

# Galuppi. Regina coeli.

Baldassare  
**Galuppi**

**Regina coeli**  
BurG II/68

*S (solo), 2 vl, vla, b, org*

*Full score*




Edition Esser-Skala, 2023

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Please report any errors or mistakes to [edition@esser-skala.at](mailto:edition@esser-skala.at).

 [edition-esser-skala/galappi-regina-coeli-BurG-II-68](https://github.com/edition-esser-skala/galappi-regina-coeli-BurG-II-68)  
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# Critical Report

## Abbreviations

|            |         |
|------------|---------|
| <b>b</b>   | basses  |
| <b>org</b> | organ   |
| <b>S</b>   | soprano |
| <b>vl</b>  | violin  |
| <b>vla</b> | viola   |

## Sources

|           |                  |   |
|-----------|------------------|---|
| <b>B1</b> | <i>Library</i>   | D-Dl  |
|           | <i>Shelfmark</i> | Mus.2973-E-6  |
|           | <i>Category</i>  | manuscript copy (principal source)  |
|           | <i>Date</i>      | 1750–1764   |
|           | <i>RISM ID</i>   | 212006110   |
|           | <i>License</i>   | public domain   |
|           | <i>URL</i>       | <a href="https://digital.slub-dresden.de/id426460561">https://digital.slub-dresden.de/id426460561</a> |

## Commentary

In general, this edition closely follows the principal source. Any changes that were introduced by the editor are indicated by italic type (lyrics, dynamics and directives), parentheses (expressive marks and bass figures) or dashes (slurs and ties). Accidentals are used according to modern conventions. For further details, consult the Editorial Guidelines available on the Edition's webpage.

Asterisks denote the following emendations:

| <i>Bar</i> | <i>Staff</i> | <i>Description</i>                                   |
|------------|--------------|--|
| –          | org          | All bass figures have been added by the editor.      |
| 69         | vla          | bar in <b>B1</b> : c''4– <del>g</del> – <del>g</del> |
| 72         | vla          | 1st ♭ in <b>B1</b> : c'2                             |
| 72         | org          | 1st ♭ in <b>B1</b> : c2                              |
| 101        | S            | 1st ♭ in <b>B1</b> : b♭'16–a'16–g'8                  |
| 102        | vl 1         | 1st ♭ in <b>B1</b> : a''4                            |
| 115        | org          | 2nd/3rd ♭ in <b>B1</b> : a4–c'4                      |

| <i>Bar</i> | <i>Staff</i> | <i>Description</i>  |
|------------|--------------|---|
| 137–215    | org          | All half and quarter notes in bars 170–172, 192, 199–201, and 203–205 of <b>B1</b> presumably lack tremolo repeats. |
| 163        | S            | grace note missing in <b>B1</b>   |
| 195        | S            | 4th ♩ in <b>B1</b> : f''16–e♭''16–d''16–c''16   |
| 258        | vla          | 3rd ♩ in <b>B1</b> : g♯'8   |
| 258        | org          | 3rd ♩ in <b>B1</b> : g♯8  |

# Changelog

**1.0.0 – 2023-07-30**

*Added*

- initial release



# Regina cœli

1

Andante

I  
Violino

II

Viola

Soprano

Organo  
e Bassi

First system of the musical score. It includes staves for Violino I, Violino II, Viola, Soprano, and Organo e Bassi. The time signature is 3/4. The key signature has one flat (B-flat). The tempo is marked 'Andante'. Dynamics include *f* (forte) and *p* (piano). Trills are indicated with *tr*. The Soprano part is a whole rest. The Organ and Basses part has a 'Solo' marking and includes figured bass notation: 4 7 6 4 7.

Second system of the musical score. It includes staves for Violino I, Violino II, Viola, Soprano, and Organo e Bassi. The time signature is 3/4. The key signature has one flat (B-flat). Dynamics include *f* (forte) and *p* (piano). Trills are indicated with *tr*. The Soprano part is a whole rest. The Organ and Basses part has a 'Solo' marking and includes figured bass notation: 7 4 8 6 - 7 5.

Third system of the musical score. It includes staves for Violino I, Violino II, Viola, Soprano, and Organo e Bassi. The time signature is 3/4. The key signature has one flat (B-flat). Dynamics include *f* (forte) and *p* (piano). Trills are indicated with *tr*. The Soprano part is a whole rest. The Organ and Basses part has a 'Solo' marking and includes figured bass notation: 8 6 - 7 5, 6 6 - 4 3, 6 4 - 5 3, and 6.

19

*f*

6 - 4 3 6 5 - 3 5 6 7 6 6 5 3

25

*p*

*p* Solo

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

*p* 6 6 4 7 6 4 7 6

32

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

7 6 6 4 3 6 6 4 3 6 5 4 3 6 5 4



39

ta - re, lae - ta-re, lae - ta

6/5 4 6/5 4 6 - 6

46

re, lae-

7/4 6 6 6/5 4 6 6/5 4

52

ta - re, al - le - lu - ia, al -

6 6 6/5 6/5 4 6 6 6/5 6/5 4 6 4

65

ia. Quia quem me-ru-i-sti por-

72

ta - re, al-le - lu - ia, por - ta -

6 5 6 5 6 4 b7 b b7 b6 6 4

78

[tr] [tr] 3 3 3 3

[tr] [tr] 3 3

re, al le-lu-ia,

7 7 6 6 6 4 5 3

84

3 tr 3 tr

por - ta - re, al - le-lu - ia. Re - gi - na

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

91

3 3 3 3

coe - li, lae - ta - re, al-le - lu - ia, quia quem me - ru - i - sti por - ta - re, al-le - lu - ia,

7 6 5 7 6 5

98

por - ta -

6 5

104

re,

5 7 9 8 7 5 7

110

por - ta - re, al - le-lu - ia, al -

6 6 5 4 3 6 6 5

[illegible]

123

al - le - lu - ia, al - le - lu - ia.

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

6 5 3 6 6 5 6 5 3 6 6

130

Sheet music for 'The Rose Tree' in G major, 3/4 time. The score is for a piano and voice. The piano part consists of five systems of staves. The first system has three staves (treble, middle, and bass). The second system has two staves (treble and bass). The third system has one staff (bass). The fourth system has one staff (bass). The fifth system has one staff (bass). The piano part features a variety of musical notations, including eighth notes, quarter notes, half notes, and rests. There are also triplets and a forte (f) dynamic marking. The voice part is represented by a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are written below the voice staff. The score ends with a double bar line and a repeat sign.

Sheet music for 'The Rose Tree' in G major, 3/4 time. The score is for a piano and voice. The piano part consists of five systems of staves. The first system has three staves (treble, middle, and bass). The second system has two staves (treble and bass). The third system has one staff (bass). The fourth system has one staff (bass). The fifth system has one staff (bass). The piano part features a variety of musical notations, including eighth notes, quarter notes, half notes, and rests. There are also triplets and a forte (f) dynamic marking. The voice part is represented by a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are written below the voice staff. The score ends with a double bar line and a repeat sign.

137 Allegro assai

Measures 137-140. Dynamics: *f*, *p*. Fingering: 6 4, 5 3.

141

Measures 141-144. Dynamics: *f*. Fingering: 6, 5, 6, 6, 6, 6, 7.

145

Measures 145-148. Dynamics: *f*. Fingering: 6.

148

7 9 6 4 3 7 6 6 4 3 7 6

152

6 4 5 3 4 3 7 6 6 4 3 7 6

156

Re - sur - re - xit, re - sur -

6 4 5 3 6 6 5 7 2

160

re - xit, si - cut di - xit, si - cut di - xit, al - le - lu - ia,

164

al - le -

168

luia, re - sur - re - xit, al - le - lu - ia, al - - -



172

le - lu - ia, al -

7 6 6 6 6 5 4 4 7 6 6 3 7 6

176

le - lu - ia, al - le - lu - ia, al - le - lu -

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

179

ia.

f

7 2 8 3 6

182

Re - sur - re - xit, re - sur - re - xit,

*p* *f*

6 5 4

186

si - cut di - xit, al - le - lu - ia,

*p*

6 6 4 6 6 7 6 7 6 6 7

190

si - cut di - xit, al - le - lu - ia,

*p*

6 3 6 9 8 6 9 2 6 5

193

7 6 6

196

al - le - lu - ia, al -

6 7 7 6 6 6 5 4 3

200

le - lu - ia, al - le - lu - ia, al - le - lu -

7 6 6 3 7 6 6 6 5 4 3 7 6

204

ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

6 4 3 7 6 6 6 5 6 4 5 3 6 4 5 3

208

ia, al - le - lu - ia.

6 4 5 3 6 5 6 6 6

212

6 6 6 5 6 5

216 **Largo**

Measures 216-218. Dynamics: *p*, *f*. Trills (*tr*) are present in measures 216 and 217. A double bar line is present after measure 217.

219

Measures 219-221. Dynamics: *f*, *p*. Trills (*tr*) are present in measures 219 and 220. A double bar line is present after measure 220.

222

Measures 222-224. Dynamics: *f*, *p*. Trills (*tr*) are present in measures 222 and 223. A double bar line is present after measure 223.

O - - - - ra pro no - bis

225

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

4 7 5 6 7 6 6 5

228 [Vivace]

al - le - lu - ia, al - le - lu - ia, al - le -

6 6 6 6 6 6 6 6 6 6 6 7

236

lu - ia, al -

6 6 2 6 6 6 6 6 6 6 6 6

243

*f*

*f*

*f*

*tr*

le - lu - ia,

*f*

6 5 6 2 6 6 4 2 6 2

249

*p*

*tr*

*p*

*tr*

*p*

*f*

*f*

*f*

*tr*

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

*p*

*f*

6 6 6 7 5 6 6 6 5 6 6 5 6 6 5

257

*f*

*f*

*f*

*tr*

ia.

*f*

6 6 6 5

264 *Largo*

*p* *p* *p*

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

*p* 2 6 6  $\flat 5$  4 3 6 5 - 6 4 3

269 *[Vivace]*

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

ra, o - ra pro no - - - bis De - um, al - le - lu - ia,

$\flat 5$   $\flat 5$   $\flat$   $\flat 6$   $\flat 5$  6 6 5

275

*tr* *[tr]*

al - le - lu -

6 5 5 6 6 6 6 - 6



283

ia,

$\flat 7$   $\flat 5$

290

$\frac{6}{5}$   $\sharp$   $\frac{6}{5}$   $\frac{1}{4} 2$  6

297

al - le - lu - ia, al - le - lu -

$\flat 6$   $\flat 6 \frac{4}{2}$  6  $\frac{4}{2}$  6  $\frac{4}{2}$  6 6  $\frac{6}{4}$   $\frac{5}{3}$

313.

al - le - lu - ia, \_\_\_\_\_ al - le - lu - ia, \_\_\_\_\_

320

*f*

*f*

*f*

*f*

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

*f*

6 5 1 1 1 1 1 1 1 1 1 5  
4 3 1 1 1 1 1 1 1 1 1 3