

BAYAN NORTHCOTT

ANTIPHON

Regina Celi (2003)

Ant.
6.

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

Qui-a quem me-ru-ísti por- tá-re,

alle- lú-ia : Resurré- xit, sic-ut díxit, alle- lú-ia :

Ó-ra pro nó-bis Dé- um, alle- *

** lú- ia.

This setting of *Regina Celi* is the last of a cycle entitled *Four Votive Antiphons* Op. 7, based upon the four chants traditionally sung at Compline through the Church Year, for a vocal consort comprising mezzo-soprano (or countertenor), three tenors (or baritone for third tenor) and baritone:

- 1 *Salve Regina* (1999) for mez (or ct), ten 3 (or bar) 5 mins
- 2 *Alma Redemptoris Mater* (2000) for ten 1, 2, 3 (or bar) 3 mins
- 3 *Ave Regina Celorum / Alleluia* (1997) for mez (or ct), ten 1, 2, 3 (or bar) 7 mins
- 4 *Regina Celi* (2003) for mez (or ct), ten 1, 2, 3 (or bar), bar 5 mins

The *Four Votive Antiphons* may be performed as a 20-minute sequence, or spaced through a concert, or as separate items.

Regina Celi Op. 7 no. 4

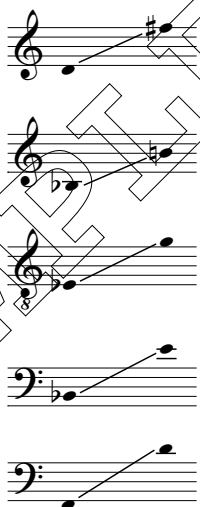
Mezzo-soprano (or countertenor)

Tenor 1

Tenor 2

Tenor 3 (or baritone)

Baritone



Regina Celi may also be sung by full choir, in which case the five parts should be re-designated and assigned to: trebles or sopranos (for mezzo-soprano); altos (for tenor 1); tenors 1 (for tenor 2); tenors 2/basses 1 (for tenor 3); basses 2 (for baritone). For this reason, tenor 1 is notated at concert pitch.

REGINA CELI

Bayan Northcott Op. 7 No. 4

Liberamente **Andante** $\text{♩} = c. 60$

Mezzo soprano

Tenor 1 *

Tenor 2 *p*
Re - - - gi - - - na - - - ce - - -

Tenor 3 *p*
Re - - - gi - - - na - - - ce - - -

Baritone *[Solo] p* Re - gi - na ce - li, *[Choir] p* Re - - - gi - - - na - - -

5 **poco - avanti - al -** $\text{♩} = c. 63$

mp Re - - - gi - - - na - - - ce - - - li - - -

mp - - - li, Re - - - gi - - - na - - - ce - - - li - - -

mp - - - li, Re - gi - na ce - - - li

mp ce - - - li, Re - - - gi - na ce - - - li,

* See introductory note