

REGINA COELI

für 4 Singstimmen, 2 Violinen, Viola, 2 Oboen (2 Flöten),
2 Hörner, 2 Trompeten, Pauken, Bass und Orgel

Mozart's Werke.

von

Serie 3. N^o 10.

W. A. MOZART.

Köch. Verz. N^o 108.

Componirt zu Salzburg im Mai 1771.

Allegro. *a 2.*

The musical score consists of the following parts from top to bottom:

- Oboi.** (Oboe) - Treble clef, C-clef, common time. Starts with a melodic line, marked *a 2.*
- Corni in C.** (Horn in C) - Treble clef, C-clef, common time. Provides harmonic support.
- Trombe in C.** (Trumpet in C) - Treble clef, C-clef, common time. Provides harmonic support.
- Timpani in C. G.** (Timpani) - Bass clef, C-clef, common time. Provides rhythmic accompaniment.
- Violino I.** (Violin I) - Treble clef, C-clef, common time. Melodic and harmonic part.
- Violino II.** (Violin II) - Treble clef, C-clef, common time. Melodic and harmonic part.
- Viola.** - Alto clef, C-clef, common time. Melodic and harmonic part.
- Soprano.** - Treble clef, C-clef, common time. Empty staff.
- Alto.** - Treble clef, C-clef, common time. Empty staff.
- Tenore.** - Treble clef, C-clef, common time. Empty staff.
- Basso.** - Bass clef, C-clef, common time. Empty staff.
- Basso ed Organo.** (Bass and Organ) - Bass clef, C-clef, common time. Provides harmonic and rhythmic foundation.

At the bottom of the page, there are some performance markings: $\frac{6-5}{4-3}$, 5, 5, 5.

This musical score page contains two systems of music, measures 64 through 73. The first system (measures 64-73) features a piano part with a complex, rhythmic melody in the right hand and a steady eighth-note accompaniment in the left hand. The piano part includes dynamic markings of *p* and *f*. The orchestra part consists of five staves: strings (Violins I, Violins II, Violas, Cellos, and Double Basses), woodwinds (Flutes, Oboes, and Bassoons), and a Percussion section. The woodwinds and strings play sustained chords and rhythmic patterns. The second system (measures 74-83) continues the piano part with similar dynamics and includes a section with a *dim* marking. The orchestra part remains active with sustained textures. The page concludes with figured bass notation at the bottom: 7, 6-6-5-, 7, 6-6-5-, 6-6-5-.

2.

Re-gi - na coe - li lae - ta - re, lae - ta - re, al - le - lu - ja,

Re-gi - na coe - li lae - ta - re, lae - ta - re,

Re-gi - na coe - li lae - ta - re, lae - ta - re, al - le - lu - ja,

al - le - lu - ja,

6 - 5
4 - 3

al - le - lu - ja. Re - gi - na coe - li lae - ta - re, lae - tare,

al - le - lu - ja. Re - gi - na coe - li lae - ta - re, lae - tare,

6 - 5
4 - 3

The first system of the musical score consists of six staves. The top two staves are vocal parts, and the bottom four staves are piano accompaniment. The piano part features a complex texture with multiple voices, including a prominent left-hand bass line and a right-hand part with intricate patterns. The key signature is one sharp (F#), and the time signature is 4/4.

Re - gi - na coe - li lae - ta - re,
 Re - gi - na coe - li lae - ta - re,
 Re - gi - na coe - li lae - ta - re,

6 5 # 3# 6 4 2 6

The second system of the musical score continues the vocal and piano parts. It features similar textures and dynamics to the first system, with the piano accompaniment providing a rich harmonic and rhythmic foundation for the vocal lines.

re - gi - na coe - li lae - ta - re, al - le - lu - ja. Re - gi - na coe - li lae - ta - re, lae -
 Re - gi - na coe - li lae - ta - re,
 re - gi - na coe - li lae - ta - re, al - le - lu - ja. Re - gi - na coe - li lae - ta - re, lae -

5# 6 - 6 - 4 - 2 6 4 3b 6 6 5#

ta-re, al - le - lu - ja, al - le - lu - ja. Re-gi - na

ta-re, al - le - lu - ja, al - le - lu - ja. Re-gi - na

al - le - lu - ja,

6 - 5
4 - 3

6
4

coe - li lae - ta - re, lae - ta-re, al - le - lu - ja,

al - le - lu - ja, al - le - lu - ja,

coe - li lae - ta - re, lae - ta-re, al - le - lu - ja,

5
3

6 - 6 -
5 -

7

6 - 6 -
5 -

al - le - lu - ja, al - le - lu - ja, al - le - lu - - -

al - le - lu - ja, al - le - lu - ja, al - le - lu - - -

al - le - lu - ja, al - le - lu - ja, al - le - lu - - -

al - le - lu - ja, al - le - lu - ja, al - le - lu - - -

7 6 6 6 6 6 5 4 4 5 3

ja.

ja.

6 6 6 6 7 6 6 5

Tempo moderato.

Flauti.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Basso ed Organo.

The second system of the musical score features a piano accompaniment with three staves (treble, middle, and bass clefs) and four vocal staves (Soprano, Alto, Tenor, Bass). The piano part includes intricate melodic lines and rhythmic patterns, with dynamic markings such as *p* (piano) and *SOLO*. The vocal parts are mostly silent, with the Soprano part containing the lyrics "Qui...a quem meru...". The system concludes with a double bar line and a repeat sign. Fingerings are indicated by numbers 1-5 below the notes.

i - sti por - ta - re, qui - a quem me - ru - i - sti por - ta - re, qui - a quem me - ru -

6 4 6 6 6 6 6 6 6 7 3 6 4

i - sti por - ta -

7 3 6 5 5 5 3 7

re, qui - a quem meru - i - sti por - ta - - re. **TUTTI** Al - le -

Al - le - lu - ja, al - le -

Al - le - lu - ja,

lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - - le - - lu - ja.

lu - ja,

Al - le - lu - ja, al - - le - lu - ja, al - - le - lu - ja.

al - - le - lu - ja,

Figured bass notation: 3, 7, 3, 4, 5, 6, 5b, 3, 6, 6, 6, 6, 5, 4, 3, 6, 7, 3, 5, 4, 3, 6, 5, 3, 3, 6

SOLO
Qui - - - a quem me - ru - i - sti por - ta - re, qui - -

p

5 6 5 6 6 3# 4 6 5 4 3# 3# 6 7 9 8 7

3# 4 2 4# 3# 4 3

a quem me - ru - i - sti por - ta - re, re - sur - re - xit si - cut di - xit, re - - sur - re - xit si - cut

8 6 6 6 5 6 4 6 6 6 5

3 - 3 3 3# 5 4 3 2 6 6 - 5

The first system of the musical score consists of five staves. The top staff is a vocal line in G major, starting with a whole note chord and followed by a melodic line. The second and third staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing chords. The fourth and fifth staves are additional piano accompaniment parts.

The second system of the musical score consists of five staves. The top staff is a vocal line with the lyrics "di_xit, re - - - - - sur - re - - - - -". The second and third staves are piano accompaniment. The fourth and fifth staves are additional piano accompaniment parts. Below the staves, there are figured bass notations: 6 6 5 6 5 4 6.

The third system of the musical score consists of five staves. The top three staves are piano accompaniment. The fourth and fifth staves are additional piano accompaniment parts.

The fourth system of the musical score consists of five staves. The top staff is a vocal line with the lyrics "- xit si - - - - - cut". The second and third staves are piano accompaniment. The fourth and fifth staves are additional piano accompaniment parts. Below the staves, there are figured bass notations: 7 7 7 7 7 6 7.

di_xit, re - sur - re_xit si - cut di - xit. **TUTTI** Al - le - lu - ja, al - - -

Al - le - lu - ja, al - le - lu - ja, al - - -

Al - le - lu - ja, al - le - lu - ja, al - - -

Al - le - lu - ja, al - - -

le - lu - ja, al - - - le - lu - ja.

le - lu - ja, al - - - le - lu - ja.

le - lu - ja, al - - - le - lu - ja.

le - lu - ja, al - - - le - lu - ja.

6 5 6 6 5 6 6 5 6 5 3
4 3 5b 4 3 5 4 3

Adagio un poco andante.

Violino I.

Violino II.

Viola.

Soprano.

Basso ed Organo.

6 6 6^b 6[#] 6 7 # 6

6^b - 7 # 4² 6 - 6⁵ - # - 5 6 - 6⁵ -

p *p* *p* *f* *f* *p*

SOLO

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

6 7 6 6 6^b 5 4 6 6 6 5 6[#] 5

4 3[#]

o - - - ra, o - - - ra pro no - bis De - um, o - - - ra pro no - - -

p *f* *f* *p*

6 5 6 6 6 5 6^b 5 6

First system of the musical score. It features a grand staff with three staves: two for the piano accompaniment and one for the vocal line. The piano part includes treble and bass clefs. The vocal line is in bass clef. The lyrics are: "bis De-um, o - - - ra pro". Dynamic markings include *f* and *p*. Trills are indicated with "tr." above notes. Fingerings are shown as numbers 5, 6, 6, 6, 6, 6, 5, 4, 3, 2, 6, 6, 5.

Second system of the musical score. The piano accompaniment continues with complex rhythmic patterns. The vocal line lyrics are: "no - - - bis, o - - - ra pro no - - - bis De - - - um." Dynamic markings include *f*. Trills are indicated with "tr." above notes. Fingerings are shown as 6, 5, 6, 6, 5, 6, 6, 5, 3, 6, 4, 6, 5.

Third system of the musical score. The piano accompaniment features a steady eighth-note pattern. The vocal line lyrics are: "o - - - - ra pro". Dynamic markings include *p*. Fingerings are shown as 6, 4, 7, 6, 4, 7, 4, 2, 7, 3#.

Fourth system of the musical score. The piano accompaniment continues with eighth-note patterns. The vocal line lyrics are: "no - bis, o - - - ra pro no - bis De - um, o - - - ra, o - - - ra pro no - bis, o - - - ra pro". Dynamic markings include *p*. Fingerings are shown as 7, 7, 6, 6, 6, 5, 4, 6, 6, 6, 5, 4, 3#.

no-bis, o - - - ra, o - ra pro no-bis De-um, o - - - ra pro no -

- bis De-um, o - ra pro no-bis De-um,

o - ra pro no - bis, pro no - bis De - um, o-ra pro no - bis De - um.

Allegro.

Oboi.

Corni in C.

Trombe in C.

Timpani in C.G.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Basso ed Organo.

6 6 5 5

p

p

p

p

6 7 6 6

Musical score system 1, measures 1-7. It features a vocal line with lyrics "Al - le - lu - ia" and a piano accompaniment. The piano part includes a prominent sixteenth-note pattern in the right hand and a bass line in the left hand. Dynamics include *f* and *p*. A trill is marked in the vocal line. Fingerings are indicated by numbers 1-5.

Musical score system 2, measures 8-14. It continues the vocal and piano parts. The piano part features a complex sixteenth-note pattern. Dynamics include *f* and *p*. A trill is marked in the vocal line. Fingerings are indicated by numbers 1-5. The lyrics "Al - le - lu - ia" are repeated.

lu - - - ja, al - le - lu - ja, al - le - lu - ja, al - -
lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,
lu - - - ja, al - le - lu - ja, al - le - lu - ja, al - -
lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,

6 5 7 6 5

le - lu - - - ja, al - le - lu - ja. Al - le - lu - ja,
le - lu - - - ja, al - le - lu - ja.

SOLO *p*

6 6

al - le - lu - ja.

Al - - -

6 6 6 6 7 6

4 3#

f *a 2* *p*

f *p* *p*

f *p* *p*

f *TUTTI* *p*

Al - le - lu - ja, al - le - lu - ja,

Al - le - lu - ja, *p*

le - - - lu - - - ja, *f* al - le - lu - ja, *p* al - - - le - - -

Al - le - lu - ja, *f* *p*

4 3 7 # 6 6 # 4 3

al - le - lu - ja.

Al - - -

6 6 6 6 6 6

5 5b 4 5 3#

TUTTI

Al - le - lu - ja,

le - - - lu - - - ja, al - le - lu - ja, al - le - lu - ja, al - - - le - - - lu - - -

Al - le - lu - ja,

6 7 6 6 6 7

3 3 4 3

