

**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

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EK-021-25

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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

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# 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.

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## 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,  
consubstantialem 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 judicare  
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.

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

## Gloria

Ziemlich bewegt.

*f* *f* *f* *f*

## Credo

Mäßig bewegt.

*f* *f* *f* *f*

*p*

60

**Langsamer.**

**Erstes Tempo.**

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.

9 10 15 15

*p*

35 40

*f*

## Agnus

Wenig bewegter.

Tempo des Kyrie, etwas ruhiger.

19 20

*p*

*f*

2 30 35

*p*

# Vierte lateinische Messe in C-Dur

## Clarinetto I

Josef Pembaur (1848-1923)

### Kyrie

Mäßig, andächtig.

Measures 1-65 of the Kyrie for Clarinetto I. The score is in C major, 4/4 time. It begins with a 3-measure rest, followed by a 5-measure rest, then a 2-measure rest. The first staff contains measures 1-10, the second 11-20, the third 21-30, the fourth 31-40, the fifth 41-50, the sixth 51-60, and the seventh 61-65. Dynamics include *p* (piano) and *f* (forte). The piece concludes with a double bar line at measure 65.

### Gloria

Ziemlich bewegt.

Measures 1-45 of the Gloria for Clarinetto I. The score is in C major, 4/4 time. It begins with a 4-measure rest, followed by a 5-measure rest, then a 10-measure rest. The first staff contains measures 1-10, the second 11-20, the third 21-30, the fourth 31-40, and the fifth 41-45. Dynamics include *f* (forte) and *p* (piano). The piece concludes with a double bar line at measure 45.

50

55

*mf*

60

65

Musical score for measures 50-65. The key signature has one sharp (F#). The tempo is *Mäßig bewegt.* The score includes dynamic markings *mf* and *p*.

## Credo

**Mäßig bewegt.**

16

20

25

*p*

30

35

40

45

*f*

50

3

60

*p*

**Langsamer.**

65

8

75

*p*

**Erstes Tempo.**

2

80

85

*mf*

90

95

*f*

100

105

*f*

110

115

120

125

130

*ff*

Musical score for the Credo section, measures 16-130. The key signature changes from one sharp to two flats (Bb, Eb). The tempo markings are *Mäßig bewegt.*, *Langsamer.*, and *Erstes Tempo.* The score includes dynamic markings *p*, *f*, *mf*, and *ff*.

**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, 2/4 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.

3 5 2 10 2

15 7 25

30 2

40 2 2 2

50 55

60 65

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

### Gloria

Ziemlich bewegt.

4 5 10 3

15 2 20 2 25

2 30 35

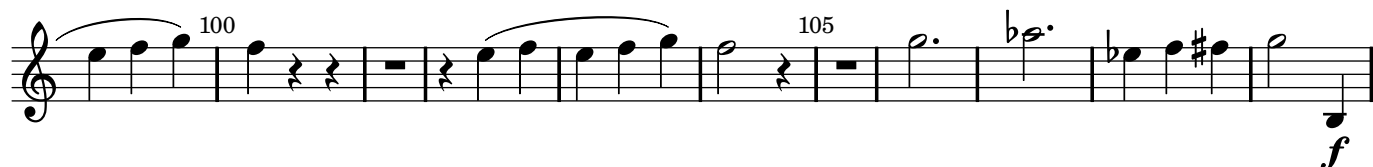
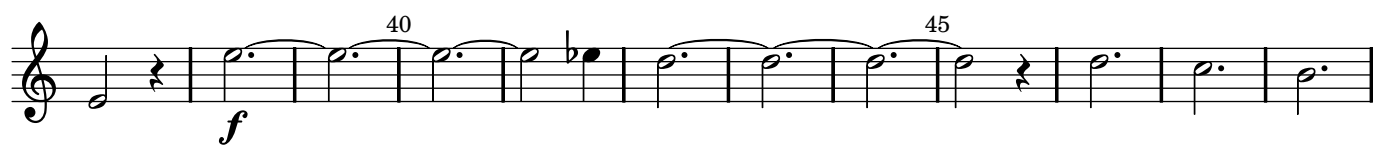
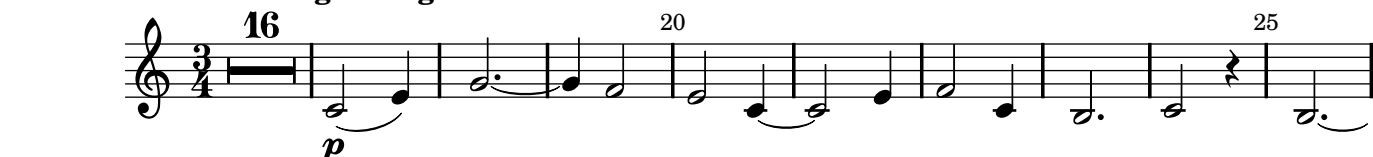
40 45 2

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



## Credo

Mäßig bewegt.





## Sanctus

Nicht zu langsam, aber sehr getragen.



## Benedictus

Ruhig gehend.



## Agnus

Tempo des Kyrie, etwas ruhiger.





# Vierte lateinische Messe in C-Dur

## Corno I in C

Josef Pembaur (1848-1923)

### Kyrie

Mäßig, andächtig.

11 *f* 15 7 25 *f* 30 *p* 3 40 10 50 *f* 55 *p* 2 60 65 *pp*

### Gloria

Ziemlich bewegt.

4 5 *f* 10 7 20 2 *f* 25 4 30 6 40 *p* 45 5 55 *f* *sf* *sf* 60 65 *f*

### Credo

Mäßig bewegt.

15 *p* 3 25 30 35 40 42 *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

35 40

*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

*f*

25 30

4 40 10 50

*f*

55 2 60 2 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*

105 110 3 115

*ff*

120 125 130

*ff*

## Sanctus

Nicht zu langsam, aber sehr getragen.

10 15

*f*

20

*p* *pp*

## Benedictus

Ruhig gehend.

9 10 15 3 20

8 35 40

*f* *p*

## Agnus

Wenig bewegter.

19 20 25

*p*

30 2 35

*p* *pp*

## Tromba I in C

# 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 treble clef with a common time signature (C). The tempo is marked 'Ziemlich bewegt.' (Moderately moved). The dynamics are marked *f* (forte) and *p* (piano). The key signature is C major. The score includes measure numbers 6, 10, 7, 20, 2, 7, 30, 10, 45, 7, 55, 2, 60, 3, 65.

**Credo**

**Mäßig bewegt.**

Measures 1-130 of the Credo. The score is written in treble clef with a 3/4 time signature. The tempo is marked 'Mäßig bewegt.' (Moderately moved). The dynamics are marked *p* (piano) and *f* (forte). The key signature is C major. The score includes measure numbers 34, 35, 11, 50, 7, 65, 14, 80, 15, 100, 105, 110, 3, 115, 120, 5, 130.

**Sanctus**

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

Measures 1-20 of the Sanctus. The score is written in treble clef with 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 *f* (forte) and *p* (piano). The key signature is C major. The score includes measure numbers 10, 15, 20, 4.

**Benedictus tacet**

**Agnus tacet**

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# Vierte lateinische Messe in C-Dur

## Timpani

Josef Pembaur (1848-1923)

### Kyrie tacet

### Gloria

Ziemlich bewegt.

Measures 1-65 of the Gloria section. The score is written in bass clef with a common time signature (C). It includes various musical notations such as rests, eighth notes, and sixteenth notes, along with trills (tr) and dynamic markings (f, f). Measure numbers 6, 10, 11, 20, 45, 55, and 60 are indicated above the staff.

### Credo

Mäßig bewegt.

Measures 1-130 of the Credo section. The score is written in bass clef and includes a key signature change to 3/4 time. It features various musical notations, including rests, eighth notes, and sixteenth notes, along with trills (tr) and dynamic markings (p, ff). Measure numbers 34, 35, 45, 55, 65, 75, 80, 85, 90, 100, 110, 115, 120, and 130 are indicated above the staff. The section is divided into three parts: 'Mäßig bewegt.' (measures 1-45), 'Langsamer.' (measures 46-80), and 'Erstes Tempo.' (measures 81-130).

### Sanctus

Nicht zu langsam, aber sehr getragen.

Measures 1-20 of the Sanctus section. The score is written in bass clef with a common time signature (C). It includes various musical notations such as rests, eighth notes, and sixteenth notes, along with trills (tr) and dynamic markings (f). Measure numbers 17, 20, and 4 are indicated above the staff.

### Benedictus e Agnus tacet

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# Vierte lateinische Messe in C-Dur

## Violino I

Josef Pembaur (1848-1923)

### Kyrie

Mäßig, andächtig.

*p*

5

10

*f*

15

20

25

*f*

30

*p*

35

40

45

50

*f*

55

60

*p*

65

*pp*

*pp*



**Gloria****Ziemlich bewegt.**

Musical score for Gloria, measures 1 to 65. The score is written in treble clef, common time (C), and G major. It features various dynamics including *p* (piano), *f* (forte), and *sf* (sforzando). The tempo is marked "Ziemlich bewegt." (Moderately moved). The score includes measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, and 65. The piece concludes with a final cadence in measure 65.

**Credo****Mäßig bewegt.**

Musical score for Credo, measures 1 to 35. The score is written in treble clef, 3/4 time, and G major. It features various dynamics including *mf* (mezzo-forte) and *f* (forte). The tempo is marked "Mäßig bewegt." (Moderately moved). The score includes measure numbers 5, 10, 15, 20, 25, 30, and 35. The piece concludes with a final cadence in measure 35.

40

45

50

55

60

65

Langsamer.

*f*

7

75

80

Erstes Tempo.

*pp*

*p*

*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, measures 1-45. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo/mood is "Ruhig gehend." (Calmly moving). The score is written on a single staff.
 

- Measures 1-5: Start with a piano (*p*) dynamic. Measure 5 has a finger number 5 above the note.
- Measures 6-10: Measure 10 has a finger number 10 above the note.
- Measures 11-15: Measure 15 has a finger number 15 above the note.
- Measures 16-20: Measure 20 has a finger number 20 above the note.
- Measures 21-25: Measure 25 has a finger number 25 above the note.
- Measures 26-30: Measure 30 has a finger number 30 above the note.
- Measures 31-35: Measure 35 has a finger number 35 above the note.
- Measures 36-40: Measure 40 has a finger number 40 above the note.
- Measures 41-45: The section ends with a forte (*f*) dynamic in measure 41 and a piano (*p*) dynamic with an accent (>) in measure 45.

# Agnus

Tempo des Kyrie, etwas ruhiger.

Musical score for the Agnus section, measures 1-40. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo/mood is "Tempo des Kyrie, etwas ruhiger." (Tempo of the Kyrie, slightly calmer). The score is written on a single staff.
 

- Measures 1-5: Start with a piano (*p*) dynamic. Measure 5 has a finger number 5 above the note.
- Measures 6-10: Measure 10 has a finger number 10 above the note.
- Measures 11-15: Measure 15 has a finger number 15 above the note.
- Measures 16-20: Measure 20 has a finger number 20 above the note.
- Measures 21-25: Measure 25 has a finger number 25 above the note.
- Measures 26-30: Measure 30 has a finger number 30 above the note.
- Measures 31-35: Measure 35 has a finger number 35 above the note.
- Measures 36-40: The section ends with a piano (*p*) dynamic in measure 36, a pianissimo (*pp*) dynamic in measure 38, and a pianissimo (*pp*) dynamic with an accent (>) in measure 40.

# 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*

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**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 fermata over the final note.

**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 the dynamic *mf* (mezzo-forte). 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.

30 35

40 45

50 55

60

65 **Langsamer.** **f**

75 80

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

85 90

95 **f**

100 105

110 115

120 **ff**

125 130

**Sanctus**

Nicht zu langsam, aber sehr getragen.

5

10 **p**

15 **f**

20 **pp**

# Benedictus

**Ruhig gehend.**

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

# Agnus

**Tempo des Kyrie, etwas ruhiger.**

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

**Wenig bewegter.**

Measures 36-40 of the Agnus section. The tempo is marked "Wenig bewegter." (A little more moving). The dynamics include *p* (piano), *pp* (pianissimo), and *pp* (pianissimo). Measure numbers 30 and 35 are indicated above the staff.

# Vierte lateinische Messe in C-Dur

Viola

Josef Pembaur (1848-1923)

## Kyrie

Mäßig, andächtig.

5

*p*

10

*f*

15

20

25

*f*

30

35

*p*

40

45

50

*f*

55

60

65

*pp*

*pp*



# Gloria

Ziemlich bewegt.

Musical score for Gloria, measures 1 to 68. 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 68. 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

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

**Erstes Tempo.**

## Sanctus

Nicht zu langsam, aber sehr getragen.

5 10 15 20

*p* *f* *pp*

# Benedictus

**Ruhig gehend.**

5

10

*p*

15

20

25

*p*

30

35

*f*

40

*p*

The musical score for the Benedictus section is written in 2/4 time with a key signature of one flat (B-flat). It consists of 40 measures. The tempo is marked 'Ruhig gehend.' (Calmly moving). The dynamics are marked *p* (piano) at measures 10, 25, and 35, *f* (forte) at measure 38, and *p* (piano) at measure 40. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, with some measures containing slurs and accents.

# Agnus

**Tempo des Kyrie, etwas ruhiger.**

5

*p*

10

*p*

15

20

*p*

**Wenig bewegter.**

25

*f*

30

35

*p*

*pp*

*pp*

The musical score for the Agnus section is written in 2/4 time with a key signature of one flat (B-flat). It consists of 40 measures. The tempo is marked 'Tempo des Kyrie, etwas ruhiger.' (Tempo of the Kyrie, slightly calmer). The dynamics are marked *p* (piano) at measures 5, 10, 15, 20, 30, and 35, *f* (forte) at measure 25, and *pp* (pianissimo) at measures 35 and 40. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, with some measures containing slurs and accents.

# Vierte lateinische Messe in C-Dur

## Soprano

Josef Pembaur (1848-1923)

### Kyrie

Mäßig, andächtig.

12 *f* Ky-rie, Ky-rie e - lei-son, e - lei - son.

25 *f* Christe e - lei-son, Christe e - lei-son, Christe e - lei-son, Christe e - lei - son,

35 *p* e - lei - son. Ky-ri-e e - lei-son, e - lei - son, Ky-ri-e e - lei-son, e - lei - son, Ky-rie, Ky-rie e - lei-son, e - lei - son, Ky-ri-e e - lei-son, e - lei - son.

45 *f* lei-son, e - lei - son, Ky-ri-e e - lei-son, e - lei - son, Ky-rie, Ky-rie e - lei-son, e - lei - son, Ky-ri-e e - lei-son, e - lei - son.

60 *p* e - lei-son, e - lei - son, Ky-ri-e e - lei-son, e - lei - son, Ky-rie, Ky-rie e - lei-son, e - lei - son.

65 *pp* e - lei-son, e - lei - son, Ky-ri-e e - lei-son, e - lei - son, Ky-rie, Ky-rie e - lei-son, e - lei - son.

### Gloria

Ziemlich bewegt.

*p* Et in terra pax homini bus bonae volun-tatis, bene-di-cimus te, ado-

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

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

25 *f* 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 - minus, 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 - li - um

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

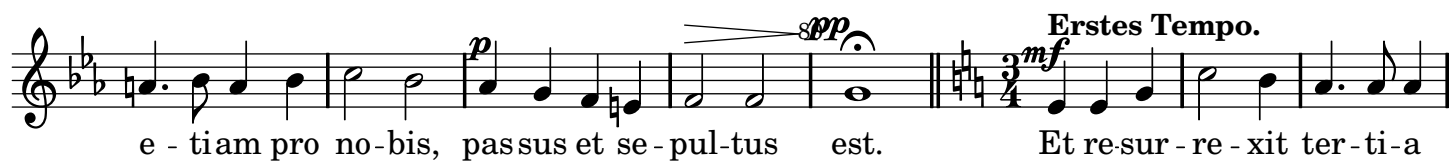
Chri - stum Fi - li - um De - i u - ni - ge - nitum. Et ex pa - tre na - tum an - te

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

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

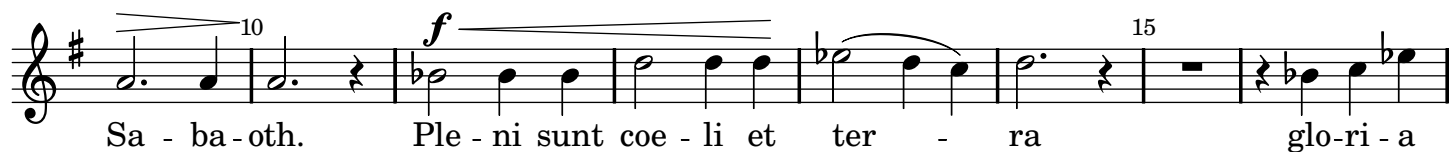
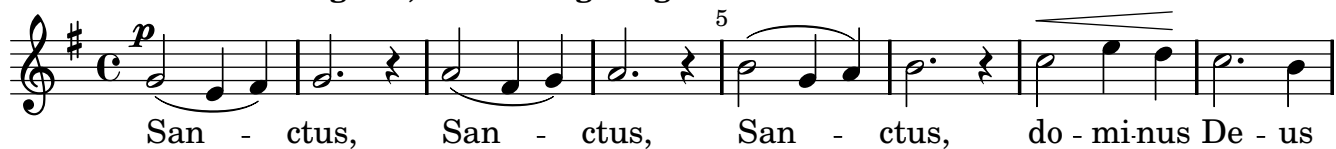
nostram sa - lute - m de - scen - dit de coe - lis. Et incar - natus est de

**Langsamer.**



## Sanctus

Nicht zu langsam, aber sehr getragen.



# Benedictus

**Ruhig gehend.**

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

# Agnus

**Tempo des Kyrie, etwas ruhiger.**

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

**Wenig bewegter.**

## Vierte lateinische Messe in C-Dur

# Alto

## Josef Pembaur (1848-1923)

# Kyrie

**Mäßig, andächtig.**

[illegible]

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

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

# Gloria

**Ziemlich bewegt.**

*Ziemlich bewegt.*

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

ado-ramus te, glo-ri-fi-camus te.

15   
propter magnam gloriam tu - am.



25 30

mni-po - tens. Do-mine Fi - li u - ni - ge-ni-te Je - su Chri -

35 40 *p*

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 tu

55 *f*

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

60

65

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

## Credo

*mf* Mäßig bewegt. 5 10

Patrem omnipo - 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. Jesum Chri -

25 30 35

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

40 45

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

50 3

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

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

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

80 **Erstes Tempo.**  
e-tiam pro no-bis, passus et se-pul-tus est. Et re-sur-re-xit ter-ti-a

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

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

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

120 a-men, et vitam ven-tu-ri saecu-li. A-men, a-men.

## Sanctus

Nicht zu langsam, aber sehr getragen.

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

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

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-  
 ni, in nomine Do-mi-ni, in nomine Domi-ni, 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-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.  
 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, 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.**

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

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

Christe e - lei-son, 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-rie, Ky-rie e - lei-son, Ky -

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

### Gloria

**Ziemlich bewegt.**

Et in terra pax homini bus bonae volun - ta - tis, lau - damus te, ado-

8 ramus te, glo-ri-fi - ca - mus te. Do-mine De - us rex coe - le-stis

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

35 Chri - ste, a-gnus De - i, Fi - li-us Pa-tris. 40 *p* Qui tollis pec-ca-ta

mun-di, mi-se-re-re no - bis. Quo-niam tu so-lus, so - lus

50 san-ctus so - lus Do-minus, tu so-lus al-tis-simus Je-su 55 *f* Chri - ste. Cum san-cto

60 Spi-ritu in glo-ri-a De - i Pa - tris. A - - men, 65 a - men.

## Credo

*mf* Mäßig bewegt. 8 Patrem omni-po-ten - tem fa - cto-rem coe-li et ter - rae vi - si - bi - lium

15 o - mni-um et in - vi - si - bi - li-um et in u-num Do-minum. 20 Je-sum Chri-

25 stum Fi-li-um De - i u - ni-ge-ni-tum. 30 Et ex pa - tre na-tum an-te omnia sae -

40 - cu-la. 45 Ge-ni - tum non fac - tum, consubstanti - a - lem Pa - tri, 2 per quem

50 *p* 55 3

o - mnia fa - cta sunt, qui propter nos ho - mi - nes de - scendit de coe -

65 *Langsamer.* *p* 70

lis. Et incarnatus est de spi - ri - tu san - cto ex Ma - ri - a vir - gi - ne et homo factus

75 *f* *p* *mp* *Erstes Tempo.* *mf*

est. Cruci - fixus e - tiam pro no - bis, passus et se - pul - tus est. Et resur - re - xit

85 90

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

95 100

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

105 110 115 2

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

120 125 130

- men, a - 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.**

*p*

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

10 *mf* nomine Domini, be - ne - dictus, be - ne - dictus qui ve - nit in no-mine, nomine Domi-

20 *f* ni, in nomine Do - mi - ni, *p* bene-dictus qui ve-nit in nomine Domi-

25 *f* ni, bene-di-ctus qui ve-nit in nomine Domi-ni, be - ne - dictus, be - ne - dictus qui

30 *f* ni, bene-di-ctus qui ve-nit in nomine Domi-ni, be - ne - dictus, be - ne - dictus qui

35 *f* ve - nit, qui ve - nit in nomine Domi-ni, *f* o-sanna, o-sanna in ex - cel - sis.

40

## Agnus

**Tempo des Kyrie, etwas ruhiger.**

*p*

8 Mise-re-re, mise-re - re no - bis. Agnus De-i qui tol - lis pec-

10

15 *mf* ca-ta mun-di, mise-re-re, mise-re - re no - bis, agnus De-i qui tol - lis pec-

20 *p* cata mun-di. **Wenig bewegter.** *mf* Dona nobis pa-cem da pacem, do-na nobis pa - cem, da no-bis

25 *f* pa - - cem, dona nobis pa - cem, da pa - cem, da pa - cem.

30 *p*

35 *p*

# Vierte lateinische Messe in C-Dur

## Bass

Josef Pembaur (1848-1923)

### Kyrie

**Mäßig, andächtig.**

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

### Gloria

**Ziemlich bewegt.**

Et in terra pax ho-mini bus bo-nae vol-un - ta - tis, lau - da-mus 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

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

25 30

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

35 40 45

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

50 55

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

3 65 **Langsamer.**  
 de - scendit de coe - lis. Et incar-natus est de spi-ri-tu san -

70 75 **f**  
 cto ex Ma-ri-a vir-gi-ne et homo fac-tus est. Cruci-fi-xus e - tiam pro no-bis,

**Erstes Tempo.**  
**p** **mp** **mf** 85  
 passus et se-pultus est. Et resur-re-xit ter-ti-a di - e se-cundum scrip-

90 95 **f**  
 tu - ras, et as-cendit in coe - lum sedet ad dexteram Pa - tris et i - te-

100 105  
 rum ven-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 saecu-li. A - men, a - men, a -

**ff** 125 130  
 men, et vi-tam ven-tu - ri saecu-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

20  
 tu - a, o - san - na, o - san-na in ex - cel - sis.

## Benedictus

**Ruhig gehend.**

Bene-di-ctus qui ve-nit in no-mine Do-mi-ni, bene - di-ctus qui ve - nit in  
 nomine Do-mi-ni, be-ne - di-ctus, be-ne - di-ctus qui ve - nit in nomine Do-mi-  
 ni, in nomine Do-mi - ni, bene - di-ctus qui ve-nit in nomine Do-mi-  
 ni, bene - di-ctus qui ve - nit in no-mine Do-mi - ni, be-ne - di-ctus, be-ne -  
 di-ctus qui ve-nit in nomine Do-mi-ni, o - san-na, o - san-na in ex - cel - sis.

## Agnus

**Tempo des Kyrie, etwas ruhiger.**

Agnus De-i qui tol - lis pec-ca-ta mun-di. Mise - re - re, mise - re - re  
 no - bis. Mise - re - re, mise - re - re no - bis, agnus De-i qui  
 tol - lis pec-ca-ta mun-di. **Wenig bewegter.** Do-na nobis pa-cem, da pacem, dona nobis pa -  
 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

Measures 45-50 of the musical score. The key signature has one sharp (F#). The tempo is marked 'Ziemlich bewegt.' The score is in common time (C). The instrumentation includes piano (p) and flute (Fl). The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like *f* and *pp*.

Measures 50-55 of the musical score. The key signature has one sharp (F#). The tempo is marked 'Ziemlich bewegt.' The score is in common time (C). The instrumentation includes piano (p) and flute (Fl). The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like *f* and *pp*.

Measures 60-65 of the musical score. The key signature has one sharp (F#). The tempo is marked 'Ziemlich bewegt.' The score is in common time (C). The instrumentation includes piano (p) and flute (Fl). The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like *f* and *pp*.

## Gloria

Ziemlich bewegt.

Measures 5-10 of the Gloria. The key signature has one sharp (F#). The tempo is marked 'Ziemlich bewegt.' The score is in common time (C). The instrumentation includes piano (p) and flute (Fl). The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like *f* and *pp*.

Measures 10-15 of the Gloria. The key signature has one sharp (F#). The tempo is marked 'Ziemlich bewegt.' The score is in common time (C). The instrumentation includes piano (p) and flute (Fl). The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like *f* and *pp*.

Measures 15-20 of the Gloria. The key signature has one sharp (F#). The tempo is marked 'Ziemlich bewegt.' The score is in common time (C). The instrumentation includes piano (p) and flute (Fl). The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like *f* and *pp*.

+ Cor,Tbe,Tim,Clf + Fl 20

25

30 + Clt,Cor,Tbe + Tim

35

40 + Cor p

+ Tbe,Tim 45 + Fl f p

50 + Cor 55 + Fl,Tbe,Tim f

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 dotted quarter note, followed by eighth and sixteenth notes. The left hand provides a steady accompaniment with eighth and sixteenth notes. Measure 65 ends 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 dotted quarter note, followed by eighth and sixteenth notes. The left hand provides a steady accompaniment with eighth and sixteenth notes. Measure 10 is marked with a dynamic of *mf*. Measure 15 is marked with a key signature change to one sharp (F-sharp). Measure 20 is marked with a key signature change to two sharps (F-sharp and C-sharp). Measure 25 is marked with a key signature change to two sharps (F-sharp and C-sharp). Measure 30 is marked with a key signature change to one sharp (F-sharp). Measure 35 is marked with a key signature change to one flat (B-flat). The section ends with a double bar line.

5

10 *mf*

15 + Cor + Clt

20

25

30

35 + Tbe, Tim

+ Fl

40

*f*

45

+ Tbe, Cor

50

+ Tim

55

*p*

60

+ Tbe

65

*f*

**Langsamer.**  
a capella 7

75

+ Clt, Archi

*p*

*p*

**Erstes Tempo.**

80

*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

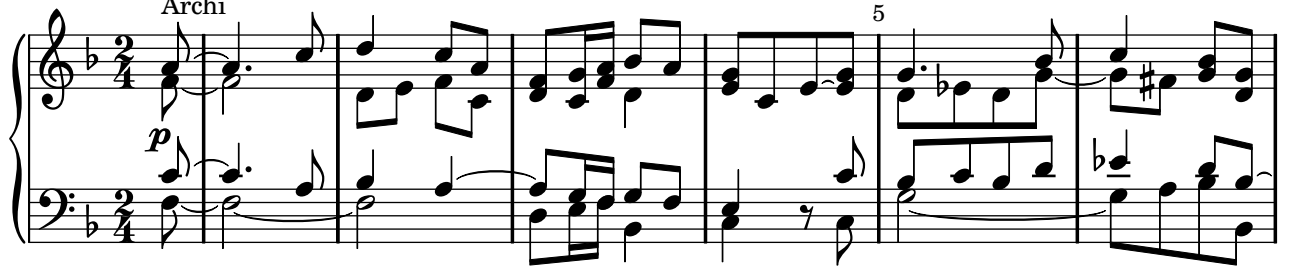


## Benedictus

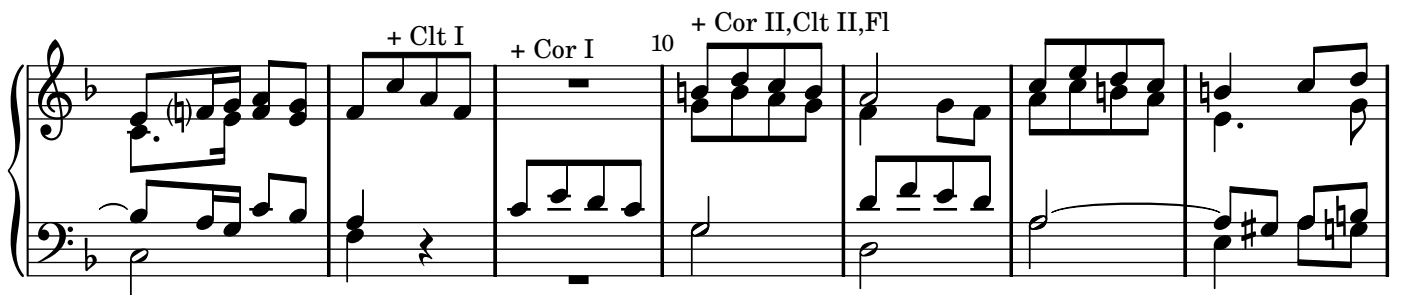
Ruhig gehend.

Archi

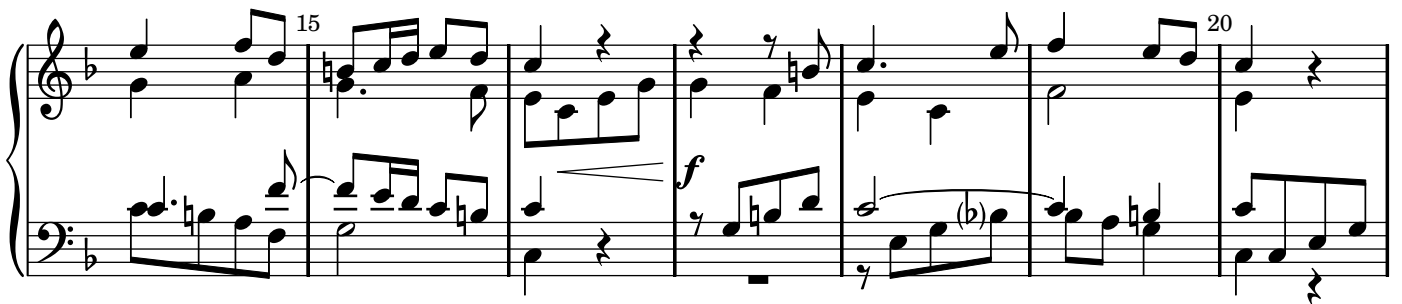
5



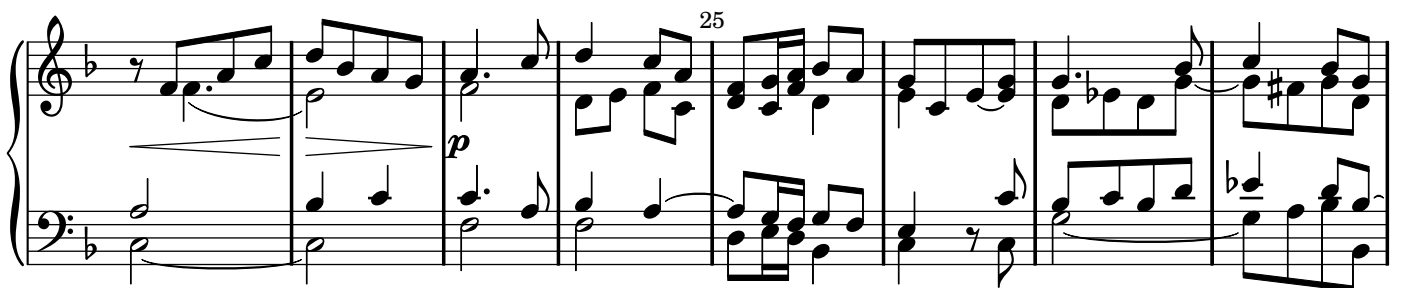
+ Clt I + Cor I 10 + Cor II, Clt II, Fl



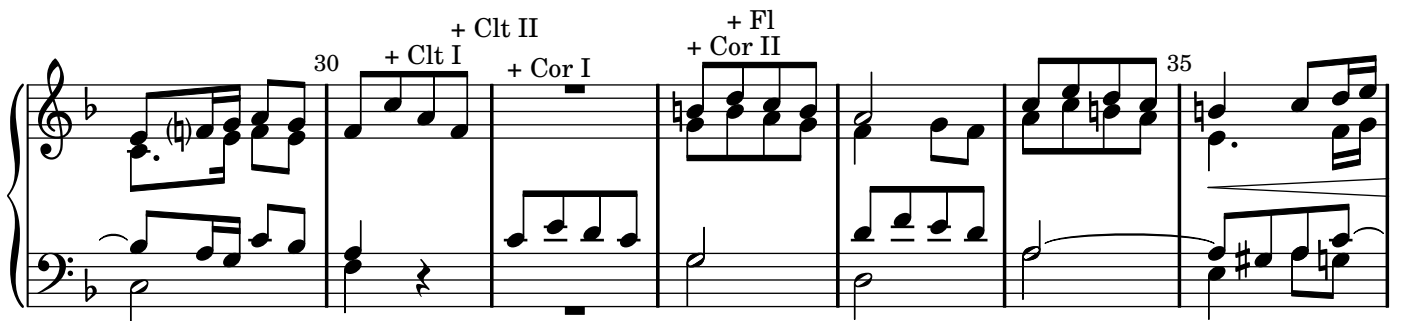
15 20



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 parts for Cello and Basso are indicated by a bracket from measure 30 to 55.

Measures 1-5: *p*

Measures 10-15: *f*

Measures 20-25: *f*

Measures 30-35: *p*

Measures 40-45: *p*

Measures 50-55: *f*

Measures 60-65: *pp*

## 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).

Measures 1-5: *p*

Measures 6-10: *f*

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* 60

*f* *pp* *p* **Langsamer.** 7 75

2 80 **Erstes Tempo.** 85 *mf*

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*













