

Hofmann.

Missa.

Leopold
Hofmann

Missa
(D-B Mus.ms. 10722/5)

*S, A, T, B (solo), S, A, T, B (coro), 2 cl (A/B $\flat$ /C), 2 fag,
2 cor (D/F), 2 clno (D), 3 trb, timp (D-A), 2 vl, vla, b, org*

Violino I



Edition Esser-Skala, 2021

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 [edition-esser-skala/hofmann-missa-in-d-minor](https://github.com/edition-esser-skala/hofmann-missa-in-d-minor)
v2.0.0, 2021-12-03 (d725c631f25b8309342a086d17b7c400cc408590)

1 Kyrie

Andante

Violino I

f

tr

tr

tr

tr

tr

5

9

12

15

19

dolce

23

p

2

28

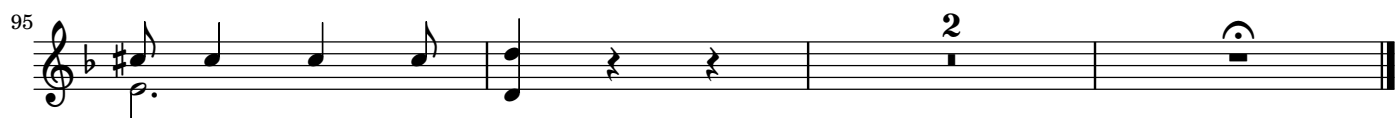
f

p

31

f





2 Gloria

Allegro

vl 1

f

4

Adagio

2

9

Allegro

12

15

p

19

24

f

28

p

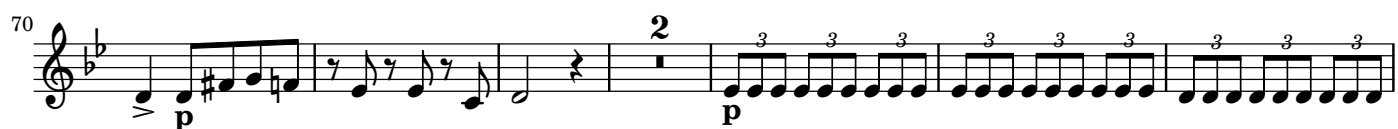
f

6

37

f

Detailed description of the musical score: The score is for Violin 1, Gloria, 2nd movement. It is in D major (two sharps) and common time (C). The tempo is marked 'Allegro' at the beginning and 'Adagio' at measure 4. The key signature has two sharps (F# and C#). The score includes various musical notations: eighth and sixteenth notes, rests, dynamic markings (f, p), and articulation marks (>). The piece ends with a repeat sign at measure 37.



[illegible]

86

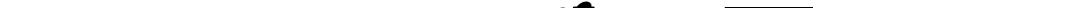
96

mf f p

104 

109

Musical notation for measure 109, featuring a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of eighth and quarter notes with accents and a crescendo hairpin.

114 

125

Measure 125: Treble clef, key signature of two sharps (F# and C#). The melody consists of a quarter rest, followed by a quarter note G4, then eighth notes A4-B4, C#4-D4, E4-F#4, G4-A4, B4-C#5, D5-E5, F#5-G5, A5-B5, C#6-D6, E6-F#6, G6-A6, B6-C#7, D7-E7, F#7-G7, A7-B7, C#8-D8, E8-F#8, G8-A8, B8-C#9, D9-E9, F#9-G9, A9-B9, C#10-D10, E10-F#10, G10-A10, B10-C#11, D11-E11, F#11-G11, A11-B11, C#12-D12, E12-F#12, G12-A12, B12-C#13, D13-E13, F#13-G13, A13-B13, C#14-D14, E14-F#14, G14-A14, B14-C#15, D15-E15, F#15-G15, A15-B15, C#16-D16, E16-F#16, G16-A16, B16-C#17, D17-E17, F#17-G17, A17-B17, C#18-D18, E18-F#18, G18-A18, B18-C#19, D19-E19, F#19-G19, A19-B19, C#20-D20, E20-F#20, G20-A20, B20-C#21, D21-E21, F#21-G21, A21-B21, C#22-D22, E22-F#22, G22-A22, B22-C#23, D23-E23, F#23-G23, A23-B23, C#24-D24, E24-F#24, G24-A24, B24-C#25, D25-E25, F#25-G25, A25-B25, C#26-D26, E26-F#26, G26-A26, B26-C#27, D27-E27, F#27-G27, A27-B27, C#28-D28, E28-F#28, G28-A28, B28-C#29, D29-E29, F#29-G29, A29-B29, C#30-D30, E30-F#30, G30-A30, B30-C#31, D31-E31, F#31-G31, A31-B31, C#32-D32, E32-F#32, G32-A32, B32-C#33, D33-E33, F#33-G33, A33-B33, C#34-D34, E34-F#34, G34-A34, B34-C#35, D35-E35, F#35-G35, A35-B35, C#36-D36, E36-F#36, G36-A36, B36-C#37, D37-E37, F#37-G37, A37-B37, C#38-D38, E38-F#38, G38-A38, B38-C#39, D39-E39, F#39-G39, A39-B39, C#40-D40, E40-F#40, G40-A40, B40-C#41, D41-E41, F#41-G41, A41-B41, C#42-D42, E42-F#42, G42-A42, B42-C#43, D43-E43, F#43-G43, A43-B43, C#44-D44, E44-F#44, G44-A44, B44-C#45, D45-E45, F#45-G45, A45-B45, C#46-D46, E46-F#46, G46-A46, B46-C#47, D47-E47, F#47-G47, A47-B47, C#48-D48, E48-F#48, G48-A48, B48-C#49, D49-E49, F#49-G49, A49-B49, C#50-D50, E50-F#50, G50-A50, B50-C#51, D51-E51, F#51-G51, A51-B51, C#52-D52, E52-F#52, G52-A52, B52-C#53, D53-E53, F#53-G53, A53-B53, C#54-D54, E54-F#54, G54-A54, B54-C#55, D55-E55, F#55-G55, A55-B55, C#56-D56, E56-F#56, G56-A56, B56-C#57, D57-E57, F#57-G57, A57-B57, C#58-D58, E58-F#58, G58-A58, B58-C#59, D59-E59, F#59-G59, A59-B59, C#60-D60, E60-F#60, G60-A60, B60-C#61, D61-E61, F#61-G61, A61-B61, C#62-D62, E62-F#62, G62-A62, B62-C#63, D63-E63, F#63-G63, A63-B63, C#64-D64, E64-F#64, G64-A64, B64-C#65, D65-E65, F#65-G65, A65-B65, C#66-D66, E66-F#66, G66-A66, B66-C#67, D67-E67, F#67-G67, A67-B67, C#68-D68, E68-F#68, G68-A68, B68-C#69, D69-E69, F#69-G69, A69-B69, C#70-D70, E70-F#70, G70-A70, B70-C#71, D71-E71, F#71-G71, A71-B71, C#72-D72, E72-F#72, G72-A72, B72-C#73, D73-E73, F#73-G73, A73-B73, C#74-D74, E74-F#74, G74-A74, B74-C#75, D75-E75, F#75-G75, A75-B75, C#76-D76, E76-F#76, G76-A76, B76-C#77, D77-E77, F#77-G77, A77-B77, C#78-D78, E78-F#78, G78-A78, B78-C#79, D79-E79, F#79-G79, A79-B79, C#80-D80, E80-F#80, G80-A80, B80-C#81, D81-E81, F#81-G81, A81-B81, C#82-D82, E82-F#82, G82-A82, B82-C#83, D83-E83, F#83-G83, A83-B83, C#84-D84, E84-F#84, G84-A84, B84-C#85, D85-E85, F#85-G85, A85-B85, C#86-D86, E86-F#86, G86-A86, B86-C#87, D87-E87, F#87-G87, A87-B87, C#88-D88, E88-F#88, G88-A88, B88-C#89, D89-E89, F#89-G89, A89-B89, C#90-D90, E90-F#90, G90-A90, B90-C#91, D91-E91, F#91-G91, A91-B91, C#92-D92, E92-F#92, G92-A92, B92-C#93, D93-E93, F#93-G93, A93-B93, C#94-D94, E94-F#94, G94-A94, B94-C#95, D95-E95, F#95-G95, A95-B95, C#96-D96, E96-F#96, G96-A96, B96-C#97, D97-E97, F#97-G97, A97-B97, C#98-D98, E98-F#98, G98-A98, B98-C#99, D99-E99, F#99-G99, A99-B99, C#100-D100, E100-F#100, G100-A100, B100-C#101, D101-E101, F#101-G101, A101-B101, C#102-D102, E102-F#102, G102-A102, B102-C#103, D103-E103, F#103-G103, A103-B103, C#104-D104, E104-F#104, G104-A104, B104-C#105, D105-E105, F#105-G105, A105-B105, C#106-D106, E106-F#106, G106-A106, B106-C#107, D107-E107, F#107-G107, A107-B107, C#108-D108, E108-F#108, G108-A108, B108-C#109, D109-E109, F#109-G109, A109-B109, C#110-D110, E110-F#110, G110-A110, B110-C#111, D111-E111, F#111-G111, A111-B111, C#112-D112, E112-F#112, G112-A112, B112-C#113, D113-E113, F#113-G113, A113-B113, C#114-D114, E114-F#114, G114-A114, B114-C#115, D115-E115, F#115-G115, A115-B115, C#116-D116, E116-F#116, G116-A116, B116-C#117, D117-E117, F#117-G117, A117-B117, C#118-D118, E118-F#118, G118-A118, B118-C#119, D119-E119, F#119-G119, A119-B119, C#120-D120, E120-F#120, G120-A120, B120-C#121, D121-E121, F#121-G121, A121-B121, C#122-D122, E122-F#122, G122-A122, B122-C#123, D123-E123, F#123-G123, A123-B123, C#124-D124, E124-F#124, G124-A124, B124-C#125, D125-E125, F#125-G125, A125-B125, C#126-D126, E126-F#126, G126-A126, B126-C#127, D127-E127, F#127-G127, A127-B127, C#128-D128, E128-F#128, G128-A128, B128-C#129, D129-E129, F#129-G129, A129-B129, C#130-D130, E130-F#130, G130-A130, B130-C#131, D131-E131, F#131-G131, A131-B131, C#132-D132, E132-F#132, G132-A132, B132-C#133, D133-E133, F#133-G133, A133-B133, C#134-D134, E134-F#134, G134-A134, B134-C#135, D135-E135, F#135-G135, A135-B135, C#136-D136, E136-F#136, G136-A136, B136-C#137, D137-E137, F#137-G137, A137-B137, C#138-D138, E138-F#138, G138-A138, B138-C#139, D139-E139, F#139-G139, A139-B139, C#140-D140, E140-F#140, G140-A140, B140-C#141, D141-E141, F#141-G141, A141-B141, C#142-D142, E142-F#142, G142-A142, B142-C#143, D143-E143, F#143-G143, A143-B143, C#144-D144, E144-F#14

131

Example 131 is a single staff of music in treble clef, featuring a key signature of two sharps (F# and C#). The melody is composed of eighth and quarter notes, with a fermata over the fourth measure.

136

Musical notation for measure 136, featuring a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of eighth and quarter notes, with a repeat sign at the end.



3 Credo

Allegro

vl 1

The musical score for Violin 1 in the Credo section consists of nine staves of music. The key signature is D major (two sharps). The time signature is common time (C). The tempo is marked 'Allegro'. The score begins with a forte (f) dynamic and a half note chord of D4 and F#4. This is followed by a series of rests, with a '2' above the first and a '3' above the third. The music then begins with a mezzo-forte (mf) dynamic, featuring eighth and sixteenth note patterns. A measure at measure 13 contains a fermata marked with an asterisk (*). The dynamics fluctuate, including a fortissimo (f) at measure 11, a fortissimo-zingando (fz) at measure 16, and a dolce (dolce) marking at measure 37. The piece concludes with a forte (f) dynamic at measure 48.

11

16

22

28

33

37

44

48

f

mf

fz

dolce

f



100 *p* *f* Allegro

105 3

111 7

121

124

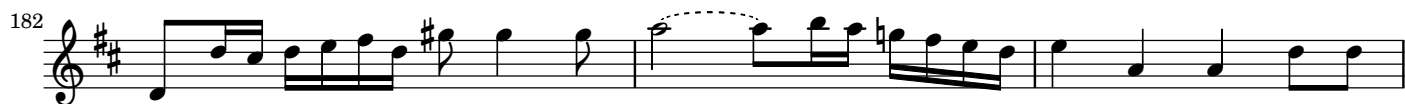
127 *

129

131

134 *p*





4 Sanctus

Grave

vl 1

f *p* *f* *p*

mf

f

Allegro moderato

f

tr. *3*

This musical score is for Violin 1, measures 1 through 39 of the 'Sanctus' movement. It begins with a 'Grave' tempo marking and a key signature of two sharps (F# and C#). The first system (measures 1-4) features a series of eighth-note patterns, with dynamics alternating between forte (f) and piano (p). The second system (measures 5-8) continues with eighth-note patterns, marked mezzo-forte (mf). The third system (measures 9-12) shows a change in texture with more complex rhythmic figures, marked forte (f). The fourth system (measures 13-16) transitions to a 3/4 time signature and an 'Allegro moderato' tempo. It begins with a whole note chord and a fermata, followed by eighth-note patterns. The fifth system (measures 17-20) continues the eighth-note patterns. The sixth system (measures 21-24) includes a trill (tr.) and a triplet (3). The seventh system (measures 25-28) features a forte (f) dynamic and eighth-note patterns. The eighth system (measures 29-32) continues the eighth-note patterns. The final system (measures 33-39) concludes with a half note, a quarter note, and a final cadence.

5 Benedictus

Andante

vl 1

p dolce

f

3

p

5

mf

p

7

9

mf

11

p

14

17

mf

20

f

dolce

p

The musical score is written for Violin 1 in a single system. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked 'Andante'. The score consists of nine staves of music, each containing measures 1 through 20. The dynamics are marked as follows: *p* (piano) at measures 1, 3, 5, 11, 17, and 20; *f* (forte) at measure 1; *mf* (mezzo-forte) at measures 5, 9, and 17; and *dolce* (dolce) at measure 20. There are also articulation marks, including slurs and accents, throughout the piece.



6 Agnus Dei

Larghetto

vl 1

f *p* *cresc.*

8 *f* *p* *f*

15 *dolce* *p*

21 *cresc.* *f*

27

33 *dolce*

36

40 *f*

48 *dolce*

This musical score is for the first violin part of the 'Agnus Dei' movement. It is written in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Larghetto'. The score consists of nine staves of music, each containing measures 1 through 48. The notation includes various dynamics such as *f* (forte), *p* (piano), *cresc.* (crescendo), and *dolce* (sweetly). There are also articulation marks like accents and slurs. The music features a mix of eighth and sixteenth notes, often beamed together, and some rests. The overall mood is serene and contemplative, typical of an Agnus Dei.

