

Hofmann. Lytaniæ.

Leopold
Hofmann

Lytaniæ de la Madona
(A-Ed G 112)

S, A, T, B (solo), S, A, T, B (coro), 2 clno (B $\flat$), timp (B $\flat$ –F), 2 vl, 2 vla, b, org

Bassi



Edition Esser-Skala, 2021

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 [edition-esser-skala/hofmann-lytaniae-de-la-madona](https://github.com/edition-esser-skala/hofmann-lytaniae-de-la-madona)
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1 Kyrie

Allegro

Bassi

f Tutti

Allegro

Bassi

f Tutti

5

12

17

24

28

32

36

40

2 Sancta Maria

Andante

f Solo

9

p

17

f *p* *f* *p* *fz*

25

f *p*

33

f *p*

41

49

f

57

65

p

73

f *p*

81

f *p* *cresc.*

88

p *f*

97

p *f* *p*

106

f *p*

114

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

123

f

132

Tutti

140

f

3 Vas spirituale

Andantino

p Solo *f*

6 *p*

10 *f*

14 *p* *f*

18 *p*

22

26 *f*

30

35 *p*



4 Salus infirmorum

Largo

Largo

Solo

f *p* *f* *p*

ff *p* *f*

p *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

tasto solo

poco f *f*

[illegible]

22

24

Musical notation for measure 24, bass clef. The key signature has two flats (B-flat and E-flat). The melody consists of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. There is a whole rest followed by a quarter note G1, then a dotted half note F#1. The measure ends with a double bar line.

[illegible][illegible]

30

Musical notation for measure 30. The staff is in bass clef with one flat (B-flat). The notes are: G2 (quarter), F#2-G2 (beamed eighth notes), E2 (quarter), D2 (half), C2 (quarter), B1 (half), A1 (quarter), G1 (half), F#1-G1 (beamed eighth notes), and E1 (quarter).

32 

[illegible]

36

p

f

5 Regina Angelorum

Allegro

8

First staff of the musical score. It begins with a bass clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The melody starts on a whole note G2, followed by a half note F2, a quarter note E2, a half note D2, a quarter note C2, a half note B1, a quarter note A1, and a half note G1. The piece concludes with a double bar line and a repeat sign. The dynamic marking *f* Tutti is placed below the first measure.

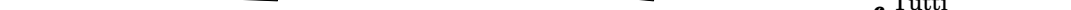
[illegible]

17

Measures 17-20 of the piece. Measure 17: Bass clef, B-flat key signature, quarter note G2, quarter note F2, quarter rest. Measure 18: Quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1. Measure 19: Quarter note F1, quarter note E1, quarter note D1, quarter note C1, quarter note B0, quarter note A0. Measure 20: Quarter note G0, quarter note F0, quarter note E0, quarter note D0, quarter note C0, quarter note B0. Dynamics: **p** Solo.

21



25 

28

Musical notation for measure 28, bass clef, B-flat major. The measure contains a sequence of eighth notes: B2, A2, G2, F2, E2, D2, C2, B1. There is a fermata over the final B1 note.

[illegible][illegible]

37

37

40

43

46

50

54

58

62

66

70

p Solo

fz

f Tutti

6 Agnus Dei

Adagio

p Solo

5 *f* *p*

10 *p* senza Org.
Tutti col'Org.
Solo

15

19 *f* *p*

23 *p* senza Org.
Tutti col'Org.
Solo

27 *f* *p*

31 *f* *Tutti*

35

Detailed description of the musical score: The score is written for a single melodic line in bass clef, 2/4 time. It begins with a key signature of two flats (B-flat and E-flat) and a tempo marking of Adagio. The first staff starts with a piano (*p*) dynamic and a 'Solo' instruction. The second staff has measures marked with *f* and *p*. The third staff has measures marked with *p* senza Org. *Tutti* and col'Org. Solo. The fourth staff continues the melodic line. The fifth staff has measures marked with *f* and *p*. The sixth staff has measures marked with *p* senza Org. *Tutti* and col'Org. Solo. The seventh staff has measures marked with *f* and *p*. The eighth staff has a measure marked with *f* *Tutti*. The ninth staff concludes the piece with a fermata on a whole note G2.

7 Sub tuum praesidium

Allegro

b 

f Tutti

p senza Org.

f col'Org.
Tutti