

Vierte lateinische Messe

in C-Dur, Op.10

Josef Pembaur (1848-1923)

Kyrie

Mäßig, andächtig.

Clarinetto I

Clarinetto II

Corno I in C

Corno II in C

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo I

Organo

Organo II

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 -

+ Clt

+ Clt

25 30

Cl.I

Cl.II

Cor.I

Cor.II

V.I

V.II

Va.

S.
lei - son. Christe e - lei-son, Christe e - lei-son, Chri - ste e - lei-son, Chri-ste e -

A.
lei - son. Christe e - lei-son, Christe e - lei-son, Chri - ste e - lei-son, Chri-ste e -

T.
lei - son. Christe e - lei - son, Christe e - lei - son, Chri-ste e - lei - son, e -

B.
lei - son. Christe e - lei - son, Christe e - lei - son, Chri-ste e - lei - son, e -

Org. I
+ Fl,Clt,Cor

Org.
Org. II

This musical score is for the Kyrie section of a Mass, featuring various instruments and vocal soloists. The score is written for a large ensemble, including woodwinds, brass, strings, and organ.

Instrumentation:

- Cl.I** (Clarinet I)
- Cl.II** (Clarinet II)
- Cor.I** (Cor Anglais I)
- Cor.II** (Cor Anglais II)
- V.I** (Violin I)
- V.II** (Violin II)
- Va.** (Viola)
- S.** (Soprano)
- A.** (Alto)
- T.** (Tenor)
- B.** (Bass)
- Org. I** (Organ I)
- Org. II** (Organ II)

Key and Time Signature: The key signature is one sharp (F#), and the time signature is common time (C).

Lyrics:

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

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

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

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

Performance Instructions:

- Cl.I** and **Cl.II** play a melodic line starting at measure 35, marked *p* (piano).
- Cor.I** and **Cor.II** play a melodic line starting at measure 35, marked *p* (piano).
- V.I** and **V.II** play a melodic line starting at measure 35, marked *p* (piano).
- Va.** plays a melodic line starting at measure 35, marked *p* (piano).
- S.**, **A.**, **T.**, and **B.** sing the Kyrie text, marked *p* (piano).
- Org. I** and **Org. II** play a melodic line starting at measure 35, marked *p* (piano).

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 parts for woodwinds, brass, strings, voices, and organ.

The woodwind section includes Clarinets I and II (Cl.I, Cl.II), Cor Anglais I and II (Cor.I, Cor.II), and Violins I and II (V.I, V.II). The brass section includes Trumpets I and II (T.I, T.II) and Trombones I and II (Tb.I, Tb.II). The string section includes Violins I and II (V.I, V.II), Viola (Va.), Cello (Vc.), and Double Bass (Cb.). The organ is represented by Org. I and Org. II.

The vocal parts include Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are in Latin: "Ky-ri-e e - lei-son, e - lei - son, Ky-ri-e e - lei - son, e - lei - son, Ky-ri-e, Ky-ri-e".

The score is written in 4/4 time and features a variety of musical notations, including notes, rests, and dynamic markings (e.g., *f* for fortissimo). The organ parts are written in a simplified style, using block chords and simple melodic lines.

[illegible]

Gloria

Ziemlich bewegt.

Missa Solenne

Ziemlich bewegt.

5

Clarinetto I

Clarinetto II

Corno I in C

Corno II in C

Tromba I in C

Tromba II in C

Timpani

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo I

Organo

Organo II

Et in ter-ra pax ho-mini bus bo-nae vo-lun - ta - tis, bene - di - cimus te,

Et in ter-ra pax ho-mini bus bo-nae vo-lun - ta - tis, bene - di - cimus te,

Et in ter-ra pax ho-mini bus bo-nae vo-lun - ta - tis, lau - damus te, a-do-

Et in ter-ra pax ho-mini bus bo-nae vo-lun - ta - tis, lau - damus te, a-do-

+ Cor + Fl, Clt

[illegible]

Cl.I *p* 15 *f* 20

Cl.II *p* *f*

Cor.I *f*

Cor.II *f*

Tbe.I *f*

Tbe.II *f*

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. *s* Do - mine De - us rex coe -

B. *f* Do - mine De - us rex coe -

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

Org. II

25

Cl.I

Cl.II

Cor.I

Cor.II

Tbe.I

Tbe.II

Tim.

V.I

V.II

Va.

S.

A.

T.

B.

Org. I

Org.

Org. II

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 -

30 35

Cl.I

Cl.II

Cor.I

Cor.II

Tbe.I

Tbe.II

Tim.

V.I

V.II

Va.

S.
ge - ni-te Je - su Chri - ste, a - gnus De - i, Fi - li - us

A.
ge - ni-te Je - su Chri - ste, a - gnus De - i, Fi - li - us

T.
ge - ni-te Je - su Chri - ste, a - gnus De - i, Fi - li - us

B.
ge - ni-te Je - su Chri - ste, a - gnus De - i, Fi - li - us

Org. I
+ Clt, Cor, Tbe

Org.
+ Tim

Org. II

[illegible]

45 50

Cl.I *mf*

Cl.II *mf*

Cor.I

Cor.II

Tbe.I

Tbe.II

Tim.

V.I *f*

V.II *f*

Va. *f*

S. *p*
bis. Quo - niam tu so - lus, so - lus san - ctus tu so - lus Do - minus, tu

A. *p*
bis. Quo - niam tu so - lus, so - lus san - ctus tu so - lus Do - mi - nus, tu

T. *p*
bis. Quo - niam tu so - lus, so - lus san - ctus so - lus Do - mi - nus, tu

B. *p*
bis. Quo - niam tu so - lus, so - lus san - ctus so - lus Do - mi - nus, tu

Org. I + Fl *f*

Org. *p*

Org. II

so - lus al - tis - simus Je - su Chri - ste. Cum san - cto Spi - ri - tu in glo - ri - a

65

Cl.I

Cl.II

Cor.I

Cor.II

Tbe.I

Tbe.II

Tim.

V.I

V.II

Va.

S.

A.

T.

B.

Org. I

Org.

Org. II

f

f

f

f

tr

f

sf

sf

sf

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-0006-1a

Credo**Mäßig bewegt.**

5

10

Clarinetto I

Clarinetto II

Corno I in C

Corno II in C

Tromba I in C

Tromba II in C

Timpani

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo I

Organo

Organo II

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-

15 20

Cl.I

Cl.II

Cor.I

Cor.II

Tbe.I

Tbe.II

Tim.

V.I

V.II

Va.

S.

A.

T.

B.

Org. I

Org.

Org. II

p

p

p

p

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

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

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

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

+ Cor + Clt

25 30 35

Cl.I

Cl.II

Cor.I

Cor.II

Tbe.I

Tbe.II

Tim.

V.I

V.II

Va.

S.

A.

T.

B.

Org. I

Org.

Org. II

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

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

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

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

+ Tbe, Tim

The musical score is for a choral and instrumental work. It features a full orchestra with woodwinds (Clarinets I & II, Cori I & II, Trombones I & II, Timpani), strings (Violins I & II, Viola), and organ. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The organ parts are labeled Org. I, Org., and Org. II. The score is in G major and 4/4 time. The key signature has one sharp (F#). The tempo is not indicated. The score is divided into measures, with measure numbers 25, 30, and 35 marked. The vocal parts have lyrics in Latin: 'Fi-li-um De - i u - ni - ge - nitum. Et ex pa - tre na - tum an - te omnia sae - cu -'. The organ parts provide harmonic support and texture. The woodwinds and strings play various melodic and harmonic lines. The timpani has a few specific notes marked with 'tr' (trill).

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

- Cl.I and Cl.II (Clarinets I and II):** Both parts begin with a whole rest, followed by a series of half notes and quarter notes, marked with a forte (*f*) dynamic.
- Cor.I and Cor.II (Cori I and II):** Both parts begin with a whole rest, followed by a series of half notes and quarter notes, marked with a forte (*f*) dynamic.
- Tbe.I and Tbe.II (Trumpets I and II):** Both parts begin with a whole rest, followed by a series of half notes and quarter notes, marked with a forte (*f*) dynamic.
- Tim. (Timpani):** The part begins with a whole rest, followed by a series of half notes and quarter notes, marked with a forte (*f*) dynamic.
- V.I, V.II, and Va. (Violins I, Violins II, and Viola):** All three parts begin with a whole rest, followed by a series of half notes and quarter notes, marked with a forte (*f*) dynamic.
- S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass):** The vocal soloists enter with a whole rest, followed by a series of half notes and quarter notes, marked with a forte (*f*) dynamic. The lyrics are: "la. Ge-ni-tum non fac-tum, consubstanti-a-lem Pa-tri, per quem".
- Org. I and Org. II (Organ I and Organ II):** Both parts begin with a whole rest, followed by a series of half notes and quarter notes, marked with a forte (*f*) dynamic. The Organ I part includes a + Fl (Flute) marking.

The score is written in 4/4 time and includes a key signature of one sharp (F#). The lyrics are in Latin and are repeated in the vocal parts.

50 55

Cl.I

Cl.II

Cor.I

Cor.II

Tbe.I

Tbe.II

Tim.

V.I

V.II

Va.

S.

A.

T.

B.

Org. I

Org.

Org. II

p

p

p

p

fp

p

cresc.

p

p

p

o - mnia fa - cta sunt, omnia fac - ta sunt

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

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

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

+ Tbe, Cor

+ Tim

p

EK-0006-1a

60 65

Cl.I *p*

Cl.II *p*

Cor.I *p*

Cor.II *p*

Tbe.I *p*

Tbe.II *p*

Tim. *p*

V.I *cresc.* *f* *pp*

V.II *cresc.* *f* *pp*

Va. *cresc.* *f* *pp*

S. et pro - pter nostram sa - lutem de - scen - dit de coe - lis. Et incar -

A. et pro - pter nostram sa - lutem de - scen - dit de coe - lis. Et incar -

T. nes de - scendit de coe - lis. Et incar -

B. nes de - scendit de coe - lis. Et incar -

Org. I *cresc.* *f* *p* a capella

Org. II *cresc.* *f* *p*

70

Cl.I

Cl.II

Cor.I

Cor.II

Tbe.I

Tbe.II

Tim.

V.I

V.II

Va.

S.

A.

T.

B.

Org. I

Org.

Org. II

natus est de spi-ri-tu san - cto ex Ma-ri-a virgi - ne et homo fac - tus est. Cru-ci-fixus e - tiam pro

natus est de spi-ri-tu san - cto ex Ma-ri-a virgi - ne et homo fac - tus est. Cru-ci-fixus e - tiam pro

natus est de spi-ri-tu san - cto ex Ma-ri-a virgi - ne et homo fac - tus est. Cru-ci-fixus e - tiam pro

natus est de spi-ri-tu san - cto ex Ma-ri-a virgi - ne et homo fac - tus est. Cru-ci-fixus e - tiam pro

+ Clt, Archi

80 **Erstes Tempo.** 85

Cl.I *mf*

Cl.II *mf*

Cor.I *mf*

Cor.II *mf*

Tbe.I

Tbe.II

Tim.

V.I *mf*

V.II *mf*

Va. *mf*

S. *p* *pp* *mf*
no-bis, passus et se-pultus est. Et resur-re-xit ter-ti-a di - e se-cundum scriptu - ras,

A. *p* *pp* *mf*
no-bis, passus et se-pultus est. Et resur-re-xit ter-ti-a di - e se-cundum scriptu - ras,

T. *p* *pp* *mf*
no-bis, passus et se-pultus est. Et resur-re-xit ter-ti-a di - e se-cundum scriptu - ras,

B. *p* *pp* *mf*
no-bis, passus et se-pultus est. Et resur-re-xit ter-ti-a di - e se-cundum scriptu - ras,

Org. I *mf* + Cor

Org. II

90 95

Cl.I

Cl.II

Cor.I

Cor.II

Tbe.I

Tbe.II

Tim.

V.I

V.II

Va.

S.

A.

T.

B.

Org. I

Org.

Org. II

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

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

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

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

+ Tbe, Tim

+ Fl

100

Cl.I

Cl.II

Cor.I

Cor.II

Tbe.I

Tbe.II

Tim.

V.I

V.II

Va.

S.

A.

T.

B.

Org. I

Org. II

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

105

ff

f

f

tr

tr

ff

+ Tim

Cl.I

Cl.II

Cor.I

Cor.II

Tbe.I

Tbe.II

Tim.

V.I

V.II

Va.

S.

A.

T.

B.

Org. I

Org.

Org. II

f

f

mf

mf

mf

f

f

f

mf

p

mf

p

mf

110

115

tu - os.

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

tu - os.

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

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

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

[illegible]

Nicht zu langsam, aber sehr getragen.

EK-0006-1a

Cl.I
 Cl.II
 Cor.I
 Cor.II
 Tbe.I
 Tbe.II
 Tim.
 V.I
 V.II
 Va.
 S.
 A.
 T.
 B.
 Org. I
 Org.
 Org. II

10
 15

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

+ Clt II, Cor, Tbe

20

Cl.I

Cl.II

Cor.I

Cor.II

Tbe.I

Tbe.II

Tim.

V.I

V.II

Va.

S.

A.

T.

B.

Org. I

Org.

Org. II

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-0006-1a

Benedictus

Ruhig gehend.

5

Ruhig gehend.

Clarinetto I

Clarinetto II

Corno I in C

Corno II in C

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo I

Organo

Organo II

Archi

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

Cl.I

Cl.II

Cor.I

Cor.II

V.I

V.II

Va.

S.

A.

T.

B.

Org. I

Org.

Org. II

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

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

ni, be - ne - di - ctus, be - ne - di - ctus qui ve - nit in no - mine, nomine Domi-ni,

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

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

20 25

Cl.I

Cl.II

Cor.I

Cor.II

V.I

V.II

Va.

S.

A.

T.

B.

Org. I

Org.

Org. II

qui ve - nit in no-mine Domi-ni, bene - di-ctus qui ve - nit in no-mine Domi-

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

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

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

f *p* *f* *p*

30

Cl.I

Cl.II

Cor.I

Cor.II

V.I

V.II

Va.

S.

A.

T.

B.

Org. I

Org.

Org. II

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 II
+ Clt I
+ Cor I
+ Fl
+ Cor II

[illegible]

Tempo des Kyrie, etwas ruhiger.

EK-0006-1a

This musical score is for the 'Agnus Dei' section of a Mass. It features a variety of instruments and vocal soloists. The instruments include Clarinets I and II (Cl.I, Cl.II), Cor Anglais I and II (Cor.I, Cor.II), Violins I and II (V.I, V.II), Viola (Va.), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Organ is also present, with parts for the Great Organ (Org. I) and the Choir Organ (Org. II). The score is written in G major (one sharp) and 4/4 time. The vocal parts (S., A., T., B.) have lyrics in Latin. The instrumental parts include various melodic lines, some with dynamics like *p* (piano) and *mf* (mezzo-forte). The Organ parts provide harmonic support, with the Great Organ playing a prominent role in the introduction and the Choir Organ playing a more subtle role in the background.

Instrumentation: Cl.I, Cl.II, Cor.I, Cor.II, V.I, V.II, Va., S., A., T., B., Org. I, Org. II.

Lyrics:

Mise-re - re, mise-re - re no - bis.

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

Wenig bewegter.

20 25

Cl.I *p* *f*

Cl.II *p* *f*

Cor.I *p*

Cor.II *p*

V.I *p* *f*

V.II *p* *f*

Va. *p* *f*

S. *mf*
Do-na nobis pa-cem da pa-cem, do-na no-bis pa - cem,

A. *mf*
Do-na nobis pa-cem da pa - cem, do-na no-bis pa - cem,

T. *p* *mf* *f*
tol - lis pec - ca-ta mun - di. Do-na nobis pa-cem da pa-cem, do-na no-bis pa - cem, da

B. *p* *mf*
tol - lis pec - ca-ta mun - di. Do-na nobis pa-cem, da pa-cem, do-na no-bis pa - cem,

Org. I + Cor + Fl *mf* *f*

Org. *f*

Org. II

This musical score is for the 'Agnus Dei' section of a Mass. It features a variety of instrumental and vocal parts. The instrumental parts include Clarinets I and II (Cl.I, Cl.II), Cori I and II (Cor.I, Cor.II), Violins I and II (V.I, V.II), Viola (Va.), and Organ I and II (Org. I, Org. II). The vocal parts include Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).

The score is written in 4/4 time and begins with a key signature of one flat (B-flat). The instrumental parts are primarily in the right hand, with some parts in the left hand (Cl.II, Cor.II, V.II, Va., Org. II). The vocal parts are in the right hand, with some parts in the left hand (T., B.).

The lyrics for the vocal parts are:

S. da no - bis pa - cem, dona nobis pa - cem, da pa - cem.

A. da no - bis pa - - - cem, pa - cem, dona nobis pa - cem, da pa - cem.

T. no - bis pa - - - cem, dona nobis pa - cem, da pa - cem, da pa - cem.

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

The score includes dynamic markings such as *p* (piano), *pp* (pianissimo), *f* (forte), and *ppp* (pianississimo). It also includes articulation markings such as accents and slurs.