

Haydn.

Proprium missæ.

Johann Michael

Haydn

Regina cœli

Antiphon

MH 128

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

Full score



Edition Esser-Skala, 2023

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Please report any errors or mistakes to edition@esser-skala.at.

 [edition-esser-skala/haydn-m-proprium-missae](https://github.com/edition-esser-skala/haydn-m-proprium-missae)
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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-72)
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1810-1840
	<i>RISM ID</i>	455039995
	<i>License</i>	public domain
	<i>URL</i>	https://mirador.acdh.oeaw.ac.at/musikarchivspitz/D-NATk_H72/

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>
–	–	Although included in the Thematic Catalogue of Haydn's works, current research indicates that this antiphon has rather been written by Joseph Krotten-dorfer. B1 is highly inconsistent regarding the rhythm  vs  on the 3rd ♩ of a bar. In this edition, these inconsistencies have been emended to the former variant in bars 19 (A), 20 (A), 21 (T, B, org), 22 (T, B, org), 32 (T), 33 (B), 34 (B), 53 (A), 85 (S), 106 (S), and 107 (A).
2	org	3rd ♩ in B1 : e8–g8
15	vl 1	2nd ♩ in B1 : e"4
19	org	2nd ♩ in B1 : D4
21	vl 2	2nd ♩ in B1 : e'8
26	T	4th/5th ♩ in B1 : d8–a8
34	clno 2	2nd ♩ in B1 : g'4
36	clno 2	2nd/3rd ♩ in B1 : c"4–c"4
45	ob 1	1st ♩ in B1 : d"4
45	vl 2	1st ♩ in B1 : g+d'4
49	ob	bar missing in B1
50	ob 2	5th ♩ in B1 : b'8
71	A	2nd ♩ in B1 : a8
73	T	2nd ♩ in B1 : d'8
75	vl 1	1st ♩ in B1 : e"8–e"4
76	vl 2	1st ♩ in B1 : c'8
88	vl 2	1st ♩ in B1 : c'+a'8
89	vl 2	grace note missing in B1
91	vl 1	grace note missing in B1
92	vl 1	grace note missing in B1
109	clno 1	3rd ♩ in B1 : d"4
139	ob 1	5th ♩ in B1 : e"8
139	vl 1	3rd ♩ in B1 : b'16
139	vl 2	2nd ♩ in B1 : a'16
143	clno 2	3rd ♩ in B1 : ♯

Lyrics

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

128 Regina coeli

Allegro moderato

Oboe
I
II

Clarino I, II
in C

Timpani
in C-G

Violino
I
II

Soprano

Alto

Tenore
p Solo
Re - gi - na coe - - - - -

Basso

Organo
e Bassi
p Solo
f 6
p 6

Detailed description: This is a page of a musical score for the piece 'Regina coeli'. The tempo is 'Allegro moderato'. The score is arranged in a system with ten staves. The top two staves are for Oboe I and II, both in 3/4 time. They play a melodic line starting with a piano (*p*) dynamic, followed by a forte (*f*) section with a fermata, and then return to piano. The Clarinet I and II (in C) and Timpani (in C-G) parts are shown as rests. The Violin I and II parts mirror the Oboe parts. The Soprano, Alto, and Bass vocal parts are shown as rests. The Tenor part has a solo starting with a piano (*p*) dynamic, singing the words 'Re - gi - na coe - - - - -' with a fermata. The Organ and Basses part has a solo starting with a piano (*p*) dynamic, followed by a forte (*f*) section with a fermata, and then returns to piano. The Organ and Basses part has a solo starting with a piano (*p*) dynamic, followed by a forte (*f*) section with a fermata, and then returns to piano. The Organ and Basses part has a solo starting with a piano (*p*) dynamic, followed by a forte (*f*) section with a fermata, and then returns to piano.

5
 Musical notation for the first system of the piano introduction, featuring a treble and bass clef with a forte (*f*) dynamic marking.

Musical notation for the second system of the piano introduction, featuring a treble and bass clef with a forte (*f*) dynamic marking.

Musical notation for the third system of the piano introduction, featuring a treble and bass clef with a forte (*f*) dynamic marking.

f Tutti
 Musical notation for the first system of the vocal entry, including the lyrics: Lae-ta - re, lae-ta - re, al - le - lu -

f Tutti
 Musical notation for the second system of the vocal entry, including the lyrics: Al - le - lu - ia, al - le - lu - ia, al - le - lu -

f Tutti
 Musical notation for the third system of the vocal entry, including the lyrics: - li, lae - ta - re, al - le - lu - ia, al - le - lu - ia, al - le - lu -

f Tutti
 Musical notation for the fourth system of the vocal entry, including the lyrics: Al - le - lu - ia, al - le - lu - ia, al - le - lu -

f Tutti
 Musical notation for the fifth system of the piano accompaniment, including figured bass notation: $\left[\frac{6}{4} \right]$, $\left[6 \right]$, 6, 6, 7, 7

10

p

p

p

p

ia,

ia,

p Solo

ia,

p Solo

6

7

[6]
4

ia, re-gi-na coe - li, lae - ta

16

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

7 # 6 4 6 # [6] 6 6 6 5 # f Tutti # 7 #

21

Measures 1-5 of the piano introduction. The right hand features a melodic line with a fermata on the first measure and a dynamic marking of *p* in the fourth measure. The left hand provides a rhythmic accompaniment with a dynamic marking of *p* in the fourth measure.

Measures 1-5 of the piano accompaniment. The right hand has a steady eighth-note pattern. The left hand has rests in measures 1-3 and then a dynamic marking of *f* in measure 4.

Measures 1-5 of the piano introduction for the third system. The right hand has a melodic line with a dynamic marking of *p* in measure 4. The left hand has a rhythmic pattern with a dynamic marking of *p* in measure 4.

Measures 1-5 of the vocal line. The lyrics are: "re, al - le - lu".

Measures 1-5 of the vocal line. The lyrics are: "ia, al - le - lu - ia,".

Measures 1-5 of the vocal line. The lyrics are: "al-le, al-le-lu - ia, al-le, al-le-lu - ia, al - le, al - le - lu". A *p Solo* marking is present above the first measure.

Measures 1-5 of the vocal line. The lyrics are: "al-le, al-le-lu - ia, al-le, al-le-lu - ia,".

Measures 1-5 of the piano accompaniment. The right hand has a rhythmic pattern with a dynamic marking of *p Solo* in measure 4. The left hand has a rhythmic pattern with a dynamic marking of *p* in measure 4.

3

6 [6] 6

p Solo
[6] 6

6
5

6

6
4

[5]
#

26

f

f

f

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

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

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

f Tutti 6 6 6 7

31

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

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

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

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

49 - 6 5
7 - 4 3

36

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

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

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

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

6 5 6 5 Solo # 6 [6]

41

Al - le - lu - ia,

Al - le - lu - ia,

Qui - - - a quem me - ru - i - - sti - por -

6 [6] 6 # 6 6 6 6 6 6 5 3

46

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

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

ta re,

Al-le, al-le-lu -

f Tutti

8 5 # 6 5 5 6 6 4 6 7 7 # 3

52

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

al-le, al-le-lu - ia, al-le-lu - ia, por - - ta - -

f *Tutti*
al-le, al-le-lu - ia, por - ta - -

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

6
[5]] $\flat 7$
3 $\flat 7$ 4 3 6
5

57

f

f

f

tr

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

re, por - ta -

re, por - ta -

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

9 8 6/5 9 8 [b5] b7/5 [4] [5] b6/4

62

re, al - le - lu - ia. _____

re, al - le - lu - ia. _____

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

al - le - lu - ia. _____

[5]
3

6 [b]

p Solo

6

68

[tr]

f

f

f

f

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

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

f Tutti

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

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

6 8/6 [6 -] *f* Tutti 4/2

73

ia, al - le - lu - ia,

al - le - lu - ia,

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

ia, al - le - lu - ia,

6 7 7 *p* Solo 6 5 7 3 3 3 b7

78

p

p

p

p

6
4

b7

6
b5

xit

82

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

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

si - - cut di - - xit, *f* Tutti al - le, al - le - lu -

al - le, al - le - lu -

6 6 5 *f* Tutti 10 10 10 10 10

87

f

f

p

p

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

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

p Solo

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

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

p Solo

8 6 $\flat 7$ [5] 6 4 [b7] 4 $\flat 7$ 5 $\flat 6$

92

p *f* *p*
p *f* *p*

f *p*
f *p*

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

tr
f *p*

b7 *6* *7* *6* *7* *6* *b* *b7*

97

p

O - - - -

p

O - - ra, o - -

Tutti

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

p

O - - ra, o - -

Tutti

6 b7 6 6/4 [5] 3 6 b5

102

ra, al - le, al - le - lu -

ra, al - le, al - le - lu -

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

f Tutti

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

Solo *f Tutti*

6 6 10 40 10 40 10 40 10 40 #

$\frac{4}{2}$

107

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

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

ia, al - le - lu - ia, al - le - lu - ia, o - ra pro

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

47 6 6 4 [5] 3 Solo p 7 3

112

p

tr

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

8 3 [6] 8 6 - # [7] 5 6 [4]

117

no - bis De - um, o - ra

o - ra,

o - ra,

tr *Tutti*

o - ra,

p

Tutti

6 6 5 3 3 3

123

First system of piano introduction. Treble and bass staves. The music begins with a whole rest in both staves for three measures. In the fourth measure, the bass staff has a half note G2 with a forte (*f*) dynamic. The treble staff has a whole rest. This pattern continues in the fifth and sixth measures.

Second system of piano introduction. Treble and bass staves. The music continues with whole rests in both staves for five measures. In the sixth measure, the treble staff has a half note chord (G2, B2) with a forte (*f*) dynamic. The bass staff has a whole rest.

Third system of piano introduction. Treble and bass staves. The music begins with a whole rest in both staves. In the second measure, the treble staff has a quarter note G4 with a *cresc.* marking. The bass staff has a quarter note G2. This continues through the sixth measure, where the treble staff has a half note G4 with a forte (*f*) dynamic. The bass staff has a half note G2.

Vocal line 1 (Soprano). Treble clef. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The lyrics are "o - ra pro no - bis,".

Vocal line 2 (Alto). Treble clef. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The lyrics are "o - ra pro no - bis,".

Vocal line 3 (Tenor). Treble clef. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The lyrics are "pro no - bis, no-bis, o - ra pro no - bis". A *Solo* marking is placed above the first measure.

Vocal line 4 (Bass). Bass clef. The melody starts with a quarter note G2, followed by a quarter note A2, and a quarter note B2. The lyrics are "o - ra pro no - bis,".

Fourth system of piano accompaniment. Treble and bass staves. The treble staff has a whole rest. The bass staff has a quarter note G2, followed by a quarter note A2, and a quarter note B2. The lyrics "3 3 3 6" are written below the bass staff. In the second measure, the bass staff has a quarter note G2 with a *Solo* marking. In the third measure, the bass staff has a quarter note G2 with a *cresc.* marking. In the fourth measure, the bass staff has a quarter note G2 with a forte (*f*) dynamic. The lyrics "6 6 4" are written below the bass staff.

129

f

f

f

f

f

f *Tutti*

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

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

De - um, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, —

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

f *Tutti*

5/3 6 6/5 5/3 b7/5 b7

135

Piano introduction, measures 135-139. Treble and bass staves with chords and a melodic line in the fifth measure.

Piano accompaniment, measure 140. Treble staff with chords and rests.

Piano accompaniment, measure 140. Bass staff with chords and rests.

Piano introduction, measures 141-145. Treble and bass staves with chords and a melodic line in the fifth measure.

Vocal line 1, measures 141-145. Treble staff with notes and lyrics "al - le - lu -".

Vocal line 2, measures 141-145. Treble staff with notes and lyrics "al - le - lu -".

Vocal line 3, measures 141-145. Treble staff with notes and lyrics "al - le - lu -".

Vocal line 4, measures 141-145. Bass staff with notes and lyrics "ia, al - le - lu -".

Piano accompaniment, measures 141-145. Bass staff with a melodic line and fingerings 6/5 and 6/5.

140

First system of piano accompaniment for measures 140-144. It consists of two staves (treble and bass clef) with a grand staff bracket on the left. The music features a steady accompaniment with some rests and a final fermata on the last measure.

Second system of piano accompaniment for measures 140-144. It consists of a single treble clef staff with a grand staff bracket on the left. The music continues the accompaniment from the first system.

Third system of piano accompaniment for measures 140-144. It consists of a single bass clef staff with a grand staff bracket on the left. The music continues the accompaniment from the first system.

Fourth system of piano accompaniment for measures 140-144. It consists of two staves (treble and bass clef) with a grand staff bracket on the left. This system features more complex piano textures, including trills (tr) and rapid sixteenth-note passages.

First system of vocal line for measures 140-144. It consists of a single treble clef staff with a grand staff bracket on the left. The lyrics are: ia, al - le - lu - ia, al - le - lu - ia.

Second system of vocal line for measures 140-144. It consists of a single treble clef staff with a grand staff bracket on the left. The lyrics are: ia, al - le - lu - ia, al - le - lu - ia.

Third system of vocal line for measures 140-144. It consists of a single treble clef staff with a grand staff bracket on the left. The lyrics are: ia, al - le - lu - ia, al - le - lu - ia.

Fourth system of vocal line for measures 140-144. It consists of a single bass clef staff with a grand staff bracket on the left. The lyrics are: ia, al - le - lu - ia, al - le - lu - ia.

Fifth system of piano accompaniment for measures 140-144. It consists of a single bass clef staff with a grand staff bracket on the left. This system includes figured bass notation: 6, b7, 6 6, 6 5, [6 6], 6 5.