

# Vierte lateinische Messe

## in C-Dur, Op.10

Josef Pembaur (1848-1923)

### Kyrie

Mäßig, andächtig.

5

Flauto

Clarineti

Corno I,II in C

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Orgel

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

+ Clt + Clt

This musical score is for a Kyrie eleison, featuring a variety of instruments and voices. The score is written for a full orchestra and choir, with the following parts:

- Flute (Fl.):** Measures 10-15, marked *f* (forte).
- Clarinet (Cl.):** Measures 10-15, marked *f* (forte).
- Cor Anglais (Cor.):** Measures 10-15, marked *f* (forte).
- Violins I & II (V.I, V.II):** Measures 10-15, marked *f* (forte).
- Viola (Va.):** Measures 10-15, marked *f* (forte).
- Soprano (S.):** Measures 10-15, marked *f* (forte).
- Alto (A.):** Measures 10-15, marked *f* (forte).
- Tenor (T.):** Measures 10-15, marked *f* (forte).
- Bass (B.):** Measures 10-15, marked *f* (forte).
- Organ (Org.):** Measures 10-15, marked *f* (forte).

The lyrics for the vocal parts are:

Soprano: Ky-ri-e, Ky-ri-e

Alto: Ky-ri-e, Ky-ri-e e -

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

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

The Organ part includes a section marked *f* (forte) and a section marked *f* (forte) with the instruction *+ Fl + Cor*.

This musical score is for a vocal and instrumental setting of the Kyrie eleison. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and a full instrumental ensemble including Flute, Clarinet, Cor Anglais, Violins I & II, Viola, and Organ. The score is written in G major and 4/4 time. The vocal parts enter with the text 'Kyrie eleison' and 'Christe eleison'. The instrumental parts provide harmonic support, with the organ playing a prominent role in the accompaniment. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo). The organ part includes a section marked '+ Fl, Clt, Cor'.

**Instrumental Parts:**

- Fl. (Flute):** Enters at measure 25 with a melodic line.
- Cl. (Clarinet):** Enters at measure 25 with a melodic line.
- Cor. (Cor Anglais):** Enters at measure 25 with a melodic line.
- V.I. (Violins I):** Play a melodic line throughout.
- V.II (Violins II):** Play a melodic line throughout.
- Va. (Viola):** Play a melodic line throughout.
- Org. (Organ):** Provides harmonic support throughout.

**Vocal Parts:**

- S. (Soprano):** e - lei-son, e - lei - son. Christe e - lei - son, Christe e - lei - son,
- A. (Alto):** lei-son, Ky-ri-e e - lei - son. Christe e - lei - son, Christe e - lei - son,
- T. (Tenor):** Ky - ri-e e - lei - son. Christe e - lei - son, Christe e - lei - son,
- B. (Bass):** - ri - e e - lei - son. Christe e - lei - son, Christe e - lei - son,

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Fl.

Cl.

Cor.

V.I

V.II

Va.

S.

A.

T.

B.

Org.

40

45

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

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

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

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

Fl. *f* 50 55

Cl. *f* Solo II

Cor. *f* a2

V.I. *f*

V.II. *f*

Va. *f*

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

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

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

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

Org. *f* + Fl + Cor

Fl.

Cl.

Cor.

V.I.

V.II.

Va.

S.

A.

T.

B.

Org.

60

65

a2

p

pp

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

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

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

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

**Ziemlich bewegt.**

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Fl.

Cl.

Cor.

Tbe.

Tim.

V.I

V.II

Va.

S.

A.

T.

B.

Org.

*f*

*a2*

*tr*

*p*

*10*

*f*

*p*

*p*

*p*

*p*

*+ Cor,Tbe,Tim*

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

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

ramus te, glo - ri - fi - ca - mus te.

ramus te, glo - ri - fi - ca - mus te.

*#6*

Fl. 15 *p* *f* 20

Cl. *p* *f*

Cor.

Tbe.

Tim. *f*

V.I. *f*

V.II. *f*

Va. *f*

S. bi pro - pter ma - gnam glo-riam tu - am. Do - mine De - us rex coe -

A. bi pro - pter ma - gnam glo-riam tu - am. Do - mine De - us rex coe -

T. Do - mine De - us rex coe -

B. Do - mine De - us rex coe -

Org. + Clt + Cor,Tbe,Tim,Clt + Fl

The musical score is for a choral and instrumental work. It features a full orchestra and a four-part vocal choir (Soprano, Alto, Tenor, Bass). The instrumental parts include Flute, Clarinet, Cor Anglais, Trombone, Timpani, Violins I & II, Viola, and Organ. The vocal parts have Latin lyrics. The score is divided into measures, with some measures containing rests for certain instruments or voices. Dynamics like *p* (piano) and *f* (forte) are indicated. The Organ part includes specific performance instructions: '+ Clt' (with Clarinet), '+ Cor,Tbe,Tim,Clt' (with Cor Anglais, Trombone, Timpani, and Clarinet), and '+ Fl' (with Flute).

Fl.

Cl.

Cor.

Tbe.

V.I

V.II

Va.

S.

A.

T.

B.

Org.

le - stis Pa-ter o-mni - po - tens. Do - mine Fi - li u - ni -

le - stis Pa-ter o-mni - po - tens. Do - mine Fi - li u - ni -

le - stis Pa-ter o-mni - po - tens. Do - mine Fi - li u - ni -

le - stis Pa-ter o-mni - po - tens. Do - mine Fi - li u - ni -

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Cl. <sup>40</sup>  
*p*

Cor. <sup>a2</sup>  
*p*

Tbe.  
*p*

Tim. *tr*

V.I. *f* *p*

V.II. *f* *p*

Va. *f* *p*

S. *p*  
Pa-tris. Qui tol-lis pec-ca-ta mun-di, mi-se-re-re no-

A. *p*  
Pa-tris. Qui tol-lis pec-ca-ta mun-di, mi-se-re-re no-

T. *p*  
Pa-tris. Qui tol-lis pec-ca-ta mun-di, mi-se-re-re no-

B. *p*  
Pa-tris. Qui tol-lis pec-ca-ta mun-di, mi-se-re-re no-

Org. <sup>+ Cor</sup> *p* <sup>+ Tbe, Tim</sup>

45 50

Fl.

Cl.

Cor.

Tbe.

Tim.

V.I

V.II

Va.

S.

A.

T.

B.

Org.

*f*

*mf*

*p*

bis.

Quo - niam tu so - lus, so - lus san - ctus tu so - lus Do - minus, tu

*f*

*+ Fl*

This musical score is for the Gloria section of a Mass, specifically the "Gloria in excelsis Deo" movement. It is written for a large ensemble and includes the following parts:

- Fl.** (Flute): Features a melodic line with a trill in measure 55 and a rapid sixteenth-note passage in measure 60.
- Cl.** (Clarinet): Provides harmonic support with chords and moving lines.
- Cor.** (Cor Anglais): Plays a melodic line with accents and slurs.
- Tbe.** (Trombone): Provides harmonic support with chords and moving lines.
- Tim.** (Timpani): Features a melodic line with trills and a strong rhythmic presence.
- V.I.** (Violin I): Plays a melodic line with accents and slurs.
- V.II** (Violin II): Provides harmonic support with chords and moving lines.
- Va.** (Viola): Provides harmonic support with chords and moving lines.
- S.** (Soprano): Sings the vocal line with lyrics: "so - lus al - tis - simus Je - su Chri - ste. Cum san - cto Spi - ritu in".
- A.** (Alto): Sings the vocal line with lyrics: "so - lus al - tis - simus Je - su Chri - ste. Cum san - cto Spi - ritu in".
- T.** (Tenor): Sings the vocal line with lyrics: "so - lus al - tis - simus Je - su Chri - ste. Cum san - cto Spi - ritu in glo - ri - a".
- B.** (Bass): Sings the vocal line with lyrics: "so - lus al - tis - simus Je - su Chri - ste. Cum san - cto Spi - ritu in glo - ri - a".
- Org.** (Organ): Provides harmonic support with chords and moving lines. It includes a section marked "+ Cor" and another marked "+ Fl, Tbe, Tim".

The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. It includes various musical notations such as dynamics (e.g., *f*, *sf*), articulation (e.g., accents, slurs), and performance instructions (e.g., "tr" for trill).

Fl.

Cl.

Cor.

Tbe.

Tim.

V.I

V.II

Va.

S.

A.

T.

B.

Org.

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

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

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

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

EK-0006-1



**Credo****Mäßig bewegt.**

5

10

Flauto

Clarineti

Corno I,II in C

Tromba I,II in C

Timpani

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Orgel

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Patrem omnipo-ten - tem fa - cto-rem coe-li et ter - rae vi - si - bi - lium o - mni-

Patrem omnipo-ten - tem fa - cto-rem coe-li et ter - rae vi - si - bi - lium o - mni-

Patrem omnipo-ten - tem fa - cto-rem coe-li et ter - rae vi - si - bi - lium o - mni-

Patrem omnipo-ten - tem fa - cto-rem coe-li et ter - rae vi - si - bi - lium o - mni-

*mf*

Cl. 15 20

Cor. *p*

V.I

V.II

Va.

S.  
um et in - vi - si - bi - li - um et in u - num Do - mi-num. Je-sum Chri -

A.  
um et in - vi - si - bi - li - um et in u - num Do - mi-num. Je-sum Chri -

T.  
um et in - vi - si - bi - li - um et in u - num Do - mi-num. Je-sum Chri -

B.  
um et in - vi - si - bi - li - um et in u - num Do - mi-num. Je-sum Chri -

Org. + Cor + Clt

Cl. 25 30

Cor. a2

V.I

V.II

Va.

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

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

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

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

Org.

This page contains measures 35 through 40 of the musical score. The instruments and parts shown are:

- Fl.**: Flute, starting measure 35 with a rest, then playing sixteenth-note runs from measure 36 onwards.
- Cl.**: Clarinet, playing eighth notes in measure 35, then moving to half notes in measure 36.
- Cor.**: Cor Anglais, playing chords in measure 35, then half notes in measure 36.
- Tbe.**: Trombone, playing eighth notes in measure 35, then resting in measure 36.
- Tim.**: Timpani, playing quarter notes in measure 35, then resting in measure 36.
- V.I.**: Violin I, playing eighth notes in measure 35, then moving to quarter notes in measure 36.
- V.II**: Violin II, playing eighth notes in measure 35, then moving to quarter notes in measure 36.
- Va.**: Viola, playing eighth notes in measure 35, then moving to quarter notes in measure 36.
- S.**: Soprano vocal part, singing "sae - cu - la. Ge - ni - tum non fac - tum, con-substanti - a - lem Pa -".
- A.**: Alto vocal part, singing "sae - cu - la. Ge - ni - tum non fac - tum, con-substanti - a - lem Pa -".
- T.**: Tenor vocal part, singing "sae - cu - la. Ge - ni - tum non fac - tum, con-substanti - a - lem Pa -".
- B.**: Bass vocal part, singing "sae - cu - la. Ge - ni - tum non fac - tum, con-substanti - a - lem Pa -".
- Org.**: Organ, playing chords in measure 35, then moving to quarter notes in measure 36.

The lyrics for all vocal parts are: sae - cu - la. Ge - ni - tum non fac - tum, con-substanti - a - lem Pa -.



55 60

Fl.

Cl.

Cor.

Tbe.

Tim.

V.I.

V.II.

Va.

S.

A.

T.

B.

Org.

*p*

*Solo*

*p*

*p*

*a2*

*p*

*a2*

*p*

*cresc.*

*p*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

et pro - pter no - stram sa - lu - tem de - scen - dit de coe -

et pro - pter no - stram sa - lu - tem de - scen - dit de coe -

pro - pter nos ho - mi - nes de - scen - dit de coe -

pro - pter nos ho - mi - nes de - scen - dit de coe -

*cresc.*

*f*

+ Tbe

Fl. 65 **Langsamer.** 70

Cl.

Cor.

Tbe.

V.I. *pp*

V.II. *pp*

Va. *pp*

S. - lis. Et in-car-na-tus est de spi-ri-tu san-cto ex Ma-ri-a vir-gi-ne et ho-mo

A. - lis. Et in-car-na-tus est de spi-ri-tu san-cto ex Ma-ri-a vir-gi-ne et ho-mo

T. 8 - lis. Et in-car-na-tus est de spi-ri-tu san-cto ex Ma-ri-a vir-gi-ne et ho-mo

B. - lis. Et in-car-na-tus est de spi-ri-tu san-cto ex Ma-ri-a vir-gi-ne et ho-mo

Org. *p* a capella

Erstes Tempo.

Cl. *p* 75 *a2* 80 *mf*

V.I. *p* *mf*

V.II. *p* *mf*

Va. *p* *mf*

S. *f* *p* *pp* *mf*  
 fac - tus est. Cru-ci-fi-xus e - tiam pro no-bis, pas-sus et se-pul-tus est. Et re-sur-

A. *f* *p* *pp* *mf*  
 fac - tus est. Cru-ci-fi-xus e - tiam pro no-bis, pas-sus et se-pul-tus est. Et re-sur-

T. *f* *p* *pp* *mf*  
 fac - tus est. Cru-ci-fi-xus e - tiam pro no-bis, pas-sus et se-pul-tus est. Et re-sur-

B. *f* *p* *pp* *mf*  
 fac - tus est. Cru-ci-fi-xus e - tiam pro no-bis, pas-sus et se-pul-tus est. Et re-sur-

Org. *p* *mf*

Cl. 85 90

Cor. *mf*

V.I. *mf*

V.II.

Va.

S. re - xit ter - ti-a di - e se-cun-dum scrip-tu - ras, et as-cen-dit in coe - lum

A. re - xit ter - ti-a di - e se-cun-dum scrip-tu - ras, et as-cen-dit in coe - lum

T. re - xit ter - ti-a di - e se-cun-dum scrip-tu - ras, et as-cen-dit in coe - lum

B. re - xit ter - ti-a di - e se-cun-dum scrip-tu - ras, et as-cen-dit in coe - lum

Org. *mf*

Fl. 95 *f* 100 *b*

Cl. *f*

Cor. *a2* *f*

Tbe. *a2* *f* *a2*

Tim. *f* *tr*

V.I. *f*

V.II. *f*

Va. *f*

S. *f*  
se-det ad dex-te-ram Pa - tris et i - te - rum ven - tu - rus est cum glo - ri -

A. *f*  
se-det ad dex-te-ram Pa - tris et i - te - rum ven - tu - rus est cum glo - ri -

T. *f*  
se-det ad dex-te-ram Pa - tris et i - te - rum ven - tu - rus est cum glo - ri -

B. *f*  
se-det ad dex-te-ram Pa - tris et i - te - rum ven - tu - rus est cum glo - ri -

Org. *f* + Tbe, Tim + Fl



Fl.

Cl.

Cor.

Tbe.

Tim.

V.I

V.II

Va.

S.

A.

T.

B.

Org.

105

*ff*

*f*

*tr*

*ff*

*mf*

*mf*

*mf*

a ju-di - ca - - re vi - - vos et mor - - tu - os.

a ju-di - ca - - re vi - - vos et mor - - tu - os.

a ju-di - ca - - re vi - - vos et mor - - tu - os. Et

a ju-di - ca - - re vi - - vos et mor - - tu - os. Et

+ Tim

*f*

*mf*

110

Fl.

Cl.

Cor.

Tbe.

Tim.

V.I

V.II

Va.

S.

A.

T.

B.

Org.

115

120

*p*

*f*

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

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

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

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

*ad.*

Fl. *ff*

Cl. *ff*

Cor. *ff* a2

Tbe.

Tim.

V.I. *ff*

V.II. *ff*

Va. *ff*

S. *ff*  
men, et vi-tam ven - tu - ri sae-cu - li. A - - men, a - - men.

A. *ff*  
men, et vi-tam ven - tu - ri sae-cu - li. A - - men, a - - men.

T. *ff*  
men, et vi-tam ven - tu - ri sae-cu - li. A - - men, a - - men.

B. *ff*  
men, et vi-tam ven - tu - ri sae-cu - li. A - - men, a - - men.

Org. *ff* + Tbe, Tim

**Sanctus**

Nicht zu langsam, aber sehr getragen.

Flauto

Clarineti

Corno I,II in C

Tromba I,II in C

Timpani

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Orgel

Arch

+ Fl, Clt I

*p*

*Solo*

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

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

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

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

[illegible]

Fl.

Cl.

Cor.

Tbe.

Tim.

V.I

V.II

Va.

S.

A.

T.

B.

Org.

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

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

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

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

+ Tim

EK-0006-1

**Benedictus****Ruhig gehend.**

5

Flauto

Clarinetti

Corno I,II in C

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Orgel

Archi

*p*

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

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

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

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

Fl. *p* 10 15

Cl. *Solo* *p* *Solo II* *p* *Solo* *Solo II*

Cor. *Solo* *p* *Solo* *a2*

V.I.

V.II

Va. *p*

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

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

T. *mf* ni, be - ne - di - ctus, be - ne - di - ctus qui ve - nit in no - mine, nomine Domi-ni,

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

Org. + Clt I + Cor I + Cor II, Clt II, Fl



Cl. 20 25

Cor.

V.I. *p*

V.II. *p*

Va. *p*

S. qui ve - nit in nomine Domi-ni, bene - dictus qui ve - nit in nomine Domi-

A. Do - mi - ni, in nomine Domi-ni, bene - dictus qui ve - nit in nomine Domi-

T. in nomine Do - - mi - ni, bene - dictus qui ve - nit in nomine Domi-

B. in no-mine Do - mi - ni, bene - dictus qui ve - nit in nomine Domi-

Org. *f* *p*

Fl.

Cl.

Cor.

V.I

V.II

Va.

S.

A.

T.

B.

Org.

30

Solo II

Solo

Solo

a2

Solo

a2

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

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

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

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

+ Clt I

+ Clt II

+ Cor I

+ Fl

+ Cor II



**Agnus Dei**

Tempo des Kyrie, etwas ruhiger.

5

Flauto

Clarineti

Corno I,II in C

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Orgel

Archi

+ Clt

*p*

*p*

*p*

*p*

Mise-re - re, mise-re - re no -

Mise-re - re, mise-re - re no -

Mise-re - re, mise-re - re no -

Agnus De-i qui tol - lis pec - ca-ta mun - di. Mise-re - re, mise-re - re no -

Cl.

V.I

V.II

Va.

S.

A.

T.

B.

Org.

10

bis.

Mi-se-re-re, mi-se-re-re

Mi-se-re-re, mi-se-re-re

A-gnus De-i qui tol-lis pec-ca-ta mun-di, mi-se-re-re, mi-se-re-re

Mi-se-re-re, mi-se-re-re

15

Fl.

Cl.

Cor.

V.I

V.II

Va.

S.

A.

T.

B.

Org.

20

Wenig bewegter.

no-bis.

Do-na no-bis

no-bis.

Do-na no-bis

no-bis, a-gnus De-i qui tol-lis pec-ca-ta mun-di, Do-na no-bis

no-bis, a-gnus De-i qui tol-lis pec-ca-ta mun-di, Do-na no-bis

+ Cor + Fl

+ Clt

Fl. *f* 25

Cl. *f* Solo II

Cor. *a2*

V.I. *f*

V.II. *f*

Va. *f*

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

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

T. 8 pa - cem da pa - cem, do-na no - bis pa - cem, da no - bis pa - - cem,

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

Org. *f*

[illegible]