

Josef Pembaur

Vierte lateinische Messe
in C-Dur

Orchestermaterial / Instrumental parts

Josef Pembaur (1848-1923)

Vierte lateinische Messe

in C-Dur

Für Chor (SATB) und Orgel oder Orchester

Flauto, 2 Clarinetti/Oboi
2 Corni, 2 Trombe, Timpani
2 Violini, Viola, Violoncello ed Contrabbasso

Orchestermaterial / Instrumental parts

Herausgegeben von: / Edited by:
Reinhold Kainhofer

Edition Kainhofer, 2009
EK-021-25

Inhaltsverzeichnis

Vorwort / Preface	iii
Flauto	1
Clarinetto I	3
Clarinetto II	6
Corno I	8
Corno II	10
Trombe I	12
Trombe II	13
Timpani	14
Violino I	15
Violino II	19
Viola	23
Soprano	27
Alto	31
Tenore	35
Basso	41
Organo	45
Cello e Contrabbasso	53

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (EK-021-1), Klavier-/Orgelauszug (EK-021-2), Chorpartitur (EK-021-10), Orgelstimme (EK-021-20);
Soprano (EK-021-11), Alto (EK-021-12), Tenore (EK-021-13), Basso (EK-021-14);
Harmoniestimmen (EK-021-25), Violino I (EK-021-30), Violino II (EK-021-31), Viola (EK-021-32),
Violoncello / Contrabbasso (EK-021-33), Flauto (EK-021-40), Clarinetto I (EK-021-44), Clarinetto II (EK-021-45),
Corno I (EK-021-50), Corno II (EK-021-51), Tromba I (EK-021-54), Tromba II (EK-021-55), Timpani (EK-021-60).

Quellen der Ausgabe / Sources of the Edition

Josef Pembaur, Vierte lateinische Messe in C dur, Verlagsnummer 4190, A. Böhm & Sohn, Augsburg, TODO

© 2009, Edition Kainhofer, Wien
1. Auflage / 1st Printing 2009
Computersatz mit Lilypond 2.11.60, <http://www.lilypond.org/>
Alle Rechte vorbehalten / All rights reserved. Printed in Austria.

Vorwort / Preface

Diese im Jahr TODO komponierte Messe trägt in der ursprünglichen Ausgabe des Verlags A. Böhm & Sohn das Kommentar „Kurz und sehr leicht ausführbar“. Dem ist absolut zuzustimmen: Zum einen ist die Messe klar nach Art einer Missa brevis geschrieben, wobei das Gloria und das Credo vom Messzelebranten durch „Gloria in excelsis Deo bzw. „Credo in unum Deum anzustimmen sind. Außerdem sind im Credo einige Textteile nicht vertont, vor allem jeglicher Verweis auf den heiligen Geist und die katholische Kirche fehlt. Zum anderen verlaufen viele Passagen in den Ober- und Unterstimmen unisono, teilweise in kurzem Wechselgesang mit den jeweils anderen Stimmen. Auch das Fehlen jeglicher Fuge ist bemerkenswert, wobei in einigen Takten ein leichter Anflug eines Fugatos zu erahnen ist. Lediglich im Benedictus wird kurz von einer Parallelführung der Stimmen abgewichen.

TODO

Das Leben von Josef Pembaur d.Ä. (1848-1923)

Josef Pembaur der Ältere, geboren am 23. Mai 1848 in Innsbruck, bekam schon in seiner Gymnasialzeit Klavier- und Generalbassunterricht durch die besten in Innsbruck zu findenden Lehrer. Während seines Studiums der Rechtswissenschaft (1868-1870) in Innsbruck, das er allerdings nur dem Willen seines Vaters folgend inskribierte, wurde er 1869 zweiter Chormeister des Akademischen Gesangsvereins und absolvierte seine ersten belegten Auftritte als Pianist und Dirigent. Nach dem Abbruch des Jus-Studiums nahm er am Konservatorium in Wien seine Musikausbildung auf, wo unter anderen Wilhelm Schenner (Klavier), Laurenz Weiß (Gesang und Chor) sowie Anton Bruckner (Harmonielehre und Orgel) zu seinen Lehrern zählten. Nach einem Streit mit letzterem aufgrund einer abfälligen Bemerkung über Pembaur's Heimat Tirol verließ Pembaur das Konservatorium in Wien und wechselte nach München, wo er unter anderem bei Josef Rheinberger (Orgel und Komposition) seine Studien fortsetzte. In diese Zeit fällt auch seine Heirat mit Karolina Kraus, sowie freundschaftliche Beziehungen zum Dichter und Komponisten Peter Cornelius. Auch betätigte sich Pembaur an der Herausgabe der von Robert Schumann gegründeten „Neuen Zeitschrift für Musik“.

Als in Innsbruck durch den Tod von Matthäus Nagiller am 8. Juli 1874 die Stelle des Musikdirektors des Musikvereins, des heutigen Konservatoriums, frei wurde, bewarb sich der erst 26-jährige Pembaur darum und wurde aus 12 Bewerbern tatsächlich bestellt. In der folgenden fast 44-jährigen Tätigkeit führte Pembaur die Reform des Unterrichts weiter mit genauem Lehrplan und Klasseneinteilung, sowie verstärktem Augenmerk auf Solo- und Chorgesang. Pembaur selbst hielt neben den Proben mit dem Orchester, den Konzerten und der Kirchenmusik auch Unterricht in den Fächern Chorgesang, Sologesang, Klavier, Orgel und Harmonielehre. Trotz starker Medienpräsenz und hoher Akzeptanz in der Bevölkerung war Pembaur jedoch nicht unumstritten, vor allem von Seiten der Cäcilianer spürte er aufgrund seiner Opposition zur Kirchenmusikreform von Dr. Franz Witt in Regensburg heftigen Gegenwind, der jedoch letztlich keine tieferen Auswirkungen zur Folge hatte.

Von besonderer wirtschaftlicher Bedeutung war neben der Acquirierung von zusätzlichen Subventionen und Sponsor-

geldern vor allem der neu gegründete Musikschul-Fonds, der ursprünglich die vermehrten Aufführungen sichern sollte, jedoch bald auch Pläne für ein eigenes Musikverinsgebäude reifen ließ. Nach knapp 40-jährigen Anstrengungen wurde 1910 schließlich mit dessen Bau begonnen, nachdem der dafür erforderliche Grund unentgeltlich von der Stadt Innsbruck zur Verfügung gestellt worden war. Die Fertigstellung und feierliche Eröffnung erfolgte bereits im April 1912.

Aus dem Jahr 1890 ist ein Klimt-Bildnis von Pembaur erhalten (69×55cm, Öl auf Leinwand), eines von nur drei Männerportraits des Malers. Das Bild zeigt Pembaur im Vordergrund in bestechend naturalistischer Wiedergabe, während im Hintergrund und am Rahmen seine musikalische Tätigkeit nur symbolisch-allegorisch angedeutet ist. Knapp nach seinem 70. Geburtstag feierte Pembaur beim 100-jährigen Stiftungsfest des Musikvereins am 29. Juni 1918 seinen Abschied. Nach seinem Tod am 19. Februar 1923 wurde Pembaur unter großer Anteilnahme der Innsbrucker Bevölkerung zu Grabe getragen.

Während seines Schaffens, das durch zahlreiche Ehrungen – wie etwa dem Titel „akademischer Musikdirektor“ der Universität Innsbruck, etlichen Ehrenmitgliedschaften, dem Ritterkreuz des Franz-Joseph-Ordens oder der Benennung einer Straße in Innsbruck – gewürdigt wurde, schrieb Pembaur über 100 Werke: Zahlreiche Lieder, Chorwerke, Männerchöre, Werke für Klavier, liturgische Kompositionen, sowie eine dramatische Szene, eine Symphonie, eine Oper und die Kantate „Bilder aus dem Leben Walthers von der Vogelweide“. Heute sind vor allem seine Messen für Chor und Orchester oder Orgel noch hin und wieder zu hören. Außerdem veröffentlichte Pembaur die drei Bücher „Über das Dirigieren“ (1892), „Harmonie- und Melodielehre“ (1901) und „Die Bildung der Gymnastik der Finger und Hände für Klavierspieler“ (1903).

Zu den Schülern Josef Pembaur's d.Ä. zählen vor allem der Komponist Ludwig Thuille, Martin Spörr, Direktor des Wr. Konzerthausorchesters, der Musikhistoriker Rudolf Ficker, sowie zahlreiche vor allem in Tirol einflussreiche Persönlichkeiten des Musiklebens. Auch seine Söhne, der Klaviervirtuose und Komponist Josef Pembaur d.J. und der Musikdirektor Karl Pembaur, zählen zu seinen erfolgreichen Schülern.

The life of Josef Pembaur Sr. (1848-1923)

Josef Pembaur Sr., born May 23, 1848 in Innsbruck, received lessons in piano and thorough bass during his time in secondary school by the best teachers found in Innsbruck. During his law studies (1868-1870) in Innsbruck, which he only inscribed following the request of his father, he became second choir master of the „Akademischer Gesangsverein“ in 1869 and gave his first public concerts as pianist and conductor. In 1870 dropped out of his law studies and instead went to Vienna to take up his musical education at the Vienna Conservatory. There he studied with Wilhelm Schenner (piano), Laurenz Weiß (voice and choir) as well as Anton Bruckner (harmonics and organ). However, after a heated argument with Bruckner, following a disparaging comment about Pembaur's home Tyrol,

Pembaur left the conservatory and went to Munich, where he studied with Josef Rheinberger (Organ and composition) amongst others. During his time in Munich, Pembaur married Karolina Kraus and became a friend of the poet and composer Peter Cornelius. He also participated in the publication of the magazine „Neue Zeitschrift für Musik“, which was newly founded by Robert Schumann.

When Matthäus Nagiller, the music director of the Innsbruck music society, died in July 1874, Pembaur, aged only 28, applied for the post and was chosen among 12 applicants. In the following 44 years as the music society's director, Pembaur continued the reformation of the music education by introducing detailed syllabuses and classes. Special emphasis was laid on solo voice and choir. Pembaur

taught advanced lessons in choir and solo voice, piano, organ and harmonics, in addition to his duties as orchestra master, which included orchestral rehearsals and performances, as well as sacred musik. Pembaur received broad public support and featured a heavy presence in the local media. However, the supporters of Franz Witt's sacred music reform in Regensburg heavily criticized Pembaur in the public, although without long-lasting effects.

Besides acquiring additional public subventions and private sponsors, the newly founded music school fund was of special economic importance. Originally intended to ensure the extended public performances, it soon sparked ideas for a new music society building. After efforts for almost 40 years, its construction was finally started in 1910, after the ground was contributed free of charge by the city of Innsbruck. It was finished only two years later and opened with a large celebration in April 1912.

Pembaur's fame is clearly visible from an oil painting (69x55 cm) by the famous Klimt, who only very seldomly painted male portraits. The painting shows Pembaur in the foreground in an impressively natural style, while the background indicates only allegorically his profession as a musician.

Shortly after his 70th birthday, the celebration of the 100-year anniversary of the music society on June 29, 1918 also marks Pembaur's farewell as the music society's di-

rector. After his death on February 19, 1923, Pembaur was buried in the presence of a large crowd of the Innsbruck population.

During his life, recognized by many distinctions like the title „Academic Music Director“ awarded by the Innsbruck university, honorary memberships of countless musical associations, the Knight's cross of the Franz-Josef order or the naming of a street in his home city Innsbruck, Pembaur wrote more than 100 works: Several songs, choir works, male choirs, piano works, sacred compositions, as well as one dramatic scene, one symphony, one opera and the then-famous cantata „Pictures from the life of Walther von der Vogelweide“. Nowadays, his masses for choir and orchestra or organ are regularly performed and best known. Pembaur also published three books on the theory of music and musical education: „Über das Dirigieren“ (1892), „Harmonie- und Melodielehre“ (1901) and „Die Bildung der Gymnastik der Finger und Hände für Klavierspieler“ (1903).

As teacher, Pembaur heavily influenced the Tyrolean musical life and instructed for example the composer Ludwig Thuille, Martin Spörr, the later director of the orchestra of the Vienna concert house, the music historian Rudolf Ficker, as well as his sons Josef Pembaur Jr., a piano virtuoso and professor in Munich, and Karl Pembaur, music director in Dresden.

Quellen / Sources:

[St98] Wolfgang Steiner: Josef Pembaur, In: Tiroler Heimatblätter, 73. Jahrgang, 4/1998, 130-134.

[Sam] Josef Pembaur d.Ä., 1890; In: Sammellust, 180 Jahre Tiroler Landesmuseum Ferdinandeum, Online-Resource: <http://sammellust.tiroler-landesmuseum.at/objekte/1936b.html>, Abgerufen am 14. Mai 2008.

[FS93] 150 Jahre Musik 1818-1968, Festschrift anlässlich der 150-Jahr-Feier, Innsbruck, 1968.

[Ste93] Wolfgang Steiner (Hrsg.), 175 Jahre Musikverein - Musikschule - Konservatorium in Innsbruck, Innsbr. 1993.

Text der Messe / Text of the Mass

Kyrie eleison

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Herr, erbarme dich,
Christus, erbarme dich,
Herr, erbarme dich!

Lord, have mercy,
Christ, have mercy,
Lord, have mercy.

Gloria in excelsis Deo

Gloria in excelsis Deo

Et in terra pax
hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Pater omnipotens.
Domine Fili unigenite,
Jesu Christe.
Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Quoniam tu solus, solus sanctus.
Tu solus Dominus.
Tu solus altissimus, Jesu Christe.

Ehre sei Gott in der Höhe

und Friede auf Erden
den Menschen guten Willens.
Wir loben dich, wir benedizieren dich.
Wir bitten dich an, wir preisen dich.
Wir sagen dir Dank
ob deiner großen Herrlichkeit.
Herr Gott! Himmlischer König!
Allmächtiger Vater!
Herr, du eingeborener Sohn,
Jesus Christus!
Lamm Gottes, Sohn des Vaters!
Der du trägst die Sünde der Welt,
erbarme dich unser!
Denn du allein, du allein bist heilig,
Du allein der Herr.
Du allein der Höchste, Jesus Christus,

Glory be to God on high,

and on earth peace,
good will towards men.
We praise thee, we bless thee,
we worship thee, we glorify thee,
we give thanks to thee
for thy great glory.
O Lord God, heavenly King,
Father Almighty.
O Lord, the only-begotten Son,
Jesus Christ!
Lamb of God, Son of the Father,
that takest away the sins of the world,
have mercy upon us.
For thou only, thou only art holy,
thou only art the Lord.
Thou only art most high, Jesus Christ,

Cum sancto Spiritu,
in gloria Dei Patris.
Amen.

mit dem Heiligen Geist
in der Herrlichkeit Gottes, des Vaters.
Amen!

with the Holy Ghost,
in the glory of God the Father.
Amen!

Credo in unum Deum

*Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium
et invisibilium.
Et in unum Dominum,
Jesum Christum,
Filium Dei unigenitum.
Et ex patre natum
ante omnia saecula.
Genitum, non factum,
consubstantiali Patri,
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de coelis.
Et incarnatus est
de Spiritu sancto
ex Maria Virgine
et homo factus est.
Crucifixus etiam pro nobis,
passus et sepultus est.
Et resurrexit tertia die,
secundum scripturas,
et ascendit in coelum,
sedet ad dexteram Patris
Et iterum venturus est
cum gloria iudicare
vivos et mortuos.
Et vitam venturi saeculi.
Amen.*

*Ich glaube an den einen Gott
den allmächtigen Vater,
Schöpfer des Himmels und der Erde,
der sichtbaren und
unsichtbaren Welt.
Und an den einen Herrn,
Jesus Christus,
Gottes eingeborenen Sohn,
aus dem Vater geboren
vor aller Zeit.
Gezeugt, nicht geschaffen,
eines Wesens mit dem Vater,
durch den alles geschaffen wurde.
Denn für uns Menschen
und für unser Heil
ist er vom Himmel gekommen,
hat Fleisch angenommen
durch den heiligen Geist
von der Jungfrau Maria
und ist Mensch geworden.
Er wurde für uns gekreuzigt,
hat gelitten und ist begraben worden,
ist am dritten Tagen auferstanden
gemäß den Schriften
und aufgefahren in den Himmel.
Er sitzt zur Rechten des Vaters
und wird wiederkommen
in Herrlichkeit, zu richten
die Lebenden und die Toten.
Und an das Leben der kommenden Welt.
Amen*

*I believe in one God
the Father almighty,
Maker of heaven and earth,
and of all things,
visible and invisible.
And in one Lord,
Jesus Christ,
Only begotten Son of God,
Begotten of his Father
before all worlds.
Begotten, not made,
being of one substance with the Father:
by whom all things were made.
Who for us men
and for our salvation
came down from heaven.
And was incarnate
by the Holy Ghost
of the Virgin Mary
and was made man.
And was crucified also for us
suffered, and was buried.
And the third day He rose again
according to the scriptures.
And ascended into heaven,
and sitteth at the right hand of the Father
And He shall come again
with glory to judge
the living and the dead.
And in the life of the world to come.
Amen.*

Sanctus

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra
Gloria tua,
osanna in excelsis.

Heilig, heilig, heilig,
ist der Herr, Gott Sabaoth.
Himmel und Erde sind
deiner Ehre voll!
Hosanna in der Höhe!

Holy, holy, holy,
Lord God of Hosts.
Heaven and earth are
full of your glory.
Hosanna in the highest.

Benedictus

Benedictus, qui venit
in nomine Domini!
Osanna in excelsis.

Gelobt sei, der da kommt
im Namen des Herrn!
Hosanna in der Höhe!

Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis
peccata mundi,
miserere nobis.
Agnus Dei, qui tollis
peccata mundi,
miserere nobis.
Agnus Dei, qui tollis
peccata mundi,
dona nobis pacem.

Lamm Gottes, du nimmst hinweg
die Sünde der Welt,
erbarme dich unser.
Lamm Gottes, du nimmst hinweg
die Sünde der Welt,
erbarme dich unser.
Lamm Gottes, du nimmst hinweg
die Sünde der Welt,
gib uns deinen Frieden.

Lamb of God, who take away
the sins of the world,
have mercy on us.
Lamb of God, who take away
the sins of the world,
have mercy on us.
Lamb of God, who take away
the sins of the world,
grant us peace.

Vierte lateinische Messe in C-Dur

Flauto

Josef Pembaur (1848-1923)

Kyrie

Mäßig, andächtig.

11 *f* 15 *f* 25 *f* 30 *p* 40 *f* 50 *f* 55 *p* 60 *p* 65

Gloria

Ziemlich bewegt.

4 5 *f* 10 20 *f* 25 30 45 *f* 55 60 65

Credo

Mäßig bewegt.

36 *f* 40 45 50 55

p

Erstes Tempo.

Langsamer.

65

14 80 17 100

f

105 110 3

115 120

ff

125 130

Sanctus

Nicht zu langsam, aber sehr getragen.

p

5

10

5 20

p

Benedictus

Ruhig gehend.

p

9 10 15 15

f

35 40

Agnus

Wenig bewegter.

Tempo des Kyrie, etwas ruhiger.

p

19 20 25

f

2 30 35

p

Vierte lateinische Messe in C-Dur

Clarinetto I

Josef Pembaur (1848-1923)

Kyrie

Mäßig, andächtig.

Musical score for Kyrie, Clarinetto I, measures 1-65. The score is written in C major, 4/4 time. It begins with a treble clef and a common time signature. The tempo is 'Mäßig, andächtig.' The dynamics range from *p* (piano) to *f* (forte). The score includes various musical notations such as rests, eighth notes, quarter notes, half notes, and full notes, with some notes beamed together. There are also slurs and phrasing marks. Measure numbers 3, 5, 10, 15, 25, 30, 40, 50, 55, 60, and 65 are indicated above the staff.

Gloria

Ziemlich bewegt.

Musical score for Gloria, Clarinetto I, measures 1-45. The score is written in C major, 4/4 time. It begins with a treble clef and a common time signature. The tempo is 'Ziemlich bewegt.' The dynamics range from *p* (piano) to *f* (forte). The score includes various musical notations such as rests, eighth notes, quarter notes, half notes, and full notes, with some notes beamed together. There are also slurs and phrasing marks. Measure numbers 4, 5, 10, 15, 20, 25, 30, 35, 40, and 45 are indicated above the staff.

50 *mf* 55 60 65

Credo

Mäßig bewegt.

16 *p* 20 25 30 35 40 *f* 45 50 55 60 *p* 65 70 75 80 85 90 95 100 105 110 115 120 125 130 135 140 145 150 155 160 165 170 175 180 185 190 195 200 205 210 215 220 225 230 235 240 245 250 255 260 265 270 275 280 285 290 295 300 305 310 315 320 325 330 335 340 345 350 355 360 365 370 375 380 385 390 395 400 405 410 415 420 425 430 435 440 445 450 455 460 465 470 475 480 485 490 495 500 505 510 515 520 525 530 535 540 545 550 555 560 565 570 575 580 585 590 595 600 605 610 615 620 625 630 635 640 645 650 655 660 665 670 675 680 685 690 695 700 705 710 715 720 725 730 735 740 745 750 755 760 765 770 775 780 785 790 795 800 805 810 815 820 825 830 835 840 845 850 855 860 865 870 875 880 885 890 895 900 905 910 915 920 925 930 935 940 945 950 955 960 965 970 975 980 985 990 995 1000

Langsamer.

Erstes Tempo.

110 115 120 125 130 135 140 145 150 155 160 165 170 175 180 185 190 195 200 205 210 215 220 225 230 235 240 245 250 255 260 265 270 275 280 285 290 295 300 305 310 315 320 325 330 335 340 345 350 355 360 365 370 375 380 385 390 395 400 405 410 415 420 425 430 435 440 445 450 455 460 465 470 475 480 485 490 495 500 505 510 515 520 525 530 535 540 545 550 555 560 565 570 575 580 585 590 595 600 605 610 615 620 625 630 635 640 645 650 655 660 665 670 675 680 685 690 695 700 705 710 715 720 725 730 735 740 745 750 755 760 765 770 775 780 785 790 795 800 805 810 815 820 825 830 835 840 845 850 855 860 865 870 875 880 885 890 895 900 905 910 915 920 925 930 935 940 945 950 955 960 965 970 975 980 985 990 995 1000

Sanctus

Nicht zu langsam, aber sehr getragen.

Measures 1-20 of the Sanctus. The music is in C major, common time. It begins with a half rest, followed by a quarter note G, a quarter note A, and a half note B. Measure 5 has a fermata over the B. Measure 10 has a fermata over the B. Measure 15 has a fermata over the B. The piece ends with a half note G and a half rest, marked *p*.

Benedictus

Ruhig gehend.

Measures 1-40 of the Benedictus. The music is in C major, 3/4 time. It begins with a quarter rest, followed by a quarter note G, a quarter note A, and a half note B. Measure 7 has a fermata over the B. Measure 10 has a fermata over the B. Measure 15 has a fermata over the B. Measure 20 has a fermata over the B. Measure 25 has a fermata over the B. Measure 30 has a fermata over the B. Measure 35 has a fermata over the B. Measure 40 has a fermata over the B. The piece ends with a half note G and a half rest, marked *f*.

Agnus

Tempo des Kyrie, etwas ruhiger.

Measures 1-40 of the Agnus. The music is in C major, common time. It begins with a half rest, followed by a quarter note G, a quarter note A, and a half note B. Measure 5 has a fermata over the B. Measure 10 has a fermata over the B. Measure 15 has a fermata over the B. Measure 20 has a fermata over the B. Measure 25 has a fermata over the B. Measure 30 has a fermata over the B. Measure 35 has a fermata over the B. Measure 40 has a fermata over the B. The piece ends with a half note G and a half rest, marked *p*.

Vierte lateinische Messe in C-Dur

Clarinetto II

Josef Pembaur (1848-1923)

Kyrie

Mäßig, andächtig.

15

3 5 2 10 2

p *f*

7 25 30

2 40 2

2 50 55

60 65

p

Gloria

Ziemlich bewegt.

4 5 10 3 15

f *p*

2 20 2 25 2 30

f

35 40

p

45 50 55

mf

60 65

Credo

Mäßig bewegt.

16 20 25

30 *p* 35 40

f

45 50 4

Langsamer.

60 65 8 75

p

Erstes Tempo.

80 85 90

mf

95 100

f

105 110 115

f

120 125 130

ff

Sanctus

Nicht zu langsam, aber sehr getragen.

10 15

f

20

p

Benedictus

Ruhig gehend.

9 10 15 4

p

6 30 35

f

40

p

Agnus

Tempo des Kyrie, etwas ruhiger.

3 5 3

p

15 4 25

p

30 35

f

p

Vierte lateinische Messe in C-Dur

Corno I in C

Josef Pembaur (1848-1923)

Kyrie

Mäßig, andächtig.

11 15 7 25

f *f*

30 3

p

40 10 50 55

f

2 60 65

p *pp*

Gloria

Ziemlich bewegt.

4 5 10 7

f

20 2 25 4 30

f

6 40 45

p

5 55

f *sf* *sf*

60 65

f

Credo

Mäßig bewegt.

15 3 25

p <

30 35 40 2

f

5 50 3 2

p

Langsamer. Erstes Tempo.

65 14 80 4 85 90

mf

95 100

f *ff*

105 110 3 115

120 125 130

ff

Sanctus

Nicht zu langsam, aber sehr getragen.

10 15

f

20

p *pp*

Benedictus

Ruhig gehend.

8 10 15

p *<* *>*

3 20 7 40

35 *f* *>* *p*

Agnus

Wenig bewegter.

19 20 25

p *<*

30 35

p *pp*

Vierte lateinische Messe in C-Dur

Corno II in C

Josef Pembaur (1848-1923)

Kyrie

Mäßig, andächtig.

11 15 7

25 30

40 10 50

55 2 60 2 65

f *p* *f* *p* *pp*

Gloria

Ziemlich bewegt.

4 5 10 7

20 2 25 4 30

6 40 45

5 55 60 65

f *p* *f* *sf* *sf* *f*

Credo

Mäßig bewegt.

15 3 25

30 35 40 2

p *f*

Langsamer. Erstes Tempo.

p *mf* *f* *ff*

Sanctus

Nicht zu langsam, aber sehr getragen.

f *pp*

Benedictus

Ruhig gehend.

f *p*

Agnus

Wenig bewegter.

p *pp*

Vierte lateinische Messe in C-Dur

Tromba I in C

Josef Pembaur (1848-1923)

Kyrie tacet

Gloria

Ziemlich bewegt.

Measures 1-65 of the Gloria. The score is written for Tromba I in C. It begins with a treble clef and a common time signature (C). The tempo is marked 'Ziemlich bewegt.' (Moderately moved). The dynamics are marked with *f* (forte) and *p* (piano). The key signature is C major. The score includes measure numbers 6, 10, 20, 30, 45, and 60. The melody features various rhythmic values including eighth, quarter, and half notes, as well as rests.

Credo

Mäßig bewegt.

Measures 1-130 of the Credo. The score is written for Tromba I in C. It begins with a treble clef and a 3/4 time signature. The tempo is marked 'Mäßig bewegt.' (Moderately moved). The dynamics are marked with *p* (piano) and *f* (forte). The key signature is C major. The score includes measure numbers 34, 35, 50, 65, 80, 100, 105, 110, 115, 120, and 130. The melody features various rhythmic values including eighth, quarter, and half notes, as well as rests. There are changes in tempo and key signature indicated by the text 'Langsamer.' (Slower), 'Erstes Tempo.' (First tempo), and the change to a 3/4 time signature.

Sanctus

Nicht zu langsam, aber sehr getragen.

Measures 1-20 of the Sanctus. The score is written for Tromba I in C. It begins with a treble clef and a common time signature (C). The tempo is marked 'Nicht zu langsam, aber sehr getragen.' (Not too slow, but very sustained). The dynamics are marked with *f* (forte) and *p* (piano). The key signature is C major. The score includes measure numbers 10, 15, and 20. The melody features various rhythmic values including eighth, quarter, and half notes, as well as rests.

Benedictus tacet

Agnus tacet

2009, Edition Kainhofer, Vienna. Alle Rechte vorbehalten / All rights reserved / Printed in Austria.

Die Ausgabe darf kopiert und ohne Einschränkungen aufgeführt werden. / May be copied and performed with

Vierte lateinische Messe in C-Dur

Tromba II in C

Josef Pembaur (1848-1923)

Kyrie tacet

Gloria

Ziemlich bewegt.

Measures 1-65 of the Gloria. The score is written in C major, common time (C). It begins with a forte (f) dynamic. The tempo is marked 'Ziemlich bewegt.' (Moderately moved). The score includes measures 6, 10, 7, 20, 2, 7, 30, 10, 45, 7, 55, 2, 60, 3, 65. Dynamics include f, p, and accents (>).

Credo

Mäßig bewegt.

Measures 1-130 of the Credo. The score is written in C major, 3/4 time. It begins with a piano (p) dynamic. The tempo is marked 'Mäßig bewegt.' (Moderately moved). The score includes measures 34, 35, 11, 50, 7, 65, 14, 80, 15, 100, 105, 110, 3, 115, 120, 5, 130. Dynamics include p, f, and accents (>). The tempo changes to 'Langsamer. Erstes Tempo.' (Slower. First tempo) at measure 14.

Sanctus

Nicht zu langsam, aber sehr getragen.

Measures 1-20 of the Sanctus. The score is written in C major, common time (C). It begins with a forte (f) dynamic. The tempo is marked 'Nicht zu langsam, aber sehr getragen.' (Not too slow, but very sustained). The score includes measures 10, 15, 20, 4. Dynamics include f, p, and accents (>).

Benedictus tacet

Agnus tacet

2009, Edition Kainhofer, Vienna. Alle Rechte vorbehalten / All rights reserved / Printed in Austria.

Die Ausgabe darf kopiert und ohne Einschränkungen aufgeführt werden. / May be copied and performed with

Vierte lateinische Messe in C-Dur

Timpani

Josef Pembaur (1848-1923)

Kyrie tacet

Gloria

Ziemlich bewegt.

6 *tr* *f* 10 7 *tr* 20 11 *f*

10 *tr* 45 *tr* 7 55 *tr* *f*

60 3 *tr* 65 *tr* *f*

Credo

Mäßig bewegt.

34 35 *tr* 15 *tr* 55 *p* *cresc.*

2 *tr* 2 14 80 *Langsamer.* 15 *Erstes Tempo.* *f*

100 *tr* 4 *tr* 110 2 *tr* 115 *ff* *p*

120 5 *tr* 130 *tr*

Sanctus

Nicht zu langsam, aber sehr getragen.

17 *f* 20 *tr* 4

Benedictus e Agnus tacet

2009, Edition Kainhofer, Vienna. Alle Rechte vorbehalten / All rights reserved / Printed in Austria.

Die Ausgabe darf kopiert und ohne Einschränkungen aufgeführt werden. / May be copied and performed with

Vierte lateinische Messe in C-Dur

Violino I

Josef Pembaur (1848-1923)

Kyrie

Mäßig, andächtig.

5

10

15

20

25

30

35

40

45

50

55

60

65

p

f

p

pp

Gloria

Ziemlich bewegt.

Measures 1-65 of the Gloria. The score is written in treble clef with a common time signature (C). The tempo is 'Ziemlich bewegt.' (Moderately moved). The dynamics are marked as *p* (piano), *f* (forte), and *sf* (sforzando). The key signature changes from one sharp (F#) to two sharps (F# and C#) at measure 20. The score includes various musical notations such as slurs, ties, and accidentals.

Credo

Mäßig bewegt.

Measures 1-35 of the Credo. The score is written in treble clef with a 3/4 time signature. The tempo is 'Mäßig bewegt.' (Moderately moved). The dynamics are marked as *mf* (mezzo-forte) and *f* (forte). The key signature changes from one sharp (F#) to two sharps (F# and C#) at measure 25. The score includes various musical notations such as slurs, ties, and accidentals.

40

45

50

55

60

65

cresc.

Langsamer.

pp

p

f

7

75

2

80

Erstes Tempo.

mf

85

90

95

100

105

110

mf

115

120

ff

125

130

Sanctus

Nicht zu langsam, aber sehr getragen.

5

10

p

f

15

20

pp

Benedictus

Ruhig gehend.

Musical score for the Benedictus section, featuring a single melodic line in 2/4 time. The score is divided into five systems, each containing two staves. The key signature is one flat (B-flat). The tempo/mood is "Ruhig gehend." (Calmly moving). The dynamics range from *p* (piano) to *f* (forte). The score includes various musical notations such as slurs, ties, and accents. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 45 are indicated above the staves.

Agnus

Tempo des Kyrie, etwas ruhiger.

Musical score for the Agnus section, featuring a single melodic line in common time. The score is divided into five systems, each containing two staves. The key signature is two flats (B-flat and E-flat). The tempo/mood is "Tempo des Kyrie, etwas ruhiger." (Tempo of the Kyrie, slightly calmer). The dynamics range from *p* (piano) to *pp* (pianissimo). The score includes various musical notations such as slurs, ties, and accents. Measure numbers 5, 10, 15, 20, 25, 30, 35, and 40 are indicated above the staves.

Vierte lateinische Messe in C-Dur

Violino II

Josef Pembaur (1848-1923)

Kyrie

Mäßig, andächtig.

5

10

15

20

25

30

35

40

45

50

55

60

65

p

f

p

pp

Gloria**Ziemlich bewegt.**

Musical score for Gloria, measures 1 to 65. The score is written in treble clef with a common time signature (C). The tempo is marked "Ziemlich bewegt." (Moderately moved). The key signature has one sharp (F#). The score includes various dynamics: *p* (piano), *f* (forte), *sf* (sforzando), and *p* (piano). The score is divided into measures by bar lines, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, and 60 indicated. The melody is primarily eighth and sixteenth notes, with some rests and accidentals. The score ends with a double bar line and a repeat sign at measure 65.

Credo**Mäßig bewegt.**

Musical score for Credo, measures 1 to 25. The score is written in treble clef with a 3/4 time signature. The tempo is marked "Mäßig bewegt." (Moderately moved). The key signature has one sharp (F#). The score includes various dynamics: *mf* (mezzo-forte) and *sf* (sforzando). The score is divided into measures by bar lines, with measure numbers 10, 15, 20, and 25 indicated. The melody is primarily eighth and sixteenth notes, with some rests and accidentals. The score ends with a double bar line at measure 25.

30 35

40 45

50 55

60 65

Langsamer. *cresc.* **f**

75 80

Erstes Tempo. **pp** **p**

85 90

95 100

105 110

115 120

125 130

ff

Sanctus

Nicht zu langsam, aber sehr getragen.

5

10

15

20

p **f** **pp**

Benedictus

Ruhig gehend.

Measures 1-40 of the Benedictus. The tempo is marked "Ruhig gehend." (Calmly moving). The dynamics include *p* (piano), *f* (forte), and accents. Measure numbers 5, 10, 15, 20, 25, 30, 35, and 40 are indicated.

Agnus

Tempo des Kyrie, etwas ruhiger.

Measures 1-35 of the Agnus. The tempo is marked "Tempo des Kyrie, etwas ruhiger." (Tempo of the Kyrie, slightly calmer). The dynamics include *p* (piano), *f* (forte), and *pp* (pianissimo). Measure numbers 5, 10, 15, 20, 25, 30, and 35 are indicated.

Wenig bewegter.

Measures 36-35 of the Agnus. The tempo is marked "Wenig bewegter." (Slightly more moving). The dynamics include *p* (piano) and *pp* (pianissimo). Measure numbers 20, 25, 30, and 35 are indicated.

Vierte lateinische Messe in C-Dur

Viola

Josef Pembaur (1848-1923)

Kyrie

Mäßig, andächtig.

5

10

15

20

25

30

35

40

45

50

55

60

65

p

f

p

f

pp

pp

Gloria

Ziemlich bewegt.

Musical score for Gloria, measures 1 to 65. The score is written in 2/4 time, key of D major (one sharp). The tempo is "Ziemlich bewegt." (Moderately moved). The dynamics are marked as follows: *p* (piano) at measures 1, 10, and 40; *f* (forte) at measures 5, 15, 20, 35, 45, and 65; *sf* (sforzando) at measures 55, 60, and 65. The score includes various musical notations such as slurs, ties, and accidentals.

Credo

Mäßig bewegt.

Musical score for Credo, measures 1 to 35. The score is written in 3/4 time, key of D major (one sharp). The tempo is "Mäßig bewegt." (Moderately moved). The dynamics are marked as follows: *mf* (mezzo-forte) at measure 1, and *f* (forte) at measure 35. The score includes various musical notations such as slurs and ties.

40 45 50 55 60 65 75 80 85 90 95 100 105 110 115 120 125 130

cresc.
Langsamer.
pp *p* *f* *mf* *ff*

Erstes Tempo.

Sanctus

Nicht zu langsam, aber sehr getragen.

5 10 15 20

p *f* *pp*

Benedictus

Ruhig gehend.

Measures 1-40 of the Benedictus section. The music is in 2/4 time, key of B-flat major. It begins with a piano (*p*) dynamic. Measures 10, 15, 20, 25, 30, and 35 are marked. The piece concludes with a forte (*f*) dynamic in measure 40, followed by a piano (*p*) dynamic in measure 41.

Agnus

Tempo des Kyrie, etwas ruhiger.

Measures 1-40 of the Agnus section. The music is in 2/4 time, key of B-flat major. It begins with a piano (*p*) dynamic. Measures 10, 15, 20, 25, 30, and 35 are marked. The piece concludes with a piano (*p*) dynamic in measure 40, followed by a piano-piano (*pp*) dynamic in measure 41.

Vierte lateinische Messe in C-Dur

Soprano

Josef Pembaur (1848-1923)

Kyrie

Mäßig, andächtig.

12 *f* 15 *f* 3 20 2

Ky-rie, Ky-ri-e e - lei-son, e - lei - son.

25 *f* 30

Christe e - lei-son, Christe e - lei-son, Christe e - lei-son, Christe e - lei - son,

p 35 2 *p* 40

e - lei - son. Ky-ri-e e - lei-son, e - lei - son, Ky-ri-e e -

45 50 *f*

lei-son, e - lei - son, Ky-ri-e e - lei-son, e - lei - son, Ky-rie, Ky-ri-e

3 60 *p* 65 *pp*

e - lei-son, e - lei - son, Kyri-e e - lei - son, e - lei - son.

Gloria

Ziemlich bewegt.

p 5 *f*

Et in terra pax homini bus bonae volun-ta-tis, bene-di-cimus te, ado-

10 *p* 15

ramus te, glo-ri-fi-camus te. Gra-ti-as a - gimus ti - bi propter magnam

f 20 25

gloriam tu - am. Do-mine De - us rex coe - le-stis Pater o-mni-po-tens.

Domine Fi - li u - ni - ge - ni - te Je - su Chri - ste, agnus De - i, Fi - li - us

Patris. Qui tollis pec - ca - ta mundi, mi - se - re - re no - bis. Quoniam tu

so - lus, so - lus sanctus tu so - lus Do - mi - nus, tu so - lus al - tis - si - mus Je - su Chri - ste.

Cum sancto Spi - ri - tu in glo - ri - a De - i Pa - tris. A - men, a - men.

Credo

Mäßig bewegt.

Patrem omni - po - ten - tem fa - cto - rem coe - li et ter - rae vi - si - bi - li - um

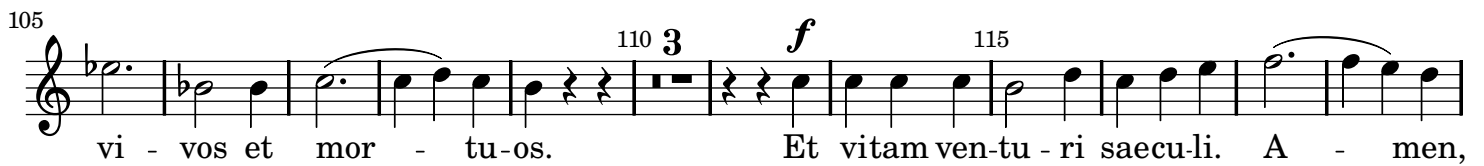
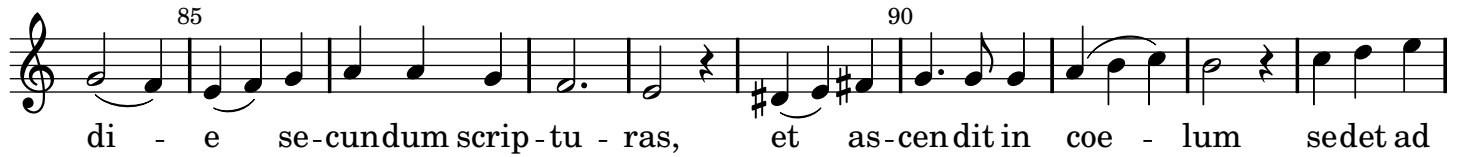
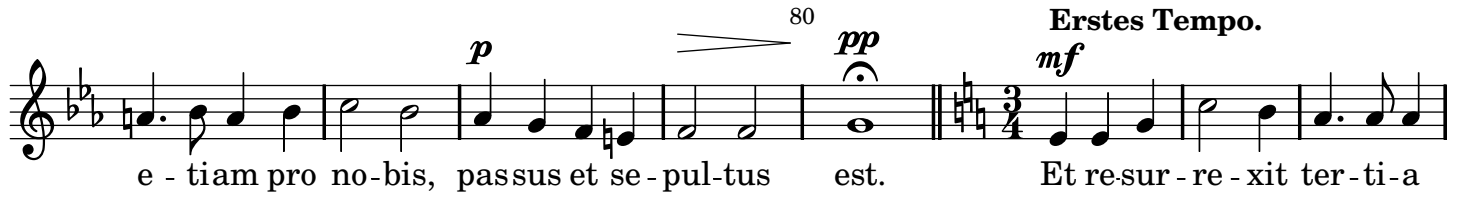
o - mnium et in - vi - si - bi - li - um et in u - num Do - mi - num. Je - sum

Chri - stum Fi - li - um De - i u - ni - ge - ni - tum. Et ex pa - tre na - tum an - te

omnia sae - cu - la. Ge - ni - tum non fac - tum, consubstanti - a - lem Pa -

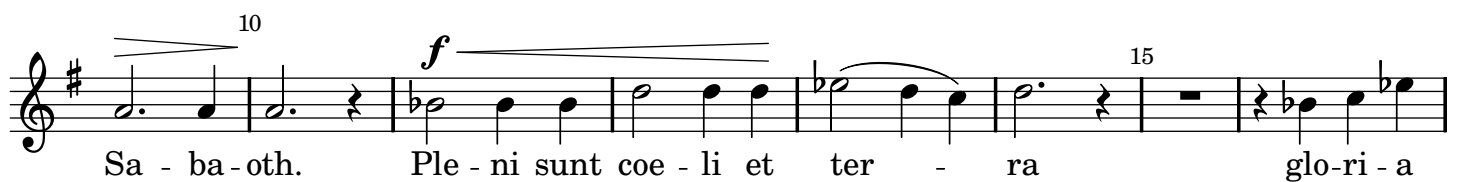
tri, per quem o - mnia fa - cta sunt, omnia fac - ta sunt et propter

nostram sa - lu - tem de - scen - dit de coe - lis. Et incar - natus est de



Sanctus

Nicht zu langsam, aber sehr getragen.



Benedictus

Ruhig gehend.
p

Bene - di - ctus qui ve - nit in no - mine Do - mi - ni, be - ne - di - ctus qui ve - nit in
nomine Domi - ni, be - ne - dictus, be - ne - dictus qui ve - nit in nomine Domi -
ni, qui ve - nit in nomine Domi ni, be - ne - dictus qui ve - nit in nomine Domi -
ni, be - ne - di - ctus qui ve - nit in nomine Domi - ni, be - ne - dictus, be - ne -
di - ctus qui ve - nit in nomine Domi - ni, o - sanna, o - sanna in ex - cel - sis.

Agnus

Tempo des Kyrie, etwas ruhiger.

Mi - se - re - re, mi - se - re - re no - bis.

Wenig bewegter.
mf

Mi - se - re - re, mi - se - re - re no - bis. Do - na no - bis

pa - cem da pa - cem, do - na no - bis pa - cem, da no - bis

pa - cem, do - na no - bis pa - cem, da pa - cem.

Vierte lateinische Messe in C-Dur

Alto

Josef Pembaur (1848-1923)

Kyrie

Mäßig, andächtig.

Ky-ri-e, Ky-ri-e e - lei-son, Ky-ri-e e - lei - son.

Christe e - lei-son, Christe e - lei-son, Christe e - lei-son, Christe e - lei - son,

e - lei - son. Ky-ri-e e - lei-son, e - lei - son, Ky-ri-e e - lei-son, e -

lei - son, Ky-ri-e e - lei-son, e - lei - son, Ky-ri-e, Ky-ri-e e -

lei-son, Ky - ri-e e - lei - son, Kyri-e e - lei - son, e - lei - son.

Gloria

Ziemlich bewegt.

Et in terra pax homini bus bonae volun - ta - tis, bene - di-cimus te,

ado-ramus te, glo-ri-fi-camus te. Gra-ti-as a - gimus ti - bi propter

magnam gloriam tu - am. Domine De - us rex coe - le-stis Pater o-mni-po-tens.

Domine Fi - li u - ni - ge - ni - te Je - su Chri - ste, agnus De - i, Fi - li - us

Patris. Qui tollis pec - ca - ta mundi, mise - re - re no - bis. Quoniam tu

so - lus, so - lus sanctus tu so - lus Dominus, tu so - lus al - tis - simus Je - su Chri - ste.

Cum sancto Spi - ri - tu in glo - ri - a De - i Pa - tris. A - men, a - men.

Credo

Mäßig bewegt.

Patrem omni - po - ten - tem fa - cto - rem coe - li et ter - rae vi - si - bi - lium

o - mnium et in - vi - si - bi - li - um et in u - num Do - minum. Jesum Chri -

stum Fi - li - um De - i u - ni - ge - nitum. Et ex pa - tre na - tum an - te omnia sae -

- cu - la. Ge - ni - tum non fac - tum, consubstanti - a - lem Pa - tri,

per quem o - mnia fa - cta sunt, per quem omnia fa - cta sunt et propter

nostram sa - lutem de - scen - dit de coe - lis. Et incar - natus est de

Langsamer.

70 *f* 75 *f*

spi - ri - tu san - cto ex Ma - ri - a vir - gi - ne et homo fac - tus est. Cruci - fi - xus

p 80 *pp* **Erstes Tempo.** *mf*

e - tiam pro no - bis, passus et se - pul - tus est. Et resur - re - xit ter - ti - a

85 90

di - e se - cundum scrip - tu - ras, et as - cendit in coe - lum sedet ad

95 *f* 100

dexteram Pa - tris et i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca - re

105 110 *f* 115

vi - vos et mor - tu - os. Et vitam ven - tu - ri sae - cu - li. A - men,

120 *ff* 125 130

a - men, et vitam ven - tu - ri sae - cu - li. A - men, a - men.

Sanctus

Nicht zu langsam, aber sehr getragen.

p 5

San - ctus, San - ctus, San - ctus, do - mi - nus De - us

10 *f* 15

Sa - ba - oth. Ple - ni sunt coe - li et ter - ra glo - ri - a

f 20

tu - a, o - san - na, o - san - na in ex - cel - sis.

Benedictus

Ruhig gehend.

p

Bene-di-ctus qui ve-nit in nomine Domi-ni, bene-di-ctus qui ve-nit in
 nomine Domi-ni, be-ne-di-ctus, be-ne-dictus, qui ve-nit in nomine Domi-
f ni, in nomine Do-mi-ni, in nomine Domi-ni, *p* bene-di-ctus qui ve-nit in
 25 nomine Domi-ni, bene-di-ctus qui ve-nit in nomine Domi-ni, *f* be-ne-di-ctus,
 35 *f* be-ne-dictus qui ve-nit in nomine Domi-ni, *f* 40 o-sanna, o-sanna in ex-cel-sis.

Agnus

Tempo des Kyrie, etwas ruhiger.

p

Mi-se-re-re, mi-se-re-re no-bis.

p 15 *mf* **Wenig bewegter.**
 Mi-se-re-re, mi-se-re-re no-bis. Do-na no-bis

25 *f*
 pa-cem da pa-cem, do-na no-bis pa-cem, da no-bis pa-

30 *p* 35 *p*
 - cem, pa-cem, do-na no-bis pa-cem, da pa-cem.

Vierte lateinische Messe in C-Dur

Tenore

Josef Pembaur (1848-1923)

Kyrie

Mäßig, andächtig.

8 *p* Ky-ri-e e - lei - son, e - lei - son, 5 Ky-ri-e e - lei - son, e - lei -

8 son, 10 Ky-ri-e e - lei - son, e - lei - son. 15 *f* Ky-ri-e, 15 *f* Ky-ri-e

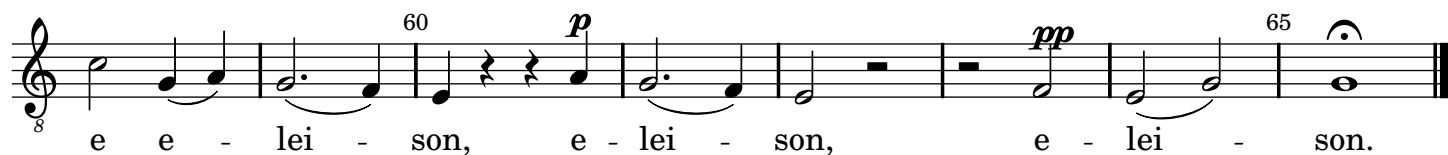
8 e - lei - son, 20 Ky - ri - e e - lei - son. 25 *f* Chri-ste e -

8 lei-son, 30 Chri-ste e - lei-son, Chri-ste e - lei-son, e - lei - son,

8 *p* 35 e - lei - son. 40 *p* Ky - ri - e e - lei - son, e - lei - son,

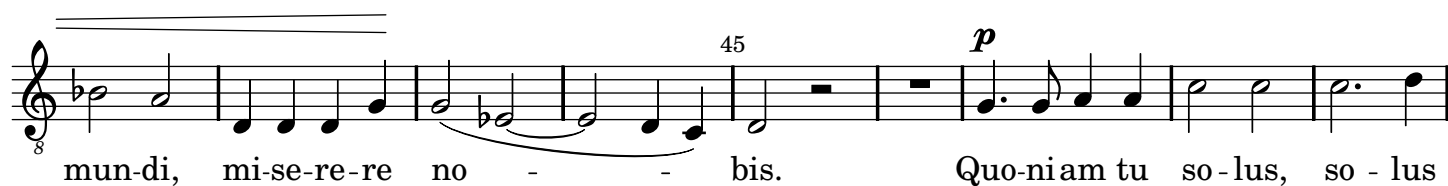
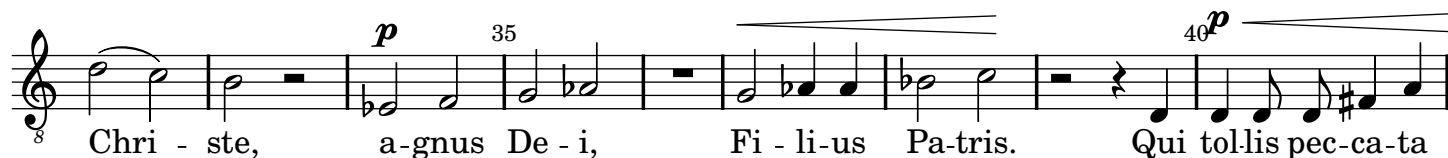
8 45 Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e - lei - son, e - lei -

8 50 son, 55 Ky - ri - e, Ky - ri - e e - lei - son, Ky - ri -



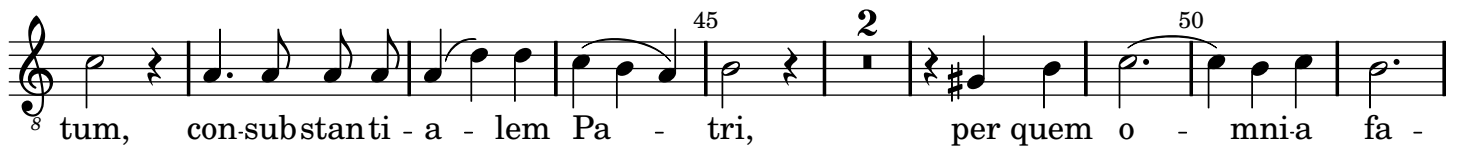
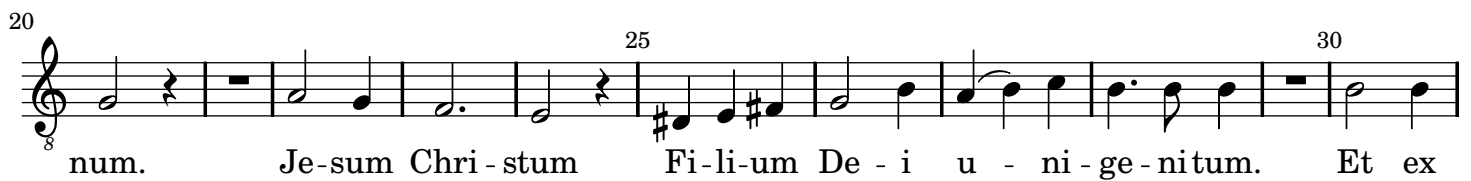
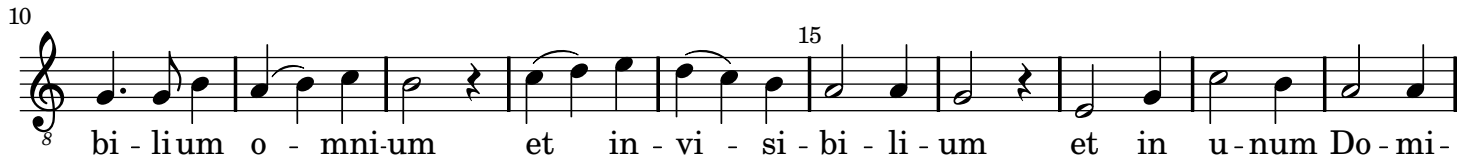
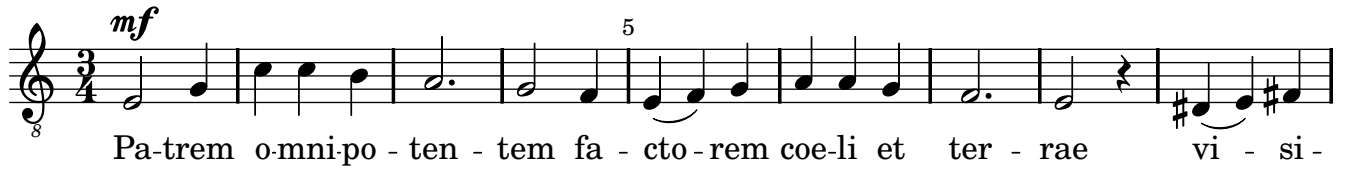
Gloria

Ziemlich bewegt.



Credo

Mäßig bewegt.



Erstes Tempo.

80 *pp* *mf* 85

est. Et re-sur-re-xit ter-ti-a di-e se-cundum scrip-tu-ras,

90 95 *f*

et as-cen-dit in coe-lum sedet ad dexteram Pa-tris et i-te-rum ven-

100 105

tu-rus est cum glo-ri-a ju-di-ca-re vi-vos et mor-tu-

110 115 2 120

os. Et vitam ven-tu-ri sae-cu-li. A-men, a-men, a-

125 130

ff men, et vitam ven-tu-ri sae-cu-li. A-men, a-men.

Sanctus**Nicht zu langsam, aber sehr getragen.**

8 *p* 5

San-ctus, San-ctus, San-ctus, do-mi-nus De-us

10 *f* 15

Sa-ba-oth. Ple-ni sunt coe-li et ter-ra glo-ri-a tu-

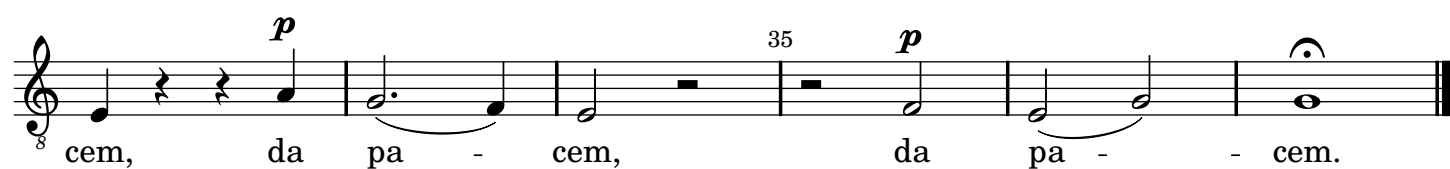
20

- a, o-san-na, o-san-na in ex-cel-sis.

Benedictus**Ruhig gehend.**

Agnus

Tempo des Kyrie, etwas ruhiger.



Vierte lateinische Messe in C-Dur

Bass

Josef Pembaur (1848-1923)

Kyrie

Mäßig, andächtig.

Ky-rie e - lei-son, e - lei - son, Ky-ri-e e - lei-son, e - lei - son,
Ky-rie e - lei-son, e - lei - son. Ky-ri-e, Ky-rie e - lei-son, Ky -
ri - e e - lei - son. Christe e - leison, Christe e - leison, Christe e -
leison, e - lei - son, e - lei - son. Ky-rie e - lei-son, e - lei - son,
Ky-rie e - lei-son, e - lei - son, Ky-rie, Ky-rie e - lei-son, e - lei - son,
Ky-rie e - lei-son, e - lei - son, e - lei - son, e - lei - son.

Gloria

Ziemlich bewegt.

Et in terra pax ho-mini bus bonae volun - ta - tis, lau - damus te, ado-
ramus te, glo-ri-fi - ca - mus te. Do-mine De - us rex coe - le-stis

25 30

Pater o-mni-po - tens. Do-mine Fi - li u - ni - ge-nite Je - su

p 35 40 *p*

Chri - ste, a-gnus De - i, Fi - li-us Pa-tris. Qui tollis pec-ca-ta mundi,

45 50

mi-se-re-re no - - bis. Quo-niam tu so-lus, so - lus san-ctus

55 *f*

so - lus Dominus, tu so-lus al - tis-simus Je - su Chri - ste. Cum san-cto Spi-ritu in

60 65

glo-ri-a De - i Pa - tris. A - - men, a - - men.

Credo

Mäßig bewegt.

mf 5 10

Patrem omni-po - ten - tem fa - cto-rem coe-li et ter - rae vi - si - bi - lium

15 20

o - mnium et in - vi - si - bi - li - um et in u-num Do-minum. Je-sum

25 30

Chri-stum Fi-li-um De - i u - ni - ge-nitum. Et ex pa - tre na - tum an - te

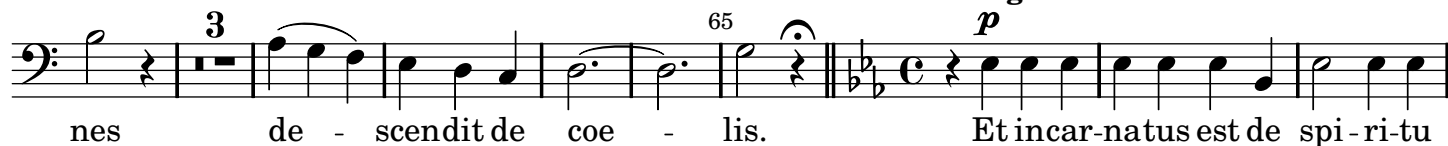
35 40 *f*

omnia sae - cu-la. Ge-ni-tum non fac - tum, consubstanti - a - lem Pa -

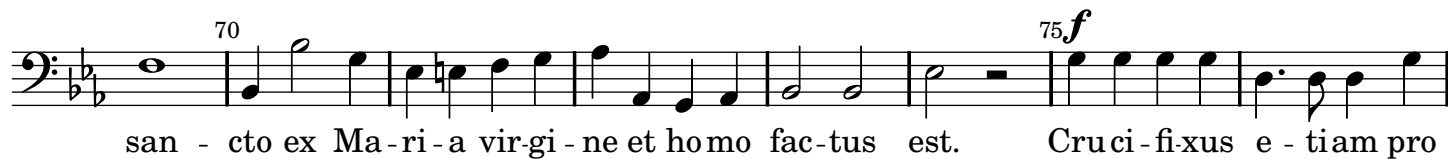
45 50 55 *p*

tri, per quem o - - mnia fa - cta sunt, qui propter nos ho - mi -

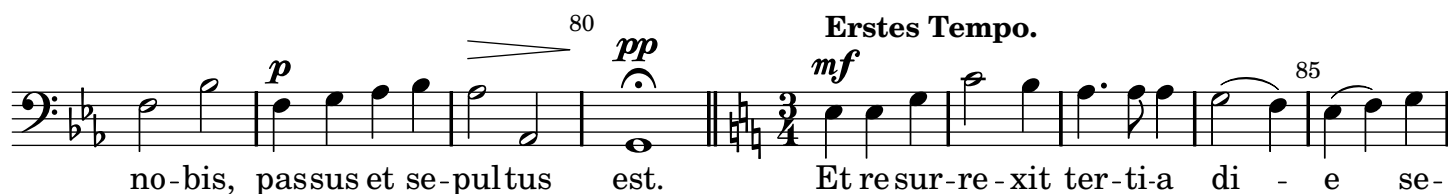
Langsamer.



Et incar-natus est de spi-ri-tu



Cruci-fi-xus e - tiam pro



Et resur-re-xit ter-ti-a di - e se-



a - men, a -



men.

Sanctus

Nicht zu langsam, aber sehr getragen.

p

Ruhig gehend.
p

Bene-di-ctus qui ve-nit in no-mine Do-mi-ni, bene - di-ctus qui ve - nit in

nomine Domi-ni, be - ne - di-ctus, be - ne - di-ctus qui ve - nit in nomine Domi-

f ni, in nomine Do-mi - ni, *p* bene - di-ctus qui ve-nit in nomine Domi-

ni, bene - di-ctus qui ve - nit in no-mine Do-mi - ni, *f* be - ne - di-ctus, be - ne -

35 *f* di-ctus qui ve-nit in nomine Domi-ni, *f* o - san na, o - san na in ex - cel - sis.

Tempo des Kyrie, etwas ruhiger.

p

Agnus De-i qui tol - lis pec-ca-ta mun-di. Mise-re-re, mise - re - re

p *mf*

no - bis. Mise-re-re, mise-re - re no - bis, agnus De-i qui

Wenig bewegter.

p *mf*

tol - lis pec-ca-ta mun-di. Do-na nobis pa-cem, da pacem, dona nobis pa -

f *p* *p*

cem, da no-bis pa-cem, pa - cem, da pa - cem, da pa - cem.

Vierte lateinische Messe in C-Dur

Organo

Josef Pembaur (1848-1923)

Kyrie

Mäßig, andächtig.

5

+ Clt

10

+ Fl

+ Cor

15

20

25 + Fl, Clt, Cor

30

35

40

+ Fl

+ Cor I

+ Cor II

2009, Edition Kainhofer, Vienna. Alle Rechte vorbehalten / All rights reserved / Printed in Austria.

Die Ausgabe darf kopiert und ohne Einschränkungen aufgeführt werden. / May be copied and performed with

45

50 + Fl
+ Cor

55

60

65

Gloria

Ziemlich bewegt.

5 + Cor + Fl, Clt

+ Cor, Tbe, Tim

10

+ Clt

15

+ Cor,Tbe,Tim,Clf + Fl 20

25

30 + Clt,Cor,Tbe + Tim

35

40 + Cor

+ Tbe,Tim 45 + Fl

50 + Cor 55 + Fl,Tbe,Tim

Measures 60-65 of a piano piece. The music is in 3/4 time. Measure 60 starts with a treble clef and a key signature of one flat (B-flat). The melody in the right hand begins with a quarter note G4, followed by a half note F#4, and then a quarter note E4. The left hand provides a bass line with a quarter note G2, followed by a half note F#2, and then a quarter note E2. Measures 61-65 continue the melodic and harmonic development, ending with a double bar line.

Credo

Mäßig bewegt.

Measures 5-35 of the Credo section. The music is in 3/4 time. Measure 5 starts with a treble clef and a key signature of one flat (B-flat). The melody in the right hand begins with a quarter note G4, followed by a half note F#4, and then a quarter note E4. The left hand provides a bass line with a quarter note G2, followed by a half note F#2, and then a quarter note E2. Measures 10-15 continue the melodic and harmonic development. Measures 16-20 include the instruction "+ Cor" (Cornet). Measures 21-25 continue the melodic and harmonic development. Measures 26-30 continue the melodic and harmonic development. Measures 31-35 include the instruction "+ Tbe, Tim" (Trumpet, Timpani). The section ends with a double bar line.

+ Fl

40

f

45

+ Tbe, Cor

50

+ Tim

55

p

60

cresc.

+ Tbe

65

f

Langsamer.
a capella 7

75

+ Clt, Archi

p

7

p

Erstes Tempo.

80

2

mf

85

+ Cor

90

95 + Tbe, Tim

+ Fl

100

105 *f*

+ Tim

110 *mf*

115

120

ff

125

+ Tbe, Tim

130

And.

Sanctus

Nicht zu langsam, aber sehr getragen.

Archi

+ Fl, Clt I

5

10

+ Clt II, Cor, Tbe

15

p

f

+ Tim 20



Benedictus

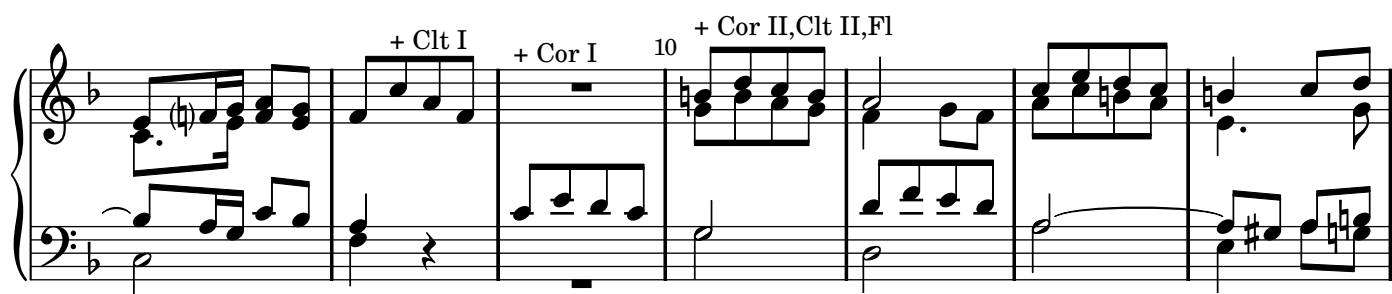
Ruhig gehend.

Archi

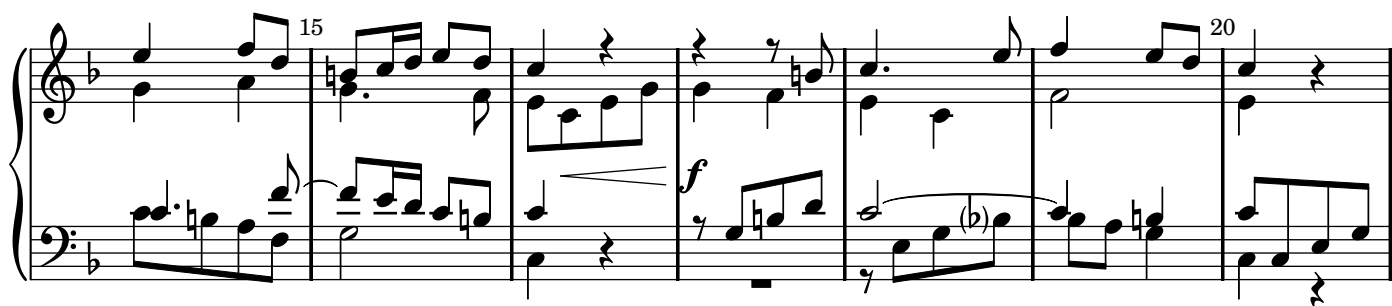
5



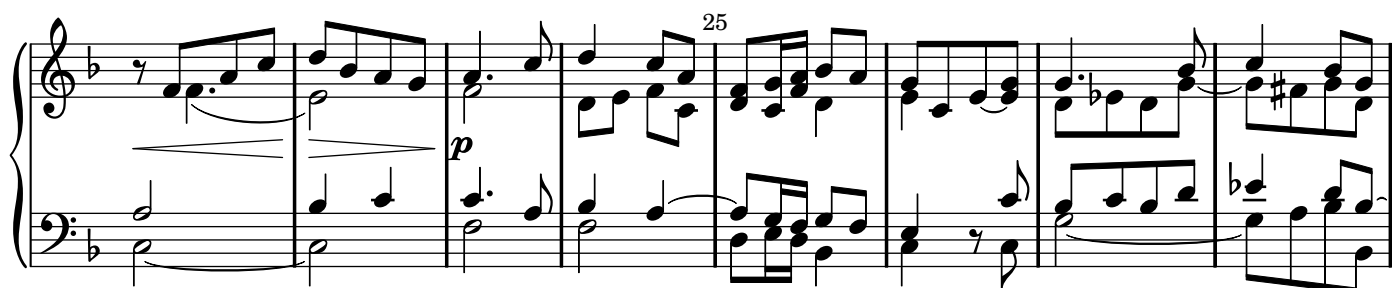
+ Clt I + Cor I 10 + Cor II, Clt II, Fl



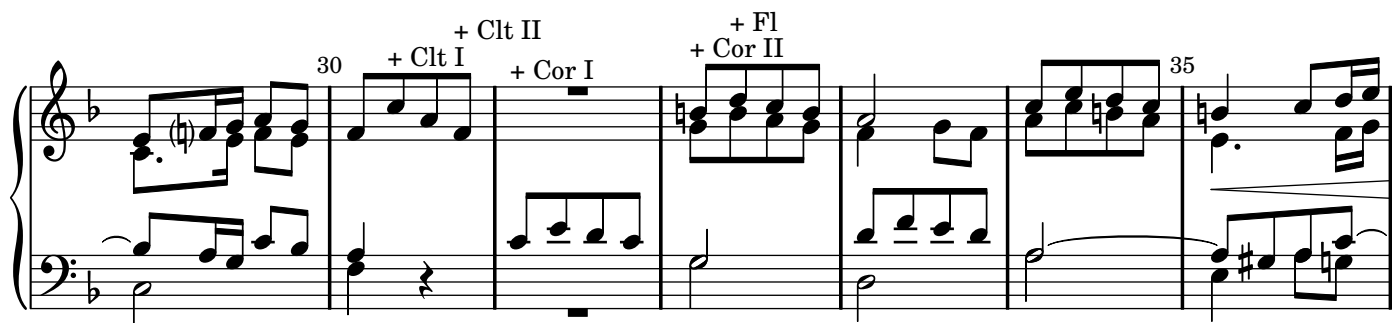
15 20



25



30 + Clt I + Cor I + Clt II + Fl + Cor II 35



Agnus

Tempo des Kyrie, etwas ruhiger.

Wenig bewegter.

Vierte lateinische Messe in C-Dur

Violoncello e Contrabbasso

Josef Pembaur (1848-1923)

Kyrie

Mäßig, andächtig.

Violoncello and Contrabasso part for the Kyrie. The score is written in bass clef with a common time signature (C). It consists of 65 measures. The tempo is 'Mäßig, andächtig.' (Moderately, reverently). The dynamics range from *p* (piano) to *f* (forte). The score includes a crescendo from measure 20 to 25 and a decrescendo from measure 55 to 65. The key signature has one sharp (F#). The score is divided into two systems: the first system contains measures 1-30, and the second system contains measures 31-65. The parts for Cello and Basso are indicated by the labels 'Cello' and 'Basso' above the staff at measures 30 and 31 respectively.

Gloria

Ziemlich bewegt.

Violoncello and Contrabasso part for the Gloria. The score is written in bass clef with a common time signature (C). It consists of 10 measures. The tempo is 'Ziemlich bewegt.' (Moderately lively). The dynamics range from *p* (piano) to *f* (forte). The score includes a crescendo from measure 5 to 10. The key signature has one sharp (F#). The score is divided into two systems: the first system contains measures 1-5, and the second system contains measures 6-10. The parts for Cello and Basso are indicated by the labels 'Cello' and 'Basso' above the staff at measures 5 and 6 respectively.

Cello

15

p

f

20 Cello u. Basso

25

Basso

30

35

40

p

45

f

50

55

sf sf sf sf

60

65

sf

Credo

Mäßig bewegt.

5

10

mf

15

20

25

30

35

40

f

45

50

55 *p* *cresc.* *<*

Langsamer.

65 *f* *pp* *p* 75

Erstes Tempo.

80 *mf* 85

90 95

100 *f* 105

110 *mf*

115 120 *ff*

125 130

Sanctus

Nicht zu langsam, aber sehr getragen.

5 *p*

10 *f* 15

20 *pp*

Benedictus

Ruhig gehend.

10

15

20

25

30

35

40

p

f

p

f

p

Agnus

Tempo des Kyrie, etwas ruhiger.

10

15

20

25

30

35

p

p

f

p

pp

p

pp

Cello

Basso u. Cello

