

Haydn.

Proprium missæ.

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Haydn

Regina cœli
Antiphon
MH 93

S, B (solo), 2 vl, b, org

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93 Regina cœli

1

Musical score for soprano (S), basso (B), and organ (org). The score is in 3/4 time, key signature of B-flat major (two flats). The soprano and basso parts are silent. The organ part begins at dynamic *f*, featuring a sustained note followed by a sixteenth-note pattern. Measure numbers 5, 3, 6, 9, 8, 4, and 3 are indicated below the staff.

Musical score for piano, page 8, measures 1-8. The score consists of two staves: treble and bass. The treble staff has a key signature of three flats and a common time signature. The bass staff has a key signature of one flat and a common time signature. The music begins with a series of eighth-note rests in both staves. The bass staff then begins a rhythmic pattern of eighth-note pairs followed by quarter notes. The music is divided into measures by vertical bar lines. Below the staff, measure numbers 1 through 8 are written, along with various dynamic markings such as **p** (piano), **f** (forte), and **[b5]**.

23

ta - re, lae - ta - re, al - le lu - ia,
Re - gi - na

5 [3] 6 8 6 7 f p

30

coe - li, lae - ta - re, lae - ta - - - re, lae - - - ta - re, al - le - lu -

4 5 6 7 8 9

37

al - le - lu - ia,
al - le - lu - ia,
Re - gi - na,

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

[45] 46 [7] 2

51

re, alle lu ia, alle lu ia, alle lu ia, alle lu ia,

5 6 [9] 8 7 5 6 6 5 5

57

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

[6] 4 5 f [6] [b5] 6

63

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

[7] [b] 6 5 p [b6] 6 6 7

70

re,
ta - - re, por - ta - - re, qui - a quem me - ru - i - sti por -

[b6] 7 6

77

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

6 7 5 7 6 7 6 4 b7 5 6 3 3 5 b7 3 b7 5 3 7

84

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

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

f

91

qui - a quem meru - i - sti por - ta - re, por - ta - re, por -
por - ta - re,

p 7
[7]

98

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

8 6 7 5
8 6 7 5

105

ia, al-le-lu - ia, al-le-lu - ia, qui - a quem me-ru -
al - le - lu - ia, al - le - lu - ia, qui - a quem me-ru - i - sti,

7 5 45 46 7
2

111

isti, meru - i - sti por - ta - re, quem me - ru - i - sti por - ta -
quem me - ru - i - sti por - ta -

$\frac{7}{5}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{7}{2}$ [3] $\frac{8}{6}$ $\frac{7}{6}$ $\frac{5}{4}$ $\frac{6}{3}$ $\frac{7}{5}$ $\frac{5}{4}$ [6]

118

re, alle - lu - ia, alle-lu - ia,
re, alle - lu - ia, alle-lu - ia,
alle-lu - ia,

5 6 9 7 8 6 5 5 6 4 5 3 7 [3] 7 5

124

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

$\frac{7}{5}$ $\frac{3}{5}$ $\frac{7}{5}$ $\frac{6}{4}$ $\frac{5}{3}$ f $\frac{7}{5}$ $\frac{6}{4}$ p $\frac{7}{5}$

131

f $\frac{6}{5}$ [b5] 5 $\frac{6}{5}$

Resurrexit sicut dixit

Presto **p**

138

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

B Al - le - lu - ia.

org **p** **f**

$\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$

149

Re - sur-re-xit, si - cut di-xit, si -

Re - sur-re - xit, si - cut di-xit,

[6] 5 $\frac{5}{6}$ 6 $\frac{6}{5}$ **p** $\frac{7}{4}$ $\frac{9}{4}$ 6 $\frac{7}{4}$ $\frac{9}{4}$ [8] 3

161

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

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

poco **f** $\frac{5}{6}$ - 6 $\frac{5}{6}$ - 6 $\frac{5}{6}$ - 6 **p**

173

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.

5 6 $\frac{5}{2}$ 6 $\frac{6}{5}$ **f** 6 $\frac{6}{5}$ $\frac{5}{4}$

185

Re - sur-re - xit, si - cut di - xit, si - cut di - xit, al-

6 5 [6] 6 5 p 6 6 6 5 6 [6] 6 6

196

Al - le - lu - ia, sicut di - xit, al - le - lu - ia, re - sur - re - xit,
al - le - lu - ia, al - le - lu - ia,

7 7 b 3 b

207

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

6 6 6 [b5] [6] 6 [b5] 7 7 b b b

217

6 b 7 6 b6

225

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

Alto: - - - - - re - sur - re - xit, si - cut di - xit, si - cut di - xit, al-

Bass: [6] 6 $\frac{7}{4}$ - 3 $\frac{9}{4}$ 6 $\frac{7}{4}$ - 3 $\frac{9}{4}$ $\frac{8}{8}$ 6/4 - 6 6/4 - 6

236

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

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

$\frac{6}{4} - \frac{6}{4}$

$8 - \frac{7}{4}$

248

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -
re - xit, si - cut di - xit, al - le - lu - ia, al - le - lu - ia, al -
[14] [6] 6 - 5 [9 8] [4 3] 6 [7] [7] [7]

Musical score for orchestra and choir, page 10, measures 261-262. The score consists of three staves. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. The key signature is one flat. Measure 261 starts with a forte dynamic (f) in common time. The vocal parts sing "le - lu - ia." The bass staff has sixteenth-note patterns. Measure 262 begins with a change in time signature: [6] (six measures), 5/4 (one measure), 6 (one measure), [6] (one measure), 6 (one measure), 5/4 (one measure). The bass staff continues its sixteenth-note patterns.

Ora pro nobis

9

272 Adagio

Soprano (S) C

Bass (B) C

Organ (org) C

p 6 6 6 6 6 [7] **pp** 6 [5]

O - ra pro

276

p

O - - ra pro

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

6 6 6 6 6 - 5 [4] 2 6 7 7

279

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

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

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

282

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

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

f 8 **b7** **p** **b5** **f** **b6** **p**

285

O - - - -

6 6 6 6 6 6 6 4 4

288

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

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

6 7 7 4 [8 3] 8 b7 9 8 4 3

291

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

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

6 5 6 5 6 6 6 6 6 6 6 7

294

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

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

f 8 b7 p b 6 8 5 3 b7 2 8 3

Alleluia

11

353

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

[7————] 6 5 6 5 6 5 6

366

al - le - lu - ia,

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

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

f **p** **f** **p** **tasto solo**

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

Musical score for orchestra and choir, page 10, measures 379-380. The score consists of three staves: Treble, Bass, and Double Bass. The vocal parts sing "ia, al-le-lu-ia" twice, followed by a repeat sign and "- le-lu-ia" twice. The orchestra provides harmonic support with sustained notes and rhythmic patterns. Measure 379 ends with a dynamic **f**. Measure 380 begins with a dynamic **p**, followed by **f**, **p**, **ff**, **6**, and **b5**.

393

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.

mf

f

6
5