

# Hofmann. Missa S.A.Custodi.

Leopold  
**Hofmann**

**Missa in ut Fa dedicata Sancto Angelo Custodi**  
ProH 30 (A-Ed A 100)

*S, A, T, B (Coro), 2 cor, 2 vl, b, org*

*Corno I, II in F*





Wolfgang Esser-Skala, 2020

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*First version, June 2020*

# 1 KYRIE

1

**Allegro**

*I*  
*Corno*  
*in F*

*II*

*f*

*f*

6

11

**Andante**

10

10

**Allegro**

25

30

34

The musical score is for a Corno in F part, likely for a Kyrie. It begins with a tempo marking of 'Allegro' and a dynamic of 'f'. The first system shows the initial entry of the instrument. The second system continues the melodic line. The third system marks a change in tempo to 'Andante' at measure 11, with a 10-measure rest in 3/2 time. The fourth system returns to 'Allegro' at measure 25. The fifth system continues the melodic development. The sixth system concludes the piece at measure 34 with a final cadence.

*Allegro moderato*

*cor*

*f*

5

9

16

16

29

4

4

37

43

This musical score is for the Gloria, measures 1 through 43. It is written for a cor (horn) and piano. The tempo is Allegro moderato. The key signature has one sharp (F#). The cor part begins with a forte (f) dynamic. The piano part features several measures with repeat signs and first/second endings. The score is divided into systems of two staves each. The first system covers measures 1-4, the second covers measures 5-8, the third covers measures 9-12, the fourth covers measures 13-16, the fifth covers measures 17-20, the sixth covers measures 21-24, the seventh covers measures 25-28, the eighth covers measures 29-32, the ninth covers measures 33-36, and the tenth covers measures 37-40. The final system covers measures 41-43, ending with a double bar line.

# 3 C R E D O

3

*Allegro*

*cor*

*f*

2

7

4

4

19

*Adagio*

*p*

24

*Andante 2*

*f*

2

*f*

30

*Allegro*

*p*

*f*

4

*p*

*f*

38

30

*f*

30

*f*

## 4 SANCTUS

*cor*

Andante

*f*

Allegro

The Cor Anglais part begins with a forte (*f*) dynamic. It starts in an Andante tempo, playing a series of eighth notes in the first two measures. In the third measure, the tempo changes to Allegro, and the melody continues with eighth notes. The part concludes in the fifth measure with a final eighth-note chord.

6.

The piano accompaniment provides a harmonic foundation for the Cor Anglais. It features a mix of quarter and eighth notes, often beamed together. The first measure includes a fermata over the final note. The piece concludes in the sixth measure with a final chord and a double bar line.

# 5 BENEDICTUS

5

*Andante*

*cor*

*f*

5

3

14

18

## 6 AGNUS DEI

*cor*

Andante 17

Allegro

*f*

21

25

29