

Regina

Holzmann

Sopran

Alt

Tenor

Bass

f *p*

8

S.


A.

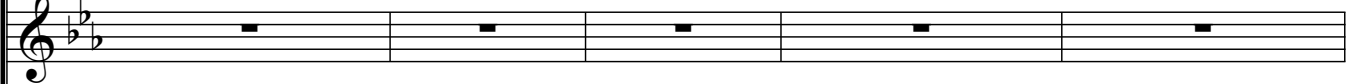
T.


B.


f

14

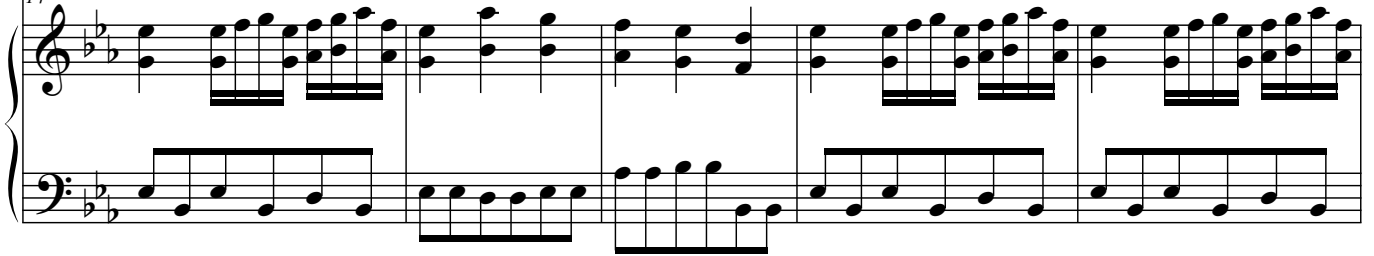
S. 

A. 


T. 


B. 

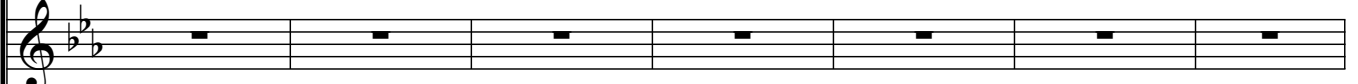
14

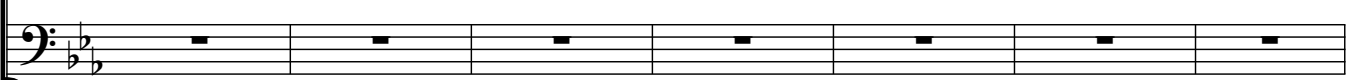


19

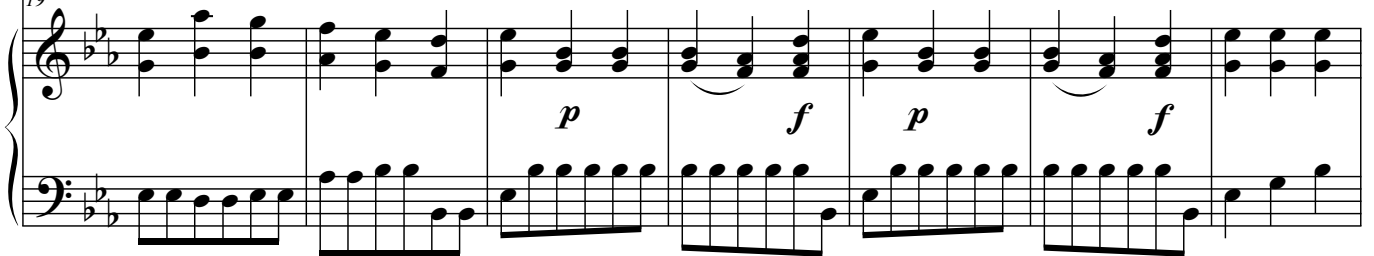
S. 

A. 

T. 

B. 

19



26

S.

A.

T.

B.

Solo

Re - gi - na an - ge - lo - rum, re - gi - na an - ge -

26

Detailed description of the first system: This system contains measures 26 through 32. The vocal staves for Soprano (S.), Alto (A.), and Tenor (T.) are mostly empty, with only a few notes in the Tenor staff. The Bass (B.) staff has a 'Solo' marking and contains the lyrics 'Re - gi - na an - ge - lo - rum, re - gi - na an - ge -'. The piano accompaniment starts with a piano (*p*) dynamic and becomes fortissimo (*f*) in measure 30. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

33

S.

A.

T.

B.

lo - rum,

33

Detailed description of the second system: This system contains measures 33 through 39. The vocal staves for Soprano (S.), Alto (A.), and Tenor (T.) are mostly empty. The Bass (B.) staff has the lyrics 'lo - rum,'. The piano accompaniment starts with a piano (*p*) dynamic and continues with a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

39

S. _____

A. _____

T. _____

B. _____

o - - - ra pro no - bis,

mf *p*

45

S. _____

A. _____

T. _____

B. _____

o - - - ra pro no - bis,

mf *f*

51

S. 

A. 

T. 

B. 

re - - gi - na pat - ri - ar - cha - rum, o - ra _____ pro —



57


S. 

A. 

T. 

B. 

no - - - bis, o - ra pro no - bis,



61

S. 

A. 

T. 

B. 
 o - ra pro no - bis, o - ra pro no - bis,


f *p* *f* *p*

66

S. 

A. 

T. 

B. 
 re - gi - na pat - ri - ar - cha - rum, re -


tr *tr* *tr* *tr*

84 *Tutti p*

S. Re - gi - na pro - phe - ta - rum,

A. *Tutti p* Re - gi - na pro - phe - ta - rum,

T. *Tutti p* Re - gi - na pro - phe - ta - rum,

B. ra pro no - bis, re - gi - na, re -

91 *f*

S. re - gi - na pro - phe - ta - rum, o - ra, o - ra — pro

A. *f* re - gi - na pro - phe - ta - rum, o - ra, o - ra pro

T. *f* re - gi - na pro - phe - ta - rum, o - ra, o - ra — pro

B. *Tutti f* gi - - na, o - ra, o - ra — pro

97

S. no - - bis, o - ra, o - ra — pro no - - bis,

A. no - - bis, o - ra, o - ra pro no - - bis,

T. no - - bis, o - ra, o - ra — pro no - - bis,

B. no - - bis, o - ra, o - ra — pro no - - bis,

103

S. *f*

A. *f*

T. *f*

B. *Solo* *Tutti f*

re - - gi - na a - po - sto - lo - rum, o -

103

p *f*

109

S. ra pro no - - - bis,

A. ra pro no - - - bis,

T. ra, pro no - - - bis,

B. ra pro no - - - bis, *Solo* re - - - gi - na a -

109

p

Detailed description: This block contains the vocal staves and piano accompaniment for measures 109-113. The vocal parts (Soprano, Alto, Tenor, Bass) are in a B-flat major key with a common time signature. The lyrics are 'ra pro no - - - bis,' for Soprano, Alto, and Tenor, and 'ra pro no - - - bis, re - - - gi - na a -' for Bass. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A 'Solo' marking is placed above the Bass vocal line, and a 'p' (piano) dynamic marking is placed above the piano accompaniment.

114

S. *f* o - ra pro no - - -

A. *f* o - ra pro no - - -

T. *f* o - ra pro no - - -

B. *f Tutti* po - sto - lo - rum, o - ra pro no - - -

114

f

Detailed description: This block contains the vocal staves and piano accompaniment for measures 114-118. The vocal parts continue with the lyrics 'o - ra pro no - - -' for Soprano, Alto, and Tenor, and 'po - sto - lo - rum, o - ra pro no - - -' for Bass. The piano accompaniment continues with a steady eighth-note bass line and chords. A 'Tutti' marking is placed above the Bass vocal line, and a 'f' (forte) dynamic marking is placed above the piano accompaniment.

119

S. *bis,*

A. *bis,*

T. *bis,*

B. *Solo*
bis, re - - - gi - na mar - - - ty - rum, o -

119

124

S.

A.

T.

B. *ra - - - pro - - - bis, o - ra pro no - bis,*

124

129

S. 

A. 

T. 

B. 

o - ra pro no - bis, o - ra pro no - bis,

129

f *p* *f*



134

S. 

A. 

T. 

B. 

re - gi - na con - fes - so - rum, re - gi - na con-fes - so -

134

f *p* *f* *p*



141

S. _____

A. _____

T. _____

B. _____

rum, o - - -

mf

147

S. _____

A. _____

T. _____

B. _____

ra pro no - bis,

p

153

S.

A.

T.

B.

o - - - ra pro no - bis,

153

mf

f

159

S.

A.

T.

B.

re - gi - na vir - gi -

159

p

165

S. _____

A. _____

T. _____

B. _____
num, re - gi - na vir - gi - num, o - - - -

165

171

S. _____

A. _____

T. _____

B. _____
ra, o - ra — pro no - bis, o - ra, o - ra,

171

fp *f*

177

S. *p* re -

A. *p* re -

T. *p* re -

B. o - - - ra, o - ra pro no - - - bis, re - gi - na,

177

p

183

S. gi - na sanc - to - rum, sanc - to - rum om - ni - um, o -

A. gi - na sanc - to - rum, sanc - to - rum om - ni - um, o -

T. gi - na sanc - to - rum, sanc - to - rum om - ni - um, o -

B. re - gi - na, o -

183

p *f*

190 *f*

S. ra, o - ra — pro no - - - bis, o - ra, o -

A. ra, o - ra — pro no - - - bis, o - ra, o -

T. ra, o - ra — pro no - - - bis, o - ra, o -

B. ra, o - ra — pro no - - - bis, o - ra, o -

195

S. ra — pro no - bis.

A. ra — pro no - bis.

T. ra — pro no - bis.

B. ra — pro no - bis.

195 *p* *f* *p* *f*