



II.

FRITZ VOLBACH, Op. 26.

Ruhig und zart.

Flöten .

Oboe.

Clarinetten in B.

Fagotte.

Hörner in F.

Cornets à pistons in A.

Harfe.

Solo Violine.

1^{te} Violinen.

2^{te} Violinen.

Bratschen.

1. Sopran.

2. Sopran.

Chor.

1. Alt.

2. Alt.

Violoncello.

Contrabass.

Orgel.

Diese beiden Stimmen sind für (französ) Cornets gedacht und dürfen unter keinen Umständen durch Trompeten besetzt werden.

p

dolce
pp
à 4.

geth. *ppp*
à 4.
geth. *ppp*

pp alle übrigen

pp mit Dämpf.

pp 4 Stimmen.

Sal - ve,

pp sal - ve,

Eine Solostimme (frei im Tempo) im Tempo
pp 4 Stimmen.

Sal - ve Re - gi - na, sal - ve,

pp alle Stimmen

Sal - ve, sal - ve,

pp

sehr zarte

1

Fl. *pp dolciss.*

Ob.

Cl. *pp dolciss.*

Fg.

Hr.

Hrf.

S.Vl. *p*

Vl. 1. *mit Dämpfer.* *à 4* *pp geteilt.* *(ohne Dämpfer.)* *alle übrigen mit*

Vl. 2. *pp mit Dämpfer.*

Br. *pp mit Dämpfer.* *pp mit Dämpfer.*

Chor. *pp*
sal - ve Re - gi - - na, sal - ve,
sal - ve Re - gi - - na,
sal - ve Re - gi - - na,
sal - ve Re - gi - - na,
pp alle
sal - ve,
pp
sal - ve,
pp
sal - ve,
pp
sal - ve,
pp

Vc.

Ob.

Org. *Flöte 8' hinzu nehmen.* *pp* *pp*

Fl. *p poco cresc.* *fzp* *mf*

Ob. *p* *condolore* *fzp* *con dolore* *cresc.*

Cl. *fzp* *fzp* *cresc.*

Fg. *p poco cresc.* *p* *espr. fzp*

Hr. *fzp* *+ gestopft.* *+ gestopft.* *offen* *cresc.* *offen*

Hrf.

S.VI. *p poco cresc.* *cresc.*

VI. 1. *p poco cresc.* *Dämpf.*

VI. 2. *p poco cresc.*

Br. *p poco cresc.* *p poco cresc.* *Solo* *fzp* *geth.* *fzp* *p cresc.*

Chor. *p sal - ve Re - gi - na, ma - ter, ma - ter, ma - ter mi - se - ri cor - di -*
p poco cresc. *fzp* *fzp* *fzp* *fzp*
p sal - ve Re - gi - na, ma - ter, ma - ter, ma - ter mi - se - ri cor - di -
p poco cresc. *fzp* *fzp* *fzp* *fzp*
p sal - ve Re - gi - na, ma - ter, ma - ter, ma - ter mi - se - ri cor - di -
p poco cresc. *fzp* *fzp* *fzp* *fzp*

Vc. *Solo* *fzp* *alle*

Cb. *p* *fzp*

Org. *p* *fzp* *fzp* *cresc.*

2

crescendo

accelerando

Fl. *mf*

Ob. *mf*

Cl. *mf*

Fg. *f*

Hr. *f poco marcato*

Hrf.

S.VI.

VI. 1. *ohne Dämpf. mf*

VI. 2. *ohne Dämpf. mf*

Br. *mf*

Chor. ae.

Vc. *f*

Cb. *f*

Org.

2

Fl.

Ob.

Cl.

Fg.

Hr.

Hrf.

S.VI.

VI. 1.

VI. 2.

Br.

Chor.

Vc.

Cb.

Org.

p *f* *mf* *cresc.* *f* *mf* *cresc.*

poco rall. Ruhig, aber ohne zu schleppen.

Fl.

Ob.

Cl.

Fg.

Hr.

Hrf.

S.VI.

Vl. 1.

Vl. 2.

Br.

Chor.

Vc.

Cb.

Org.

poco rall.

fp

fp

fp

fp dolce

espr.

p espr.

p espress.

f

f

f

f

f

p dolce

p dolce

p dolce

p dolce

p dolce

p dolce

p

ppp mit einer zarten 4' Flöte Solo oder mit 8' dann aber 8^{ve} höher.

Vi - ta, dul - ce - do, vi - ta, dul - ce - do,
 Vi - ta, dul - ce - do, vi - ta, dul - ce - do,
 Vi - ta, dul - ce - do, vi - ta, dul - ce - do,
 Vi - ta, dul - ce - do, vi - ta, dul - ce - do,

Fl. *mf cresc.*

Ob. *p mp p cresc. mf cresc.*

Cl. *p espr. mf p cresc. mf cresc. mf*

Fg. *p p cresc. mf cresc. mf*

Hr. *p cresc.*

Hrf. *cresc.*

S.VI. *mf cresc.*

VI. 1. *crescendo mf*

VI. 2. *crescendo mf*

Br. *crescendo mf*

Chor. *mp mf cresc. mf p cresc. mf*

Vc. *cresc. mf espr.*

Cb. *mf cresc.*

Org. *crescendo mf*

et spes no - stra, et spes no - stra sal - ve Re - gi - na, sal - ve Re - gi - na, Re - gi - na, Re - gi - na, et spes no - stra, et spes no - stra sal - ve Re - gi - na, Re - gi - na, et spes no - stra, et spes no - stra sal - ve Re - gi - na, Re - gi - na, et spes no - stra, et spes no - stra sal - ve Re - gi - na, Re - gi - na,

Fl.

Ob. *espr.*
cresc.

Cl. *espr.*

Fg.

Hr. *mf cresc.*

Hrf.

S.VI. *espr.*

VI. 1.

VI. 2.

Br. *mf*

Chor.
gi - na.
sal - ve.
sal - ve.
sal - ve.

Vc. *pizz.*

Cb. *Bog.*

Org.

Fl.

Ob. *espr.*

Cl. *espress.*

Fg.

Hr. *espr.*

Hrf.

S.VI.

VI. 1.

VI. 2. *espr.*

Br.

Chor.

Vc. *espr.*

Cb.

Org.

Detailed description: This is a page of a musical score for a symphony or concert band. It features 18 staves of music. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Hr.), Harp (Hrf.), Violin 1 (VI. 1.), Violin 2 (VI. 2.), Trumpet (Br.), Chorus (Chor.), Violoncello (Vc.), Double Bass (Cb.), and Organ (Org.). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music is characterized by melodic lines with slurs and dynamic markings such as *espr.* (espressivo) and *espress.* (espresso). The Harp part features a prominent arpeggiated figure. The Chorus part is currently silent. The Organ part is also silent.

Das Tempo nach und nach ein wenig steigern.

4

Fl. *p* *cresc.* *f* *p*

Ob. *p* *cresc.* *mf* *p*

Cl. *f espr.* *mf* *dim.* *espr.*

Fg. *p* *cresc.* *espr.* *mf*

Hr. *p* *mf* *mf*

Hrf.

S.VI.

Vl. 1. *mf espr. con dolore* *f*

Vl. 2. *mf con dolore* *f* *p*

Br. *p* *mf* *f*

Chor. *mf* *mf* *mf* *mf*

Ad te cla - ma - mus ex - su - les fi - li - i He - - vae,
 Ad te cla - ma - mus, ad te cla - ma - mus ex - su - les,
 Ad te cla - ma - mus fi - li - i He - vae, ad te cla - ma - mus,
 Ad te cla - ma - mus, ad te su - spi -

Vc. *p* *mf espr. con dolore*

Cb. *pizz.* *p* *Bog.* *mf espr. con dolore*

Org. *p* *p ohne 16'*

4

(drängen.)
crescendo

*sempre cresc.
con dolore*

Fl.

sempre cresc.

Ob.

sempre cresc.

Cl.

f con dolore

f con dolore

Fg.

Hr.

mf

sempre cresc.

Hrf.

crescendo

S.VI.

sempre crescendo

VI. 1.

mf

sul A.

VI. 2.

sul D.

Br.

sempre cresc.

Chor.

ge-men-tes et flentes, et flentes in hac la crima - - rum

ge-men-tes et flentes, et flentes in hac la crima - - rum

et flentes ge-men-tes, et flentes in hac la cri-

et flentes ge-men-tes, et flentes in hac la cri-

sempre cresc.

Vc.

sempre cresc.

Cb.

sempre cresc.

Org.

sempre cresc.

sempre crescendo

Fl. *ff* *dimin.* *p*

Ob. *dimin.* *p*

Cl. *dimin.* *p*

Fg. *dimin.* *p*

Hr. *ff* *marcato* *dimin.* *p*

Corn. in A.

Hrf.

S.VI. *ritard.* *p*

VI. 1. *ff* *f* *dim.* *p*

VI. 2. *ff* *f* *dim.* *p*

Br. *ff* *f marc.* *dim.* *p*

Chor. *val - le.*
val - le.
ma - rum val - - - le.
ma - rum val - - - le.

Vc. *ff* *marc.* *dimin.* *p*

Cb. *dim.*

Org. *ff nicht volles Werk.* *dim.* *p* *pp*

a tempo (wie oben).

Fl. *pp dolce espr.* *p espr.*

Ob. *p espr.* *espr.*

Cl. *p espr.* *cresc.*

Fg. *pp* *cresc.*

Hr. *pp dolce* *dolce pp*

Corn. in A. *pp dolce* *pp dolce*

Hrf. *ppp tremolo ad lib.*

S.VI.

Vl. 1. *mit Dämpfer.* *pp* *p* *cresc.*

Vl. 2. *mit Dämpfer.* *pp* *espr.* *p* *cresc.*

Br. *pp* *dolciss.* *cresc.*

Chor. *pp dolciss.*
 E - ja er - go ad - vo - ca - ta no - stra, il - los tu - os mi - se - ri
 E - ja ad - vo - ca - ta no - stra, il - los tu - os mi - se - ri
 E - ja er - go ad - vo - ca - ta no - stra; tu - os mi - se - ri
 E - ja er - go ad - vo - ca - ta no - stra, il - los tu - os mi - se - ri

Vc. *pizz. pp mit Dämpfer.* *cresc.*

Cb.

Org. *ppp* *p*

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *espr.* *f*

Fg. *mf* *f*

Hr. *mf* *cresc. molto* *f*

Corn *mf* *f* *espr.*

Hrf.

S.V. *mf*

Vl.1. *mf* *Dämpfer ab.* *cresc. molto* *f*

Vl.2. *mf* *Dpfr ab.* *cresc. molto* *f*

Br. *mf* *Dpfr ab.* *cresc.* *f*

Chor. *mf* *f*

Vcl. *mf* *Dämpf. nach ein-ander ab.* *cresc. molto* *f*

CB. *mf* *f*

Org. *mf* *p cresc. molto* *mf cresc.*

cor - des o - cu - los ad nos con - ver - - - te, tu - os
 cor - des o - cu - los ad nos con - ver - - - te, tu - os
 cor - des o - culos ad nos con - ver - - - te, tu - os
 cor - des o - cu - los ad nos con - ver - - - te, tu - os

Fl.

Ob. *espr.*

Cl.

Fg.

Hr.

Corn

Hrf.

S.V.

Vl.1. *espr.*

Vl.2. *espr.*

Br.

Chor.

Vcl.

CB. *espr.*
2 C. Bässe
d. übrigen

Org.

mit grossem Ton.

mit grossem Ton.

o - cu - los mi - se - ri - cor - des ad nos con -

o - cu - los mi - se - ri - cor - des ad nos con -

o - cu - los mi - se - ri - cor - des ad nos con -

o - cu - los mi - se - ri - cor - des ad nos con -

Fl.
Ob.
Cl.
Fg.
Hr.
Corn
Hrf.
S.V.
VI.1.
VI.2.
Br.
Chor.
Vcl.
CB.
Org.

ver - te, ad nos con - ver - te.
ver - te, ad nos con - ver - te.
ver - te, ad nos con - ver - te.
ver - te, ad nos con - ver - te.

mf *espr.* *mf* *dim.* *mf dim.* *mf dim.* *mf dim.* *mf dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.* *pizz.*

Sehr ausdrucksvoll, aber ohne zu schleppen.

Fl. *p dolce*

Ob. *p dolce*

Cl. *p dolce p espr. dolce* *p espr.*

Fg. *p dolce* *p espr.*

Hr. *p dolce* *p* *p espr.*

Corn *p* *p* *p espr.*

Hrf. *p*

S.V. *mp dim.* *p dolce*

Vl.1. *dim.* *p dolce* *p* *p espr.*

Vl.2. *dim.* *dolce* *p*

Br. *dim.* *p* *p* *espr. p* *p* *p*

Chor. *p* *espr.* Et Je - sum be - ne -
p espr. dic - tum fruc - tum
p Et Je - sum be - ne - dic - tum
espr. Et Je - sum

Vel. *p* *p* *p* *p*

CB. *p* *pizz.* Bog. *p dolce*

Org.

8

Fl. *mf*

Ob. *mf espr.* *espr.*

Cl. *p*

Fg. *p*

Hr. *p* 3

Corn

Hrf.

Vl.1. *geth.*

Vl.2. *espr.* *espr.*

Br. *espr.*

Chor.

dic - tum fructum ven - tris tu - i, et Je - sum post hoc ex - i - li - um
 ven - tris tu - i post hoc ex - i - li - um post hoc ex -
 fruc - tum ven - tris tu - i post hoc ex - i - li - um no - bis o - sten - de
 be - ne - dic - tum, et Je - sum be - ne - dic - tum post hoc ex -

Vcl. *mf espr.*

CB.

Org.

8

Musical score for strings and woodwinds, measures 1-4. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. Dynamics include *mf*, *f*, *crescendo*, and *espr.*.

Musical score for violins and vocalists, measures 1-4. The score includes parts for Violin I (Vl.1.), Violin II (Vl.2.), and vocalists. Dynamics include *crescendo*, *mf*, *f*, and *cresc.*. The vocal parts include the Latin text:

no - bis o - sten - de, no - bis o - sten - - - -
 i - li - um, post hoc ex - i - li - um post hoc ex - -
 post hoc ex - i - li - um, post hoc ex - i - li - um
 i - li - um, post hoc ex - i - li - um, post hoc ex - i - li - um

The score also includes parts for Violoncello and Contrabasso. Dynamics include *mf*, *crescendo*, and *sempre*.

The first system of the score consists of ten staves. The top four staves are for woodwinds (flute, oboe, clarinet, bassoon). The next four staves are for strings (violin I, violin II, viola, cello). The bottom two staves are for the piano. The music is in a key with one sharp (F#) and a 4/4 time signature. The first measure of the system is marked with a square containing the number '9'. The system concludes with a double bar line and a 'ff' (fortissimo) dynamic marking.

The piano part of the second system is shown on two staves. It begins with a rest for the first three measures, followed by a melodic line starting in the fourth measure. The dynamic is marked 'ff'.

This section of the second system includes staves for woodwinds (V.1, V.2) and strings (Viol. I, Viol. II, Viola, Cello). The woodwinds play a complex, fast-moving melodic line with many accidentals. The strings provide a rhythmic accompaniment. The dynamic is marked 'cresc.' (crescendo) and 'ff'.

The vocal score for the second system features four vocal parts (Soprano, Alto, Tenor, Bass). The lyrics are in Latin: "de, no - bis o - sten - - - de, o -", "i - li - um no - bis o - sten - - - de, o -", "no - bis no - bis o - sten - - - de, o -", and "no - bis no - bis o - sten - - - de, o -". The dynamics are marked 'ff'.

The Violin (Vel.) and Cello (CB.) parts of the second system are shown on two staves. Both parts play a melodic line with a 'cresc.' marking and end with a 'ff' dynamic.

The piano part of the second system is shown on two staves. It features a complex, fast-moving melodic line with many accidentals. The dynamic is marked 'ff'.

The musical score is arranged in a standard orchestral format. At the top are staves for woodwinds (flutes, oboes, clarinets, bassoons) and strings (violins, violas, cellos, double basses). Below these are two vocal staves labeled V.1 and V.2. At the bottom is a double bass staff with specific performance instructions. The vocal parts feature Latin lyrics: "sten - - - de, o - sten - de, post hoc ex - i - li - um no - bis o - stende." The double bass part includes markings such as "Bog.", "pizz.", and "mf".

So zart als möglich.
Ruhig, ohne zu schleppen.

Musical score for strings and voice. The score includes parts for Violin I (VI.1), Violin II (VI.2), Viola (S.V.), Violoncello (Cello), and Double Bass (Kontrabaß). The voice part includes lyrics: "sten - de." and "sten - de.".

Dynamic markings include *ppp*, *pp*, *pp dolce*, *pp dol.*, *pp aol.*, *pp espr.*, and *pp*.

Performance instructions include "1. Solo", "2. Solo", "3. Solo", "4. Solo", "1. b", "V", and "geth.".

The score is numbered 27191.2 at the bottom center and 10 in a box at the bottom right.

Musical score for strings and woodwinds, measures 1-12. The score includes staves for Violins I and II, Violas, Cellos, and Double Basses, as well as Flutes, Clarinets, and Bassoons. Dynamics include *p espr.*, *pp*, and *pp espr.*.

Musical score for strings, woodwinds, and vocal soloists, measures 13-24. The score includes staves for Violins I and II, Violas, Cellos, and Double Basses, as well as Flutes, Clarinets, Bassoons, and four vocal soloists (Soprano, Alto, Tenor 1, Tenor 2). Dynamics include *pp*, *p*, and *Tutti*. The vocal lines feature the lyrics:
 o cle - mens, o cle - mens, o cle - mens, o cle - mens,
 o, o, o, o pi - a, pi - a, pi - a, pi - a, pi - a.

crescendo poco a poco

crescendo

11

Musical score for the first system, featuring multiple staves with dynamic markings like *p*, *mf*, *f*, and *cresc.*

crescendo poco a poco

Musical score for the second system, including a grand staff with piano and bass clefs.

4 S.V.

VI.1.

VI.2.

Musical score for the third system, including vocal lines with lyrics and instrumental parts.

o cle - mens, o pi - a, o dul - -
 o cle - mens, o pi - a, o dul - cis, dul - cis
 o cle - mens, o pi - a, o dul - cis, dul - -
 o cle - mens, o pi - a, o dul - cis vir - -

11

crescendo

S.V.

V.1.

V.2.

cis, dul - - - cis vir - go, dul - cis vir - - -

dul - cis vir - go, dul - cis vir - - go, o dul - cis, o dul - cis

cis dul - - cis vir - - go o dul - cis, dul - cis vir - - -

go, o dulcis vir - - go, o dul - cis, dul - cis vir - go Ma - - ri - a,

12

dim.
diminuendo

espr.

diminuendo

go Ma - ri - - a, vir - go Ma - ri - - a.

vir - go Ma - ri - - a, dul - cis vir - go Ma - ri - a.

go Ma - ri - - a, dul - cis vir - go Ma - ri - - a.

Ma - ri - - a, o vir - go Ma - ri - - a.

12

This musical score page, numbered 28, contains orchestral and vocal parts. The orchestral instruments shown include strings (Violins I and II, Viola, Cello, Double Bass), woodwinds (Soprano Saxophone), and a harp. The vocal parts include Soprano (S.V.), Violin I (Vl.1), Violin II (Vl.2), and Baritone (Br.).

Key features of the score include:

- Dynamic markings:** *ppp* (pianissimo), *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), *pppp* (pianississimo), *dim.* (diminuendo), and *sempre dim.* (sempre diminuendo).
- Performance instructions:** *geth.* (likely *gesto*), *2 Stimmen* (two voices), and *Soprano*.
- Lyrics:** The vocal parts sing the words "Sal - ve." in a staggered fashion.
- Structural elements:** The score is divided into systems. The first system includes a harp part. The second system features a section with four numbered first endings (1., 2., 3., 4.) for the strings. The vocal parts enter in the third system.