


R  Egína caéli * laetá- re, alle-lú-ia :

Regina Cæli

Music by
Lynn Trapp
•
SATB

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for the Trapp Singers

Regina Caeli

SATB, a capella

Lynn Trapp

p Re - gi - na cæ - li, *mp* Re - gi - na cæ - li, *mf* Re - gi - na cæ - li, *mf* Sopranos Re - gi - na cæ - li,
Re - gi - na cæ - li, Re - gi - na cæ - li, Re - gi - na cæ - li, Re - gi - na cæ - li,
5 læ - ta - re, al - le - lu - ia, Qui - a quem me - ru - i - sti
Re - gi - na cæ - li, Re - gi - na cæ - li, Re - gi - na cæ - li,
8 por - ta - re, al - le - lu - ia, Re - sur - re - xit si - cut di - xit,
Re - gi - na cæ - li, Re - gi - na cæ - li, Re - gi - na cæ - li,
11 al - le - lu - ia, O - ra pro no - bis De - um, al - le - lu - ia.
Re gi - na cæ li, Re - gi - na cæ - li, al - le - lu - ia.

Regina caeli, lætare, alleluia O Queen of heaven, be joyful, alleluia
Reg-GEE-nah CHEH-lee, let-TAH-reh, ah-leh-LOO-yah

Quia quem meruisti portare, alleluia, For he whom you have humbly born for us, alleluia,
KWEE-ah kwem meh-roo-EE-stee por-TAH-reh, ah-leh-LOO-yah,

Resurrexit sicut dixit, alleluia, has arisen as he promised, alleluia.
re-soo-REH-xeet SEE-coot DEEK-xeet, al-leh-LOO-yah,

Ora pro nobis Deum, alleluia. offer now our prayer to God, alleluia.
OH(AW)-rah proh(aw) NOH(AW)-bees DEH-oom, ah-leh-LOO-yah.

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14 *p* *mp* *mf* *f*

S.A. Re - gi - na cæ - li, Re - gi - na cæ - li, Re - gi - na cæ - li,

T.B. *p*

17 *♩=120 quicker*

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

21 *very rhythmic, precise*

lu - ia. _____
lu - ia. _____ Re-sur - re - xit al - le - lu - ia, Re-sur -

Bass *p*

26 *p* Soprano

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

33 S.A. *mf* *f*

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

T.B. *mf* *f*

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39 *tenderly* *mf slower* *much slower* *p*

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

Detailed description: This system contains measures 39 through 44. The vocal line begins with a half note 'al' followed by a quarter note 'le', then a half note 'lu', and finally a half note 'ia'. This pattern repeats for the second and third phrases. The tempo markings are 'tenderly', 'mf slower', and 'much slower'. The dynamics are 'p' and 'mf'. The piano accompaniment consists of chords and moving lines in the bass clef.

45 *mf freely*

lu - ia. hmm Re - gi - na cæ - li, læ - ta - re, al - le - lu - ia,

Detailed description: This system contains measures 45 through 49. Measure 45 starts with 'lu - ia.' followed by a hum 'hmm'. Measure 46 begins with 'Re - gi - na cæ - li,'. Measure 47 has 'læ - ta - re,'. Measure 48 has 'al - le - lu - ia,'. Measure 49 ends with a hum 'hmm'. The tempo marking is 'mf freely'. The piano accompaniment continues with chords and moving lines.

50

Qui - a quem me - ru i - sti por - ta - re, al - le - lu - ia,

Detailed description: This system contains measures 50 and 51. Measure 50 has 'Qui - a quem me - ru i - sti por - ta - re,'. Measure 51 has 'al - le - lu - ia,'. The piano accompaniment features a melodic line in the treble clef and chords in the bass clef.

52

Re - sur - re - xit si - cut di - xit, al - le - lu - ia, O - ra pro no - bis De - um,

Detailed description: This system contains measures 52 through 54. Measure 52 has 'Re - sur - re - xit si - cut di - xit,'. Measure 53 has 'al - le - lu - ia,'. Measure 54 has 'O - ra pro no - bis De - um,'. The piano accompaniment continues with chords and moving lines.

55 *rit.* $\text{♩} = 120$ *very rhythmic, precise*

al - le - lu - ia. *p* Re - sur - re - xit al - le - lu - ia, Re - sur -

Bass

Detailed description: This system contains measures 55 through 58. Measure 55 has 'al - le - lu - ia.' followed by a fermata. Measure 56 has 'Re - sur - re - xit al - le - lu - ia,'. Measure 57 has 'Re - sur -'. Measure 58 continues the phrase. The tempo marking is 'rit.' and 'very rhythmic, precise' with a tempo of 120. The dynamics are 'p' and 'mf'. The piano accompaniment includes a bass line with accents and a treble line with chords.

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60 *Soprano*

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

67 *S.A.*

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

T.B.

72

re - xit al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

78 *f* unison women *freely*

* Re - gi - na cæ - li, læ - ta - re, al - le - lu - ia, Qui -

unison men *f* Re - gi - na cæ - li, læ - ta - re, al - le - lu - ia,

* some men and women "hmm" until end of this passage.

80

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

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81

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

Musical notation for measures 81-82, featuring vocal lines and piano accompaniment in a minor key.

83

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

end "hmm" rit.

Musical notation for measures 83-84, including a fermata and a ritardando marking.

86

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

p *mp* *mf* *f* *quicker*

Musical notation for measures 86-89, featuring dynamics and a tempo change.

90

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

Musical notation for measures 90-93, including accents and a fermata.

94

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

accel. e cres. *ff*

Musical notation for measures 94-97, including an acceleration and fortissimo marking.