

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>).
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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 ♫), 85 (3rd ♫), 87 (both), 88 (4th ♫), 134 (4th ♫), 136 (3rd ♫), 138 (both), 139 (1st ♫), 140 (3rd ♫), 141 (both), 144, and 156 (2nd ♫).

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

f *p* *f* *p*

f *f* *f* *f*

f *unisono*

=

7

f *f*

f *f*

3 5 6

11

Musical score for measures 11-14. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with a busy right hand and a steady left hand. The right hand plays sixteenth-note patterns in measures 11 and 12, then shifts to eighth-note patterns in measures 13 and 14. The left hand plays a steady eighth-note bass line. A vocal line is present but contains only rests. Measure numbers 7 and 6 are indicated below the bass staff in measures 12 and 14 respectively.

=

15

Musical score for measures 15-19. The score continues in G major (one sharp) and 4/4 time. The piano accompaniment features a more complex right hand with dotted rhythms and eighth-note patterns, while the left hand continues with a steady eighth-note bass line. The vocal line is active, featuring eighth-note patterns and rests. Measure 15 includes a double bar line and a key signature change to G major (one sharp). Measure numbers 7 and 6 are indicated below the bass staff in measures 16 and 18 respectively.

20

6

≡

25

6 6 6 6 5 6 6

4 3

30

[tr] [tr]

f p *f p* *f p*

p

Sum of - fen - sa, sum of -

f p *f p*

unisono

6/4 5/3

==

37

fen - sa, sum i - ra - - -

3 5 6

42

ta, e - ia

6/4 5/3 7 6/4

≡

48

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

fp fp

6 5/3 6 6 5 6 6

53

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

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

f *p* 6 6

≡

58

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

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

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

63

6 6 6 4 5 3 5

≡

68

6 5 # 6 4 5 3 5 6 5 #

73

lis, ca - dat

f p

1 2 3 4 5 6

≡

78

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

f p

6 5 6

82

— a — ni — me fa — ta —

5 6 5 6 7# 7#

≡

86

6 4 5# 7# 7# 8 3

90

f

f

f

lis, fa - ta

f

5 6 5 6 6 4 5

≡

93

lis.

3 5 6 6 6 6 4 5

98

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Sum__ of - fen - sa, ar - cum, ar - cum ten-de, sum__ i - ra - ta, vi - bra, vi - bra

fp *fp* *unisono* *fp* *fp* *unisono*

3 1 4 2 5 3 6 4 5 3 3 1 4 2 5 3 6 4 5 3

≡

105

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp*

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

fp *fp* *unisono* *fp* *fp* *unisono*

3 1 4 2 5 3 6 4 5 3 3 1 4 2 5 3 6 4 5 3

111

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

6 5 9 4 8 3 6 6 $\flat 7$ 5 8 6 $\flat 7$ 5

==

117

- - - - -

6 8 7 6 4 5 3

123

lis,

6/4 5/3 #7/2 8/3

≡

128

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

6/6 6 6

133

a - ni-me fa - ta

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

=

138

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

143

8 6 7 5 6 6 6 6 4 5 3 1 1 1 1 1 1 1

lis, a - nime fa -

≡

148

6 4 5 3 6 6

ta - lis.

153

6 6 6 4 5 6 6 6 4 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

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

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

ten. *

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

174

ta - lis, im-mor - ta - lis.

f

6 4 5 # 8 3 6 4 5 #

=

180

f

6 6 6 4 5 3

2 Quae loquor quae deliro

Recitativo

1 *vl*

2

vla

S

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

org b

p

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

≡

Allegro

5

f

f

f

Heu — dum a -

f

9

f

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

f

≡

13

f

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 # 6

17

gendum? Dic! Ah! Re - spondes?

6 # 6 # 5 #6 #6 #4 #2 #6

≡

21

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

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

24 Largo

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

#5 #5 f 5 # #6 4

=

27

f p f p f

f 5 # p 6 # f unisono

29

p

p

p

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

p $\flat 7$ # $\frac{6}{4}$ $\flat 7$

≡

32

f

p

f

f

f

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

$\frac{4}{2}$ *f* #

3 Dum Philomela in ramo

Andante

vl solo

1 vl

2 vl

vla

S

org b

f

$\frac{6}{4}$ $\frac{5}{3}$ $\frac{9}{4}$ $\frac{8}{3}$ $\frac{6}{5}$ $\frac{9}{4}$ $\frac{8}{3}$ $\frac{6}{4}$ $\frac{3}{3}$

p

p

11

Measure 11: Melodic line starts with a triplet of eighth notes (F#, G, A) followed by a quarter note (B) and a half note (C). The piano part has a complex texture with many sixteenth and thirty-second notes. The bass line has a half note (F#) and a quarter note (G).

Measure 12: Melodic line has a half note (C) and a quarter note (B). The piano part continues with a complex texture. The bass line has a half note (F#) and a quarter note (G).

Measure 13: Melodic line has a half note (C) and a quarter note (B). The piano part continues with a complex texture. The bass line has a half note (F#) and a quarter note (G).

Measure 14: Melodic line has a half note (C) and a quarter note (B). The piano part continues with a complex texture. The bass line has a half note (F#) and a quarter note (G).

Measure 15: Melodic line has a half note (C) and a quarter note (B). The piano part continues with a complex texture. The bass line has a half note (F#) and a quarter note (G).

16

Measure 16: Melodic line starts with a triplet of eighth notes (F#, G, A) followed by a quarter note (B) and a half note (C). The piano part has a complex texture with many sixteenth and thirty-second notes. The bass line has a half note (F#) and a quarter note (G).

Measure 17: Melodic line has a half note (C) and a quarter note (B). The piano part continues with a complex texture. The bass line has a half note (F#) and a quarter note (G).

Measure 18: Melodic line has a half note (C) and a quarter note (B). The piano part continues with a complex texture. The bass line has a half note (F#) and a quarter note (G).

Measure 19: Melodic line has a half note (C) and a quarter note (B). The piano part continues with a complex texture. The bass line has a half note (F#) and a quarter note (G).

Measure 20: Melodic line has a half note (C) and a quarter note (B). The piano part continues with a complex texture. The bass line has a half note (F#) and a quarter note (G).

21

tr
 p
 p
 p
 Dum Phi-lome-la in ra - mo, dum Phi-lome-la in ra - mo can -
 6 6 5 p 6 4 = 5 3 6 4 = 5 3 6

=

27

tr
 p
 p
 p
 tan - do di - cit a - mo, can - tan - do di - cit a - - - -
 9 8 9 8 6 6 5 4 3 4 3 4 3

32

32

37

37

mo, di cit a - mo, per au - ras dul - ce pe - nas

6 6 5 6 4 # 3

42

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

6 7 7# 6 6 6 6 6 7

≡

47

se, me - sta ge - men -

6 4 5#

52

do, me - sta³ ge - men - do in se, me - sta³ ge³ - men - do in

6 6 8 6 # 7 5 6 6 6 4 5 #

57

se.

f 7 # 7 # 6 6 7

61

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

6 6 # $\flat 5$ $\flat 6$ $\flat 7$ - \flat \flat $\frac{6}{4}$ 5^\sharp

66

a - mo, can - tan -

70

do, dum in ra - mo di - cit.

6 5 7

74

a - mo, can - tan - do. Phi - lo - me - la,

6 4 5 3 6 7

78

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

6/5 7 6 8/6 7/5

=

82

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

6/4 5/3 7 6 8/6 7/5

86

nar-rat me - sta ge - men - do in se, ge - men-do me - sta in

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

90

se, me - sta ge - men - do in se. Dum Phi - lo - la in

\sharp $\frac{4}{3}$ 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,

6 6

103

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

f *tr*

f 6 6 6 5 6 6 6

4 3

108

men - do in se.

tr

6 5 6 5 6 5 9 8

4 3 4 3 4 3 4 3

Allegro

113

Sic quan - do um - bra ti-

117

mo - ris fit cau - sa mei do - lo - - - -

6/4 #7/4 8/3 6/5 4 7

121

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

4 # 6 # 4 7 # 5

125

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

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

130 Andante

fli-ctum, af - fli - ctum cor in te.

6 6 5 6 5 7

#6 #4 2 3 4 5

136

fli-ctum, af - fli - ctum cor in te.

7 6 6 6 6 5

4 Alleluia

[Allegro]

1
vl
2
vla
S
org
b

f *p* *f*

=

7

p *f* *f* *f*

13

6 2 6 7

=

18

p
Al - le - lu - ia,
6/4 7/5 6/4 5/3

25

f *p* *f*

al - le - lu - ia,

=

32

p *p* *p*

al - le - lu - ia, 3 3 3 3 3

6

38

6 6

=

43

6 6 5 4 6 7 #5 7 7 #

49

7 #5 7 7 6 6 6

≡

55

6 6 5 6 6 6 5

60

f

f

f

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

5 8 7 6 5 5 8 7 6 5 8 3

#

==

65

f

f

f

Al - le - lu - ia, al -

72

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

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

f *p*

=

79

p

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

f *p*

85

6 6 6 6 6 6 6 6 6

=

90

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

6 6 6 6 6 6 6 6 6

97

p

p

p

al - le - lu - ia

p

6 4 5 3

6 4 5 3

102

f

f

f

le - lu - ia

6 6 4 5 3

f