

Hofmann. In læto choro.

Leopold
Hofmann

In læto choro
(A-Wn Mus.Hs.22464)

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

Full score



Edition Esser-Skala, 2023

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

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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>	A-Wn
	<i>Shelfmark</i>	Mus.Hs.22464
	<i>Category</i>	manuscript copy (principal source)
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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>
–	timp	The timp part of B1 has been written by a different hand and contains numerous mistakes. Thus, bars 13–16, 19, 28–30, 36–38, and 61 have been emended in this edition.
–	org	All small notes have been added by the editor.

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
8	vl 1	last ♪ in B1 : b8
13	clno 2	4th ♪ in B1 : b'8
19	T	1st ♪ in B1 : e'4
28	S	last ♪ in B1 : a'16-'16
29	clno 2	last ♪ in B1 : d''8
37	clno 1	2nd ♪ in B1 : d''4
37	clno 2	2nd ♪ in B1 : g'16-g'16-g'8
45	clno 2	2nd ♪ in B1 : g'8.-g'16
57	org	bar in B1 indicated by repeat signs
60	S	4th ♪ in B1 : c''16
61	S	2nd ♪ in B1 : a'8
66	A	4th ♪ in B1 : a'16; 6th ♪: e'8

Changelog

1.0.0 – 2023-07-27

Added

- initial release

In læto choro

*Clarino I, II
in C*

*Timpani
in C-G*

*I
Violino*

II

Soprano

Alto

Tenore

Basso

Organo solo

p Solo

Bassi

This musical score page, numbered 2, features a piano and string ensemble. The piano part is written in a grand staff with treble and bass clefs. The string section consists of five staves: two violins (treble clef), two violas (alto clef), and one double bass (bass clef). The score is divided into two systems. The first system contains two measures. In the piano part, the first measure begins with a piano (*p*) dynamic and includes a triplet of eighth notes in the right hand. The second measure features a forte (*f*) dynamic with a sixteenth-note triplet in the right hand. The string section remains silent in this system. The second system also contains two measures. The piano part begins with a piano (*p*) dynamic, featuring a rapid sixteenth-note scale in the right hand and a steady eighth-note bass line. The second measure includes a trill in the right hand. The string section enters in the second measure with a steady eighth-note bass line, which concludes with a forte (*f*) dynamic. The page concludes with a final measure in the piano part featuring a forte (*f*) dynamic and a sixteenth-note triplet.

5

p

p

p

This musical score is for page 3 of a piece. It features a piano (p) and a string ensemble. The piano part is written in a grand staff (treble and bass clefs). The string ensemble is written in five staves (three treble clefs and two bass clefs). The score is divided into two systems. The first system contains the first two measures, and the second system contains the next two measures. The piano part begins with a piano (*p*) dynamic. The string ensemble provides harmonic support with sustained notes and moving lines. The second measure of the second system features a complex, rapid melodic line in the piano's right hand, which is sustained across the measure.

7

8

6

10

This musical score page contains measures 10 and 11. It features a piano part and four string staves. The piano part in measure 10 consists of a melody in the right hand with eighth and quarter notes, and a bass line in the left hand with quarter notes. In measure 11, the piano part continues with a more complex melody in the right hand, including a trill, and a bass line with eighth notes. The four string staves (two violins and two violas) are mostly silent, indicated by whole rests in measures 10 and 11.

12

f *

f

f *Tutti*

In lae - to cho - ro An - ge - lorum et

f *Tutti*

In lae - to cho - ro An - ge - lorum

f *Tutti*

In lae - to cho - ro An - ge - lorum

f *Tutti*

In lae - to cho - ro An - ge - lorum

f *Tutti* 7 6 7 53

f 3

15

fau - sto a - gmi - ne san - ctorum ex - cel - sa in - ter Sy - dera di - vi - na te - nes

et fau - sto a - gmi - ne san - ctorum ex - cel - sa in - ter Sy - dera di - vi - na te - nes

et fau - sto a - gmi - ne san - ctorum ex - cel - sa in - ter Sy - dera di - vi - na te - nes

et fau - sto a - gmi - ne san - ctorum ex - cel - sa in - ter Sy - dera di - vi - na te - nes

7 6 7 7 7 [5] 7 7

3

3

18

gau - di-a, di - vi - na te-nes gau - di - a.

gau - di-a, di - vi - na te-nes gau - di-a.

gau - di-a, di - vi - na te-nes gau - di-a.

gau - di-a, di - vi - na te-nes gau - di - a.

p Solo

p

21

The musical score is written for a system of six staves. The first two staves are empty. The third and fourth staves contain a melodic line with eighth notes and rests. The fifth and sixth staves are empty. The seventh and eighth staves contain a complex melodic line with triplets, sixteenth notes, and trills. The ninth and tenth staves contain a complex melodic line with triplets, sixteenth notes, and trills. The eleventh and twelfth staves contain a complex melodic line with triplets, sixteenth notes, and trills.

24

This musical score page contains measures 24 through 26 of a piece. It features a grand staff with two staves for the piano (treble and bass clef) and three additional staves for other instruments (two treble clefs and one bass clef). Measures 24 and 25 are mostly rests for all instruments. In measure 26, the piano part begins with a complex melodic line in the right hand, including a trill (tr) and a sixteenth-note run. The left hand provides a steady eighth-note accompaniment. The other three staves remain empty throughout the measures shown.

[illegible]

30

et fau - sto a - gmi - ne san - cto - rum ex - cel - sa in - ter Sy - dera di - vi - na te - nes,

fau - sto a - gmi - ne san - cto - rum ex - cel - sa in - ter Sy - dera di -

et fau - sto a - gmi - ne san - cto - rum ex - cel - sa in - ter Sy - dera di -

et fau - sto a - gmi - ne san - cto - rum ex - cel - sa in - ter Sy - dera di -

6 # [H] 3 6 # 5

3

33

te - nes gau - di-a. In

vi - na te - nes gau - di-a.

vi - na te - nes gau - di-a.

vi - na te - nes gau - di-a.

p Solo *f* Tutti

36

f

f

lae - to cho - ro - An - ge - lo - rum et fau - sto a - gmi - ne san - ctorum ex -

In lae - to cho - ro An - ge - lo - rum et fau - sto a - gmi - ne san - ctorum ex -

In lae - to cho - ro An - ge - lo - rum et fau - sto a - gmi - ne san - ctorum ex -

In lae - to cho - ro An - ge - lo - rum et fau - sto a - gmi - ne san - ctorum ex -

7 6/5 5/3 7 6/5 7

3

3

39

cel-sa in-ter Sy - dera di - vi-na te-nes gau - di-a, ex - cel-sa in-ter Sy - dera di - vi-na te-nes gau - di-

cel-sa in-ter Sy - dera di - vi-na te-nes gau - di-a, ex - cel-sa in-ter Sy - dera di - vi-na te-nes gau - di-

cel-sa in-ter Sy - dera di - vi-na te-nes gau - di-a, ex - cel-sa in-ter Sy - dera di - vi-na te-nes gau - di-

cel-sa in-ter Sy - de-ra di - vi-na te - nes gau - di-a, ex - cel-sa in - ter Sy - de-ra di - vi - na te - nes gau - di -

7 7 7 7 7 7 6/5 6/4 5/3

43

The musical score consists of several systems. The first system shows the vocal melody and piano accompaniment. The vocal melody is in a treble clef, and the piano accompaniment is in a bass clef. The lyrics are: "a, di - vi - na te - nes gau - di-a, di - vi - na te - nes gau - di-". The piano accompaniment features a complex figure with a 3/6 rhythm. The second system continues the vocal melody and piano accompaniment. The vocal melody is in a treble clef, and the piano accompaniment is in a bass clef. The lyrics are: "a, di - vi - na te - nes gau - di-a, di - vi - na te - nes gau - di-". The piano accompaniment features a complex figure with a 3/6 rhythm. The third system continues the vocal melody and piano accompaniment. The vocal melody is in a treble clef, and the piano accompaniment is in a bass clef. The lyrics are: "a, di - vi - na te - nes gau - di-a, di - vi - na te - nes gau - di-". The piano accompaniment features a complex figure with a 3/6 rhythm. The fourth system continues the vocal melody and piano accompaniment. The vocal melody is in a treble clef, and the piano accompaniment is in a bass clef. The lyrics are: "a, di - vi - na te - nes gau - di-a, di - vi - na te - nes gau - di-". The piano accompaniment features a complex figure with a 3/6 rhythm. The fifth system continues the vocal melody and piano accompaniment. The vocal melody is in a treble clef, and the piano accompaniment is in a bass clef. The lyrics are: "a, di - vi - na te - nes gau - di-a, di - vi - na te - nes gau - di-". The piano accompaniment features a complex figure with a 3/6 rhythm. The sixth system continues the vocal melody and piano accompaniment. The vocal melody is in a treble clef, and the piano accompaniment is in a bass clef. The lyrics are: "a, di - vi - na te - nes gau - di-a, di - vi - na te - nes gau - di-". The piano accompaniment features a complex figure with a 3/6 rhythm. The seventh system continues the vocal melody and piano accompaniment. The vocal melody is in a treble clef, and the piano accompaniment is in a bass clef. The lyrics are: "a, di - vi - na te - nes gau - di-a, di - vi - na te - nes gau - di-". The piano accompaniment features a complex figure with a 3/6 rhythm. The eighth system continues the vocal melody and piano accompaniment. The vocal melody is in a treble clef, and the piano accompaniment is in a bass clef. The lyrics are: "a, di - vi - na te - nes gau - di-a, di - vi - na te - nes gau - di-". The piano accompaniment features a complex figure with a 3/6 rhythm. The ninth system continues the vocal melody and piano accompaniment. The vocal melody is in a treble clef, and the piano accompaniment is in a bass clef. The lyrics are: "a, di - vi - na te - nes gau - di-a, di - vi - na te - nes gau - di-". The piano accompaniment features a complex figure with a 3/6 rhythm. The tenth system continues the vocal melody and piano accompaniment. The vocal melody is in a treble clef, and the piano accompaniment is in a bass clef. The lyrics are: "a, di - vi - na te - nes gau - di-a, di - vi - na te - nes gau - di-". The piano accompaniment features a complex figure with a 3/6 rhythm.

46

The musical score for measures 46-48 is as follows:

- Measure 46:** Vocal parts (Soprano, Alto, Tenor, Bass) have whole rests. The piano accompaniment (right and left hands) plays a melody starting on G4, with dynamics *p* and *f*.
- Measure 47:** Vocal parts have whole rests. The piano accompaniment continues the melody, with dynamics *p* and *f*.
- Measure 48:** Vocal parts have whole rests. The piano accompaniment features a piano solo in the right hand, marked *p Solo*, with a trill on G4. The left hand plays a bass line. Dynamics include *p*, *f*, and *p*.

49

The musical score for measures 49 and 50 is presented in six systems. The first system consists of two staves, both containing whole rests. The second system features a grand staff with eighth-note patterns in both the treble and bass staves, marked with 'f' (forte) and 'p' (piano). The third system consists of four staves, all containing whole rests. The fourth system features a grand staff with a complex melodic line in the treble and a bass line in the bass, marked with 'tr' (trill) and 'b' (flat). The fifth system features a grand staff with a complex melodic line in the treble and a bass line in the bass.

51

This musical score page contains measures 51 and 52. It is divided into two systems. The first system includes a piano accompaniment and two vocal staves. The piano part consists of two staves: the right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The two vocal staves (soprano and alto) are currently silent, indicated by whole rests. The second system continues the piano accompaniment with more complex melodic lines in the right hand and sustained chords in the left hand. The vocal staves remain silent throughout the page.

53

The musical score for measures 53-55 is organized into six systems of staves. The first system consists of two empty staves. The second system features a grand staff with piano accompaniment, showing a melodic line in the right hand and a supporting bass line in the left hand. The third system contains four empty staves. The fourth system includes a grand staff with piano accompaniment, characterized by a trill in the right hand and a sixteenth-note run in the left hand. The fifth system consists of two empty staves.

56

This musical score page contains measures 56 and 57. It features a grand staff with three systems of staves. The first system consists of a single treble staff and a single bass staff, both containing whole rests. The second system consists of a grand staff (treble and bass) with musical notation, followed by three individual treble staves and one bass staff, all containing whole rests. The third system consists of a grand staff with musical notation, followed by a single bass staff with musical notation. Measure 56 is the first measure of each system, and measure 57 is the second measure. The notation includes various note values, rests, and trills.

Measure 56: The first system (treble and bass) has whole rests. The second system (grand staff) has a treble staff with a quarter note G4, eighth notes A4, B4, C5, and a quarter note B4. The bass staff has a quarter note G3, eighth notes F3, E3, D3, and a quarter note C3. The third system (four staves) has whole rests. The fourth system (grand staff) has a treble staff with a quarter note G4, eighth notes A4, B4, C5, and a quarter note B4. The bass staff has a quarter note G3, eighth notes F3, E3, D3, and a quarter note C3.

Measure 57: The first system (treble and bass) has whole rests. The second system (grand staff) has a treble staff with a quarter note G4, eighth notes A4, B4, C5, and a quarter note B4. The bass staff has a quarter note G3, eighth notes F3, E3, D3, and a quarter note C3. The third system (four staves) has whole rests. The fourth system (grand staff) has a treble staff with a quarter note G4, eighth notes A4, B4, C5, and a quarter note B4. The bass staff has a quarter note G3, eighth notes F3, E3, D3, and a quarter note C3.

58

f

Ah, ah Di - ve te a - man - ti - um et o - pem im - plo - vir - go

Ah, ah Di - ve te a - man - ti - um et o - pem im - plo - vir - go

Ah, ah Di - ve te a - man - ti - um et o - pem im - plo - vir - go

Ah, ah Di - ve te a - man - ti - um et o - pem im - plo - vir - go

f Tutti

f

7 #

6 5

6 5

61

f

[tr]

6

p

[tr]

6

p

*
ran-tium, ah Di - ve te a - man-tium et o - pem im - plo - ran - ti - um
vir - go

ran-tium, ah Di - ve te a - man-tium et o - pem im - plo - ran - ti - um
vir - go

8
ran-tium, ah Di - ve te a - man-tium et o - pem im - plo - ran - ti - um
vir - go

ran-tium, ah Di - ve te a - man-tium et o - pem im - plo - ran - ti - um
vir - go

6 5 5 - 6 5 6 5 [5 3] - 7 [6 4] [5] # *p Solo*

p

64

au - di cle - mens su - spi - ri - a et cer - ta fer au -

au - di cle - mens su - spi - ri - a et cer - ta fer au -

au - di cle - mens su - spi - ri - a et cer - ta fer au -

au - di cle - mens su - spi - ri - a et cer - ta fer au -

f *Tutti* $\frac{6}{4}$ $\frac{6}{5}$ $\frac{6}{4}$ $\frac{[5]}{\#}$ $\frac{5}{3}$ $\frac{[6]}{[5]}$

f

67 *f* *f* da capo

xi - li - a, et cer - ta fer au - xi - li - a.

xi - li - a, et cer - ta fer au - xi - li - a.

xi - li - a, et cer - ta fer au - xi - li - a.

xi - li - a, et cer - ta fer au - xi - li - a.

p Solo *f* Tutti

$\frac{6}{4}$ [5] # $\frac{6}{4}$ [5] #

p *f*