Orgelspiel sich überall so gestalten, wie es ihren hohen Zwecken, der Verherrlichung Gottes und der Erbauung der Gläubigen, entsprechend ist.

Paderborn, im Februar 1904.

**Johannes Cordes.**

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221. Mein Herz, gedenk, was Jesus tut . . . . .	252	52. O Heiland, reiss die Himmel auf . . . . .	78
371. Mein Hirt ist Gott . . . . .	411	217. O heil'ge Seelenspeise . . . . .	246
336. Mein Testament soll sein am End' . . . . .	383	6. O heilig, heilig, heilig . . . . .	12
259. Mein' Zuflucht alleine . . . . .	292	191. O heiligste Dreifaltigkeit . . . . .	222
320. Milder Jesu, Herrscher du . . . . .	362	220. O heilsam Opfer, Jesus Christ . . . . .	252
152. Mit allen Engeln jubeln wir . . . . .	196	319. O Herr, die Seelen in der Glut . . . . .	361
20. Mit dem Chor der Seraphinen . . . . .	39	326a. O Herr Gott, Jesu Christ . . . . .	369
76. Mit süßem Freudenschall . . . . .	112	15. O Herr, ich bin nicht würdig . . . . .	32
346. Mitten in der Lebenszeit . . . . .	391	37. O Herr, mit diesen Gaben . . . . .	63
21. Mittler, König, Gott, ich glaube . . . . .	40	335. O Herzenleid, o Traurigkeit . . . . .	382
308. Mutter Anna, dir sei Preis . . . . .	339	135. O Himmel, Erd', schau, was die Welt . . . . .	175
244. Nimm an aus deines Priesters Hand, o Herr . . . . .	279	91. O Jesu, liebster Jesu . . . . .	123
151. Nimm an aus deines Priesters Hand, o Vater . . . . .	195	121. O Jesu mein, du bist mein Gut allein . . . . .	163
13. Nimm an, o Herr, die Gaben . . . . .	29	70. O Jesu mein, du Lust und Wonne . . . . .	106
104. Nimm, o Gott, was wir dir schenken . . . . .	146	89. O Jesu süß, wer dein gedenkt . . . . .	121
25. Nimm, o Herr, die Opferspende . . . . .	46	381. O Jesu, wahres Gotteslamm . . . . .	413
318. Nimm, Vater, dieses Opfer an . . . . .	360	167. O Jungfrau, wir dich grüssen . . . . .	205
183. Nun bitten wir den heil'gen Geist . . . . .	218	199. O Liebe, welcher keine gleicht . . . . .	228
302. Nun lasst uns alle loben . . . . .	333	265. O Maria, voll der Gnaden . . . . .	297
356. Nun lasst uns aus der Seele Grund . . . . .	405	290. O Märtyrer, wir bitten dich . . . . .	317
357. Nun lobet Gott auf hohem Thron . . . . .	405	349. O mein Christ, lass Gott nur walten . . . . .	395
105. Nun singt, ihr Cherubim . . . . .	147	334. O mein Jesu, ich muss sterben . . . . .	381
214. O Christ, hie merk . . . . .	244	232. O mein Jesus, gib mir Schwingen . . . . .	261
146. O Christe, wahres Osterlamm . . . . .	188	264. O mein' Seel' . . . . .	296
120. O Christi Wunden rot . . . . .	163	213. O Mensch, erkenn die Triebe . . . . .	243
324. O christliche Herzen . . . . .	366	61. O Menschen seid nun froh . . . . .	95
289. O dreimal sel'ge Schar . . . . .	315	122. O Seel', in aller Angst und Not . . . . .	165
126. O du hochheil'ges Kreuze . . . . .	169	378. O sel'ge Schar im Himmelschoss . . . . .	411
132. O du verwund'ter Jesu mein . . . . .	171	72. O selige Nacht . . . . .	108
283. O Engel rein, o Schützer mein . . . . .	311	88. O süssester der Namen all . . . . .	119
343. O ew'ger Gott, wir bitten dich . . . . .	387	269. O unbefleckt empfangnes Herz . . . . .	300



No.	Seite	No.	Seite
285.	313	312a.	355
312.	354	231.	260
323.	366	50.	78
278.	310	108.	150
46.	76	227.	257
287.	314	130.	171
78.	112	112.	155
298.	326	153.	198
144.	186	129.	171
119.	163	34.	59
276.	308	294a.	320
360.	409	352a.	397
204.	234	326.	368
366.	411	141.	183
247.	281	219.	250
35.	61	45.	74
309.	339	333.	379
307.	339	325.	366
297.	325	90.	122
303.	333	372.	411
294c.	323	277.	309
82.	115	317.	359
301a.	331	80.	113
239.	273	128.	170
92.	126	3.	8
114a.	158	17.	34
301.	330	190.	220
238.	272	304.	334
272.	305	242.	276
241.	275	173.	206
28.	52	100.	140
133.	172	19.	37
240.	273	22.	42
14.	31	254.	288
64.	100	75.	111
66.	103	109a.	153
280.	311	268.	300
281.	311	236.	269
166.	204	294.	319
		331.	378

No.	Seite	No.	Seite
<b>b) Lateinische Gesänge.</b>			
375. Ad regias Agni dapes . . . . .	411	386. Litaniae lauretanae . . . . .	422
218. Adoremus in aeternum . . . . .	248	387. Litaniae omnium Sanctorum . . . . .	427
57a. Alma Redemptoris mater . . . . .	85	380. Magnificat . . . . .	411
251. Angelus Domini . . . . .	286	345. Media vita in morte sumus . . . . .	390
1. Asperges me, Domine . . . . .	3	329a. Misere mei, Deus . . . . .	370
56. Audi nos . . . . .	84	379. O adoranda Deitas . . . . .	411
257. Ave maris stella . . . . .	289	124. O Crux, ave, spes unica . . . . .	167
95a. Ave Regina coelorum . . . . .	134	378. O gens beata coelitum . . . . .	411
270. Ave sanctissima . . . . .	302	220. O salutaris hostia . . . . .	252
219. Ave, verum corpus natum . . . . .	250	142. O vere digna hostia . . . . .	185
361. Beatus vir, qui timet Dominum . . . . .	409	377. Omni die . . . . .	411
360. Confitebor tibi, Domine . . . . .	409	7. Pange lingua gloriosi (Segen) . . . . .	13
344. Da pacem, Domine . . . . .	388	204. Pange lingua gloriosi . . . . .	234
8. Defensor noster, aspice . . . . .	18	111. Parce, Domine . . . . .	154
359. Dixit Dominus Domino meo . . . . .	408	320. Pie Jesu Domine . . . . .	362
194. Ecce panis angelorum . . . . .	222	162a. Regina coeli, laetare . . . . .	199
59. Enititur (Enixa est) puerpera . . . . .	92	310. Requiem aeternam (Messe) . . . . .	340
164. Exsurge, Domine . . . . .	201	54. Rorate coeli desuper . . . . .	80
374. Jesu, Redemptor omnium . . . . .	411	376. Salutis humanae Sator . . . . .	411
311. Jesu, Salvator mundi . . . . .	352	271. Salve Regina . . . . .	303
363. In exitu Israel de Aegypto . . . . .	410	127. Stabat mater dolorosa . . . . .	169
364. Laudate Dominum omnes gentes . . . . .	410	353. Te Deum laudamus . . . . .	397
362. Laudate pueri Dominum . . . . .	410	248. Tota pulchra es, Maria . . . . .	282
322. Libera me, Domine . . . . .	364	179. Veni, Creator Spiritus . . . . .	214
385. Litaniae de ss. nomine Jesu . . . . .	414	234. Veni, sancte Spiritus . . . . .	266
385a. Litaniae de ss. Corde Jesu . . . . .	419	125. Vexilla regis prodeunt . . . . .	168
		139. Vidi aquam . . . . .	180



# Das Jahr hindurch.



1.  
a. Feierlich bewegt. Volles Werk.

P. Griesbacher.



Musical score for piece 1a, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The piece consists of 8 measures. The bass line includes a 'Ped.' marking under the 5th measure.

b.

P. Piel.



Musical score for piece 1b, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The piece consists of 8 measures. The bass line includes a 'Ped.' marking under the 8th measure.

c.

d.



Musical score for pieces 1c and 1d, featuring a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. Piece 1c (measures 1-6) includes a 'Ped.' marking under the 5th measure. Piece 1d (measures 7-8) is a shorter section.

A - spér - ges me, Dó - mi-ne, hyssó-po, et mundá - bor: la - vá - bis me, et su - per

ni - vem de - al - bá - bor. **Ps.** Mi - se - ré - re me - i De - us, se - cún - dum magnam mi - se - ri - cór - di -

am tu - am. **∇** Gló - - ri - a Pa - tri, et Fí - li - o, et Spi - rí - tu - i san - cto. Si - cut e - rat in prin - cí -

pi - o, et nunc, et sem - per, et in sae - cu - la sae - cu - ló - rum. A - men.

Aspérges me wird wiederho..  
bis Ps. Misérere.  
Glória Patri etc. fällt aus am  
Passions- und Palmsonntage.

Recitationskadenzen.

a. Milde Stimmen.

Musical notation for 'a. Milde Stimmen'. It consists of two systems of staves. The first system shows a treble and bass staff with a melodic line in the treble and a supporting bass line. The second system continues the melody and includes a 'Man.' (Mandolin) part and a 'Ped.' (Pedal) part. The key signature has one sharp (F#) and the time signature is common time (C).

Modulation. 1.) nach a.

2.) nach b.

Musical notation for modulation 1 and 2. It shows two systems of staves. The first system is for modulation 1 (nach a) and the second for modulation 2 (nach b). The notation includes treble and bass staves with various rhythmic patterns and accidentals. A 'Ped.' (Pedal) marking is present at the end of the second system.

3.) nach h.

4.) nach C.

Musical notation for modulation 3 and 4. It shows two systems of staves. The first system is for modulation 3 (nach h) and the second for modulation 4 (nach C). The notation includes treble and bass staves with various rhythmic patterns and accidentals. 'Ped.' (Pedal) markings are present under both systems.

Musical notation for the final part of the recitation, consisting of two systems of staves with treble and bass clefs. The notation includes various rhythmic patterns and accidentals.

V. Osténde nobis, Dómine, misericórdiam ..... tu - am. V. Dóminus vo - bis - cum. B. A - men.  
 B. Et salutaré tuum da ..... no - bis. B. Et cum spírítu tu - o.  
 V. Dómine, exáudi oratiónem ..... me - am.  
 B. Et clamor meus ad te ..... vé - niat.

2.

a. Mässig stark.

First system of musical notation for section 'a. Mässig stark.' It consists of two staves: a treble staff and a bass staff. The treble staff begins with a whole rest, followed by a series of quarter and eighth notes. The bass staff features a rhythmic accompaniment of eighth notes. A 'Ped.' (pedal) marking is located below the bass staff in the second measure.

Second system of musical notation for section 'a. Mässig stark.' It continues the two-staff format. The treble staff has a melodic line with some slurs. The bass staff continues the accompaniment. A 'Ped.' marking is present below the bass staff in the second measure. The system concludes with a double bar line.

W. Schrage.

b. Sanfte Register.

First system of musical notation for section 'b. Sanfte Register.' It consists of two staves. The treble staff features a melodic line with slurs and some rests. The bass staff has a accompaniment of eighth notes. A 'Man.' (mano) marking is located below the bass staff in the fourth measure.

Second system of musical notation for section 'b. Sanfte Register.' It continues the two-staff format. The treble staff has a melodic line with slurs. The bass staff continues the accompaniment. A 'Ped.' marking is present below the bass staff in the second measure. The system concludes with a double bar line.

A. Wegene.

Bespreng uns, Herr, mit Gnadentau.

3 Str.

a. Mässig stark, streichend.

Ped. (entsprechend.)

Ped.

J. Quadflieg.

b.

Ped.



3.

a. Etwas langsam.

Musical notation for section a, Etwas langsam. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The piece begins with a few measures of rest in the treble, followed by a series of chords and moving lines in both hands.

J. Diebold. b. Halbvolles oder volles Werk.

Musical notation for section b, Halbvolles oder volles Werk. It continues the grand staff notation. The piece features a mix of chords and melodic lines. A dynamic marking 'p.' (piano) is visible at the bottom of the second system.

Musical notation for section c, Volles Werk. This system continues the grand staff notation with various chordal textures and melodic fragments.

F. Hengesbach.

Musical notation for section d, Volles Werk. This system continues the grand staff notation. A dynamic marking 'Ped.' (pedal) is present at the bottom left, and a 'rit.' (ritardando) marking is visible in the right hand towards the end of the system.

c. Volles Werk.

Musical notation for section e, Volles Werk. This system continues the grand staff notation with various chordal textures and melodic fragments.

First system of a piano score in G major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Wir beten an dich wahres Engelbrot.

Second system of the piano score, continuing the accompaniment for the vocal line. The texture remains consistent with the first system.

Third system of the piano score. It includes a first ending marked 'a.' and a '(2 Str.)' instruction in the bass line. The right hand has a more active melodic role.

Fourth system of the piano score, featuring a second ending marked 'b.' and a 'Ped.' (pedal) instruction. The right hand continues with a melodic line.

Fifth and final system of the piano score on this page, concluding with a final cadence. The right hand has a melodic line, and the left hand provides harmonic support.

4.  
a. Kräftig.

First system of musical notation, measures 1-8. It consists of a treble and bass clef staff with a common time signature. The music is in a minor key with two flats. The tempo/mood is marked 'a. Kräftig.'.

W. Schrage. b. Kräftige Registrierung. (8 u. 4 füssige Labialstimmen.)

Second system of musical notation, measures 9-16. It continues the piece with similar notation. A 'Man.' (Mantel) marking is present below the bass staff in measure 14. The registration instructions 'W. Schrage. b. Kräftige Registrierung. (8 u. 4 füssige Labialstimmen.)' are written above the staff.

C. Weber.

Third system of musical notation, measures 17-24. It continues the piece. A 'Ped.' (Pedal) marking is present below the bass staff in measure 18. The composer's name 'C. Weber.' is written above the staff.

Jesus, du bist hier zugegen.

Fourth system of musical notation, measures 25-32. It continues the piece with similar notation. The lyrics 'Jesus, du bist hier zugegen.' are written above the staff.

W. Schrage.

Fifth system of musical notation, measures 33-40. It concludes the piece. A '(2 Str.)' marking is present above the treble staff in measure 36. A 'Ped.' (Pedal) marking is present below the bass staff in measure 38. The composer's name 'W. Schrage.' is written above the staff.

5.

a. Volles Werk.

W. Schrage.

Musical score for 'a. Volles Werk.' in G major, 4/4 time. The piece features a full organ texture with multiple voices in both hands. The right hand has a melodic line with some grace notes, while the left hand provides a rhythmic accompaniment with chords and moving lines.

b. Kräftige 8' und 4' Stimmen.

Musical score for 'b. Kräftige 8' und 4' Stimmen.' in G major, 4/4 time. This version is characterized by a strong, rhythmic accompaniment in the left hand, likely representing the 8-foot and 4-foot stops mentioned in the title. The right hand has a more active melodic line.

Heilig, heilig, heilig.

Musical score for 'Heilig, heilig, heilig.' in G major, 4/4 time. The texture is dense and homophonic, with both hands playing chords and moving lines in a similar fashion, creating a solemn and reverent atmosphere.

a.

W. Schrage.

Musical score for 'a.' in G major, 4/4 time. This section features a more delicate texture with a prominent melodic line in the right hand and a supporting accompaniment in the left hand. A 'Ped.' (pedal) marking is present under the left hand.

b.

J. Spanke.

Musical score for 'b.' in G major, 4/4 time. This section has a more active and rhythmic character. The left hand has a busy accompaniment, and the right hand has a melodic line. 'Man.' (Mancina) and 'Ped.' markings are present.

6.

Mittelstarke 8' Stimmen.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The music begins with a whole rest in the treble staff and a half note in the bass staff. The melody in the treble staff is composed of quarter and eighth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

J. Quadflieg.

The second system continues the musical piece. It features more intricate rhythmic patterns, including sixteenth notes and beams. The treble staff has a more active melodic line, while the bass staff continues to support the harmony with steady accompaniment.

O heilig, heilig, heilig!

The third system of music is aligned with the lyrics "O heilig, heilig, heilig!". The treble staff shows a melodic line that rises and falls, reflecting the text. The bass staff provides a steady accompaniment. The music is written in a style typical of 18th or 19th-century church music.

The fourth system continues the musical development. It features a variety of note values and rests, creating a rich texture. The treble staff has a more melodic focus, while the bass staff provides a solid harmonic foundation.

The fifth and final system of music on this page concludes the piece. It features a final cadence in the treble staff, with a whole note chord. The bass staff also concludes with a final chord. The piece ends with a double bar line.

Sanfte 8' und ein 4!

J. Quadflieg

7. (I. Melodie.)

Ped.

C. Greith

b. Volle Stimmen.

P. Piel

C. Mässlg stark.

The first system of music consists of two staves. The treble staff begins with a whole rest, followed by a series of eighth and sixteenth notes. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

P. Piel.

The second system continues the musical piece. The treble staff features a mix of eighth and sixteenth notes, while the bass staff maintains a steady accompaniment.

Ped.

Pange lingua.

The third system is marked 'Pange lingua.' It features a treble staff with a series of chords and a bass staff with a rhythmic accompaniment.

The fourth system continues the 'Pange lingua' section with similar chordal textures in the treble and accompaniment in the bass.

W. Schrage.

The fifth system is marked 'a.' and shows a change in the treble staff's texture, with more melodic lines and sustained notes.

b.

Ped.

J. Diebold.

I. Man. Gamba 8'. I. Man. Aeoline 8', Salic. 8', Gedakt 8', Rohrflöte 4.  
 II. Man. Aeoline 8', Salic. 8', Gedakt 8'. oder: II. Man. Gamba 8'.  
 Pedal. Subb. 16, Ped. koppel zu Man. II. Ped. Subb. 16', Ped. koppel zu Man. II.

c. Trio.



7. (II. Melodie.) Mässig bewegt. (Einige 8' und 4' Register)

a. Hauptman.

Oberman.

Hauptman.

J. Diebold.

b. Con moto. Gedämpft.

P. Griesbacher.

c. Mässig stark.

J. Spanke

2. Ge - ni - tó - ri Ge - ni - tó - que laus et ju - bi - lá - ti - o, sa - lus, ho - nor, vir - tus quo - que  
 1. Tan - tum er - go Sa - cra - mén - tum ve - ne - ré - mur cér - nu - i; et an - tí - quum do - cu - mén - tum

2. sit et be-ne-dí-cti-o: pro-ce-dén-ti ab u-tró-que com-par sit lau-dá-ti-o.  
 1. no-vo ce-dat rí-tu-i: praestet fi-des sup-ple-mén-tum sèn-su-um de-fé-ctu-i. A - - men.

V. Panem de coelo praestitisti e - is. (Während der österl. Zeit mit „Allelúja.“) B. A - men.  
 B. Omne delectaméntum in se ha - bèn - tem.

a. Mässig stark.

J. Quadflieg.

b. J. Spanke.

8. (I. Melodie.)  
Milde Stimmen.

Nach P. Piel.

Ped.

De - fén-sor no - ster á - spi-ce, in - si - di - án - tes ré - pri-me, gu - bér - na tu - os

fá - mu-los, quos sán-gui-ne mer - cá - tus es. Modulation. a.)

Ped.

b.)

De - fén-sor no - ster á - spi-ce, in -

Ped.

si - di - án - tes ré - pri - me, gu - bér - na tu - os fá - mu - los, quos sán - gui - ne mer -

cá - tus es. Modulation.  
a.) b.)

Ped. Ped.

De - fén - sor no - ster á - - spi - ce, in - si - di - án - tes

ré - pri - me, gu - bér - na tu - os fá - mu - los, quos sán - gui - ne mer - cá - tus es.

8. (II. Melodie.)

De - fén - sor no - ster á - spi - ce,

in - si - di - án - tes ré - - pri - me, gu - bér - na tu - os fá - mu - los,

quos sán - gui - ne mer - cá - tus es.

Modulation.

a.)

Ped.

b.)

De - fén - sor no - ster á - spi - ce,

in - si - di - án - tes ré - pri-me, gu - bér - na tu - os fá - mu - los, quos san - gui - ne mer - cá - tus es.

Musical score for the first system, featuring a vocal line and piano accompaniment in a minor key.

Modulation.

a.)

b.)

Musical score for the modulation section, divided into two parts (a and b) with piano accompaniment. A 'Ped.' (pedal) marking is present under part a.

De - fén - - sor no - ster á - spi - ce, in - si - di - án - tes ré - - pri - me,

Musical score for the second system, featuring a vocal line and piano accompaniment in a major key.

gu - bér - na tu - os fá - mu - los, quos sán - gui - ne mer - cá - tus es.

Musical score for the third system, featuring a vocal line and piano accompaniment in a major key.

# Allgemeine Messgesänge.

Erste Messe.

Zum Eingang.

## 10. (I. Melodie.) a. Kräftige Stimmen.

Man. Ped.

W. Schrage.

## b. Mässig starke 8' Stimmen.

Man. Ped.

P. Piel. C. Man.

A. Wegener. Ped. Man. Ped.

Hier liegt vor deiner Majestät.

First system of musical notation, piano accompaniment. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a common time signature (C) and a key signature of one flat (B-flat). The upper staff features a melody with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, piano accompaniment. It continues the grand staff from the first system, maintaining the same musical structure and notation.

Third system of musical notation, piano accompaniment. It continues the grand staff from the previous systems. The notation includes various musical symbols such as slurs and ties.

Fourth system of musical notation, piano accompaniment. It continues the grand staff. Annotations include "I Man. Princ. 8'" above the treble staff and "II Man. Geigenpr. 8'" above the bass staff. A pedal instruction "Ped. {Subb. 16' / Ged. 8'" is located below the bass staff.

Fifth system of musical notation, piano accompaniment. It continues the grand staff. Annotations include "I Man." above the treble staff, "II Man." above the bass staff, and "J. Quadflieg." above the treble staff. The system concludes with a double bar line.



10. (II. Melodie.)

a. Kräftig.

First system of musical notation for section 'a. Kräftig.' in G major, 2/4 time. It consists of a treble and bass staff with a grand staff brace. The melody is in the treble staff, and the bass staff provides harmonic accompaniment.

W. Schrage.

Second system of musical notation for section 'a. Kräftig.' in G major, 2/4 time. It continues the melody and accompaniment from the first system.

b. Pleno.

Third system of musical notation for section 'b. Pleno.' in G major, 2/4 time. The melody is more active, featuring eighth and sixteenth notes. The bass staff continues with accompaniment. A 'Ped.' (pedal) marking is present at the end of the system.

P. Griesbacher.

Fourth system of musical notation for section 'b. Pleno.' in G major, 2/4 time. It continues the more active melody and accompaniment.

c.

Fifth system of musical notation for section 'c.' in G major, 2/4 time. The melody is in the treble staff, starting with a forte (*f*) dynamic and ending with a mezzo-forte (*mf*) dynamic. The bass staff provides accompaniment.

Musical score for the first system, featuring treble and bass staves with notes and rests. A 'Ped.' marking is present below the bass staff.

Hier liegt vor deiner Majestät.

Musical score for the second system, featuring treble and bass staves with notes and rests.

Musical score for the third system, featuring treble and bass staves with notes and rests.

Musical score for the fourth system, featuring treble and bass staves with notes and rests. A '(2 Str.)' marking is present at the end of the system.

W. Schrage.

b. Sanft streichend.

a.   
 Ped.   
 II Man.

J. Quadflieg.

I Man.   
 Ped.

Zum Gloria.

11.

W. Schrage.

Gott soll gepriesen werden.

a.  
Ziemlich bewegt. Mittelstarke 8' und 4'.

Ped. ad lib.

This system contains the first two staves of music for section 'a'. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time and features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The tempo and dynamics are indicated as 'Ziemlich bewegt. Mittelstarke 8' und 4'.

J. Diebold.

Ped.

This system contains the next two staves of music for section 'a'. It continues the melodic and accompanimental lines from the first system. A 'Ped.' marking is present at the end of the system.

b.  
*mf* I Man. *p* II Man. *mf* I Man.

Ped. Ped.

This system contains the first two staves of music for section 'b'. The upper staff includes dynamic markings (*mf*, *p*, *mf*) and fingering instructions ('I Man.', 'II Man.', 'I Man.'). The lower staff includes 'Ped.' markings. The music continues with similar melodic and accompanimental patterns.

J. Quadflieg.

Ped.

This system contains the final two staves of music for section 'b'. It concludes the melodic and accompanimental lines. A 'Ped.' marking is present at the beginning of the system.

12.

Ziemlich stark, ein 4' dabei.

I Man. II Man. I Man.

This system contains the first two staves of music. The top staff is for the first manual (I Man.) and the bottom staff is for the second manual (II Man.). The music is in G major and 4/4 time. The first manual part features a melody with eighth and sixteenth notes, while the second manual provides a harmonic accompaniment with chords and moving lines.

J. Quadflieg.

This system contains the next two staves of music. The notation continues from the previous system. The second manual part shows a more active texture with sixteenth-note patterns.

Ped. hervortretend.

This system contains the next two staves of music. The first manual part has a more sustained, chordal texture. The annotation 'Ped. hervortretend.' is placed below the second manual staff, indicating a prominent pedal point.

This system contains the next two staves of music. The texture continues with a mix of melodic and harmonic elements in both manuals.

a. W. Schrage. Ped.

This system contains the final two staves of music on the page. The first manual part concludes with a melodic phrase. The second manual part features a more rhythmic accompaniment. The annotation 'W. Schrage.' is placed above the second manual staff, and 'Ped.' is placed below it.

Nimm an, o Herr, die Gaben.

First system of musical notation, consisting of a treble staff and a bass staff. The music is in common time (C) and features a series of chords and melodic lines.

Second system of musical notation, continuing the piece with treble and bass staves. The notation includes various chordal textures and melodic fragments.

Third system of musical notation, starting with the instruction "a. Con moto. Halbvolltes Werk." It includes a treble staff and a bass staff with a "(2 Str.)" marking in the bass line.

Fourth system of musical notation, including performance instructions such as "p weiche Register." and "Man." It features a treble staff and a bass staff with dynamic markings like "mf" and "rit." and a "Ped." instruction.

Fifth system of musical notation, starting with the instruction "b. Helle, nicht zu starke Stimmen." It includes a treble staff and a bass staff with a "Ped." instruction.

b.

Ped.

P. Griesbacher.

Ped.

13.

a. Etwas langsam. Einige dunkle 8' Stimmen.

J. Diebold.

b. Milde, helle Stimmen.

Man.

P. Piel.

Ped.

Zum Sanctus.

14. Mittelstark

P. Piel.

Ped.

Singt: heilig, heilig, heilig.

I Man. streich. St. 8' und 4'

II Man. Flötenst. 8' und 4'

II Man.

I Man.

II Man.

I Man.

I Man.

Man.

II Man.

I Man.

p

J. Quadflieg.

Ped.



15.

a. Liebliche 8' Flöten.

Musical score for 'a. Liebliche 8' Flöten'. It consists of two staves: a treble staff and a bass staff. The music is in common time (C). The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and single notes. Pedal markings ('Ped.') are present under the bass staff at the beginning and end of the piece. A 'Man.' (Mancera) marking is located under the bass staff towards the end.

b. Mässig stark.

Musical score for 'b. Mässig stark.'. It consists of two staves: a treble staff and a bass staff. The music is in common time (C). The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and single notes. Pedal markings ('Ped.') are present under the bass staff at the beginning and end of the piece. A 'P. Piel.' marking is located at the end of the piece.

O Herr, ich bin nicht würdig.

Musical score for 'O Herr, ich bin nicht würdig.'. It consists of two staves: a treble staff and a bass staff. The music is in common time (C). The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and single notes.

Musical score for 'a. (2 Str.)'. It consists of two staves: a treble staff and a bass staff. The music is in common time (C). The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and single notes. Pedal markings ('Ped.') are present under the bass staff at the beginning and end of the piece. A 'Man.' (Mancera) marking is located under the bass staff towards the end.

W. Schrage. b. Langsam. Hohlflöte 8' Salic. 8'

Musical score for 'b. Langsam. Hohlflöte 8' Salic. 8''. It consists of two staves: a treble staff and a bass staff. The music is in common time (C). The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and single notes. Pedal markings ('Ped.') are present under the bass staff at the beginning and end of the piece.

Zweite Messe.  
Zum Eingang.

W. Schrage.

16.

a. Ernste, klare Stimmen.

First system of musical notation for part 'a'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time and begins with a whole rest in the treble staff. The bass staff contains a series of chords and moving lines. A 'Ped.' (pedal) marking is present below the bass staff towards the end of the system.

b.

Second system of musical notation for part 'b'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time and begins with a whole rest in the treble staff. The bass staff contains a series of chords and moving lines. A 'Ped.' (pedal) marking is present below the bass staff towards the end of the system.

P. Griesbacher. Kyrie, eleison!

First system of musical notation for 'Kyrie, eleison!'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time and begins with a whole rest in the treble staff. The bass staff contains a series of chords and moving lines.


Second system of musical notation for 'Kyrie, eleison!'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time and begins with a whole rest in the treble staff. The bass staff contains a series of chords and moving lines.

Third system of musical notation for 'Kyrie, eleison!'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time and begins with a whole rest in the treble staff. The bass staff contains a series of chords and moving lines.

I Man. *mf* *p*  
II Man.  
Ped.



I Man.



II Man.  
Man.  
J. Quadflieg.  
*p.*



**17.** Zum Gloria.  
a. Volle Stimmen.



W. Schrage.



b. Mässig stark. 8' und 4' Stimmen. (Auch als Trio.)

P. Piel.

Manualiter.

This musical score is for section 'b' and consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one flat (B-flat major). The lower staff is a piano accompaniment with a bass clef and a key signature of one flat. The tempo is 'Mässig stark' (moderately strong). The piece is marked 'Manualiter.' in the piano part. The score spans 12 measures.

c. Mässig stark.

J. Spanke.

Man. Ped.

This musical score is for section 'c' and consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one flat. The lower staff is a piano accompaniment with a bass clef and a key signature of one flat. The tempo is 'Mässig stark'. The piano part includes markings for 'Man.' (manually) and 'Ped.' (pedal). The score spans 12 measures.

Wir beten an und loben.

This musical score is for the section 'Wir beten an und loben.' and consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one flat. The lower staff is a piano accompaniment with a bass clef and a key signature of one flat. The score spans 12 measures.

This musical score is a continuation of the previous section and consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one flat. The lower staff is a piano accompaniment with a bass clef and a key signature of one flat. The score spans 12 measures.

a. *W. Schrage.* b. *I Man.*  
*II Man.* *mf.*  
Ped. Ped.

*II Man.* *J. Quadflieg.*  
Ped. Ped.

c. *Mässig stark.* *J. Spanke.*  
Ped.

**18.** *Halbstark.* *Zum Credo.* *W. Schrage.*

Dich, o Gott, wir Vater nennen.

Musical score for the hymn 'Dich, o Gott, wir Vater nennen.' It consists of three systems of piano accompaniment. Each system has a treble and bass clef staff. The first system is in 4/4 time. The second system continues the piece. The third system concludes with a fermata on the final chord. The composer's name 'W. Schrage.' is printed at the end of the third system.

W. Schrage.

19.

Zur Opferung.

a. Sanfte Stimmen.

P. Piel.

Musical score for 'Zur Opferung.' part a, 'Sanfte Stimmen'. It is a piano accompaniment in 4/4 time, featuring a treble and bass clef staff. The piece is marked 'Ped.' (pedal) at the beginning and end, and 'Man.' (mano) in the middle. The composer's name 'P. Piel.' is at the end.

b. Ziemlich stark.

II Man.

J. Quadflieg.

Musical score for 'Zur Opferung.' part b, 'Ziemlich stark'. It is a piano accompaniment in 4/4 time, featuring a treble and bass clef staff. The piece is marked 'I Man.' (I. Mano) at the beginning and end, and 'Man.' (mano) in the middle. The composer's name 'J. Quadflieg.' is at the end.

C. Klare 8' Stimmen.

Ped.

Wir wei'h'n, wie du geboten.

(2 Str.)

a.

W. Schrage.

b. Etwas langsam. Liebliche Flöten.

Ped.

J. Diebold.

20. Frisch und kräftig.

Zum Sanctus.

W. Schrage.

Mit dem Chor der Seraphinen.

W. Schrage



21.

a. Weiche Stimmen.

W. Schrage.

Ped.

b.

Ped.

P. Griesbacher.

Ped.

Mittler, König, Gott, ich glaube.

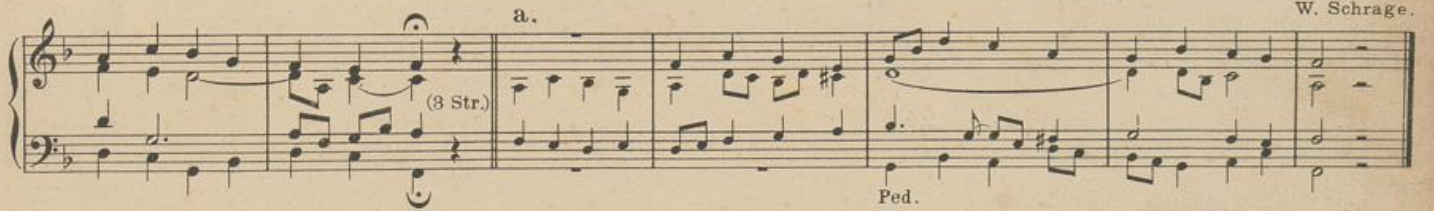


a.

(3 Str.)

Ped.

W. Schrage.



b. II Man. Streichend.

I Man.

Ped.



J. Quadflieg.

Ped.



Dritte Messe.

Zum Eingang.

22.

a. Mässig stark.

The first system of music consists of two staves, treble and bass clef, in a key signature of one sharp (F#) and a common time signature (C). The music begins with a whole rest on the treble staff and a quarter rest on the bass staff. The bass staff features a rhythmic accompaniment of eighth and sixteenth notes, while the treble staff has a melodic line with some rests.

W. Schrage. b. I. Man. Stark.

The second system continues the piece with two staves. It features a change in tempo and dynamics, marked 'b. I. Man. Stark.' (Allegro moderato, forte). The music is more active, with both staves showing more frequent note values and some melodic movement.

J. Quadflieg.

The third system continues with two staves. The tempo and dynamics remain 'b. I. Man. Stark.'. The music shows a continuation of the rhythmic and melodic patterns established in the previous systems.

Wir werfen uns darnieder.

The fourth system concludes the piece with two staves. The tempo and dynamics remain 'b. I. Man. Stark.'. The music ends with a final cadence, featuring sustained chords in both staves.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music is primarily chordal, with some melodic movement in the upper staff.

The second system begins with a section labeled 'a.' and is attributed to 'W. Schrage.'. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Performance instructions include '(2 Str.)' in the bass staff and 'Ped.' below the system.

The third system is labeled 'b. I Man. streichend.' and consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is characterized by sustained chords and a steady melodic flow.

The fourth system is attributed to 'J. Quadflieg.' and consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a mix of chords and melodic lines.

23. Volle Stimmen.

Ped.

Gott Vater, sei gepriesen.

W. Schrage.

Mässig starke 8' Stimmen, leicht geschärft durch eine milde 4' Stimme.

P. Piel.

(R. H. II. Man.) klare 8' Stimmen.

r.H.

J. Quadflieg.

Ped. (oder L. H. I Man.) hervortretend.

Ich glaube, Gott, mit Zuversicht.

W. Schrage.

b. II Man. *p* I Man. *p* II Man. *mf*

Ped.

I Man. I u. II Man. gekoppelt J. Quadflieg.

25.

Zur Opferung.

a. Milde, füllende Stimmen.

W. Schrage.

I Man. Zwei 8' Flöten.  
 b. II Man. Gambe 8' u. Flöte 4'.  
 Ped. Violon 16' u. Octavbass 8'.

I Man. II Man.

Ped.

Musical score for the first system, featuring a treble and bass clef with a key signature of two sharps (F# and C#).

Nimm, o Herr, die Opferspende.

Musical score for the second system, continuing the piece with a treble and bass clef.

Musical score for the third system, including a "2 Str." marking in the bass clef.

b. Trio.

W. Schrage. C. F. Zarte, aber deutliche Stimmen.

Musical score for the fourth system, divided into two parts labeled "a." and "b. Trio." with "Ped." markings.

Musical score for the fifth system, featuring a treble and bass clef with "C.F." markings.

J. Quadflieg.



Zum Sanctus.

26.

W. Schrage.

a. Ernst und kräftig.

b. Mässig bewegt.

Frische Principale u. Flöten 8:

J. Diebold.

c. Liebliche, helle Stimmen. (Auch als Trio)

P. Piel.

Manualiter.

Ihr Himmelschöre hehr und rein.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature (C). The melody in the treble staff begins with a quarter note G4, followed by a series of eighth and sixteenth notes, and ends with a half note G4. The bass staff provides a harmonic accompaniment with chords and moving lines.

a. W. Schrage. b.

The second system is divided into two parts, 'a.' and 'b.'. Part 'a.' starts with a treble clef staff containing a series of quarter notes. The bass staff has a 'Ped.' marking under the first few measures. Part 'b.' continues the melody in the treble staff, while the bass staff has a more active accompaniment.

P. Griesbacher.

The third system continues the musical piece. It features a treble clef staff with a melodic line and a bass clef staff with a supporting accompaniment. The notation includes various note values and rests.

c. Trio. J. Quadflieg.

The fourth system is marked 'c. Trio.' and 'J. Quadflieg.'. It features a treble clef staff with a melodic line and a bass clef staff with a supporting accompaniment. The notation includes 'ten.' (tension) markings above the treble staff and 'rit.' (ritardando) markings below the bass staff.

Nach der hl. Wandlung.

27.

a. Kräftig.

The first system of music consists of five measures. The right hand (treble clef) begins with a whole rest, followed by a series of eighth and sixteenth notes. The left hand (bass clef) plays a steady eighth-note accompaniment.

W. Schrage.

The second system consists of five measures. The right hand continues with eighth and sixteenth notes, while the left hand maintains the eighth-note accompaniment. A 'Ped.' (pedal) marking is placed below the first measure of this system.

b.

The third system consists of five measures. The right hand features a more complex rhythmic pattern with eighth and sixteenth notes. The left hand continues with the eighth-note accompaniment.

Gott, auf dem Altar zugegen.

The fourth system consists of five measures. The right hand plays a series of chords and eighth notes. The left hand continues with the eighth-note accompaniment. A key signature change to one sharp (F#) is indicated at the beginning of the system.

First system of musical notation, consisting of a treble and bass staff. The music is in a key with one sharp (F#) and a common time signature. The bass staff features a steady eighth-note accompaniment.

Second system of musical notation. It includes a treble and bass staff. A first ending bracket labeled 'a.' spans the final measures. The composer's name 'W. Schrage.' is written in the upper right corner. A 'Ped.' marking is present at the end of the system.

**b. Trio.**  
 Mittelstarke, charakteristische Stimmen, etwa:  $\left\{ \begin{array}{l} \text{I Man. Hohfl. 8'} \\ \text{II Man. Geigenpr. 8'} \\ \text{Ped. Violonb. 16' Gedb. 8'} \end{array} \right.$

Third system of musical notation, consisting of a treble and bass staff. The music is in a key with one sharp and a common time signature. A 'Ped.' marking is located at the beginning of the system.

Fourth system of musical notation, consisting of a treble and bass staff. The music is in a key with one sharp and a common time signature. The composer's name 'J. Quadflieg.' is written in the upper right corner.

Vierte Messe.  
Zum Eingang.

28.

a. Ernste 8' Stimmen.

Musical score for the first system, featuring vocal parts and piano accompaniment. The score is in G major and 4/4 time. The vocal line consists of a single melodic line with a 'Ped.' (pedal) marking. The piano accompaniment is in the right hand, with a 'Ped.' marking in the left hand.

W. Schrage. #b.

Musical score for the second system, featuring piano accompaniment. The score is in G major and 4/4 time. The piano accompaniment is in the right hand, with a 'Ped.' marking in the left hand.

Th. Queling.

Musical score for the third system, featuring piano accompaniment. The score is in G major and 4/4 time. The piano accompaniment is in the right hand, with a 'Ped.' marking in the left hand.

Sieh uns, Vater, vor dich treten.

Musical score for the fourth system, featuring piano accompaniment. The score is in G major and 4/4 time. The piano accompaniment is in the right hand, with a 'Ped.' marking in the left hand.

W. Schrage.

**29.**

a. Kräftig.

Zum Gloria.

W. Schrage

b. Kräftige, aber nicht gemischte Stimmen.

C. Greth.

Es jubelt aller Engel Chor.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features a series of chords and moving lines in both hands.

The second system of music continues the piece with two staves in treble and bass clefs. It maintains the same key signature and time signature as the first system.

The third system of music features a first ending marked 'a.' in the upper staff. The lower staff continues with accompaniment. The key signature and time signature remain consistent. A 'Ped.' (pedal) instruction is located below the lower staff.

W. Schrage.

The fourth system of music is marked 'b. Sanfte 8; ein 4.' and includes a 'Man.' (Mancina) instruction in the upper staff. The lower staff has a 'Ped. zart' (soft pedal) instruction. The key signature and time signature are consistent with the previous systems.

The fifth system of music concludes the piece with two staves in treble and bass clefs. It includes a 'Ped.' instruction at the end. The key signature and time signature are consistent with the previous systems.

J. Quadflieg.

Zum Credo.

30.

a. Ernste, volle Stimmen.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music features a series of chords and moving lines in both hands.

Second system of musical notation, continuing the grand staff. It includes a section marked 'P. Piel.' and a section marked 'b.' with a dynamic marking of 'mf'. The notation shows a transition in the piece.

Third system of musical notation, continuing the grand staff. The music becomes more active with sixteenth-note patterns in the bass line. A performance instruction 'Ped., durch Trompete 8' verstärkt' is written at the bottom right of the system.

Fourth system of musical notation, continuing the grand staff. It includes a section marked 'C. Weber.' and a dynamic marking of 'rit.'. The music concludes with a final cadence.



An dich glaub' ich.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music features a melody in the upper staff and a supporting bass line in the lower staff.

The second system continues the piece. It includes a marking "(3 Str.)" in the upper right corner of the system. The notation remains consistent with the first system.

The third system is marked "a." and includes the name "W. Schrage." in the upper right. It features a "Man." (Mancina) marking in the lower left and a "Ped." (Pedale) marking in the lower right. The notation includes various musical symbols such as slurs and accents.

The fourth system is marked "b." and continues the musical piece. It features a similar structure to the previous systems with two staves.

The fifth system is marked "P. Griesbacher." in the upper right. It concludes the piece with a final cadence. The notation includes a fermata over the final notes.

Zur Opferung.

31. Mässig stark.

W. Schrage.

The first system of music for piece 31 consists of three staves. The top staff has a treble clef and contains a melodic line with various intervals and rests. The bottom two staves are piano accompaniment, with the left hand playing a steady eighth-note pattern and the right hand providing harmonic support with chords and moving lines.

Herr, der du dein Erdenleben.

The second system continues the musical piece. It features similar instrumentation to the first system, with a treble clef staff for the vocal line and piano accompaniment on the lower staves. The tempo and dynamics remain consistent with the previous system.

The third system of music concludes the first part of piece 31. It includes a treble clef staff and piano accompaniment. A marking "(2 Str.)" is present at the end of the system, indicating a double bar line.

a.

W. Schrage.

The fourth system, labeled 'a.', continues the piano accompaniment. It features a treble clef staff and piano accompaniment on the lower staves. A "Ped." (pedal) marking is located below the piano part.

b. Streichende Stimmen.

P. Piel.

The fifth system, labeled 'b. Streichende Stimmen', continues the piano accompaniment. It features a treble clef staff and piano accompaniment on the lower staves. "Man." and "Ped." markings are present below the piano part.

32. Zum Sanktus. Heilig, heilig, heilig. (siehe 5).

Nach der hl. Wandlung.

**33.**

a. Milde Stimmen.

W. Schrage.

Musical score for 'a. Milde Stimmen' by W. Schrage. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 3/4 time and features a melody in the treble with accompaniment in the bass. A 'Ped.' (pedal) marking is present below the bass staff.

b. Sanft.

P. Griesbacher.

Musical score for 'b. Sanft' by P. Griesbacher. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 3/4 time and features a melody in the treble with accompaniment in the bass. A 'Ped.' (pedal) marking is present below the bass staff.

Dich, mein Gott, ich hier anbete.

Musical score for 'Dich, mein Gott, ich hier anbete.' It consists of two staves: a treble clef staff and a bass clef staff. The music is in 3/4 time and features a melody in the treble with accompaniment in the bass.

Continuation of the musical score for 'Dich, mein Gott, ich hier anbete.' It consists of two staves: a treble clef staff and a bass clef staff. The music is in 3/4 time and features a melody in the treble with accompaniment in the bass. A '(3 Str.)' marking is present at the end of the piece.

a.

W. Schrage.

Musical score for 'a.' by W. Schrage. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 3/4 time and features a melody in the treble with accompaniment in the bass. A 'Man.' (mano) marking is present below the bass staff, and a 'Ped.' (pedal) marking is present below the bass staff.

b. Auch als TRIO.

Klare 8' St., auch im Pedäl.

I Man: Princ. 8'.  
II Man: Geigenpr. 8', Sal. 8' Flauto 8'.  
Pedal: Octavb. 8'.

Ped.

J. Quadflieg.

Fünfte Messe.  
Zum Eingang.

34.

a. Mittelstark.

Ped.

W. Schrage.

Mässig bewegt.

b. 8' Flöten und Gedakte.

J. Diebold.

Vom Staub, o Gott, zu dir empor.

a.

W. Schrage.

b. II Man. Streichend. Flöten. I Man. Mittelstark. II Man. Str.

Flöten. Ped. I Man. II Man. J. Quadflieg.

**35.** Halbstark. Zum Gloria. J. Spanke.

Man. Ped. Ruhm, Lob und Dank sei immerdar.

Man. Ped. Man. Ped. J. Spanke.

Zum Credo.

W. Schrage.

36. Frisch u. kräftig.

Ped.

Ich glaube, Herr, dass du es bist.

Mit abwechselnden Mannalen.

II Man.

I Man.

II M.

I M.

II M.

I und II Man. gekoppelt.

J. Quadflieg.

Man. Ped.

Zur Opferung.

37.

8 Stimmen.

The first system of music consists of two staves. The upper staff is a vocal line in G major (one sharp) and 4/4 time, starting with a whole rest followed by a series of quarter notes: G, A, B, C, D, E, F, G. The lower staff is a piano accompaniment, starting with a whole rest followed by a series of quarter notes: G, A, B, C, D, E, F, G, with some chords and rests.

F. Hengesbach.

The second system continues the vocal and piano parts. The vocal line has a 'rit.' (ritardando) marking and ends with a fermata. The piano accompaniment continues with similar rhythmic patterns.

O Herr, mit diesen Gaben.

The third system features a vocal line and piano accompaniment. The vocal line begins with a whole rest followed by quarter notes: G, A, B, C, D, E, F, G. The piano accompaniment starts with a series of quarter notes: G, A, B, C, D, E, F, G.

The fourth system continues the vocal and piano parts. The vocal line has a fermata at the end. The piano accompaniment continues with similar rhythmic patterns.



a. II Man. I Man.

Ped.

II Man. J. Quadflieg.

Man. Ped.

b. I Man. Mässig stark. II Man.

Ped. Ped. (schwächer)

I Man. J. Quadflieg.

Man. Ped. Ped. (stärker)

38. Volle Stimmen.

W. Schrage.

Heilig, heilig, heilig.

a.

W. Schrage.

b. Mit zarten Registern.

C. Weber.

39.

a. Sanfte Stimmen.

Musical score for 'a. Sanfte Stimmen' in G major, 4/4 time. It consists of two staves: a vocal line and a piano accompaniment. The piano part includes a 'Ped.' (pedal) marking under the first few measures.

W. Schrage.

Piano accompaniment for 'a. Sanfte Stimmen', showing the right and left hand parts.

b. Liebliche Flötenstimmen.

Musical score for 'b. Liebliche Flötenstimmen' in G major, 4/4 time. It consists of two staves: a flute line and a piano accompaniment. The piano part includes 'Man.' (mano) and 'Ped.' markings.

Dein Geist, o Christe, heil'ge mich!

Musical score for 'Dein Geist, o Christe, heil'ge mich!' in G major, 4/4 time. It consists of two staves: a vocal line and a piano accompaniment. The piano part includes a 'Ped.' marking.

(3 Str.)

a. W. Schrage.

Man. Ped.

b. Helle, liebliche Stimmen. (Auch als Trio.)

J. Quadflieg.

Advent.  
Erste Messe.  
Zum Eingang.

40.

a. Ernste, volle Stimmen.

Man.

This system contains the first two staves of music for part 'a'. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music consists of several measures with various note values and rests.

W. Schrage.

Ped.

This system contains the next two staves of music for part 'a'. It continues the melodic and harmonic lines from the first system, ending with a double bar line.

b. Etwas langsam. Flöte u. Gemshorn 8:

Ped.

This system contains the first two staves of music for part 'b'. The notation is similar to part 'a', with treble and bass staves in common time and three flats.

J. Diebold.

This system contains the next two staves of music for part 'b', continuing the piece.

Lass dich durch unser Flehen rühren.

First system of musical notation, consisting of a treble and bass clef. The music is in a key with three flats and common time. It features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

Second system of musical notation, continuing the piece with similar notation and dynamics.

Third system of musical notation, including performance instructions such as "Man." and "Ped." and a dynamic marking of "2 Str.".

W. Schrage.

41.

a. Liebliche 8' Stimmen mit zartem 4'

Zum Credo.

P. Griesbacher.

Fourth system of musical notation, featuring a treble and bass clef with notes and rests.

Ped.

b. Kräftig.

P. Pief.

Fifth system of musical notation, including performance instructions such as "Man." and "Ped.".

Man.

Ped.

Des Vaters Sohn von Ewigkeit.

Musical score for 'Des Vaters Sohn von Ewigkeit.' in G major, 2/4 time. The score consists of two staves: a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The piece concludes with a double bar line and a fermata over the final chord. A small annotation '(2 Str.)' is present at the end of the bass staff.

a.

Musical score for 'a.' in G major, 2/4 time. It features two staves: treble and bass. The treble staff contains a melodic line with some grace notes, and the bass staff provides a steady accompaniment. The piece ends with a double bar line and a fermata. The composer's name 'W. Schrage.' is written at the top right. Performance markings 'Man.' and 'Ped.' are located below the bass staff.

d. Majestätisch. Kräftige Principale 8' u. 4'.

Musical score for 'd. Majestätisch. Kräftige Principale 8' u. 4'.' in G major, 2/4 time. The score is for a grand piano with two staves. The treble staff features a series of chords and some melodic fragments, while the bass staff provides a rhythmic accompaniment. The piece ends with a double bar line and a fermata.

*breiter*

Musical score for 'breiter' in G major, 2/4 time. It consists of two staves: treble and bass. The treble staff has a wide, chordal texture, and the bass staff has a more active accompaniment. The piece concludes with a double bar line and a fermata. The composer's name 'J. Diebold.' is written at the top right.

42. Mässig stark.

Zur Opferung.

a.

Musical score for '42. Mässig stark. Zur Opferung.' in G major, 2/4 time. The score is for a grand piano with two staves. The treble staff has a melodic line with some grace notes, and the bass staff provides a rhythmic accompaniment. The piece ends with a double bar line and a fermata.

W. Schrage. b. Mit streichenden Stimmen und einem schwachen 4<sup>ten</sup> Register.

Man.

A. Wegener.

Ped. rit.

Herr, du stiegst zur Erde nieder.

(2 Str.)



Trio.  
a. Ziemlich stark.

Musical notation for the first system of the Trio section, featuring a piano accompaniment with a 'Ped.' (pedal) marking.

Musical notation for the second system of the Trio section, concluding with the instruction 'J. Quadflieg.'

Musical notation for the third system of the Trio section, with the instruction 'b. II Man. streichend.' above the treble clef and 'I Man. Flöten.' above the bass clef.

Musical notation for the fourth system of the Trio section, with the instruction 'II Man.' above the treble clef and 'J. Quadflieg.' above the bass clef.

Musical notation for the fifth system of the Trio section, with the instruction '43. Volle Stimmen.' above the treble clef and 'Zum Sanctus.' above the bass clef.

W. Schrage. Hosanna dir, o treuer Gott.

a.

W. Schrage.

b. Milde, liebliche Stimmen.

P. Piel.

44. Milde Stimmen. Nach der hl. Wandlung.

J. Spanke.

Auf, Sion, dein Verlangen.

Musical score for 'Auf, Sion, dein Verlangen.' in C major, 3/4 time. It consists of two systems of grand staff notation. The first system has 8 measures, and the second system has 8 measures. The music is primarily chordal with some melodic lines in the right hand.

Continuation of the musical score for 'Auf, Sion, dein Verlangen.' in C major, 3/4 time. It consists of two systems of grand staff notation. The second system has 8 measures and ends with a fermata over the final chord. The notation includes a '(3 Str.)' marking at the end.

J. Spanke.

Continuation of the musical score for 'Auf, Sion, dein Verlangen.' in C major, 3/4 time. It consists of two systems of grand staff notation. The first system has 8 measures and includes markings 'Man.' and 'Ped.'. The second system has 8 measures.

Zweite Messe.  
Zum Eingang.

45.

a. Frisch und kräftig.

Musical score for 'Zweite Messe. Zum Eingang.' in B-flat major, 3/4 time. It consists of two systems of grand staff notation. The first system has 8 measures, and the second system has 8 measures. The music is primarily chordal with some melodic lines in the right hand.

W. Schrage.

Continuation of the musical score for 'Zweite Messe. Zum Eingang.' in B-flat major, 3/4 time. It consists of two systems of grand staff notation. The first system has 8 measures and includes a 'Ped.' marking. The second system has 8 measures.

b. Feierlich. Volles Werk.

I Man.

ohne Mixturen  
u. Zungenstimmen.

II Man.

I Man.

ten.

Man.

Ped.

II Man.

I Man.

J. Quadflieg.

Man.

Ped.

Wann wirst du dich erbarmen, Gott.

a.

(2<sup>o</sup> Str.)

W. Schrage.

Ped.

b. Mittelstarke, dunkle Stimmen. F. Hengesbach.

**46.**

Kräftig.

Zum Credo. (siehe 41).  
Zur Opferung.

P. Piel

O Vater voll Erbarmen.

W. Schrage.

48. Sanft.

Nach der hl. Wandlung.

W. Schrage.

The first system of music consists of two staves, treble and bass clef, in a 3/4 time signature. The key signature has two flats (B-flat and E-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The music is marked 'Sanft'.

Ach, seht, wie liebt uns Gott!

The second system of music continues the piece. It features two staves with treble and bass clefs. The melody is in the treble clef, and the accompaniment is in the bass clef. The music is marked 'Sanft'.

The third system of music continues the piece. It features two staves with treble and bass clefs. The melody is in the treble clef, and the accompaniment is in the bass clef. The music is marked 'Sanft'.

a. Streichend.

The fourth system of music continues the piece. It features two staves with treble and bass clefs. The melody is in the treble clef, and the accompaniment is in the bass clef. The music is marked 'Sanft'. A marking '(3 Str.)' is present in the bass clef staff.

J. Quadflieg.

The fifth system of music continues the piece. It features two staves with treble and bass clefs. The melody is in the treble clef, and the accompaniment is in the bass clef. The music is marked 'Sanft'. A 'Ped.' marking is present in the bass clef staff.

b.

Ped.

49. Du, aller Sterne Schöpfer, Licht. (6 Str.) (siehe 41).

50. Tauet, Himmel, den Gerechten. (5 Str.) (siehe 42).

51. Herr, sende, den du senden willst. (8 Str.) (siehe 43).

Adventslieder.

52.

a. Volle Stimmen.

W. Schrage.

b. Mässig starke 8' u. 4' Stimmen für beide Manuale.

I Man.

I Man.

II Man.

Man.

Ped.

ten. II Man.  
rit.

O Heiland, reiss die Himmel auf.

W. Schrage.

a.  
(7 Str.)

b. Principal 8; Bordun 16' u. Hohlflöte 8:

Man.

langsamer

F. Hengesbach.

Ped.  
rit.



## 53. Aus hartem Weh die Menschheit klagt. (7 Str.) (siehe 45).

54.

Weiche Stimmen.

Vorsänger. Volk wiederholt.

W. Schrage.

Ro-rá-te coe-li dé-su-per, et nu-bes plu-ant ju - stum.

Musical score for the first system of piece 54. It consists of a piano accompaniment for soft voices (Weiche Stimmen) and a vocal line for the soloist (Vorsänger) and chorus (Volk wiederholt). The music is in G major and 4/4 time. The piano part features a steady accompaniment of chords and moving lines. The vocal line begins with a rest for the soloist, followed by the chorus entering with the text 'Ro-rá-te coe-li dé-su-per, et nu-bes plu-ant ju - stum.'

Vorsänger.

Ne i - ra-scá-ris Dó-mi-ne, ne ul-tra me - mí - ne-ris i - ni-qui-tá-tis! Ec-ce, cí-vi-tas Sancti fa-cta est de-sér-ta,

Musical score for the second system of piece 54. It consists of a piano accompaniment and a vocal line for the soloist (Vorsänger). The piano part continues with a steady accompaniment. The vocal line begins with the text 'Ne i - ra-scá-ris Dó-mi-ne, ne ul-tra me - mí - ne-ris i - ni-qui-tá-tis! Ec-ce, cí-vi-tas Sancti fa-cta est de-sér-ta,'.

Si-on de-sér-ta fa-cta est, Je-rú-sa-lem de-so-lá-ta est, do-mus sanctificatiónis tu-ae et gló-ri-ae tu - ae,

Musical score for the third system of piece 54. It consists of a piano accompaniment and a vocal line for the soloist (Vorsänger). The piano part continues with a steady accompaniment. The vocal line begins with the text 'Si-on de-sér-ta fa-cta est, Je-rú-sa-lem de-so-lá-ta est, do-mus sanctificatiónis tu-ae et gló-ri-ae tu - ae,'.

u - bi lau-da-vé-runt te pa-tres no-stri.

Vorsänger.

Pec-cá-vi-mus et fa-cti su - mus im-mún - di nos,

Musical score for the fourth system of piece 54. It consists of a piano accompaniment and two vocal lines: one for the soloist (Vorsänger) and one for the chorus (Volk: Rorate (wie oben)). The piano part continues with a steady accompaniment. The soloist line begins with the text 'u - bi lau-da-vé-runt te pa-tres no-stri.' and the chorus line begins with 'Pec-cá-vi-mus et fa-cti su - mus im-mún - di nos,'.

et ce-cí-di-mus qua-si fó-li-um u-ni-vér-si, et i-ni-qui-tá-tes no-strae qua-si ven-tus abs-tu-lé-runt nos;

ab-scon-dí-sti fá-ci-em tu-am a no-bis et al-li-sí-sti nos in ma-nu i-ni-qui-tá-tis no-strae.

Vorsänger.

Vi-de, Dó-mi-ne, af-fli-cti-ó-nem pó-pu-li tu-i, et mit-te, quem mis-sú-rus es, e-mít-te A-gnum,

Volk: Rorate (wie oben.)

Do-mi-na-tó-rem ter-rae, de pe-tra de-sér-ti ad montem fí-li-ae Si-on, ut aú-fe-rat ip-se ju-gum ca-pti-vi-tá-tis no-strae.

Vorsänger.

Con-so - lá-mi-ni, con-so - lá-mi-ni, pó-pu-le me - us! ci - to vé-ni-et sa-lus tu - a.

Volk: Rorate (wie oben.)

Qua-re moe-ró-re con - sú-me-ris? Qui-a in-no-vá-vit te do - lor, sal-vá-bo te, no-li ti - mé - re!

E - go e - nim sum Dó-mi-nus, De-us tu - us, San-ctus Is-ra-el, Re-dém-ptor tu - us.

Volk: Rorate (wie oben.)

I Man. Gamba 8; Principal 8;  
II Man. Salic, Gedakt, Flöte 8;  
II Man.  
I Man.

Ped. hervortretend.

Frische Stimmen.

Musical score for 'Frische Stimmen' in 3/4 time. The piece features a treble and bass clef system. The bass line is marked with 'Ped.' (pedal) at the end. The melody is simple and rhythmic.

W. Schrage. Ave Maria, gratia plena.

Musical score for 'Ave Maria, gratia plena' by W. Schrage. It is in 3/4 time and consists of two systems of treble and bass clef staves. The music is characterized by a steady, flowing accompaniment.

Continuation of the 'Ave Maria, gratia plena' score. It includes a section marked 'a.' and '(8 Str.)' (8 staves). The tempo is marked 'W. Schrage.' (Moderato). The piece concludes with a double bar line.

Continuation of the 'Ave Maria, gratia plena' score. It includes a section marked 'b. Zart.' (Zart) and 'stärker.' (stärker). The tempo is marked 'W. Schrage.' (Moderato). The piece concludes with a double bar line.

Continuation of the 'Ave Maria, gratia plena' score. It includes a section marked 'Verstärkung.' (Verstärkung) and 'J. Quadflieg.' (J. Quadflieg.). The piece concludes with a double bar line.

56. (I. Bearbeitung.)

Kinderchor.

W. Schrage.

Au-di nos, nam te fi-li-us ni-hil

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time and features a simple harmonic accompaniment with a melody in the upper voice.

ne-gans ho-nó-rat. Volk. Sal-va nos, Je-su, pro qui-bus vir-go ma-ter te o-rat.

The second system continues the musical score with two staves. It includes the vocal line for the 'Volk' and the piano accompaniment.

56. (II. Bearbeitung.)

Sanfte Stimmen.

Volk: Sal-va nos, Je-su, pro qui-bus vir-go ma-ter te o-rat.

Vors.: Au-di nos, nam te fi-li-us ni-hil ne-gans ho-nó-rat.

The first system of the second arrangement features two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (D major). The tempo is marked 'Sanfte Stimmen'.

Modulation.

Volk: Sal-va nos, Je-su, pro qui-bus vir-go ma-ter te o-rat.

Vors.: Au-di nos, nam te fi-li-us ni-hil ne-gans ho-nó-rat.

The second system continues the musical score with two staves. It includes the vocal line for the 'Volk' and the piano accompaniment. A modulation is indicated at the beginning of this system.

Ped.

Volk: Sal-va nos, Je-su, pro qui-bus vir-go ma-ter te o-rat.

Vors.: Au-di nos, nam te fi-li-us ni-hil ne-gans ho-nó-rat.

The third system continues the musical score with two staves. It includes the vocal line for the 'Volk' and the piano accompaniment. A modulation is indicated at the beginning of this system.

Ped.

57<sup>a</sup>

Al - ma

Re-dem-ptó-ris Ma - ter, quae pér - vi-a coe - li por - ta ma - nes

et stel - la ma - ris, suc-cúr - re ca - dén-ti, súr-ge-re qui cu - rat, pó-pu-lo:

tu quae ge-nu-í - sti, na-tú - ra mi - rán-te, tu - um san-ctum Ge - ni - tó - rem,

Vir - - go pri - - us ac po - sté - ri - us, Ga - bri - é - - lis

ab o - - re su - mens il - lud A - ve, pec - ca - tó - rum mi - se - ré - - re.

Scharfe 8' Stimmen.

Man. Ped.

a. Mittelstark.

P. Piel.

b.

Ped.

P. Griesbacher.

Erhab'ne Mutter unsers Herrn.

W. Schrage.



b. Klare, freundliche Stimmen.

Man.

Ped.

J. Quadflieg.

### Weihnachten.

58! Feierlich, doch nicht zu langsam.  
a. Gedact mit Gamba 8!

J. Diebold.

b. I Man. Volles Werk.

II Man. (ganz)

I Man.

Ped.

II Man. I Man.

Ped.

Kommt, lasst uns niederfallen.

II Man. 8' u. 4' Stimmen. I Man.

Ped.

II Man. J. Quadflieg.

Ped.

58. (II. Melodie.)  
a. Volles Werk.

b. Feierlich. Volles Werk.

Ohne Rohrw. u. ten. Mixturen.

rit.

Ped. hervortr.

\*Abkürzung. Volles Werk.

Ohne Rohrw. u. ten. Mixturen.

rit.

J. Quadflieg.

\*Abkürzung. Volles Werk.

rit.

Ped. hervortr.

c. Mit vollem Werk.

hervortretend

Ped.

Kommt, lasst uns niederfallen.

I Man. 8' St.

II Man. 8'u. 4'

(4 Str.)

Ped.

I. u. II. Man. gekoppelt

J. Quadflieg.

Ped.

## 59.

a. Mässig stark.

P. Piel.

b. Zarte, helle Stimmen. Pedal etwas stärker.

F. Hengesbach.

Ped.

2. Je - su ti - bi sit gló - ri - a, Qui na - tus es de Ví - gi - ne, Cum Pa - trē et al - mo Spí - ri - tu,  
 1. E - ní - ti - tur pu - ér - pe - ra, Quem Gá - bri - el prae - dí - xe - rat, Quem ven - tre Ma - tris gé - sti - ens,

2. In sem - pi - tér - na saé - cu - la. A - men.

1. Ba - ptí - sta clau - sum sēn - se - rat.

Vivo. Sanfte Stimmen.

stärker

Musical score for the first system, featuring piano accompaniment. The piece is in G major and 2/4 time. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment. A 'rit.' (ritardando) marking is present at the end of the system.

60.

Erste Messe.  
Zum Eingang.

a. Andante con moto.

Musical score for the second system, marked 'a. Andante con moto'. It continues the piano accompaniment from the first system, maintaining the same tempo and key signature.

P. Griesbacher. b. Kräftig.

Musical score for the third system, marked 'b. Kräftig' (strong). The tempo changes to a more vigorous pace. The piano accompaniment features more active rhythmic patterns.

Péd.

Musical score for the fourth system, including a 'Péd.' (pedal) marking. The piano accompaniment continues with a steady rhythm.

P. Piel.

Musical score for the fifth system, ending with a double bar line. The piano accompaniment concludes the piece.

Ein Kindelein so lieb und wert.

The first three systems of the score show the piano accompaniment. Each system consists of a treble and bass clef staff. The music is in G major and 6/8 time. The first system has 8 measures, the second has 8 measures, and the third has 8 measures. The accompaniment features a steady eighth-note bass line and chords in the treble.

a. 8' u. 4' Stimmen.

The fourth and fifth systems show the vocal parts and piano accompaniment. The fourth system is for 8 voices (a. 8' Stimmen) and the fifth for 4 voices (4' Stimmen). The piano accompaniment continues in the bass clef. The vocal parts are written in the treble clef. The fourth system has 8 measures and the fifth has 8 measures. A 'Ped.' (pedal) marking is present at the end of the fourth system. The composer's name 'F. Hengesbach.' is written at the end of the fifth system.

Ped.

F. Hengesbach.

b. Th. Queling.

61. a. Liebliche 8' Stimmen mit schärfendem 4' Register. Zum Gloria. C. Greith.

C. Greith.

b. Frisch und kräftig.

P. Piel.



O Menschen, seid nun froh.

II Man. Scharf streichend

R. H. I Man.

I. Quadflieg.

Ped. hervotr.

b. Liebliche 8' u. 4 Stimmen.

Zum Credo.

62. Kräftige, klare Stimmen.

Ped. W. Schrage.

Der Tag ist gross und freudenreich.

Ped.

**63.**

Zur Opferung.

a. Mittelstark.

Ped.

b. Streichende Register.

Man. Ped.

Ped.

O Gottes eingeborner Sohn.

a.

Ped.

W. Schrage.

b. Etwas bewegt.  
Frische, streichende Stimmen.

Ped.

J. Diebold.

Zum Sanctus.

64.

a. Frische, helle Stimmen.

Man.

P. Piel.

Ped.

b. I Man.

ten. II Man.

rit.

Ped. hervortr.

Man.

I Man.

J. Quadflieg.

rit.

Ped.

*Sanctus N 35*

Singt heilig mit den Cherubim.

W. Schrage.

a.

b. Allegro.

P. Griesbacher.

65.

Nach der hl. Wandlung.

a. Mässig stark.

W. Schrage.

b. Ziemlich bewegt. Frische Principale 8:

Man. Ped.

J. Diebold.

Man. Ped.

Dies ist der Tag von Gott gemacht.

W. Schrage.

Str. Ped.

a. Volle Stimmen.

First system of musical notation for 'a. Volle Stimmen', consisting of a treble and bass staff in G major, 4/4 time. The treble staff begins with a whole rest, while the bass staff starts with a rhythmic pattern of eighth and sixteenth notes.

W. Schrage.

Second system of musical notation, continuing the piece. It features a treble staff with a melodic line and a bass staff with accompaniment. A 'Ped.' (pedal) marking is present below the bass staff.

b. Volles Werk.

Third system of musical notation for 'b. Volles Werk', showing a more complex texture with multiple voices in the treble staff and a dense accompaniment in the bass staff.

Singt, Völker, singt und freuet euch.

Fourth system of musical notation, featuring a vocal line in the treble staff and a piano accompaniment in the bass staff. The tempo or mood appears to change slightly in the latter part of the system.

Fifth system of musical notation, continuing the piano accompaniment. It ends with a double bar line and the marking '(2 Str.)' in the bass staff.



zum Gloria N. 64 Credo Ped. 62

68.

a. Etwas kräftig.

Zur Opferung.

W. Schrage.

b. Con moto. Volles Werk.

Ped.

P. Griesbacher.

rit.

c. TRIO.

ten.

rit. ten.

rit. molto

O Gottes Sohn.

(3 Str.)

a.

W. Schrage.

Man. Ped.

b. TRIO.

J. Quadflieg.

Ped. p.

C. Streicher, mit Flöten kombiniert.

Verstärkung.

C. Weber.

Man. Ped. decresc.

69. Gesegnet, der im Herren naht. (siehe 35).

Nach der hl. Wandlung.

70. Liebliche Stimmen.

Man.

This system contains the first system of music for '70. Liebliche Stimmen'. It features a treble and bass clef with a common time signature. The bass line is marked 'Man.' and contains a series of eighth notes. The treble line has rests in the first two measures, followed by a melodic line of eighth notes.

J. Spanke. O Jesu mein, du Lust und Wonne.

Ped.

This system contains the second system of music for 'O Jesu mein, du Lust und Wonne'. It features a treble and bass clef with a common time signature. The bass line is marked 'Ped.' and contains a series of eighth notes. The treble line contains a melodic line of eighth notes.

This system contains the third system of music for 'O Jesu mein, du Lust und Wonne'. It features a treble and bass clef with a common time signature. The bass line contains a series of eighth notes. The treble line contains a melodic line of eighth notes.

(3 Str.)

This system contains the fourth system of music for 'O Jesu mein, du Lust und Wonne'. It features a treble and bass clef with a common time signature. The bass line contains a series of eighth notes. The treble line contains a melodic line of eighth notes.

Th. Queling.

Man. Ped.

This system contains the fifth system of music for 'O Jesu mein, du Lust und Wonne'. It features a treble and bass clef with a common time signature. The bass line is marked 'Man.' and contains a series of eighth notes. The treble line contains a melodic line of eighth notes. The system ends with a double bar line and a fermata over the final note.

a. Volle, kräftige Stimmen.

P. Piel.

Musical score for part a, featuring a piano accompaniment with treble and bass staves. The key signature is one sharp (F#) and the time signature is common time (C). The music consists of a series of chords and simple melodic lines.

b. I Man. Kräftige 8' u. 4' Stimmen. II Man. Liebl. Ged. 16', Salic. 8'; oder Fl. 8'; Gemsh. 4.

II Man.

Musical score for part b, first system. It includes staves for I Man. and II Man. with dynamic markings like *p* and *f*. The piano accompaniment continues with similar harmonic structures.

Ped. 16' u. 8'

+Ped. kopp. zu Man. I.

I u. II Man. gekoppelt.

J. Quadflieg. *rit.*

Musical score for part b, second system. It includes staves for I Man. and II Man. with performance instructions such as *Ped.*, *rit.*, and *f*. The piano accompaniment continues.

Auf, Christen, singt festliche Lieder.

Musical score for the section 'Auf, Christen, singt festliche Lieder', first system. It features a piano accompaniment with treble and bass staves.

Musical score for the section 'Auf, Christen, singt festliche Lieder', second system. It features a piano accompaniment with treble and bass staves.

a. Hauptm. runde Stimmen, Oberm. streichende Stimmen.

Hauptm. Oberm. Hauptm. Oberm.  
Hauptm. Ped. Hauptm. A. Wegener.  
Ped.

b. Langsam. Streichende 8' Stimmen.

Man. Ped. Ped.

72.

a. Zarte Register.

Man.

P. Griesbacher.

Musical score for P. Griesbacher. The piece is in G major and 3/4 time. It features a piano accompaniment with a 'Ped.' marking. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

b. Mässig stark.

P. Piel.

Musical score for P. Piel. The piece is in G major and 3/4 time. It features a piano accompaniment. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

O selige Nacht!

Musical score for 'O selige Nacht!'. The piece is in G major and 3/4 time. It features a piano accompaniment. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

a.

W. Schrage.

Musical score for W. Schrage. The piece is in G major and 3/4 time. It features a piano accompaniment with a '(5) Str.' marking and a 'Ped.' marking. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

b. Frische Stimmen.

A. Wegener.

Musical score for A. Wegener. The piece is in G major and 3/4 time. It features a piano accompaniment with 'Man.' and 'Ped.' markings. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

73. Es kam ein Engel hell und klar. (8 Str.) (siehe 64).

74.

3. Frisch und kräftig.

Man. Ped.

P. Piel. Maestoso. Volles Werk. -Rohrw.

+Rohrw. rit. Man. Ped. Man. Ped.

Als ich bei meinen Schafen wacht!

W. Schrage. (9 Str.)

75.

a. Sanfte, streichende Stimmen.

P. Piel.

b. Helle Stimmen.

J. Spanke.

Zu Bethlehem geboren.

a. Helle 8' und 4' Stimmen.

F. Heugensbach.

b.

J. Spanke.



76. Mit süßem Freudenschall. (5 Str.) (siehe 61).

77.

Helle Stimmen.

Nach P. Piel.

Musical notation for the first system of piece 77, featuring treble and bass staves with a common time signature.

Gelobet seist du, Jesus Christ.

Musical notation for the second system of piece 77, continuing the treble and bass staves.

a.

W. Schrage.

Musical notation for the third system of piece 77, including a section marked 'a.' and '(8 Str.)'.

b.

Th. Queling.

Musical notation for the fourth system of piece 77, including a section marked 'b.' and 'Ped.'

79.

Mittelstark.

78. O Wunder gross! (8 Str.) (siehe 68).

Musical notation for piece 79, featuring treble and bass staves in 3/4 time, with markings 'Man.' and 'Ped.'

P. Piel.

Ein Kind gebor'n zu Bethlehem.

W. Schrage.

a.

P. Piel.

b.

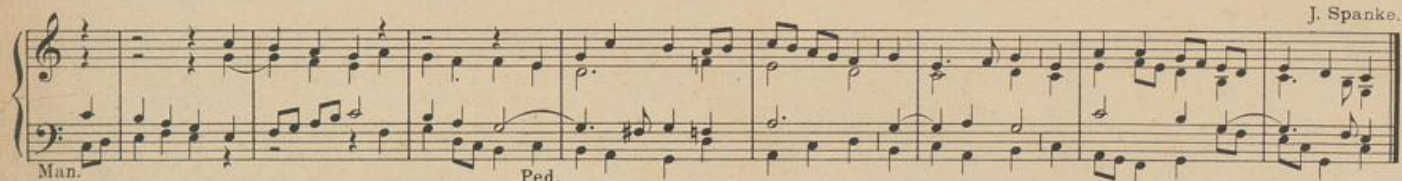
80. Mittelstark.

J. Spanke.

Wietrostreich ist uns Adamskindern.



J. Spanke.



81.

a. Aeoline oder Salicional.

C. Weber.



b. Mässig stark.

P. Piel.



Es ist ein Reis entsprungen.

Musical score for the first system, featuring piano accompaniment with treble and bass staves.

W. Schrage.

Musical score for the second system, including a section marked "(7 Str.)".

b. I Man. Streichende 8' u. 4.  
II Man. Flöte 8' u. 4.

I u. II Man. gekoppelt.

J. Quadflieg.

Musical score for the third system, including performance instructions like "Man.", "Ped.", and "rit."

Man.  
Ped. Subb. 16; Gedb. 8; Cello 8;

82.

a. Kräftig.

Musical score for the fourth system, including performance instructions like "Man." and "Ped."

Man.

Ped.

P. Griesbacher. b. Mässig stark.

Nach P. Piel.

Musical score for the fifth system, including performance instructions like "P. Griesbacher" and "Nach P. Piel."

Sankt Stephan, Führer in dem Heer.

a.

b. Klangvolle Stimmen.

83. Liebreichster Jünger, sei gegrüsst. (6 Str.) (siehe 82).

84. Ihr Kindlein auserkoren. (8 Str.) (siehe 17).

85.

a. Klare Stimmen.

b. Milde 8' Stimmen mit Gemshorn 4.

Das alte Jahr verflossen ist.

(Nº 85, 86.) 117

a. I Man. Flöte 8:  
II Man. Geigenpr 8:

I Man. II Man. I Man. Man. koppel II zu I.

Man. Ped. hervotr. Man. Ped.

b. I Man. Princ. 8' Gamba 8:  
II Man. Salic. 8' Hohfl. 8:  
Ped. Subb. 16' Koppel zu II Man.

J. Quadflieg. rit. I Man. Ped.

86.

Mässig. Kräftige 8 Stimmen.

J. Diebold.

Lobpreiset all' zu dieser Zeit.

The first system of music consists of two staves. The treble staff begins with a series of chords, followed by a melodic line. The bass staff provides a harmonic accompaniment with chords and a steady bass line.

The second system continues the musical piece with similar chordal and melodic textures in both staves.

(5 Str.)

The third system is marked 'a.' and 'W. Schrage.'. It features a more active melodic line in the treble staff and a supporting bass line. A 'Ped.' (pedal) marking is present at the end of the system.

The fourth system is marked 'b.'. It continues the piece with a similar structure of chords and melody.

The fifth system is marked 'P. Griesbacher.'. It concludes the piece with a final chordal structure. 'Man.' (mano) and 'Ped.' markings are present.

Mässig stark.

First system of musical notation for No. 87, featuring a treble and bass clef with a 2/4 time signature. The music consists of a series of chords and melodic lines in both hands.

Drei Könige führt Gottes Hand.

Second system of musical notation for No. 87, continuing the piece with similar chordal and melodic textures.

W. Schrage.

Third system of musical notation for No. 87, ending with a double bar line. A '(5 Str.)' marking is present above the bass clef staff.

88. (Auch wie 63.)

a. Mässig starke 8 Stimmen nebst milder 4 Stimme.

First system of musical notation for No. 88, in a key with two flats and a common time signature. It features a complex texture with many notes.

Man.

Ped.

P. Piel.

Second system of musical notation for No. 88, continuing the complex texture.



b.

II Man. Salic. S; Fl. S; Fl. 4;  
I Man. Gamba S; Dolce S; Rohrfl. 4'

*rit.* *ten.* I Man.

Ped. hervortretend.

Man.

J. Quadflieg

Ped.

O süssester der Namen all.

a. (4 Str.) C. Greith. Ped.

b. I Man. streichend. II Man. Flötenst.

II Man.

I Man.

I Man. II Man. I Man. II Man. I Man. II Man. rit. I Man.

c. Ped. J. Spanke.

89.

Preis- und Bittgesänge zu Jesus.

Milde 8 Stimmen.

W. Schrage.

Ped.

O Jesu süß, wer dein gedenkt.

Ped. (6 Str.)

Man. Ped.

90. Ernste Stimmen.

Man. Ped.

Wie lieblich bist du mir.

(5 Str.)

a. W. Schrage. b. Mässig bewegt. Liebliche Flöten oder sanft streichende Stimmen. Ped. Ped.

J. Diebold.

Musical score for J. Diebold, featuring a treble and bass clef system with various notes and rests.

91. (I. Melodie.)

a. Mässig stark.

Musical score for section 'a' by J. Diebold, marked 'Mässig stark', with a 'Man.' instruction.

W. Schrage.

Musical score for section 'a' by W. Schrage, featuring a treble and bass clef system with a 'Ped.' instruction.

b.

Musical score for section 'b' by W. Schrage, featuring a treble and bass clef system.

P. Griesbacher.

Musical score for section 'b' by P. Griesbacher, featuring a treble and bass clef system.

O Jesu, liebster Jesu.

First system of musical notation for 'O Jesu, liebster Jesu.' It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music features a melody in the treble staff and a supporting accompaniment in the bass staff.

Second system of musical notation for 'O Jesu, liebster Jesu.' It continues the grand staff from the first system. The notation includes various rhythmic values and rests. A small annotation '(8 Str.)' is visible in the upper right corner of this system.

a. Milde streichende, dunkle Stimmen.

Third system of musical notation, marked 'a. Milde streichende, dunkle Stimmen.' It continues the grand staff. The notation includes dynamic markings 'Man.' (Mancera) and 'Ped.' (Pedal). The piece concludes with the signature 'P. Piel.' in the upper right corner.

b.

Fourth system of musical notation, marked 'b.' It continues the grand staff. The notation includes dynamic markings 'Man.' and 'Ped.'. The piece concludes with the signature 'J. Spanke.' in the upper right corner.

91. (II. Melodie.)

a. Frische Stimmen.

Fifth system of musical notation, marked '91. (II. Melodie.) a. Frische Stimmen.' It continues the grand staff. The notation includes dynamic markings 'Man.' and 'Ped.'. The piece concludes with the signature 'Ped.' in the lower right corner.

First system of musical notation, consisting of a treble and bass staff. The music is in a minor key and common time. The bass staff features a complex, rhythmic accompaniment with many sixteenth notes.

b. Gamba 8, Flöte 8:

Second system of musical notation, consisting of a treble and bass staff. The treble staff has a melodic line with some rests. The bass staff continues the accompaniment. A 'Ped.' marking is present below the bass staff.

O Jesu, liebster Jesu.

Third system of musical notation, consisting of a treble and bass staff. The treble staff has a melodic line with some rests. The bass staff continues the accompaniment.

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff has a melodic line with some rests. The bass staff continues the accompaniment. A '(8 Str.)' marking is present on the right side of the system.

a.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff has a melodic line with some rests. The bass staff continues the accompaniment. A 'Ped.' marking is present below the bass staff.

b. Etwas langsam. Gedakt 8' nebst einer sanft streichenden Stimme.

Ped.

J. Diebold.

Man. Ped.

92.

a. Liebliche Stimmen.

W. Schrage.

Ped.

b. Con moto. Helle, streichende Stimmen.

Ped.

P. Griesbacher.

Schönster Herr Jesu.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music features a melody in the upper staff and a supporting bass line in the lower staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats and the time signature is common time. The music continues with a melody in the upper staff and a supporting bass line in the lower staff. A circled '6 Str.' is written at the end of the system.

a. Volltönende Stimmen.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats and the time signature is common time. The music features a melody in the upper staff and a supporting bass line in the lower staff.

P. Piel. b. Sehr zart.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats and the time signature is common time. The music features a melody in the upper staff and a supporting bass line in the lower staff. A double bar line is present in the middle of the system.

C. Weber.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats and the time signature is common time. The music features a melody in the upper staff and a supporting bass line in the lower staff. A 'Ped.' marking is present below the lower staff.



93.

a. Milde, helle Stimmen.

Man. Ped.

W. Schrage.

b. I Man. Principal 8;  
II Man. Liebl. Ged. 16; Salic. 8; Fl. 4;

II Man. Ped. Subb. 16; Octavb. 8; Ped. hervotr.

rit. ten. a tempo I Man.

rit. ten. II Man. a tempo J. Quadflieg. Man.

Ich glaub' an Gott.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music features a melody in the right hand and a supporting bass line in the left hand.

The second system continues the piece. It includes a circled '5' in the lower right corner, likely indicating a fifth ending or a specific fingering. The notation is consistent with the first system.

The third system is marked with a fermata over the first measure and the letter 'a.' in the upper left. The name 'W. Schrage.' is written in the upper right. The notation includes a 'Ped.' (pedal) marking below the bass staff.

The fourth system is marked 'b. Rasch. (Quasi Alla breve.)' in the upper left. The notation shows a change in tempo and includes a 'Ped.' marking below the bass staff.

The fifth system is marked 'P. Griesbacher.' in the upper right. It includes 'Ped.' markings below the bass staff and a 'Man.' (manicella) marking below the bass staff in the middle of the system.

94.

a. Streichende 8' Stimmen.

Man. Ped.

C. Greith.

b. Helle, kräftige Stimmen.

P. Piel.

P. Piel.

Gelobt sei Jesus Christus.

(7 Str.)

a. Mässig. Gedakt u. Gamba 8:

Man. Ped.

J. Diebold.

8

b. Gamba 8; Gemshorn 8; Rohrflöte 4; Traversflöte 4:

F. Hengesbach.

Ped.

95. (I. Melodie.)

a. Liebliche Stimmen.

P. Piel.

Ped.

b. II Man. Liebl. Ged. 16; Salic. 8; Dolces  
I Man. Principal 8'

II Man.  
I Man.  
Man. Ped. Subb. 16; Octavb. 8'

J. Quadflieg. **Heilige Namen.**  
Ped.

(7 Str.)

a. Ziemlich langsam, Sanft streichend.

J. Diebold.

b. Moderato.

Man. Ped.

P. Griesbacher.

**95.** (II. Melodie.)  
a. Quasi alla breve.

P. Griesbacher.

b. Mässig starke 8<sup>r</sup> Stimmen.

Heilige Namen.

Musical score for 'Heilige Namen' in G major, 3/4 time. It consists of two systems of piano accompaniment. The first system has a treble and bass clef. The second system also has a treble and bass clef and includes the instruction '(7 Str.)' at the end.

a. II Man. Streichende 8' mit zarter 4' Flöte.  
Pedal: Contrab. 16; Gedaktb. 8'

Musical score for 'a. II Man. Streichende 8' mit zarter 4' Flöte'. It features a piano accompaniment with a treble and bass clef. The instruction 'II Man.' is written above the treble staff, and 'Ped.' is written below the bass staff.

Musical score for 'J. Quadflieg. b.'. It features a piano accompaniment with a treble and bass clef. The instruction 'rit. molto' is written above the treble staff. The score includes a key signature change to D major and a time signature change to 3/4. The instruction 'Man.' is written below the bass staff, and 'Ped.' is written below the treble staff. The name 'J. Spanke.' is written at the end of the piece.

95<sup>a</sup> Milde Flötenstimmen.

Musical score for '95<sup>a</sup> Milde Flötenstimmen'. It features a piano accompaniment with a treble and bass clef. The instruction 'Ped. hervortretend.' is written below the bass staff.

A - ve, Re-gí - na coe - ló - - rum, A - - ve, Dó - mi - na An - ge - ló - rum:

Sal - - - ve ra - dix, sal - ve por - ta, ex qua mun - - do lux est or - - ta:

Gau - de, Vir - go glo - ri - ó - sa, su - - per o - - mnes spe - ci - ó - - sa:

Va - - le, o val - de de - có - ra, et pro no - bis Chri - stum ex - ó - ra.



Ped.

95<sup>b</sup>

Starke Stimmen.

W. Schrage. Ave, o Himmelskönigin.

(2 Str.)

W. Schrage.

96. Der freudenreiche Rosenkranz. (siehe 85.)

# Fastenzeit.

97.

a. Ernste, volle Stimmen.

First system of musical notation, vocal part. It consists of a treble and bass staff in a 3/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The music is in common time (C) and features a solemn, steady rhythm.

Second system of musical notation, piano accompaniment. It consists of a treble and bass staff. The right hand plays chords and moving lines, while the left hand provides a steady bass line. A 'Ped.' (pedal) marking is present below the bass staff. The composer's name 'W. Schrage.' is written in the upper right corner.

b. Streichende 8' Stimmen.

Third system of musical notation, string accompaniment. It consists of a treble and bass staff. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The music is in common time (C) and features a solemn, steady rhythm.

Jesu, der du Blut und Leben.

Fourth system of musical notation, vocal part. It consists of a treble and bass staff. The melody is written in the treble clef, and the bass line is in the bass clef. The music is in common time (C) and features a solemn, steady rhythm.

Fifth system of musical notation, piano accompaniment. It consists of a treble and bass staff. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The music is in common time (C) and features a solemn, steady rhythm.

(2 Str.)

W. Schrage.

Ped.

98.

Erste Fastenmesse.  
Zum Eingang.

W. Schrage.

a. Mässig stark.

b. Milde, dunkle Stimmen.

P. Piel.

Man. Ped.

Herr, wir kommen schuldbeladen.

(2 Str.)

a. Etwas langsam. Dunkle Färbung.

First system of musical notation for section 'a'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat) and the time signature is common time (C). The music features a melodic line in the right hand and a supporting bass line in the left hand.

J. Diebold.

Second system of musical notation for section 'a', continuing the piece by J. Diebold. It maintains the same grand staff and key signature as the first system.

b. Zart.

P. Griesbacher.

First system of musical notation for section 'b'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat) and the time signature is common time (C). The music is marked 'Zart' (softly). A 'Ped.' (pedal) marking is present under the bass line.

99.

Zum Credo.

Mässig stark.

First system of musical notation for section '99'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F-sharp) and the time signature is common time (C). The music is marked 'Mässig stark' (moderately strong).

W. Schrage.

Second system of musical notation for section '99', continuing the piece by W. Schrage. It maintains the same grand staff and key signature as the first system.

Herr, du bist am Kreuz gestorben.

Musical notation for the first system of the piece. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The melody is in the treble clef, and the accompaniment is in the bass clef.

Musical notation for the second system of the piece. It continues the grand staff from the first system.

Musical notation for the third system of the piece. It includes a 'Ped.' (pedal) marking below the bass staff. The system ends with a fermata over the final notes.

W. Schrage.

**100.**

a. Milde Stimmen.

Zur Opferung.

Musical notation for the first system of the second piece. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The melody is in the treble clef, and the accompaniment is in the bass clef.

Musical notation for the second system of the piece. It includes a 'Ped.' (pedal) marking below the bass staff.

W. Schrage.

b. Kräftig.

Zarte Register.

P. Griesbacher.

Volles Werk.

Wir schau'n empor zum Kreuzesstamm.

a.

I Man. Gamba 8; Rohrfl. 4;  
II Man. Geigenp. 8; Rohrfl. 8; Gemsh. 4;  
Pedal. Subb. 16; Gedaktb. 8; Cello 8.

(Die Oktavenphrasen nach Möglichkeit zu binden, vor allem in der Oberstimme.)  
R. H. I M.

J. Quadflieg.

Th. Queling.

**101.**

a. Etwas langsam. Gedakt 8'.

Zum Sanctus.

*meins Buch*

J. Diebold. b. Ernste 8' Stimmen.

P. Piel.

Hochheilig, heilig, heilig.

Trio. R.H I Man. Hohlfl. 8' I Man. Gamba 8'  
 L.H II Man. Geigenpr. 8' oder II Man. Flöte 8'; Gedakt 8'  
 Pedal: Subb. 16'; Gedaktb. 8' Pedal: Subb. 16'; P.K. zu Man. II.

W. Schrage.

a.

I. Man. Hohlfl. 8'; Dolce 8'; Rohrfl. 14' oder für R.H. II Man. Geigenpr. 8'; Dolce 8'; Gemsh. 4'.  
 oder: II Man. Geigenpr. 8'; Gemsh. 4'. 2 Hände: L.H. I Man. Bordun 16'; Gamba 8'.  
 Pedal: Subb. 16'; P.K. zu Man. II.

J. Quadflieg.



102.

a. Weiche Stimmen.

P. Piel.

b. Streicher u. Flöten.

C. Weber.

Lamm Gottes, dir zu Füßen.

a.

W. Schrage.

b. Vivo.

Ped.

P. Griesbacher.

Ped.

103.

Zweite Fastenmesse.  
Zum Eingang.

Mässig stark.

W. Schrage.

Man. Ped.

Gott, vor deinem Angesichte.

(2 Str.)

a. W. Schrage. b.

+ oder: + oder: P. Piel.

**104.**

Zum Credo. (siehe 99.)  
Zur Opferung.

Milde Stimmen.

Man. Ped.

W. Schrage. Nimm, o Gott, was wir dir schenken.

W. Schrage.

Man. Ped.

105.

Zum Sanctus.

Sanfte Stimmen.

P. Piel.

Man. oder Ped.

Nun singt, ihr Cherubim.

a.

W. Schrage.

Ped.

b. I Man.: Flaut 8; Gemsh. 8;  
II Man.: Geigenpr. 8.

J. Quadflieg.

I Man. II Man. I Man. Ped.

Pedal hervortretend.  
Ped. Subb. 16; Gedakt 8; Cello 8;

106. (Auch wie 97.)

J. Spanke.

Man. Ped.

Gotteslamm, am Kreuz erwürget.

(3 Str.)

a.

J. Spanke.

Man. Ped.

b. I Man. Princ. 8; Gamba 8;  
 II Man. Flötenst.  
 II Man.

I Man. Ped.

a. Ernste Stimmen.

W. Schrage.

Musical score for 'a. Ernste Stimmen.' in G major, 2/4 time. The score consists of a treble and bass clef system. The treble clef part features a melody with eighth and sixteenth notes, while the bass clef part provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final cadence.

b. Sehr milde Stimmen.

P. Piel.

Musical score for 'b. Sehr milde Stimmen.' in G major, 2/4 time. The treble clef part has a more melodic and flowing line compared to the first version. The bass clef part includes a 'Man.' (Mancetta) section and a 'Ped.' (Pedal) section. The score ends with a final cadence.

Der Herr ruft dich, o Sünder mein.

Musical score for 'Der Herr ruft dich, o Sünder mein.' in G major, 2/4 time. This is a piano accompaniment for the vocal line. It features a steady harmonic accompaniment with chords and moving lines in both hands, supporting the vocal melody.

a.

W. Schrage.

Musical score for 'a.' in G major, 2/4 time. The score includes a treble and bass clef system. A '(3 Str.)' marking is present in the bass clef part. The piece concludes with a final cadence.

b. Zarte 8' Stimmen.

A. Wegener.

Musical score for 'b. Zarte 8' Stimmen.' in G major, 2/4 time. The treble clef part features a delicate and intricate melody. The bass clef part includes a 'Man.' (Mancetta) section and a 'Ped.' (Pedal) section. The score ends with a final cadence.

## 108.

a. Mässig stark.

b. I Man. Hohfl. 8; Dolce 8; Gamba 8;  
II Man. Liebl. Ged. 16; Salic. 8; Fl. 4'

Tu auf, tu auf, o Sünderherz.

(4 Str.)

a.

W. Schrage.

b. Milde, streichende Stimmen.

P. Piel.

**109.**

a. Ernste Stimmen.

Ped.

W. Schrage.



b.

Ped. Man. Ped.

Auf, Sünder, auf aus bösem Traum.

(6 Str.)

W. Schrage.

a.

b. 8' u. 4' Flöten; auch mit abwechselnden Man.  $\left. \begin{array}{l} \text{I Man. Flötenst.} \\ \text{II Man. Streichend.} \end{array} \right\}$

I Man. II Man. I u. II Man.

109<sup>a</sup> Ernste Stimmen.

J. Spanke.

Man. Ped.

Zu dir in schwerem Leid.

(5, Str.)

a. Sehr gemessen.

J. Spanke.

Ped. Man. Ped.

b. Milde 8' Stimmen.

Ped. hervortretend.

## 110. Dich liebt, o Gott, mein ganzes Herz. (8 Str.) (siehe 2).

111.

Mittelstark.

W. Schrage. Vorsänger. Par - ce Dó - mi - ne,

Volk.

par - ce pó - pu - lo tu - o, ne in ae - tér - num i - ra - scá - ris no - bis.

Modulation.

Vors.

Par - ce Dómine,

Volk.

par - ce pó - pu - lo tu - o, ne in ae - té - num i - ra - scá - ris no - bis.

Modulation.

Vors.

Par - ce Dó - mi - ne,

Volk.

par - ce pó - pu - lo tu - o, ne in ae - tér - num i - ra - scá - ris no - bis.

a. Moderato. Sanft.

First system of musical notation for part a, consisting of a treble and bass clef staff with a common time signature.

Second system of musical notation for part a, ending with a *rit.* marking and the name P. Griesbacher.

b. Weiche Stimmen.

P. Piel. Vater, von dem Himmelsthron. (4 mal) Vors. Volk.

First system of musical notation for part b, including vocal parts and piano accompaniment.

Second system of musical notation for part b, including vocal parts and piano accompaniment.

(9 Str.)

Diese Begleitungsweise kann abwechselnd mit obiger benutzt werden.

Third system of musical notation for part b, showing an alternative accompaniment style.

a.

Ped.

This system contains a single musical staff with a treble clef and a key signature of one flat. It features a melodic line with various note values and rests, and a bass line with chords and single notes. A 'Ped.' marking is present in the bass line.

b. I Man. II Man.

This system contains two musical staves. The top staff is labeled 'I Man.' and the bottom staff is labeled 'II Man.'. Both staves contain melodic lines with notes and rests.

I Man.

This system contains a single musical staff with a treble clef and a key signature of one flat. It features a melodic line with notes and rests.

113.

a. Milde Stimmen.

Ped.

This system contains a single musical staff with a treble clef and a key signature of one flat. It features a melodic line with notes and rests. A 'Ped.' marking is present in the bass line.

This system contains a single musical staff with a treble clef and a key signature of one flat. It features a melodic line with notes and rests.

I Man. Gedakt u. Gamba 8:  
b. II Man. Flauto 8:

The musical score is written for piano and strings. It consists of five systems of staves. The first system includes a vocal line (I Man.) and a piano accompaniment (II Man.). The second system continues the piano accompaniment. The third system introduces a vocal line (P. Piel.) with the lyrics "O Gotteslamm, unschuldig." and a piano accompaniment. The fourth and fifth systems continue the piano accompaniment. The score concludes with a double bar line and the instruction "(1 Str. 3 mal)".

(1 Str. 3 mal)

a.

Man. Ped.

b. Dunkle 8' Stimmen.

Ped.

F. Hengesbach.

**114.**

Ziemlich stark.

P. Piel.

Ach Jesu, ach unschuldig Blut.

(7 Str.)

W. Schrage.

**114<sup>a</sup>** Schöpfer Himmels und der Erden. (5 Str.) (siehe 98).

a. Ernste Stimmen.

P. Piel.

b. I Man. Princ. 8; Gamba 8.  
II Man. Flötenst. u. Salic. 8. Ped. Subbass 16: Koppel zu II Man.

Ihr Felsen hart und Marmorstein.

(5 Str.)

W. Schrage.



b. Mässig. Frisch streichend.

Ped.

Ped.

J. Diebold.

**116. O Haupt, voll Blut und Wunden.** (5 Str.) (siehe 102).

**117. Gekreuzigter Erlöser.** (10 Str.) (siehe 101).

A 15

117<sup>a</sup>

Streichende Stimmen.

Ped.

P. Piel.

Hebet Augen und Gemüte.

(5 Str.)

J. Spanke.

Ped.

118.

a. Volle Stimmen.


W. Schrage. d. Ernste Stimmen.

Man.

J. Spanke.

Ped.

Vors. In jenen äussersten Stunden.



b. Milde 8' u. 4' Stimmen.

Man. Ped. hervortretend.

119. Preis, Ehr' und Dank wir sagen. (3 Str.) (siehe 87).

120. O Christi Wunden rot. (5 Str.) (siehe 105).

121.

a. Mässig stark.

W. Schrage.

b. Nicht zu schnell. Milde 8' Stimmen.

Man.

A. Wegener.

O Jesu mein.

The first system of the musical score consists of two staves, treble and bass clef, in a 2/4 time signature. The key signature has two flats (B-flat and E-flat). The music is primarily chordal with some melodic lines in the upper voice.

The second system continues the musical score with two staves, maintaining the same key signature and time signature. It features similar chordal textures and melodic fragments.

The third system includes a first ending marked 'a.' and a signature 'W. Schrage.' in the upper right. It contains a section for '(5 Str.)' in the bass staff. The notation continues with two staves.

b. I Man. Streichende 8'u. 4'  
 II Man. 8' Flöten.

The fourth system is a more complex arrangement with multiple parts. The upper staff has several entries: 'II Man.', 'Iu. II Man.', 'II Man.', 'Iu. II Man.', and 'J. Quadflieg.'. The lower staff has entries: 'I Man.', 'I Man.', '+ Octavb. 8:', and 'Man.'. The music is more rhythmic and includes some sixteenth-note patterns.

Ped. Subb. 16'u. Koppel zu Man. I.

# 122.

Milde Stimmen.

The first system of music consists of two staves. The upper staff is a vocal line in G major, 6/8 time, with a key signature of one sharp (F#) and a common time signature of 6/8. It begins with a whole rest followed by a series of eighth and quarter notes. The lower staff is a piano accompaniment in G major, 6/8 time, featuring a steady eighth-note bass line and chords in the right hand.

W. Schrage.

The second system continues the piano accompaniment from the first system, maintaining the same key signature and time signature. The right hand features a melodic line with some grace notes, while the left hand continues with a rhythmic bass line.

O Seel, in aller Angst und Not.

The third system features a vocal line in G major, 6/8 time, with a key signature of one sharp (F#) and a common time signature of 6/8. The vocal line is marked with a fermata over the final note. The piano accompaniment continues with a similar rhythmic pattern. A marking "(5 Str.)" is present in the lower right of the system.

W. Schrage.

The fourth system concludes the piano accompaniment. It features a final melodic phrase in the right hand and a concluding bass line in the left hand. A "Ped." (pedal) marking is located below the first few notes of the lower staff.

**123.**

Sanfte Stimmen.

W. Schrage.

Jesu Christe, für uns am Kreuze gestorben.

P. Griesbacher.

Passionszeit.

124.

Ernste Stimmen.

W. Schrage. O Crux, a - ve, spes ú - ni - ca,

Musical score for the first system, featuring a treble and bass clef with lyrics "O Crux, a - ve, spes ú - ni - ca," and a "Ped." marking.

Hoc passi-ó - nis témpo-re Au-ge pi-is ju-stí-ti-am Re-ís-que dona vé-ni-am. Modulation.

Musical score for the second system, featuring a treble and bass clef with lyrics "Hoc passi-ó - nis témpo-re Au-ge pi-is ju-stí-ti-am Re-ís-que dona vé-ni-am. Modulation."

O Crux, a - ve, spes ú - ni-ca, Hoc passi-ó - nis témpo-re Au-ge pi-is ju-stí-ti-am Re-ís-que dona vé-ni-am. Modulation.

Musical score for the third system, featuring a treble and bass clef with lyrics "O Crux, a - ve, spes ú - ni-ca, Hoc passi-ó - nis témpo-re Au-ge pi-is ju-stí-ti-am Re-ís-que dona vé-ni-am. Modulation."

O Crux, a - ve, spes ú - ni - ca, Hoc passi-ó - nis témpo-re Au-ge pi-is ju-stí-ti-am Re-ís-que do-na vé-ni-am.

Musical score for the fourth system, featuring a treble and bass clef with lyrics "O Crux, a - ve, spes ú - ni - ca, Hoc passi-ó - nis témpo-re Au-ge pi-is ju-stí-ti-am Re-ís-que do-na vé-ni-am."



## 125.

Frisch und kräftig.

Ped.

W. Schrage.

Des Königs Banner wallt empor. (Vexilla regis proudeunt.)

(7 Str.)

a.

W. Schrage.

b. Helle 8' Stimmen.

Ped. hervotr.

126. O du hochheil'ges Kreuze. (13 Str.) (siehe 101).

127.

a. Milde Stimmen.

b. I M, Streichende 8'u. 4.  
II M. Fl. 8; Dolce 8; Gemsh. 4.

P. Piel.  
I Man.  
Ped.  
Ped. Violonb. 16; Gedb. 8.

J. Quadflieg.  
II Man.  
Man.

Christi Mutter stand mit Schmerzen. (Stabat mater dolorosa.)

a.  
(10 Str.)  
W. Schrage.

b. Milde Flötenstimmen. (Auch als Trio.)

P. Piel.

C. Andante moderato. Zarte, streichende Stimmen.

Musical score for C. Andante moderato. Zarte, streichende Stimmen. Ped.

Musical score for P. Griesbacher. rit. molto

128.

a. Weiche, helle Stimmen.

W. Schrage.

Musical score for a. Weiche, helle Stimmen. W. Schrage.

b. Langsam. Dunkle 8' Stimmen.

Musical score for b. Langsam. Dunkle 8' Stimmen. Ped. Man.

Musical score for J. Diebold. Ped.

Wie voll Trauern und Bedauern.

(No 128, 129, 130, 131, 132.) 171

Musical score for 'Wie voll Trauern und Bedauern.' in G major, 3/4 time. It consists of two systems of piano accompaniment. The first system ends with the instruction '(11 Str.)'.

Musical score for 'Wie voll Trauern und Bedauern.' in G major, 3/4 time. It consists of two systems of piano accompaniment. The second system ends with the instruction 'W. Schrage.'

129. Der schmerzhaft Rosenkranz. (siehe 102).

130. Andacht zum sterbenden Heilande. (siehe 103).

131. Der hl. Kreuzweg. (siehe 101).

132.

Ernste Stimmen.

Andacht zu den hl. fünf Wunden.

Musical score for 'Andacht zu den hl. fünf Wunden.' in G major, 3/4 time. It consists of two systems of piano accompaniment.

W. Schrage. O du verwund'ter Jesu mein.

Musical score for 'O du verwund'ter Jesu mein.' in G major, 3/4 time. It consists of two systems of piano accompaniment.

Musical score for 'O du verwund'ter Jesu mein.' in G major, 3/4 time. It consists of two systems of piano accompaniment. The second system ends with the instruction '(5 Str.)'.

a.

b. Mit weichen Stimmen.

Ped. verstärkt

133.

a. Volles Werk.

P. Piel.

b. Glänzende Stimmen.

Man.

Ped. verstärkt

ten.

ten.

Singt dem König Freudenpsalmen.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The music is in a key with two sharps (F# and C#) and common time (C). It begins with a series of chords and moving lines in both staves.

Second system of musical notation, continuing the piece with treble and bass clefs. The notation includes various rhythmic values and chordal structures.

Third system of musical notation. It includes a section marked 'a.' and '(5 Str.)' in the bass clef staff, indicating a specific performance instruction or a section of five staves.

Fourth system of musical notation. It includes performance instructions: 'P. Piel.' and 'II Man. Geigenpr. 8:'. The notation shows complex rhythmic patterns and melodic lines.

Fifth system of musical notation. It includes performance instructions: 'Iu. II Man.' and 'I. Quadflieg.'. The notation features a 'rit.' (ritardando) marking in the bass clef staff.

134.

Ernste Stimmen.

Nach P. Piel.

Bei finstrer Nacht, zur ersten Wacht.

W. Schrage.

135.

Volle Stimmen.

W. Schrage. O Himmel, Erd', schau', was die Welt.



136.

Weiche Stimmen.

Ped.

W. Schrage. Es ist vollbracht!

(8 Str.)

a.

W. Schrage.

b. Langsam. 8' dunkle Stimmen.

II Man.

pp

I Man.

J. Diebold.

Man.

Ped.

*B-Dur* Al-le - - - lú - ja. Modulation.

Man. Ped. Man.

Al-le - - - lú - ja. Modulation. Al-le - - - lú - ja.

¶. Confitémini Dó - - mi - no, quó - niam bo - - nus: quó - ni - amin saé - cum mi - se - ri - cór - di - a e - - jus.

Tractus. Lau - dá - - te Dó - mi - num o - mnes gen - tes: et collaudá - - te e - - - um

o - - mnes pó - - pu - li. ¶. Quó - ni - am con - fir - má - - ta est su - per - - nos

mi - se - ri - cór - di - a e - - - jus: et vé - ri - tas Dó - mi - ni ma - - net in ae - tér - - num.

Al-le-lú-ja, al-le-lú-ja, al-le-lú-ja. Laudá-te Dóminum o-mnes gentes:

4. Sicut erat in principio, et nunc et semper et in saecula saeculorum Amen.  
 3. Glória Patri et Fi-li-o, et Spí-ri-tu-i san-cto.  
 2. Quóniam confirmáta est supernos misericórdia e-jus: et véritas Dómini manet in ae-térnum.

Allelúja wird wiederholt (wie oben).

Modulation.

Vé-spe-re au-tem Sáb-ba-ti, quae lu-céscit in pri-ma Sábba-ti:

ve-nit Ma-rí-a Magda-lé-ne, et ál-te-ra Ma-rí-a, vi-dé-re se-púl-chrum, al-le-lú-ja.

1. Ma-gní-fi-cat á-ni-ma me-a Dómi-num. 2. Et ex-sul-tá-vit spí-ri-tus me-us in De-o sa-lu-tá-ri me-o.

Vespere autem Sábati wird wiederholt.

(12 Str.)

a. Volles Werk.

Ped.

W. Schrage. b.

P. Griesbacher.

Ped.

Christus ist erstanden.

Alleluja! nach Str. 2. u. 9.

(9 Str.)

\*) Der eingeklammerte Auftakt gilt für Str. 3 bis 9.

W. Schrage.

a.

J. Quadflieg.

b. Helle 8' und 4' Stimmen.

Man. Ped.

139.

P. Piel.

a. Mässig stark.

Ped.

b. Kräftig.

J. Quadflieg.

Vi-di a - quam e - gre - di - én - tem de tem - plo | a lá - te - re dex - tro,

al - le - lú - ja: et o - mnes, ad quos per - vé - nit | a - qua i - - - sta, | sal - vi fa - cti sunt,

et di - - cent, al - le - lú - - ja, al - le - - - lú - ja. Con-fi - té - mi - ni Dó-mi-no

quó - ni-am bo - nus: quó-ni-am in saé-cu-lum mi-se-ri-cór-di-a e - - jus. V. Gló - ri-a Pa-tri, et Fí-li-o,

et Spi-ri-tu-i sancto. Si-cut e-rat in prin-cí-pi-o, et nunc et semper, et in saé-cu-la sae-cu-ló-rum. Amen.

Vidi aquam wird wiederholt bis Ps. Confitemini.

- V. Osténde nobis, Dómine, misericórdiam tuam, alle - - - - lú - ja. V. Dóminus vo - bis-cum. B. A-men.
- B. Et salutáre tuum da nobis. .... alle - - - - lú - ja. B. Et cum spírítu tu - o.
- V. Dómine, exáudi oratiónem ..... me-am
- B. Et clamor meus ad te ..... vé-niat.

Recitationskadenzen.

a. Milde Stimmen.

b.

140.

a. Frisch und kräftig.

P. Piel.

b. Kräftige Stimmen.

J. Spanke.

Aus Gottes heiligem Tempel fließt.

3 Str.

a.

W. Schrage.

b.

Ped.

J. Spanke.

**141.**

a. Volles Werk.

W. Schrage.



b. Volles Werk.

J. Spanke.

c. Volles Werk.

Wahrer Gott, wir glauben dir.

W. Schrage.

Milde, helle Stimmen.

P. Piel.

2. Gló - ri - a ti - bi, Dó - mi - ne, Qui sur - re - xí - sti a mór - tu - is,  
 1. O - ve - re dig - na hó - sti - a, Per quam fra - cta sunt tár - ta - ra,

2. Cum Pa - tre et san - cto Spí - ri - tu In sem - pi - tér - na saé - cu - la. A - men.  
 1. Re - dém - pta plebs ca - pti - vá - ta, Réd - di - ta vi - tae práe - mi - a.

a. W. Schragg. b.

P. Griesbacher.

Zum Eingang. **143.** Christus ist erstanden. (3 Str.) (siehe 138).

**144.**

a. Frisch und kräftig.

Zum Gloria.

W. Schrage.

b. Stark.

Preis, Ehr' und Dank dir, Jesus Christ.

a. W. Schrage.

Man. Ped.

b. Kräftige Registrierung. P. Piel.

**145.**

Zum Credo.

Frisch und kräftig.

Der Glaube ist nun fest verbürgt.

a. Kräftig. J. Spanke.

b. Langsam.  
Man. Ped.

147.

Zur Opferung. 146. O Christe, wahres Osterlamm. (3 Str.) (siehe 142).

a. Starke Stimmen.

Zum Sanctus.

Nach P. Piel.

b. TRIO. { II M. Geigenpr. 8; Gemsh. 4:  
 I M. Hohlfl. 8; Rohrfl. 4:  
 Ped. Subb. 16; Gedakb. 8:

J. Quadflieg.

Gott Vater lobt im Jubelton.

Zum Sanctus.

a. Frische Gamben u. Principale 8:

Musical score for 'a. Frische Gamben u. Principale 8'. It consists of two staves, treble and bass clef, in a key signature of one sharp (F#) and common time (C). The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a more active bass line in the left hand. A 'Ped.' (pedal) marking is present at the end of the first system.

J. Diebold.

Continuation of the musical score for 'a. Frische Gamben u. Principale 8'. It consists of two staves, treble and bass clef. The music continues with similar rhythmic patterns and textures as the first system.

b. Zarte, streichende Register nebst 4 Flöte.

Musical score for 'b. Zarte, streichende Register nebst 4 Flöte'. It consists of two staves, treble and bass clef, in a key signature of one sharp (F#) and common time (C). The right hand has a more melodic and flowing line, while the left hand provides a steady accompaniment. 'Man.' (manicure) and 'Ped.' markings are present.

Continuation of the musical score for 'b. Zarte, streichende Register nebst 4 Flöte'. It consists of two staves, treble and bass clef. The music continues with similar textures and patterns.

148.

a. Starke Stimmen.

Nach der hl. Wandlung.

Musical score for '148. a. Starke Stimmen'. It consists of two staves, treble and bass clef, in a key signature of one sharp (F#) and common time (C). The right hand has a strong, rhythmic melody, while the left hand is mostly silent, indicated by dashes on the staff.

W. Schrage.

Ped.

b. Für wechselnde Manuale mit verschiedener Klangfarbe.

J. Quadflieg.

Alleluja! Hochentzucket.

W. Schrage.



b.

149.

A 5

Zweite Messe.  
Zum Eingang.

a. Volles Werk.

W. Schrage.

b. Volltönende Stimmen.

ten.

C. Weber.

A 5 2. An.

Alleluja! Der heilige Christ.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time and features a complex harmonic texture with many chords and moving lines.

The second system of musical notation continues the piece with two staves. It maintains the same complex harmonic style as the first system.

The third system of musical notation includes a section marked 'a.' and '(2Str.)' in the bass staff. It features a double bar line and a repeat sign. The notation includes various musical symbols like slurs and accents.

Ped.

The fourth system of musical notation continues with two staves. It features a section marked 'W. Schrage.' in the upper right corner. The music is dense with chords and moving lines.

W. Schrage.

The fifth system of musical notation includes a section marked 'b.' in the upper left corner. It features a section marked 'J. Spanke.' in the upper right corner. The notation includes various musical symbols like slurs and accents.

J. Spanke.

Man.

Ped.

1

Zum Gloria.

150.

a. Kräftige Stimmen.

Man. Ped.

W. Schrage. b. Mehrere 8' u. ein 4 Register. Man.

rit. A. Wegener.

Lobsing, erlöste Christenschar.

a. Ped.

W. Schrage. b. Volles Werk.

Ped.

P. Griesbacher

**151.**

Zum Credo. (siehe 145).  
Zur Opferung.

a. Mässig stark.

W. Schrage.

Ped.

b. Mittelstarke 8' u. 4' Reg.

8' Verst.

J. Quadflieg.

Nimm an aus deines Priesters Hand.

Musical score for 'Nimm an aus deines Priesters Hand'. It consists of two staves, treble and bass clef, in a key signature of one sharp (F#) and a common time signature (C). The music is written for three strings, as indicated by '(3 Str.)' at the end of the first system.

(3 Str.)

Musical score for 'W. Schrage. b. Dunkle Stimmen.'. It consists of two staves, treble and bass clef, in a key signature of one sharp (F#) and a common time signature (C). The first measure of the treble staff is marked with 'a.'. The word 'Ped.' is written below the first measure of the bass staff.

Musical score for 'P. Griesbacher.'. It consists of two staves, treble and bass clef, in a key signature of one sharp (F#) and a common time signature (C). The word 'rit.' is written above the treble staff, and 'P. Griesbacher.' is written above the bass staff.

152.

Zum Sanctus.

a. 8 u. 4' Principale.

Musical score for 'Zum Sanctus.'. It consists of two staves, treble and bass clef, in a key signature of one sharp (F#) and a 3/4 time signature. The word 'Ped.' is written below the first measure of the bass staff.

Musical score for 'J. Diebold.'. It consists of two staves, treble and bass clef, in a key signature of one sharp (F#) and a 3/4 time signature.

J. Diebold.

b. P. Piel.

Ped.

Mit allen Engeln jubeln wir.

(2 Str.)

a.

F. Hengesbach. b.

Ped. marc. Man.

Ped.

Ped.

153.

Zart streichend.

Musical notation for the first system, featuring a treble and bass clef with a 3/4 time signature. The piece is in B-flat major. The first system includes a 'Ped.' (pedal) marking under the bass line.

P. Griesbacher.

Musical notation for the second system, continuing the piece with treble and bass clefs and a 3/4 time signature.

Verklärter Leib, o sei gegrüsst.

Musical notation for the third system, continuing the piece with treble and bass clefs and a 3/4 time signature.

Musical notation for the fourth system, continuing the piece with treble and bass clefs and a 3/4 time signature. A '(3 Str.)' marking is present at the end of the system.

a. Klangvolle Stimmen.

Musical notation for the fifth system, continuing the piece with treble and bass clefs and a 3/4 time signature.

P. Piel. b.

J. Spanke.

Osterlieder.

- 154. Das Grab ist leer, der Held erwacht. (5 Str.) (siehe 149).
- 155. Bringt, Christen, Preis dem Höchsten dar. (5 Str.) (siehe 150).
- 156. Freu dich, du werthe Christenheit. (4 Str.) (siehe 144).
- 157. Erstanden ist nun Jesus Christ. (8 Str.) (siehe 152).
- 158. Die ganze Welt, Herr Jesu Christ. (9 Str.) (siehe 151).
- 159. Ist das der Leib, Herr Jesu Christ. (6 Str.) (siehe 140).
- 160. Alleluja! Mit Entzücken. (4 Str.) (siehe 148).
- 161. Lasst uns frohlocken herzlich sehr. (5 Str.) (siehe 147).

162a

Kräftige Principale.

Regi-na coe-li lae-tá - - - re, al-le - lú - ja, Qui-a quem me - ru - í - sti por - tá - re, al-le - lú - - ja,

Resurré - xit, si-cut di-xit, al-le - lú - ja, O-ra pro no - bis De-um, al-le - - - - - lú - ja.



Ped.

162<sup>b</sup>

a. Volles Werk.

P. Piel.

Man. Ped.

b. Frische 8' u. 4' Stimmen.

Man.

A. Wegener. Ped.

Freu' dich, du Himmelskönigin.

(4 Str.)

a. J. Spanke.

b. C. Greith.

163. Der glorreiche Rosenkranz. (siehe 17).

164. Ex-súr-ge, Dó - mi-ne, ád - ju - va nos: et lí - be-ra nos propter no - men tu - um.

Ps. De-us, aú - ri-bus no - stris au - dí - vi-mus: patres nostri an - nunti - a - vé - runt no - bis. Gló - ri - a Pa - tri, et Fi - li - o,

et Spi - ri - tu - i san - cto. Si - cut e - rat in prin - cí - pi - o, et nunc et semper, et in sae - cu - la sae - cu - ló - rum. A - men.

Exsúrge, Dómine  
wird wiederholt  
bis Ps. Deus.

Prozessions- und Wallfahrtslieder.

165. (I. Melodie.)

Mässig stark.

Man. Ped.

W. Schrage. In Gottes Namen wallen wir.

(12 Str.)

a.

F. Hengesbach. rit.

b.

Man. Ped. Man. Ped.

**165. (II. Melodie.)**  
Scharfe 8' Streicher.

Man.

J. Spanke. In Gottes Namen wallen wir.

Ped.

(12 Str.)

J. Spanke.

Man.

166.

Liebliche 8' Stimmen mit zartem 4'.

Man.

Strenger Richter aller Sünder.

(8 Str.)

a. W. Schrage.

Man. Ped.

b. C. Weber.

I Man. II Man. I Man. II Man. I Man. rit.

Ped.

a. Mittelstark.

W. Schrage. b.

I Man. II Man.

II Man. I Man. Verstärkung.

Man. Koppel. A. Wegener. O Jungfrau, wir dich grüssen.

(18 Str.)

a. Streichend. J. Quadflieg.

Man. Ped.

b. C. Greith.

Man. Ped.

## Christi Himmelfahrt.

**168.** (Zum Eingang.) Christ ist aufgefahren. (3 Str.) (siehe 138).

**169.** (Zum Gloria.) Lobsinget all mit Herzensfreud! (siehe 147).

**170.** (Zum Credo.) Alleluja! Voll Entzücken. (siehe 148).

Zur Opferung siehe 151. Zum Sanctus siehe 152. Nach der hl. Wandlung siehe 153.

**171.** Heut' ist gefahren Gottes Sohn. (7 Str.) (siehe 151).

**172.** Ihr Christen, hoch erfreuet euch! (7 Str.) (siehe 153).

## Pfingsten.

Zum Eingang.

**173.** P. Piel.

a. Kräftig.

Man. Ped.

b. Ziemlich volles Werk.

Man. Ped.

Zum Gloria 35

(No 178.) 207

Wir nahen, Vater, deinem Thron.

a.

Man. Ped. W. Schrage.

b. Mässig. S' Labialstimmen.

J. Diebold.



174. (Zum Gloria.) Lobsinget, Christen, dankend preist. (siehe 150; ausserhalb der Osterzeit Nº 35).

175.

Zum Credo.

a. Mittelstark.

Musical notation for the first system of piece 175, featuring a piano accompaniment with a 'Ped.' marking.

P. Piel. b. Kräftige Stimmen.

Musical notation for the second system of piece 175, featuring a piano accompaniment with a 'Ped.' marking.

C. Greith.

Musical notation for the third system of piece 175, featuring a piano accompaniment with 'Man.' and 'Ped.' markings.

Herr, wir glauben deinen Lehren.

Musical notation for the fourth system of piece 175, featuring a piano accompaniment.

Musical notation for the fifth system of piece 175, featuring a piano accompaniment.

a. W. Schrage.

Ped.

b. Mässig starke 8 u. 4 Stimmen. P. Piel.

**176.**

Zur Opferung.

a. Mässig. Zart streichend.

J. Diebold. b. Mittelstark.

Man. Ped.

F. Hengesbach.

Ped.

C. Principal u. Gamba 8:

Th. Queling.

Herr, was sollen wir für Gaben.

(2 Str.)

Man.

P. Griesbacher.

Ped.

b. Mässig starke 8' Stimmen.

P. Piel.

177.

Zum Sanctus.

a. Kräftige Principale 8'u. 4.

J. Diebold.

b. Starke Stimmen.

P. Piel.

c. Starke Stimmen.

P. Piel.

Erhebt in lautem Jubelklang.

A - men.

a.

Nach P. Piel.

b. I Man. 8'u. 4' Reg. II Man. 16'u. 8' Reg.

I Man.

II Man.

Ped. hervortretend

J. Quadflieg.

Ped.

178.

Nach der hl. Wandlung.

a. Streichende Stimmen.

Ped.

A. Wegener.

Musical score for the first system, featuring a treble and bass clef with various notes and rests.

b. Weiche, helle Stimmen.

W. Schrage.

Musical score for the second system, including a 'Ped.' marking below the bass line.

Herr Jesu Christ.

Musical score for the third system, continuing the piece with vocal and piano parts.

Musical score for the fourth system, featuring a repeat sign and a section labeled 'a.'

Musical score for the fifth system, including a section labeled 'b.' and a 'Ped.' marking.

W. Schrage. b.

C. Greith.

179! Komm, Schöpfer Geist, keh'r bei uns ein. (7 Str.) (siehe 177).

179. (II. Melodie.)

a. Volles Werk.

Ober-Manual.  
(Flöten u. Gamba.)

Ped. (Subb. 16' u. Cello 8')

A. Wegener.

Musical score for 'Volles Werk' in G major, 4/4 time. It consists of two systems of piano accompaniment. The first system includes a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The second system continues the accompaniment with similar parts.

b. Streichende Stimmen.

Ve-ni, Cre-á-tor Spí-ri-tus,

Musical score for 'Streichende Stimmen' in G major, 4/4 time. It features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The melody is a simple, rhythmic line.

men-tes tu-ó-rum ví-si-ta, im-ple su-pér-na grá-ti-a, quae tu cre-á-sti pé-cto-ra. A - - men.

Vocal line for the hymn in G major, 4/4 time. The melody is a simple, rhythmic line. The lyrics are: men-tes tu-ó-rum ví-si-ta, im-ple su-pér-na grá-ti-a, quae tu cre-á-sti pé-cto-ra. A - - men.

Organ accompaniment for the hymn in G major, 4/4 time. It consists of two systems of piano accompaniment. The first system includes a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The second system continues the accompaniment with similar parts.

V. E - mít - te Spí - ri - tum tu - um, et cre - a bún - tur. B A - men.  
B. Et re - no - vá - bis fá - ci - em . . . . . ter - rae.

a. Ziemlich kräftige Stimmen. F. Hengesbach.

Ped.

b. Bewegt. A. Wegener.

Ped.

**180.**  
Kräftig.

Man. Ped.

P. Piel. **Komm, o Geist der Heiligkeit.**

(5 Str.)



W. Schrage.

a.

Musical score for piece 180, first system (a). It consists of two staves, treble and bass clef, in G major and 2/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef.

P. Piel.

b. Milde, volle Stimmen.

Musical score for piece 180, second system (b). It consists of two staves, treble and bass clef, in G major and 2/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef.

182.

181. Komm, reiner Geist. (7 Str.) (siehe 178).

a. Hellklingende Stimmen.

Musical score for piece 181, first system (a). It consists of two staves, treble and bass clef, in G major and 2/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The word "Man." is written below the first measure of the bass staff.

Ped.

Musical score for piece 181, second system (a). It consists of two staves, treble and bass clef, in G major and 2/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The word "Ped." is written below the final measure of the bass staff.

F. Hengesbach.

I Man. Hohfl. 8; Dolce 8;  
 b. II Man. Salic. 8; Fl. am. 8; Gemsh. 4.  
 Ped. Subb. 16; Gedaktb. 8.

Musical score for piece 181, third system (a). It consists of two staves, treble and bass clef, in G major and 2/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The words "I u. II Man." are written below the first measure of the bass staff. The word "Man." is written below the final measure of the bass staff. The word "Ped." is written below the final measure of the bass staff. The word "rit. ten." is written above the final measure of the treble staff.

Man. Iu. II Man. Ped. rit.

Komm, Heil'ger Geist, kehr' bei uns ein.

(4 Str.)

a. W. Schrage. b. Kräftig streichend.

Man. Ped. J. Diebold.

183. Nun bitten wir den Heiligen Geist. (5 Str.) (siehe 173).

184.

a. Milde Stimmen.

Musical score for voice part 'a. Milde Stimmen'. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The music is written in a simple, homophonic style with a 3/4 time signature.

P. Piel. b. Milde, klare Stimmen.

Musical score for voice part 'b. Milde, klare Stimmen'. It consists of a single staff with a treble clef and a key signature of one flat. The music is more rhythmic and melodic than part 'a'. It includes a 'P. Piel.' marking above the staff.

Piano accompaniment for the first system. It features a treble and bass clef with a key signature of one flat. The right hand has a steady eighth-note accompaniment, while the left hand provides harmonic support. It includes markings for 'Man.' and 'Péd.'.

Komm, o liebeichster Tröster mein.

Musical score for the text 'Komm, o liebeichster Tröster mein.'. It consists of a single staff with a treble clef and a key signature of one flat. The music is a simple, homophonic setting of the text. It includes a '(7 Str.)' marking at the end of the line.

a. Con moto.

C. Griesbacher.

Musical score for the second system. It consists of a single staff with a treble clef and a key signature of one flat. The music is a simple, homophonic setting of the text. It includes a 'C. Griesbacher.' marking at the end of the line.

b. P. Piel.

**185. Geist vom Vater und vom Sohne. (6 Str.) (siehe 176).**  
 Andacht um die sieben Gaben des Hl. Geistes.

186.  
 a. Kräftig.

W. Schrage.

b. Mässig starke 8' Stimmen. P. Piel.

Komm, Heil'ger Geist, o Tröster mein.

a. W. Schrage.

I Man. Gedakt 8' } Manualoctavkoppel u. Manualkoppel (auf dem I Man. zu spielen.)  
 b. II Man. Salic. 8' }  
 Ped. Subb. 16; Cello 8' J. Quadflieg.

- 187.** O Gott, nun send' uns gnädiglich. (2 Str.) (siehe 186).  
**188.** Komm, Heil'ger Geist, mit deiner Gnad! (2 Str.) (siehe 177).  
**189.** Komm, Heil'ger Geist. (4 Str.) (siehe 178).

**190.** Dreifaltigkeit.

a. Milde Stimmen.

P. Piel. b. Gemessen. Kräftige 8' Labialstimmen.

J. Diebold.

Handwritten number: 278

Wir beten drei Personen.

5 Str.

W. Schrage.

Ped.

b. Geigenprinzipal u. Flöte 8: C. Weber.

Man. Ped.

**191.** O heiligste Dreifaltigkeit. (6 Str.) (siehe 26).

**192.** Heilig, heilig, heilig. (8 Str.) (siehe 5).

**193.** Gelobt sei Gott der Vater. (5 Str.) (siehe 190).

**194.** (I. Melodie.)

Fronleichnam.

Ernste, volle Stimmen.

p. Piel. Ec - ce pa - nis an - ge - ló - rum, fa - ctus ci - bus vi - a - tó - rum:

ve - re pa - nis fi - li - ó - rum, non mit - tén - dus cá - ni - bus. Modulation.

Ec - ce pa - nis an - ge - ló - rum, fa - ctus ci - bus vi - a - tó - rum: ve - re pa - nis fi - li - ó - rum,

non mit - tén - dus cá - ni - bus. Modulation. Ec - ce pa - nis an - ge - ló - rum,

fa - ctus ci - bus vi - a - tó - rum: ve - re pa - nis fi - li - ó - rum, non mit - tén - dus cá - ni - bus.

194. (II. Melodie.)

a. Hohlflöte 8:



b. Hohlflöte u. Salicional 8:

Man. Ped.

Ec - ce pa - nis an - ge - ló - rum, fa - ctus ci - bus vi - a - tó - rum, ve - re pa - nis fi - li - ó - rum,

non mit - tén - dus cá - ni - bus. Modulation.

Ec - ce pa - nis an - ge - ló - rum,

fa - ctus ci - bus vi - a - tó - rum, ve - re pa - nis fi - li - ó - rum, non mit - ten - dus cá - ni - bus.

Modulation.

Ec - ce pa - nis an - ge - ló - rum, fa - ctus ci - bus

vi - a - tó - rum, ve - re pa - nis fi - li - ó - rum, non mit-tén-dus cá - - ni-bus.

Erste Sakramentsmesse.

195. Zum Eingang. Der hoch im Himmel thronet. (2 Str.) (siehe 190).

196.

Zum Gloria.

a. Mittelstark.

b. Mit abwechselnden Manualen.

P. Piel.

I Man.

II Man.

verstärkt

I Man. verstärkt

F. Hengesbach.

Ihr Engel, helft uns preisen.



a. Nach P. Piel.



b. Für zwei Manuale mit verschiedener Klangfarbe.



J. Quadflieg.



Mässig stark.

W. Schrage. In dieser Broteshülle.

J. Spanke.

Man.

Ped.

198. Zur Opferung. Kommt zu mir, die ihr beladen. (2 Str.) (siehe 21).

199.

Zum Sanctus Nº 5.  
Nach der hl. Wandlung.

P. Piel.

a. Milde, helle Stimmen.

Ped.

b. Zarte 8' u. 4' Stimmen.

Man. Ped. Man. Ped.

*Man. Melodi singen*

O Liebe, welcher keine gleicht.

(4 Str.)

a.

Ped.

W. Schrage.

b. (Quasi alla breve.)  
Einige 8' Stimmen verschiedener Färbung.

J. Diebold.

**200.**

**Zweite Sakramentsmesse.  
Zum Eingang.**

a. Milde Flötenstimmen.

J. Spanke. b. Gamba 8'; Gedakt 8'; Rohrflöte 4'.  
Ped. Subb. 10' u. Pedalkoppel

A. Wegener.

In Demut knieen wir.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music is written in a simple, homophonic style with block chords and moving lines.

The second system continues the piece. It features similar chordal textures. At the end of the system, there is a double bar line and the instruction "(2 Str.)" in the right margin, indicating that the piece continues on the next page.

The third system is marked with a first ending bracket labeled "a." in the upper left. The composer's name "W. Schrage." is written in the upper right. The music continues with similar harmonic language.

The fourth system is marked with a second ending bracket labeled "b." in the upper left. The composer's name "J. Spanke." is written in the upper right. This system includes performance instructions: "Man." (Manicé) under the first few notes of the bass staff and "Ped." (Pedale) under the final notes of the bass staff.

201. (I. Melodie.)

Zum Gloria.

a. Mittelstark.

The fifth system is the beginning of a new piece, "201. (I. Melodie.)". It is marked "a. Mittelstark." (first ending, moderate). The notation continues with two staves in the same key and time signature as the previous system.

P. Piel. b. Für zwei Manuale mit verschiedener Klangfarbe.

I Man. Man. II Man. Ped.

I Man. poco lento J. Quadflieg. rit. In II Man.

Ihr Engel ohne Zahl.

a.

Ped.

W. Schrage.



b. Streicher u. Flöten.

Man.

This system shows the first two staves of the accompaniment for strings and flutes. The upper staff is for flutes and the lower for strings. The music is in a common time signature and a key signature of one flat. The first staff has a 'Man.' marking below it.

I Man.

C. Weber.

Ped.

This system continues the accompaniment. It includes a 'Ped.' marking below the lower staff and the composer's name 'C. Weber.' at the end of the system.

**201.** (II. Melodie.)

a. Mittelstark.

This system shows the first two staves of the melody. The upper staff is the melodic line and the lower staff is the accompaniment. The tempo is marked 'Mittelstark'.

W. Schrage.

This system continues the melody. The composer's name 'W. Schrage.' is written at the end of the system.

Ihr Engel ohne Zahl.

This system continues the melody. The lyrics 'Ihr Engel ohne Zahl.' are written above the upper staff.

W. Schrage.

Zum Credo No 197.

**202.** Zur Opferung. Beim letzten Ostermahle. (2 Str.) (siehe 19).

Zum Sanctus No 5.

**203.**

a. Sanfte Stimmen.

Nach der hl. Wandlung.

P. Griesbacher.

b.

P. Griesbacher.

Jesu, dir leb' ich.

Musical score for 'Jesu, dir leb' ich.' in G major, 3/4 time. It features a piano accompaniment with two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. The piece concludes with a fermata and the instruction '(2 Str.)'.

I Man. Gamba 8'  
 a. II Man. Fl. amab. 8'; Fl. 4'  
 Ped. Subb. 16; Gedaktb. 8'

Musical score for 'Jesu, dir leb' ich.' in G major, 3/4 time. It features a piano accompaniment with two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. The piece concludes with a fermata and the instruction '(2 Str.)'.

b. Für 2 Manuale von verschiedener Klangfarbe. (z. B. I Man. Hohlflöte 8'; II Man. Salicional 8'; Aeoline 8')

Musical score for 'Jesu, dir leb' ich.' in G major, 3/4 time. It features a piano accompaniment with two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. The piece concludes with a fermata and the instruction '(2 Str.)'.

Sakramentslieder.

205.

204. Preiset, Lippen, das Geheimnis. (Pange, lingua, gloriósi.) (8 Str.) (siehe 7).

a. Gamba, Salicional u. Flöte 8'

Musical score for 'Preiset, Lippen, das Geheimnis.' in G major, 3/4 time. It features a piano accompaniment with two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. The piece concludes with a fermata and the instruction '(2 Str.)'.

Musical score for 'Preiset, Lippen, das Geheimnis.' in G major, 3/4 time. It features a piano accompaniment with two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. The piece concludes with a fermata and the instruction '(2 Str.)'.

b. Kräftige Stimmen.

Musical notation for the first system, featuring a vocal line and a piano accompaniment. The key signature has three flats and the time signature is common time. The piano part includes a 'Ped.' marking at the end.

P. Piel. Deinem Heiland, deinem Lehrer.

Musical notation for the second system, continuing the vocal and piano parts. It includes a double bar line and a common time signature.

Musical notation for the third system, showing the vocal line and piano accompaniment.

(12 Str.) a.

Musical notation for the fourth system, featuring a piano accompaniment with a 'Ped.' marking at the end.

W. Schrage.

Musical notation for the fifth system, including a piano accompaniment with a 'Ped.' marking at the end.

b. Salicional u. Flöte 8:

C. Weber.

206.

a. Mässig stark.

W. Schrage.

II Man. Liebl. Ged. 16; Salic. 8; Fl. 4:  
 b. I Man. Gamba 8; Dolce 8; Rohrfl. 4.  
 Ped. Subb. 16; Gedakth. 8; Pedalkoppel z. I Man.

a tempo

rit.

Ped. hervotr.

a tempo

J. Quadflieg.

Christen, singt mit frohem Herzen.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melody of eighth and sixteenth notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the two-staff arrangement. The upper staff features a melodic line with some rests, and the lower staff provides accompaniment. A small annotation "(7 Str.)" is visible at the end of the system.

a. W. Schrage.

This system is marked with a first ending bracket 'a.' and is attributed to W. Schrage. It continues the two-staff musical notation with a more active melodic line in the upper staff.

b. Halbstark.

This system is marked 'b. Halbstark.' and shows a change in the accompaniment pattern in the lower staff, while the upper staff continues with a melodic line.

A. Wegener.

The final system is marked 'A. Wegener.' and includes a 'Ped.' (pedal) instruction in the lower staff. It concludes the piece with a final chord in both staves.

207.

a. Ziemlich kräftig.

First system of musical notation for section a, featuring a treble and bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music consists of several measures of chords and melodic lines.

F. Hengesbach.

Second system of musical notation for section a, continuing the piece with similar chordal and melodic structures. It includes a *rit.* (ritardando) marking in the final measures.

b. II Man. ganz; Ped. Subb. 16; Ped. Koppel zum II Man.  
I Man. Gamba 8; Dolce 8; Rohrfl. 4; Ped. Subb. 16; Gedakth. 8; Cello 8;

First system of musical notation for section b, with multiple staves. It includes performance instructions such as *ten.* (tenuendo), *rit.* (ritardando), and *I Man. (- P. K. zu II Man.)* (First Manual, - Pedal Koppel to Second Manual).

J. Quadflieg.

Second system of musical notation for section b, featuring a *rit.* (ritardando) marking and a *Ped.* (pedal) instruction.

Lasst, Christen, hoch den Jubel schallen.

Third system of musical notation for section b, concluding the piece with a *Ped.* (pedal) instruction.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It contains a series of chords and single notes, some with slurs. The bass staff begins with a bass clef and contains a similar sequence of notes and chords, often in a lower register.

The second system continues the musical piece with two staves. The notation is similar to the first system, with chords and melodic lines in both the treble and bass clefs.

The third system features two staves. The treble staff has a melodic line with some slurs. The bass staff includes a marking "(Str.)" at the end, likely indicating a string section or a specific performance instruction. The music concludes with a double bar line.

a. Maestoso.Pleno.

The fourth system is marked "a. Maestoso.Pleno." and consists of two staves. The treble staff starts with a treble clef and a common time signature. The music is more rhythmic and features a mix of chords and moving lines in both staves.

P. Griesbacher.

The fifth system is marked "P. Griesbacher." and consists of two staves. The notation is dense with chords and melodic fragments, typical of a piano accompaniment. It ends with a double bar line.



b. Frische, volltönende Stimmen.

Musical score for section b, Frische, volltönende Stimmen. It consists of two staves: a treble staff and a bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piece is marked with 'Man.' and 'Ped.' below the bass staff. The composer's name 'P. Piel.' is written in the top right corner.

208.

a. Starke Stimmen.

Musical score for section a, Starke Stimmen. It consists of two staves: a treble staff and a bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piece is marked with 'Man.' and 'Ped.' below the bass staff. The composer's name 'P. Piel.' is written in the top right corner.

b. Mittelstark.

Musical score for section b, Mittelstark. It consists of two staves: a treble staff and a bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piece is marked with 'Man.' below the bass staff. The composer's name 'J. Diebold.' is written in the top right corner.

Musical score for section c, Milde, klare Stimmen. It consists of two staves: a treble staff and a bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piece is marked with 'Ped.' below the bass staff. The composer's name 'P. Piel.' is written in the top right corner.

c. Milde, klare Stimmen. (Auch als Trio.)

Musical score for section c, Milde, klare Stimmen. (Auch als Trio.) It consists of two staves: a treble staff and a bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piece is marked with 'Ped.' below the bass staff. The composer's name 'P. Piel.' is written in the top right corner.

Kommt her, ihr Kreaturen all!

(Nº 208.) 241

(8 Str.)

W. Schrage.

TRIO.

b. Moderato.

P. Griesbacher.

C. Weber.

Man. Ped. Subb. 16' u. Octavb. 8'.

209.

a. Mässig stark.

Man. Ped.

P. Piel.

b. Klare 8' Stimmen.

Man. Ped. hervotr.

Man. Ped. rit. ten. a tempo

J. Quadflieg.

Kommt her, ihr Cherubinen.

(5 Str.)

a.

W. Schrage.

b. Liebliche, helle Stimmen.

Ped.

P. Piel.

- 210.** In Demut bet' ich dich. (7 Str.) (siehe 200).  
**211.** Erfreut euch, liebe Seelen. (5 Str.) (siehe 190).  
**212.** Du Wunderbrot. (6 Str.) (siehe 68).  
**213.** O Mensch, erkenn' die Triebe. (6 Str.) (siehe 196).

214.

a. Weiche Stimmen.

Man.

Musical score for 'a. Weiche Stimmen' in G major, 3/4 time. It consists of a vocal line and a piano accompaniment. The piano part is marked 'Man.' and features a steady eighth-note accompaniment.

Nach P. Piel. b.

Ped.

Musical score for 'Nach P. Piel. b.' in G major, 3/4 time. It features a piano accompaniment with a 'Ped.' marking. The piece includes a key signature change to D major for the final section.

C. Greith.

Musical score for 'C. Greith.' in G major, 3/4 time. It features a piano accompaniment with a 'Ped.' marking. The piece includes a key signature change to D major for the final section.

TRIO. I Man. Gamba 8; I Man. Salicional 8; Aeoline 8; Gedakt 8; Flöte 4;  
 c. II Man. Gedakt 8; Hohlfl. 8; Salic. 8; oder: II Man. Gamba 8;  
 Ped. Violonb. 16; Ped. Koppel zu II Man. Ped. Subbass 16; Ped. Koppel zu II Man.

I Man.  
I Man.

Musical score for the Trio section in G major, 3/4 time. It features two vocal lines and a piano accompaniment. The piano part is marked 'I Man.' and 'I Man.'.

O Christ, hie merk.

Musical score for 'O Christ, hie merk.' in G major, 3/4 time. It features a vocal line and a piano accompaniment.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

(7 Str.)

Second system of musical notation, starting with a treble clef and a '7 Str.' marking. The composer's name 'W. Schrage' is written at the end.

W. Schrage.

Third system of musical notation, starting with a treble clef. The composer's name 'J. Spanke' is written at the end. Performance markings 'Man.' and 'Ped.' are present.

J. Spanke

Fourth system of musical notation, featuring a treble clef and performance markings 'Man.', 'Ped.', and 'I Man. zart.'. A note 'c. I Man. voll, aber nicht stark.' is written above the staff.

c. I Man. voll, aber nicht stark.

II Man. zart.

I Man.

Fifth system of musical notation, featuring a treble clef and performance markings 'Man.', 'Ped.', 'I Man.', 'rit.', 'ten.', and 'I Man.'. The composer's name 'J. Quadflieg.' is written at the end.

I Man.

rit.

ten.

I Man.

J. Quadflieg.

\*) Wenn die Orgel doppelte Registratur und Vox coelestis sowie Sallcettbass 16' oder Harmonikabass 16' hat, so werden die fürs II Man. angegebenen Stellen mit Vox coelestis gespielt; im andern Falle genügen Aeoline 8' oder Dolce 8' oder Salictonal 8' oder Dolce mit einem der beiden andern gekoppelt. Die für das I Man. angegebenen Stellen könnten dann mit der andern Registratur auch auf dem II Man. (etwa mit Liebl. Ged. 16'; Salic. 8'; Flauto 4') gespielt werden, so dass das I Man. in beiden Registraturen für die Liedbegleitung zu freier Verwendung stände.

215. Das Heil der Welt, Herr Jesus Christ. (5 Str.) (siehe 199).

216. Ihr Engel allzumal. (5 Str.) (siehe 201).

217.

a. Mässig stark.

P. Piel.

b. Flöte mit einer scharf streichenden Stimme.

Man.

J. Diebold.

Ped.

O heil'ge Seelenspeise.

First system of musical notation, featuring a treble and bass staff. The music is in a minor key and includes a marking "(4 Str.)" at the end of the piece.

a.

Second system of musical notation, featuring a treble and bass staff. The music is in a minor key and includes a marking "Ped." at the end of the piece.

W. Schrage. b. 8<sup>r</sup> Stimmen.

Third system of musical notation, featuring a treble and bass staff. The music is in a minor key and includes a marking "p." at the beginning of the second measure.

F. Hengesbach.

Fourth system of musical notation, featuring a treble and bass staff. The music is in a minor key and includes a marking "p." at the beginning of the second measure.



# 218.

## a. Flötenstimmen.

Man. Ped.

## b. Streichende Stimmen.

Man.

Ped.

Chor. A - do - ré - mus in ae - tér - num san - ctis - si - mum Sa - cra - mén - tum.

Vors. Lau-dá - te Dó - mi - num o - mnes gen - tes, lau - dá - te e - um o - mnes pó - pu - li.

Adorémus wird wiederholt (wie oben).

Vors. Quóniam confirmáta est super nos mi-se-ri-cór-di-a e - jus, et vé-ri-tas Dómini ma - net in ae-tér-num.

Adorémus  
wird wiederholt  
(wie oben.)

Vors. Gló - ri - a Pa - tri et Fí - li - o et Spi - rí - tu - i san - cto.

Adorémus  
wird wiederholt  
(wie oben.)

Vors. Si-cut e-rat in princípío et nunc et sem - per et in sae-cu-la sae - cu - ló - rum. A - men.

Adorémus  
wird wiederholt  
(wie oben.)

Man.

Ped.

## 219.

a. Weiche Stimmen.

W. Schrage. b. Hohlflöte u. Salicional 8'

A - ve, ve - rum cor - pus, na - tum ex Ma - ri - a Vir - gi - ne, ve - re pas - sum, im -

mo - lá - tum in cru - ce pro hó - mi - ne, cu - jus la - tus per - fo - rá - tum flu - xit

un - da et sân - gui - ne; e - sto no - bis prae - gu - stá - tum mor - tis in ex - á - mi - ne.

O cle - mens, o pi - e, o dul - cis Je - su, fi - li De - i et Ma - rí - ae.

a. W. Schrage.

b.

Ped.

# 220.

Weiche Stimmen.

W. Schrage.

2. U - ni - tri - nó - que Dó - mi - no sit sem - pi - tér - na gló - ri - a,  
 1. O sa - lu - tá - ris hó - sti - a, quae coe - li pan - dis o - sti - um,

2. qui vi - tam si - ne tér - mi - no no - bis do - net in pá - tri - a.  
 1. bel - la pre - munt ho - stí - li - a, da ro - bur, fer au - xí - li - um.

F. Hengesbach.

# 221.

Mässig stark.

Nach P. Piel.

# Mein Herz, gedenk, was Jesus tut!

First system of musical notation, consisting of a treble and bass clef staff. The music is in a common time signature (C) and a key signature of one flat (B-flat). It begins with a series of chords and moving lines in both hands.

Second system of musical notation, continuing the piece. It features similar rhythmic and melodic patterns as the first system, with some dynamic markings like 'p.' (piano).

Third system of musical notation, marked with 'a.' and 'Ped.' (pedal). The notation continues with a focus on the lower register of the piano.

Fourth system of musical notation, marked with 'rit.' (ritardando), 'P. Griesbacher.', and 'b.'. The music transitions into a new section with a more complex rhythmic pattern.

Fifth system of musical notation, marked with 'Ped.'. The piece concludes with sustained chords and a final cadence.

222. Aus Lieb' verwund'ter Jesu mein. (6 Str.) (siehe 39).

223. Herr, dein Leib ist unsre Speise. (2 Str.) (siehe 33).

224.

Für abwechselnde Manuale.

a. I Man. Hohfl. 8; Dolce 8; Gedakt 8;  
II Man. Geigenpr. 8; Fl. 8; Gemshorn 4; Pedal entsprechend.

Musical score for the first system of piece 224. It consists of two staves (treble and bass clef) and a pedal line. The music is in 3/4 time and B-flat major. The first manual (I Man.) plays a melody with eighth notes, while the second manual (II Man.) provides harmonic support with chords and moving lines. The pedal line follows the bass line of the second manual.

Musical score for the second system of piece 224. It continues the two-manual and pedal arrangement. Performance instructions include 'rit.' (ritardando) and 'Man.' (Manual). A section labeled 'I. Quadflieg.' (I. Quadrifoglio) is indicated. The second manual part includes the instruction 'II Man. Flöten.' (II Manual Flutes).

Musical score for the third system of piece 224. It continues the two-manual and pedal arrangement. A 'Ped.' (Pedal) instruction is present at the end of the system.

Lasst die Kinder zu mir kommen.

Musical score for the fourth system of piece 224. It features a vocal line in the treble clef and piano accompaniment in the bass clef. The piano part continues the two-manual and pedal arrangement.

Musical score for the fifth system of piece 224. It continues the vocal and piano arrangement. A '(5 Str.)' (5 staves) instruction is present at the end of the system.

W. Schrage.

a.

Musical score for exercise 'a' by W. Schrage. It consists of two staves, treble and bass clef, in 6/8 time. The piece features a melodic line in the right hand and a supporting bass line in the left hand, with various chords and intervals.

b. Mit zarten Registern.

C. Weber.

Musical score for exercise 'b' by C. Weber. It consists of two staves, treble and bass clef, in 6/8 time. The piece is characterized by delicate register playing, with a melodic line in the right hand and a supporting bass line in the left hand. A 'Ped.' (pedal) marking is present at the end of the piece.

225.

a. Mässig starke 8 Stimmen.

Musical score for exercise 'a' of No. 225. It consists of two staves, treble and bass clef, in 6/8 time. The piece is marked 'Mässig starke 8 Stimmen' (moderately strong 8 voices). It features a complex texture with multiple voices in both hands. A 'Man.' (manicure) marking is present at the end of the piece.

Man.

b. Helle Stimmen.

Musical score for exercise 'b' of No. 225. It consists of two staves, treble and bass clef, in 6/8 time. The piece is marked 'Helle Stimmen' (bright voices). It features a complex texture with multiple voices in both hands. 'Ped.' and 'Man.' markings are present.

Ped.

Man.

J. Spanke.

Musical score for exercise by J. Spanke. It consists of two staves, treble and bass clef, in 6/8 time. The piece features a melodic line in the right hand and a supporting bass line in the left hand. A 'Ped.' (pedal) marking is present at the end of the piece.

Ped.



Fest soll mein Taufbund immer steh'n.

First system of musical notation for the piece 'Fest soll mein Taufbund immer steh'n.' It consists of a treble and bass staff in C major, 4/4 time. The melody is in the treble staff, and the accompaniment is in the bass staff.

Second system of musical notation for the piece 'Fest soll mein Taufbund immer steh'n.' It continues the melody and accompaniment from the first system.

a. Klangvolle Stimmen.

P. Piel.

Third system of musical notation, labeled 'a. Klangvolle Stimmen.' by P. Piel. It features a more complex accompaniment with some chromaticism in the bass line.

b.

J. Spanke.

Fourth system of musical notation, labeled 'b.' by J. Spanke. It includes performance instructions 'Man.' and 'Ped.' below the bass staff.

226.

Sanft streichend.

P. Griesbacher.

Fifth system of musical notation, labeled '226. Sanft streichend.' by P. Griesbacher. It features a delicate accompaniment with many grace notes and slurs.

Herr, wir sind dein.

The first system consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Sanft streichend.

The second system continues the piano accompaniment. It includes a 'Man.' marking below the bass line, indicating a change in articulation or dynamics. The music continues with similar rhythmic patterns and harmonic support.

J. Diebold.

The third system concludes the piano accompaniment for this section. It features a 'Ped.' marking below the bass line, indicating the use of the sustain pedal. The system ends with a double bar line.

227.

Starke Stimmen.

The fourth system begins a new section, marked '227. Starke Stimmen.' The key signature changes to two sharps (D major), and the time signature remains 4/4. The music is more rhythmic and energetic, with a strong bass line.

W. Schrage.

The fifth system continues the 'Starke Stimmen' section. It features a more complex melodic line in the treble clef and a driving bass line. The system concludes with a double bar line.

Unserm Herzen soll die Stunde.

W. Schrage.

(8 Str.)

Detailed description: This block contains the musical score for the piece 'Unserm Herzen soll die Stunde.' It consists of two systems of music. The first system has a treble and bass staff with a key signature of two sharps (F# and C#) and a common time signature. The second system continues the piece and includes a section marked '(8 Str.)' in the bass staff, indicating eight measures of arpeggiated chords. The composer's name 'W. Schrage.' is printed at the end of the second system.

228. Erste Sakraments - Andacht.

229. Zweite Sakraments - Andacht.

230.

a. Streichende Stimmen.

P. Piel.

Man. Ped.

Detailed description: This block contains the musical score for '230. a. Streichende Stimmen.' It features a treble and bass staff in a key signature of one flat (Bb) and common time. The score includes markings for 'Man.' (manicella) and 'Ped.' (pedal). The composer's name 'P. Piel.' is at the end.

b. Sanfte Stimmen.

C. Greith.

Man. Ped.

Detailed description: This block contains the musical score for '230. b. Sanfte Stimmen.' It features a treble and bass staff in a key signature of one flat (Bb) and common time. The score includes markings for 'Man.' and 'Ped.'. The composer's name 'C. Greith.' is at the end.

Dem Herzen Jesu singe.

Detailed description: This block contains the musical score for 'Dem Herzen Jesu singe.' It features a treble and bass staff in a key signature of one flat (Bb) and common time.

Musical score for 9 strings, consisting of two staves (treble and bass clef) in a common time signature. The music features a series of chords and melodic lines.

a. Frische Flöten mit Gamba 8.

Musical score for Flutes and Gamba, consisting of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music includes a 'Man.' (Mancetta) instruction.

J. Diebold.

Musical score for Flutes and Gamba, consisting of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music includes a 'Ped.' (Pedal) instruction.

b. Mit zarten Registern.

Musical score for Flutes and Gamba, consisting of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music includes 'Man.' and 'Ped.' instructions.

A. Wegener.

Musical score for Flutes and Gamba, consisting of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music includes a 'Ped.' instruction.

Klare 8' Stimmen, streichend.  
c. NB. Die L.H. kann den C. F. auf besonderem Manual hervorheben.

J. Quadflieg.

C.F. *rit.*

**231.** Ped. (Auch wie 33)

a. Kräftig.

W. Schrage. b. Principal u. Gamba 8'.

F. Hengesbach.

*rit.*

c. Streichende 8' Stimmen und eine 4' Flöte.

Ped.

A. Wegener.

Tausendmal, o Herr, begrüße.

First system of musical notation, measures 1-4. It consists of a treble and bass clef staff with a common time signature. The music features a simple harmonic accompaniment with some melodic movement in the right hand.

Second system of musical notation, measures 5-8. It continues the piece with similar harmonic and melodic patterns. A marking "(5 Str.)" is present at the end of the system.

Third system of musical notation, measures 9-12. It includes a first ending marked "a." and a dynamic marking "Man." (Mancera). A "Ped." (pedal) marking is also present.

J. Spanke.

Fourth system of musical notation, measures 13-16. It includes a second ending marked "b." and a dynamic marking "Piel." (Piel).

P. Piel.

232.

a. Mittelstark.

Fifth system of musical notation, measures 17-20. It is marked "a. Mittelstark" and includes a "Ped." (pedal) marking.

W. Schrage.

{ R. H. II Man. Fl. 8; Salic. 8; Fl. 4;  
b. { L. H. I Man. Bordun 16; Gamba 8; oder: { R. H. I Man. Hohfl. 8; Dolce 8;  
NB. Auch als Trio verwendbar. L. H. II Man. L. Gedakt 16; Geigenpr. 8.

† Abkürzung.

J. Quadflieg. † Abkürzung.

*rit.*

c. Hohflöte und ein mildes, streichendes Register.

Man.

Th. Queling.

O mein Jesus, gib mir Schwingen.

Ped.

(6 Str.)

W. Schrage.

a.

b.

J. Diebold.

c.



232ª

a. Sanft.

P. Griesbacher.

First system of musical notation for piano, featuring a treble and bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music consists of a melody in the treble and a supporting accompaniment in the bass.

b. Streichende Stimmen.

J. Spanke.

Second system of musical notation for piano, continuing the piece. It includes performance markings 'Man.' (Mancera) and 'Ped.' (Pedal) below the bass staff.

Aller Herzen Flammentriebe.

Third system of musical notation for piano, continuing the piece.

Fourth system of musical notation for piano, continuing the piece.

a. Milde, etwas helle Stimmen.

Fifth system of musical notation for piano, concluding the piece. It includes performance markings 'Man.' and 'Ped.' at the end. A '(3.Str.)' marking is present above the treble staff.

P. Piel. b.

Ped. Man.

This system contains two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The time signature is common time (C). The piece is marked 'P. Piel. b.'. Pedal markings 'Ped.' and 'Man.' are present below the bass staff.

J. Spanke.

Ped.

This system contains two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps. The time signature is common time. The piece is marked 'J. Spanke.'. A pedal marking 'Ped.' is present below the bass staff.

232b

a. Frische 8' u. 4' Stimmen.

This system contains two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps. The time signature is common time. The piece is marked 'a. Frische 8' u. 4' Stimmen.'.

J. Diebold.

This system contains two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps. The time signature is common time. The piece is marked 'J. Diebold.'.

b. 8' und eine milde 4' Stimme.

J. Spanke.

Man. Ped.

This system contains two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps. The time signature is common time. The piece is marked 'b. 8' und eine milde 4' Stimme.' and 'J. Spanke.'. Pedal markings 'Man.' and 'Ped.' are present below the bass staff.

Jesu Herz, sei hoch erhoben.

First system of musical notation for 'Jesu Herz, sei hoch erhoben.' It consists of a treble and bass clef staff with a common time signature. The melody is in the treble clef, and the accompaniment is in the bass clef.

Second system of musical notation for 'Jesu Herz, sei hoch erhoben.' It continues the melody and accompaniment from the first system. A '4 Str.' marking is present in the bass clef staff.

Third system of musical notation for 'Jesu Herz, sei hoch erhoben.' It includes a first ending marked 'a.' and a 'rit.' marking. The composer's name 'F. Hengesbach.' is written at the end of the system.

Fourth system of musical notation for 'Jesu Herz, sei hoch erhoben.' It includes a second ending marked 'b.' and a 'rit.' marking. The composer's name 'J. Spanke.' is written at the end of the system.

233. Andacht zum heiligsten Herzen Jesu.

Musical notation for '234. (Zur Eröffnung der ewigen Anbetung.)'. It features a treble and bass clef staff with a common time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The text 'Ve - - - ni, san - cte Spi - ri - tus,' is written above the treble staff.

re-ple tu - ó - rum cor - da fi - dé - li-um: et tu - i a - mó - - - ris in e - - is i - gnem

ac - - cén - - - - - de.

† Emitte Spiritum tuum et creabún-tur. † A-men.  
† Et renovábis fáciem . . . . ter-rae.

235.

Kirchweihe.

a. Kräftige Stimmen.

P. Piel. b.

C. Greith.

Dir, Vater, tönt der Lobgesang.

First system of musical notation, featuring a treble and bass staff with a common time signature and a key signature of one sharp (F#).

Second system of musical notation, including a '4 Str.' marking in the bass staff.

Third system of musical notation, including an 'a.' marking in the treble staff and a 'Ped.' marking in the bass staff.

Fourth system of musical notation, including 'J. Spanke. b. Con moto.' markings and a 'Ped.' marking.

Fifth system of musical notation, including a 'P. Griesbacher.' marking.

Maria.

236.

Erste Messe.  
Zum Eingang.

a. Weiche Stimmen.

P. Piel.

First system of musical notation for voice and piano. The voice part is in the upper staff and the piano accompaniment is in the lower staff. The key signature has two flats (B-flat and E-flat) and the time signature is common time (C). The piano part includes a 'Ped.' (pedal) marking.

b. Gedakt, Flöte, Gemshorn 8/.

Second system of musical notation for flute and piano. The flute part is in the upper staff and the piano accompaniment is in the lower staff. The key signature and time signature are consistent with the first system.

J. Diebold.

Third system of musical notation for piano. The piano accompaniment continues in the lower staff. The key signature and time signature are consistent with the previous systems.

Zu dir, o Vater, flehen wir.

Fourth system of musical notation for voice and piano. The voice part is in the upper staff and the piano accompaniment is in the lower staff. The key signature and time signature are consistent with the previous systems.

Fifth system of musical notation for piano. The piano accompaniment continues in the lower staff. The key signature and time signature are consistent with the previous systems. A '(2Str.)' marking is present at the end of the system.

W. Schrage.

**a.**

Ped.

**b. Streichende Stimmen.**

A. Wegener.

Man.

**237.**

Zum Gloria.

**a. Kräftig.**

Ped.

P. Piel. **b. Kräftig.**

J. Spanke.

Man. Ped.

TRIO. I Man. Gamba 8:  
 II Man. Salic., Gedakt 8:  
 c. Ped. Subb. 16; Ped. Kopp. zu Man. II. *oder:* { I Man. Principal 8:  
 II Man. Aeol., Salic., Ged. 8; Flöte 4. *oder:* { I Man. Aeol., Salic. 8; Flöte 4' { I Man. Aeol., Salic., Ged. 8; Fl. 4.  
 II Man. Hohlflöte 8' *oder:* { II Man. Gamba 8:  
 Ped. Subb. 16; Gedaktb. 8' { Ped. Violon 16'

Himmelschöre.

a.

W. Schrage.

TRIO. I Man. Gamba 8:  
 II Man. Gedakt 8; Salic. 8:  
 b. Ped. Subb. 16; Gedaktb. 8; Ped. Koppel zu II Man. *oder:* { I Man. Princ. 8:  
 II Man. Geigenpr. 8: *oder:* { I Man. Hohlflöte 8:  
 II Man. Salic. 8; Aeoline 8.  
 Ped. Violon 16; Ped. Koppel zu II Man. { Ped. Subb. 16; Ped. Koppel zu II Man.

P. Griesbacher.



Man. Ped.

238.

Zum Credo.

a. Mässig stark.

Ped.

b. Mässig bewegt. Liebliche Flöten nebst Gamba 8:

J. Diebold.

Sei gegrüsst, o Born der Gnade.

a. W. Schrage.

Ped.

b. Milde, volltönende Stimmen. poco rit. P. Piel.

Zur Opferung. **239.** Schau erbarmend, Gott, hernieder. (2 Str.) (siehe 224).

**240.**

Zum Sanctus.

a. Volle Stimmen.

P. Piel.

b. Vivace. Streichende Stimmen und eine 4' Flöte.

Ped.

*rit.* P. Griesbacher. Singt heilig, heilig, all!

Ped.

W. Schrage.

II Man. Salic. 8:  
b. Streichend. (Etwa: I Man. Gamba 8' mit Manualoctavkoppel.)  
Ped. Contrab. 16; Gedaktb. 8:

**241.**

a. Milde, helle Stimmen.

Nach der hl. Wandlung.

Nach P. Piel.

b. Flötenstimmen.

Sei tausendmal gegrüsst.

3  
Str.)

Musical score for 'Sei tausendmal gegrüsst.' in G major, 3/4 time. The score consists of two staves: a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The music is in a simple, homophonic style.

a.

J. Spanke.

Musical score for 'a.' in G major, 3/4 time. It features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. A 'Ped.' (pedal) marking is present in the bass staff. The music is in a simple, homophonic style.

b. Zart streichend.

Musical score for 'b. Zart streichend.' in G major, 3/4 time. It features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The music is in a simple, homophonic style.

J. Diebold.

Musical score for 'J. Diebold.' in G major, 3/4 time. It features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The music is in a simple, homophonic style.

242. (auch wie 22).

Zweite Messe.  
Zum Eingang.

F. Hengesbach.

Principal, Gamba 8'

Musical score for 'Zweite Messe. Zum Eingang.' in G major, 3/4 time. It features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The music is in a simple, homophonic style.

Wir kommen, dich zu ehren.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The music features a mix of chords and moving lines in both hands.

The second system of musical notation continues the piece with two staves. The notation includes various rhythmic values and chordal structures, maintaining the key signature and time signature.

The third system of musical notation features two staves. The right-hand staff concludes with a fermata and the instruction "(2 Str.)".

J. Spanke.

The fourth system of musical notation consists of two staves. The lower staff includes a "Ped." (pedal) instruction. The system concludes with a fermata on the right-hand staff.

243.

Zum Gloria.

a. Kräftig.

F. Piel. b. Mässig starke 8' Stimmen.

C. Greith.

Ihr Engel, lobsinget.

W. Schrage.

a.

b. Streichende Stimmen.

*rit. molto* P. Griesbacher.

Zum Credo. No 238.  
Zur Opferung.

244.

a. Mittelstark.

W. Schrage.

Ped.



b. Klare 8' Stimmen, Pedal entsprechend.

Man. Ped. Man.

accel. a tempo J. Quadflieg. rit. Ped.

Nimm an aus deines Priesters Hand.

(Str.)

a. W. Schrage.

b. Mässig starke Registrierung.

C. Greith.

Man. Ped.

Zum Sanctus. 245. Du bist heilig. (siehe 237.)

Nach der hl. Wandlung. 246. Jesu, du bist hier zugegen. (8 Str.) (siehe 27).

247.

a. Ernste, klare Stimmen.

Marienlieder.

W. Schrage.

b.

F. Hengesbach.

rit.

Reinste Jungfrau von uns Sündern.

(7 Str.)

a.

W. Schrage.

## b. Liebliche, helle Stimmen.

P. Piel.

Ped.

## 248.

I Man. hervortretend.  
II Man. Flötenstimmen.

Ped.

Vors. To - ta pul - chra es, Ma - ri - a. Chor. To - ta pul - chra es, Ma - ri - a. Vors. Et má - cu - la o - ri - gi - ná - lis non est in te.

Ped.

Chor. Et má - cu - la o - ri - gi - ná - lis non est in te. Vors. Tu gló - ri - a Je - rú - sa - lem. Chor. Tu lae - tí - ti - a I - sra - el.

Vors. Tu ho - no - ri - fi - cén - ti - a pó - pu - li no - stri. Chor. Tu ad - vo - cá - ta pec - ca - tó - rum.

Vors. O Ma - ri - a. Chor. O Ma - ri - a. Vors. Vir - go pru - den - tis - si - ma. Chor. Ma - ter cle - men - tis - si - ma.

Vors. O - ra pro no - bis. Chor. O - ra pro no - bis ad Dó - mi - num Je - sum Chri - stum.

II Man. I Man.

249.

a. Mittelstark.

b. Mässig. Gedakt u. Gemshorn 8'.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The music begins with a whole rest in the treble staff, followed by a series of chords and moving lines in both staves.

J. Diebold.

The second system continues the musical piece with similar notation, featuring a treble and bass clef with various notes and rests.

Die Jungfrau auserkoren.

The third system is titled "Die Jungfrau auserkoren." and includes a "(5 Str.)" marking in the bass staff. It features a treble and bass clef with various notes and rests.

a.

W. Schrage.

The fourth system is labeled "a." and "W. Schrage." It features a treble and bass clef with various notes and rests.

b. Mit milden 8' Stimmen.

A. Wegener.

The fifth system is labeled "b. Mit milden 8' Stimmen." and "A. Wegener." It features a treble and bass clef with various notes and rests.

Liebliche 8<sup>r</sup> Stimmen.

Man. Ped.

Ave, Maria, klarer.

(6 Str.)

a. Ped. W. Schrage.

P. Griesbacher.

251.

Streichende Stimmen.

Vors.

An - gelus Dómini nun-ti-á-vit Ma-ri-ae,

Chor.

et concépit de Spírítu sancto.

Vors.

A-ve Ma-rí - a, gráti-a plena, Dóminus tecum, benedícta tu in mu-li-é - ri-bus,

Chor.

et benedíctus fructus ventris tu-i Jesus. Sancta María, mater Dei, ora pro nobis peccatóribus nunc et in hora mortis nostrae. Amen.

Vors. Ec - ce ancilla Dómini, Chor. fiat mihi secúndum verbum tuum. Vors. Et verbum caro factum est, Chor. et habitávit in nobis.

Vors. Ave Maria, wie oben. Vors. Ave Maria, wie oben.

252.

a. Frische Stimmen. P. Piel.

b. Frische, streichende 8 u. 4 Stimmen.



## Maria ging hinaus.

Musical score for 'Maria ging hinaus.' in G major, common time. The score consists of two systems of piano accompaniment. The first system has two staves (treble and bass clef). The second system also has two staves, with a '(6 Str.)' marking at the end of the bass line.

## a. Zarte Stimmen.

C. Weber.

Musical score for 'a. Zarte Stimmen.' in G major, common time. The score consists of two systems of piano accompaniment. The first system has two staves (treble and bass clef). The second system also has two staves, with a 'Ped.' marking at the end of the bass line.

## b.

Musical score for 'b.' in G major, common time. The score consists of two systems of piano accompaniment. The first system has two staves (treble and bass clef). The second system also has two staves, with a 'Man.' marking at the end of the bass line and a 'Ped.' marking at the end of the bass line.

**253.** Hochpreiset meine Seele. (5 Str.) (siehe 23).**254.** Wort des Vaters, Licht der Heiden. (4 Str.) (siehe 238).**255.** Maria ging geschwind. (5 Str.) (siehe 252).**256.** Maria, Mutter Jesu Christ. (10 Str.) (siehe 184).

257. (I. Melodie.)

Weiche Stimmen.

P. Piel.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time and features a melodic line in the upper voice and a supporting bass line. The key signature has one flat (B-flat).

Ped.

A - ve, ma - ris stel - la, Dei Ma - ter al - ma, atque semper Vir - go, fe - lix coeli por - ta. A - - men.

The second system continues the musical score with two staves. It includes the vocal line and piano accompaniment. The tempo and dynamics are consistent with the first system.

(7 Str.)

Stark streichend. (Etwa: Sämtliche Streicher beider Manuale und des Pedals.)  
dazu: Manualoktavkoppel und Manualkoppel.

The third system of the musical score features two staves. It includes performance instructions such as 'I Man.', 'poco accel.', 'rit.', 'II Man.', and 'J. Quadflieg.'. The music continues with the vocal line and piano accompaniment.

Ped.

257. (II. Melodie.)

a. Kräftige Stimmen.

W. Schrage.

The first system of the second melodie consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time and features a melodic line in the upper voice and a supporting bass line. The key signature has one flat (B-flat).

b. Milde Flötenstimmen.

Th. Queling.

The second system of the second melodie consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with the melodic line and piano accompaniment.

Ave, maris stella.

First system of musical notation for 'Ave, maris stella'. It consists of a grand staff with a treble clef and a bass clef. The music is in 6/8 time and B-flat major. The right hand features a melodic line with some grace notes, and the left hand provides a harmonic accompaniment. A '(Str.)' marking is present at the end of the system.

Second system of musical notation, labeled 'a.'. It continues the piece with similar melodic and harmonic development. The right hand has a more active melodic line. The composer's name 'W. Schrage.' is written at the end of the system.

Third system of musical notation, labeled 'b.'. This system shows further melodic and harmonic progression. A 'Ped.' (pedal) marking is located below the bass staff. The composer's name 'P. Griesbacher.' is written at the end of the system.

Fourth system of musical notation, continuing the piece. It features a melodic line in the right hand and a supporting bass line. The composer's name 'P. Griesbacher.' is written at the end of the system.

258.

a. Mässig stark.

W. Schrage.

First system of musical notation for piece 258, labeled 'a. Mässig stark.'. It is in 6/8 time and B-flat major. The right hand has a melodic line with some grace notes, and the left hand provides a harmonic accompaniment. The markings 'Man.' and 'Ped.' are present below the bass staff. The composer's name 'W. Schrage.' is written at the end of the system.

b. Con moto. Gedämpfte Stimmen.

Ped.

accel.

Ped.

P. Griesbacher.

Meersterne, ich dich grüsse.

(6 Str.) a. W. Schrage.

Ped.

Musical score for No. 259, Mein' Zuflucht alleine. (5 Str.) (siehe 243). The score is in G major, 3/4 time, and consists of five staves. A 'Ped.' marking is present under the second staff.

**259. Mein' Zuflucht alleine.** (5 Str.) (siehe 243).

**260. Alle Tage.** (9 Str.) (siehe 237.)

**262.**

**261. Maria, Jungfrau rein.** (8 Str.) (siehe 241).

a. L. H. auf besonderem Manual hervorzuheben.

*Etwas:* R. H. II Man. Salic. 8' Fl. 8'; Fl. 4'.

L. H. I Man. Principal 8'; Ped. Subb. 16'; Gedaktb. 8'.

oder:

R. H. I Man. Hohfl. 8'; Dolce 8'.

L. H. II Man. Geigenpr. 8'; Salic. 8'; Gemsh. 4'.

Ped. Subb. 16'; P. K. zu I Man.

Musical score for No. 261, Maria, Jungfrau rein. (8 Str.) (siehe 241). The score is in G major, 3/4 time, and consists of eight staves.

Musical score for No. 262, Alle Tage. (9 Str.) (siehe 237.). The score is in G major, 3/4 time, and consists of nine staves. The name 'J. Quadflieg.' is written at the end of the eighth staff.

b. Mehrere 8' und ein mildes 4' Register.

Musical score for No. 261, Maria, Jungfrau rein. (8 Str.) (siehe 241). This is a second version of the score, in G major, 3/4 time, consisting of eight staves. A 'Ped.' marking is present at the end of the eighth staff.

Musical score for No. 262, Alle Tage. (9 Str.) (siehe 237.). This is a second version of the score, in G major, 3/4 time, consisting of nine staves. The name 'A. Wegener.' is written at the end of the eighth staff.

TRIO I Man. Gamba 8: (I Man. Principal 8: (I Man. Aeol., Salic. 8; Flöte 4: (I Man. Aeol., Salic., Ged. 8; Fl. 4:  
 II Man. Salic., Gedakt 8: oder: II Man. Aeol., Salic., Ged. 8; Flöte 4: oder: II Man. Hohlflöte 8: oder: II Man. Gamba 8:  
 c. Ped. Subb. 16; Ped. Kopp. zu Man. II. (Ped. Violon 16: (Ped. Subb. 16; Gedaktb. 8: (Ped. Violon 16:

Maria zu lieben.

a. Liebliche, helle Stimmen. (Auch als Trio zu spielen.)

b. Helle 8 u. 4 Stimmen.

F. Hengesbach. C. Auch für zwei Manuale von verschiedener Klangfarbe.

263.

a. Ernste, volle Stimmen.

b. Andante con moto. Helle Stimmen.

P. Griesbacher.

Maria, wahre Himmelsfreud!

W. Schrage.

b. II Man.

I Man.

Iu. II Man.

Ped.



264.

a. Mittelstark.

W. Schrage.

First system of musical notation for piano, featuring a treble and bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music consists of several measures of chords and melodic lines.

b. Flötenstimmen.

A. Wegener. C. II Man. (I Man. hervortretend.)

Second system of musical notation for piano, continuing the piece. It includes a 'Ped.' (pedal) marking under the bass line. The notation shows a transition in the right hand.

O mein' Seel!

(7 Str.)

Third system of musical notation for piano, featuring a vocal line in the treble clef and piano accompaniment in the bass clef. The vocal line has a fermata over the final note.

a.

W. Schrage.

Fourth system of musical notation for piano, continuing the piano accompaniment. It includes a 'Ped.' (pedal) marking.

b. Frische Stimmen.

P. Piel.

Fifth system of musical notation for piano, featuring a vocal line in the treble clef and piano accompaniment in the bass clef. It includes 'Man.' (manic) and 'Ped.' (pedal) markings.

a. Ruhig. Streichende Stimmen.

Man.

F. Hengesbach.

This system contains the first two staves of music for strings. The top staff is for the first violin and the bottom staff is for the first viola. The music is in 3/4 time and begins with a measure of rest. The first violin part starts with a series of eighth notes, while the first viola part provides a harmonic accompaniment with chords and moving lines.

Ped.

This system continues the string parts from the first system. It features more complex rhythmic patterns and includes a 'Ped.' (pedal) marking in the first violin part, indicating a change in the accompaniment's texture.

b. Principal 8; Flöte 4:

Ped.

This system shows the first two staves of music for woodwinds. The top staff is for the first flute and the bottom staff is for the first oboe. The music is in 3/4 time and begins with a measure of rest. The flute part has a melodic line, while the oboe part provides a harmonic accompaniment.

Th. Queling. O Maria, voll der Gnaden.

This system continues the woodwind parts. It includes a vocal line for the soprano, with the lyrics 'O Maria, voll der Gnaden.' written above the notes. The woodwind parts continue to provide accompaniment for the vocal line.

(9 Str.)

This system shows the final two staves of music for woodwinds. The top staff is for the first flute and the bottom staff is for the first oboe. The music concludes with a final cadence. A '(9 Str.)' marking is present at the end of the system.

a. W. Schrage.

b. Salicional 8'u. Fl. 4. C. Weber.

Ped.

**267.**

**266. Maria, Königin. (8 Str.) (siehe 240).**

a. Mittelstark.

Ped.

A. Wegener.

b. Für abwechselnde Manuale { I Man. Flöten 8'u. 4.  
II Man. Streicher.  
Ped. entsprechend.

1 Ped.

R.H. I Man.

Iu. II Man.

L.H. II Man.

I Man. streichend.

C. II Man. Flötenstimmen.

Ped. hervotr.

Glorreiche Himmelskönigin.

(5 Str.)

a.

W. Schrage.

TRIO.  
b. Registrierung wie Nº 262 Vorspiel C.

P. Griesbacher.

J. Spanke.

269.

a. Bewegt. Helle Stimmen.

268. Zu dir, Maria, fliehen wir. (6 Str.) (siehe 236).

Ped.

P. Griesbacher.

b. Milde, helle Stimmen. F. Piel.

Ped.

c. TRIO. (Registrierung wie No 232 Vorspiel b.)

J. Quadlieg.

O unbefleckt empfangnes Herz.

(6 Str.)

a. W. Schrage.

Musical score for section 'a.' in G major, 6/8 time. It consists of two staves: a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The key signature has one sharp (F#) and the time signature is 6/8.

b. Gedakt u. Gemshorn 8!

Musical score for section 'b.' in G major, 6/8 time. It consists of two staves: a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The key signature has one sharp (F#) and the time signature is 6/8.

J. Diebold.

Musical score for section 'c.' in G major, 6/8 time. It consists of two staves: a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The key signature has one sharp (F#) and the time signature is 6/8.

TRIO. I Man. Gamba 8; I Man. Salicional 8; Aeoline 8; Gedakt 8; Flöte 4;  
 II Man. Gedakt 8; Hohfl. 8; Salic. 8; } oder: II Man. Gamba 8;  
 c. Ped. Violonb. 16; Ped. Koppel zu II Man. Ped. Subbass 16; Ped. Koppel zu II Man.

Musical score for section 'c.' in G major, 6/8 time. It consists of two staves: a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The key signature has one sharp (F#) and the time signature is 6/8.

270.

Ernste Stimmen.

W. Schrage.

Musical score for section '270.' in G major, 6/8 time. It consists of two staves: a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The key signature has one sharp (F#) and the time signature is 6/8.

Ped.

Vors.

A - ve san - cti - si - ma, vir - go ma - ter Ma - ri - a.

Chor.

O praestan - tis - si - ma Re - gi - na, coe - li vi - a.

Vors.

A - ve pu - ris - si - ma.

Chor.

A - ve ca - stis - si - ma.

Vors.

A - ve flos, a - ve ros! Te vo - camus, au - di nos et sal - va mi - se - ros!

Chor.

A - ve flos, a - ve ros!

Te vo - camus, au - di nos et sal - va mi - se - ros.

W. Schrage.

271. 1.) Für I Man. Dolce 8' u. II Man. Salic. 8' gekoppelt. Ped. Salicetbass 16'

2.) Für Vox coelestis 8'. Ped. Salicetbass 16'. I Man.

a. Langsam.

Man.

J. Quadflieg.



b. Sanfte Stimmen. Sal-ve, Re-gí-na, Ma-ter mi-se-ri - cór - di - ae, vi-ta, dul - cé-do

et spes no - stra, sal - - ve. Ad te cla-mámus, éx-su-les fí - li - i E - vac. Ad te su-spi-rámus,

gemén-tes et flén-tes in hac la-cri-má-rum val - le. E-ja er - go, ad-vo - cá-ta no - stra,

il - los tú - os mi-se-ri-córdes ó - cu - los ad nos convér - te. Et Je-sum, be-ne-dictum fructum ventris tu - - i,

nobis post hoc ex-sí-li - um o - stén - de. O clemens, o pi - a, o dul-cis Vir-go Ma-rí - a.

Ped.

Musical score for No. 272, Sei, Mutter der Barmherzigkeit. (3 Str.) (siehe 244). The score is in 3/4 time and consists of two staves. The right hand plays a melodic line with various ornaments and rests, while the left hand provides a steady accompaniment. A 'Ped.' marking is present at the end of the piece.

272. Sei, Mutter der Barmherzigkeit. (3 Str.) (siehe 244).

274.

a. Weiche Stimmen.

273. Muttergottes - Andacht.

Andacht von den sieben Schmerzen Mariä.

Musical score for No. 274, a. Weiche Stimmen. The score is in 3/4 time and consists of two staves. The right hand plays a melodic line with various ornaments and rests, while the left hand provides a steady accompaniment. A 'Ped.' marking is present at the end of the piece.

Musical score for No. 273, b. Sanfte 8' Register. The score is in 3/4 time and consists of two staves. The right hand plays a melodic line with various ornaments and rests, while the left hand provides a steady accompaniment. A 'Ped.' marking is present at the end of the piece.

Musical score for No. 273, P. Piel. The score is in 3/4 time and consists of two staves. The right hand plays a melodic line with various ornaments and rests, while the left hand provides a steady accompaniment. A 'Ped.' marking is present at the end of the piece.

Musical score for No. 273, A. Wegener. The score is in 3/4 time and consists of two staves. The right hand plays a melodic line with various ornaments and rests, while the left hand provides a steady accompaniment. A 'Ped.' marking is present at the end of the piece.

+ Abkürzung:

A. Wegener.

Betracht' bei dir, andächtig Herz.

(8 Str.)

Musical score for 'Betracht' bei dir, andächtig Herz.' in G major, 3/4 time. The score consists of two staves: a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The piece concludes with a fermata over the final chord.

a. F. Hengesbach.

Musical score for variation 'a.' in G major, 3/4 time. It features a treble staff with rests and a bass staff with a rhythmic accompaniment. The piece ends with a *rit.* (ritardando) marking and a fermata.

b. Für abwechselnde Manuale von verschiedener Klangfarbe.

Musical score for variation 'b.' in G major, 3/4 time. The score is divided into two systems. The first system is marked 'II Man.' and 'I Man.' in the treble and bass staves respectively. The second system is marked 'II Man.' and 'I Man.' in the treble and bass staves respectively. Pedal points are indicated with 'Ped.' markings.

Musical score for variation 'c.' in G major, 3/4 time. The score is divided into two systems. The first system is marked 'II Man.' in the treble staff and 'Iu. II Man.' in the bass staff. The second system is marked 'I Man.' in the treble staff and 'J. Quadflieg.' in the bass staff. Pedal points are indicated with 'Ped.' markings.

275.

Engel und Heilige.

a. Volles Werk.

Zum Eingang.

Musical score for 'Engel und Heilige.' in G major, 3/4 time. The score consists of two staves: a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The piece concludes with a fermata over the final chord.

P. Griesbacher.

First system of musical notation, piano accompaniment. Treble clef, key signature of one sharp (F#), common time. The piece begins with a series of chords and moving lines in both hands.

b. Kräftige Stimmen.

P. Piel.

Second system of musical notation, piano accompaniment. Treble clef, key signature of one sharp (F#), common time. The music continues with similar harmonic and melodic patterns.

c. Für verschiedene Manuale.

II Man.

I Man.

II Man.

Third system of musical notation, piano accompaniment. Treble clef, key signature of one sharp (F#), common time. This system includes specific markings for different manuals: 'I Man.' and 'II Man.' are placed above the treble staff, and 'I Man.' is placed below the bass staff.

Ped.(hervortretend.)

Ihr Freunde Gottes allzugleich.

Fourth system of musical notation, piano accompaniment. Treble clef, key signature of one sharp (F#), common time. The music continues with a steady harmonic accompaniment.

(2 Str.)

Fifth system of musical notation, piano accompaniment. Treble clef, key signature of one sharp (F#), common time. The piece concludes with a final chord and a fermata over the last note.

a. W. Schrage.

Ped.

b. C. Weber.

Ped. Man. Ped. rit.

**276.**

Zum Gloria.

a. Kräftige Stimmen.

P. Piel. b. Kräftige Principale.

Man.

J. Diebold.

Ped.

Preis sei dir, Gott der Majestät.

W. Schrage.

b. Zarte 8'u. ein zartes 4; Ped. entsprechend.  
 oder mit Vox coelestis, oder auch:

II Man. Salic. 8; Fl. 4;  
 I Man. Fl. 8; Gemsh. 4;  
 Pedal. Subb. 16; P. Koppel zu M. II.

J. Quadflieg.

277. Zum Credo. Wie schaut mein Geist entzückt empor. (siehe 24).

Zur Opferung.

278.

a. Frisch und kräftig.

W. Schrage. b. Geschärfte Stimmen.

A. Wegener. O Vater, sieh von deinem Thron.

a.

W. Schrage.

b. Streichende Stimmen.

P. Piel.

**279.** Zum Sanctus. Heilig. (siehe 38).  
Nach der hl. Wandlung.

**280.** Stimmt, Himmelschöre, am Altar. (3 Str.) (siehe 208).

**281.** Stimmt, Himmelschöre, am Altar. (3 Str.) (siehe 208).

**282.** Die ihr am Throne Gottes steht. (5 Str.) (siehe 278).

**283.**

a. Mässig stark.

J. Spanke.

b. Moderato molto. Zarte Stimmen.

P. Griesbacher.



O Engel rein, o Schützer mein.

(8 Str.)

J. Spanke.

Man. Ped.

284.

a. Klare Stimmen.

P. Piel.

b. a. Für 2 Manuale: {R. H. II Man. Geigenpr. 8; Salic. 8; Fl. 8; Fl. 4; L. H. I Man. Bordun 16; Gamba 8; Gedakt 8;  
 b. Als Trio. } oder R. H. I Man. Hohfl. 8; Dolce 8; L. H. II Man. Liebl. Ged. 16; Geigenpr. 8.

J. Quadflieg.

Musical score for J. Quadflieg. The piece is in G major (one sharp) and 3/4 time. It consists of a treble staff and a bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a steady accompaniment. A 'rit.' (ritardando) marking is present in the final measures of the piece.

Du, mein Schutzgeist, Gottes Engel.

Musical score for 'Du, mein Schutzgeist, Gottes Engel.' by J. Quadflieg. The piece is in G major and 3/4 time. It features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The piece concludes with a '(4 Str.)' marking, indicating four staves of music.

W. Schrage.

Musical score for W. Schrage, section 'a.'. The piece is in G major and 3/4 time. It consists of a treble staff and a bass staff. The treble staff has a melodic line with some rests, and the bass staff provides a rhythmic accompaniment.

Musical score for W. Schrage, section 'b.'. The piece is in G major and 3/4 time. It consists of a treble staff and a bass staff. The treble staff has a melodic line, and the bass staff provides a rhythmic accompaniment. A 'Ped.' (pedal) marking is present in the final measures.

- 285. O unbesiegter Gottesheld. (11 Str.) (siehe 276).
- 286. Ihr Freunde Gottes allzugleich. (8 Str.) (siehe 275).

Heiligen-Lieder.

287.

a. Weiche Stimmen.

The first system of music is in G major and 6/8 time. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a quarter rest, followed by a series of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. The bass staff begins with a quarter rest, followed by a series of quarter notes: G3, F#3, E3, D3, C3, B2, A2, G2. The piece concludes with a final chord of G major.

W. Schrage.

The second system continues the piece. The treble staff features a series of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, followed by a half note G5. The bass staff features a series of quarter notes: G3, F#3, E3, D3, C3, B2, A2, G2, followed by a half note G2. The piece concludes with a final chord of G major.

b. Mässig starke 8' Stimmen nebst einer milden 4' Stimme.

P. Piel.

The third system continues the piece. The treble staff features a series of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, followed by a half note G5. The bass staff features a series of quarter notes: G3, F#3, E3, D3, C3, B2, A2, G2, followed by a half note G2. The piece concludes with a final chord of G major.

Man.

Ped.

O Vaterland.

The fourth system continues the piece. The treble staff features a series of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, followed by a half note G5. The bass staff features a series of quarter notes: G3, F#3, E3, D3, C3, B2, A2, G2, followed by a half note G2. The piece concludes with a final chord of G major.

(5 Str.)

The fifth system continues the piece. The treble staff features a series of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, followed by a half note G5. The bass staff features a series of quarter notes: G3, F#3, E3, D3, C3, B2, A2, G2, followed by a half note G2. The piece concludes with a final chord of G major.

a.

b. a. Für 2 Manuale: 1. I Man. Fl. 8; Dolce 8; Fl. 4; Ped. entspr. II Man. Salic. 8;  
 2. II Man. Gamba 8; Dolce 8; Rohrfl. 4; Ped. Contrab. 16; Ged. 8; II Man. Fl. 8;  
 b. Mit Vox coelestis abwechselnd.

W. Schrage.

**289.**

**288. Frohlock' und jauchz', o Erdenkreis. (6 Str.) (siehe 85).**

a. Volles Werk. Bewegt.

b. Streichende Stimmen und eine 4 Flöte.

Musical score for 'b. Streichende Stimmen und eine 4 Flöte.' in G major, 3/4 time. The score consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with various ornaments and rests. The bass staff provides a harmonic accompaniment with chords and moving lines. Performance markings 'Man.' and 'Ped.' are present below the bass staff.

O dreimal selge Schar.

Musical score for 'O dreimal selge Schar.' in G major, 3/4 time. The score consists of two staves: a treble staff and a bass staff. The treble staff features a melodic line with some grace notes. The bass staff provides a steady accompaniment with chords and moving lines.

Musical score for 'a.' section in G major, 3/4 time. The score consists of two staves: a treble staff and a bass staff. The treble staff has a melodic line with a repeat sign and a first ending. The bass staff provides accompaniment. A marking '(6 Str.)' is present above the bass staff.

Musical score for 'F. Hengesbach.' in G major, 3/4 time. The score consists of two staves: a treble staff and a bass staff. The treble staff has a melodic line with a 'rit.' marking. The bass staff provides accompaniment. A 'Ped.' marking is present below the bass staff.

b. Runde 8' Stimmen.

Musical score for 'b. Runde 8' Stimmen.' in G major, 3/4 time. The score consists of two staves: a treble staff and a bass staff. The treble staff has a melodic line with various ornaments. The bass staff provides accompaniment with chords and moving lines.

A. Wegener.

Ped.

290.

a. Ernste, volle Stimmen.

Ped.

W. Schrage.

Ped.

b. Scharfe Gamenstimmen.

Man.

Ped.

F. Hengesbach.

*rit.*

O Märtyrer, wir bitten dich.

The musical score is arranged in five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The first system contains the main melody. The second system includes a trill in the right hand, marked '(3.Str.)'. The third system is marked 'a.' and includes a 'Ped.' instruction. The fourth system is marked 'b.' and includes 'Man.' and '† Abkürzung.' instructions. The fifth system also includes '† Abkürzung.' and 'Ped.' instructions. The name 'J. Spanke.' is written at the end of the third system.

291. Bekenner Christi, unser Mund. (4 Str.) (siehe 26 oder 82).

(No 291, 292, 293, 294.) 319

292. Der Jungfrau'n Krone, Jesus Christ. (5 Str.) (siehe 57<sup>b</sup>)

293. Der starken Frau, die weit und breit. (6 Str.) (siehe 57<sup>b</sup>)

294.

a. Milde 8' und 4' Stimmen.

P. Piel.

Man. Ped.

b. Offene Flötenstimmen.

Ped.

A. Wegener.

C. (Auch für verschiedene Manuale, I Man. hervortretend.)

II Man.

I Man.

Ped. Ped.

Zu dir schick' ich mein Gebet.

Ped.

(8 Str.)



a.

b.

Ped.

294<sup>a</sup>

Moderato molto. Zarte streichende Stimmen.

P. Griesbacher.

Von Gott erhoben zu der Glorie droben.

(6 Str.)

a. Mittelstark streichend.

Musical score for 'a. Mittelstark streichend.' in G major, 3/4 time. The piece consists of 12 measures. The right hand plays a melody of eighth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

J. Diebold. b. J. Spanke.

Musical score for 'J. Diebold. b. J. Spanke.' in G major, 3/4 time. It consists of 12 measures. The first six measures are marked 'Man.' and the last six are marked 'Ped.'. The right hand features a melodic line with some grace notes, and the left hand has a steady accompaniment.

294b

a. Liebliche 8' Stimmen.

Musical score for 'a. Liebliche 8' Stimmen.' in G major, 3/4 time. It consists of 12 measures. The right hand plays a melody with eighth notes, and the left hand has a simple accompaniment. The piece is marked 'Man.'.

F. Hengesbach. b. Mässig starke 8' und 4' Stimmen.

Musical score for 'F. Hengesbach. b. Mässig starke 8' und 4' Stimmen.' in G major, 3/4 time. It consists of 12 measures. The first six measures are marked 'Ped.' and the last six are marked 'Man.'. The right hand has a melodic line with a 'rit.' (ritardando) marking in the seventh measure. The left hand has a steady accompaniment.

J. Spanke.

Musical score for 'J. Spanke.' in G major, 3/4 time. It consists of 12 measures. The right hand plays a melody with eighth notes, and the left hand has a simple accompaniment. The piece is marked 'Ped.'.

Du in Gottes Herrlichkeiten.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a melodic line with various note values and rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece with two staves. The upper staff features a melodic line with some grace notes and slurs. The lower staff provides a steady accompaniment with chords and eighth-note patterns.

The third system includes a double bar line. The upper staff has a melodic line that ends with a fermata. The lower staff has a fermata over a chord. A marking "(6 Str.)" is present in the lower staff. Following the double bar line, the upper staff continues with a new melodic phrase, and the lower staff has a whole rest.

The fourth system consists of two staves. The upper staff has a melodic line with slurs and ties. The lower staff has a bass line with chords and moving lines. A "Ped." marking is located below the lower staff, indicating a pedal point.

A. Wegener.

Kräftige Principale.

Man. Ped.

J. Diebold.

Sankt N. hocherhoben.

(6 Str.)

a. Klangvolle Stimmen.

P. Piel. *poco riten.*

Man. Ped.

J. Spanke.

Man. Ped.

295.

a. Kräftig.

b. Klare 8' und 4' Stimmen. (NB. Takt 2-5 kann die linke Hand die Melodie auf dem andern stärker registrierten Manual spielen.)

W. Schrage.

J. Quadflieg.

Joseph, Davids Sohn geboren.

a. W. Schrage.

This system contains the first system of music for piece 295, labeled 'a.'. It features a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The music consists of several measures of chords and moving lines in both hands.

b. Volle, dunkle Stimmen.

This system contains the second system of music for piece 295, labeled 'b. Volle, dunkle Stimmen.'. It continues the musical notation from the first system, with similar chordal and melodic structures.

P. Griesbacher.

This system contains the third system of music for piece 295, attributed to P. Griesbacher. It concludes the piece with sustained chords in the final measures.

**297.**

a. Frisch und kräftig.

**296. Joseph, dem die höchsten Güter. (3 Str.) (siehe 175).**

This system contains the first system of music for piece 297, labeled 'a. Frisch und kräftig.'. It is in a key signature of one sharp (F#) and common time (C). The music is characterized by a rhythmic and chordal texture.

Ped.

W. Schrage. b. Stark.

This system contains the first system of music for piece 296, labeled 'b. Stark.'. It is in a key signature of one sharp (F#) and common time (C). The music features a more active and rhythmic texture than the previous system.

Ped. 1

## Sankt Johannes, hoch in Gnaden.

(8 Str.)

Musical score for 'Sankt Johannes, hoch in Gnaden'. It consists of two staves: a treble staff and a bass staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music is written in a simple, homophonic style with a steady bass line and a more active treble line.

a. W. Schrage.

Musical score for variation 'a.'. It consists of two staves. The key signature and time signature are the same as the previous piece. The bass line is marked 'Man.' and the treble line is marked 'Ped.'. The music is more rhythmic and features some chromaticism in the bass.

b. Mässig starke Registrierung. P. Piel.

Musical score for variation 'b.'. It consists of two staves. The key signature and time signature are the same. The bass line is marked 'Man.' and the treble line is marked 'Ped.'. The music is more rhythmic and features some chromaticism in the bass.

**299.**

Mässig starke 8'u. 4 Stimmen.

**298. O Zierde der Apostelschar. (5 Str.) (siehe 85).**

Musical score for '299. O Zierde der Apostelschar'. It consists of two staves. The key signature has three flats (Bb, Eb, Ab), and the time signature is common time (C). The music is written in a simple, homophonic style with a steady bass line and a more active treble line. The bass line is marked 'Man.' and the treble line is marked 'Ped.'. P. Piel.

Lasst uns Sankt Petrus rufen an.

(8 Str.)

Musical score for 'Lasst uns Sankt Petrus rufen an'. It consists of two staves. The key signature has three flats (Bb, Eb, Ab), and the time signature is common time (C). The music is written in a simple, homophonic style with a steady bass line and a more active treble line. The bass line is marked 'Man.' and the treble line is marked 'Ped.'. P. Piel.

a. NB. Die linke Hand spiele den C. F. auf stärker registriertem Manuale;

etwa: { R. H. I Man. Hohlfl. 8; Dolce 8; L. H. II Man. Geigenpr. 8; Salic. 8; Fl. 8; Gemsh. 4; oder: Pedal: Subb. 16; Pedalkoppel zum I Man.

{ R. H. II Man. Fl. 8; Salic. 8; Fl. 4. L. H. I Man. Gamba 8; Rohrfl. 4. Pedal: Subb. 16; Cello 8;

First musical system with treble and bass staves. Includes the label 'C.F.' in the bass staff and 'J. Quadflieg.' at the end.

Second musical system with treble and bass staves. Includes the label 'J. Spanke.' at the end.

300. (I. Melodie.)

a. Für abwechselnde Manuale.

Third musical system with treble and bass staves. Includes performance markings: 'Iu. II Man.', 'I Man.', 'Man.', 'rit.', 'ten. a tempo', and 'ten. tempo'.

Fourth musical system with treble and bass staves. Includes performance markings: 'Man.', 'Ped.', 'J. Quadflieg.', 'rit.', 'a tempo', and 'ten. I u. II Man.'.

Du grosser Hirt und Gottesmann.

Fifth musical system with treble and bass staves. Includes the label '(4 Str.)' at the end.



a.

Man. Ped. p.

b. Andante.

Ped.

P. Griesbacher.

Man. Ped. rit. p.

**300.** (II. Melodie.)

a. Starke Stimmen.

J. Spanke.

b. Kräftig.

Man.

A. Wegener.

Ped.

Du grosser Hirt und Gottesmann.

Du ausserwählter Engel Schar.

(4 Str.)

a. Frische, klangvolle Stimmen.

P. Piel.

b.

J. Spanke.

301.

a. Milde, helle Stimmen.

W. Schrage. b. Gedakt u. Gamba 8!

J. Diebold.

Sei gegrüset, o Libori.

a. Starke Stimmen.

301<sup>b</sup> Sankt Sturmi auserkoren. (8 Str.) (siehe 294<sup>c</sup> oder 302).

# 301b

Hell klingende Stimmen.

J. Spanke.

Musical notation for the first system, featuring treble and bass staves. The piece is in G minor (one flat) and common time. The first system includes a 'Ped.' instruction below the bass staff.

Heil'ger Meinolf, blick hernieder.

Musical notation for the second system, featuring treble and bass staves.

Musical notation for the third system, featuring treble and bass staves. A '(6Str.)' marking is present at the end of the system.

Musical notation for the fourth system, featuring treble and bass staves. The system is marked with 'a.' and includes a 'Ped.' instruction below the bass staff.

Musical notation for the fifth system, featuring treble and bass staves. The system is marked with 'b.' and includes 'Man.' and 'Ped.' instructions.

302.

a. Kräftige Stimmen.

J. Spanke.

b. Streichende Stimmen.

Nun lasst uns alle loben.

a.

W. Schrage.

b.

P. Piel.

303. Sankt Martin, nimm den Hirtenstab. (10 Str.) (siehe 82).

304.

Streichende Stimmen.

J. Spanke.

Musical notation for the first system, featuring a treble and bass clef with various notes and rests.

Ped.

Wir fallen dir zu Füßen.

Musical notation for the second system, featuring a treble and bass clef with various notes and rests.

Musical notation for the third system, featuring a treble and bass clef with various notes and rests.

(5 Str.)

a. Gedakt, Flöte, Gamba S:

Musical notation for the fourth system, featuring a treble and bass clef with various notes and rests.

J. Diebold.

Musical notation for the fifth system, featuring a treble and bass clef with various notes and rests.

b. J. Spanke.

Man. Ped.

305.  
a. Kräftig.

W. Schrage.

b. Sanfte, streichende Stimmen. C. Greith.

c. Gamba u. Hohlflöte. Th. Queing.



d. Für abwechselnde Manuale.  
Auch als Trio verwendbar.

Musical score for two manuals, I Man. and II Man. The score is in 3/4 time and consists of two systems. The first system has four measures, and the second system has four measures. The notation includes treble and bass clefs, a key signature of one flat, and various musical notations such as notes, rests, and slurs. The label "J. Quadflieg." is positioned at the end of the second system.

Gegrüsst sei tausendmal.

Musical score for the piece "Gegrüsst sei tausendmal." It consists of two systems of music. The first system has four measures, and the second system has four measures. The notation includes treble and bass clefs, a key signature of one flat, and various musical notations such as notes, rests, and slurs. The label "(7 Str.)" is positioned at the end of the second system.

a.

W. Schrage.

Musical score for the piece "a." by W. Schrage. It consists of two systems of music. The first system has four measures, and the second system has four measures. The notation includes treble and bass clefs, a key signature of one flat, and various musical notations such as notes, rests, and slurs. A "Ped." marking is present at the end of the first system.

**b. Sanfte Stimmen.** C. Greith.

Man. Ped.

This system contains a piano accompaniment for soft voices. It features a treble and bass clef with a common time signature. The music is characterized by a gentle, flowing melody in the right hand and a supporting bass line in the left hand. Pedal markings are present at the beginning and end of the system.

**306.**

**a. Milde, helle Stimmen.**

Ped.

This system contains a piano accompaniment for mild, bright voices. It features a treble and bass clef with a common time signature. The melody is light and airy, with a clear harmonic structure. A pedal marking is located at the end of the system.

**b. Milde, liebliche Stimmen.** W. Schrage.

This system contains a piano accompaniment for mild, lovely voices. It features a treble and bass clef with a common time signature. The music is tender and romantic in style. A double bar line is used to separate the two parts of the system.

P. Piel.

This system contains a piano accompaniment for P. Piel. It features a treble and bass clef with a common time signature. The music is elegant and features a more active bass line.

**c. Streichende Stimmen u. eine 4' Flöte.**

This system contains a piano accompaniment for stringed voices and a flute. It features a treble and bass clef with a common time signature. The music is more complex and rhythmic, with a prominent flute line in the right hand.

Gonzaga, immerdar.

The first system of music consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is common time (C). The music features a melody in the treble clef and a supporting bass line in the bass clef.

The second system of music continues the piece. It includes a marking "(5 Str.) a." above the treble staff. The notation shows a continuation of the melodic and harmonic material from the first system.

The third system of music is attributed to "F. Griesbacher." It shows a continuation of the musical piece with similar melodic and harmonic structures.

The fourth system of music is attributed to "F. Hengesbach." It includes a marking "b." above the treble staff and a "Ped." (pedal) marking below the bass staff. The music concludes with a "rit." (ritardando) marking.

The fifth system of music is attributed to "F. Hengesbach." It includes a marking "c." above the treble staff and a "Man." (manicatura) marking below the bass staff. The system concludes the piece.

Jesu, bleib in meiner Seele.

a.

F. Hengesbach.

b.

Th. Queling.

307. Sankt Antoni, hochgepriesen. (9 Str.) (siehe 297).

308. Mutter Anna, dir sei Preis. (4 Str.) (siehe 294).

309. Sankt Agatha, dich ehren. (6 Str.) (siehe 302).

# Für die Verstorbenen. Erste Messe.

## 310. Introitus *Chor*

Ré - qui - em ae - - tér - - nam *Chor* do - na e - - - is, Dó - - mi - ne:

*2x Chor*

et lúx per - pé - tu - a lú - ce - at e - - - is.

*Ps.* Te de - cet hym - nus De - us in Si - on, et ti - bi red - dé - tur vo - tum in Je - rú - sa - lem:

ex - áu - di o - ra - ti - ó - nem me - am, ad te o - mnis ca - ro vé - ni - et.

Réquiem wird wiederholt  
(wie oben) bis Ps. Te decet.

Recitationskadenzen.

Musical notation for three recitation cadences labeled a, b, and c. Each cadence consists of a vocal line and a piano accompaniment. Cadence 'a' is in C major, 'b' in C minor, and 'c' in D minor. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Vors. Halbchor recitiert auf **f**. Ganzer Chor.

1. K $\acute{y}$  - ri - e e - - lé - ison. 2. K $\acute{y}$ -ri-e e-lé-ison. 3. K $\acute{y}$  - ri - e e - - lé - ison.

Musical notation for the first Kyrie section. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Vors.' (Vorspiel) and the dynamics are 'auf f' (forte).

Vors. Halbchor recitiert auf **f**. Ganzer Chor.

1. Chri - ste e - - lé - ison. 2. Christe e - lé-ison 3. Chri - ste e - - lé - ison

Musical notation for the second Kyrie section. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Vors.' and the dynamics are 'auf f'.

Vors. Halbchor recitiert auf **f**. Ganzer Chor.

1. K $\acute{y}$ -ri-e e - - - lé - ison. 2. K $\acute{y}$ -ri-e e-lé-ison. 3. K $\acute{y}$ -ri-e e - - - lé - ison.

Musical notation for the third Kyrie section. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Vors.' and the dynamics are 'auf f'.

## Graduale.

Ré - - qui - em ae - tér - - nam do - - na e - - - is, Dó - - mi - ne:

et lux per - pé - - - tu - a lú - - ce - at e - - - is.

✠ In me - mó - ri - a ae - tér - - - na e - - - rit ju - - - stus:

ab au - di - ti - ó - ne ma - - - la non ti - mé - - - - bit.

Tractus.

Ab-sól - - ve, Dó - mi - ne, á - ni - mas ó - mni - um fi - dé - li - um de - fun - ctó - - - - rum

ab o - mni vín - cu - lo de - - li - ctó - - - - - rum. V. Et grá - ti - a tu - a

il - lis succur - rén - - - - te, me - re - án - - tur e - vá - de - re ju - dí - - ci - um ul - ti - ó - - - - nis.

V. Et lu - cis ae - tér - - - - - nae be - a - ti - tú - - di - ne pér - fru - i.



## Sequentia.

1. Di - es i - rac, di - es il - la, sol - vet sae - clum in fa - vil - la: te - ste Da - vid cum Si - býl - la.

2. Quantus tre - mor est fu - tú - rus, quan - do ju - dex est ven - tú - rus, cun - cta stri - cte dis - cus - sú - rus.

3. Tu - ba mi - rum spar - gens so - num per se - púl - chra re - gi - ó - num, co - get o - mnes an - te thronum.

4. Mors stu - pé - bit et na - tú - ra, cum re - súr - get cre - a - tú - ra, ju - di - cán - ti re - spon - sú - ra.

Recitationskadenzen. (Man recitiere auf e).

5. Li-ber scri - ptus pro - fe - ré - tur, in quo to-tum con-ti - né - - tur, un-de mun-dus ju - di - cé - tur.

6. Ju-dex er - go cum se-dé - bit, quid-quid la-tet, ap - pa - ré - - bit: nil in-úl-tum re-ma-né - bit.

7. Quid sum mi-ser tunc di-ctú - rus? quem pa - tró - num ro - ga - tú - rus? cum vix ju - stus sit se - cú - rus?

8. Rex tre-mén-dae ma - je - stá - tis, qui sal-ván - dos sal - vas gra - tis, sal - va me, fons pi - e - tá - tis.

Recitationskadenzen.

9. Re - cor - dá - re Je - su pi - e, quod sum cau - sa tu - ae vi - ae: ne me per - das il - la di - e.

10. Quaerens me, se - dí - sti las - sus: red - e - mí - sti cru - cem pas - sus: tan - tus la - - bor non sit cas - sus.

11. Ju - ste ju - dex ul - ti - ó - nis, do - num fac re - mis - si - ó - nis an - te di - em ra - ti - ó - nis.

12. In - ge - mí - sco, tamquam re - us: cul - pa ru - bet vul - tus me - us: sup - pli - cán - ti par - ce De - - us.

## Recitativskadenzen.

5. 6.

13. Qui Ma - ri - am ab - sol - vi - sti et la - tró - nem ex - au - dí - sti, mi - hi quo - que spem de - dí - sti.

14. Pre - ces me - ae non sunt di - gnae: sed tu bo - nus fac be - ní - gne, ne per - én - ni cre - mer i - gne.

15. In - ter o - ves lo - cum prae - sta, et ab hoe - dis me se - qué - stra, stá - tu - ens in par - te dex - tra.

16. Con - fu - tá - tis ma - le - dí - ctis, flam - mis á - cri - bus ad - dí - ctis: vo - ca me cum be - ne - dí - ctis.

Recitationskadenzen.

7. 8.

17. O - ro sup - plex et ac - cí - nis, cor con - trí - tum qua - si ci - - nis: ge - re cu - ram me - i fi - - nis.

18. La - cri - mó - sa di - es il - la, qua re - súr - get ex fa - víl - la ju - di - cán - dus ho - - mo re - us.

19. Hu - ic er - go par - ce De - us: Pi - e Je - su Dó - - mi - ne, do - na e - is ré - qui - em. A - - men.

**Offertorium.**

Dó - mi - ne Je - su Chri - ste, Rex gló - - - ri - ae, lí - be - ra á - ni - mas ó - mni - um fi - dé - li - um de - fun - ctó - rum

de poe - nis in - fér - - ni, et de pro - fún - do la - cu: lí - be - ra e - as de o - - re le - ó - - nis,

ne ab-sór-be-at e - as tár - - ta-rus, ne ca-dant in obs-cú - - rum: sed sí - gni-fer san-ctus Mí - cha-ël

re-prae-sén-tet e - - - as in lu - - cem san - - ctam: Quam o - lim A - bra-hae

pro-mi - sí - - sti, et sé-mi-ni e - - jus. ¶. Hó - - sti-as et pre - ces ti - bi,

Dó-mi-ne, lau - dis of-fé - - ri-mus: Tu sús - - ci-pe pro a-ni-má-bus il - lis, qua - rum hó - di-e

me-mó - ri-am fá - ci-mus: fac e-as, Dó - mi-ne, de mor-te trans - í - - re ad - vi - tam.

Quam o - lim A - bra - hae pro - mi - sí - sti, et sé - mi - ni e - - jus.

San - ctus, San - ctus, San - ctus Dó - mi - nus De - us Sá - ba - oth. Ple - ni sunt coe - li, et ter - ra

gló - ri - a tu - a. Ho - sán - na in ex - cél - sis. Be - ne - dí - ctus

qui ve - nit in nó - mi - ne Dó - mi - ni. Ho - sán - na in ex - cél - sis.

A - gnus De - i, qui tol - lis pec - cá - ta mun - di: do - na e - is ré - qui - em. A - gnus De - i,

qui tol - lis pec - cá - ta mun - di: do - na e - is ré - qui - em. A - gnus De - i,

qui tol - lis pec - cá - ta mun - di: do - na e - is ré - qui - em sem - pi - tér - nam.

**Communio.**

Lux ae - tér - na lú - ce - at e - is, Dó - mi - ne: Cum san - ctis tu - is in ae - tér - num:

qui - a pi - us es. *Ÿ*. Ré - qui - em ae - tér - nam do - na e - is, Dó - mi - ne: et lux per - pé - tu - a

lú - ce - at e - is. Cum san - ctis tu - is in ae - tér - num: qui - a pi - us es.



## 311.

Streichende Stimmen mit 4 Flöte.

Musical score for strings and 4 flutes, measures 1-8. The score is in 4/4 time, key of B-flat major. The upper staff (treble clef) contains the melody, and the lower staff (bass clef) contains the accompaniment. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Vors.

Je - su, Sal - vá - tor mun - di,

Chor.

ex - aú - di pre - ces súp - pli - cum. Mi - se - ré - mi - ni mei, mi - se - ré - mi - ni me - i,

Musical score for voice and piano, measures 9-12. The upper staff (treble clef) contains the vocal line, and the lower staff (bass clef) contains the piano accompaniment. The music is in 4/4 time, key of B-flat major. The vocal line features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

sal - tem vos a - mí - ci me - i, qui - a ma - nus Dó - mi - ni té - ti - git me.

Musical score for piano, measures 13-16. The upper staff (treble clef) contains the piano accompaniment, and the lower staff (bass clef) contains the piano accompaniment. The music is in 4/4 time, key of B-flat major. The piano accompaniment features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Vors.

Noc - tem ver - té - runt in di - em, et rur - sum post té - ne - bras spe - ro lu - cem.

Musical score for piano, measures 17-20. The upper staff (treble clef) contains the piano accompaniment, and the lower staff (bass clef) contains the piano accompaniment. The music is in 4/4 time, key of B-flat major. The piano accompaniment features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Chor. Jesu Salvátor.  
(wie oben.)

Vors.

Pel - li me - ae, con - sump - tis car - ni - bus, ad - haé - sit os me - um.

Chor. Misérémini.  
(wie oben).

Vors.

Qua - re per se - qui - mi - ni me, si - cut De - us, et car - ni - bus me - is sa - tu - rá - mi - ni.

Chor. Jesu Salvátor.  
(wie oben).

Vors.

Ré - qui - em ae - tér - nam do - na e - is Dó - mi - ne: et lux per - pé - tu - a lú - ce - at e - is.

Chor. Misérémini.  
(wie oben).

Zweite Messe.  
Zum Eingang.

312.

a. Ernste Stimmen.

First system of musical notation for voice parts 'a. Ernste Stimmen'. It consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music features a mix of quarter and eighth notes with some rests.

W. Schrage. b. Dunkle 8' u. 16' Stimmen.

Second system of musical notation for voice parts 'W. Schrage. b. Dunkle 8' u. 16' Stimmen'. It consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music features a mix of quarter and eighth notes with some rests.

Th. Queling.

Third system of musical notation for voice part 'Th. Queling'. It consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music features a mix of quarter and eighth notes with some rests. A 'Ped.' (pedal) marking is present below the piano part.

O Vater der Armen, ach, lass dich erbarmen.

Fourth system of musical notation for the text 'O Vater der Armen, ach, lass dich erbarmen.'. It consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music features a mix of quarter and eighth notes with some rests.

Fifth system of musical notation for the text 'O Vater der Armen, ach, lass dich erbarmen.'. It consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music features a mix of quarter and eighth notes with some rests. A '(2 Str.)' marking is present at the end of the system.

a. W. Schrage.

b. F. Hengesbach.

**312a**

Nach der Epistel.

Ernste Stimmen.

P. Piel.

a. Tag des Zornes, Schreckensstunde.

b.

Two systems of piano accompaniment. The first system is marked 'c.' and the second 'd.'. Both are in 6/8 time with a key signature of two flats. The first system consists of 8 measures. The second system consists of 8 measures, with the final measure containing the text 'A - - - men.' written above the treble clef staff.

**313.**

Zur Opferung.

Piano accompaniment for the piece 'Zur Opferung.' It is in 6/8 time with a key signature of one sharp. The piece is marked 'Weiche Stimmen.' and 'W. Schrage.' The score consists of 8 measures.

Herr, rette doch.

Piano accompaniment for the piece 'Herr, rette doch.' It is in 6/8 time with a key signature of one sharp. The piece is marked '(8 Str.)' at the end. The score consists of 8 measures.

Dunkle 8'Stimmen.

J. Diebold.

314.

Zum Sanctus.

Sanfte Stimmen.

Man. Ped.

W. Schrage.

Der armen Seelen Pein.



**315.**

Nach der hl. Wandlung.

Sanfte Stimmen.

P. Piel.



Herr Jesu Christ.



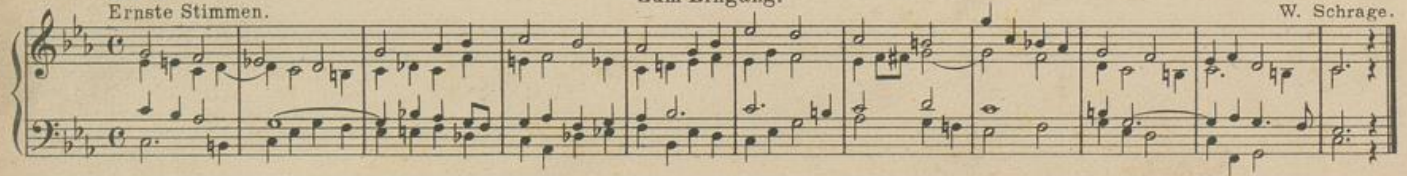
**316.**

Dritte Messe.

Ernste Stimmen.

Zum Eingang.

W. Schrage.



Gott, wir bitten dich, gedenke.

(8 Str.)

Musical score for the first system, featuring a treble and bass clef with a common time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats.

Milde Stimmen. (Die untere Stimme auch auf besonderem Manual zu spielen.)

Musical score for the second system, continuing the previous piece. It includes a 'Man.' (Manual) instruction below the bass clef.

Nach der Epistel.

317. Scharfe Gambenstimmen.

Musical score for the third system, featuring a treble and bass clef with a common time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats. A 'Ped.' (Pedal) instruction is located below the bass clef.

Wie tröstlich ist, was Jesus lehrt.

(2 Str.)

Musical score for the fourth system, featuring a treble and bass clef with a common time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats.

W. Schrage.

Musical score for the fifth system, featuring a treble and bass clef with a common time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats. A 'Ped.' (Pedal) instruction is located below the bass clef.



318.

a. Milde, helle Stimmen.

P. Piel.

Musical score for part a, vocal line. It consists of a single staff in treble clef with a common time signature (C). The melody is written in a simple, clear style, starting with a quarter rest followed by a series of quarter and eighth notes. The key signature has one sharp (F#).

b. Milde Stimmen. (Auch als Trio zu spielen.)

Musical score for part b, piano accompaniment. It consists of two staves, treble and bass clef, in common time. The accompaniment features a steady rhythmic pattern of eighth and sixteenth notes, providing a harmonic foundation for the vocal line.

A. Wegener.

Musical score for part b, vocal line. It consists of a single staff in treble clef with a common time signature. The melody is similar to part a but includes some chromaticism and rests, reflecting the piano accompaniment's texture.

Nimm, Vater, dieses Opfer an.

Musical score for the text 'Nimm, Vater, dieses Opfer an.' It consists of two staves, treble and bass clef, in common time. The piano accompaniment is more active, with a flowing eighth-note pattern in the bass and chords in the treble.

Musical score for the text 'Nimm, Vater, dieses Opfer an.' It consists of two staves, treble and bass clef, in common time. This section continues the piano accompaniment from the previous system, maintaining the same rhythmic and harmonic structure.

a. W. Schrage.

Man. Ped.

b. Gedakt u. Gamba 8:

J. Diebold.

**319.**

Zum Sanctus.

Ernste Stimmen.

W. Schrage.

Ped.

O Herr, die Seelen in der Glut.

Ped.

Nach der hl. Wandlung.

**320.**

Weiche Stimmen.

W. Schrage. Pi-e Je - su Dó-mi-ne, do - na e - is ré-qui - em.

(3 mal.)

sem - - pi - tér - nam.

Man.

Zur Kommunion.

**321.**

Ernste Stimmen.

W. Schrage.

Du hast mit deinem Fleisch und Blut.

(2 Str.)

W. Schrage.

## 322.

Lí-be-ra me, Dó - - mi-ne, de mor-te ae-tér - - na, in di-e il-la tre-mén - da:

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The vocal line begins with a half note 'Lí-be-ra' followed by a series of eighth notes. The piano accompaniment consists of chords and moving lines in both hands.

Quan-do coe - li mo - vén-di sunt et ter - ra: Dum vé - - - - - ne-ris

The second system continues the vocal and piano parts. The vocal line has a long rest for 'Dum vé' followed by a melodic phrase for 'ne-ris'. The piano accompaniment provides harmonic support with chords and moving lines.

ju - di - cá - - - - - re sáe - - - cu - lum per i - gnem.

The third system shows the vocal line with a long rest for 'ju - di - cá' followed by a melodic phrase for 're sáe - - - cu - lum per i - gnem.'. The piano accompaniment continues with chords and moving lines.

Vors.

† Tremens factus sum e-go, et tí - - me-o, dum dis-cús-si-o vé - nerit, atque ven - tú - ra i - ra.

The fourth system features a vocal line with a long rest for 'Tremens factus sum e-go, et tí - - me-o, dum dis-cús-si-o vé - nerit, atque ven - tú - ra i - ra.'. The piano accompaniment consists of chords and moving lines.

Chor. Quando coeli  
bis Dum véneris.

Vors.  
 V. Dies il-la, di-es i-rae, ca-la-mi-tá-tis et mi-sé-ri-ae, di-es magna et a-má-ra val-de.

Chor. Dum véneris  
bis V. Tremens.

Vors.  
 V. Réqui-em ae-térnam do-na e-is, Dó-mi-ne: et lux per-pé-tu-a lú-ce-at e-is.

Chor. Libera me  
bis V. Tremens.

Vors. Halbchor. Ganzer Chor.  
 Ký-ri-e e-lé-i-son. Chri-ste e-lé-i-son. Ký-ri-e e-lé-i-son.

Priester.  
 Pa-ter no-ster.

- V. Et ne nos indúcas in tentationem.
- V. A porta ínferi.
- V. Requiéscat (Requiéscant) in pace.
- V. Dómine, exaúdi orationem meam.
- V. Dóminus vobíscum. R. Et cum spírítu tuo. Orémus. Amen.
- V. Réquiem aetérnam dona ei (eis), Dómine. R. Et lux perpétua lúceat ei (eis).
- R. Sed líbera nos a malo.
- R. Erue, Dómine, ánimam eius (ánimas éorum).
- R. Amen.
- R. Et clamor meus ad te véniat.

(Re-qui-é-scant)  
 V. Re-qui-é-scant in pa-ce. R. A-men.

Lieder von den Verstorbenen.

323. O Vater der Barmherzigkeit. (7 Str.) (siehe 318).

324. O christliche Herzen, betrachtet die Schmerzen. (8 Str.) (siehe 312).

325.

a. Volle, ernste Stimmen.

Man.

W. Schrage.

This block contains the first system of musical notation for piece 325, labeled 'a. Volle, ernste Stimmen.' It consists of two staves: a treble clef staff and a bass clef staff. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The melody is primarily in the treble staff, with accompaniment in the bass staff. The word 'Man.' is written below the bass staff. The composer's name 'W. Schrage.' is at the end of the system.

W. Schrage.

This block contains the second system of musical notation for piece 325, continuing the melody and accompaniment from the first system. The composer's name 'W. Schrage.' is at the end of the system.

b. Dunkele 8' Register.

J. Diebold.

This block contains the third system of musical notation for piece 325, labeled 'b. Dunkele 8' Register.' It consists of two staves: a treble clef staff and a bass clef staff. The music is in the same key and time signature as the previous systems. The melody is primarily in the treble staff, with accompaniment in the bass staff. The composer's name 'J. Diebold.' is at the end of the system.

Ped.

J. Diebold.

This block contains the fourth system of musical notation for piece 325, continuing the melody and accompaniment from the third system. The word 'Ped.' is written below the bass staff. The composer's name 'J. Diebold.' is at the end of the system.

Weh, ach weh mir armen Seelen.

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a melodic line in a minor key, while the bass staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece, showing further development of the melody and accompaniment in both staves.

The third system includes a section marked 'a.' with a double bar line. Above the treble staff, there is a note with '(4 Str.)' written below it. Below the bass staff, the words 'Man.' and 'Ped.' are written, indicating manual and pedal markings.

The fourth system features a section marked 'W. Schrage. b.' with a double bar line. The notation continues across both staves.

The fifth system concludes the piece, ending with a final cadence in both staves. The name 'A. Wegener.' is written in the upper right corner of this system.



326.

a. Mittelstark.

W. Schrage.

b. Streichende Stimmen mit 4 Flöte.

F. Hengesbach. Vor dir stehen wir mit Flehen.

II Man. I Man. stark. Th. Queling.

326a

O Herr Gott, Jesu Christ.

327. Andacht für die Verstorbenen.  
 328. Beerdigung eines Erwachsenen.

329<sup>a</sup> (I Melodie.)

1. Mi - se - ré - re me - i, De - us, se - cún - dum ma - gnam

Man.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is a piano accompaniment for a vocal line. The first measure of the upper staff contains a whole note chord, followed by a series of eighth and sixteenth notes. The lower staff provides a harmonic foundation with chords and moving lines.

mi - se - ri - cór - di - am tu - am. 2. Et se - cún - dum mul - tí - tú - di - nem mi - se - ra - ti - ó - num tu - á - rum:

The second system continues the musical score. It features two staves in the same key signature and time signature. The vocal line in the upper staff has a more active melodic line with eighth and sixteenth notes. The piano accompaniment in the lower staff continues to support the vocal melody with chords and moving lines.

de - le i - ni - qui - tá - tem me - am. 3. Am - pli - us la - va me ab i - ni - qui - tá - te me - a:

The third system of the musical score consists of two staves. The vocal line in the upper staff has a more active melodic line with eighth and sixteenth notes. The piano accompaniment in the lower staff continues to support the vocal melody with chords and moving lines.

et a pec - cá - to me - o mun - da me. 4. Quó - ni - am i - ni - qui - tá - tem me - am e - go co - gnó - sco:

The fourth and final system of the musical score consists of two staves. The vocal line in the upper staff has a more active melodic line with eighth and sixteenth notes. The piano accompaniment in the lower staff continues to support the vocal melody with chords and moving lines.

et pec-cá-tum me - um con-tra me est sem-per. 5. Ti-bi so-li pec-cá - vi et ma - lum co - ram te fe - ci:

Musical notation for the first system, featuring a treble and bass clef with Latin lyrics.

ut ju-sti-fi - cé - ris in ser-mó-ni-bus tu - is, et vin - cas, cum ju - di - cá - ris. 6. Ec - ce e - nim

Musical notation for the second system, featuring a treble and bass clef with Latin lyrics.

in i-ni-qui-tá-ti-bus con - cé-ptus sum: et in pec - cá - tis con - cé - pit me ma - ter me - a. 7. Ec - ce e - nim

Musical notation for the third system, featuring a treble and bass clef with Latin lyrics.

ve - ri - tá - tem di - le - xí - sti: in - cér - ta et oc - cúl - ta sa - pi - én - ti - ae tu - ae ma - ni - fe - stá - sti mi - hi.

Musical notation for the fourth system, featuring a treble and bass clef with Latin lyrics.

8. A-spér-ges me hys-só - po et mun-dá - bor: la - vá - bis me et su-per ni-vem de - al - bá - bor.

Musical score for item 8, featuring a treble and bass clef with Latin lyrics. The music is in a minor key and consists of two staves.

9. Au-dí-tu-i me - o da-bis gaú-di-um et lae-tí - ti-am: et ex-ul - tá - bunt os - sa hu-mi - li - á - ta.

Musical score for item 9, featuring a treble and bass clef with Latin lyrics. The music is in a minor key and consists of two staves.

10. A-vér-te fá-ci-em tu - am a pec - cá - tis me - is: et o - mnes i - ni - qui - tá - tes me - as de - le.

Musical score for item 10, featuring a treble and bass clef with Latin lyrics. The music is in a minor key and consists of two staves.

11. Cor mun-dum cre - a in me De - us: et spí-ri-tum re - ctum ín - no - va in vi - scé - ri - bus me - is.

Musical score for item 11, featuring a treble and bass clef with Latin lyrics. The music is in a minor key and consists of two staves.

12. Ne pro-jí - ci - as me a fá - ci - e tu - a: et Spí - ri - tum san - ctum tu - um ne aú - fe - ras a me.

Musical score for item 12, featuring a vocal line and a piano accompaniment in a minor key.

13. Red - de mi - hi lae - tí - ti - am sa - lu - tá - ris tu - i: et Spí - ri - tu prin - ci - pá - li con - fir - ma me.

Musical score for item 13, featuring a vocal line and a piano accompaniment in a minor key.

14. Do - cé - bo i - ní - quos vi - as tu - as: et im - pi - i ad te con - ver - tén - tur. 15. Lí - be - ra me de san - guí - ni - bus,

Musical score for items 14 and 15, featuring a vocal line and a piano accompaniment in a minor key.

De - us, De - us sa - lú - tis me - ae: et ex - sul - tá - bit lín - gu - a me - a ju - stí - ti - am tu - am.

Musical score for the final item, featuring a vocal line and a piano accompaniment in a minor key.

16. Dó - mi - ne, lá - bi - a me - a a - pé - ri - es: et os me - um an - nun - ti - á - bit lau - dem tu - am.

Musical score for item 16, featuring a treble and bass clef with Latin lyrics. The music is in a minor key and consists of two systems of staves.

17. Quó - ni - am si vo - lu - ís - ses sa - cri - fí - ci - um, de - dís - sem ú - ti - que: ho - lo - caú - stis

Musical score for item 17, featuring a treble and bass clef with Latin lyrics. The music is in a minor key and consists of two systems of staves.

non de - le - ctá - be - ris. 18. Sa - cri - fí - ci - um De - o spí - ri - tus con - tri - bu - lá - tus:

Musical score for item 18, featuring a treble and bass clef with Latin lyrics. The music is in a minor key and consists of two systems of staves.

cor con - trí - tum et hu - mi - li - á - tum, De - us, non de - spí - ci - es. 19. Be - ní - gne fac,

Musical score for item 19, featuring a treble and bass clef with Latin lyrics. The music is in a minor key and consists of two systems of staves.

Dó - mi - ne, in bo - na vo - lun - tá - te tu - a Si - on: ut ae - di - fi - cén - tur

mu - ri Je - rú - sa - lem. 20. Tunc ac - ce - ptá - bis sa - cri - fi - ci - um ju - stí - ti - ae,

ob - la - ti - ó - nes et ho - lo - caú - sta: tunc im - pó - nent su - per al - tá - re tu - um ví - tu - los.

21. Ré - qui - em ae - tér - nam do - na e - is, Dó - mi - ne: et lux per - pé - tu - a lú - ce - at e - is.

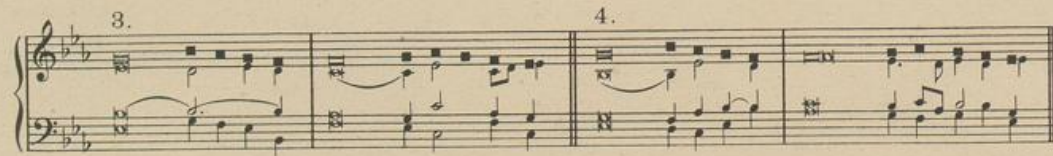


329<sup>a</sup> (II. Melodie.)

Vorspiel.



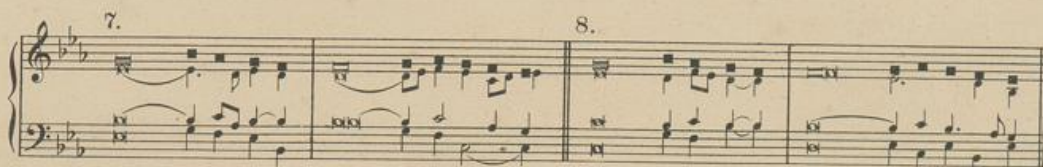
- |                             |  |                                       |
|-----------------------------|--|---------------------------------------|
| 1. Miserére                 | me-i De - us, secúndum magnam                                    | mise - - ri-cór-diam tu - am.         |
| 2. Et secúndum multitudínem | miserati - - ó - num tuá - rum: dele                             | ini - - qui-tá - tem me - am.         |
| 3. Amplius lava me          | ab iniqui - - tá - te me - a: et a peccá - - - - -               | - - - - - to me - o munda me.         |
| 4. Quóniam                  | iniquitátem meame - go cognóscó: et peccátum meum                | con - - tra me est sem per.           |
| 5. Tibi soli peccávi        | et malum co - ram te fe - ci, ut justificéris in sermónibus tuis | et vincas, cum ju - di - cá - ris.    |
| 6. Ecce enim                | in iniqui - - tá - tibus concéptus sum, et in peccátis           | concépit me ma - ter me - a.          |
| 7. Ecce enim                | veritátem di - le - xi - sti: incérta et occúlta sapiéntiae tuae | mani - - fe - stá - sti mi - hi.      |
| 8. Aspérget me hyssópo      | et mun - dá - bor: lavábis me                                    | et super ni - vem de - al - bá - bor. |
| 9. Audítui meo              | dabis gáudium et lae - tí - tiam: et exultábunt                  | ossa hu - mi - li - á - ta.           |
| 10. Avérte faciem tuam      | a pec - - cá - tis me - is: et omnes                             | iniquitá - tes me - as de - le.       |



\*) Die Begleitungen unter 1-8 dienen zur Abwechslung.



11. Cor mundum	crea	in me De-us:	et spíritum rectum	ínnova in	vi-scéribus me-is.
12. Ne projicias me	a	fá-cie tu-a:	et Spíritum sanctum tuum	ne aú-feras a me.	
13. Redde mihi laetítiam	salu - - -	tá-ris tu-i:	et Spíritu prin - - -	ci-pá-li confirma me.	
14. Docébo	iníquos	vi-as tu-as:	et ímpii	ad	te con-ver-tén-tur.
15. Líbera me de sanguínibus Deus,	Deus sa - - -	lú-tis me-ae:	et exsultábit língua mea	ju-stí-tiam tu-am.	
16. Dómine,	lábía	me-a apé-ries:	et os meum	annuntiá-bit	lau-dem tu-am.
17. Quóniam si voluísses sacrificium,	de - - -	dis-sem ú-tique:	holocaústis	non de - le - ctáberis.	
18. Sacrificium Deo	spíritus con - -	tri-bu-lá-tus:	cor contrítum et humiliá-	De - - us non de - spí-cies.	
19. Benígne fac, Dómine,	in bona voluntáte	tu-a Si-on:	ut aedificén - tum - -	tur mu - ri Jerúsalem.	
20. Tunc acceptábis sacrificium justítiae, oblatiónes et	ho-lo-cáu-sta:	tunc impónent	super altá-re tu-um	ví-tulos.	
21. Réquiem aetérnam	dona	e - is, Dó-mine:	et lux perpétu - - -	a lí-ceat e - is.	



**329<sup>b</sup>**  
Erbarme dich, Gott, über mich.

(7 Str.)

**330.**  
Mässig stark.

W. Schrage. Herr, gib Frieden dieser Seele.

**331.**  
Milde, helle Stimmen.

W. Schrage.

Musical score for No. 332, featuring a piano accompaniment. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand (treble clef) plays a melody with a mix of eighth and quarter notes, while the left hand (bass clef) provides a steady accompaniment of eighth notes. The piece concludes with a fermata over the final chord. Performance markings include 'Man.' (Mancera) and 'Ped.' (Pedal).

**332.** Gib den Entschlaf'nen ew'ge Ruh! (2 Str.) (siehe 317).  
Bittgesänge um einen seligen Tod.

**333.**  
a. Ernste, volle Stimmen.

First system of the musical score for No. 333, part 'a'. It is a piano accompaniment for voices. The right hand (treble clef) features a melody with a mix of quarter and eighth notes, while the left hand (bass clef) plays a steady accompaniment of eighth notes. The piece concludes with a fermata over the final chord. A 'Ped.' marking is present at the end.

W. Schrage.

Continuation of the musical score for No. 333, part 'a'. The right hand (treble clef) continues the vocal melody with a mix of quarter and eighth notes, while the left hand (bass clef) provides a steady accompaniment of eighth notes. The piece concludes with a fermata over the final chord.

b. Principale und Gamben.

Th. Queling.

Second system of the musical score for No. 333, part 'b'. It is a piano accompaniment for instruments. The right hand (treble clef) features a melody with a mix of quarter and eighth notes, while the left hand (bass clef) plays a steady accompaniment of eighth notes. The piece concludes with a fermata over the final chord.

Was plagt mich Angst und Not?

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a harmonic accompaniment in the lower staff.

The second system of music continues the piece. It includes a marking '(5. Str.)' at the end of the lower staff, indicating the fifth measure of the system.

The third system of music is marked 'a.' at the beginning. It includes a 'Ped.' (pedal) marking in the lower staff. The composer's name 'W. Schrage.' is written at the end of the system.

The fourth system of music is marked 'b. Flöte u. Gemshorn 8:'. It includes a 'Ped.' (pedal) marking in the lower staff.

The fifth system of music is marked 'J. Diebold.' at the end. It concludes the piece with a final cadence.

334. (Auch wie N<sup>o</sup> 99).  
Flötenstimmen.

(N<sup>o</sup> 334.) 381

J. Spanke.

Man. Ped.

O mein Jesus, ich muss sterben.

(7 Str.)

Man. Ped.

F. Hengesbach.

Ped. 1 rit.

**335.**

a. Weiche Stimmen.

P. Piel.

b. Gedakt 16' u. Gamba (oder Quintatön.)

J. Diebold.

O Herzeleid, o Traurigkeit.



**336.** Mein Testament soll sein am End! (4 Str.) (siehe 109).

**337.** O Gott, mein Herz zu Dir erwacht. (7 Str.) (siehe 290).

**338.** Alles meinem Gott zu Ehren. (8 Str.) (siehe 175).

**339.** Ach Gott, mein letztes Ziel und End! (7 Str.) (siehe 29).



340.

a. Für abwechselnde Manuale.

I Man. II Man. rit. ten.

Ped. hervortretend.

I Man. rit. ten.

Ped.

J. Quadflieg.

b. Gamenstimmen.

rit. Ped.

c. Helle Stimmen. (Auch für 2 verschieden registrierte Manuale.)

In dieser Nacht.

(3 Str.)

F. Hengesbach.

a.

b.

**341.**

Kräftige 8' Stimmen und Octave 4.

Ped. hervortretend.

Ped.

Jesu, zu dir rufen wir.

(5 Str.)

W. Schrage.

Musical score for W. Schrage, measures 1-8. The score is in G major (one sharp) and common time (C). It consists of two staves: a treble staff and a bass staff. The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords and moving lines.

342.

Mässig stark.

Musical score for W. Schrage, measures 9-16. The score is in G major and common time. It continues from the previous system with two staves. The melody in the treble staff has a more active character with eighth and sixteenth notes.

P. Piel.

Musical score for P. Piel, measures 17-24. The score is in G major and common time. It continues with two staves. The melody in the treble staff features a prominent dotted half note in the second measure.

O Gott, streck aus die milde Hand.

Musical score for P. Piel, measures 25-32. The score is in G major and common time. It continues with two staves. The melody in the treble staff is more melodic and expressive, with a dotted half note in the second measure.

Musical score for P. Piel, measures 33-40. The score is in G major and common time. It continues with two staves. The melody in the treble staff concludes with a final cadence. A circled number '7' is written below the bass staff in the final measure, indicating the number of strings.

J. Spanke.

a.

Man. Ped.

b.

Man. Ped.

**343.** (Auch wie No 100.)

Mittelstark.

Man.

Man.

A. Wegener.

O ew'ger Gott, wir bitten dich.

Musical score for 'O ew'ger Gott, wir bitten dich.' in G minor, 6/8 time. The score consists of three systems of piano accompaniment. The first system has two staves. The second system has two staves, with a '(5 Str.)' marking in the right hand. The third system has two staves, with 'Man.' and 'Ped.' markings in the left hand. The composer's name 'J. Spanke.' is written at the end of the third system.

344. Streichende Stimmen.

Vors. Chor.  
Da pa-cem, Dó-mi-ne, in di-é-bus no-stris,

Musical score for '344. Streichende Stimmen.' in 3/4 time. The score consists of two systems of piano accompaniment. The first system has two staves. The second system has two staves, with a 'Modulation.' marking in the right hand. The lyrics 'qui-a non est á - - - li-us, qui pugnet pro no-bis, ni-si tu, De-us no-ster.' are written below the second system.

Vors. Chor.  
 Da pa-cem, Dó - mi - ne, in di - é - bus no - stris, qui - a non est á - - - li - us, qui pu - gnet pro no - bis,

ni - si tu, De - us no - ster. Modulation. Vors. Da pa - cem, Dó - mi - ne,

Chor.  
 in di - é - bus no - stris, qui - a non est á - - li - us, qui pu - gnet pro no - bis, ni - si tu, De - us no - ster.

V. Fiat pax in virtúte..... tu - a. B. A - men.  
 B. Et abundántia in túrribus..... tu - is.

## 345.

Streichende Stimmen.

Vors.

Chor.

Mé-di-a vi-ta in mor-te su-mus; quem quæ-ri-mus ad-ju-tó-rem, ni-si te, Dó-mi-ne,

qui pro pec-cá-tis no-stris ju-ste i-rá-sce-ris. San-cte De-us, san-cte for-tis,

san-cte et mi-sé-ri-cors Sal-vá-tor, a-má-rae mor-ti ne tra-das nos.

First system of musical notation for exercise 346, consisting of a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C).

**346.**

a. Ziemlich kräftig. P. Piel.

Second system of musical notation for exercise 346, part a, consisting of a treble and bass staff in common time.

b. Für abwechselnde Manuale.

Third system of musical notation for exercise 346, part b, featuring alternating manual parts labeled "I Man." and "II Man." in the bass staff.

Fourth system of musical notation for exercise 346, part b, continuing the alternating manual parts with dynamic markings "rit." and "ten.".

Fifth system of musical notation for exercise 346, part b, concluding the piece with a final chord marked with a sharp sign (#).

J. Quadflieg.



Mitten in der Lebenszeit.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C). The upper staff begins with a series of chords and moving lines, while the lower staff provides a harmonic accompaniment with chords and some melodic fragments.

The second system continues the piece. The upper staff features more complex chordal textures and melodic lines, while the lower staff maintains a steady accompaniment.

The third system shows a continuation of the musical themes. The upper staff has some rests, indicating a melodic phrase in the lower staff. The lower staff continues with its accompaniment.

The fourth system concludes the main piece. The upper staff ends with a final chord and a fermata. The lower staff also concludes with a final chord. A marking "(8 Str.)" is visible at the end of the system.

The fifth system is marked with an "a." in the upper left corner, indicating an alternative ending. It consists of two staves. The upper staff has several rests, suggesting a melodic line in the lower staff. The lower staff continues with accompaniment. The name "F. Hengesbach." is written in the upper right corner of this system.

b. J. Spanke.

Man. Ped.

347. a. Kräftig. J. Spanke.

b. Volles Werk. J. Spanke.

Die Feinde deines Kreuzes drohn.

a. J. Spanke.

Man. Ped.

This musical score is for exercise 347a, composed by J. Spanke. It is written in C major and 2/4 time. The piece consists of 8 measures. The right hand (treble clef) starts with a quarter rest, followed by a series of eighth and sixteenth notes. The left hand (bass clef) provides a steady accompaniment with quarter notes and eighth notes. Pedal markings are present under the first and fifth measures.

b. Th. Queling.

This musical score is for exercise 347b, composed by Th. Queling. It is written in C major and 2/4 time. The piece consists of 8 measures. The right hand (treble clef) features a melodic line with eighth and sixteenth notes. The left hand (bass clef) has a rhythmic accompaniment of quarter notes. Pedal markings are present under the first and fifth measures.

**348.**

a. Mässig stark. J. Spanke.

Ped.

This musical score is for exercise 348a, composed by J. Spanke. It is written in C major and 2/4 time. The piece consists of 8 measures. The right hand (treble clef) has a melodic line with eighth and sixteenth notes. The left hand (bass clef) has a rhythmic accompaniment of quarter notes. A pedal marking is present under the fifth measure.

b. Streichende Stimmen.

This musical score is for exercise 348b, titled 'Streichende Stimmen'. It is written in C major and 2/4 time. The piece consists of 8 measures. The right hand (treble clef) has a melodic line with eighth and sixteenth notes. The left hand (bass clef) has a rhythmic accompaniment of quarter notes.

A. Wegener.

This musical score is for exercise 348c, composed by A. Wegener. It is written in C major and 2/4 time. The piece consists of 8 measures. The right hand (treble clef) has a melodic line with eighth and sixteenth notes. The left hand (bass clef) has a rhythmic accompaniment of quarter notes.

Christ spricht zur Seel: O Tochter mein.

First system of musical notation for 'Christ spricht zur Seel: O Tochter mein.' It consists of a grand staff with a treble clef and a bass clef, both in common time (C). The key signature has one sharp (F#). The music features a melody in the treble and a supporting bass line in the bass.

Second system of musical notation. It includes a first ending marked 'a.' and a second ending marked 'b.'. A '(6 Str.)' marking is present above the treble clef. A 'Ped.' (pedal) marking is at the end of the system.

Third system of musical notation. It includes a 'W. Schrage.' (Wagnerian Scherzo) marking above the treble clef. A 'Ped. hervortretend.' (pedal prominent) marking is at the end of the system.

Fourth system of musical notation, continuing the piece. It features a complex rhythmic pattern in the bass line.

**349.** I Man. Flöten.  
II Man. Streicher.  
Ped. entspr.

J. Quadflieg.

First system of musical notation for piece 349. It is a grand staff with a treble clef and a bass clef, both in common time (C). The key signature has three sharps (F#, C#, G#). The music is marked 'I Man.' and 'II Man.' with 'Man.' (Mancini) markings. It includes 'rit.' (ritardando) and 'a tempo' markings. Pedal markings 'Ped.' are present at the end of the system.

b. Streichende Stimmen und ein 4' Register.

First system of musical notation for strings and 4' register. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The music features a mix of eighth and sixteenth notes in the treble and quarter notes in the bass. A 'Ped.' (pedal) marking is present at the end of the first staff.

O mein Christ, lass Gott nur walten.

Second system of musical notation for strings and 4' register. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The music continues with similar rhythmic patterns. A '(5 Str.)' marking is present at the end of the second staff.

Third system of musical notation for strings and 4' register. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The music concludes with a final cadence. A 'W. Schrage.' marking is present at the end of the second staff.

b. *a tempo* J. Quadflieg.

c. J. Spanke.

**350.** Andacht in allgemeinen Nöten.

**351.** Für unsern Fürsten beten wir. (4 Str.) (siehe 86).

**352.** Herr, segne ihn, den du erwählt. (6 Str.) (siehe 85).

**352<sup>a</sup>** Vor dir, o Herr, mit Herz und Mund. (5 Str.) (siehe 85).

**353.**

a. Kräftig.

F. Hengesbach.

## b. Volles Werk (mit Man. Koppel).

## c. Feierlich; kräftige 8' Register.

## J. Quadflieg.

1. Te De - um lau - dá - mus: te Dó - mi - num con - fi - té - mur. 2. Te ae - tér - num Pa - trem

o - mnis ter - ra ve - ne - rá - tur. 3. Ti - bi o - mnes An - ge - li, ti - bi coe - li, et u - ni - vér - sae po - te - stá - tes:

4. Ti - bi Ché - ru - bim et Sé - ra - phim in - ces - sá - bi - li vo - ce pro - clá - mant: 5. San - - - ctus,

6. San - - - ctus, 7. San - ctus Dó - mi - nus De - us Sá - ba - oth. 8. Ple - ni sunt coe - li et ter - ra

ma - je - stá - tis gló - ri - ae tu - ae. 9. Te glo - ri - ó - sus A - po - sto - ló - rum cho - rus.

10. Te Pro - phe - tá - rum lau - dá - bi - lis nú - me - rus. 11. Te Már - ty - rum can - di - dá - tus lau - dat ex - ér - ci - tus.

12. Te per or - bem ter - rá - rum san - cta con - fi - té - tur Ec - clé - si - a, 13. Pa - trem im - mén - sae ma - je - stá - tis,



14. Ve-ne-rán-dum tu-um ve - rum et ú-ni-cum Fí-li-um. 15. San - ctum quo-que Pa-rá - cli-tum Spí-ri-tum.

16. Tu rex gló - ri - ae, Chri-ste. 17. Tu pa - tris sem-pi - tér - nus es Fí - li - us. 18. Tu ad li - be-rán-dum sus -

ce-ptú-rus hó - mi-nem non hor - ru - í - sti Vír - gi-nis ú - te-rum. 19. Tu, de-ví - cto mor-tis a - cú - le - o,

a - pe - ru - í - sti cre-dén - ti - bus re - gna coe-ló - rum. 20. Tu ad déx-te-ram De-i se - des,

in gló-ri - a Pa - tris. 21. Ju - - dex cré-de-ris es - se ven - tú - rus. 22. Te er - go quaé-su-mus,

tu - is fá - mu - lis súb - ve - ni, quos pre - ti - ó - so sán - gui - ne red - e - mí - sti. 23. Ae - tér - na fac

cum san - ctis tu - is in gló - ri - a nu - me - rá - ri. 24. Sal - vum fac pó - pu - lum tu - um, Dó - mi - ne,

et bé - ne - dic hae - re - di - tá - ti tu - - ae: 25. Et re - ge e - os: et ex - tól - le il - los

us - que in ae - tér - num. 26. Per sín - gu - los di - es be - ne - dí - ci - mus te.

27. Et lau - dá - mus no - men tu - um in saé - cu - lum, et in saé - cu - lum saé - cu - li.

28. Di-gná-re, Dó-mi-ne, di-e i-sto si-ne pec-cá-to nos cu-sto-dí-re. 29. Mi-se-re-re no-stri, Dó-mi-ne,

mi-se-re-re no-stri. 30. Fi-at mi-se-ri-cór-di-a tu-a, Dó-mi-ne, su-per nos, quem-ád-mo-dum spe-rá-vi-mus in te.

31. In te, Dó-mi-ne, spe-rá-vi: non con-fún-dar in ae-tér-num.

- |  |                |
|--|----------------|
| Ÿ. Benedicámus Patrem, et Fílium cum sancto.....           | Spí - ri - tu. |
| ℞. Laudémus, et superexaltémus eum in .....                | saé - cu - la. |
| Ÿ. Benedictus es, Dómine, in firmaménto.....               | coe - li.      |
| ℞. Et laudábilis, et gloriósus, et superexaltátus in ..... | saé - cu - la. |
| Ÿ. Dómine, exaúdi oratiónem .....                          | me - am.       |
| ℞. Et clamor meus ad te.....                               | vé - ni - at.  |
| Ÿ. Dóminus vobíscum. ℞. Et cum spíritu tuo. Oremus. Amen.  |                |

Streichende 8' Stimmen mit Octav 4'.

Herr, Gott, dich loben wir.

Musical notation for the first system, featuring a treble and bass clef. The bass clef part includes a 'Ped.' marking below the staff.

Musical notation for the second system, including repeat markings '4 mal.' and '2 mal.' above the staff.

Musical notation for the third system, including repeat markings '5 mal.' and '2 mal.' above the staff.

Musical notation for the fourth system, including repeat markings '3 mal.' and '2 mal.' above the staff.

Musical notation for the fifth system, including repeat markings '3 mal.' and '4 mal.' above the staff.

Volles Werk. Langsam.

A. Wegener.

This block contains two systems of musical notation for a piece titled 'Volles Werk. Langsam.' The first system shows the beginning of the piece in 6/8 time, with a treble clef and a key signature of one flat. The second system continues the piece and is attributed to 'A. Wegener.' The notation includes various rhythmic patterns and melodic lines for both hands.

**355.**

Kräftige Principale und Gamba. Langsam.

Ped.

This block contains a system of musical notation for a piece titled 'Kräftige Principale und Gamba. Langsam.' in 3/4 time. The notation includes a 'rit.' (ritardando) marking and a 'Ped.' (pedal) marking. The piece features a strong melodic line in the right hand and a more rhythmic accompaniment in the left hand.

Gott, wir loben und bekennen.

5 mal.

This block contains a system of musical notation for a hymn titled 'Gott, wir loben und bekennen.' The piece is marked '5 mal.' and is written in a simple, homophonic style suitable for organ accompaniment. The notation is in 4/4 time and features a clear harmonic structure.

Str. 7-28. (Zur Abwechslung auch folgende Begleitung.)

This block contains a system of musical notation for a variation titled 'Str. 7-28. (Zur Abwechslung auch folgende Begleitung.)'. The notation is in 4/4 time and provides an alternative accompaniment for the hymn 'Gott, wir loben und bekennen.' It features a more complex harmonic texture with sustained chords and moving lines in both hands.

F. Hengesbach.

Musical score for No. 356, 'Nun lasst uns aus der Seele Grund. (5 Str.)'. It features a treble and bass clef with a common time signature. The piece concludes with a 'rit.' marking and a 'Ped.' instruction.

356. Nun lasst uns aus der Seele Grund. (5 Str.) (siehe 235).

357. Nun lobet Gott auf hohem Thron. (3 Str.) (siehe 26).

358.

a. Bei neuen Orgeln mit wenigstens zweifacher Registratur stelle man zurecht: Registr. I: (Salic. 8', Aeol. 8', Geigenpr. 8' vom II Man. Gemshorn 8', Gamba 8' vom I Man. Dazu: Manualk. u. Man. Oktavkoppel. Pedal: Contrab. 16', Ged. 8' und Cello 8'.

Registr. II irgend eine Trio-Combination.

Für die Begleitung des Liedes diene dann eine feste Comb., etwa *mf*

von hier ab auch als Trio.

Musical score for No. 357, 'Nun lobet Gott auf hohem Thron. (3 Str.)'. It is in 3/4 time and includes instructions for 'I Man.', 'C.F. ev. II Man.', and 'Ped.'. The piece is attributed to J. Quadflieg.

J. Quadflieg.

Musical score for No. 358, 'b. Volles Werk.'. It is in 3/4 time and includes the instruction 'R.H. nur II Man.'.

b. Volles Werk.

Musical score for No. 358, 'A. Wegener.'. It is in 3/4 time and features a complex harmonic texture.

A. Wegener.

C. Volles Werk.

The first system of musical notation for 'C. Volles Werk' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music features a simple harmonic accompaniment with quarter and eighth notes.

The second system of musical notation continues the piece. It includes a 'Ped.' (pedal) marking under the bass staff and a 'ten.' (tenuto) marking above the treble staff. The notation is consistent with the first system.

Grosser Gott, wir loben dich.

The first system of musical notation for 'Grosser Gott, wir loben dich' consists of two staves. The key signature has one sharp (F#) and the time signature is 3/4. The music is a simple harmonic setting of the text.

The second system of musical notation continues the piece. The notation remains consistent with the first system, featuring a simple harmonic accompaniment.

The third system of musical notation concludes the piece. It includes a '(7 Str.)' marking at the end of the treble staff, indicating the end of the seventh measure. The notation is consistent with the previous systems.

a. Bei neuen Orgeln mit wenigstens zweifacher Registratur stelle man zurecht: Registr. I: Salic. 8', Aeol. 8', Geigenpr. 8' vom II Man. Gemshorn 8', Gamba 8' vom I Man. Dazu: Manualk. u. Man. Oktavkoppel. Pedal: Contrab. 10', Gedb. 8', und Cello 8'.  
 Registr. II irgend eine Trio-Combination.

C.F.

I Man.  
Ped.  
von hier als Trio.

J. Quadflieg.

I Man.

b.

Ped.

c.

Ped. hervortretend.  
rit.



## Vespergesänge.

Ÿ. De - us in ad - ju - tó - ri - um me - um in - tén - de. Æ. Dó - mi - ne, ad ad - ju - ván - dum me fe - stí - na.

Gló - ri - a Pa - tri, et Fí - li - o, et Spi - rí - tu - i san - cto: Si - cut e - rat in prin - cí - pi - o, et nunc, et sem - per,

et in sae - cu - la sae - cu - ló - rum. A - men. Al - le - lú - ja. La - us ti - bi, Dó - mi - ne, Rex ae - tér - nae gló - ri - ae.

Von Septuagesima bis Ostern statt Allelúja:

Modulation.

Ped.

## 359. Dixit Dóminus Dómino meo. (Es sprach der Herr zu meinem Herren.)

2. Vers u. *ff*

Modulation.

Ped. (hervortretend.)

360. Confitebor tibi, Dómine, in toto corde meo. (Preisen will ich dich, o Herr, aus ganzem Herzen.)

2. Vers u. ff

Modulation.

361. Beátus vir, qui timet Dóminum. (Glücklich, wer den Herren fürchtet.)

2. Vers u. ff

Modulation.

Ped.

**362. Laudate pueri, Dóminum. (Lobsingt dem Herrn, ihr seine Diener.)**2. Vers u. *ff*

First system of musical notation for 362, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The music consists of chords and melodic lines in both hands.

Modulation. (Auch für 2 Manuale; I Man. etwas stärker registrieren.)

Second system of musical notation for 362, showing a modulation. It includes markings for 'II Man.', 'I Man.', and 'Volles Werk.' in both hands, indicating registration changes for the organ.

**363. In éxitu Israel de Aegýpto. (Als Israel zog aus Ägypten.)**

Diese Begleitungsweise dient zur Abwechslung.

First system of musical notation for 363, featuring a treble and bass clef with a key signature of one flat (Bb) and a common time signature (C). The music consists of chords and melodic lines in both hands.

Modulation.

Second system of musical notation for 363, showing a modulation. It includes a 'Ped.' marking in the bass line, indicating the use of the sustain pedal.

**364. Laudate Dóminum, omnes gentes. (Lobt den Herrn, ihr alle Völker.)**2. Vers u. *ff*

First system of musical notation for 364, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The music consists of chords and melodic lines in both hands.

**365.** Lobsingen will ich dir, mein Gott und König. (siehe 359.)

**366.** Preist den Herrn in neuen Liedern. (siehe 360.)

**367.** Lobsingt dem Herrn, denn er ist gütig. (siehe 361.)

**368.** Lobpreist den Herrn im heiligen Sitze. (siehe 364.)

**369.** Lobt den Herrn, ihr Himmelschöre. (siehe 363.)

**370.** Den Herren preise meine Seele. (siehe 362.)

**371.** Mein Hirt ist Gott, nichts wird mir mangeln. (siehe 361.)

**372.**

Wie lieblich, Herr, sind deine Zelte.

2. Vers u. ff



**373.** Lobsing dem Herrn, o meine Seele. (siehe 359.) — Auf das Kapitel antwortet der Chor:

De-o grá-ti-as.



**374.** Jesu, Redémptor ómnium. (Du Weltenheiland, Jesus Christ.) (3 Str.) (siehe 64.)

**375.** Ad régias Agni dapes. (Kommt zu des Lammes Ostermahl.) (3 Str.) (siehe 140.)

**376.** Salútis humanae Sator. (Des Heiles Stifter, Jesu Christ.) (3 Str.) (siehe 153.)

**377.** Omni die. (Alle Tage.) (3 Str.) (siehe 237.)

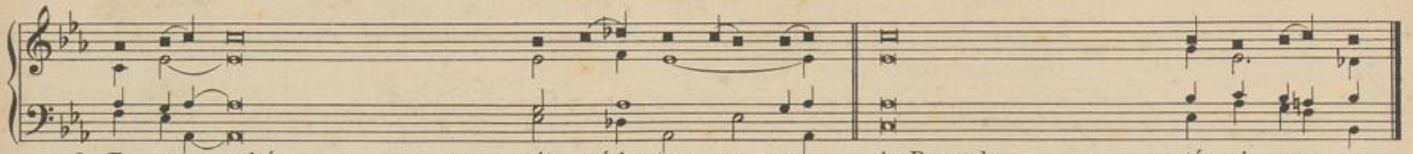
**378.** O gens beáta coelitum. (O sel'ge Schar im Himmelschoss.) (2 Str.) (siehe 275.)

**379.** O adoránda Déitas. (O Gottheit, hochgebenedeit.) (3 Str.) (siehe 26.)

**380.**

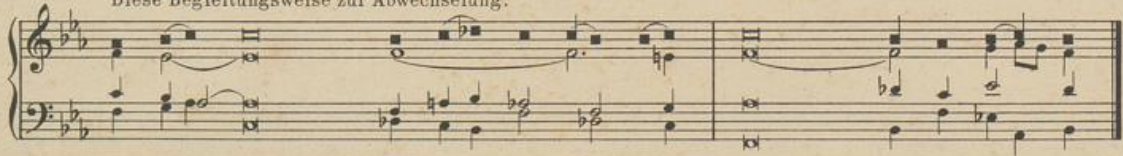
1. Ma - gni - fi - cat á - ni - ma me - a Dómi - num.





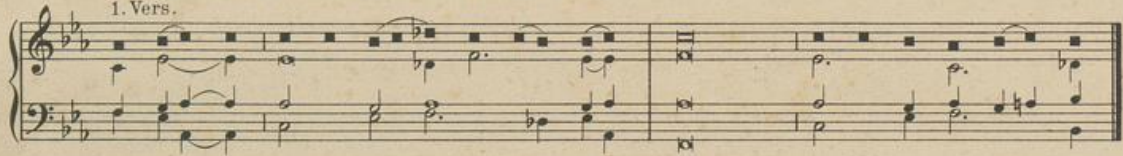
2. Et ex - sultá - - - - vit spíri - tus me - us. in Deo salu - - - tá - ri me - o.  
 3. Qui - a respéxit | humilitátem an - cil - lae su - ae: ecce enim ex hoc | beátam me  
 4. Qui - a fecit mihi ma - - - gna qui po - tens est: et sanctum no - men e - jus.  
 5. Et mi - sericórdia eius | a progéni - e in pro - géni - es timén - - - ti - bus e - um.  
 6. Fe - cit poténtiam | in bráchi - o su - o: dispérsit supérbos | mente cor - dis su - i.  
 7. De - pó - suit | po - - - - tén - tes de se - de, et exal - - - tá - vit húmi - les.  
 8. E - su - riéntes | im - plé - vit bó - nis: et dívites | dimí - - - sit in - á - nes.  
 9. Su - scé - pit Isra - - - el púe - rum su - um, recordátus | misericór - - di - ae su - ae.  
 10. Si - cut locútus est | ad pa - tres no - stros, Abraham | et sémini e - - jus in saécu - la.  
 11. Gló - ri - a Pa - tri, et Fíli - o, et Spíri - - - tu - i san - cto.  
 12. Si - cut erat in principio, et nunc et sem - per, et in saécula saecu - - - ló - rum. A - men.

Diese Begleitungsweise zur Abwechslung.



Hochpreiset meine Seel' den Herren.

1. Vers.



2. Vers u. *ff*



**381. Bruderschaft von Jesus, Maria und Joseph.**

F. Hengesbach.

a. Streichende Stimmen.

b. Für abwechselnde Manuale.

J. Quadflieg.

**O Jesu, wahres Gotteslamm.**

je 3 Strophen zu 5 Gesetzen.

a.

b. Auch für 2 Manuale; I Man. stärker registriert.

**382. Bruderschaft der Todesangst unseres Erlösers Jesu Christi. Da Jesus an dem Kreuze hing.** (9 Str.) (siehe 274.)

**383. Missionsbruderschaft. Herr, der du voll Huld und Gnaden.** (5 Str.) (siehe 232.)

**384. Bruderschaft vom hl. Erzengel Michael.**

## 385. Litanei vom hl. Namen Jesu. (I. Melodie.)

Streichende Stimmen.

Ký-ri-e e-lé-ison. Chri-ste e-lé-ison.

Ký-ri-e e-lé-ison. Je-su, au-di nos. Je-su, ex-aú-di nos. Pater de coelis De-us, mi-se-ré-re no-bis.

Fili, Redemptor mundi De-us,  
Spíritus sancte De-us,  
Sancta Trínitas, unus De-us,

a. Jesu, Fili Dei vi-vi, mi-se-ré-re no-bis. b. Jesu obedien-tíssi-me, mi-se-ré-re no-bis.

Jesu, splendor Pa-tris,  
Jesu, candor lucis ae-tér-nae,  
Jesu, rex glóri-ae,  
Jesu, sol ju-stíti-ae,  
Jesu, fili Maríae Virgi-nis,  
Jesu, a-mábi-lis,  
Jesu, admi-rábi-lis,  
Jesu, Deus for-tis,  
Jesu, pater futúri saécu-li,  
Jesu, magni consílii Ange-le,  
Jesu poten-tíssi-me,  
Jesu patien-tíssi-me,

Jesu, mitis et húmilis cor-de,  
Jesu, amátor casti-tá-tis,  
Jesu, amátor no-ster,  
Jesu, Deus pa-cis,  
Jesu, auctor vi-tae,  
Jesu, exémp-lar vir-tú-tum,  
Jesu, zelátor ani-má-rum,  
Jesu, Deus no-ster,  
Jesu, refúgium no-strum,  
Jesu, pater páupe-rum,  
Jesu, thesáurus fi-déli-um,  
Jesu, bone pa-stor,

c. Jesu, lux ve - ra, mi - se - ré - re no - bis.

Jesu, sapiéntia ae - - tér - na,  
 Jesu, bónitas infi - - ní - ta,  
 Jesu, via et vita no - stra,  
 Jesu, gáudium Ange - - ló - rum,  
 Jesu, rex Patriar - - chá - rum,

d. Jesu, magíster Aposto - ló - rum, mi - se - ré - re no - bis.

Jesu, doctor Evangeli - stá - rum,  
 Jesu, fortitúdo Márt - y - rum,  
 Jesu, lumen Confes - - só - rum,  
 Jesu, púritas Vírgi - num,  
 Jesu, coróna Sanctórum ómni - um,

Pro - pí - ti - us e - sto, par - ce no - bis, Je - su. Pro - pí - ti - us e - sto, ex - áu - di nos, Je - su.

a.

Ab omni ma - lo, lí - be - ra nos, Je - su.  
 Ab omni pec - - - - - cá - to,  
 Ab ira tu - a,  
 Ab insídiis di - - - - - á - boli,  
 A spírítu fornicati - - - - - ó - nis,  
 A morte per - - - - - pé - tua,  
 A negléctu inspiratiónum tu - - á - rum,  
 Per mystérium sanctae incarnatiónis tu - ae,  
 Per nativitátem tu - am,  
 Per infántiam tu - am,

b.

Per diviníssimam vitam tu - am, lí - be - ra nos, Je - su.  
 Per labóres tu - os,  
 Per agoniam et passiónem tu - am,  
 Per crucem et derelictiónem tu - am,  
 Per languóres tu - os,  
 Per mortem et sepultúram tu - am,  
 Per resurrectiónem tu - am,  
 Per ascensiónem tu - am,  
 Per gáudia tu - a,  
 Per glóriam tu - am,



A-gnus De - i, qui tol - lis pec - cá - ta mun - di, par - ce no - bis, Je - su. A - gnus De - i,

qui tol - lis pec - cá - ta mun - di, ex - áu - di nos, Je - su. A - gnus De - i, qui tol - lis pec - cá - ta mun - di,

mi - se - ré - re no - bis, Je - su. Je - su, au - di nos. Je - su, ex - áu - di nos.

### Litanei vom hl. Namen Jesu. (II. Melodie.)

Flötenstimmen mit 8' Gamba.

Ped.

Ký - ri - e e - lé - i - son. Chri - ste e - lé - i - son. Ký - ri - e e - lé - i - son. Je - su, au - di nos. Je - su, ex - áu - di nos.

Pater de coe - lis De - us, mi - se - ré - re no - bis.

Fili, Redemptor mun - di De - us,  
 Spíritus san - cte De - us,  
 Sancta Trínitas, u - nus De - us,

a. Jesu, Fili De - i vi - vi, mi - se - ré - re no - bis. b. Jesu, rex glóri - ae, mi - se - ré - re no - bis.

Jesu, splen - dor Pa - tris,  
 Jesu, candor lu - cis ae - tér - nae,  
 Jesu, sol ju - stíti - ae,  
 Jesu, fili Ma - rí - ae Vírgi - nis,

a. Je - su a - mábi - lis, mi - se - ré - re no - bis. b. Jesu, Pater fu - tú - ri saé - cu - li, mi - se - ré - re no - bis.

Je - su ad - mi - rábi - lis,  
 Je - su, De - us for - tis,  
 Jesu, magni con - sí - li - i ánge - le,

Jesu po - ten - tíssi - me, mi - se - ré - re no - bis. Jesu, amá - tor ca - sti - tá - tis, mi - se - ré - re no - bis.

Jesu pa - tien - tíssi - me,  
 Jesu o - - - be - dien - tíssi - me,  
 Jesu, mitis et húmi - lis cor - de,  
 Jesu, a - má - tor no - ster,  
 Jesu, De - us pa - cis,  
 Jesu, au - ctor vi - tae,  
 Jesu, ex - - ém - plar vir - tú - tum,

Jesu, zelátor a - ni - má - rum, mi - se - ré - re no - bis. Jesu, vi - - a et vi - ta no - stra, mi - se - ré - re no - bis.

Jesu, De - us no - ster,  
 Jesu, re - - fúgi - um no - strum,  
 Jesu, pa - ter páu - pe - rum,  
 Jesu, thesáu - rus fi - déli - um,  
 Jesu, bo - ne Pa - stor,  
 Jesu, lux ve - ra,  
 Jesu, sapié - ti - a ae - té - na,  
 Jesu, bó - ni - tas in - fi - ní - ta,

Jesu, gáu - di - um An - ge - ló - rum,  
 Jesu, rex Pa - tri - ar - chá - rum,  
 Jesu, magí - ster A - po - sto - ló - rum,  
 Jesu, doctor E - van - ge - li - stá - rum,  
 Jesu, for - ti - tú - do Má - rty - rum,  
 Jesu, lu - men Con - fes - só - rum,  
 Jesu, pú - ri - tas Ví - rgi - num,  
 Jesu, coró - na San - ctó - rum ó - mni - um,

Pro - pí - ti - us e - sto, par - ce no - bis, Je - su.

Pro - pí - ti - us e - sto, ex - áu - di nos, Je - su.

Ab o - - - - - mni ma - lo, lí - be - ra nos, Je - su. Per mystérium sanctae incarnati - ó - nis tu - ae, lí - be - ra nos, Je - su.

Ab o - - - - - mni pec - cá - to,  
 Ab i - ra tu - a,  
 Ab insí - di - - - is di - á - bo - lí,  
 A spí - rí - tu for - ni - - - ca - ti - ó - nis,  
 A mor - - - - te per - pé - tu - a,  
 A neglé - ctu in - spi - ra - ti - ó - num tu - á - rum,

Per nati - - - tá - tem tu - am,  
 Per in - - - fanti - am tu - am,  
 Per divíní - simam vi - tam tu - am,  
 Per la - - - bó - res tu - os,  
 Per ago - ní - am et passi - ó - nem tu - am,  
 Per cruce - m et derelicti - ó - nem tu - am,  
 Per lan - - - guó - res tu - os,  
 Per mor - tem et sepul - tú - ram tu - am,

Per resur - - re - cti - ó - nem tu - am,  
Per a - - scen - si - ó - nem tu - am, lí - be - ra nos, Je - su.

Per gáu - di - a tu - a,  
Per gló - ri - am tu - am,

A - gnus De - i, qui tollis pec - cá - ta mun - di, par - ce no - bis, Je - su. Agnus Dei, qui tollis pec - cá - ta mun - di, ex - áu - di nos, Je - su.

Agnus Dei, qui tollis pec - cá - ta mun - di, mi - se - ré - re no - bis, Je - su. Je - su, au - di nos. Je - su, ex - áu - di nos.

**385ª** Litanei vom hl. Herzen Jesu.

Helle, liebliche Stimmen.

Ký - ri - e e - lé - i - son. Chri - ste e - lé - i - son. Ký - ri - e e - lé - i - son.

Chri - ste au - di nos. Chri - ste ex - áu - di nos. Pater de coe - lis De - us, mi - se - ré - re no - bis.

Fili Redemptor mun - di De - us,  
Spiritus san - cte De - us,  
Sancta Trinitas u - nus De - us,

a.

Cor Je-su, Filii Patris ae-tér-ni, mi-se-ré-re no-bis.  
 Cor Je-su, in sinu Virginis Matris a Spíritu sancto for-má-tum,  
 Cor Je-su, Verbo Dei substantiáliter u-ní-tum,  
 Cor Je-su, Majestátis in - - - - - fi-ní-tae,  
 Cor Je-su, Templum De - - - - - i-san-ctum,  
 Cor Je-su, Tabernáculum Al-tís-simi,  
 Cor Je-su, domus Dei et por - - - - - ta coe-li,  
 Cor Je-su, fornax ardens ca - - - - - ri-tá-tis,  
 Cor Je-su, justítiae et amóris re - - - - - ce-ptá-culum,  
 Cor Je-su, bonitáte et amó - - - - - re ple-num,  
 Cor Je-su, virtútum ómnium ab-ys-sus,

b. mi-se-ré-re no-bis.

c. mi-se-ré-re no-bis.

a.

Cor Je-su, omni laude di-gnis-si-mum, mi-se-ré-re no-bis.  
 Cor Je-su, rex et centrum ó - - - - - mni-um cór-di-um,  
 Cor Je-su, in quo sunt omnes thesáuri sapiéntiae et sci-én-ti-ae,  
 Cor Je-su, in quo hábitat omnis plenitúdo di - - - - - vi-ni-tá-tis,  
 Cor Je-su, in quo Pater sibi bene com-plá-cu-it,  
 Cor Je-su, de cujus plenitúdo omnes nos ac-cé-pi-mus,  
 Cor Je-su, desidérium cóllium ae-ter-nó-rum,  
 Cor Je-su, pátiens et multae mise - - - - - ri-cór-di-ae,  
 Cor Je-su, dives in omnes, qui ín - - - - - vo-cant te,  
 Cor Je-su, fons vitae et san-cti-tá-tis,  
 Cor Je-su, propitiátio pro pec - - - - - cá-tis no-stris,

b. mi-se-ré-re no-bis.

c. mi-se-ré-re no-bis.

a.

Cor Je - su, saturátum op - pró - bri - is, mi - se - ré - re no - bis.  
 Cor Je - su, attrítum propter scéle - ra no - stra,  
 Cor Je - su, usque ad mortem obédi - ens fa - ctum,  
 Cor Je - su, láncea per - - - fo - rá - tum,  
 Cor Je - su, fons totíus consola - - ti - ó - nis,  
 Cor Je - su, vita et resurrécti - - o no - stra,  
 Cor Je - su, pax et reconciliáti - - o no - stra,  
 Cor Je - su, víctima pec - - - ca - tó - rum,  
 Cor Je - su, salus in te spe - rán - ti - um,  
 Cor Je - su, spes in te mo - - - ri - én - ti - um,  
 Cor Je - su, delíciæ Sanctó - - - rum ó - mni - um,

b.

mi - se - ré - re no - bis.

c.

mi - se - ré - re no - bis.

A - gnus De - i, qui tol - lis pec - cá - ta mun - di, par - ce no - bis, Dó - mi - ne.

A - gnus De - i, qui tol - lis pec - cá - ta mun - di, ex - áu - di nos, Dó - mi - ne.

A - gnus De - i, qui tol - lis pec - cá - ta mun - di, mi - se - ré - re no - - bis.

Ÿ. Jesu, mitis et húmilis Corde. B. Fac cor nostrum | secúndum Cor tuum. Orémus. B. Amen.

## 386. Lauretanische Litanei. (I. Melodie.)

Streichende Stimmen mit 4' Flöte.

Man. Ký-ri-e e-lé-ison.

Chri-ste e-lé-ison. Ký-ri-e e-lé-ison. Chri-ste au-di nos. Christe ex-á-di nos. Pater de coe-lis De-us, mi-se-ré-re no-bis.

a. Sancta Ma - - ri - a, o - ra pro no - bis.

Sancta Dei géni-trix,  
 Sancta Virgo virgi-num,  
 Mater Chri - sti,  
 Mater divínae gráti-ae,  
 Mater pu - - rissi - ma,  
 Mater ca - - stissi - ma,  
 Mater invio - - lá - ta,  
 Mater inteme - - rá - ta,  
 Mater a - - mábi - lis,  
 Mater admi - - rábi - lis,  
 Mater boni con - síli - i,  
 Mater Crea - - tó - ris,  
 Mater Salva - - tó - ris,  
 Virgo pruden - tissi - ma,  
 Virgo vene - - rán - da,  
 Virgo praedi - - cán - da,  
 Virgo po - tens,  
 Virgo cle - mens,  
 Virgo fi - - - dé - lis,

Fili Redemptor mun-di De-us,  
 Spiritus san-cte De-us,  
 Sancta Trinitas u - nus De-us,

b. o - ra pro no - bis.

c. o - ra pro no - bis.

d. o - ra pro no - bis.

a.

Spéculum ju - - - stí - ti - ae, o - ra pro no - bis.  
 Sedes sapi - - - én - ti - ae,  
 Causa nostrae lae - tí - ti - ae,  
 Vas spiritu - - - á - le,  
 Vas hono - - - - rá - bi - le,  
 Vas insigne devoti - ó - nis,  
 Rosa mý - sti - ca,  
 Turrís Da - - - ví - di - ca,  
 Turrís e - - - - bú - ne - a,  
 Domus áu - re - a,  
 Fóederis ar - ca,  
 Jánua coe - li,  
 Stella matu - - - tí - na,  
 Salus infir - - - mó - rum,  
 Refúgium pecca - tó - rum,  
 Consolátrix afflic - tó - rum,  
 Auxílium Christia - nó - rum,

a.

Regína An - ge - ló - rum, o - ra pro no - bis.  
 Regína Pa - - - - tri - ar - chá - rum,  
 Regína Prophe - tá - rum,  
 Regína A - - - - po - sto - ló - rum,  
 Regína Már - ty - rum,  
 Regína Con - fes - só - rum,  
 Regína Vír - gi - num,  
 Regína Sanctórum ó - mni - um,  
 Regína sine labe origináli con - cé - pta,  
 Regína sacratíssimi Ro - sá - ri - i,

b. o - ra pro no - bis.

c. o - ra pro no - bis.

d. o - ra pro no - bis.

b. o - ra pro no - bis.

c. o - ra pro no - bis.

d. o - ra pro no - bis.



A - gnus De - i, qui tol - lis pec - cá - ta mun - di, par - ce no - bis, Dó - mi - ne.

A - gnus De - i, qui tol - lis pec - cá - ta mun - di, ex - áu - di nos Dó - mi - ne.

A - gnus De - i, qui tol - lis pec - cá - ta mun - di, mi - se - ré - re no - bis.

Ÿ. Ora pro nobis, sancta Dei génitrix. B. Ut digni efficiámur promissionibus Christi. Orémus. B. Amen.

Lauretanische Litanei. (II. Melodie.)

Gamba mit Flötenstimmen.

Ký - ri - e e - lé - i - son. Chri - ste e - lé - i - son.

Man.

Ký - ri - e e - lé - i - son. Chri - ste au - di nos. Chri - ste ex - áu - di nos. Pa - - ter de coe - lis De - us, mi - se - ré - re no - bis.

Fili Re - dém - ptor mun - di De - us,  
Spí - - ri - tus san - cte De - us,  
Sancta Tri - ni - tas u - nus De - us,

a. Sancta Ma - ri - a, o - ra pro no-bis. Ma - - - ter Chri-sti, o - ra pro no - bis.

Sancta Dei gé-nitrix,  
Sancta Virgo vir-ginum,

Mater diví - nae grá-ti-ae,  
Mater pu-ríssi-ma,  
Mater ca-stíssi-ma,  
Mater invi - o - lá - ta,  
Mater inte - me - rá - ta,  
Mater a - mábi - lis,  
Mater ad - mi - rábi - lis,  
Mater boni con-síli - i,  
Mater Cre - a - tó - ris,  
Mater Sal - va - tó - ris,

b. o - ra pro no-bis.

c. o - ra pro no-bis.

a. Vir - go pru-den-tíssi-ma, o - ra pro no-bis. b.

Vir - go ve - ne - rán - da,  
Vir - go prae - di - cán - da,  
Vir - - - go po - tens,  
Vir - - - go cle - mens,  
Vir - - go fi - dé - lis,

o - ra pro no-bis.

a. Spécu - - - lum ju - stí - ti - ae, o - ra pro no-bis. b. o - ra pro no-bis.

Sedes sa - pi - én - ti - ae,  
Causa no - - strae lae - tí - ti - ae,  
Vas spi - - - ri - tu - á - - le,  
Vas ho - no - rá - bi - le,  
Vas insigne de - vo - ti - ó - - nis,

a. Ro - - sa mýsti-ca, o - ra pro no-bis. b. o - ra pro no-bis.

Turris Da-ví-di-ca,  
Turris e-búr-ne-a,  
Do - - mus áure-a,  
Fóede - - ris ar-ca,  
Jánu - - a coe-li,  
Stella ma-tu-tí-na,  
Salus in-fir-mó-rum,

Re-fú-gi-um pec-ca-tó-rum, o - ra pro no - bis.

Con-so-lá-trix af-fli-ctó-rum,  
Au-xí-li-um Chri-sti-a - nó-rum,

a. Re-gí-na An-ge-ló-rum, o - ra pro no-bis. b. o - ra pro no-bis.

Re-gí-na Pa - - - tri-ar-chá-rum,  
Re-gí-na Pro-phe-tá-rum,  
Re-gí-na A - - - po-sto-ló-rum,  
Re-gí-na Már-ty-rum,  
Re-gí-na Con-fes-só-rum,  
Re-gí-na Vir-gi-num,  
Re-gí-na San - - - ctó-rum ómni-um,  
Re-gí-na sine labe originá - li con-cé-pta,  
Re-gí-na sacratíssi - - - mi Ro-sári-i,

A-gnus De-i, qui tol-lis pec-cá-ta mun-di, (3mal) par-cé no - bis Dómi - ne.  
ex - áu - di nos Dómi - ne.  
mi - se - ré - re no - bis.

Ÿ. Ora pro nobis, sancta Dei génitrix. R. Ut digni efficiámur promissionibus Christi. Orémus. R. Amen.

387. Litanei von allen Heiligen. (Siehe unten Anmerkung!)

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Milde Flötenstimmen.

Ký-ri-e e-lé-i-son. Chri-ste e-lé-i-son. Ký-ri-e e-lé-i-son.

Chri - ste au - di nos. Chri - ste ex - áu - di nos. Pater de coelis De - us, mi - se - ré - re no - bis.

Fili Redemptor mundi De - us,  
 Spíritus sancte De - us,  
 Sancta Trínitas, unus De - us,

a. Sancta Ma - - - - - rí - a, o - ra pro no - bis. b. Sancte Pe - tre, o - ra pro no - bis.

Sancta Dei	Gé - nitrix,	Sancte	Pau - le,
Sancta Virgo	vir - ginum,	Sancte An -	dré - a,
Sancte	Mí - chael,	* Sancte Ja -	có - be,
Sancte	Gá - briel,	Sancte Jo -	án - nes,
Sancte	Rá - phael,	* Sancte Tho -	ma,
Omnes sancti Angeli et Arch -	án - geli,	* Sancte Ja -	có - be,
Omnes sancti beatorum spirituum	ór - dines,	* Sancte Phi -	líp - pe,
Sancte Joánnes Ba - - - - - ptí - sta,	orá - te pro no - bis.	* Sancte Bartholo -	maé - e,
Sancte	orá - te pro no - bis.	* Sancte Mat -	thaé - e,
Omnes sancti Patriárchae et Pro -	phé - tae,	* Sancte	Si - mon,
	orá - te pro no - bis.		

Anmerkung:

Am Karsamstag und Pfingstsamstag lauten die 3 ersten Anrufungen so:

Ký-ri-e e-lé-i-son. Chri-ste e-lé-i-son. Ký-ri-e e-lé-i-son.

An diesen Tagen schliesst die Litanei mit Chri-ste exáudi nos (folgt sofort Kýrie der hl. Messe). Ebenso fallen die mit \* bezeichneten Anrufungen an diesen Tagen weg.

Am Karsamstag und Pfingstsamstag, an den drei Tagen der Bittwoche und am Feste des hl. Markus wird der ganze Vers vom Chor wiederholt; also: Vors.: Sancta Maria, ora pro nobis.; Chor: Sancta Maria, ora pro nobis; u. s. f.

c. \* Sancte Thad - - - - - dáe - e, o - ra pro no - bis. d. Sancte Sté - phane, o - ra pro no - bis.



\* Sancte Ma - - - - - thí - a,  
 \* Sancte Bár - naba,  
 \* Sancte Lu - ca,  
 \* Sancte Mar - ce,  
 Omnes sancti Apóstoli et Evange - lí - stae, orá - te pro no - bis.  
 Omnes sancti Discípuli Dó - mini, orá - te pro no - bis.  
 \* Omnes sancti Inno - - - - - cén - tes, orá - te pro no - bis.

Sancte Lau - - - - - rén - ti,  
 Sancte Vin - - - - - cén - ti,  
 \* Sancti Fabiáne et Sebasti - á - ne, orá - te pro no - bis.  
 \* Sancti Joánnes et Pau - le, orá - te pro no - bis.  
 \* Sancti Cosma et Dami - á - ne, orá - te pro no - bis.  
 \* Sancti Gervási et Pro - - - - - tá - si, orá - te pro no - bis.  
 Omnes sancti Már - tyres, orá - te pro no - bis.

e. Sancte Sil - - vé - ster, o - ra pro no - bis. f. \* Sancte Nico - - - - - lá - e, o - ra pro no - bis.



Sancte Gre - - gó - ri,  
 \* Sancte Am - - bró - si,  
 Sancte Augu - stí - ne,  
 \* Sancte Hie - - ró - nyme,  
 \* Sancte Mar - tí - ne,

Omnes sancti Pontífices et Confes - só - res, orá - te pro no - bis.  
 Omnes sancti Do - - - - - ctó - res, orá - te pro no - bis.  
 Sancte An - - - - - tó - ni,  
 Sancte Bene - - - - - dí - cte,  
 \* Sancte Ber - - - - - nár - de,

g. Sancte Do - - - - - mí - nice, o - ra pro no - bis. h. \* Sancta Lú - cia, o - ra pro no - bis.



Sancte Fran - - - - - cí - sce,  
 Omnes sancti Sacerdótes et Le - ví - tae, orá - te pro no - bis.  
 Omnes sancti Mónachi et Ere - mi - tae, orá - te pro no - bis.  
 ⊕ (1) Sancta Maria Magda - - - - - lé - na,  
 ⊕ (2) Sancta A - gatha,

⊗ Sancta A - gnes,  
 ⊗ Sancta Cae - - - - - cí - lia,  
 \* Sancta Catha - - - - - rí - na,  
 ⊕ (3) Sancta Ana - - - - - stá - sia,  
 Omnes sanctae Vírgines et Ví - duae, orá - te pro no - bis.

⊕ Die hier beigefügten Zahlen 1, 2, 3, 4, 5 bezeichnen die Reihenfolge der Anrufungen am Karsamstag und Pfingstsamstag.

Omnes Sancti et Sanctae De - i, in-ter-cé-di-te pro no-bis. Pro-pí-ti-us e - sto, par-ce no-bis, Dó-mi - ne.

Pro-pí-ti-us e - sto, ex-áu-di nos, Dó-mi - ne.

a.

Ab o - mni ma - lo, lí - be - ra nos, Dó - mi - ne.  
 Ab o - - - - - mni pec - cá - to,  
 • Ab i - ra tu - a,  
 • A subitánea et impro - - - ví - sa mor - te,  
 • Ab insídi - - - - is - di - ábo - li,  
 • Ab ira, et ódio, et omni mala vo - lun - tá - te,  
 • A spírítu forni - - - ca - ti - ó - nis,  
 • A fúlgure et tem - pe - stá - te,  
 • A flagélló ter - rae mó - tus,  
 • A peste, fa - - - - me et bel - lo,  
 A mor - - - - te per - pétu - a,  
 Per mystérium sanctae incarnati - ó - nis tu - ae,  
 Per ad - - - - vén - tum tu - um,  
 Per nativi - - - - tá - tem tu - am,  
 Per baptísmum et sanctum je - - jú - nium tu - um,  
 Per crucem et passi - - - ó - nem tu - am,  
 Per mortem et sepul - - - tú - ram tu - am,  
 Per sanctam resurrecti - - - ó - nem tu - am,  
 Per admirábilem ascensi - - - ó - nem tu - am,  
 Per advéntum Spíritus san - - - cti Pa - rácli - ti,  
 In di - - - - e ju - díci - i,

b. lí - be - ra nos, Dó - mi - ne.

c. lí - be - ra nos, Dó - mi - ne.



Pec - - - - - ca - tó - res, te ro - gá - mus, au - di nos!  
 Ut no - - - - - bis par - cas,  
 • Ut nobis in - dúlge - as,  
 • Ut ad veram poeniténtiam nos per -  
 dúcere di - gné - ris,  
 Ut Ecclesiám tuam sanctam régere |  
 et conserváre di - gné - ris,  
 Ut domnum Apostólicum et omnes  
 ecclesiásticos órdenes | in sancta  
 religióne conserváre di - gné - ris,



Ut inimícos sanctae Ecclesiæ humiliáre di - gné - ris, te ro - gá - mus, au - di nos!  
 Ut régibus et princípibus christiánis pacem |  
 et veram concórdiam donáre di - gné - ris,  
 • Ut cuncto pópulo christiáno pacem | et u -  
 nitátem largíri di - gné - ris,  
 Ut nosmetípsos in tuo sancto servítio con -  
 fortáre | et conserváre di - gné - ris,  
 • Ut mentes nostras ad coeléstia desidéri - a éri - gas,  
 Ut ómnibus benefactóribus nostris | sem -  
 pitérna bona re - tribu - as,  
 • Ut ánimas nostras, fratrum, propinquó -  
 rum et benefactórum nostrórum | ab ae -  
 térna damnatióne e - rípi - as,  
 Ut fructus terrae dare et conserváre di - gné - ris,  
 Ut ómnibus fidélibus defúctis | réquiem  
 aetérnam donáre di - gné - ris,  
 Ut nos exaudíre di - gné - ris,  
 • Fi - - - - - li De - i,



A - gnus De - i, qui tol - lis pec - cá - ta mun - di, par - ce no - bis Dó - mi - ne. A - gnus De - i,

qui tol - lis pec - cá - ta mun - di, ex - áu - di nos Dó - mi - ne. A - gnus De - i, qui tol - lis pec - cá - ta mun - di,

mi - se - ré - re no - bis. Chri - ste au - di nos. Chri - ste ex - áu - di nos. Ký - ri - e e - lé - i - son.

Chri - ste e - lé - i - son. Ký - ri - e e - - lé - i - son. Pa - ter no - ster. *V.* Et ne nos indúcas in tentati - ó - nem. *R.* Sed líbera nos a má - lo.

Modulation.



## Psalm 69.

Deus in adiutorium meum in - tén - de: Dómine ad adiuvándum me fe - stí - na.

Confundántur et reve - - - re - án - tur, qui quaerunt á - - - ni - mam me - am.  
 Avertántur retrórsus et e - - - ru - bé - scant, qui volunt mi - hi ma - la.  
 Avertántur statim eru - - - be - scén - tes, qui dicunt mihi: Eu - ge, eu - ge.  
 Exsúltent et laeténtur in te omnes, et dicant semper: Magnificétur Dóminus, qui díligunt salu - tá - re tu - um.  
 Ego vero egénus et pau - per sum: Deus ád - ju - va me.  
 Adjutor meus, et liberátor me - us es tu: Dómine, ne mo - ré - ris.  
 Glória Patri et Fí - lio: et Spirí - - - tu - i san - cto.  
 Sicut erat in princípío, et nunc et sem - per, et in saécula saecu - - - ló - rum. A - men.

Diese Begleitungsweisen dienen zur Abwechslung.

a. b.

Modulation.

Modulation. V. Salvos fac servos tu - os. R. Deus meus, sperántes in te.

V. Esto nobis, Dómine, turris forti - - - tú - dinis, R. A fácie ini - - - mí - ci.

V. Nihil proficiat inimicus in no - bis. R. Et filius iniquitátis non appónat nocére no - bis.  
 V. Dómine, non secúndum peccáta nostra fácias no - bis. R. Neque secúndum iniquitátes nostras retríbuas no - bis.  
 V. Oremus pro Pontífice nostro N. R. Dóminus consérvet eum, et vivíficet eum, et beátum fácias eum in terra | et non tradat eum in ánimam inimicórum e - jus.

V. Orémus pro benefactoribus no-stris. B. Retribuere dignare, Dómine, ómnibus nobis bona faciéntibus propter nomen  
 tuum vitam aetérnam. A-men.

V. Orémus pro fidélibus de - - - fún - ctis. V. Requiéscant in pa - ce. B. A - men. V. Pro frátribus nostris ab - sén - tibus.

B. Réquiem aetérnam dona eis, Dómine,  
 et lux perpétua lúceat e - is.

B. Salvos fac servos tuos, Deus meus, sperántes in te. V. Mitte eis, Dómine, auxiliúm de san - cto.

B. Et de Sion tuére e - os.

V. Domine, exáudi oratióem me - am. V. Dóminus vo - - bís - cum. B. A - men.

V. Dóminus vobíscum.  
 B. Et cum spírítu tuo.

B. Et clamor meus ad te vé - niat. B. Et cum spírítu tu - o.

V. Exáudiat nos omnipotens et miséri - - cors Dó - mi - nus. B. A - - men.

(Auf f zu recitieren.) V. Et fidélium ánimaé per misericórdiam Dei requiéscant in pace. B. Amen.

## Beim Empfange des Bischofs.

Vorsänger.

Chor.

Sa-cér-dos et Pón - - ti-fex, et vir-tú-tum ó-pi-fex, pa-stor bo-ne in pó-pu-lo, sic pla-cu-í-sti Dó-mi-no.

(In der österlichen Zeit.)

Al-le-lú-ja.

V. Protéctor noster áspice De-us.

R. Et réspice in fáciem Christi tu-i.

V. Salvum fac servum tu-um. R. Deus meus, sperántem in te.

V. Mitte ei, Dómine, auxílium de	San-cto.
R. Et de Sion tuére	e - um.
V. Nihil proficiat inimicus in	e - o.
R. Et filius iniquitátis non appónat nocére	e - i.
V. Dómine, exáudi oratiónem	me - am.
R. Et clamor meus ad te	vé-niat.

V. Dóminus vobíscum. R. Et cum spírítu tuo. Orémus. R. Amen. (Es folgt die Antiphon vom Kirchenpatron, nebst V., R. und Oration.)

Zum bischöflichen Segen.

V. Sit nomen Dómini benedíctum. R. Ex hoc, nunc et usque in saeculum.

V. Adjutórium nostrum in nómine Dómini. R. Qui fecit coelum et terram.

V. Benedícat vos omnipotens Deus, Pater + et Fílius + et Spírítus + sanctus. R. Amen.





# Anhang zum Orgelbuch

für das

## Katholische Gesangbuch „Sursum corda“.

Im Anschluss an die Bearbeitung von W. Schrage

neu herausgegeben von

**Johannes Cordes,**

Domvikar und Domorganist zu Paderborn.



Paderborn,

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Schnitz.

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## Vorbemerkungen.

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Vorliegender Anhang zum Orgelbuch enthält die an verschiedenen Stellen des Schrageschen Choralbuches sich findenden Priestergesänge, Responsorien u. s. w. Abgesehen von dem Umfange des Orgelbuches war für die Herausgabe eines getrennten Anhanges besonders die Erwägung massgebend, dass es für den Organisten bequemer ist, alle diese Gesänge in einem besonderen Buche zu haben, das er jedesmal vor Gebrauch schon aufschlagen und bereit legen kann.

Die Rücksicht auf die Verhältnisse und tatsächlich bestehenden Bedürfnisse in vielen Kirchen unserer Diözese liess es als geboten erscheinen, neben den Responsorien auch die Gesänge des Priesters für die Begleitung durch die Orgel zu harmonisieren. Ausserdem kann diese Bearbeitung dazu dienen, den H. H. Geistlichen die Einübung der von ihnen zu singenden Texte unter Begleitung des Harmoniums oder Klaviers zu erleichtern.

Die Ausführung der Begleitung beim Gottesdienste wird aber nur dann schön zu nennen sein, wenn sie durch die sanftesten Register geschieht und sich an den Gesang des Priesters anlehnt. Da letzteres sich bei der Harmonisation durch getragene Akkorde leichter ermöglichen lässt, so ist ein allzu häufiger Wechsel in den Akkorden nach Möglichkeit vermieden worden.

Die Präfationen sind von „Vere dignum“ ab nur in der mittleren Tonhöhe *d, f, g* harmonisiert worden, die Praefatio communis in cantu feriali (bei Seelenmessen) auch in *c, es, f*; wo sie also in einer anderen Tonlage gesungen werden, wird der Organist transponieren müssen.

Der Herausgeber.

# Priestergesänge und Responsorien der hl. Messe.

## Gloria.

In festis solemnibus et duplicibus.

a. Gló - ri - a in ex - cél - sis De - o.      b. Gló - ri - a in ex - cél - sis De - o.

Musical notation for parts a and b, featuring a vocal line and a piano accompaniment in G major. Part a is in 4/4 time, and part b is in 3/4 time.

c. Gló - ri - a in ex - cél - sis De - o.      d. Gló - ri - a in ex - cél - sis De - o.

Musical notation for parts c and d, continuing the vocal and piano accompaniment. Part c is in 4/4 time, and part d is in 3/4 time.

In Missis B. Mariae V.  
(auch in Votivmessen zu Ehren Mariae; ebenso an den Festen Weihnachten und Fronleichnam und in der Oktav dieser Feste; überhaupt immer, wenn die Praefatio de Nativitate oder de B. Maria V. zu singen ist.)

a. Gló - - ri - a in ex - cél - sis De - o.      b. Gló - - ri - a in ex - cél - sis De - o.

Musical notation for parts a and b, featuring a vocal line and a piano accompaniment in G major. Part a is in 4/4 time, and part b is in 3/4 time.

c. Gló - - ri - a in ex - cél - sis De - o.      d. Gló - - ri - a in ex - cél - sis De - o.

Musical notation for parts c and d, continuing the vocal and piano accompaniment. Part c is in 4/4 time, and part d is in 3/4 time.



In festis semiduplicibus.  
(auch an Sonntagen, auf welche  
kein Fest fällt, sowie in der Ok-  
tav aller Feste, die nicht Mutter-  
gottesfeste sind.)

a. Gló - - ri - a in ex-cél-sis De-o.      b. Gló - - ri - a in ex-cél-sis De-o.

c. Gló - - ri - a in ex-cél-sis De-o.      d. Gló - - ri - a in ex-cél-sis De-o.

In festis simplicibus.

a. Gló - ri - a in ex-cél-sis De-o.      b. Gló - ri - a in ex-cél-sis De-o.

c. Gló - ri - a in ex-cél-sis De-o.

### Zu den Orationen.

a. V. Dó-mi-nus vo-bis-cum. R. Et cum spí-ri-tu tu-o. P. A-men.

b.  
V. Dó-mi-nus vo-bís-cum. B. Et cum spí-ri-tu tu-o. B. A-men.

c.  
V. Dó-mi-nus vo-bís-cum. B. Et cum spí-ri-tu tu-o. B. A-men.

Zum Evangelium.

I. Römische Weise.

a. B. Gló-ri-a ti-bi, Dó-mi-ne.      b. B. Gló-ri-a ti-bi, Dó-mi-ne.      c. B. Gló-ri-a ti-bi, Dó-mi-ne.

II. Paderborner Weise.

a. B. Gló-ri-a ti-bi, Dó-mi-ne.      b. B. Gló-ri-a ti-bi, Dó-mi-ne.      c. B. Gló-ri-a ti-bi, Dó-mi-ne.

Credo.

a. Cre-do in u-num De-um.      b. Cre-do in u-num De-um.      c. Cre-do in u-num De-um.

# A. Feierliche Präfationen.

F. Hengesbach.

a.)

Musical notation for section a.) in G major, 4/4 time. Treble and bass staves. Pedal markings are present.

b.

Musical notation for section b.) in G major, 4/4 time. Treble and bass staves. Pedal markings are present.

c. Volles II Man. Vox coelestis.

Musical notation for section c.) in G major, 3/4 time. Treble and bass staves. Pedal markings: Ped.(entsprechend.) and Ped.(Salicetbass 16').

Vox coelestis.

Musical notation for section c.) continued. Treble and bass staves. Pedal markings: Ped.(Salicetbass 16').

d.

Musical notation for section d.) in G major, 4/4 time. Treble and bass staves. Pedal markings are present.

e. W. Schrage.

Musical notation for section e.) in G major, 4/4 time. Treble and bass staves. Pedal markings are present.

\*) Siehe auch die Vorspiele S. 14, 24, 25 und 27.

f.

Man.

Per ó-mni-a sae-cu-la sae-cu-ló-rum. B. A-men. V. Dó-mi-nus vo-bis-cum.

**Praefatio solemnis de Nativitate.**

(Ist zu singen von Weihnachten bis Epiphanie [Oktav des Festes des hl. Apostels Johannes ausgenommen], an den Festen Mariä Lichtmess, Fronleichnam [und Oktav], Verklärung Jesu und Namen Jesu.)

B. Et cum spí-ri-tu tu-o. V. Sur-sum cor-da. B. Ha-bé-mus ad Dó-mi-num. V. Grá-ti-as a-gá-mus

Dó-mi-no De-o no-stro. B. Di-gnum et ju-stum est. Ve-re di-gnum et ju-stum est, ae-quum et sa-lu-tá-re,

nos ti-bi sem-per, et u-bi-que grá-ti-as á-ge-re, Dó-mi-ne san-cte, Pa-ter om-ní-po-tens, ae-tér-ne De-us.

Qui-a per in-car-ná-ti Ver-bi my-sté-ri-um, no-va men-tis no-strae ó-cu-lis lux tu-ae cla-ri-tá-tis in-fúl-sit:

ut dum vi - si - bí - li - ter De - um co - gnó - sci - mus, per hunc in in - vi - si - bí - li - um a - mó - rem ra - pi - á - mur.

Et í - de - o cum An - ge - lis et Ar - chán - ge - lis, cum Thro - nis et Do - mi - na - ti - ó - ni - bus, cum - que o - mni

mi - lí - ti - a coe - lé - stis ex - ér - ci - tus, hy - mnum gló - ri - ae tu - ae cá - ni - mus, si - ne fi - ne di - cén - tes.

Per ómnia etc. etc. bis aetérne Deus wie S. 5.

Qui - a, cum U - ni - gé - ni - tus tu - us in sub - stán - ti - a no - strae mor - ta - li - tá - tis

Praefatio solemnis de Epiphania.  
(Am hl. Dreikönigsfest und während der Oktav.)

ap - pá - ru - it, no - va nos im - mor - ta - li - tá - tis su - ae lu - ce re - pa - rá - vit. Et í - deo etc. wie oben.

Per ómnia etc. etc. bis aetérne Deus wie S. 5.

Qui cor - po - rá - li je - jú - ni - o ví - ti - a có - m - pri - mis, men - tem é - le - vas,

Praefatio solemnis in Quadragesima.  
(Vom 1. Fastensonntag bis Passionssonntag  
[ausschliesslich])

vir-tú-tem lar-gí-ris et praé-mi-a: per Chri-stum Dó-mi-num no-strum. Per quem ma-je-stá-tem tu-am

lau-dant An-ge-li, ad-ó-rant Do-mi-na-ti-ó-nes, tré-munt Po-te-stá-tes. Coe-li coe-lo-rúm-que vir-tú-tes,

ac be-á-ta Sé-ra-phim, só-ci-a ex-sul-ta-ti-ó-ne con-cé-le-brant. Cum qui-bus et no-stras vo-ces,

ut ad-mít-ti jú-be-as, de-pre-cá-mur, sú-pli-ci con-fes-si-ó-ne di-cén-tes.

Per ómnia etc. etc. bis aetérne Deus wie S. 5.

Qui sa-lú-tem hu-má-ni gé-ne-ris in li-gno cru-cis con-sti-tu-í-sti: ut un-demors o-ri-e-bá-tur,

**Praefatio solemnis de S. Cruce.**  
 (Von Passionssonntag bis Gründonnerstag, sowie an den Festen vom hl. Kreuz, vom hl. Herzen Jesu und vom kostbaren Blute.)

in-de vi-ta re-súr-ge-ret: et qui in li-gno vin-cé-bat, in li-gno quo-que vin-ce-ré-tur: per Chri-stum Dó-mi-num no-strum. Per quem etc. wie oben.

Per ómnia etc. etc. bis justum est wie S. 5.

Ve-re di-gnum et ju-stum est, ae-quum et sa-lu-tá-re: Te qui-dem Dó-mi-ne o-mni tém-po-re,

Praefatio solemnitas in die Paschae.  
(Von Karsamstag bis Christi Himmelfahrt  
[ausschliesslich].)

sed in hac po-tís-si-mum di-e <sup>\*)Anmerkung!</sup> glo-ri-ó-si-us prae-di-cá-re, cum Pa-scha no-strum im-mo-lá-tus est Chri-stus.

Ip-se e-nim ve-rus est A-gnus, qui ábs-tu-lit pec-cá-ta mun-di. Qui mor-tem no-stram mo-ri-én-do de-strú-xit,

et vi-tam re-sur-gén-do re-pa-rá-vit. Et í-de-o cum An-ge-lis et Ar-chán-ge-lis, cum Thro-nis et Do-mi-na-ti-ó-ni-bus,

cum-que o-mni mi-lí-ti-a coe-lé-stis ex-ér-ci-tus, hy-mnum gló-ri-ae tu-ae cá-ni-mus, si-ne fi-ne di-cén-tes.

Per ómnia etc. etc. bis aetérne Deus wie S. 5.

Per Chri-stum Dó-mi-num no-strum. Qui post re-sur-re-cti-ó-nem su-am

Praefatio solemnitas de Ascensione.  
(Von Christi Himmelfahrt bis Samstag  
vor Pfingsten [ausschliesslich].)

\*)Anmerkung: statt: in hac potíssimum die ist am Karsamstag zu lesen: in hac potíssimum nocte, und vom Weissen Sonntag ab: in hoc potíssimum.

ó - mni - bus di - scí - pu - lis su - is ma - ni - fé - stus ap - pá - ru - it, et ip - sis cer - nén - ti - bus est e - le - vá - tus

in coe - lum, ut nos di - vi - ni - tá - tis su - ae tri - bú - e - ret es - se par - tí - ci - pes. Et í - de - o etc. wie S. 8.

Per ómnia etc. etc. bis aetérne Deus wie S. 5.  
 Per Chri - stum Dó - mi - num no - strum. Qui a - scén - dens su - per o - mnes coe - los,

**Praefatio solemnis de Pentecoste.**  
 (Vom Pfingsttag bis zum folgenden Samstag [einschliesslich].)

se - dens - que ad dex - te - ram tu - am, pro - mís - sum Spí - ri - tum san - ctum ho - di - ér - na di - e in fi - li - os ad - o - pti - ó - nis ef - fú - dit.

Qua - pró - pter pro - fú - sis gáu - di - is, to - tus in or - be ter - rá - rum mun - dus ex - sul - tat. Sed et su - pér - nae vir - tú - tes

at - que an - gé - li - cae Po - te - stá - tes, hy - mnum gló - ri - ae tu - ae cón - ci - nunt, si - ne fi - ne di - cén - tes.



Per ómnia etc. etc. bis aetérne Deus wie S. 5.

Qui cum u - ni - gé - ni - to Fi - li - o tu - o, et Spí - ri - tu san - cto, u - nus es De - us,

## Praefatio solemnis de Ss. Trinitate.

(Am Dreifaltigkeitssonntage und allen Sonntagen des Jahres, die nicht eine eigene Präfation haben.)

u - nus es Dó - mi - nus: non in u - ní - us sin - gu - la - ri - tá - te per - só - nae, sed in u - ní - us Tri - ni - tá - te sub - stán - ti - ae.

Quod e - nim de tu - a gló - ri - a, re - ve - lán - te te cré - di - mus, hoc de Fi - li - o tu - o, hoc de Spí - ri - tu san - cto,

si - ne dif - fe - rén - ti - a dis - cre - ti - ó - nis sen - tí - mus. Ut in con - fes - si - ó - ne ve - rae, sem - pi - ter - nae - que De - i - tá - tis, et in per - só - nis

pro - prí - e - tas, et in es - sén - ti - a ú - ni - tas, et in ma - je - stá - te ad - o - ré - tur ae - quá - li - tas. Quam lau - dant An - ge - li

at - que Ar - chán - ge - li, Ché - ru - bim quo - que ac Sé - ra - phim: qui non ces - sant cla - má - re quo - tí - di - e, u - na vo - ce di - cén - tes.

Per ómnia etc. etc. bis aetérne Deus wie S. 5.

Et te in . . . . . be - á - tac Ma - ri - ae sem - per Ví - gi - nis col - lau - dá - re,

Praefatio solemnis de B. Maria Virgine.  
(An allen Marienfesten und ihren Oktaven [Mariä Lichtmess ausgenommen].)

be - ne - dí - ce - re et prae - di - cá - re. Quae et U - ni - gé - ni - tum tu - um san - cti Spi - ri - tus ob - um - bra - ti - ó - ne con - cé - pit:

et vir - gi - ni - tá - tis gló - ri - a per - ma - nén - te, lu - men ae - tér - num mun - do ef - fú - dit, Je - sum Chri - stum Dó - mi - num no - strum.

Per quem ma - je - stá - tem tu - am lau - dant An - ge - li, ad - ó - rant Do - mi - na - ti - ó - nes, tre - munt Po - te - stá - tes.

Coe - li, coe - lo - rúm - que Vir - tú - tes, ac be - á - ta Sé - ra - phim, só - ci - a ex - sul - ta - ti - ó - ne con - cé - le - brant.

Cum qui - bus et no - stras vo - ces, ut ad - mít - ti jú - be - as, de - pre - cá - mur, súp - pli - ci con - fes - si - ó - ne di - cén - tes.

Per ómnia etc. etc. bis justum est wie S. 5.

Ve-re di-gnum et ju-stum est, ae-quum et sa-lu - tá - re: Te Dó-mi-ne sup-pli-ci-ter ex-o - rá-re,

## Praefatio solennis de Apostolis.

(An den Festen der Apostel und Evangelisten [Fest des hl. Apostel Johannes ausgenommen] sowie in der Oktav dieser Feste.)

ut gre-gem tu-um pa-stor ae-tér-ne non dé - se-ras: sed per be-á-tos A-pó-sto-los tu-os, con-tí-nu-a pro-te-cti-ó - ne cu-stó-di-as:

Ut i - is-dem re-ctó-ri-bus gu-ber - né - tur, quos ó - pe-ris tu-i vi-cá-ri-os e - í - dem con-tu - lí - sti

prae-és - se pa-stó-res. Et í - de-o cum An-ge-lis et Ar - chán-ge-lis, cum Thro-nis et Do-mi-na-ti - ó - ni-bus,

cum-que o-mni mi-lí-ti-a coe-lé-stis ex - ér - ci-tus, hy-mnum gló-ri-ae tu-ae cá - ni-mus, si - ne fi - ne di-cén-tes.

Per omnia etc. etc. bis justum est wie S. 5.

Ve-re di-gnum et ju-stum est, ae-quum et sa-lu - tá - re, nos ti-bi sem-per, et u-bí-que

## Praefatio communis in cantu solemnii.

(An allen Festen und Oktavtagen, die nicht eine eigene Präfation haben.)

grá-ti - as á - ge-re, Dó-mi-ne san-cte, Pa-ter o-mní-po-tens, ae-tér-ne De-us: per Chri-stum Dó - mi-num no-strum.

Per quem ma-je-stá-tem tu-am lau-dant An - ge-li, ad - ó - rant Do-mi-na-ti - ó - nes, tre-munt Po - te - stá - tes.

Coe-li, coe-lo-rúm-que Vir-tú-tes, ac be - á - ta Sé - ra-phem, só - ci - a ex-sul-ta-ti - ó - ne con-cé - le-brant.

Cum qui-bus et no-stras vo-ces, ut ad-mít-ti jú-be-as, de-pre - cá - mur, súp - pli-ci con-fes-si - ó - ne di-cén-tes.

## Feriale Praefationen.

F. Hengesbach.

a. \*)

b. I Man. Vox coelestis. Ped. I Man. Vox c.

Ped. (hervortretend.) Ped. (Salicetb. 16') I Man. J. Quadflieg. c. Ped.

W. Schrage. d. Man. A. Wegener.

## Praefatio ferialis de Nativitate.

(Bei Votivmessen vom hhl. Sakramente und vom Namen Jesu.)

Per ó-mni-a sae-cu-la sae-cu-ló-rum. **Et** A-men. **V.** Dó-mi-nus vo-bis-cum.

\*) Siehe auch die Vorspiele S. 4, 24, 25 und 27.

B. Et cum spí-ri-tu tu-o. V. Sur-sum cor-da. B. Ha-bé-mus ad Dó-mi-num. V. Grá-ti-as a-gá-mus Dó-mi-no De-o no-stro.

B. Di-gnum et ju-stum est. Ve-re di-gnum et ju-stum est, ae-quum et sa-lu-tá-re, nos ti-bi sem-per, et u-bí-que

grá-ti-as á-ge-re, Dó-mi-ne san-cte, Pa-ter o-mní-po-tens, ae-tér-ne De-us. Qui-a per in-car-ná-ti Ver-bi my-sté-ri-um,

no-va men-tis no-strae ó-cu-lis lux tu-ae cla-ri-tá-tis in-fúl-sit: ut dum vi-si-bí-li-ter De-um co-gnó-sci-mus, per hunc in

in-vi-si-bí-li-um a-mó-rem ra-pi-á-mur. Et í-de-o cum An-ge-lis et Archán-ge-lis, cum Thro-nis et Do-mi-na-ti-ó-ni-bus,

cum-que o-mni mi-lí-ti-a coe-lé-stis ex-ér-ci-tus, hy-mnum gló-ri-ae tu-ae cá-ni-mus, si-ne fi-ne di-cén-tes.

Per ómnia etc. etc. bis aetérne Deus wie S. 14.

Qui cor-po-rá-li je-jú-ni-o ví-ti-a cóm-pri-mis, men-tem é-le-vas, vir-tú-tem

**Praefatio ferialis in Quadragesima.**  
 (An allen Ferialtagen von Aschermittwoch bis Samstag vor Passionssonntag.)

lar-gí-ris et praé-mi-a: per Chri-stum Dó-mi-num no-strum. Perquem ma-je-stá-tem tu-am lau-dant An-ge-li, ad-ó-rant Do-mi-na-ti-ó-nes,

tre-munt Po-te-stá-tes. Coe-li, coe-lo-rúm-que vir-tú-tes, ac be-á-ta Sé-ra-phim, só-ci-a ex-sul-ta-ti-ó-ne con-cé-le-brant.

Cum qui-bus et no-stras vo-ces, ut ad-mit-ti jú-be-as, de-pre-cá-mur, súp-pli-ci con-fes-si-ó-ne di-cén-tes.

Per ómnia etc. etc. bis aetérne Deus wie S. 14.

Qui sa-lú-tem hu-má-ni gé-ne-ris in li-gno cru-cis con-sti-tu-í-sti: ut un-de mors o-ri-e-bá-tur,

**Praefatio ferialis de S. Cruce.**  
 (An allen Ferialtagen von Passions-  
 sonntag bis Gründonnerstag und bei  
 den Privatvotivmessen vom hl. Kreuz.)

in-de vi-ta re-súr-ge-ret: et qui in li-gno vin-cé-bat, in li-gno quo-que vin-ce-ré-tur: per Chri-stum Dó-mi-num no-strum. Perquem etc. wie oben.

Per ómnia etc. etc. bis justum est wie S. 14.

Ve - re di - gnum et ju - stum est, ae - quum et sa - lu - tá - re:

## Praefatio ferialis tempore paschali.

(An den Ferialltagen und in festis simplicibus vom Weissen Sonntag bis Christi Himmelfahrt.)

Te qui - dem Dó - mi - ne o - mni tén - po - re, sed in hoc po - tís - si - mum glo - ri - ó - si - us prae - di - cá - re,

cum Pa - scha no - strum im - mo - lá - tus est Chri - stus. Ip - se e - nim ve - rus est A - gnus, qui ábs - tu - lit pec - cá - ta mun - di.

Qui mor - tem no - stram mo - ri - én - do de - strú - xit et vi - tam re - sur - gén - do re - pa - rá - vit. Et í - de - o

cum An - ge - lis et Ar - chán - ge - lis, cum Thro - nis et Do - mi - na - ti - ó - ni - bus cum - que o - mni mi - lí - ti - a

coe - lé - stis ex - ér - ci - tus, hy - mnum gló - ri - ae tu - ae cá - ni - mus, si - ne fi - ne di - cén - tes.



Per omnia etc. etc. bis aetérne Deus wie S. 14.

Praefatio ferialis de Ss Trinitate.  
(Bei den Privatvotivmessen zu Ehren der hl.  
Dreifaltigkeit.)

Qui cum u-ni-gé-ni-to Fí-li-o tu-o, et Spí-ri-tu san-cto, u-nus es De-us,

u-nus es Dó-mi-nus: non in u-ní-us sin-gu-la-ri-tá-te per-só-nae, sed in u-ní-us Tri-ni-tá-te sub-stán-ti-ae.

Quod e-nim de tu-a gló-ri-a, re-ve-lán-te te cré-di-mus, hoc de Fí-li-o tu-o, hoc de Spí-ri-tu san-cto, si-ne dif-fe-rén-

ti-a dis-cre-ti-ó-nis sen-tí-mus. Ut in con-fes-si-ó-ne ve-rae, sem-pi-ter-nae-que De-i-tá-tis, et in per-só-

nis pro-pri-e-tas, et in es-sén-ti-a ú-ni-tas, et in ma-je-stá-te ad-o-ré-tur ae-quá-li-tas. Quam lau-dant An-ge-li

at-que Ar-chán-ge-li, Ché-ru-bim quo-que ac Sé-ra-phim: qui non ces-sant cla-má-re quo-tí-di-e, u-na vo-ce di-cén-tes.

Per ómnia etc. etc. bis aetérne Deus wie S. 14.

per Chri-stum Dó-mi-num no-strum. Qui a-scén-dens su-per o-mnes coe-los, se-déns-que ad dèx-te-ram tu-am,

Praefatio ferialis de Spiritu sancto.  
(Bei Votivmessen zu Ehren des hl. Geistes.)

pro-mis-sum Spí-ri-tum san-ctum in fi-li-os ad-o-p-ti-ó-nis ef-fú-dit. Qua-pró-pter pro-fú-sis gáu-di-is, to-tus in or-be ter-rá-rum mundus ex-súl-tat.

Sed et su-pér-nae Vir-tú-tes, at-que an-gé-li-cae Po-te-stá-tes, hy-mnum gló-ri-ae tu-ae cón-ci-nunt, si-ne fi-ne di-cén-tes.

Per ómnia etc. etc. bis aetérne Deus wie S. 14.

Et te in Ve-ne-ra-ti-ó-ne be-á-tae Ma-rí-ae sem-per Vír-gi-nis col-lau-dá-re,

Praefatio ferialis de B. Maria.  
(Bei Votivmessen zu Ehren der Mutter Got-tes.)

be-ne-dí-ce-re, et prae-di-cá-re. Quae et U-ni-gé-ni-tum tu-um san-cti Spí-ri-tus ob-um-bra-ti-ó-ne con-cé-pit:

et vir-gi-ni-tá-tis gló-ri-a per-ma-nén-te, lu-men ae-tér-num mun-do ef-fú-dit, Je-sum Chri-stum Dó-mi-num no-strum.

Per quem ma-je-stá-tem tu-am lau-dant An-ge-li, ad-ó-rant Do-mi-na-ti-ó-nes, tre-munt Po-te-stá-tes.

Coe-li, coe-lo-rúm-que Vir-tú-tes, ac be-á-ta Sé-ra-phim, só-ci-a ex-sul-ta-ti-ó-ne con-cé-le-brant.

Cum qui-bus et no-stras vo-ces, ut ad-mit-ti jú-be-as, de-pre-cá-mur, súp-pli-ci con-fes-si-ó-ne di-cén-tes.

Per ómnia etc. etc. bis justum est wie S. 14.

Ve-re di-gnum et ju-stum est, ae-quum et sa-lu-tá-re:

Praefatio ferialis de Apostolis.  
(Bei Votivmessen zu Ehren der hl. Apostel.)

Te Dó-mi-ne sup-pli-ci-ter ex-o-rá-re, ut gre-gem tu-um pa-stor ae-tér-ne non dé-se-ras: sed per be-á-tos

A-pó-sto-los tu-os, con-tí-nu-a pro-te-cti-ó-ne cu-stó-di-as. Ut i-is-dem re-ctó-ri-bus gu-ber-né-tur,

quos ó - pe - ris tu - i vi - cá - ri - os e - í - dem con - tu - lí - sti prae - és - se pa - stó - res. Et í - de - o

cum An - ge - lis et Ar - chán - ge - lis, cum Thro - nis et Do - mi - na - ti - ó - ni - bus, cum - que o - mni mi - lí - ti - a

coe - lé - stis ex - ér - ci - tus, hy - mnum gló - ri - ae tu - ae cá - ni - mus, si - ne fi - ne di - cén - tes.

Per ómnia etc. etc. bis actérne Deus wie S. 14.

per Chri - stum Dó - mi - num no - strum. Per quem ma - je - stá - tem tu - am lau - dant An - ge - li,

**Praefatio communis in cantu feriali.**

(In festis simplicibus und an Ferialtagendie nicht eine eigne Präfation haben, sowie bei allen Messen für Verstorbene.)

ad - ó - rant Do - mi - na - ti - ó - nes, tre - munt Po - te - stá - tes. Coe - li, coe - lo - rúm - que Vir - tú - tes, ac be - á - ta Sé - ra - phim, só - ci - a ex - sul -

ta - ti - ó - ne con - cé - le - brant. Cum qui - bus et no - stras vo - ces, ut ad - mit - ti jú - be - as, de - pre - cá - mur, súp - pli - ci con - fes - si - ó - ne di - cén - tes.

B. Feierliche und feriale Praefationen.

a. \*) F. Hengesbach.

b. (Auch als Trio verwendbar.)

J. Quadflieg.

c.

A. Wegener.

\*) Siehe auch die Vorspiele S. 28 und 31.

d. F. Hengesbach.

Ped.

e. Streichend. Man. Ped.

Ped.

J. Quadflieg.

f.

f.

f.

A. Wegener. Ped.

Ped.

## Feierlicher Ton.

Per ó-mni-a sae-cu-la sae-cu-ló-rum. **B.** A-men. **V.** Dó-mi-nus vo-bis-cum. **B.** Et cum spí-ri-tu tu-o. **V.** Sur-sum cor-da.

**B.** Ha-bé-mus ad Dó-mi-num. **V.** Grá-ti-as a-gá-mus Dó-mi-no De-o no-stro. **B.** Di-gnum et ju-stum est. Vere dignum etc. etc.

## Ferialer Ton.

Per ó-mni-a sae-cu-la sae-cu-ló-rum. **B.** A-men. **V.** Dó-mi-nus vo-bis-cum. **B.** Et cum spí-ri-tu tu-o. **V.** Sur-sum cor-da.

**B.** Ha-bé-mus ad Dó-mi-num. **V.** Grá-ti-as a-gá-mus Dó-mi-no De-o no-stro. **B.** Di-gnum et ju-stum est. Vere dignum etc. etc.

## Pater noster.

a.<sup>o</sup>

F. Hengesbach

Ped.

\*) Siehe auch Vorspiele S. 4, 14 und 27.

b. Klare 8' Stimmen.

Musical score for 'b. Klare 8' Stimmen'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is common time (C). The piece is marked 'Man.' (Mancuso) and 'Ped.' (Pedal). The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

J. Quadflieg. C.

Musical score for 'J. Quadflieg. C.'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is common time (C). The piece is marked 'Man.' (Mancuso). The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

A. Wegener.

Musical score for 'A. Wegener.'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is common time (C). The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

A. Pater noster. (Feierlicher Ton.)

Per ó-mni-a sae-cu-la sae-cu-ló-rum. B. A-men. O-ré-mus: Prae-cé-ptis sa-lu-tá-ri-bus mó-ni-ti,

Musical score for 'A. Pater noster' (first line). It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is common time (C). The music is marked '8:' (octave). The melody is simple and solemn, with a steady accompaniment.

et dí-vi-na in-sti-tu-ti-ó-ne for-má-ti, au-dé-mus dí-ce-re. Pa-ter no-ster, qui es in coe-lis: San-cti-fi-cé-tur no-men tu-um:

Musical score for 'A. Pater noster' (second line). It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is simple and solemn, with a steady accompaniment.



Ad - vé - ni - at re - gnum tu - um: Fi - at vo - lún - tas tu - a, sic - ut in coe - lo, - et in ter - ra.

Pa - nem no - strum quo - ti - di - á - num da no - bis hó - di - e: Et di - mít - te no - bis dé - bi - ta no - stra, sic - ut et nos

di - mít - ti - mus de - bi - tó - ri - bus no - stris. Et ne nos in - dú - cas in ten - ta - ti - ó - nem. *℞*. Sed lí - be - ra nos a ma - lo.

Pater noster. (Ferialer Ton.)

Per ó - mni - a sae - cu - la sae - cu - ló - rum. *℞*. A - men. O - ré - mus: Prae - cé - ptis sa - lu - tá - ri - bus mó - ni - ti,

et di - ví - na in - sti - tu - ti - ó - ne for - má - ti, au - dé - mus dí - ce - re. Pa - ter no - ster, qui es in coe - lis: San - cti - fi -

cé - tur no - men tu - um: Ad - vé - ni - at re - gnum tu - um: Fi - at vo - lún - tas tu - a, sic - ut in coe - lo et in ter - ra.

Pa-nem no-strum quo-ti-di-á-num da no-bis hó-di-e: Et di-mít-te no-bis dé-bi-ta no-stra, sic-ut et nos di-

mit-ti-mus de-bi-tó-ri-bus no-stris. Et ne nos in-dú-cas in ten-ta-ti-ó-nem. **℞.** Sed lí-be-ra nos a ma-lor.

a. Ped.  
 b. Man.

c. Ped.  
 d. Trio. I Man. streichend; II Man. Flötenst. Ped.  
 II Man.

e. Trio. I Man.  
 Ped.

Per ó-mni-a sae-cu-la sae-cu-ló-rum. **℞.** A-men. Pax Dó-mi-ni sit sem-per vo-bis-cum. **℞.** Et cum spí-ri-tu tu-o.

B. Pater noster. (Feierlicher Ton.)

F. Hengesbach.

a. (Siehe auch Vorspiele S. 22, 23 und 31.)

Ped.

b. Andante.  
II Man. (Voll.)

\*)Vox coel.

\*Abkürzung.  
II Man.

Ped. Salicetb. 16'

J. Quadflieg.

Vox coel.

\*Abk.  
II Man.

W. Schrage.

Per ó - mni - a sae - cu - la sae - cu - ló - rum. B. A - men. O - ré - mus: Prae - cé - ptis sa - lu - tá - ri - bus mó - ni - ti,

\*) Statt Vox coel. kann auch Aeoline 8' oder Salicional 8' oder Salic. 8' gekoppelt mit Dolce 8' mit Gedaktb. 8' und Ped.-Koppel gezogen werden.

et di - ví - na in - sti - tu - ti - ó - ne for - má - ti, au - dé - mus dí - ce - re. Pa - ter no - ster,

qui es in coe - lis: San - cti - fi - cé - tur no - men tu - um: ad - vé - ni - at re - gnum tu - um:

Fi - at vo - lún - tas tu - a, sic - ut in coe - lo, et in ter - ra. Pa - nem no - strum quo - ti - di - á - num

da no - bis hó - di - e: et di - mít - te no - bis dé - bi - ta no - stra, sic - ut et nos di - mít - ti - mus

de - bi - tó - ri - bus no - stris. Et ne nos in - dú - cas in ten - ta - ti - ó - nem. B. Sed lí - be - ra nos a ma - lo.

## Pater noster. (Ferialer Ton.)

Per ó-mni-a sae-cu-la sae-cu-ló-rum. **℞**. A-men. O-ré-mus. Prae-cé-ptis sa-lu-tá-ri-bus mó-ni-ti,

et di-vi-na in-sti-tu-ti-ó-ne for-má-ti, au-dé-mus dí-ce-re. Pa-ter no-ster, qui es in coe-lis:

San-cti-fi-cé-tur no-men tu-um: Ad-vé-ni-at re-gnum tu-um: Fi-at vo-lún-tas tu-a, sic-ut in coe-lo,

et in ter-ra. Pa-nem no-strum quo-ti-di-á-num da no-bis hó-di-e: Et di-mít-te no-bis dé-bi-ta no-stra,

sic-ut et nos di-mít-ti-mus de-bi-tó-ri-bus no-stris. Et ne nos in-dú-cas in ten-ta-ti-ó-nem. **℞**. Sed lí-be-ra nos a ma-lo.

a.

b. Man. rit.

c. Ped. hervortretend.

d. Auch für 2 verschiedene Manuale.  
II Man. I Man.

e. Trio. I Man. streichend; II Man. Flötenstimmen.  
II Man. I Man.

f. Trio. Registrierung wie oben. Ped. Ped.

Per ó-mni-a sae-cu-la sae-cu-ló-rum. B. A-men. Pax Dó-mi-ni sit sem-per vo-bis-cum. B. Et cum spí-ri-tu tu-o.

# Ite Missa est. (Benedicamus Domino.)

1. Vom Karsamstag bis zum Weissen Sonntag [ausschliesslich]

a. (Benedicamus Dómi - no.)  
Ite Missa est, al - le - lú - ja, al - le - - lú - ja.

B. Deo gráti - - as, al - le - lú - ja, al - le - - lú - - ja.

b. (Benedicamus Dómi - no.)  
Ite Missa est, al - le - lú - ja, al - le - - lú - ja.

c. (Benedicamus Dómi - no.)  
Ite Missa est, al - le - lú - ja, al - le - - lú - ja.

B. Deo gráti - - as, al - le - lú - ja, al - le - lú - ja. B. Deo gráti - - as, al - le - lú - ja, al - le - lú - ja.

2. An den höchsten Festtagen.

a. (Benedicamus Dó - o - o - o - o - mi - no.)  
I - - te e e e e Mis - sa est.

B. De - - - o o o o o o grá - ti - as.

b. (Benedicamus Dó - o - o - o - o - mi - no.)  
I - - te e e e e Mis - sa est.

c. (Benedicamus Dó - o - o - o - o - mi - no.)  
I - - te e e e e Mis - sa est.

B. De - - - o o o o o o grá - ti - as. B. De - - - o o o o o o grá - ti - as.

3. An den Festen zweiter Klasse und Duplexfesten.

a. (Benedicamus Dó - o - o - o - o - mi - no.)  
I - - te e e e e Mis - sa est.

B. De - o o o o o o grá - ti - as.





6. In festis simplicibus und an den Ferialtagen während der Osterzeit.

a. I - te Mis - sa est.      b. I - te Mis - sa est.      c. I - te Mis - sa est.

B. De - o grá - ti - as.      B. De - o grá - ti - as.      B. De - o grá - ti - as.

7. An den Advent- und Fastensonntagen.

*Handwritten notes:*  
4 #  
Bunzig

a. Be-ne-di-cá-mus Dó - o - mi - no.

B. De - o grá - a - ti - as.

b. Be-ne-di-cá-mus Dó - o - mi - no.      c. Be-ne-di-cá-mus Dó - o - mi - no.

B. De - o grá - a - ti - as.      B. De - o grá - a - ti - as.

8. An den Ferialtagen während des Jahres.

a. Be-ne-di-cá-mus Dó-mi-no.      b. Be-ne-di-cá-mus Dó-mi-no.      c. Be-ne-di-cá-mus Dó-mi-no.

B. De - o grá-ti-as.      B. De - o grá-ti-as.      B. De - o grá-ti-as.

9. An den Ferialtagen der Advent- und Fastenzeit.

a. Be-ne-di-cá-mus Dó-mi-no.      b. Be-ne-di-cá-mus Dó-mi-no.      c. Be-ne-di-cá-mus Dó-mi-no.

B. De - o grá-ti-as.      B. De - o grá-ti-as.      B. De - o grá-ti-as.

Zu den Orationen.

In den Messen für die Verstorbenen.

a. *V.* Dóminus vo - - bis-cum. *R.* A-men.      b. *V.* Dóminus vo - - bis-cum. *R.* A-men.      c. *V.* Dóminus vo - - bis-cum. *R.* A-men.

*R.* Et cum spírítu tu-o.      *R.* Et cum spírítu tu-o.      *R.* Et cum spírítu tu-o.

Zum Evangelium. (Römische Weise.)

a. *R.* Glória ti - bi, Dómi - ne.      b. *R.* Glória ti - bi, Dómi - ne.      c. *R.* Glória ti - bi, Dómi - ne.

(Paderborner Weise.)

a. *R.* Glória ti - bi, Dó-mine.      b. *R.* Glória ti - bi, Dó-mine.      c. *R.* Glória ti - bi, Dó-mine.

Zur Präfation. (Ferialer Ton.) (Ohne Vorspiel)

Per ó-mni-a sae-cu-la sae-cu-ló - rum. *R.* A - men. *V.* Dó-mi-nus vo - bis-cum. *R.* Et cum spí-ri-tu tu-o.

*V.* Sur-sum cor-da. *R.* Ha-bé-mus ad Dó-mi-num. *V.* Grá-ti-as a-gá-mus Dó-mi-no De-o no-stro. *R.* Di-gnum et ju-stum est.

Ve-re di-gnum et ju-stum est, ae-quum et sa-lu-tá-re, nos ti-bi sem-per, et u-bi-que grá-ti-as á-ge-re, Dó-mi-ne san-cte

Pa-ter o-mní-po-tens, ae-tér-ne De-us: per Chri-stum Dó-mi-num no-strum. Per quem ma-je-stá-tem tu-am lau-dant An-ge-li,

ad-ó-rant Do-mi-na-ti-ó-nes, tre-munt Po-te-stá-tes. Coe-li, coe-lo-rúm-que Vir-tú-tes, ac be-á-ta Sé-ra-phim, só-ci-a ex-sul-ta-ti-ó-ne

con-cé-le-brant. Cum qui-bus et no-stras vo-ces, ut ad-mít-ti jú-be-as, de-pre-cá-mur, súp-pli-ci con-fes-si-ó-ne di-cén-tes.

Pater noster. (Ferialer Ton.)

Per ó-mni-a sae-cu-la sae-cu-ló-rum. R. A-men. O-ré-mus: Prae-cé-ptis sa-lu-tá-ri-bus mó-ni-ti,

et di-ví-na in-sti-tu-ti-ó-ne for-má-ti, au-dé-mus dí-ce-re. Pa-ter no-ster, qui es in coe-lis:

San-cti-fi-cé-tur no-men tu-um: Ad-vé-ni-at re-gnum tu-um: Fi-at vo-lún-tas tu-a, sic-ut in coe-lo

et in ter-ra. Pa-nem no-strum quo-ti-di-á-num da no-bis hó-di-e: Et di-mít-te no-bis dé-bi-ta no-stra,

sic-ut et nos di-mít-ti-mus de-bi-tó-ri-bus no-stris. Et ne nos in-dú-cas in ten-ta-ti-ó-nem. *B.* Sed lí-be-ra nos a ma-lo.

Per ó-mni-a sae-cu-la sae-cu-ló-rum. *B.* A-men. *V.* Pax Dó-mi-ni sit sem-per vo-bis-cum. *B.* Et cum spí-ri-tu tu-o.

Requiescant in pace.

1. Re-qui-é-scant in pa-ce. *B.* A-men. 2. Re-qui-é-scant in pa-ce. *B.* A-men.

Bei Messen für die Verstorbenen.

3. Re-qui-é-scant in pa-ce. *B.* A-men. 4. Re-qui-é-scant in pa-ce. *B.* A-men. 5. Re-qui-é-scant in pa-ce. *B.* A-men.













Orgelbuch