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Universitätsbibliothek Paderborn

Orgelbuch zum katholischen Gesangbuch "Sursum corda"

Schrage, Wilhelm

Paderborn, 1904

Maria.

urn:nbn:de:hbz:466:1-11778

Visual Library

Maria.

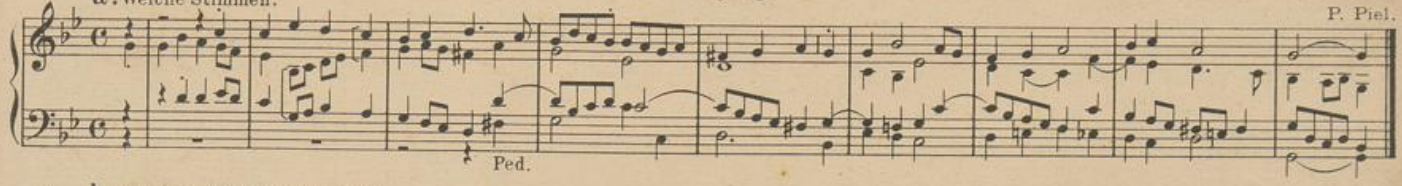
Erste Messe.

Zum Eingang.

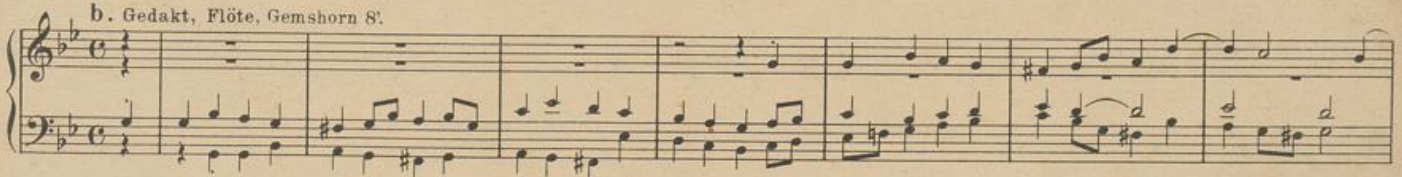
236.

a. Weiche Stimmen.

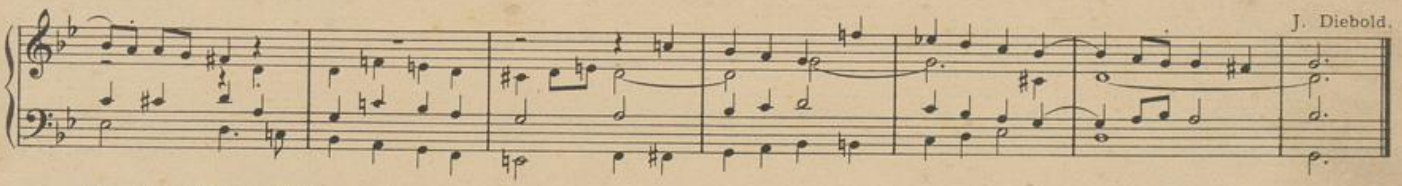
P. Piel.



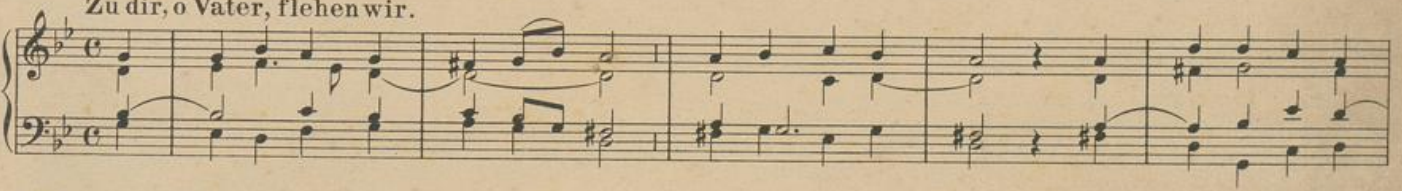
b. Gedakt, Flöte, Gemshorn 8'.

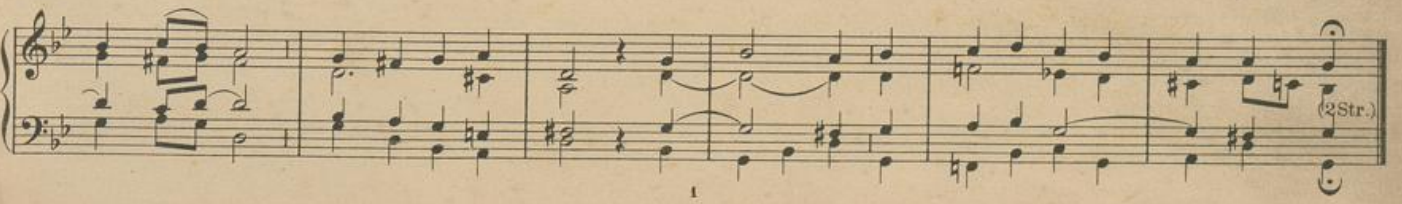


J. Diebold.



Zu dir, o Vater, flehen wir.





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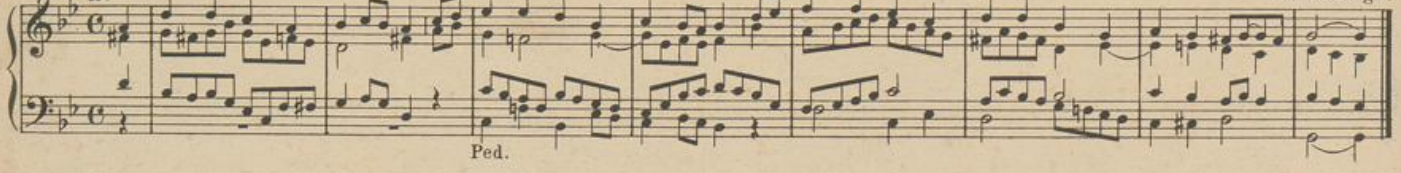
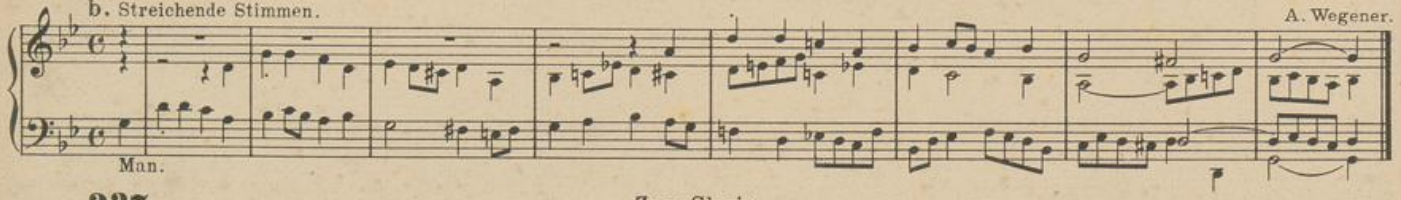
a.

W. Schrage.



b. Streichende Stimmen.

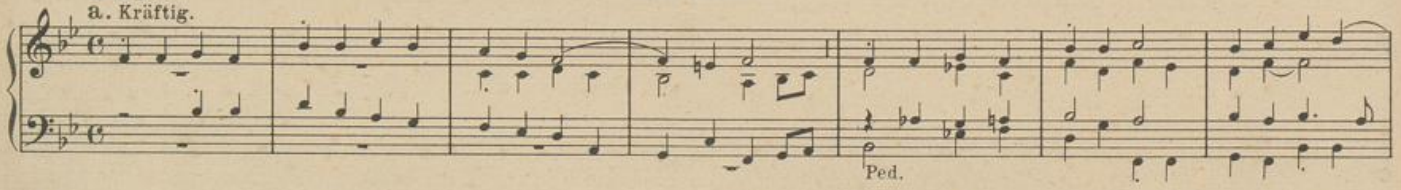
A. Wegener.



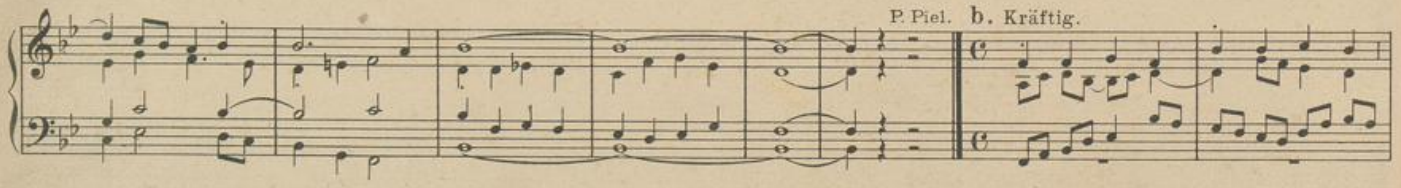
237.

Zum Gloria.

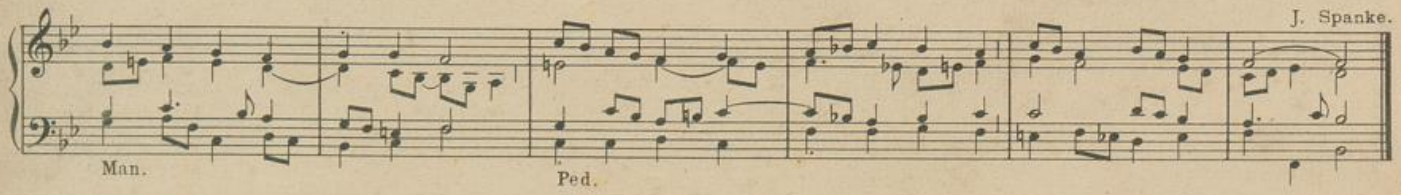
a. Kräftig.



P. Piel. b. Kräftig.



J. Spanke.



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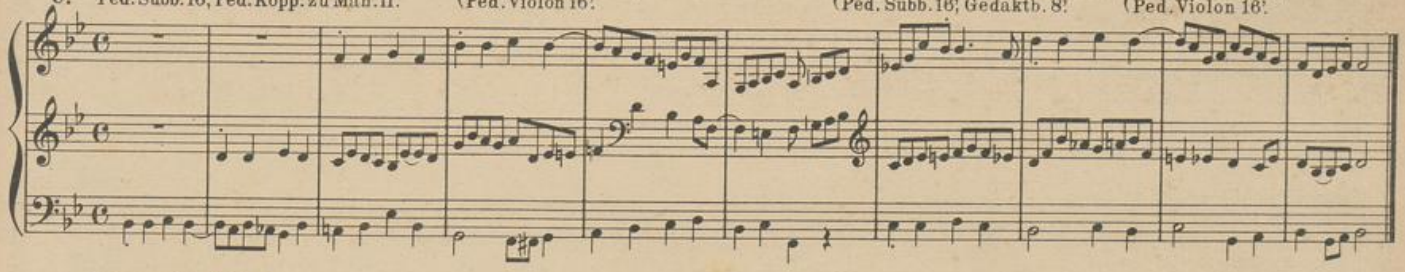
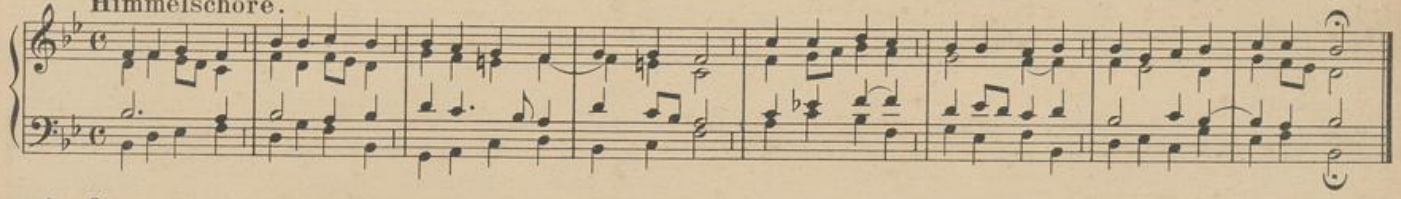
TRIO. c. I Man. Gamba 8'. II Man. Salic., Gedakt 8'. Ped. Subb. 16', Ped. Kopp. zu Man. II. *oder:* I Man. Principal 8'. II Man. Aeol., Salic., Ged. 8', Flöte 4'. Ped. Violon 16'. *oder:* I Man. Aeol., Salic. 8', Flöte 4'. II Man. Hohlflöte 8'. Ped. Subb. 16', Gedaktb. 8'. *oder:* I Man. Aeol., Salic., Ged. 8', Fl. 4'. II Man. Gamba 8'. Ped. Violon 16'.

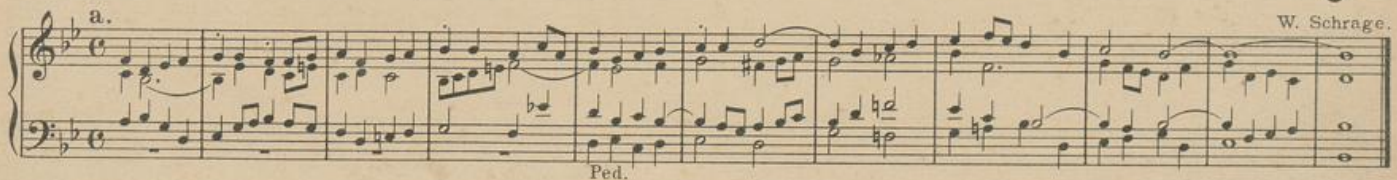


Himmelschöre.



a.

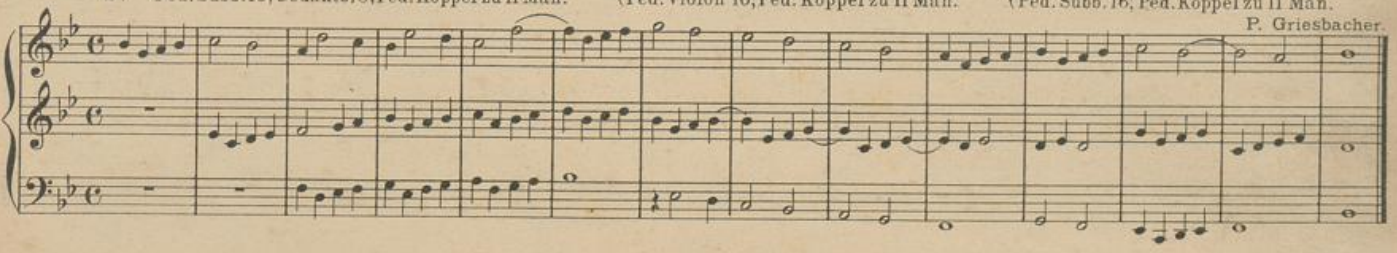
W. Schrage.



Ped.

TRIO. b. I Man. Gamba 8'. II Man. Gedakt 8', Salic. 8'. Ped. Subb. 16', Gedaktb. 8', Ped. Koppel zu II Man. *oder:* I Man. Princ. 8'. II Man. Geigenpr. 8'. Ped. Violon 16', Ped. Koppel zu II Man. *oder:* I Man. Hohlflöte 8'. II Man. Salic. 8', Aeoline 8. Ped. Subb. 16', Ped. Koppel zu II Man.

P. Griesbacher.



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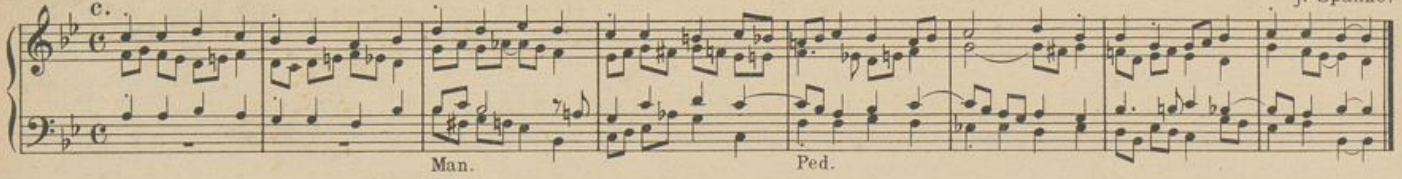
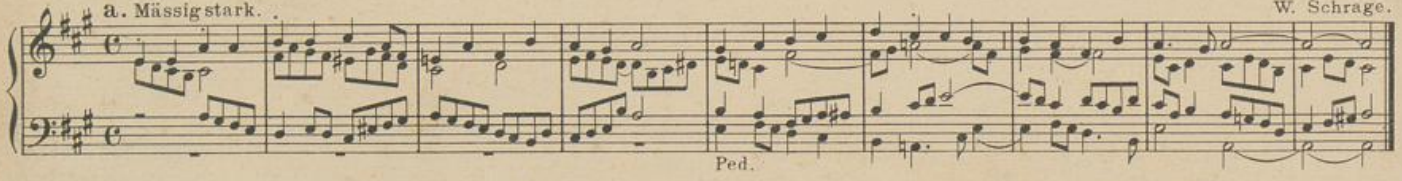
c. J. Spanke.



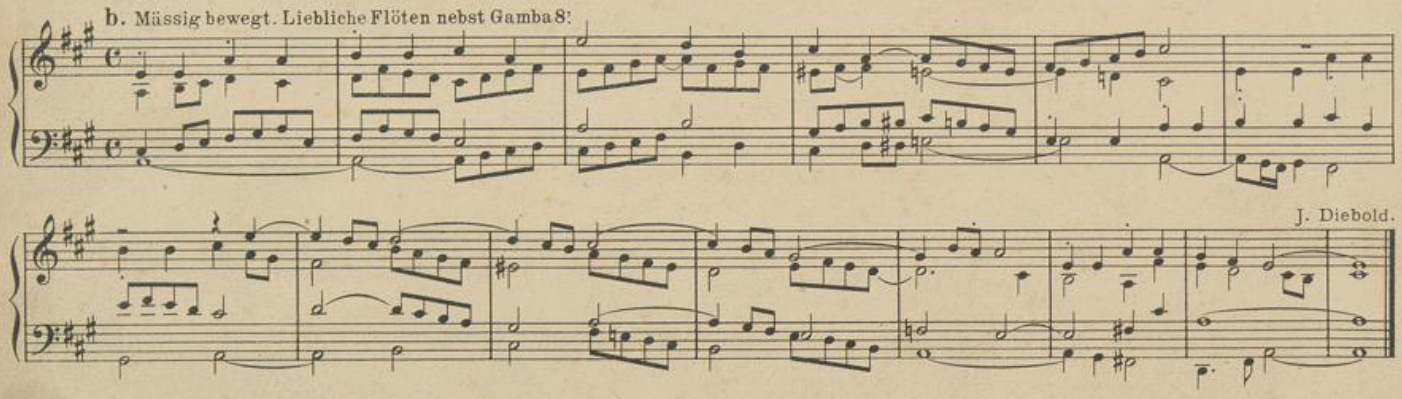
238.

Zum Credo.

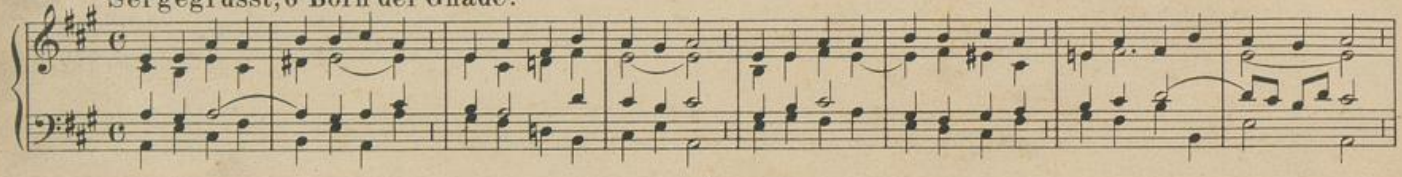
a. Mässig stark. W. Schrage.



b. Mässig bewegt. Liebliche Flöten nebst Gamba 8'. J. Diebold.



Sei gegrüsst, o Born der Gnade.



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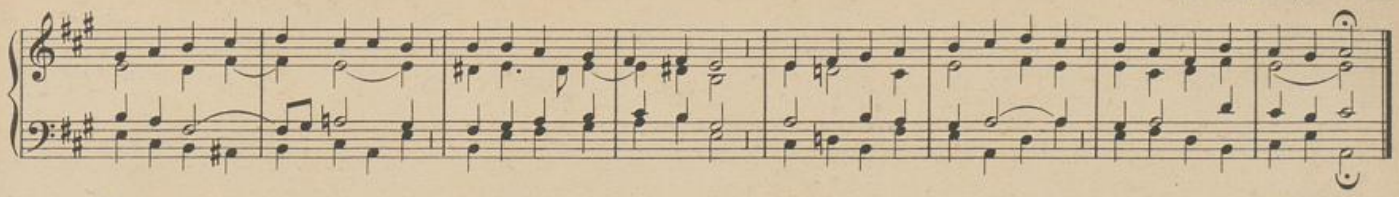
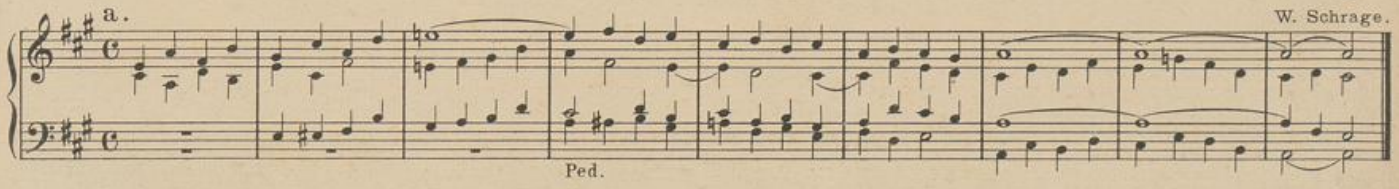


a.

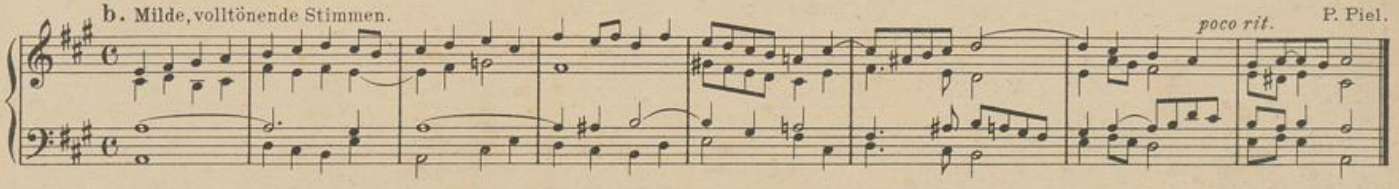
W. Schrage.



b. Milde, volltönende Stimmen.

poco rit.

P. Piel.

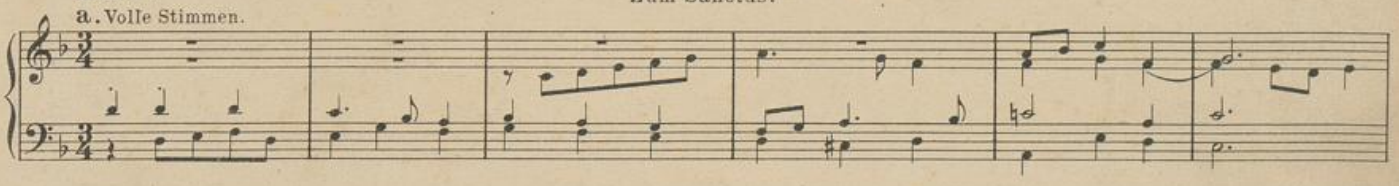


Zur Opferung. **239.** Schau erbarmend, Gott, hernieder. (2 Str.) (siehe **224**).

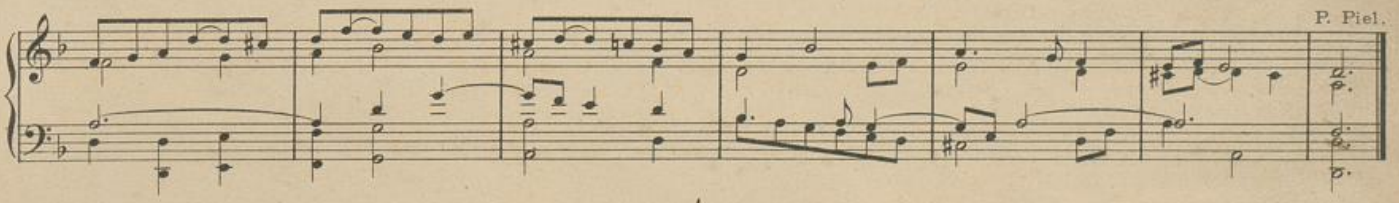
240.

Zum Sanctus.

a. Volle Stimmen.



P. Piel.



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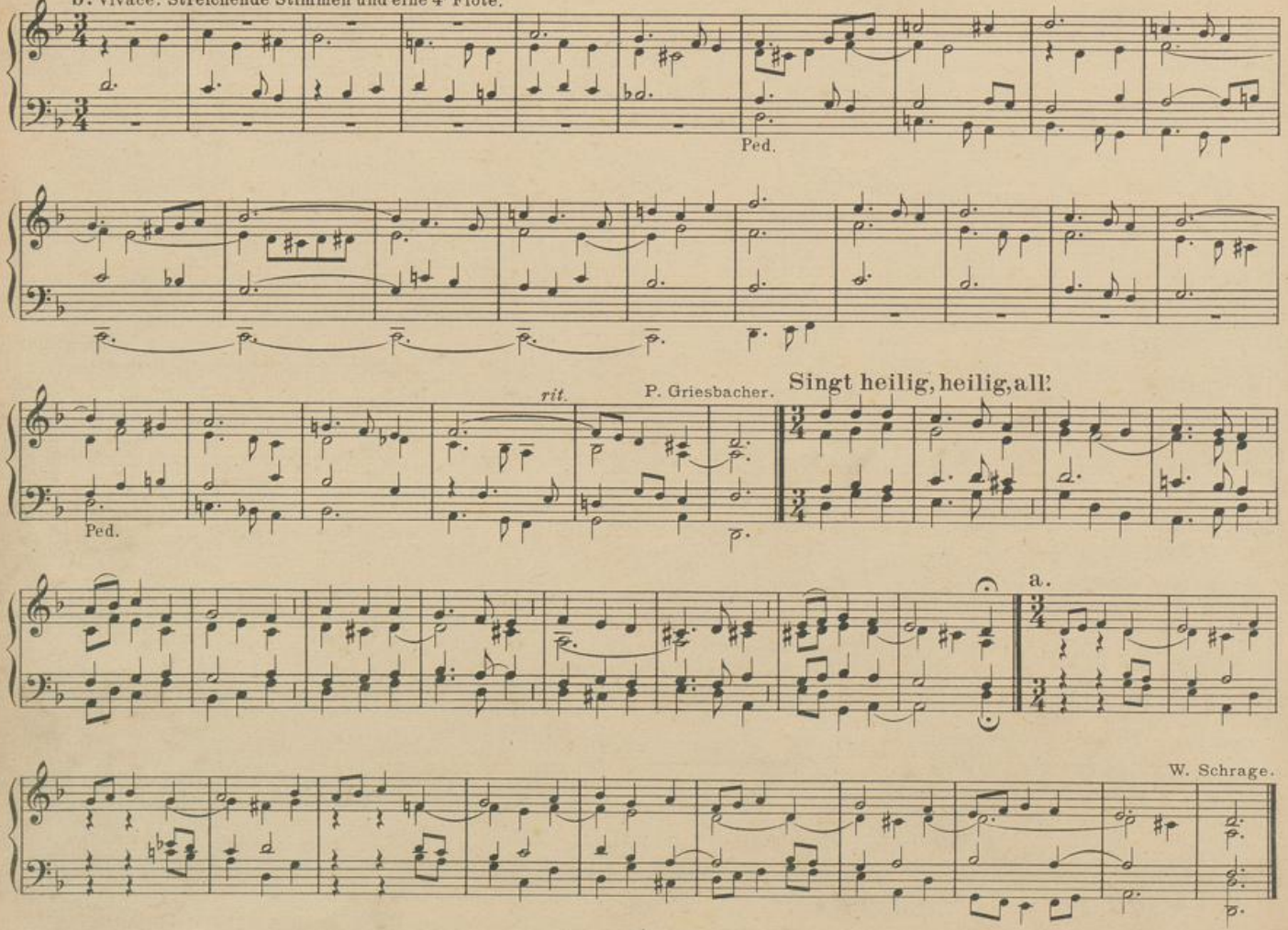
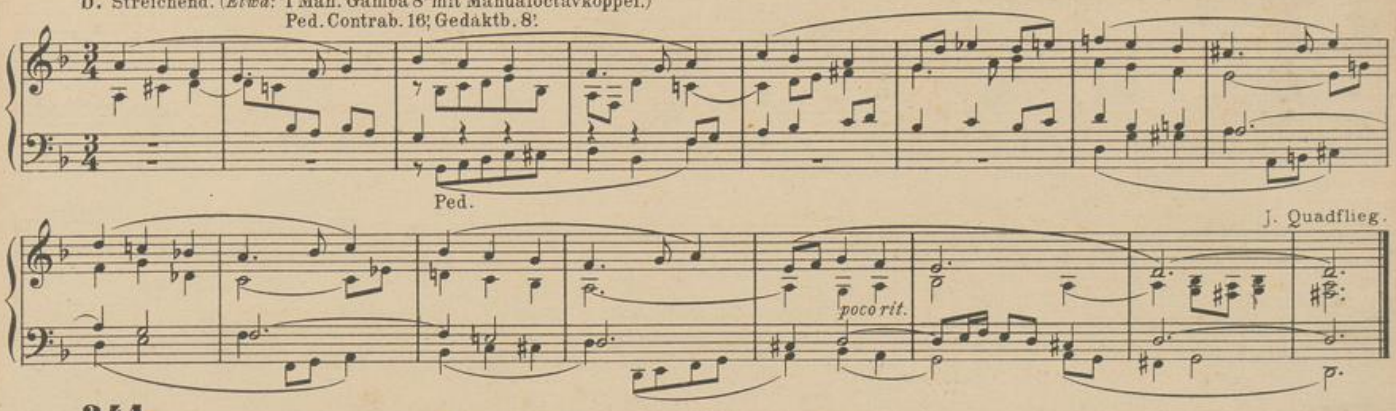
b. Vivace. Streichende Stimmen und eine 4' Flöte.



b. Streichend. (*Etwa:* II Man. Salic. 8'. I Man. Gamba 8' mit Manualoctavkoppel.) Ped. Contrab. 16'. Gedaktb. 8'.



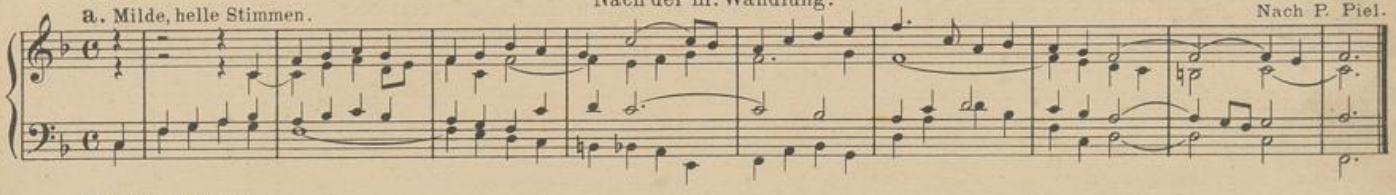
J. Quadflieg.

241.

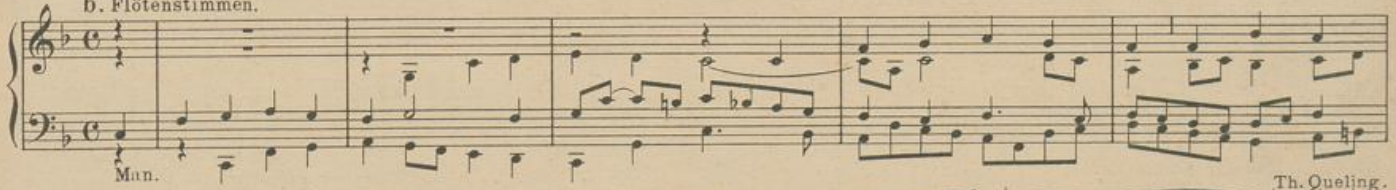
Nach der hl. Wandlung.

a. Milde, helle Stimmen.

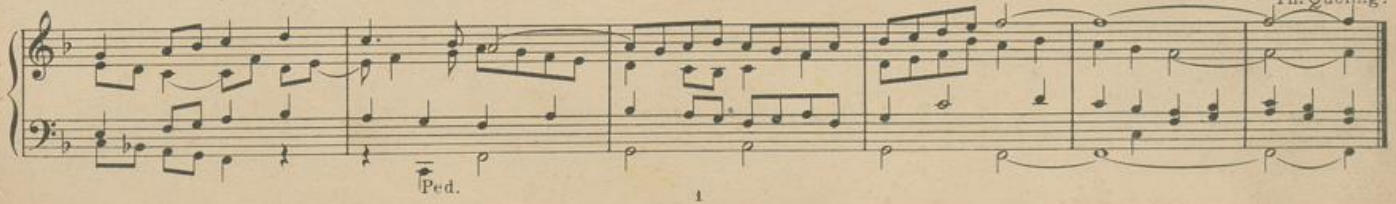
Nach P. Piel.



b. Flötenstimmen.



Th. Quelling.



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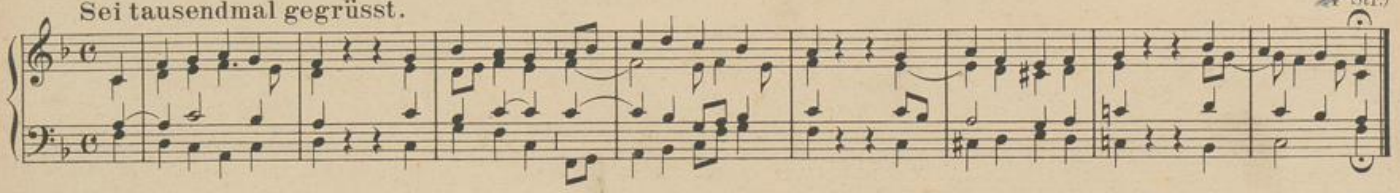
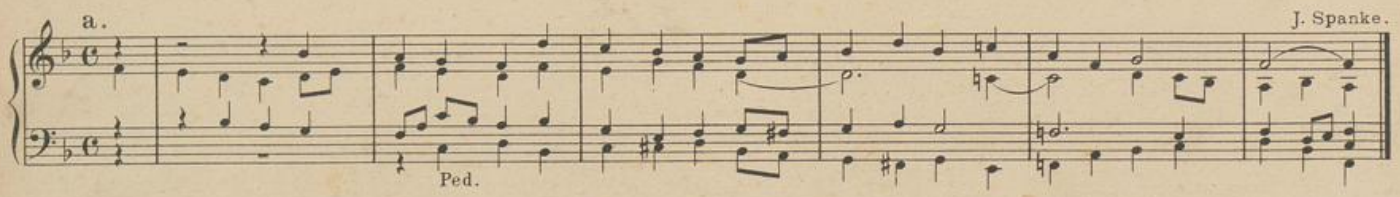
3 4 Str.)

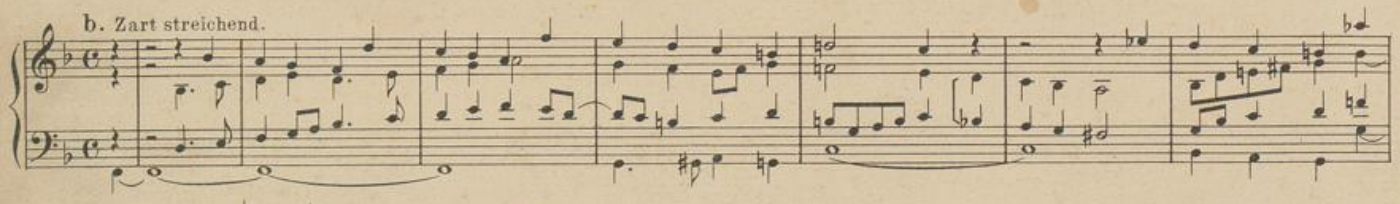
Sei tausendmal gegrüsst.



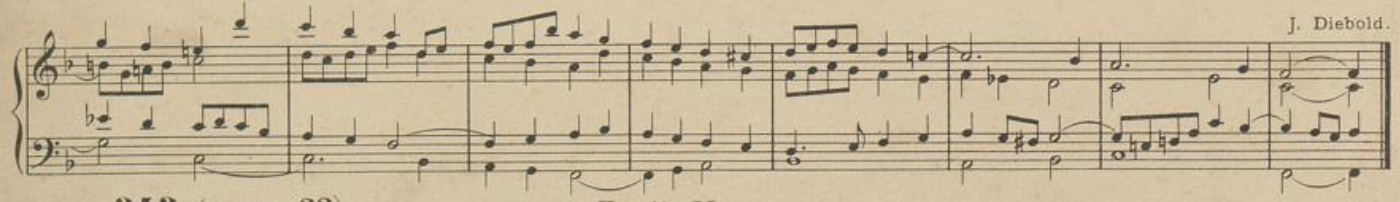
a. J. Spanke.



b. Zart streichend.



J. Diebold.



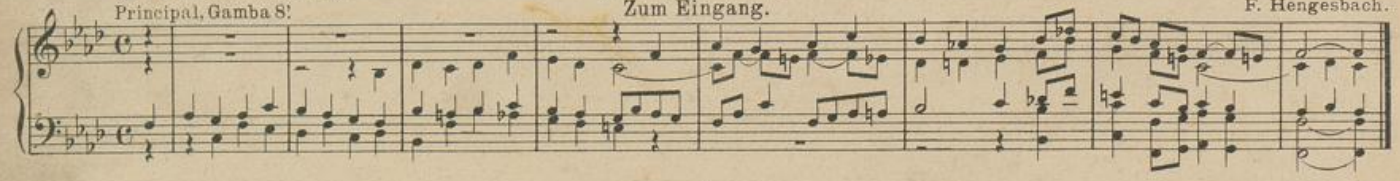
242. (auch wie **22**).

Principal, Gamba 8'

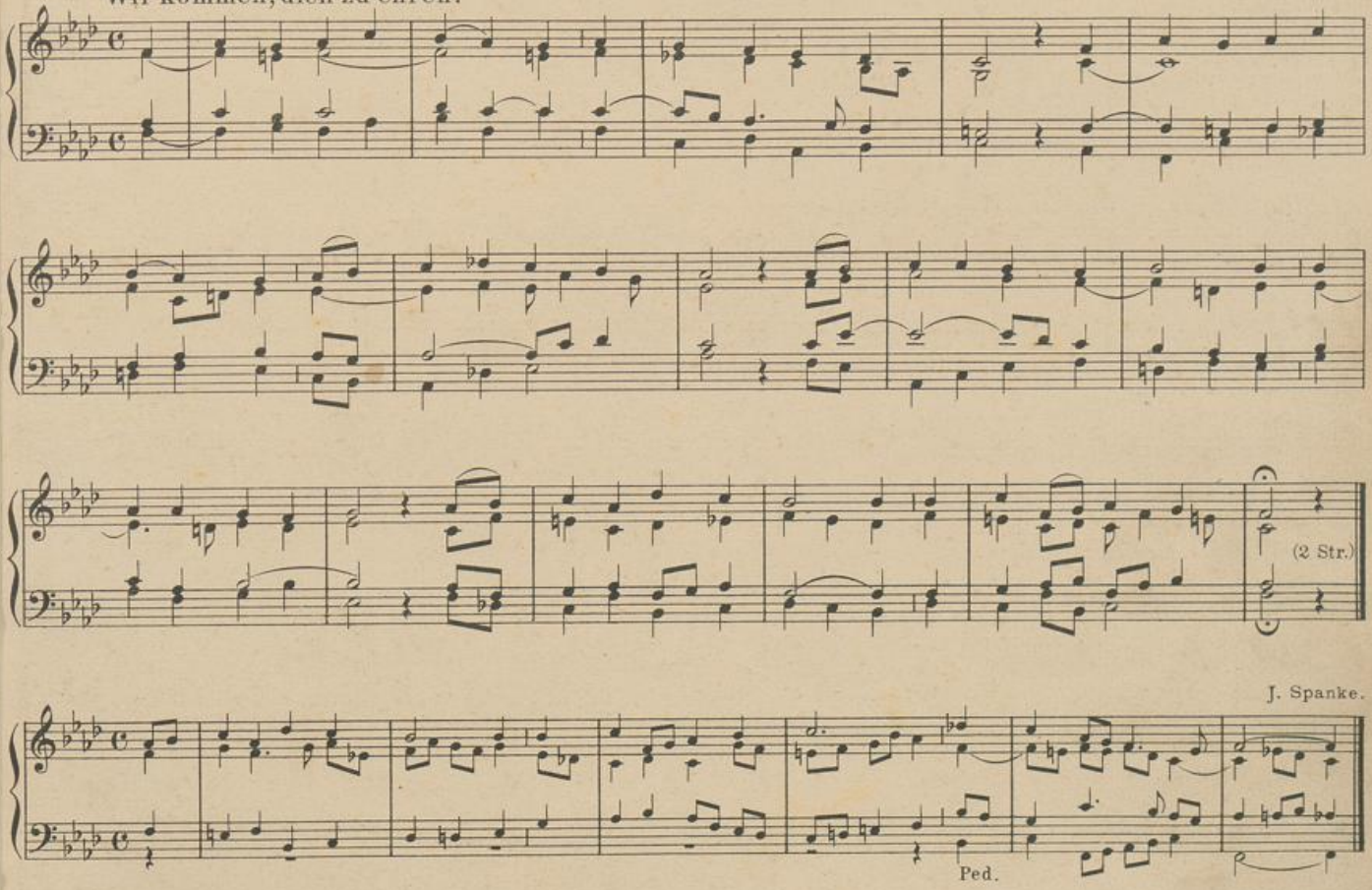
Zweite Messe.

Zum Eingang.

F. Hengesbach.



Wir kommen, dich zu ehren.



J. Spanke.

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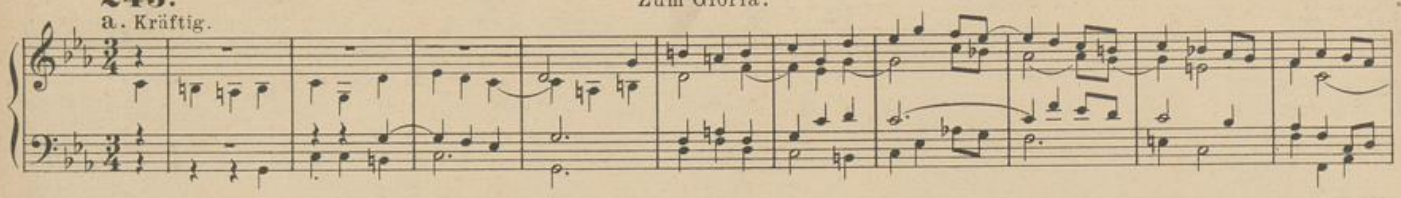
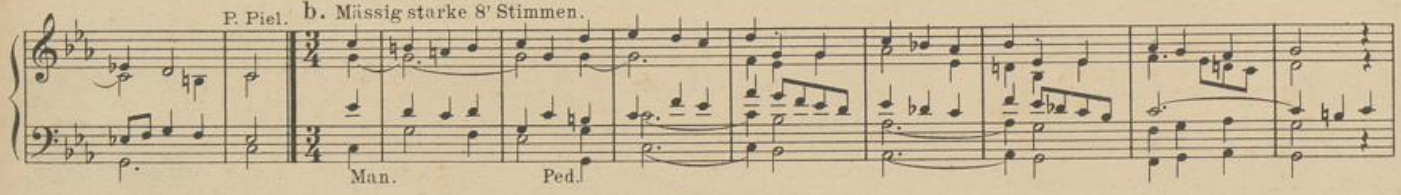
243.

Zum Gloria.

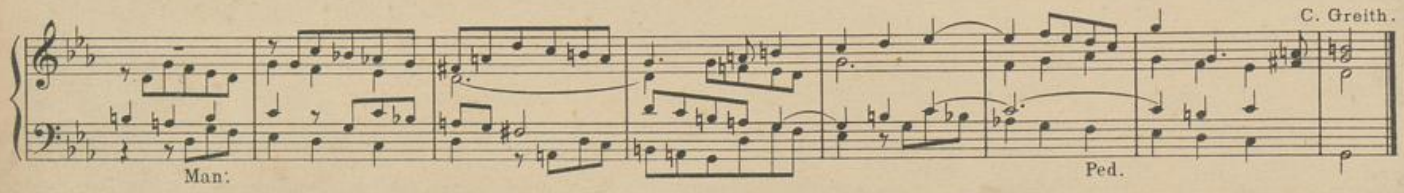
a. Kräftig.



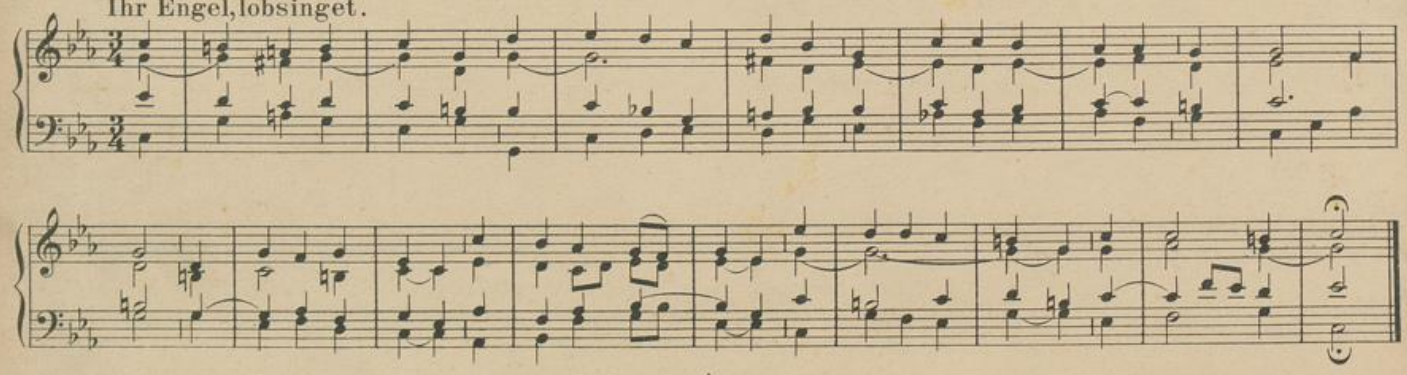
P. Piel. b. Mässig starke 8' Stimmen.



C. Greith.

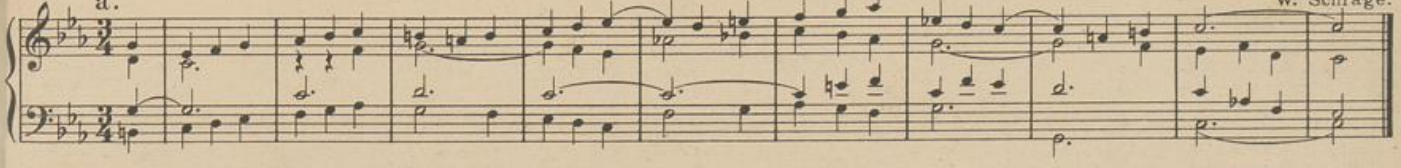


Ihr Engel, lobsinget.

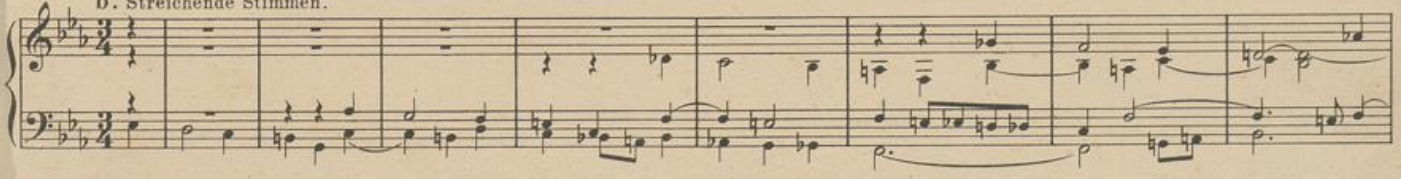


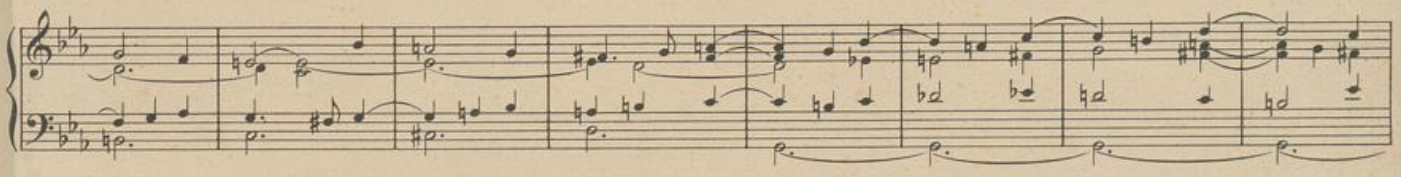
a.

W. Schrage.



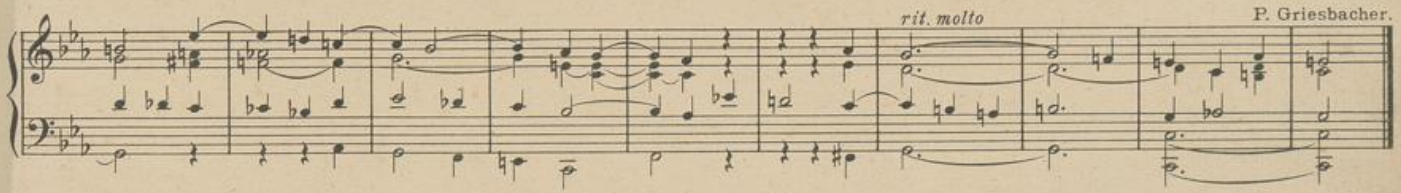
b. Streichende Stimmen.





rit. molto

P. Griesbacher.

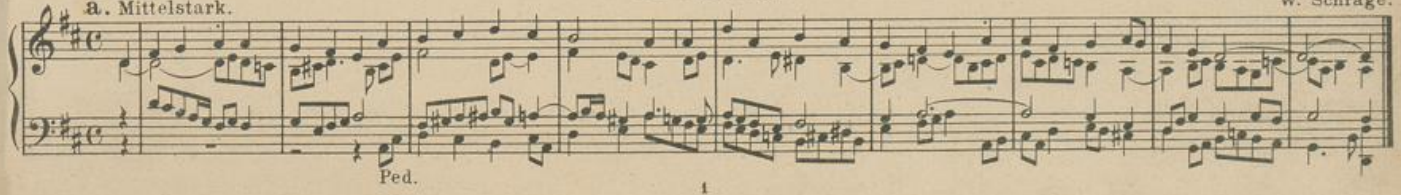


Zum Credo. № 238.
Zur Opferung.

244.

a. Mittelstark.

W. Schrage.



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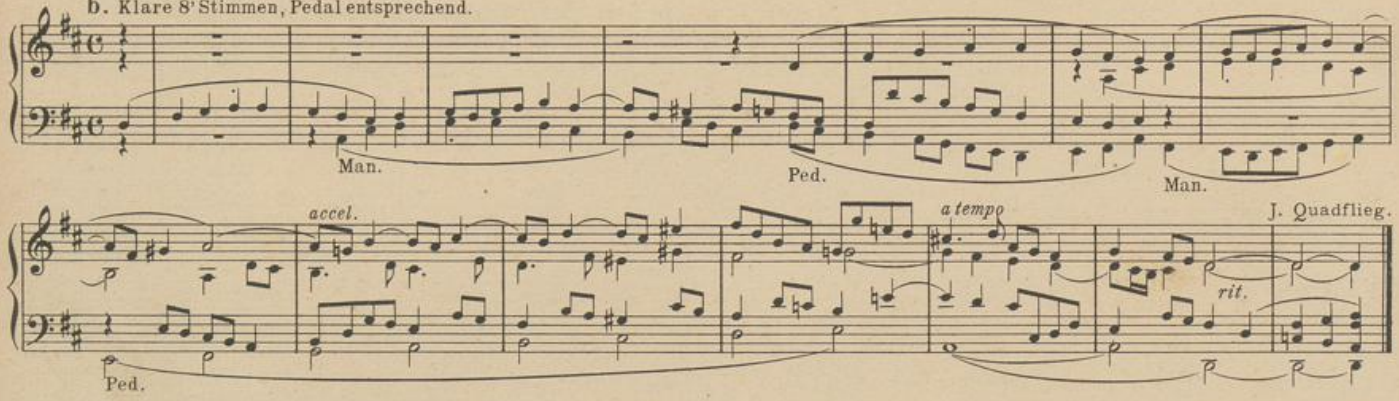
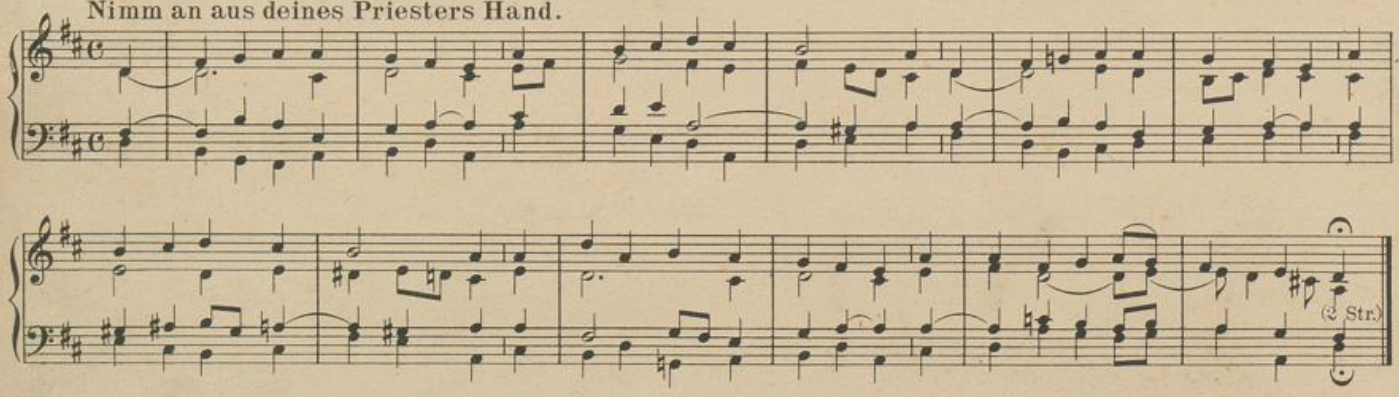
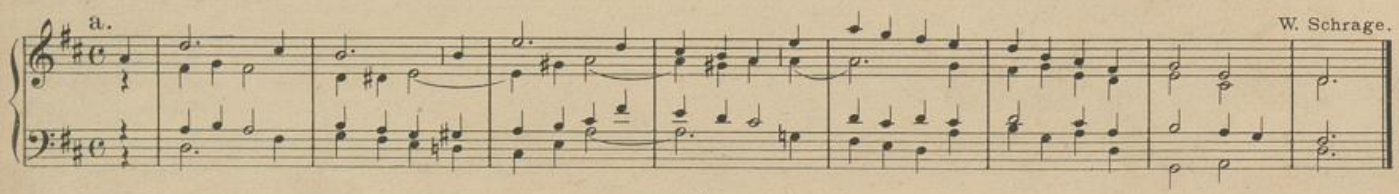
b. Klare 8' Stimmen, Pedal entsprechend.



Nimm an aus deines Priesters Hand.

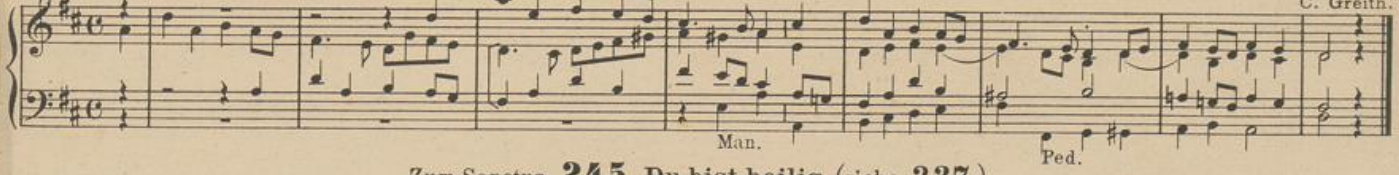


a.



b. Mässig starke Registrierung.

C. Greith.



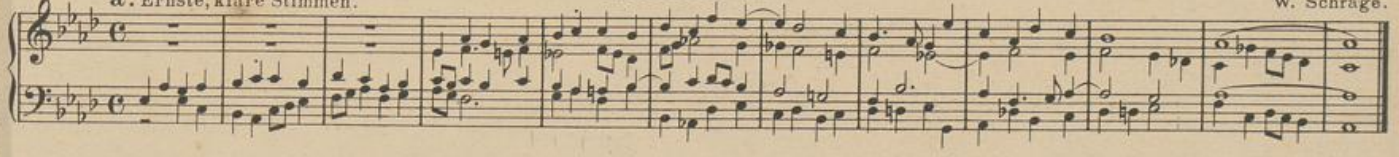
Zum Sanctus. **245. Du bist heilig.** (siehe **237.**)

Nach der hl. Wandlung. **246. Jesu, du bist hier zugegen.** (3 Str.) (siehe **27**).

247. Marienlieder.

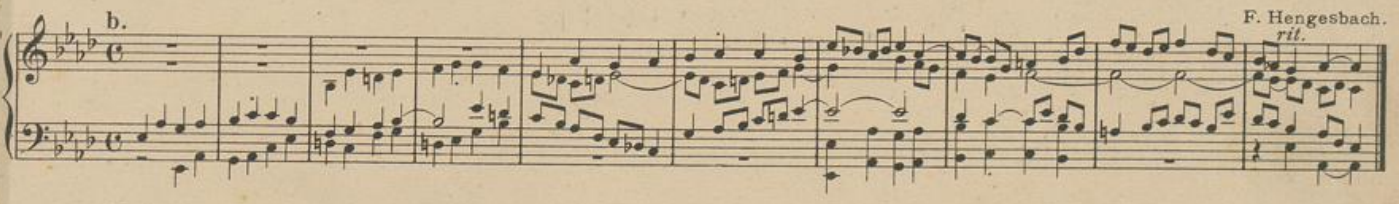
a. Ernste, klare Stimmen.

W. Schrage.

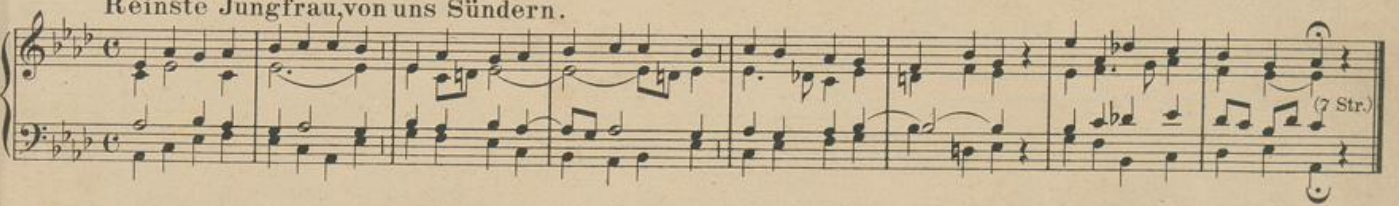


b.

F. Hengesbach.

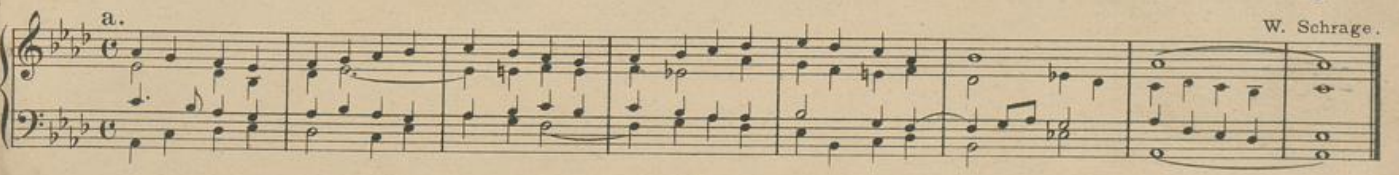


Reinste Jungfrau, von uns Sündern.



a.

W. Schrage.



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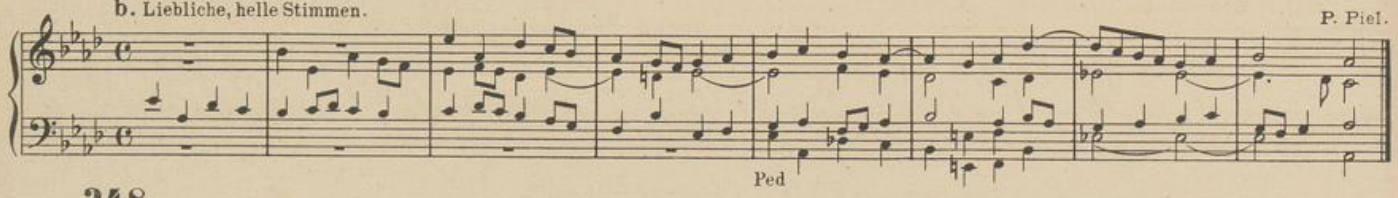
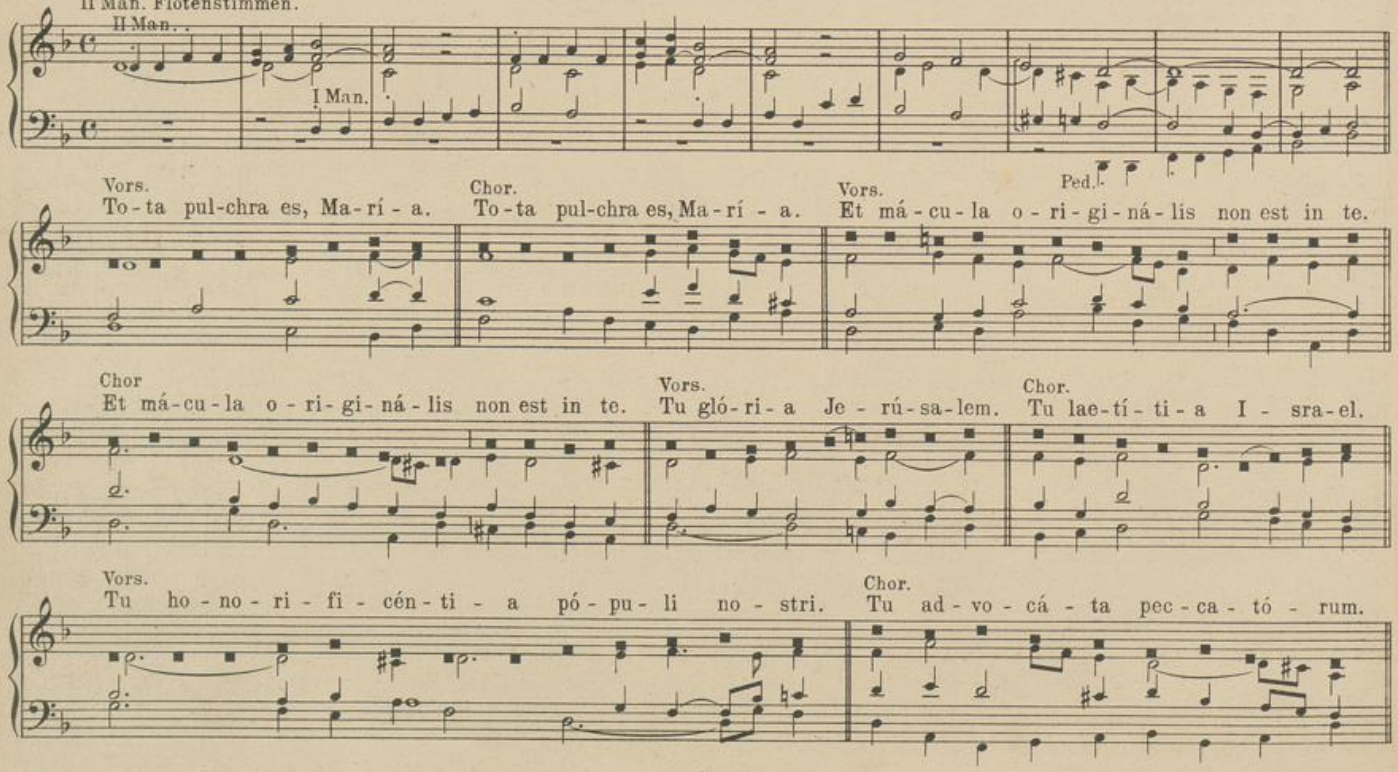
b. Liebliche, helle Stimmen.

P. Piel.



248.

I Man. hervortretend.
II Man. Flötenstimmen.



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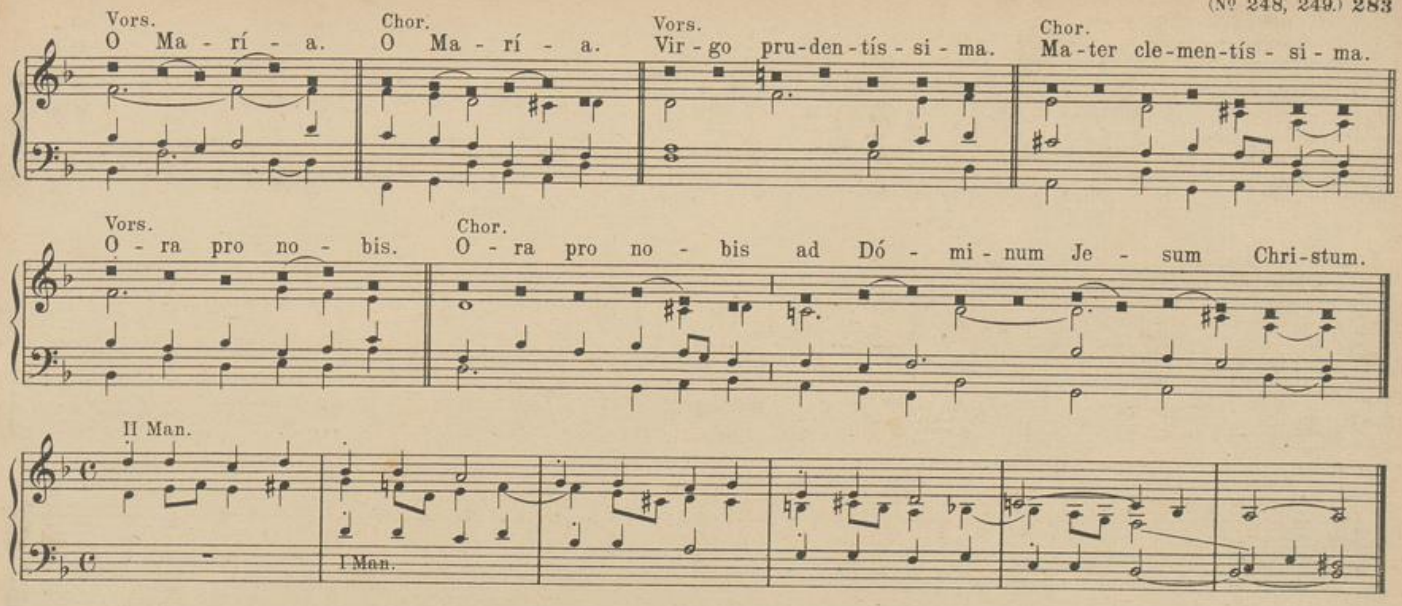
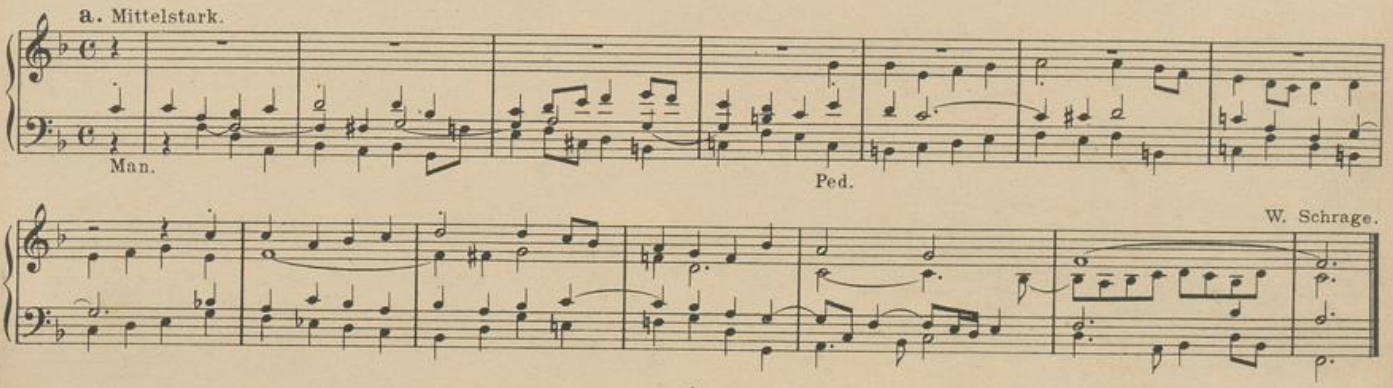


249.

a. Mittelstark.



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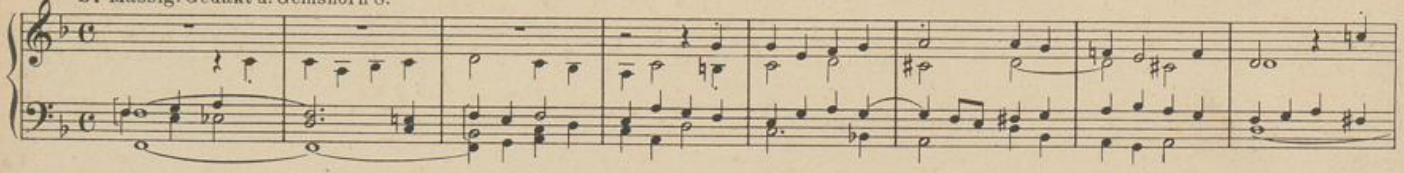
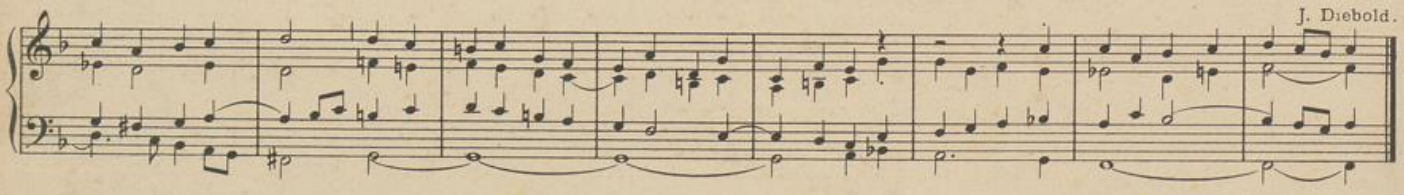
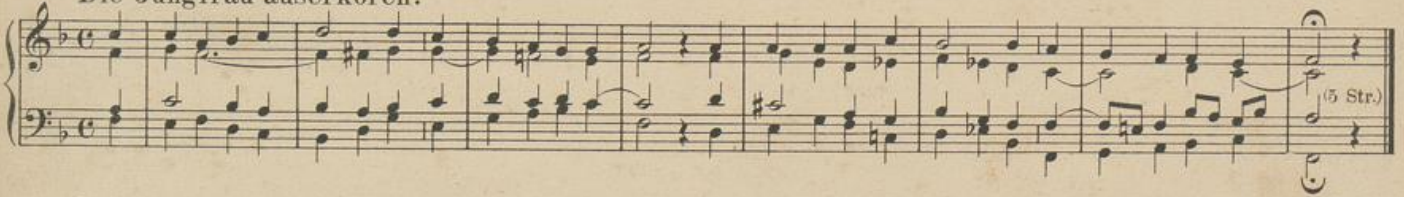
b. Mässig. Gedakt u. Gemshorn 8'.



J. Diebold.

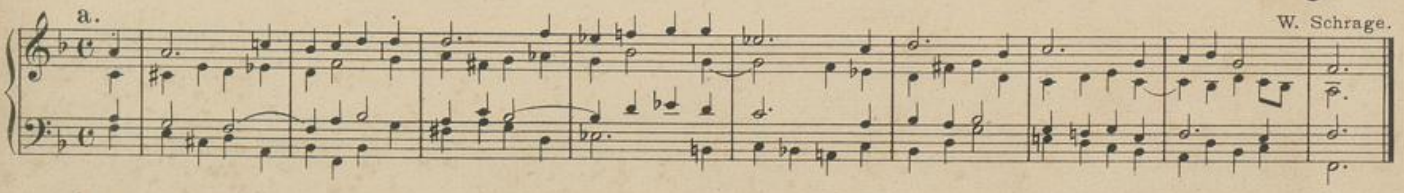


Die Jungfrau auserkoren.



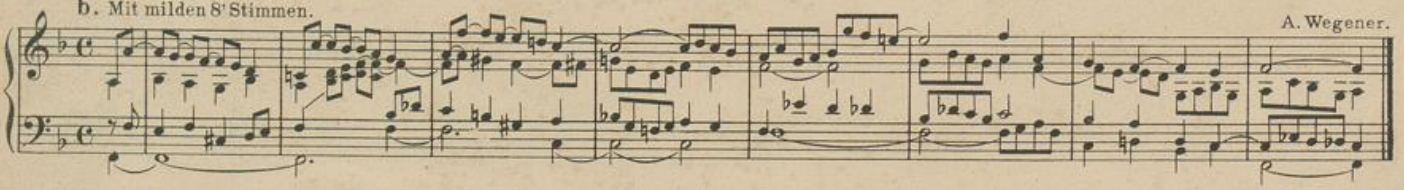
a.

W. Schrage.



b. Mit milden 8' Stimmen.

A. Wegener.



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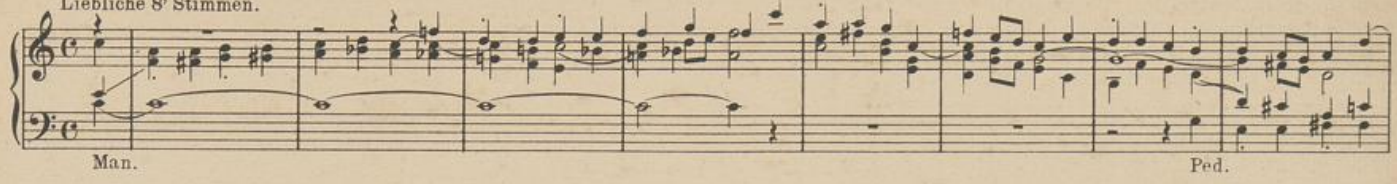
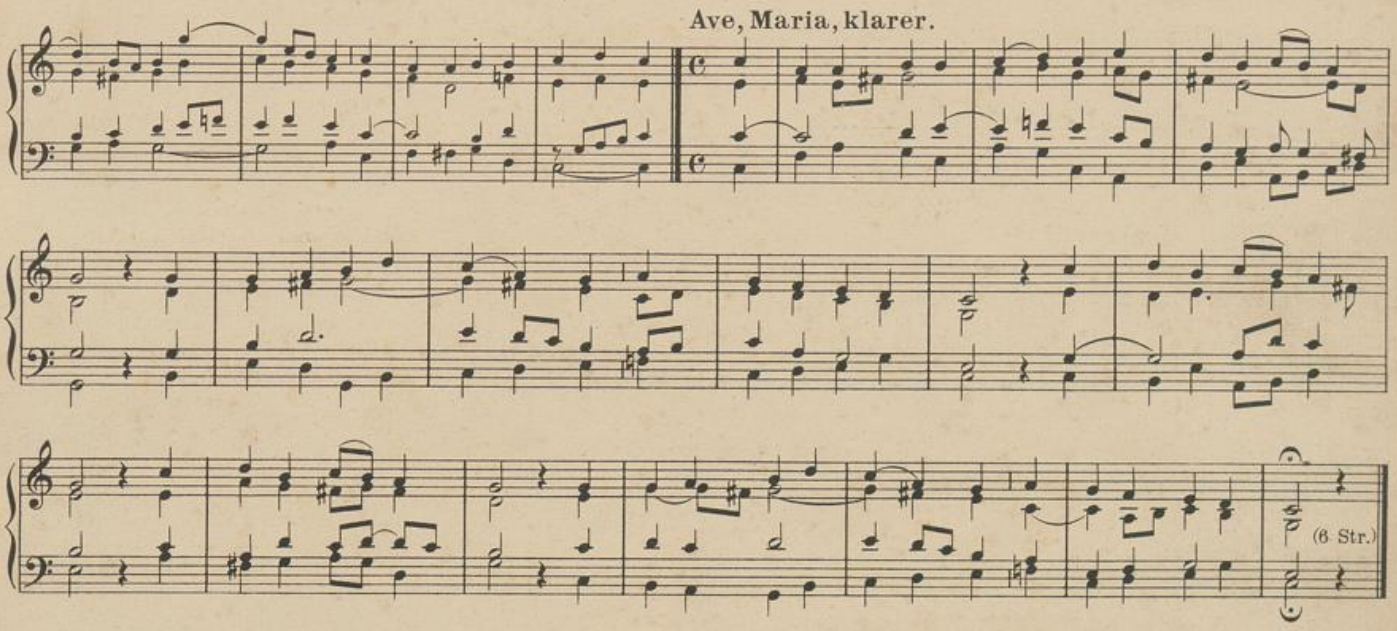
250.

Liebliche 8' Stimmen.

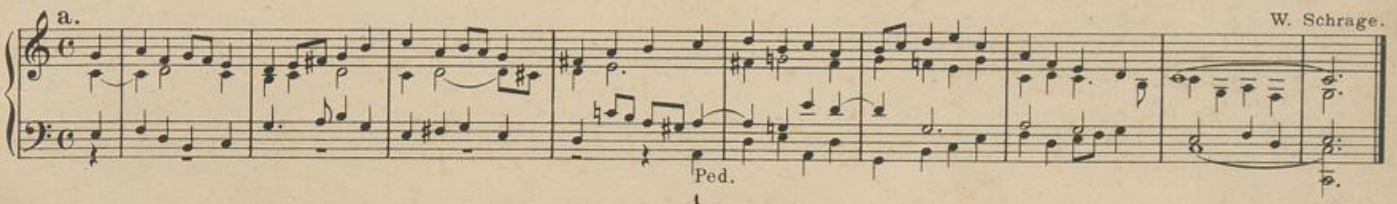


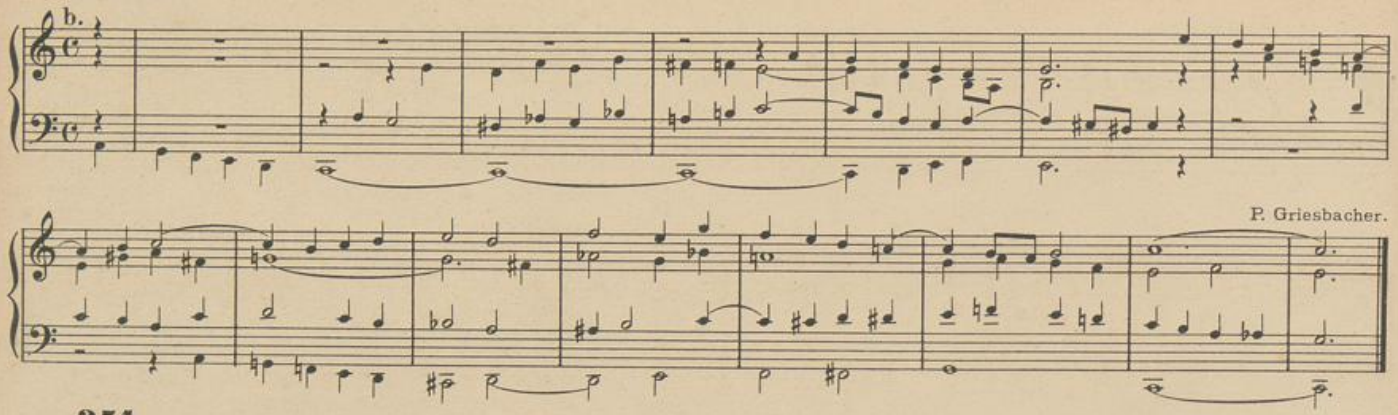
Ave, Maria, klarer.



a.

W. Schrage.





251.

Streichende Stimmen.

Vors.
An - gelus Dómini nun-ti-á-vit Ma-rí-ae,

Chor.
et concépit de Spíritu 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.

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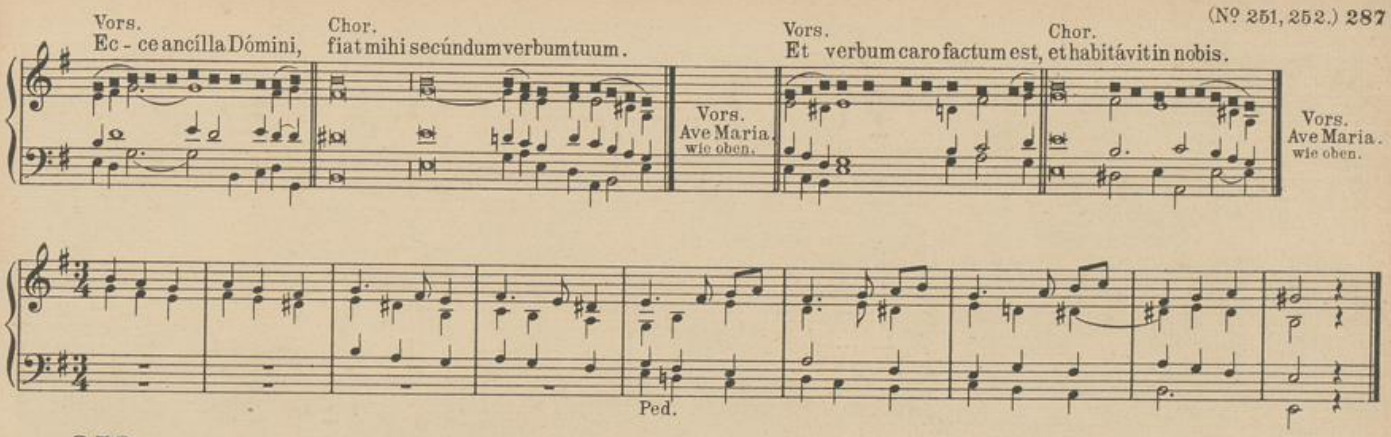
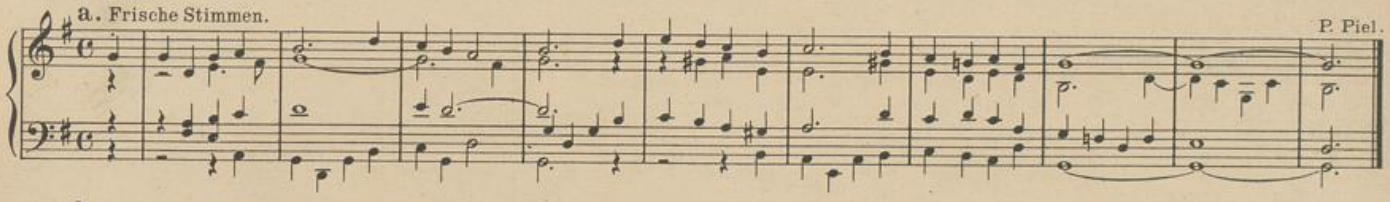


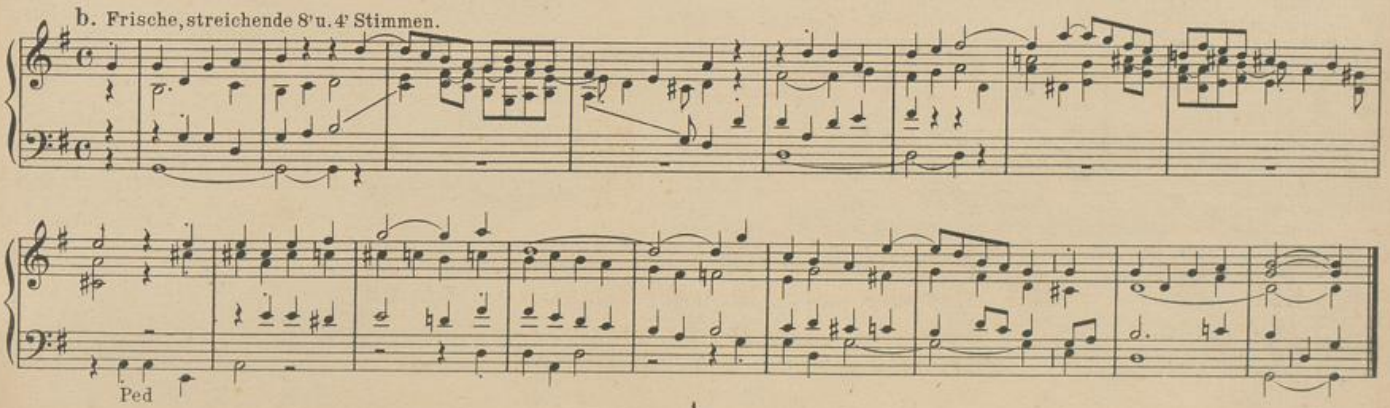
252.

a. Frische Stimmen.

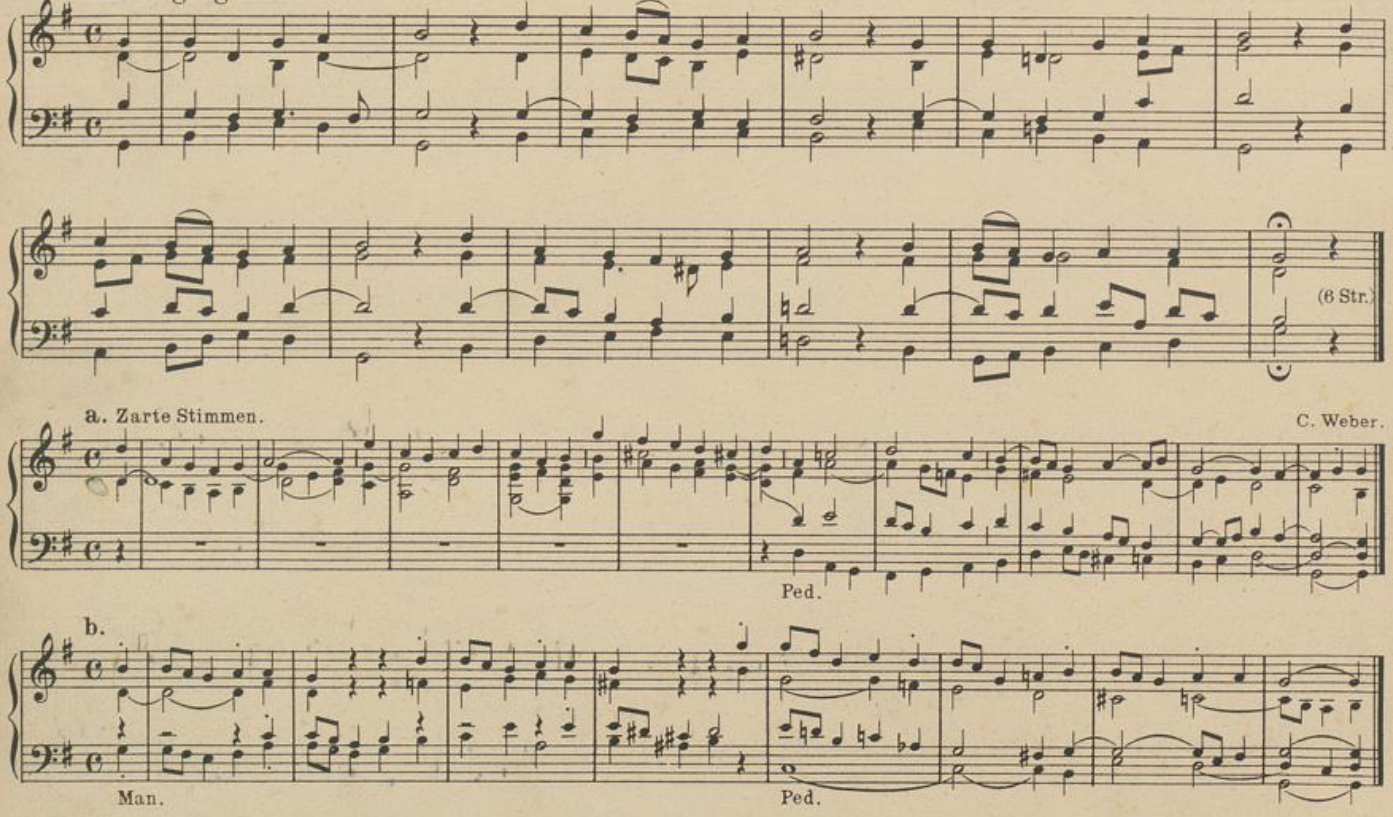
P. Piel.



b. Frische, streichende 8' u. 4' Stimmen.



Maria ging hinaus.



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**).

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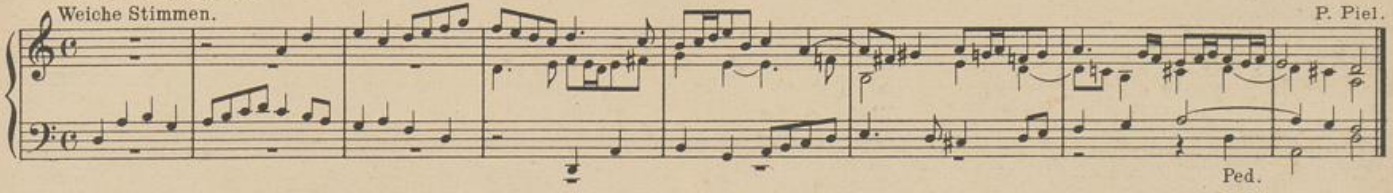
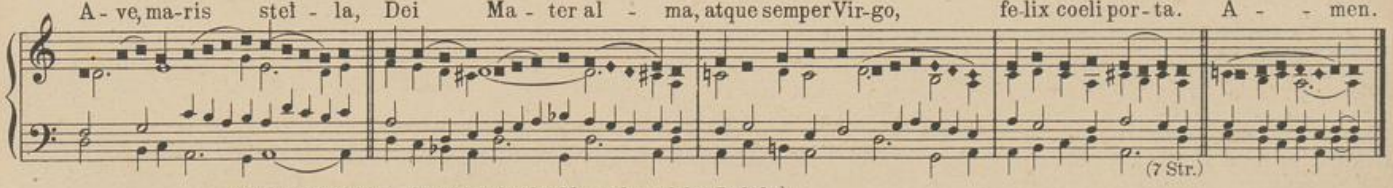
257. (I. Melodie.)

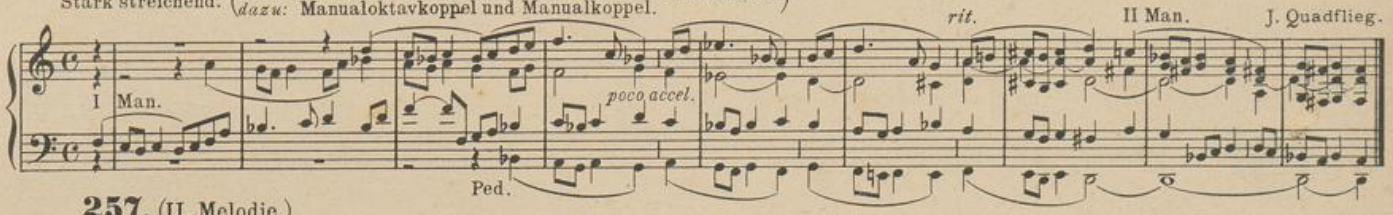
Weiche Stimmen. P. Piel.



A - ve, ma-ris stel - la, Dei Ma - ter al - ma, atque semper Vir-go, fe-lix coeli por-ta. A - - men.

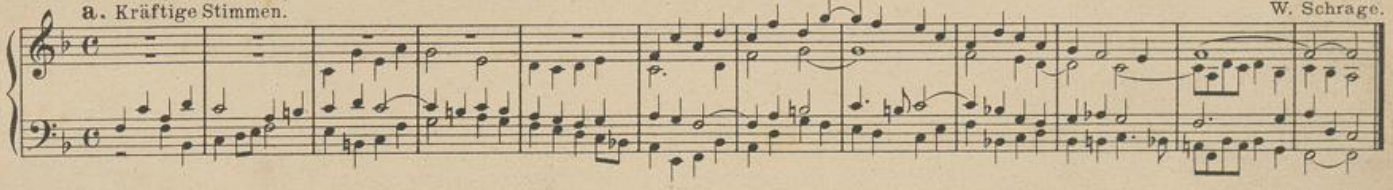


Stark streichend. (*Etwa:* Sämtliche Streicher beider Manuale und des Pedals. *dazu:* Manualoktavkoppel und Manualkoppel.)

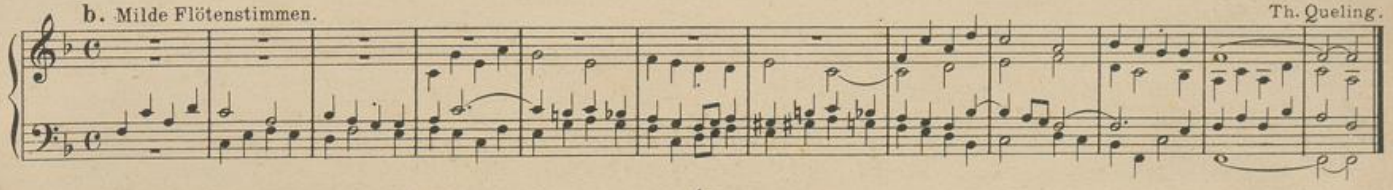


257. (II. Melodie.)

a. Kräftige Stimmen. W. Schrage.



b. Milde Flötenstimmen. Th. Queling.



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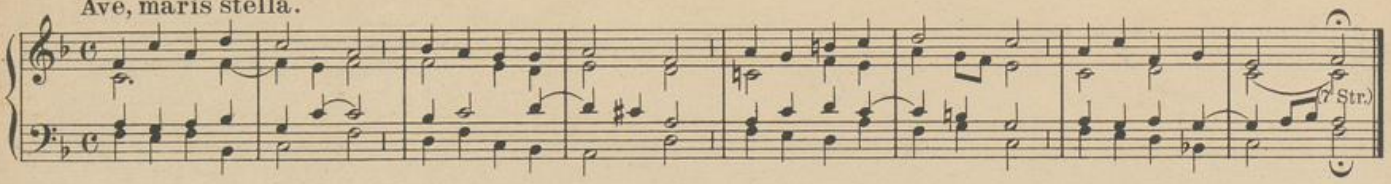
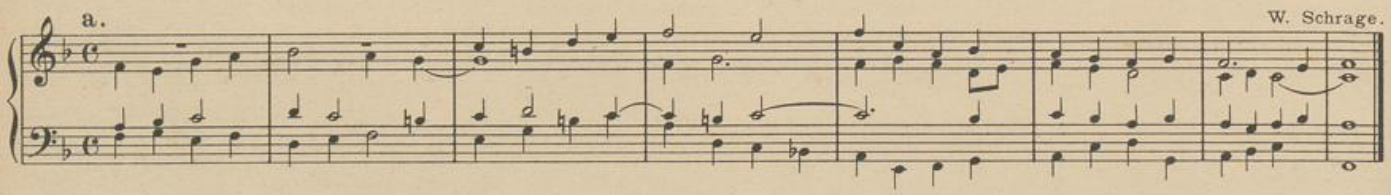
Ave, maris stella.

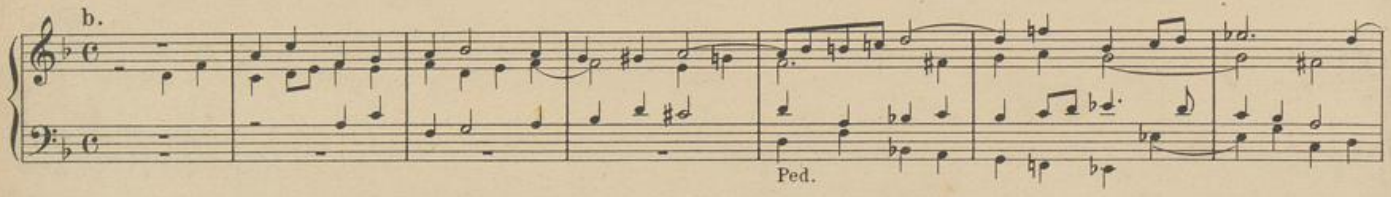


a.

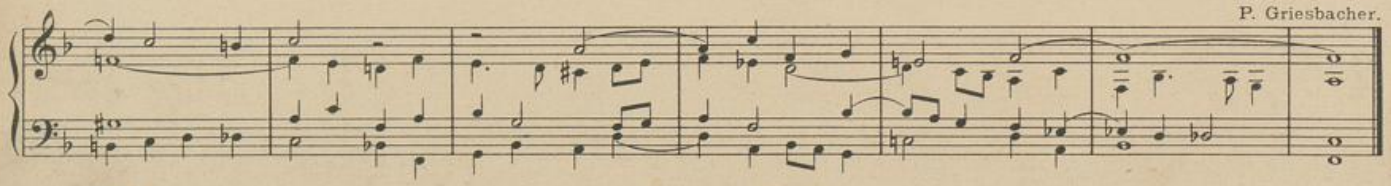
W. Schrage.



b.



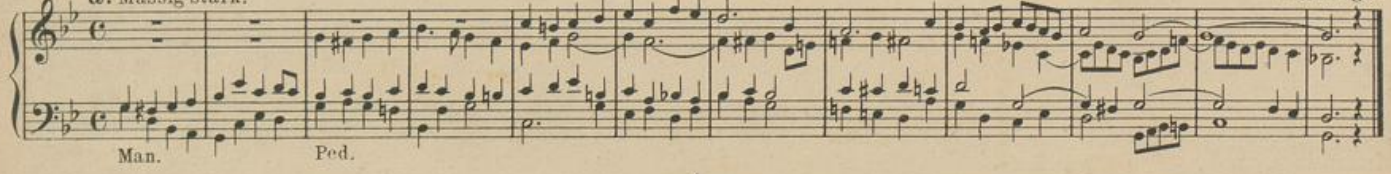
P. Griesbacher.



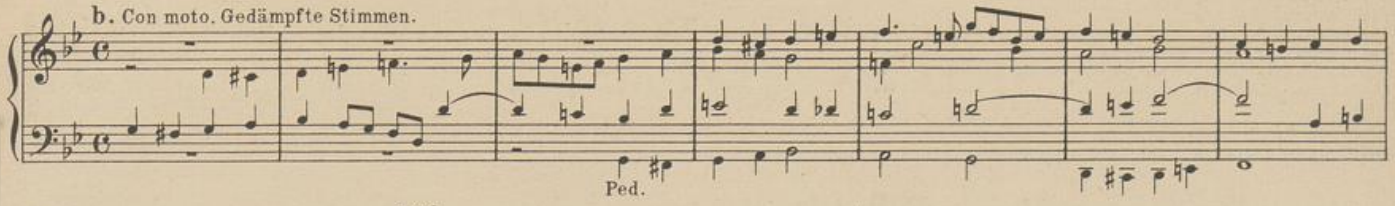
258.

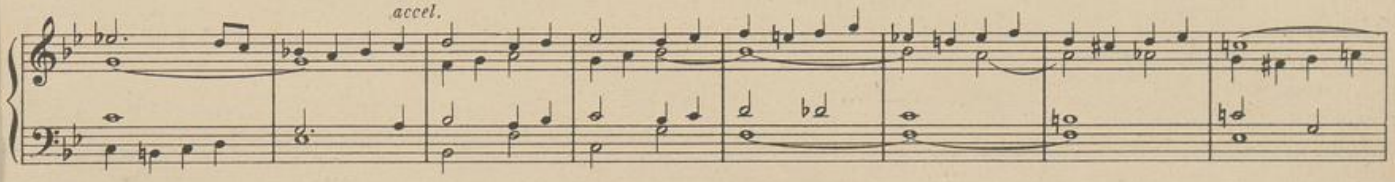
a. Mässig stark.

W. Schrage.

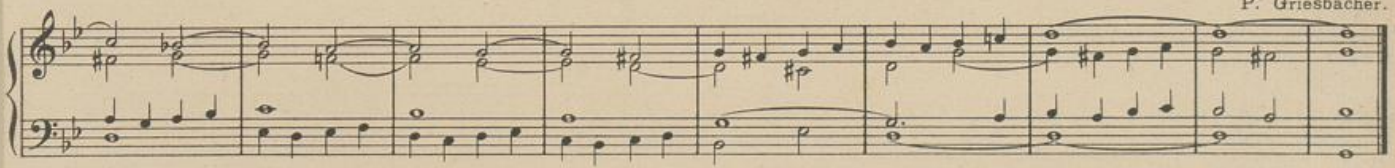


b. Con moto. Gedämpfte Stimmen.

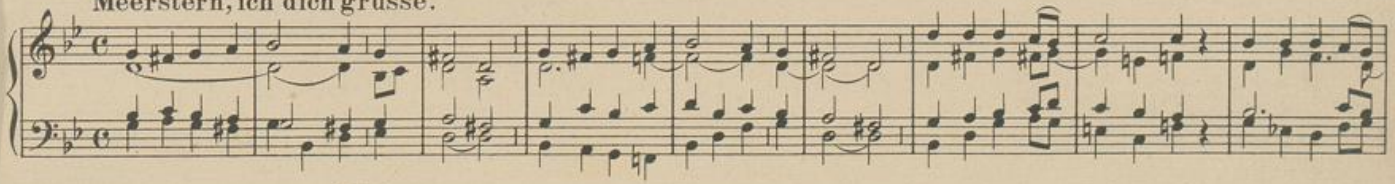




P. Griesbacher.



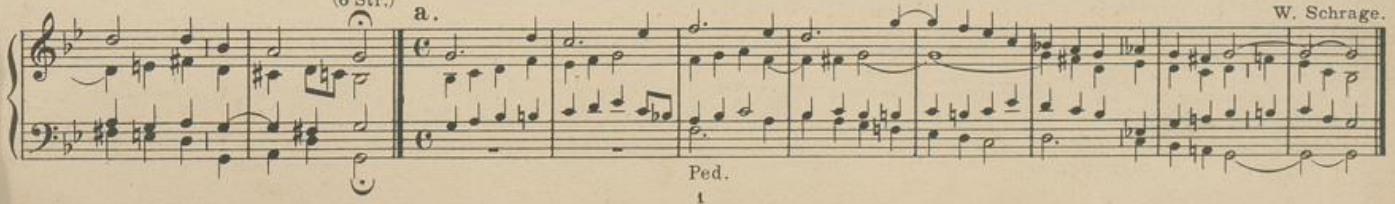
Meerstern, ich dich grüsse.



(6 Str.)

a.

W. Schrage.



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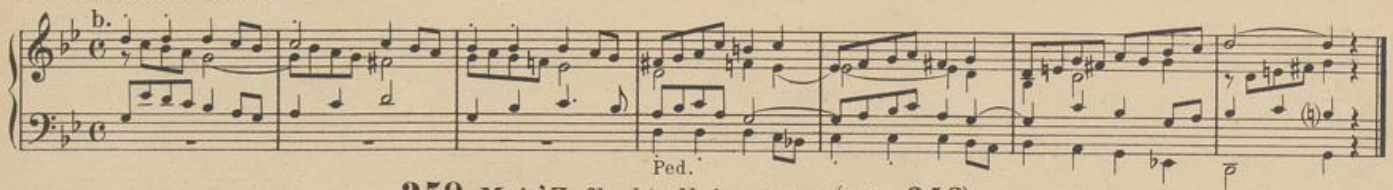
b.



259. Mein' Zuflucht alleine. (5 Str.) (siehe **243**).

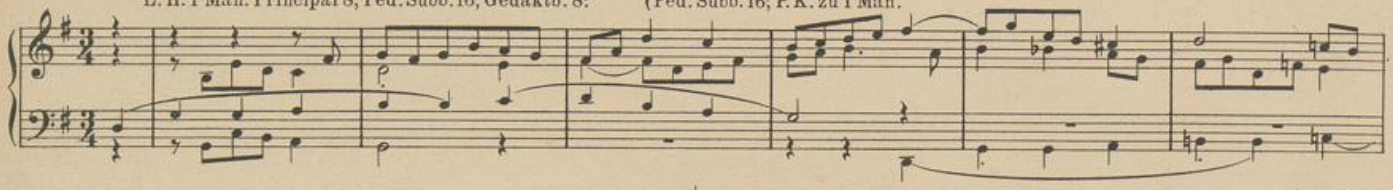
260. Alle Tage. (9 Str.) (siehe **237**.)

262. **261.** Maria, Jungfrau rein. (8 Str.) (siehe **241**).

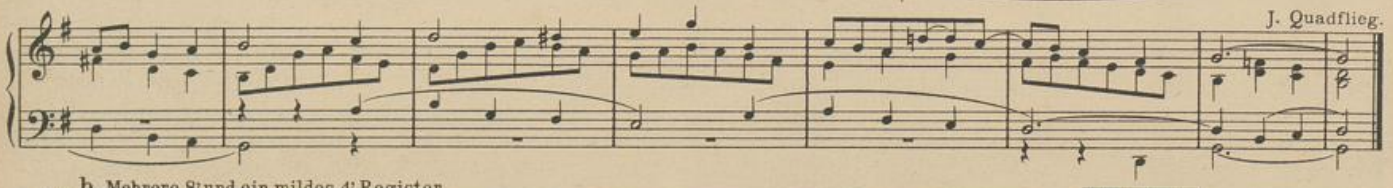
a. L. H. auf besonderem Manual hervorzuheben.

Etwa: R. H. II Man. Salic. 8' Fl. 8'; Fl. 4.
L. H. I Man. Principal 8'; Ped. Subb. 16'; Gedaktb. 8'.

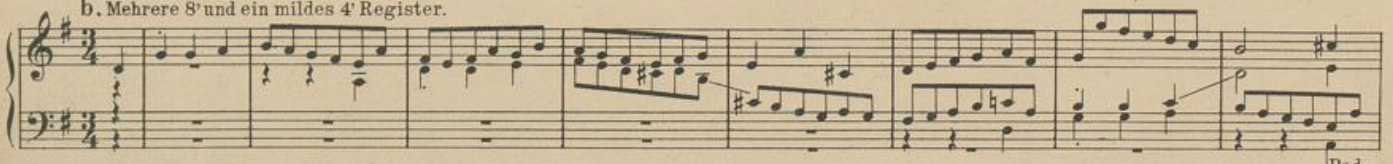
oder: R. H. I Man. Hohlfl. 8'; Dolce 8'.
L. H. II Man. Geigenpr. 8'; Salic. 8'; Gemsh. 4'.
Ped. Subb. 16'; P. K. zu I Man.



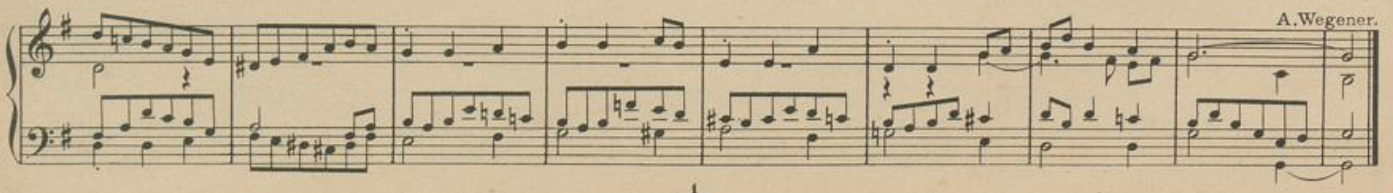
J. Quadflieg.



b. Mehrere 8' und ein mildes 4' Register.



A. Wegener.



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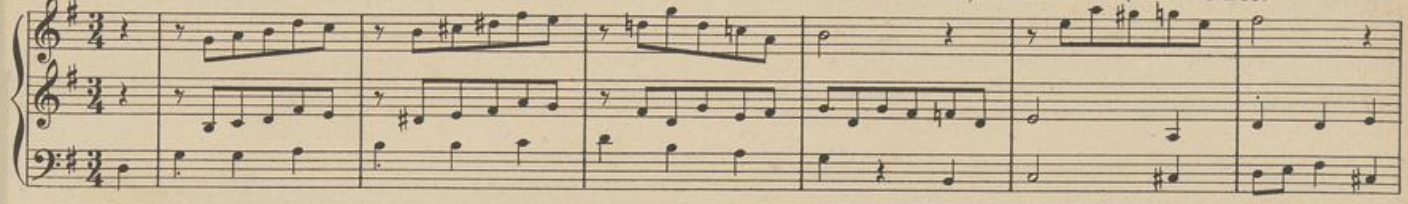
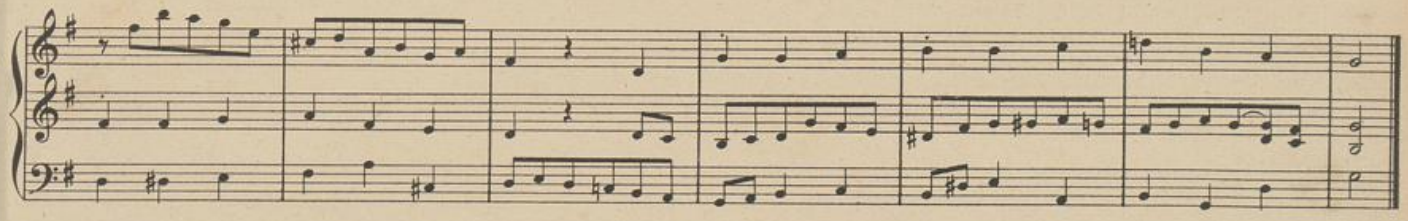
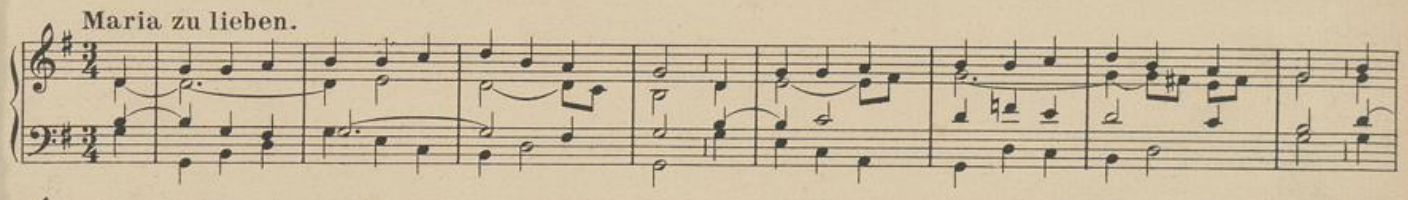
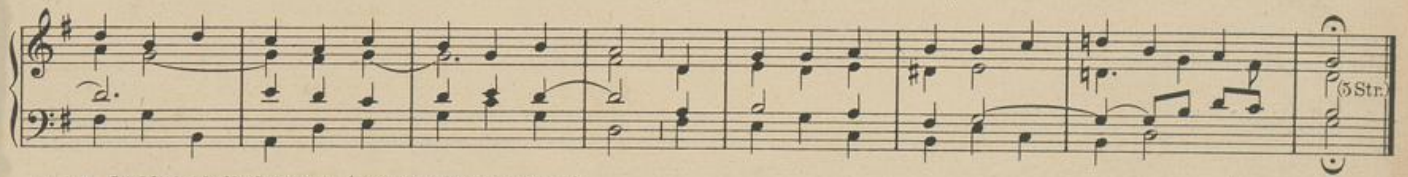
TRIO. c. I Man. Gamba 8'. II Man. Salic., Gedakt 8'. Ped. Subb. 16', Ped. Kopp. zu Man. II. *oder:* I Man. Principal 8'. II Man. Aeol., Salic., Ged. 8', Flöte 4'. Ped. Violon 16'. *oder:* I Man. Aeol., Salic. 8', Flöte 4'. II Man. Hohlflöte 8'. Ped. Subb. 16', Gedaktb. 8'. *oder:* I Man. Aeol., Salic., Ged. 8', Fl. 4'. II Man. Gamba 8'. Ped. Violon 16'.





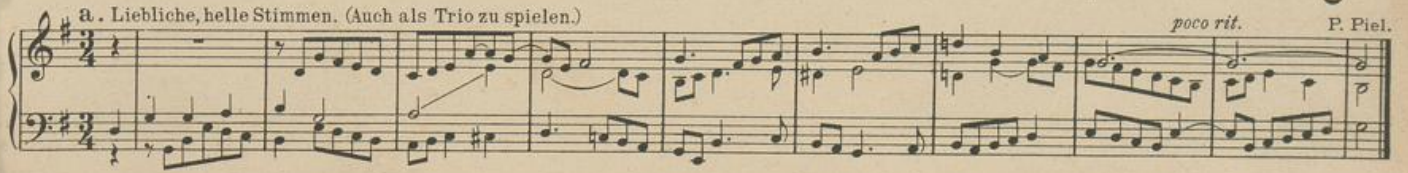
Maria zu lieben.





a. Liebliche, helle Stimmen. (Auch als Trio zu spielen.)

poco rit. P. Piel.



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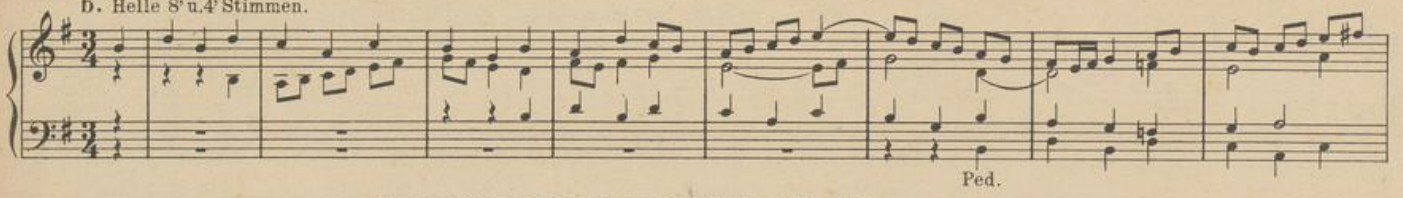
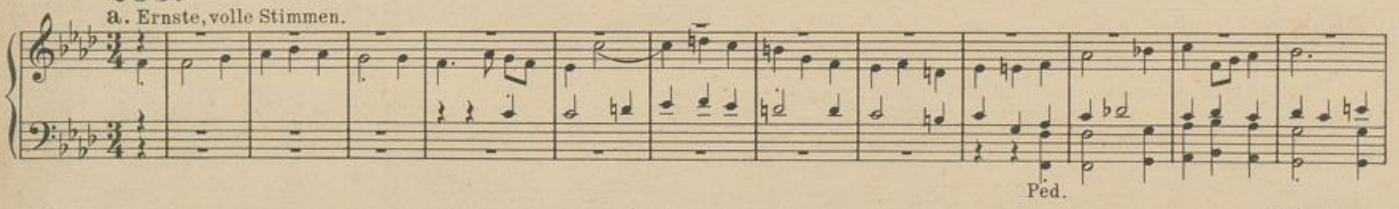
b. Helle 8' u. 4' Stimmen.



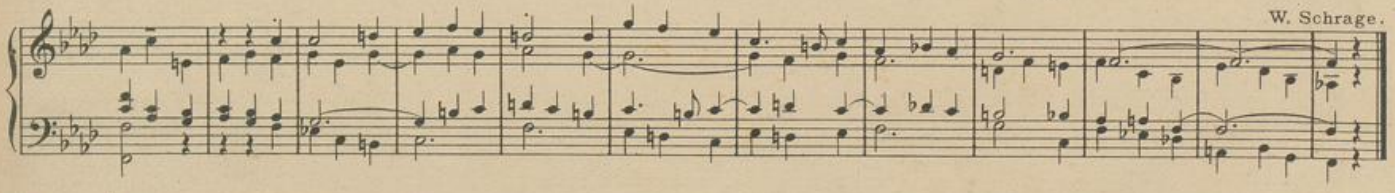
F. Hengesbach. c. Auch für zwei Manuale von verschiedener Klangfarbe.

263.

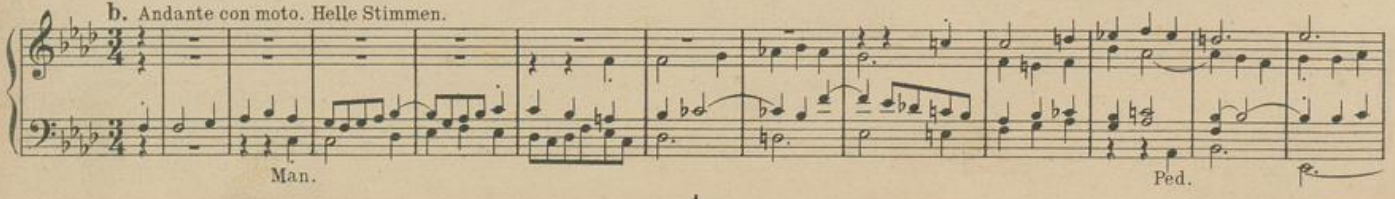
a. Ernste, volle Stimmen.



W. Schrage.



b. Andante con moto. Helle Stimmen.



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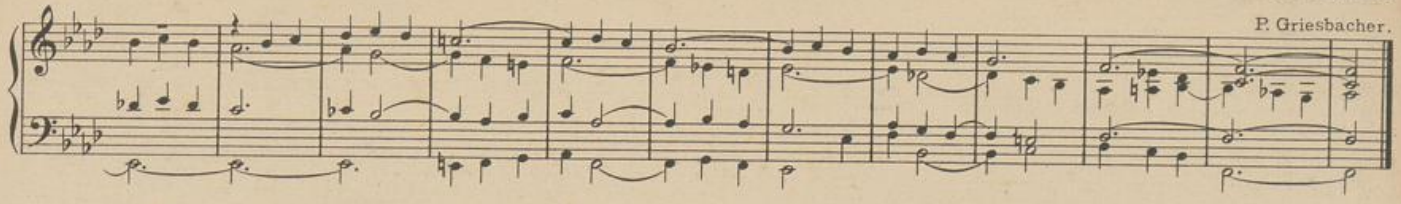
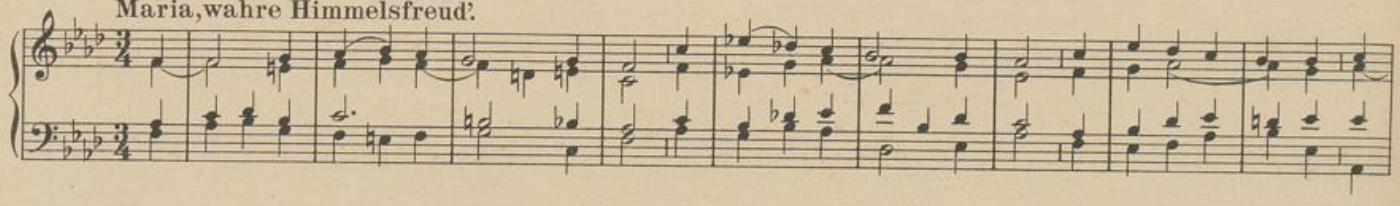
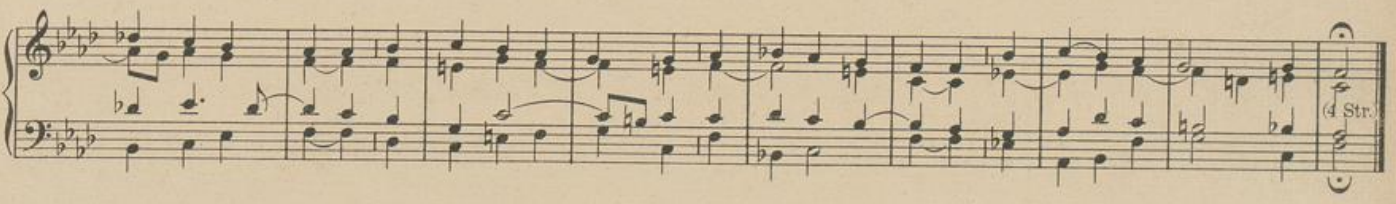
P. Griesbacher.



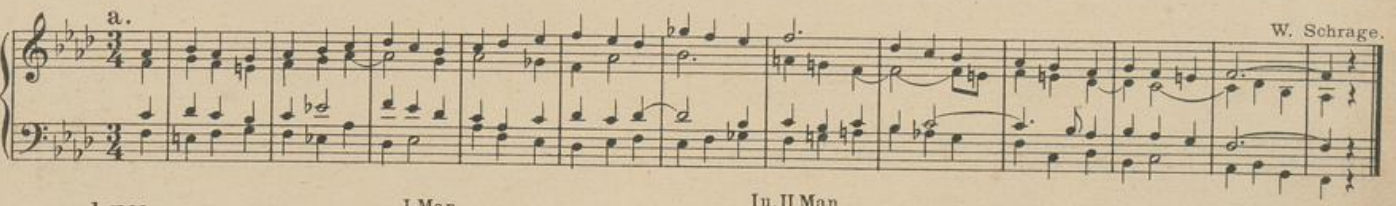
Maria, wahre Himmelsfreud'.





a.

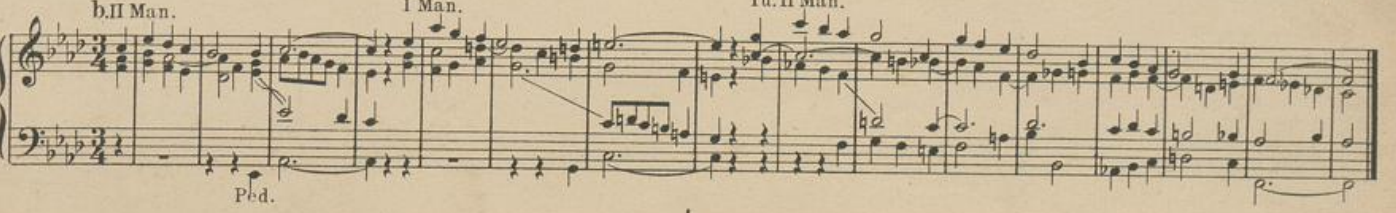
W. Schrage.



b. II Man.

I Man.

Iu. II Man.



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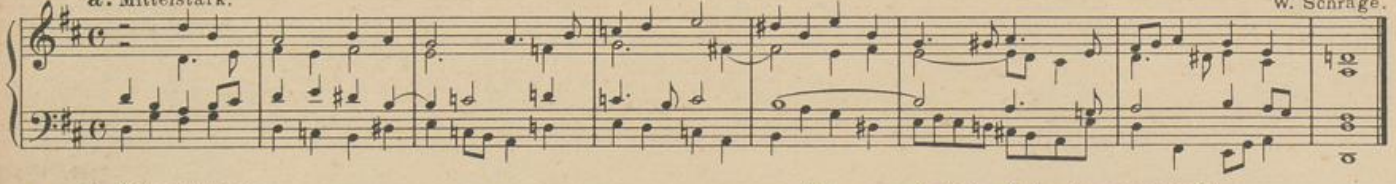
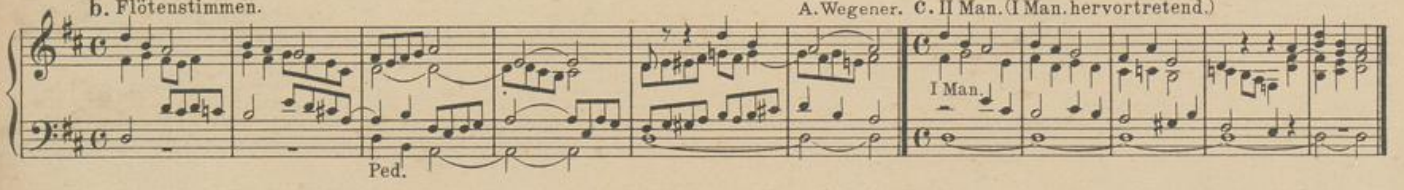
264.

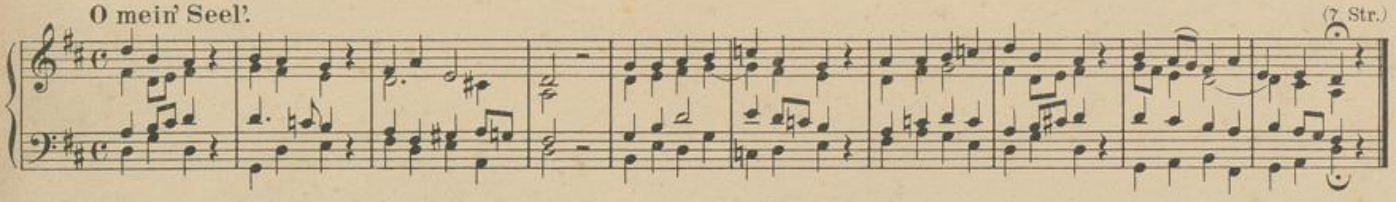
a. Mittelstark. W. Schrage.



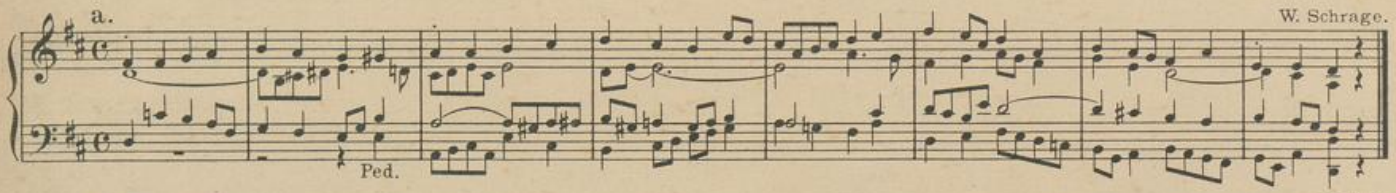
b. Flötenstimmen. A. Wegener. C. II Man. (I Man. hervortretend.)



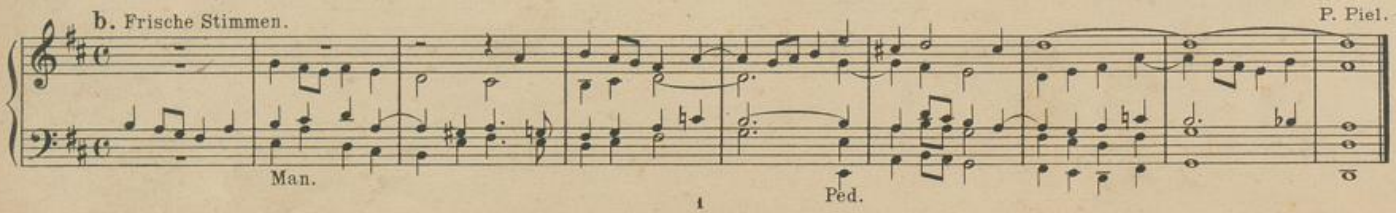
O mein' Seel'. (7 Str.)



a. W. Schrage.



b. Frische Stimmen. P. Piel.



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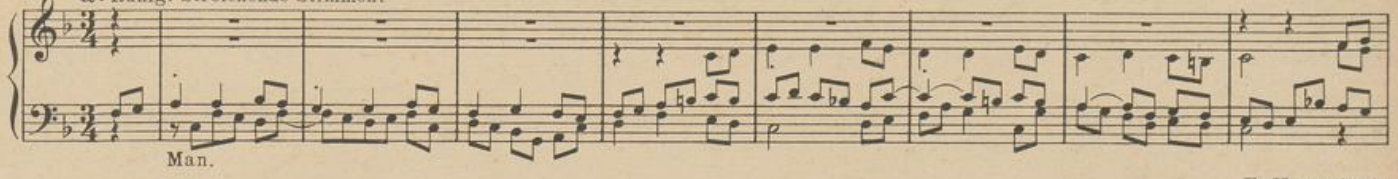
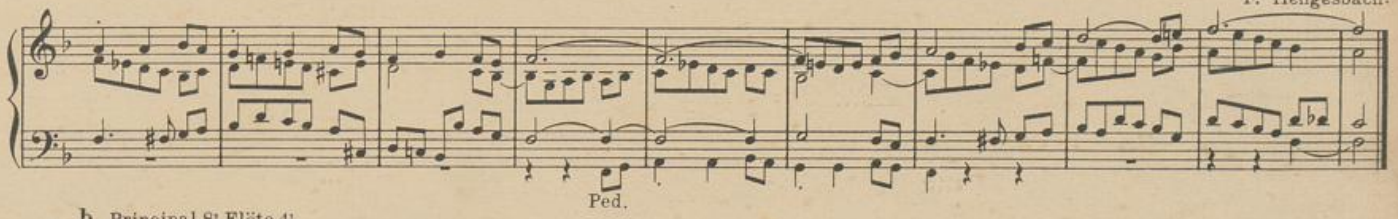
265.

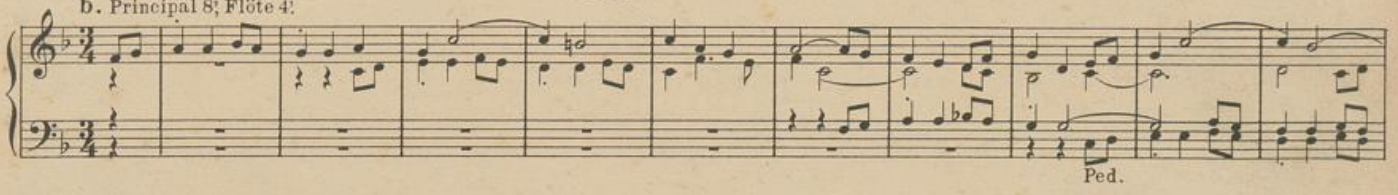
a. Ruhig. Streichende Stimmen.



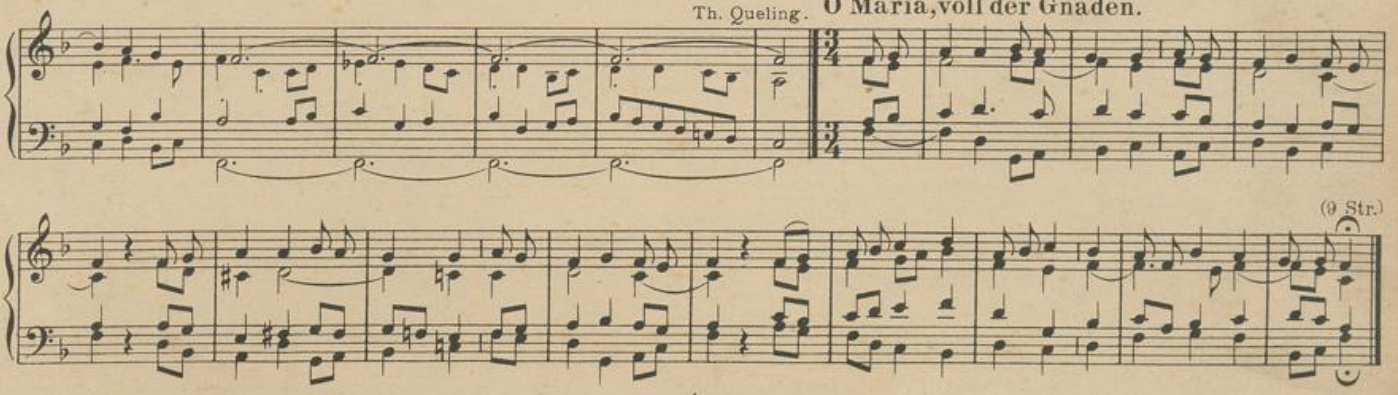
F. Hengesbach.



b. Principal 8', Flöte 4'.



Th. Queling. **O Maria, voll der Gnaden.**



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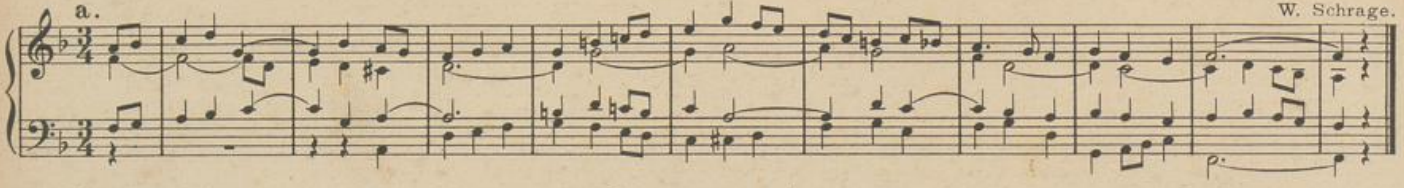
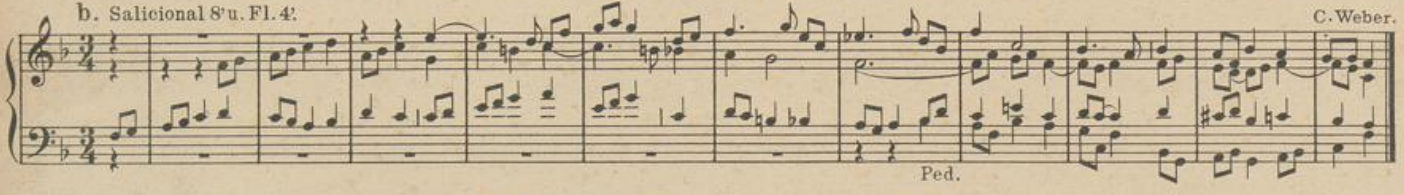
a.

W. Schrage.



b. Salicional 8' u. Fl. 4'.

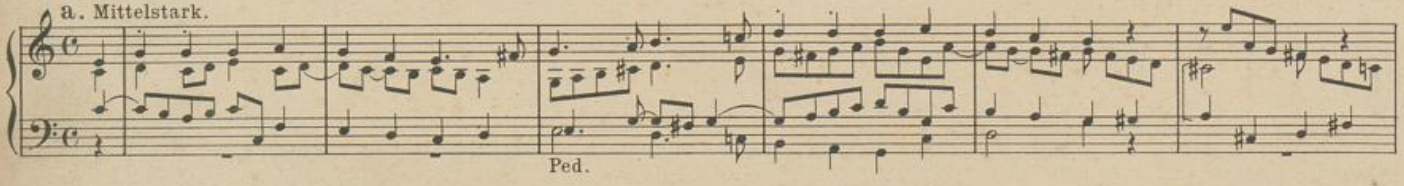
C. Weber.



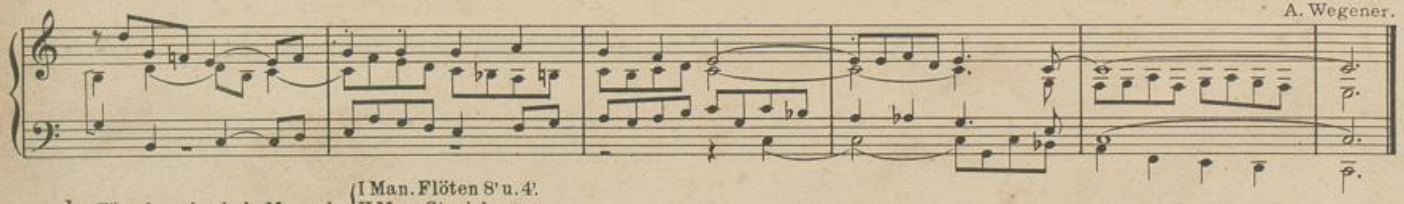
267.

266. Maria, Königin. (6 Str.) (siehe **240**).

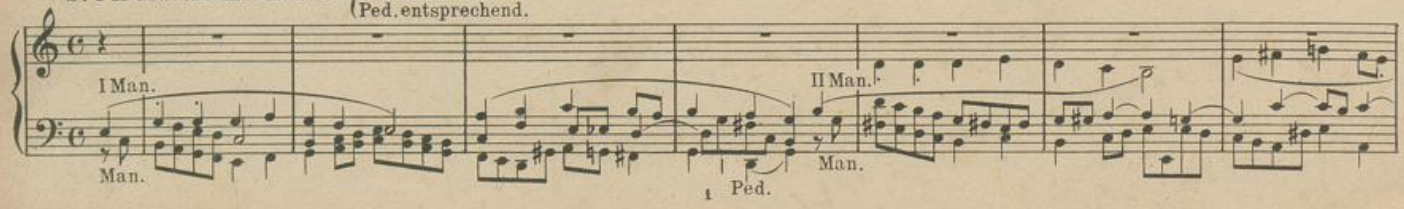
a. Mittelstark.



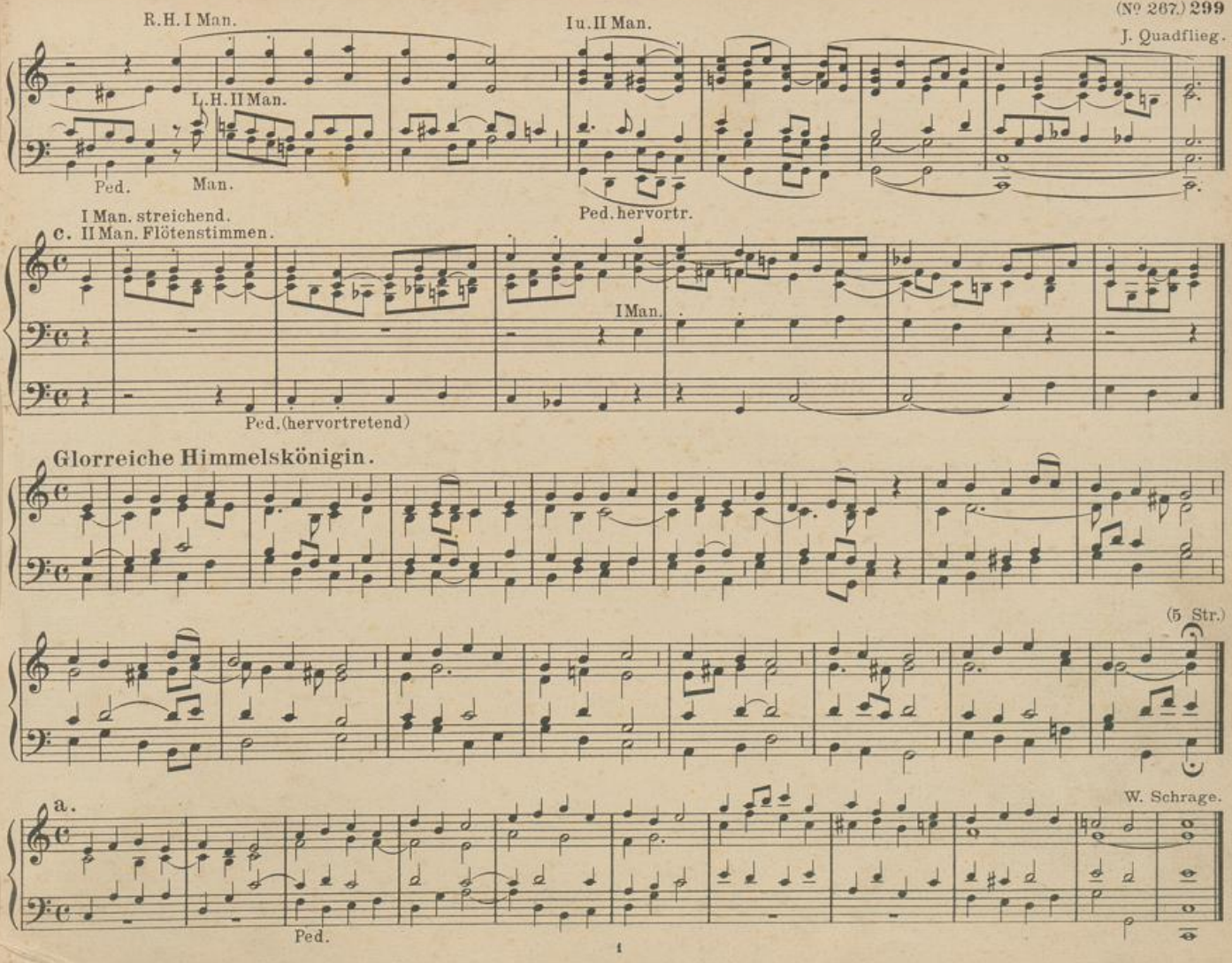
A. Wegener.



b. Für abwechselnde Manuale { I Man. Flöten 8' u. 4'. / II Man. Streicher. / Ped. entsprechend.



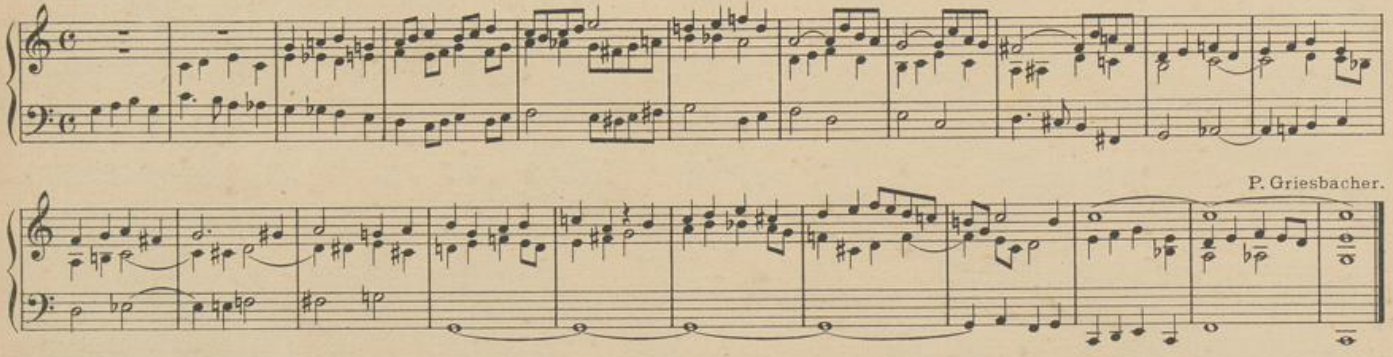
J. Quadflieg.



Glorreiche Himmelskönigin.

W. Schrage.

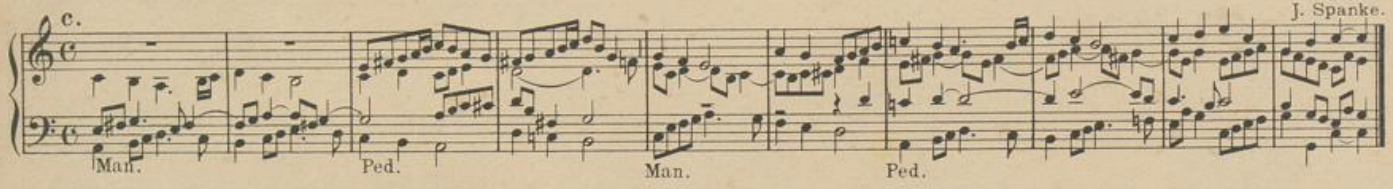
TRIO. b. Registrierung wie № 262 Vorspiel C.



P. Griesbacher.

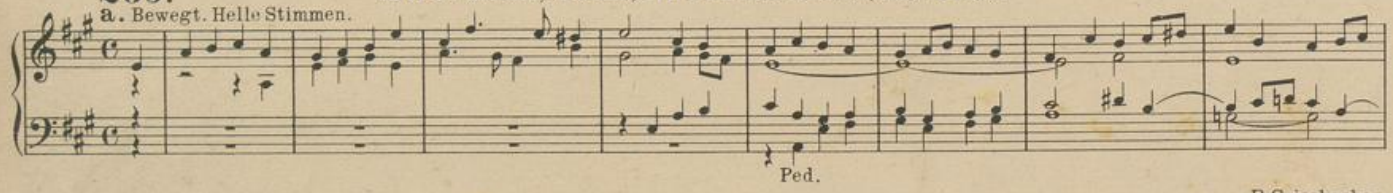
J. Spanke.

c.

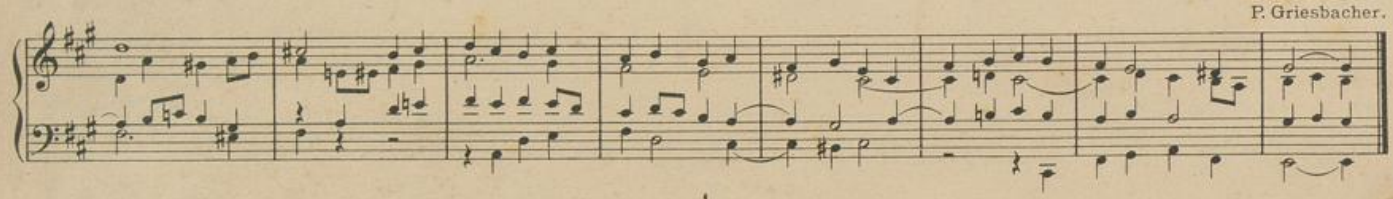


269. a. Bewegt. Helle Stimmen.

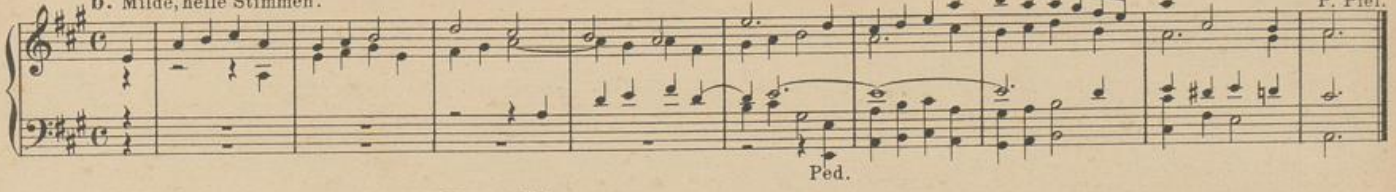
268. Zu dir, Maria, fliehen wir. (6 Str.) (siehe **236**).



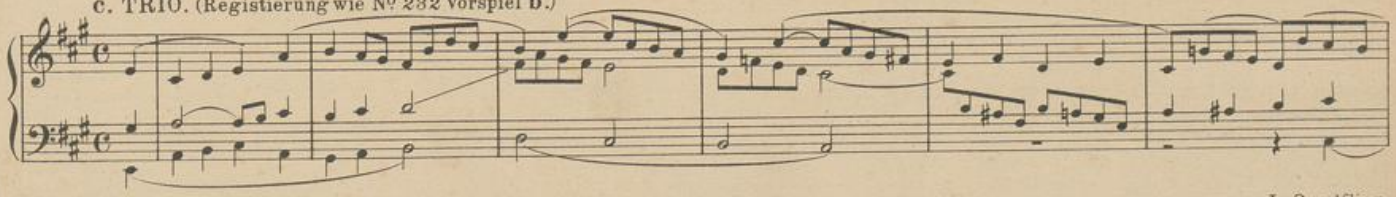
P. Griesbacher.



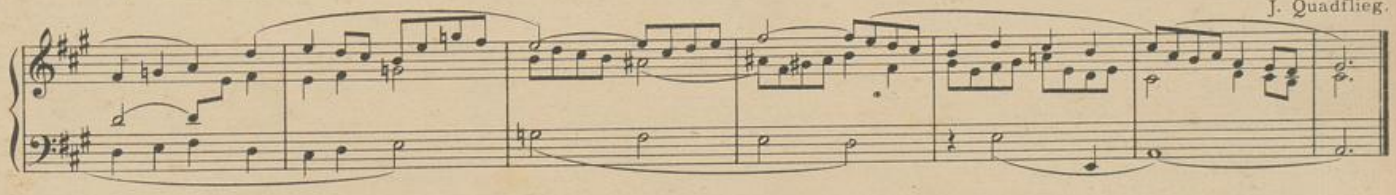
b. Milde, helle Stimmen. P. Piel.



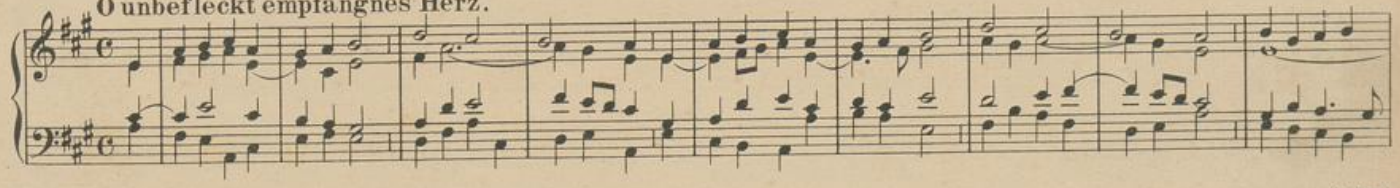
c. TRIO. (Registierung wie № 232 Vorspiel **b.**)



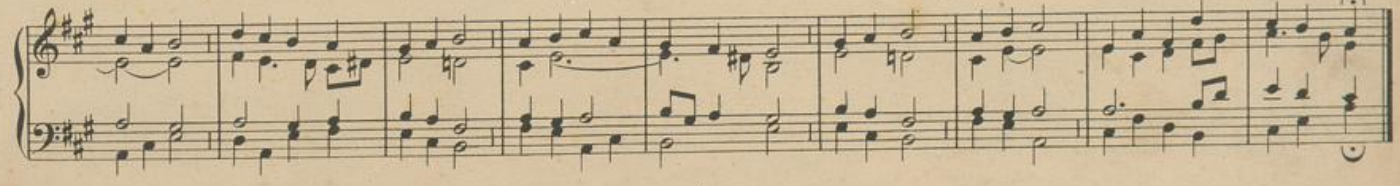
J. Quadflieg.



O unbefleckt empfangnes Herz.



(6 Str.)



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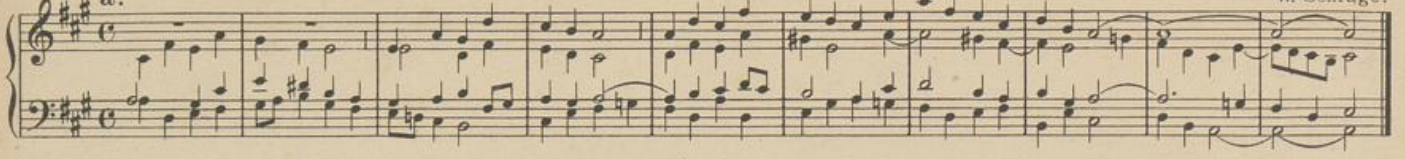
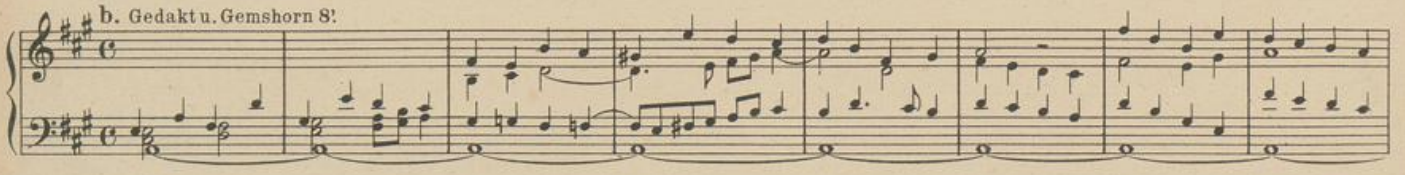
a.

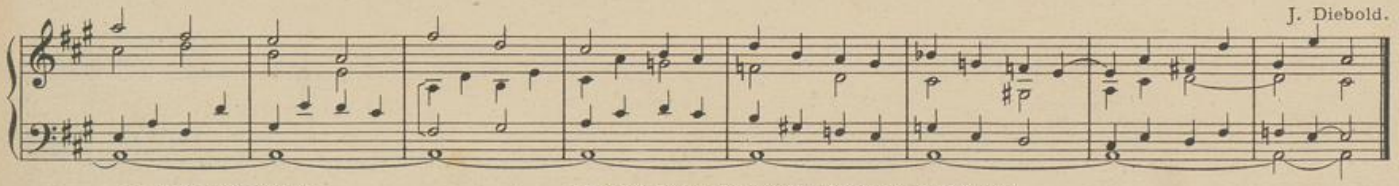
W. Schrage.



b. Gedakt u. Gemshorn 8'.



J. Diebold.

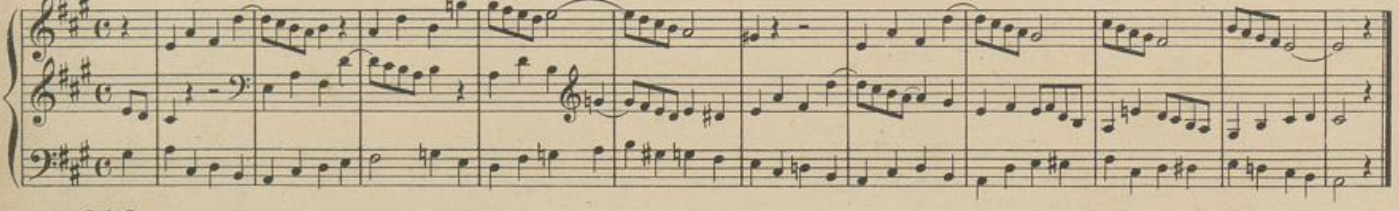


TRIO.
c.

I Man. Gamba 8'.
II Man. Gedakt 8', Hohlfl. 8', Salic. 8'.
Ped. Violonb. 16', Ped. Koppel zu II Man.

oder:

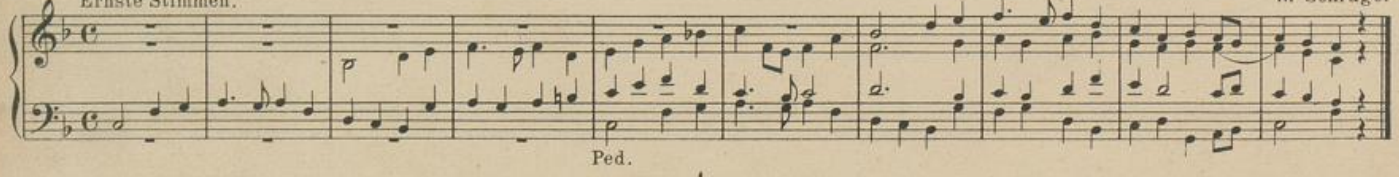
I Man. Salicional 8', Aeoline 8', Gedakt 8', Flöte 4'.
II Man. Gamba 8'.
Ped. Subbass 16', Ped. Koppel zu II Man.



270.

Ernste Stimmen.

W. Schrage.



Ped.

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Vors. A - ve san-cti - si-ma, vir-go ma-ter Ma-ri - a. Chor: O praestan-tís - si-ma Re-gí-na, coe-li vi - a. Vors. A - ve pu-rís-si-ma.

Chor. A - ve ca-stís-si-ma. Vors. A-ve flos, a - ve ros! Te vo-cámus, au-di nos et sal - va mí - se-ros! Chor. A-ve flos, a - ve ros!

Te vo-cámus, audi nos et sal - va mí - seros. W. Schrage.

(4 Str.)

Man. Ped.

271. 1.) Für I Man. Dolce 8' u. II Man. Salic. 8' gekoppelt. Ped. Salicetbass 16'.
2.) Für Vox coelestis 8'. Ped. Salicetbass 16'.

a. Langsam.

I Man.

II M. Vox coel. 8'. + (Manualoktavkoppel u. (Manualkoppel.

Man.

J. Quadflieg.

rit.

Ped.

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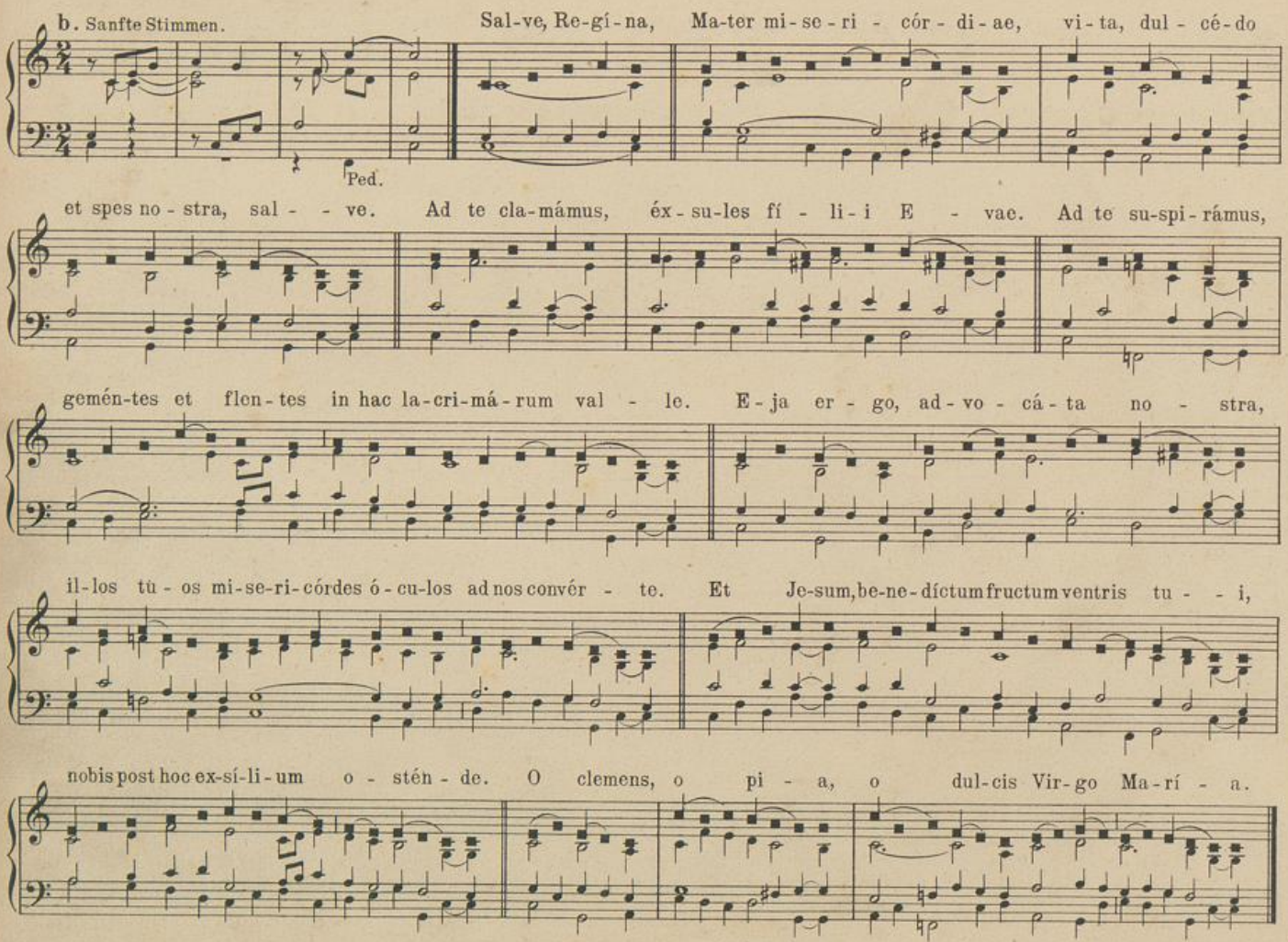

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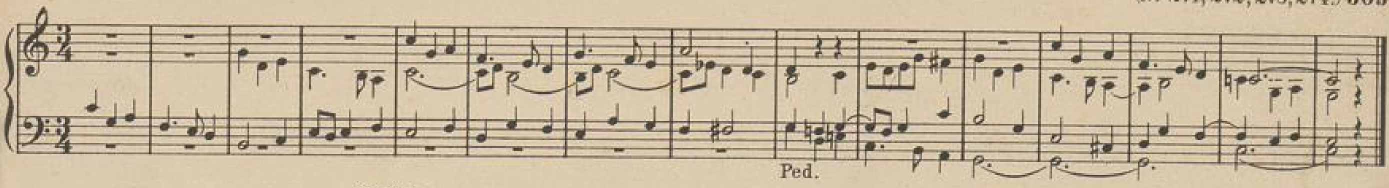
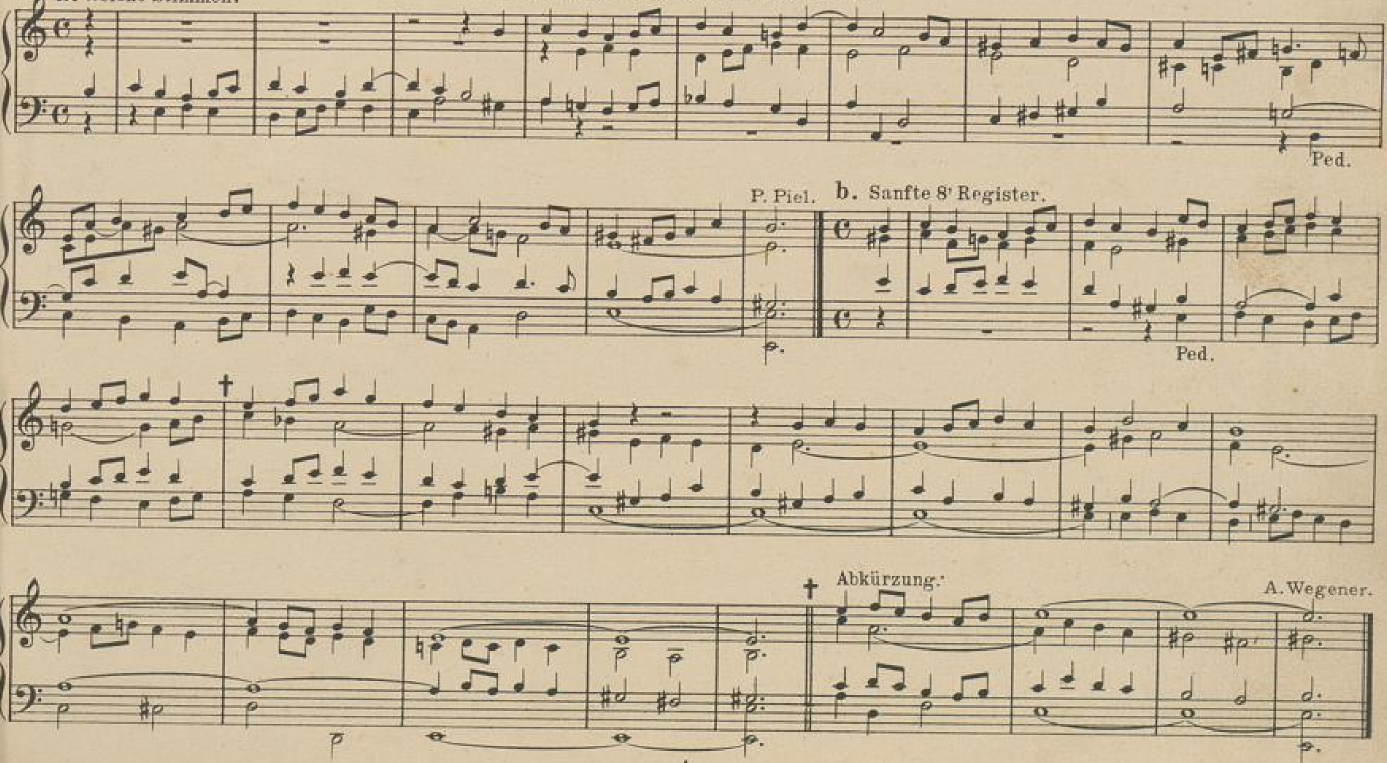


272. Sei, Mutter der Barmherzigkeit. (3 Str.) (siehe **244**).

273. Muttergottes-Andacht.
Andacht von den sieben Schmerzen Mariä.

274.

a. Weiche Stimmen.



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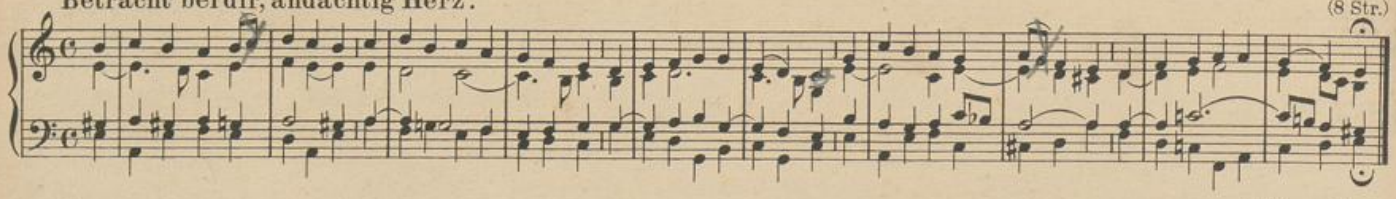
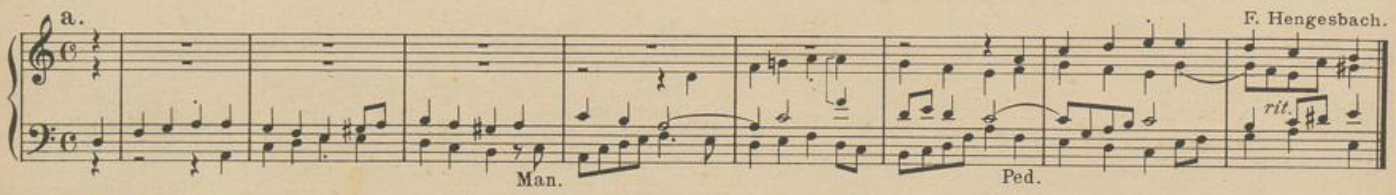
Betracht' bei dir, andächtig Herz.

(8 Str.)

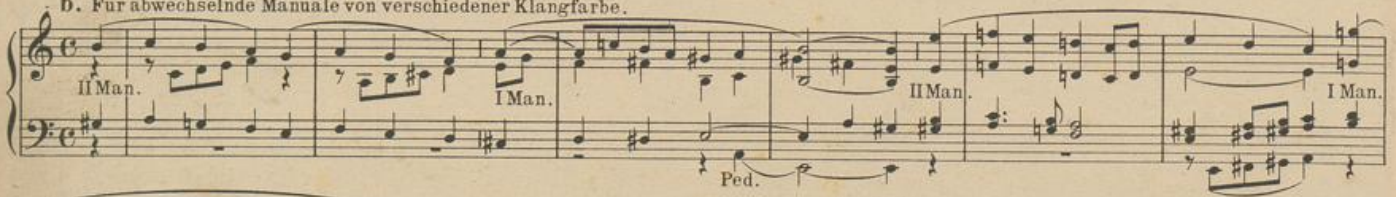


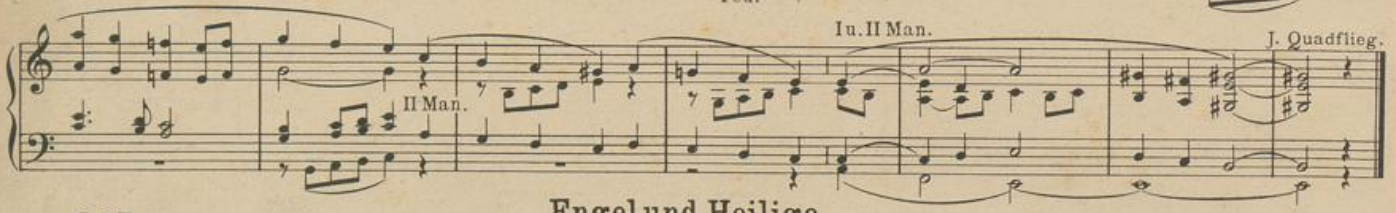
a.

F. Hengesbach.



b. Für abwechselnde Manuale von verschiedener Klangfarbe.



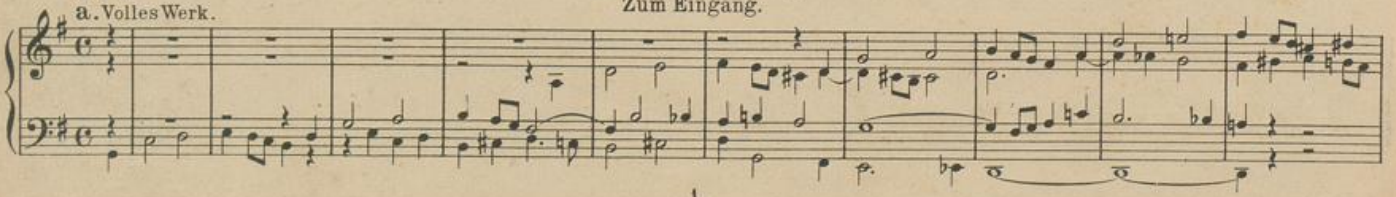


275.

Engel und Heilige.

Zum Eingang.

a. Volles Werk.



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