

Dedicated to the Glory of God in Jesus Christ  
for Dr. Steven Walker and The ECU Singers, East Central University, Ada, Oklahoma  
for Dr. Kelley Alig

# Regina Caeli

for SATB chorus and piano

Victoria Davison & Rudy Lupinski

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

O Queen of heaven, rejoice, alleluia.  
For He whom you have humbly borne for us, alleluia.  
Has arisen, as He promised, alleluia.  
Offer now our prayer to God, alleluia.

"Regina Coeli" is a 12th-century Evening Prayer anthem for the Easter season. Since the 13th century, it has been used as the seasonal antiphon in honor of the Blessed Virgin after Night Prayer. Since 1743 it has replaced the Angelus in the Easter season.

The musical score is for the hymn "Regina Caeli" in 4/4 time, with a tempo marking of quarter note = 85. The key signature has two flats (B-flat and E-flat). The score is arranged for Soprano, Alto, Tenor, Bass, and Piano. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble clef. The piano accompaniment is written in grand staff (treble and bass clefs). The lyrics "Re - gi - na" are under the Alto part, and "Re -" is under the Tenor part. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, both marked *mp* (mezzo-piano).

Regina Caeli

2  
6

*mp*

S Re - gi - na cae - li, Re - gi - na

A cae - li, Re - gi cae - li, Re - gi - na

T gi - na cae - li, Re - gi - na

B Re - gi - na *mp*

**DO NOT**

The first system of the musical score for 'Regina Caeli' is in 2/6 time. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B), along with a piano accompaniment. The lyrics are 'Re - gi - na cae - li, Re - gi - na cae - li, Re - gi - na'. The tempo is marked *mp*. A large, bold watermark 'DO NOT' is superimposed over the center of the system.

10

*mp*

S cae li. Re gi - na cae - li, lae -

A cae - li. ooh

T cae - li. ooh

B cae - li. ooh

*p*

*p*

*p*

**COPY**

The second system of the musical score continues from the first system, starting at measure 10. It features the same four vocal parts and piano accompaniment. The lyrics are 'cae li. Re gi - na cae - li, lae - cae - li. ooh cae - li. ooh cae - li. ooh'. The tempo is marked *mp* and *p*. A large, bold watermark 'COPY' is superimposed over the center of the system. A small box containing the letter 'A' is located above the Soprano part in the first measure of this system.

15

S ta - re, al - le - ia.

A *mf* Al - lu - ia.

T ah

B ah

DO

NOT

19

S *f* Qui - a quem me - ru - i sti - ta

A *mf* Qui - a quem me - ru - i sti por - ta

T *mf* Qui - a quem me - ru - i sti por - ta

B *mf* me - ru - i sti por - ta

COPY

23

S  
re, Re-sur re - xit si - cut di - xit,

A  
re, Re-sur si - di - xit,

T  
re, Re-sur - re - xit si - cut di - xit,

B  
re Re-sur re - xit si - cut di - xit,

27

S  
*m* - le lu ia. *f* Al-le - lu -

A  
*f* Al-le - lu -

T  
*f* Al-le - lu - ia,

B  
*f* Al-le - lu - ia,

C ♩ = 95 *mf*

32

S  
ia, al-le lu - ia, al-le - ia, O -

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

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

B  
al-le - lu - ia, e - lu - ia, al-le - lu - ia,

**DO NOT**

39

S  
- pro no - bis De - um, al-le - lu - ia, -

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

T  
*mf* O - ra pro - no - bis, no - bis De - um, al-le-lu - ia,

B  
*mf* O - ra pro - no - bis De - um, al-le-

**COPY**

44

S al - le - le - ia. O - ra pro no - bis,

A Al - le - lu - ia, lu - ia.

T al - le - lu - ia, al - le - lu - ia. O - ra pro

B lu - le

**DO NOT**

*rit.* *f*

*f*

*ff*

48

S - ra pro De - um,

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

T no - bis, De - um, al - le -

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

**COPY**

*f*

*f*

52

*rit.*, *ff*

S al - le - O - ra pro no - bis,

A al - le - ia. ra pro no - bis,

T lu - ia, al - le - lu - ia O - ra pro

B al - lu ia, le - ia, O - ra pro

56

S - ra pro - bis De - um,

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

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

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

**DO**

**NOT**

**COPY**

*mp*

60

S al - le - ia, al - le -

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

T - - um, al - le - lu - - - ia.

B um, al - le - lu al - le - lu - a,

DO NOT COPY

65

S lu - ia, al - le - lu - ia, al - le - lu - rit.

A *mp* al - le - lu - ia, al - le - lu - ia. rit.

T *mp* Al - le - lu - ia. rit.

B *mp* al - le - lu - ia, al - le - lu - ia.



♩ = 95

*mf*

S ia. Qui-a quem me-ru - i - sti por - ta - re al - le-

A Re - gi - cae - li, Re - gi - cae - li, Re - gi - na

T Re - gi - na cae - li, Re - gi - na cae - li, Re - gi -

B Re gi na cae - li, Re gi - na cae - li, Re -

**DO NOT**

The first system of the musical score is for the vocal parts. It features four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in a key with two flats (B-flat and E-flat) and a 2/4 time signature. The tempo is marked as quarter note = 95. The dynamic is mezzo-forte (mf). The lyrics are: 'ia. Qui-a quem me-ru - i - sti por - ta - re al - le-'. The vocal lines are accompanied by a piano accompaniment consisting of a grand staff (treble and bass clefs). Large, bold, black letters 'DO NOT' are superimposed over the vocal staves.

S lu - Re-sur - re xit si - di xit, al-le-lu -

A cae - li, Re - gi - na cae - li, lae - ta - re, al le - lu ia.

T - na cae - li, Re - gi - na cae - li, lae - ta - re, al-le-lu - ia.

B gi - na cae - li, Re - gi - na cae - li, lae - ta - re, al-le - lu - ia.

**COPY**

The second system of the musical score continues the vocal parts. It features four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in the same key and time signature as the first system. The lyrics are: 'lu - Re-sur - re xit si - di xit, al-le-lu -'. The vocal lines are accompanied by a piano accompaniment. Large, bold, black letters 'COPY' are superimposed over the vocal staves.

**F**  $\text{♩} = 75$  *ff*

S Qui - a - quem ru - sti - por - ta - re, Re-su-

A Qui - a - quem ru - sti - por - ta - re, Re-su-

T Qui - a - quem me - ru - i - sti por - ta - re, Re-su-

B Qui - a - quem me - ru - sti - por - ta - re, Re-su-

**DO NOT**

*ff*

88

S - xit, si - cut - xit,

A re - xit, si - cut di - xit,

T re - xit, si - cut di - xit, al - le - lu - ia. *mp*

B re - xit, si - cut di - xit, al - le - lu - ia. *mp*

**COPY**

*mp*

G  $\text{♩} = 115$

S *f*  
Al-le - lu - ia, al - le - lu - ia, al - le - lu -

A *f*  
Al-le - lu - ia, al - le - lu - ia, al - le - lu -

T *f*  
Al-le - lu - ia, al - le - lu - ia,

B *f*  
Al-le - lu - ia, al - le - lu - ia,

*f*

**DO NOT COPY**

S <sup>99</sup>  
ia, e - lu - ia, -le - lu - ia,

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

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

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

*f*

104

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

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

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

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

**DO NOT**

109

S ia.

A ia.

T al - le - lu - ia.

B al - le - lu - ia.

**COPY**

*ff* *fff*