

# Haydn.

# Proprium missæ.

Johann Michael

**Haydn**

**Regina cœli**

Antiphon

MH 93

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

*Full score*



Edition Esser-Skala, 2023

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# Critical Report

## Abbreviations

<b>B</b>	bass
<b>b</b>	basses
<b>org</b>	organ
<b>S</b>	soprano
<b>vl</b>	violin

## Sources

<b>B1</b>	<i>Library</i>	D-Mbs
	<i>Shelfmark</i>	Mus.ms. 3738
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1790–1799
	<i>RISM ID</i>	455016823
	<i>License</i>	CC BY-NC-SA 4.0
	<i>URL</i>	<a href="https://mdz-nbn-resolving.de/details:bsb00107493">https://mdz-nbn-resolving.de/details:bsb00107493</a>

## 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:

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<i>Bar</i>	<i>Staff</i>	<i>Description</i>
57	vl 1	2nd /3rd ♪ in <b>B1</b> : d'8–f'8
75f	vl 2	bars in <b>B1</b> : b♭2. and f'2.
120	vl 2	rhythtm of 1st ♪ in <b>B1</b> : ♪-♪-♪
160	vl 1	1st ♪ in <b>B1</b> : a'4
193	vl 2	grace note missing in <b>B1</b>
195	B	2nd ♪ in <b>B1</b> : grace note b♭8–a4
208	vl 2	grace note missing in <b>B1</b>
210	vl 2	grace note missing in <b>B1</b>

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<i>Bar</i>	<i>Staff</i>	<i>Description</i>
246	vl 1	1st ♪ in B1: a'8–a'8
272–297	vl	Inconsistent slurs and staccato marks have been tacitly aligned.
272	vl 2	9th ♪ in B1: a♭'16
279	vl 1	3rd ♪ in B1: g'16
289	vl 1	3rd ♪ in B1: g'16
393	vl 2	1st ♪ in B1: d'16

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# 93 Regina cœli

*Allegro*

*f*

*I*  
*Violino*

*II*

*Soprano*

*Basso*

*Organo e Bassi*

*f* [7] 5 3 6 5

=

6

*tr* *tr* *p*

*p*

9 8 4 3 7 5 6 4 *p* 7 5

13

*f*

*f*

6 [b5] 6/5



18

*p*

*p*

*p*

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

[6 6] p [7] 5/3 [3] 6/5

25

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

Re - gi - na coe - li, lae -

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

$\frac{8}{6}$   $\frac{7}{5}$  *f* *p*

=

31

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

*f* *p* *tr*

$\frac{7}{4}$   $\frac{3}{5}$   $\frac{6}{5}$   $\frac{8}{4}$   $\frac{7}{-}$

37

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

7 4 [45] 46 4



43

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

b7 2 b7 5 6 4 5 4 b7 4 [8] 4 [6] 7 [b] 6 4



49

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

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

=

54

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 -

4 4 7 7 [6] 6 5

60

*f*

ia.

ia.

*f* [6] [b5] 6/5 7 [b] 6/5 b



65

*p*

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

Por - ta - re, por-

*p* b6 6 6/4 7/5 b6



86

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

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

5 3 7 5 - 6 7 6 7 5 [6] 6 5 f p

≡

93

i - sti por - ta - re, por - ta - re, por - ta - re, al - le - lu -

por - ta - re,

7 5 [7] 8 6 7 5

100

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

8 7  
6 5

[7]

=

107

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

45 46 47 2 47 5 6 4 5 3 47 2 8 [3] 6

114

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

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



120

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

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

127

Musical score for measures 127-132. The score is in B-flat major (two flats) and 4/4 time. It features a piano part with a complex rhythmic pattern of eighth and sixteenth notes, and a vocal line with rests. The piano part includes dynamic markings (*f*, *p*) and trills (*tr*). The bass line includes figured bass notation: 7/5, 6/4, *p* 7/5, *f* 6, and [b5].

≡

133

Musical score for measures 133-138. The score is in B-flat major (two flats) and 4/4 time. It features a piano part with a complex rhythmic pattern of eighth and sixteenth notes, and a vocal line with rests. The piano part includes dynamic markings (*f*) and trills (*tr*). The bass line includes figured bass notation: 6/5 and 6/5.

## Resurrexit sicut dixit

138 **Presto**

1 *p*

2 *p*

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

B *p*  
 Al - le -

org  
*b* *p*  
 6 6 6 6  
 4 4 4 4

=

147

*f* *p*

*f* *p*

lu - ia.

*f* [6] 5 46 6 6  
 5



156

*poco f* *p*  
*poco f* *p*

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

*p* *poco f* *p*  
 $\frac{7}{4}$   $\frac{9}{4}$   $\frac{6}{4}$   $\frac{7}{4}$   $\frac{9}{4}$  [8]  $\frac{4}{4}$  - 6  $\frac{4}{4}$  - 6  $\frac{4}{4}$  - 6 [4]

=

167

*p*

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

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

177

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

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

6 6 f 6 46 4

≡

185

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

6 46 - [6] 6 4 p 6 6 6 4 4

194

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

5 6  $\left[ \begin{smallmatrix} 6 & 6 \\ 4 & 4 \end{smallmatrix} \right] 6$  7  $\begin{smallmatrix} 7 \\ 4 \end{smallmatrix}$  4

=

204

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

$\flat$  6  $\begin{smallmatrix} 6 & 6 \\ 4 & 4 \end{smallmatrix}$  6  $[\flat 5]$   $\left[ \begin{smallmatrix} 6 & 6 \\ 4 & 4 \end{smallmatrix} \right] 6$  7  $\begin{smallmatrix} 7 \\ 4 \end{smallmatrix}$  4

213

al - le - lu - ia,

b b 6 b 7 b



222

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

6 b6 [6] 6 7/4 3 9/4 6

232

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

$\frac{7}{4} \quad 3$     $\left[ \frac{9}{4} \quad \frac{8}{3} \right]$     $6 - 6$     $6 - 6$     $6 - 6$

=

243

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

8 -  $b7$     $[b4 \quad 6]$     $6 - \frac{7}{5}$     $\left[ \frac{9}{4} \quad \frac{8}{3} \right]$    6

254

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

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

[7] b [7] f [6]

≡

264

[6] 6 6 [6] 6 5/3

## Ora pro nobis

Adagio

272

1  
2

*p* *f*

S

B

org  
b

*p*

6 6 6 6 6 6 6 6 [7]

=

275

*pp*

*pp*

*P*

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

*pp*

6 [5] 6 6 6 6 6 - 5

278

*p*

O - - ra pro 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

1/4 2 6 7 7 1/4 6 6 6 6 6 5



281

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

5/4 6/4 6 7 1/4 f 8 1/4 b7 p



283

*f* *p*

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

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

$\flat 6$   $\flat 5$   $\flat$   $\flat 6$   $\frac{f}{4}$   $\flat$   $\frac{p}{\flat}$



285

*f* *p*

6 6  $\flat 6$   $\frac{f}{4}$  6 6  $\flat 6$   $\frac{f}{4}$   $\flat$

287

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

O - - - ra pro

O - - - ra pro no - bis

6 7 7 4



289

\* *f*

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

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

[8 4] [b7 3] 8 b7 9 8 4 3 6 5 6 5 6

292

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

6 6 6 6 6 7 8 b7 b



295

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

b6 8 b7 3 b7 2 8 3



320

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.

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

*f* *p* *f* *p* *ff*

*f* *p* *f* *p* *ff*

*f* *p* *f* *p* *ff*

$\frac{5}{3}$   $\frac{7}{5} \frac{6}{4} \frac{5}{4}$   $\frac{8}{6} \frac{6}{4} \frac{5}{4}$

=

331

Al - le - lu -

Al - le - lu - ia,

*f* *p*

*f* *p*

*f* *p*

$\flat 6$   $\flat 5$   $\frac{7}{4}$  *f*

341

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* *p* *f*

*f* *p* *f*

*f* *p* *f*

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



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, \_\_\_\_\_

*p* *f* *p*

*p* *f* *p*

*f* *p*

$[7$   $6$   $5$   $6$

364

al - le - lu - ia,

al - le - lu - ia,

5 6 5 6 5 6 [6] 4 6 f 6 4 p 5 3 6 4 f 5 3 6 4



375

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

p 5 3 6 4 p f p f p

tasto solo f p

5 3 6 4 [5] 3 8 6 5 6 4 3

386

*f* *p* *ff*

*f* *p* *ff* \*

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

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

*f* *p* *ff* 6 b5 6 5

$\frac{8}{6} \frac{6}{4} \frac{5}{3}$



395

*mf* *f*

*mf* *f*

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*

7