

# 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*

 **Esser  
Skala  
Edition**



Edition Esser-Skala e.U. · Koppl, Austria · 2026

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Edited by Wolfgang Esser-Skala · [ID 0000-0002-7350-4045](#).

Music engraving by LilyPond 2.24.4 (<https://www.lilypond.org>) and EES Tools v2026.01.0.

Front matter typeset with Source Sans and Fredericka the Great.

Please report any errors or mistakes to [edition@esser-skala.at](mailto:edition@esser-skala.at).

Archival Resource Key: [ark:68748/e1jmh263](#)

 [edition-esser-skala/haydn-m-proprium-missaee](https://github.com/edition-esser-skala/haydn-m-proprium-missaee)  
v2026.01.0, 2026-01-31 (bf78bebf2e3dc71a107ce007959cb0607e6fb4a8)



# 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
	<i>URL</i>	<a href="https://mirador.acdh.oeaw.ac.at/musikarchivspitz/D-NATk_H71/">https://mirador.acdh.oeaw.ac.at/musikarchivspitz/D-NATk_H71/</a>
	<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:

Bar	Staff	Description
-	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 $\downarrow$ in B1: g"4-f#"4
12	ob 2	1st $\downarrow$ in B1: e"8-c"8-b'4
15	vl 1	4th $\downarrow$ in B1: e"16.-c"32-g"16.-e"32
16	org	4th $\downarrow$ in B1: d'8
20	vl 2	4th $\downarrow$ in B1: d'16
22	ob 1	2nd $\downarrow$ in B1: g"4-f#"4
22	org	2nd $\downarrow$ in B1: B8
24	S	grace note missing in B1
25	vl 1, S	1st $\downarrow$ in B1: e"4
26	org	3rd $\downarrow$ in B1: d'8
30	vl 2	7th $\downarrow$ in B1: d"8
31	S	6th to last $\downarrow$ in B1: c"8-c"8-b'8
32	ob 1	1st $\downarrow$ 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 $\downarrow$ in B1: e"8
34	ob 2	1st $\downarrow$ in B1: c"8
34	S	4th $\downarrow$ in B1: e"8
35	vl 2	3rd $\downarrow$ in B1: d'4
40	vl 2	2nd $\downarrow$ in B1: g'16-f'16
42	ob 1	1st $\downarrow$ in B1: a"4-g#"4
58	ob 1	1st $\downarrow$ in B1: c'"4-b"4
58	vl 1	4th $\downarrow$ in B1: c'"8
63	vl 2	3rd $\downarrow$ in B1: d"8
64	vl 1	4th $\downarrow$ 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 cœli*

Andante

*I* *Oboe* *II* *Clarino I, II in C* *Timpani in C-G*

*I* *Violino* *II* *Soprano* *Alto* *Tenore* *Basso*

*Organo solo* *Bassi*

Music score for 'Regina cœli' (No. 263). The score consists of ten staves. The first five staves (I, Oboe, II, Clarino, Timpani) play a rhythmic pattern of eighth and sixteenth notes. The next five staves (Violino, II, Soprano, Alto, Tenore) play eighth-note patterns. The final two staves (Basso, Organo solo) play eighth-note patterns. The score includes dynamics (p, f) and a tempo marking (Andante).

3

6

6 5

5

p

p

8

3





14

*re, alle - lu - ia,*      *lae - ta* \*      *re, alle - lu -*

6      7      7

6      6 [7] 6

Musical score for piano and voice, page 17, measures 6-5. The score consists of eight staves. The top four staves are for the piano, showing bass, treble, and two middle octaves. The bottom four staves are for the voice. The vocal line begins with a rest in measure 6, followed by eighth-note patterns in measures 5 and 4. The piano accompaniment includes eighth-note chords and sustained notes. Measure 3 begins with a forte dynamic. Measure 2 shows a melodic line with eighth-note pairs. Measure 1 concludes with a half note. The vocal line ends with a half note in measure 1. The piano accompaniment ends with a final chord in measure 1.



23

**p**

**p Solo**

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

ia.

ia.

ia.

**p Solo**

$\begin{smallmatrix} 3 & 2 & 6 & 6 \\ 4 & & 5 \end{smallmatrix}$

[*tr*]

26

[tr]

re, porta - - - re, porta - - - re,

[6] 6 6



32

ia, al - le - lu - ia. Re-sur - rexit, 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

Al - le - lu - ia,

p Solo

f Tutti

p Solo

6 5

6 5

36

dixit, alle - lu - ia,

6 5 6 5 6 6

39

*f*

*f*

*f*

*f*

*f*

*f Tutti*

*f Tutti*

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

*f Tutti*

3 6 5 6 5 6 5

42

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

8 ia, al - le - lu - ia.

ia, al - le - lu - ia.

**p Solo**

**f**

**p Solo**

**f**

**6 5**

**p Solo**

**f**

**6**

45

*p* *p*

*p*

*p*

*o - ra pro no - bis De -*

6  $\frac{6}{5}$  *p* 6 6 5  $\frac{7}{5}$

48

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

$\begin{smallmatrix} 6 & 6 \\ \frac{6}{4} & \frac{6}{4} \end{smallmatrix}$   $\begin{smallmatrix} 6 & 6 \\ \frac{6}{4} & \frac{6}{4} \end{smallmatrix}$   $\begin{smallmatrix} 6 & 6 \\ \frac{6}{4} & \frac{6}{4} \end{smallmatrix}$   $\begin{smallmatrix} 6 & 6 \\ \frac{6}{4} & \frac{6}{4} \end{smallmatrix}$   $\begin{smallmatrix} 6 & 5 \\ \frac{6}{4} & \frac{5}{3} \end{smallmatrix}$   $\begin{smallmatrix} 6 & 6 \\ \frac{6}{4} & \frac{6}{4} \end{smallmatrix}$  [6]

51

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

5 6 6 6 6

54

*p*

*p*

le - lu - ia, al - - - le - lu - ia, al<sup>3</sup> -

8

6 6 6] 8 6 5 6

57

*f*

*f*

*f*

*f*

*tr*

*f*

*p*

*f*

*p*

*f* *Tutti*

*p* *Solo*

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

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

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

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

*f* *Tutti*

*p* *Solo*

$\frac{6}{5}$

Musical score for a three-part setting (SSA) of the hymn "Alleluia, Alleluia". The score consists of six staves, each with a clef (Treble, Bass, or Alto) and a key signature of one sharp (F#). The vocal parts are:

- Top Staff (Treble):** The vocal line begins with a sustained note (measures 1-3), followed by a melodic line with grace notes and a trill (measures 4-7). The lyrics "ia, al - le - lu - ia," are sung in measures 5-6, with a repeat sign and endings 1 and 2.
- Middle Staff (Alto):** The vocal line begins with a sustained note (measures 1-3), followed by a melodic line with grace notes and a trill (measures 4-7). The lyrics "ia, al - le - lu - ia," are sung in measures 5-6, with a repeat sign and endings 1 and 2.
- Bottom Staff (Bass):** The vocal line begins with a sustained note (measures 1-3), followed by a melodic line with grace notes and a trill (measures 4-7). The lyrics "ia, al - le - lu - ia," are sung in measures 5-6, with a repeat sign and endings 1 and 2.

The score includes a dynamic marking  $\text{f}$  (fortissimo) in measure 7. The bass staff has a tempo marking of  $6$  (6/8 time) in measure 6, and a harmonic analysis of  $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$  in measure 6,  $6$  in measure 7, and  $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$  in measure 8. The bass staff also features a melodic line with grace notes and a trill in measures 4-7.

63

ia,

3

66

*f*

*f*

*f*

*tr*

*f*

*tr*

*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 -

*tr*

*tr*

**f Tutti**

6

69

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

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

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

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

6 4 3