

Diego

Ortiz

Regina cæli

ATTBarB

Regina cæli, lætare, alleluia.
Quia quem meruisti portare, alleluia.
Resurrexit, sicut dixit, alleluia.
Ora pro nobis Deum, alleluia.

Queen of Heaven, rejoice, alleluia.
For He whom you did merit to bear, alleluia.
Has risen, as he said, alleluia.
Pray for us to God, alleluia.

Source:

Liber primus hymnos, magnificas, salves, motecta...
Venice: Gardano, 1565
RISM O135

Transcribed and edited by Francis Bevan

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High clefs transposed down a fourth.
Accidentals above noteheads are editorial - all others present in source.
Brackets above notes denote original ligatures.

Regina cæli

Diego Ortiz
(c.1510 - c.1570)

Superius
(Alto)

Altus primus
(Tenor I)

Altus secundus
(Tenor II)

Tenor
(Baritone)

Bassus
(Bass)

Re -

Re - - - gi -

Re - - - gi - na cæ -

3

Re - - - gi - na cæ - li,

- - gi - na cæ - li, læ - - - ta -

na cæ - li, læ - ta - - - re,

- na cæ - li, Re - gi -

- - li, Re - gi - na cæ - li,

8

læ - - - ta - re,

re, al - le - lu - -

- al - le - - - lu -

na cæ - - - li, læ - ta - re, al - le -

Re - - - gi - na cæ - li, læ - - - ta -

12

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

17

al - le - lu - ia,
 al - le - lu - ia. Qui -
 ia. Qui - a
 ia, al - le - lu -
 ia, al - le - lu - ia.

21

- ia. Qui - a quem me - ru - i -
 a quem me - ru - i - sti por -
 quem me - ru - i - sti por -
 ia. Qui - a quem me - ru - i -
 Qui - a quem me - ru - i - sti, qui -

37

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

Detailed description: This system contains measures 37 through 40. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The vocal parts are in a homophonic setting of the Kyrie eleison. The piano accompaniment provides harmonic support with a steady eighth-note bass line and chords in the right hand. Measure 37 starts with a treble clef and a common time signature. The lyrics are: 'lu - - - ia, al - - le - lu -' on the first staff; 'ia, al - le - - - lu - - - ia,' on the second; '-lu - - ia, al - le - - -' on the third; 'lu - ia, al - - le - lu - -' on the fourth; and 'al - le - - - lu - - - ia, al - le - lu -' on the fifth.

41

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

Detailed description: This system contains measures 41 through 43. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The vocal parts continue the 'Kyrie eleison' text. The piano accompaniment continues with the same harmonic texture. Measure 41 starts with a treble clef and a common time signature. The lyrics are: 'ia, al - - le - lu -' on the first staff; 'al - - le - - -' on the second; '-lu - - - ia, al - le - lu -' on the third; '-ia, al - - - le - lu - ia, al - le -' on the fourth; and 'ia, al - - - le -' on the fifth.

44

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

Detailed description: This system contains measures 44 through 46. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The vocal parts conclude the phrase 'Kyrie eleison'. The piano accompaniment concludes with a final chord. Measure 44 starts with a treble clef and a common time signature. The lyrics are: 'ia, al - - - le - lu - - - ia.' on the first staff; '- lu - - - ia.' on the second; '-ia, al - - - le - lu - ia.' on the third; '-lu - - - ia.' on the fourth; and 'lu - ia, al - - - le - lu - ia.' on the fifth.

60

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

63

- le - lu - ia.
 le - lu - ia. O - ra pro no -
 le - lu - ia. O - ra pro no - bis De -
 - ia, al - le - lu - ia. O -
 di - xit, al - le - lu - ia.

67

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

71

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

75

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

79

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

82

ia.

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

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

lu - ia.

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

Detailed description: This is a musical score for five voices, likely SATB with a fifth voice part. The score is written on five staves. The first four staves use a treble clef, and the fifth staff uses a bass clef. The music is in a common time signature (C) and a key signature of one flat (B-flat). The lyrics are 'al-le-lu-ia, al-le-lu-ia'. The first voice part starts with a melodic line. The second voice part has a longer note value. The third voice part has a similar melodic line. The fourth voice part has a shorter note value. The fifth voice part has a longer note value. The lyrics are distributed across the staves: 'ia.' on the first staff, 'al - le - lu - ia, al - le - lu - ia.' on the second, '-le - lu - ia, al - le - lu - ia.' on the third, 'lu - ia.' on the fourth, and 'ia, al - le - lu - ia, al - le - lu - ia,' on the fifth.