

Haydn.

Proprium missæ.

Johann Michael

Haydn

Regina cœli

MH 263

Antiphon

S (solo), S, A, T, B (coro), 2 ob, 2 clno (C), timp (C-G), 2 vl, b, org solo

edited by Wolfgang Esser-Skala

Full score

Essser
kala
Edition



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Critical Report

Abbreviations

A	alto
B	bass
b	basses
clno	clarion
ob	oboe
org	organ
S	soprano
T	tenor
timp	timpani
vl	violin

Sources

B1	<i>Library</i>	D-NATk
	<i>Shelfmark</i>	NA/SP (H-71)
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1810-1840
	<i>RISM ID</i>	455039994
	<i>License</i>	public domain
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	<i>Notes</i>	lacks clno 2 part

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>Bar</i>	<i>Staff</i>	<i>Description</i>
–	ob	The ob parts are not mentioned in the Göttweig Abbey catalogue. Due to numerous errors, they have likely been written by later hand.
–	clno 2	This part has been reconstructed by the editor.
–	org	All small notes have been added by the editor.
4	ob 1	2nd J in B1 : $g''4-f\sharp''4$
12	ob 2	1st J in B1 : $e''8-c''8-b'4$
15	vl 1	4th J in B1 : $e''16.-c''32-g''16.-e''32$
16	org	4th J in B1 : $d'8$
20	vl 2	4th J in B1 : $d'16$
22	ob 1	2nd J in B1 : $g''4-f\sharp''4$
22	org	2nd J in B1 : $B8$
24	S	grace note missing in B1
25	vl 1, S	1st J in B1 : $e''4$
26	org	3rd J in B1 : $d'8$
30	vl 2	7th J in B1 : $d''8$
31	S	6th to last J in B1 : $c''8-c''8-b'8$
32	ob 1	1st J in B1 : $c'''4-b''4$
33	S	grace note missing in B1
33	vl 1	grace note missing in B1
34	ob 1	1st J in B1 : $e''8$
34	ob 2	1st J in B1 : $c''8$
34	S	4th J in B1 : $e''8$
35	vl 2	3rd J in B1 : $d'4$
40	vl 2	2nd J in B1 : $g'16-f'16$
42	ob 1	1st J in B1 : $a''4-g\sharp''4$
58	ob 1	1st J in B1 : $c'''4-b''4$
58	vl 1	4th J in B1 : $c'''8$
63	vl 2	3rd J in B1 : $d''8$
64	vl 1	4th J in B1 : $c''8$

Lyrics

Regina coeli, laetare, alleluia.
Quia quem meruisti portare, alleluia.
Resurrexit, sicut dixit, alleluia.
Ora pro nobis Deum, alleluia.

263 Regina coeli

Andante

I
Oboe
II

Clarino I, II
in C

Timpani
in C-G

I
Violino
II

Soprano

Alto

Tenore

Basso

Organo solo
Bassi

This musical score is for a piano and string ensemble. The piano part is written in a grand staff (treble and bass clefs) and features a complex, fast-moving melody in the right hand, including a trill marked with a red asterisk and a trill marked with a red asterisk. The left hand provides a steady accompaniment with eighth notes. The string section consists of four staves (two violins, two violas) and a double bass staff, all of which are mostly sustained notes, providing a harmonic background for the piano. The score is divided into two systems, each with two measures. The first system includes a triplets marking above the first measure of the piano part. The second system includes a trill marking above the first measure of the piano part. The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

3

*

tr

[tr]

[6]

6

[6]

#

6

5

[#]

This musical score page, numbered 3, contains two systems of music. The first system features a piano introduction in the left hand, marked with a piano (*p*) dynamic, while the right hand and voice parts are silent, indicated by whole rests. The second system shows the vocal entry in the right hand, with the piano accompaniment continuing in the left hand. The score is written for piano and voice, using a grand staff with treble and bass clefs for the piano and a single treble clef for the voice. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part includes various musical notations such as eighth notes, sixteenth notes, and triplets, with dynamics like *p* and *pp* (pianissimo) indicated. The voice part enters with a melodic line in the second system.

This musical score is for the song "The Rose Tree" and is arranged for piano and voice. It consists of 12 measures, divided into three systems of four measures each. The piano part is written for a grand piano (treble and bass clefs), and the voice part is written for a single voice (treble clef). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

Measure 1: The piano part begins with a treble clef and a key signature of one flat. The melody starts on a whole note G4, followed by a half note F4, a quarter note E4, and a quarter note D4. The bass part has a whole note G3. The voice part has a whole note G4.

Measure 2: The piano part continues with a half note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The bass part has a whole note C3. The voice part has a whole note F4.

Measure 3: The piano part has a half note F3, a quarter note E3, a quarter note D3, and a quarter note C3. The bass part has a whole note F2. The voice part has a whole note E4.

Measure 4: The piano part has a half note B2, a quarter note A2, a quarter note G2, and a quarter note F2. The bass part has a whole note B1. The voice part has a whole note D4.

Measure 5: The piano part has a half note E3, a quarter note D3, a quarter note C3, and a quarter note B2. The bass part has a whole note E2. The voice part has a whole note C4.

Measure 6: The piano part has a half note A2, a quarter note G2, a quarter note F2, and a quarter note E2. The bass part has a whole note A1. The voice part has a whole note B3.

Measure 7: The piano part has a half note D3, a quarter note C3, a quarter note B2, and a quarter note A2. The bass part has a whole note D2. The voice part has a whole note A3.

Measure 8: The piano part has a half note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The bass part has a whole note G1. The voice part has a whole note G3.

Measure 9: The piano part has a half note C3, a quarter note B2, a quarter note A2, and a quarter note G2. The bass part has a whole note C2. The voice part has a whole note F3.

Measure 10: The piano part has a half note F2, a quarter note E2, a quarter note D2, and a quarter note C2. The bass part has a whole note F1. The voice part has a whole note E3.

Measure 11: The piano part has a half note B1, a quarter note A1, a quarter note G1, and a quarter note F1. The bass part has a whole note B0. The voice part has a whole note D3.

Measure 12: The piano part has a half note E1, a quarter note D1, a quarter note C1, and a quarter note B0. The bass part has a whole note E0. The voice part has a whole note C3.

11

The musical score is divided into several systems. The first system (staves 1-4) features piano accompaniment with a red asterisk marking a specific measure in the second staff. The second system (staves 5-8) contains vocal parts with the lyrics "Re-gi-na coe-li, lae-ta". The third system (staves 9-11) continues the piano accompaniment with dynamic markings and fingerings.

Staff 5 (Vocal): *f* Tutti *p* Solo
Re - gi - na coe - li, lae - ta -

Staff 6 (Vocal): *f* Tutti
Re - gi - na coe - li,

Staff 7 (Vocal): *f* Tutti
Re - gi - na coe - li,

Staff 8 (Vocal): *f* Tutti
Re - gi - na coe - li,

Staff 9 (Piano): 6 6 6 4 3 Tutti *p* Solo

14

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

6 7 7 6 6 [7] 6

17

ia,

6 5 5 5' 3 [4] 6 5

20

f

f

f

f

f

f *Tutti*

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

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

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

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

f *Tutti*

6 6 5

4 4 5

#

23

p

p

p Solo

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

ia.

ia.

ia.

p Solo

3 2 6 6 6 5

[tr]

26

re, por-ta - - - re, por - ta - - re,

16 6 61

29

f

f

f

f

f

f *Tutti*

al - le - lu - ia, al³ - ³ - ³ - le - lu - ia, al - le - lu -

Al - le - lu -

Al - le - lu -

Al - le - lu -

6 6 6 6 6 [7 6 5]
4 4 4 4 4 3

f *Tutti*

32

f

f

f

p

f

p

p Solo

f Tutti

p Solo

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

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

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

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

p Solo

f Tutti

p Solo

6 5

6 7 7

6 5

36

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

6 5 5 6 5 6

[illegible]

42

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

ia, al - le - lu - ia.

ia, al - le - lu - ia.

ia, al - le - lu - ia.

6 5 # p Solo 6 6 5 4 7 # f 6 #

45

The musical score consists of six systems of staves. The first system (measures 45-47) features a grand staff (treble and bass clef) with piano accompaniment. Measures 45 and 46 are mostly rests, with piano (p) markings. Measure 47 has a vocal melody in the treble staff and piano accompaniment in the bass staff. The second system (measures 48-50) continues the piano accompaniment with complex rhythmic patterns. The third system (measures 51-53) includes a vocal melody in the treble staff with the lyrics "o - ra pro no - bis De -". The fourth system (measures 54-56) continues the piano accompaniment. The fifth system (measures 57-59) features a vocal melody in the treble staff and piano accompaniment in the bass staff. The sixth system (measures 60-62) continues the piano accompaniment with complex rhythmic patterns.

o - ra pro no - bis De -

6 # 6 5 # p 6 6 5 7 [7]

48

um, pro no - bis De - um, pro no-bis De-um, al -

6 $\left[\begin{smallmatrix} 6 \\ 4 \end{smallmatrix} \right] \begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ 6 $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ 6 $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$ 6 [6]

51

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

5 - 6 - 6 - 6 6

54

p

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

6 6 6 6] 8 6 4 5 3 6

[illegible]

60

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

6
5

6

6

7

6

6

[6
4

5]
3

63

ia,

3

66

f

f

f

f

f *Tutti*

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

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

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

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

f *Tutti* 6

69

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

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

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

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

6 6 4 3