

Galuppi. Sum offensa.

Baldassare
Galuppi

Sum offensa, sum irata
BurG III/8

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

Full score



Edition Esser-Skala, 2022

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Music engraving by LilyPond 2.22.0 (<https://www.lilypond.org>).
Front matter typeset with Source Sans and Fredericka the Great.

Please report any errors or mistakes to edition@esser-skala.at.

⌚ [edition-esser-skala/galuppi-sum-offensa-BurG-III-8](https://github.com/edition-esser-skala/galuppi-sum-offensa-BurG-III-8)
v1.0.0, 2022-09-23 (a385a1d80058ed4d8934d48312b6570d896b5289)

Critical Report

Abbreviations

b	basses
org	organ
S	soprano
vl	violin
vla	viola

Sources

B1	<i>Library</i>	D-Dl
	<i>Shelfmark</i>	Mus.2973-E-19
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1747–1764
	<i>RISM ID</i>	212006119
	<i>License</i>	public domain
	<i>URL</i>	https://digital.slub-dresden.de/id426389239

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>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
–	–	org	All bass figures have been added by the editor.
1	–	–	<i>Fine</i> in bar 158 and <i>Segno</i> before bar 33 have been added by the editor.
	–	vl 1	Grace notes have been added by the editor in bars 84 (4th \downarrow), 85 (3rd \downarrow), 87 (both), 88 (4th \downarrow), 134 (4th \downarrow), 136 (3rd \downarrow), 138 (both), 139 (1st \downarrow), 140 (3rd \downarrow), 141 (both), 144, and 156 (2nd \downarrow).

Mov.	Bar	Staff	Description
	-	vl 2	Grace notes have been added by the editor in bars 84, 87, 88, 134, 136 (3rd \downarrow), 139, 140 (3rd \downarrow), and 144.
	-	S	Grace notes have been added by the editor in bars 86 (2nd \downarrow), 87 (1st \downarrow), and 89 (3rd \downarrow).
9	vla, org		last \downarrow in B1: e'8
10–13	vl 1		bars in B1: b"1–a"1–g"1
23	vl		11th and 15th \downarrow in B1: a"16 and g"16, respectively
39	vla, org		2nd \downarrow in B1: e2
63–72	vl		The same rhythm as in bar 62 might have been intended.
73	vl 2		4th \downarrow in B1: f##"4
89	S		rhythm of 1st and 3rd \downarrow in B1: \downarrow – \downarrow – \downarrow
105	vla, org		2nd \downarrow in B1: \downarrow
108	vl 2		1st \downarrow missing in B1
143	vla, org		bar in B1: a1
172	vla, org		1st \downarrow in B1: B2
175	vla, org		2nd \downarrow in B1: d4
2	27	org	3rd \downarrow in B1: a8–a8
3	28	vl 2	1st \downarrow in B1: a'16–g'16
	29	vl 1, S	last \downarrow in B1: b'16–a'16
	29	vl 2	2nd \downarrow in B1: a'32–e'16.–e'32–d'16.
	40	S	rhythm of 2nd \downarrow in B1: 2 \times \downarrow
	42	S	rhythm of 2nd to 4th \downarrow in B1: 6 \times \downarrow
	60	vl 1	2nd \downarrow in B1: a"16–f##"16–d"16
	80	vl 2	1st \downarrow in B1: d'8
	99	vl 2	3rd \downarrow in B1: g'8
	115–117	org	bars in B1: 3 \times e2
	122–124	org	bars in B1: e2, a4–g4, and f##2
	126	org	bar in B1: e4–g4
4	25–27	vla	in B1 unison with org
	73f	vl	rhythm of 2nd \downarrow in B1: \downarrow – \downarrow
	104f	vl 1	2nd \downarrow in B1: a"16–g"16
	104f	vl 2	2nd \downarrow in B1: f##"16–d"16

Changelog

1.0.0 – 2022-09-23

Added

- initial release

Contents

1	Sum offensa, sum irata	1
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Sum offensa, sum irata,
eia fortis amor meus,
arcum tende, vibra telum,
cadat impius, cadat reus,
timor anime fatalis.

Cordis noto arrideat caelum,
me furore ac odio armata,
percit illitam crudelis,
sic exinde ope firmata,
fides erit immortalis.

2	Quae loquor quae deliro	19
---	-----------------------------------	----

Quae loquor quae deliro
timor non est qui amare caeli turbat in me.
Heu dum aspiro ad summum Dei favore,
miserum cor non vides quam brevis,
quam infirma sit in te fides?
Quid nunc agendum? Dic!
Ah! Respondes?
Cum vera fervet amor, semper timore rigat,
sed nunc maior ab ipsa affectus viget.
Ita sit, ergo spera exora plange clama,
fidem confirma tuam time ed ama.

3	Dum Philomela in ramo	24
---	---------------------------------	----

Dum Philomela in ramo
cantando dicit amo,
per auras dulce penas
metus infesti narrat
mesta gemendo in se.
Sic quando umbra timoris
fit causa mei doloris,
voces ad caelum spargit
metu et amore plenas,
afflictum cor in me,
afflictum cor in te.

4	Alleluia	39
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1 Sum offensa, sum irata

[Allegro]

I

Violino

II

Viola

Soprano

Organo e Bassi

2

2

15

16

Musical score for measures 20-24. The score consists of four staves. The top three staves are in common time (indicated by a 'C') and the bottom staff is in 3/4 time (indicated by a '3'). The key signature is one sharp (F#). The score features various note heads, stems, and rests. Measure 20 starts with a sixteenth-note rest followed by eighth-note pairs. Measures 21-22 show sixteenth-note patterns. Measure 23 includes a sixteenth-note rest. Measure 24 concludes with a sixteenth-note rest. The bottom staff begins with a sixteenth-note rest in measure 20, followed by eighth-note pairs. Measures 21-22 show sixteenth-note patterns. Measure 23 begins with a sixteenth-note rest, followed by eighth-note pairs. Measure 24 concludes with a sixteenth-note rest.

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Musical score for measures 25-29. The score consists of four staves. The top three staves are in common time (indicated by a 'C') and the bottom staff is in 3/4 time (indicated by a '3'). The key signature is one sharp (F#). The score features various note heads, stems, and rests. Measures 25-26 show sixteenth-note patterns. Measures 27-28 show sixteenth-note patterns. Measure 29 concludes with a sixteenth-note rest. The bottom staff begins with a sixteenth-note rest in measure 25, followed by eighth-note pairs. Measures 26-28 show sixteenth-note patterns. Measure 29 concludes with a sixteenth-note rest.

30

p

Sum of - fen - sa, sum of -

unisono

=

37

fen - sa, sum i - ra - - - -

3 5 6

42

ta, e - ia

$\frac{6}{4}$ $\frac{5}{3}$ 7 $\frac{6}{4}$

=

48

fp

fp

for - tis a - mor me - us, ar - cum ten - de, vi - bra te - - - lum, vi - bra

$\frac{5}{3}$ 6 6 5 6 6 6

53

te - lum, *ca - dat im - pius,* *ca - dat*

=

re - us, *ti - mor a - ni - me* *fa - ta - - -*

58

re - us, *ti - mor a - ni - me* *fa - ta - - -*

re - us, *ti - mor a - ni - me* *fa - ta - - -*

二

73

f p

f p

f p

lis,
ca - dat

f p

3 4 5 6
1 2 3 4
6 5

6

2

78

im - pi - us, ca - dat re - us, ti - mor ____

6 5 6

82

a - ni - me fa - ta - - - - -

5 6 5 6 7 7 #

86

6 4 5 # 7 7 # 8

90

f

f

f

lis, fa - ta

5 6 6/4 5/

=

93

lis.

8 5 6 6 6/4 5 5/ #

98

Sum of - fen - sa, ar - cum, ar - cum ten-de, sum - i - ra - ta, vi - bra, vi - bra

unisono

fp unisono

$\frac{3}{1}$ $\frac{4}{2}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$

=

105

te-lum, e - ia for - tis a - mor me-us, ar-cum ten-de, ca-dat im-pius, vi - bra

unisono

fp unisono

$\frac{5}{4}$ $\frac{6}{5}$ $\frac{7}{4}$ $\frac{8}{5}$ $\frac{9}{4}$ $\frac{6}{5}$

111

te-lum, ca-dat re - us, ti - mor a - ni - me fa - ta - - - -

6 9 8 6 6 5 8 5

=

117

6 8 7 6 5

2

128

ca - dat im - pius,
ca - dat re - us,
ti - mor

2

A musical score for piano, page 138, featuring four staves of music. The top two staves are in treble clef, the third staff is in bass clef, and the bottom staff is also in bass clef. The music is in common time, with a key signature of one sharp. The score includes various musical elements such as eighth and sixteenth note patterns, dynamic markings like forte (f), piano (p), and trills, and articulation marks like staccato dots and dashes. The page number 138 is located in the top left corner of the first staff.

143

8 5 6 6 6 4 55 1

2

153

6 6 4 5 6 6 5 3

=

158

p p p

Cor-dis no - to ar - ri - deat cae-lum, me fu - ro - re ac o - dio ar - ma - ta, per - cit

p 6 #

163

il - li - tam cru - de - - lis, sic ex - in - de o - pe fir - ma - ta, fi-des

7 7 # 6 5 # 6

=

168

ten.

e - rit im - mor - ta - - - lis, im - mor -

8 6 #6 6 5 # 6 5 9 6 6 6 5 3 - # 5 # - 6 6 5

174

ta - lis, im-mor - ta lis.

6 5 8 6 5 f

=

180

6 6 6 5 3

comes comes comes

comes

comes

2 Quae loquor quae deliro

Recitativo

1 c

vl c

2 c

vla c

S c Quae lo-quor quae de - li - ro ti - mor non est qui a-ma - re cae - li tur-bat in me.

org b c p 6 $\frac{6}{2}$ $\frac{4}{2}$ 6

=

5 Allegro

f

f

f

Heu_____ dum a -

f

9

spi - ro ad summum Dei fa - vo - re,

13

mi - se-rum cor non vi-des quam bre-vis, quam in-fir-ma sit in te fi-des? Quid nunc a -

p

f

#

6

17

gendum?
Dic!
Ah! Re - spondes?

6 5 #6 #6 #4 #2

=

21

Cum ve - ra fer - vet a - mor,
sem - per ti-mo - re ri - gat,

9 8 #5 - #5 #6 #5

Largo

24

sed nunc ma - ior ab i - psa af - fe - ctus vi - get.

27

f *unisono*

29

I - ta sit,
er - go spe - ra
ex - o - ra
plan - ge

=

32

cla - ma,
fi - dem con-fir - ma
tu - am
ti - me
ed
a - ma.

3 Dum Philomela in ramo

Andante

vl solo

1 *vl* *f*
2 *vl* *f*
vla *f*
S
org b *f* *6* *5* *6* *9* *8* *5* *9* *8* *3* *6* *4* *3*

6 *p*

S
Bassoon *p*

21

Dum Phi - lome-la in ra - mo, dum Phi - lome-la in ra - mo can -

6 5 6 4 - 5 6 4 - 5 6

≡

27

tan - do di - cit a - mo, can - tan - do di - cit a - - - - -

9 4 8 3 9 4 8 3 6 6 4 5

32

37

42

me - tus in - fe - sti nar - rat me - sta ge - men - do, ge - men - do in

6 7 7 6 6 6 6 7

se,

me - - - sta

ge - men - -

6 5

52

do, me - sta ³ge - men - do in se, me - sta ³ge ³ - men - do in

57

se.

61

Dum Phi - lome-la in ra - mo can - tan - do di - cit

a - mo, can - tan -

70

do, dum in ra - mo di - cit

74

a - mo, can - tan - do³ Phi - lo - me - la,

$\frac{6}{4}$ $\frac{5}{3}$ 6 7

78

per au - ras dul - ce pe - nas me - tus in - fe - sti

$\frac{6}{5}$ 7 6 8/5 7

nar - rat, me - tus in - fe - - - sti

$\frac{6}{4}$ $\frac{5}{3}$ 7 6 8/6 7/5

82

86

nar-rat me - sta ge - men - do in se, ge - men-do me - sta in
 se, me - sta³ ge³ - men - do in se. Dum Phi - lo - me-la in

$\frac{6}{4}$ $\frac{5}{3}$ 6 $\frac{\#4}{3}$ 6 $\frac{\#4}{\natural}$ $\frac{6}{5}$ $\frac{7}{5}$

90

$\frac{\#}{3}$ 6 6 $\frac{6}{4}$ $\frac{5}{3}$ 7

94

ra - mo
per au - ras dul - ce
nar - rat
me - tus in - fe - sti

98

pe - nas me - sta ge - men - do in se, ge - men - do,

103

ge - men - do, me - sta____ ge³ - men - do in se, me - sta - ge -

f 6 6 6₄ 5 - 3 6 6 6

=

108

men - do in se.

6 4 5 3 6 4 - 5 3 6 4 - 5 3 6 4 - 9 4 8 3

113 Allegro

113 Allegro

fp

fp

*

fp

Sic quan - do um - bra ti -

fp

121

ris,
vo - ces ad cae - lum
spar - git
me - tu et a - mo - re

125

ple - nas,
me - tu et a - mo - re
ple - nas,
af - fli - ctum cor in
me, af -

130 *Andante*

136

4 Alleluia

[Allegro]

1
vl
2
vla
S
org
b

=

1
vl
2
vla
S
org
b

13

6 2 6 7

=

18

p
Al - le - lu - ia,

6 4 7 5 6 4 5 3

25

al - - - le - lu - ia,

al - - - le - lu - ia,

=

32

al - - - le - lu - ia,

al - - - le - lu - ia,

6

2

2

60

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

5 8 7 6 5 5 8 7 6 5 8

65

Al - le - lu - ia,

al - - -

f

2

2

