

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

edited by Wolfgang Esser-Skala

Full score

Esser
Skala
Edition



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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
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	<i>License</i>	public domain
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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

I
Oboe

II

Clarino I, II
in C

Timpani
in C-G

I
Violino

II

Soprano

Alto

Tenore

Re - gi - na coe

Basso

Organo
e Bassi

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

Musical score for measures 16-21. The score includes piano accompaniment, vocal lines with lyrics, and a basso continuo line. Dynamics include *f* and *Tutti*. Trills are marked with *tr*.

Lyrics:

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

Bass line: 7 #, 6 4, 6 #, [6], 6 6 6 5 #, *, f Tutti #, 7 #

21

re, al - le - lu -

ia, al - le - lu - ia,

p Solo
al-le, al-le-lu - ia, al-le, al-le-lu - ia, al - le, al - le - lu -

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

p Solo
[6] 6 6 5 6 6 [5] #

26

f

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, 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

Two staves of piano accompaniment. The upper staff contains a melodic line with a half note followed by a quarter rest, and the lower staff contains a bass line with a half note followed by a quarter rest. This pattern repeats for five measures.

Two staves of piano accompaniment. The upper staff contains a melodic line with a quarter note followed by a quarter rest, and the lower staff contains a bass line with a quarter note followed by a quarter rest. This pattern repeats for five measures.

Two staves of piano accompaniment. The upper staff contains a melodic line with a quarter note followed by a quarter rest, and the lower staff contains a bass line with a quarter note followed by a quarter rest. This pattern repeats for five measures.

Two staves of piano accompaniment. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with eighth and sixteenth notes. This system covers five measures.

Single staff with lyrics:
 - al - le - lu - ia, al - le, al - le - lu - ia, lae - ta - - - -

Single staff with lyrics:
 - al - le - lu - ia, al - le, al - le - lu - ia, lae - ta - - - -

Single staff with lyrics:
 - al - le - lu - ia, al - le, al - le - lu - ia, lae - ta - - - -

Single staff with lyrics:
 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 -

Two staves of piano accompaniment. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with eighth and sixteenth notes. This system covers five measures.

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

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. _____

al-le-lu-ia. _____

Re-sur-re - - - - -

[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

xit

6 4

b7

6 b5

82

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

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

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

al - le, al - le - lu -

f Tutti

6 6 5

4 4 3

f Tutti

10 10 10 10 10 10

87

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 [b7/5] 6/4 [b7/4] b7 5 b6

92

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 Tutti 6/b5

102

Solo

$\frac{4}{2}$

6 6

f Tutti

10 40 10 40 10 40 10

#

107

f

p

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

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

ia, al - le - lu - ia, al - le - lu - ia, *p* Solo o - ra pro

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

Solo *p*

47

6

6
4

[5]
3

7
3

112

p

tr

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

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

117

o - ra,
o - ra,
no - bis De - um, o - ra
o - ra,
Tutti
Tutti
3 3

6 6 5 3
4 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 repeats 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 with eighth notes in both staves. In the fourth measure, the treble staff has a half note chord (G4, B4) 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 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

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, —

f Tutti
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

al - le - lu -

al - le - lu -

al - le - lu -

ia, al - le - lu -

6
5 6
5

140

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.

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

6 b7 6 6 6 5 [6 6] 6 5