

Haydn.

Proprium missæ.

Johann Michael

Haydn

Regina cœli

Antiphon

MH 22

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

Full score



Edition Esser-Skala, 2023

© 2023 by Edition Esser-Skala. This edition is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License. To view a copy of this license, visit <https://creativecommons.org/licenses/by-sa/4.0/>.

Music engraving by LilyPond 2.24.0 (<https://www.lilypond.org>) and EES Tools v2022.12.0.
Front matter typeset with Source Sans and Fredericka the Great.

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)
v2023.07.0, 2023-07-22 (3fd79c4526dc1e440c70023f50b2c05f071c3c4c)



Critical Report

Abbreviations

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





Sources

B1	<i>Library</i>	D-NATk
	<i>Shelfmark</i>	NA/SP (H-24)
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1800-1830
	<i>RISM ID</i>	455039943
	<i>License</i>	public domain
	<i>URL</i>	https://mirador.acdh.oeaw.ac.at/musikarchivspitz/D-NATk_H24/

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>
–	vl	missing staccatos on the two  following a tuplet have been tacitly added
20	B	last  in B1 : e8–g \sharp 8
25	vl 2	3rd  in B1 : g'8
30	clno 2	2nd  in B1 : g'4–g'4

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
35	vl 1	9th ♪ in B1: e"16
38	vl 2	2nd ♪ in B1: e"16-g"16; 1th ♪: g'32-b'32

Lyrics

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

22 Regina cœli

Allegro

Clarino I, II
in C

Timpani
in C-G

I
Violino

II

Soprano

Alto

Tenore

Basso

Organo
e Bassi

4

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

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

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

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

6 6 6 5 6

Musical notation for the first system, including a treble clef staff with notes and rests, and a bass clef staff with rests. Dynamics include *p* and *f*.

Piano accompaniment for the second system, featuring intricate keyboard textures in both treble and bass staves. Dynamics include *p* and *f*.

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

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

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

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

Figured bass notation: #, 6, [#], 6, 7, *f*, [6]

10

le - lu - ia, qui - a quem me - ru - i - sti por -
 lae - ta - re, lae - ta - re, lae - ta - re, qui - a quem me - ru - i - sti por -
 ta - re, lae - ta - re, lae - ta - re, lae - ta - re, al - le - lu - ia, quia quem me - ru - i - sti por -
 ta - re, lae - ta - re, lae - ta - re, lae - ta - re, al - le - lu - ia, a - - -

5 6 [5] 6 5 6 5 6 5

13

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

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

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

- - - - - le - lu - ia.

16

p

p

p

p

p Solo

Re - sur - re - xit, sur - re -

6 5 5 4 # 6 4 2

19

f

f

f

f *Tutti*
Re - sur - re - xit, sur - re - xit, sicut di - xit,

f *Tutti*
Resur - re - xit, sur - re - xit, si - cut di - xit,

f *Tutti*
Resur - re - xit, sur - re - xit, si - cut di - xit, al - - -

f *Tutti*
- - - xit, re - sur - re - xit, sur - re - xit, si - cut di - xit,

[6 2/2 6] *f* *Tutti* 5 6 [♯] 5 6 [♯] ♯

22

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

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

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

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

9 6 6 7 5

25

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 -

28

The musical score consists of several staves. At the top, there are two staves for piano accompaniment: a treble clef staff and a bass clef staff. The treble staff contains chords and a melodic line, while the bass staff contains a rhythmic accompaniment. Below these are two grand staff systems (treble and bass clefs). The first grand staff system features intricate piano accompaniment with triplets and a dynamic marking of *p*. The second grand staff system contains vocal lines with lyrics: "ia, al-le-lu - ia, al-le - lu - ia, al - le - lu - ia, al - le - lu -". The lyrics are repeated across four vocal staves. The bottom-most staff is a bass clef staff with a rhythmic accompaniment, including dynamic markings of $\frac{4}{2}$ and $\frac{6}{2}$, and a bracketed section labeled [6].

31

f
f
f **p** **f** **p**
 ia, _____ al - le - lu - ia, al -
p **f**
 al - le - lu - ia, al - le - lu - ia, al -
p **f**
 al - le - lu - ia, al - le - lu - ia, al-le-lu - ia, al-le-lu - ia, al-le-lu - ia,
p **f**
 al - le - lu - ia, al - le - lu - ia, al-le-lu - ia, al-le - lu - ia, al-le-lu - ia, al-le-
p **f**
 _____ 5 6 5 6 5 6

34

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

5 6 5 5 5 5 5 6 4 3

37

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

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

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

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

6 5 [6] 5 4 3 4 3