

Josef Pembaur

Vierte lateinische Messe

in C-Dur, Op.10

Orchestermaterial / Instrumental parts

Josef Pembaur (1848-1923)

Vierte lateinische Messe

in C-Dur, Op.10

Per Coro (SATB) ed Organo o Orchestra

Flauto, 2 Clarinetti o Oboi

2 Corni, 2 Trombe, Timpani

2 Violini, Viola, Violoncello ed Contrabbasso

Orchestermaterial / Instrumental parts

Herausgegeben von: / Edited by:

Reinhold Kainhofer

Edition Kainhofer, Vienna, 2009

EK-0006-25

Inhaltsverzeichnis

| | |
|--------------------------------------|-----|
| Vorwort / Preface | iii |
| Organo | 1 |
| Soprano | 9 |
| Alto | 13 |
| Tenore | 17 |
| Basso | 21 |
| Violino I | 25 |
| Violino II | 29 |
| Viola | 33 |
| Violoncello / Contrabbasso | 37 |
| Flauti | 41 |
| Clarinetto I | 44 |
| Clarinetto II | 47 |
| Corno I | 50 |
| Corno II | 52 |
| Tromba I | 54 |
| Tromba II | 55 |
| Timpani | 56 |

Zu diesem Werk (EK-0006-...) liegt folgendes Aufführungsmaterial vor:
Partitur (-1), Klavierauszug (-2), Chorstimmen (-10), Organo (-20);
Soprano (-11), Alto (-12), Tenore (-13), Basso (-14);
Orchestermaterial (-25), Violino I (-30), Violino II (-31), Viola (-32), Violoncello / Contrabbasso (-33), Flauti (-40), Clarinetto I (-44), Clarinetto II (-45), Corno I (-50), Corno II (-51), Tromba I (-52), Tromba II (-53), Timpani (-60).

Hauptquellen der Ausgabe / Main sources of this Edition

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

© 2009, Edition Kainhofer, Vienna
1. Auflage / 1st Printing 2009
Computersatz mit Lilypond 2.13, <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 Pembaurs 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 Sponsorgeldern vor allem der neu gegründete

Musikschul-Fonds, der ursprünglich die vermehrten Aufführungen sichern sollte, jedoch bald auch Pläne für ein eigenes Musikvereinsgebäude 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 Widergabe, 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 Pembaurs 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 music. 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. Original-

ly 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 director. 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.
Cum sancto Spiritu,
in gloria Dei Patris.
Amen.

Ehre sei Gott in der Höhe
und Friede auf Erden
den Menschen guten Willens.
Wir loben dich, wir benedeien 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,
mit dem Heiligen Geist
in der Herrlichkeit Gottes, des Vaters.
Amen!

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,
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.

Danksagung

An dieser Stelle sei all jenen Personen und Institutionen gedankt, ohne die die vorliegende Ausgabe nicht möglich gewesen wäre. Vor allem sei dabei der der Pfarre Maria Geburt (Waisenhauskirche) in Wien herzlich gedankt, wo ein vollständiger Stimmentwurf der Ausgabe bei A. Böhm vorhanden ist. Der Noten- und Textsatz dieser Ausgabe wurde vollständig in freier Software erstellt, wobei für den Notensatz LilyPond 2.13 (<http://www.lilypond.org/>) zum Einsatz kam in Verbindung mit den Or-

chestralLily Paket (<http://reinhold.kainhofer.com/orchestrallily/>) des Editors. Der Textsatz und die Erstellung der druckfertigen Dateien erfolgte schließlich mit L^AT_EX. Die unglaubliche Qualität und Flexibilität dieser beiden Programme sowie die tolle LilyPond-Community haben einen enormen Beitrag zu dieser Ausgabe geliefert. Und zu guter Letzt sei noch meiner Freundin Ana Aleksic herzlich gedankt für ihr Verständnis während der Erstellung dieser Ausgabe.

Vierte lateinische Messe

in C-Dur, Op.10

Organo

Josef Pembaur (1848-1923)

Kyrie

Mäßig, andächtig.

Organo

+ Clt 5

+ Clt 10

+ Fl + Cor

15 20

25 + Fl, Clt, Cor

30 35

+ Fl + Cor I + Cor II 40

Org.

Org. 45

Org. 50 + Fl + Cor 55

Org. 60 65

Gloria

Ziemlich bewegt.

Organo 5 + Cor + Fl, Clt

Org. + Cor, Tbe, Tim 10

Org. + Clt 15

Vierte lateinische Messe

3

Org. + Cor,Tbe,Tim,Clf + Fl 20

Org. 25

Org. 30 + Clf,Cor,Tbe + Tim

Org. 35

Org. 40 + Cor *p*

Org. + Tbe,Tim 45 + Fl *f* *p*

Org. 50 + Cor 55 + Fl,Tbe,Tim *f*

Org.

60

Org.

65

Credo

Mäßig bewegt.

Organo

mf

5

Org.

10

15

+ Cor + Clt

Org.

20

25

Org.

30

35

+ Tbe, Tim

Org. **+ Fl**

40

f

Org. **+ Tbe, Cor**

45

50

Org. **+ Tim**

55

60

p

cresc.

Org. **+ Tbe**

65

f

Langsamer.
a capella 7

+ Clt, Archi

75

p

7

Org. **Erstes Tempo.**

80

mf

85+ Cor

Org.

90

Org. **+ Tbe, Tim**

95

f

+ Fl

100

Org. **f** 105 **+ Tim** 110 **mf** 115 120 **ff** 125 **+ Tbe, Tim** 130

Sanctus

Nicht zu langsam, aber sehr getragen.

Organo **p** 10 **+ Clt II, Cor, Tbe** 15 **+ Tim** 20 **p**

Benedictus**Ruhig gehend.**

Organo

Archi

p

5

Org.

+ Clt I

+ Cor I

10

+ Cor II, Clt II, Fl

15

20

Org.

25

30

+ Clt II

+ Clt I

+ Cor I

+ Fl

+ Cor II

35

40

Org.

f

p

The musical score is written for organ and strings. It begins with a 2/4 time signature and a key signature of one flat. The organ part is marked with a piano (*p*) dynamic. The string part is marked with a piano (*p*) dynamic. The score is divided into measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, and 40 indicated. Various instruments are added throughout the piece, including Clarinet I, Cor I, Cor II, Clarinet II, and Flute. The organ part features a variety of textures, including single notes, chords, and arpeggiated figures. The string part provides a harmonic foundation with sustained notes and moving lines. The piece concludes with a final organ chord marked with a piano (*p*) dynamic.

Agnus Dei**Tempo des Kyrie, etwas ruhiger.**

Organo

Archi

p

+ Clt

5

10

15

Org.

20

+ Cor + Fl

+ Clt

mf

f

25

30

35

p

pp

Vierte lateinische Messe

in C-Dur, Op.10

Soprano

Josef Pembaur (1848-1923)

Kyrie

Mäßig, andächtig.

Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son.
son. Chri - ste e - lei - son, Chri - ste e - lei - son, Chri - ste e - lei - son,
Chri - ste 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, Ky - ri - 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 glo - ri - am tu - am. Do - mine De - us rex coe - le - stis
Pater o - mni - po - tens. Do - mine Fi - li u - ni - ge - ni - te

Je - su Chri - ste, a - gnus De - i, Fi - li - us Pa - tris.

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.

Quo - niam tu so - lus, so - lus san - ctus tu so - lus Do - mi - nus, tu

so - lus al - tis - simus Je - su Chri - ste. Cum san - cto Spi - ritu 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 - mi -

num. 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, con - sub - stan - ti - a - lem Pa - tri, per quem o - mnia fa - cta sunt,

omnia fac - ta sunt et pro - pter no - stram sa - lute - m de - scen -

Langsamer.

65 *p* *f*

- dit de coe - lis. Et incar-natus est de spi-ri-tu san -

70 cto ex Ma-ri-a vir-gi - ne et homo fac-tus est. Cruci-fi-xus e - tiam pro

Erstes Tempo.

80 *pp* *mf*

no - bis, pas-sus et se - pul - tus est. Et re-sur - re - xit ter - ti - a

85 90

di - e se - cun - dum scrip - tu - ras, et as - cen - dit in coe -

95 100

lum se - det ad dex-te - ram Pa - tris et i - te - rum ven - tu - rus est cum

105

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

110 3 *f* 115 120 *ff*

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

125 130

vi-tam 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

10 *f* 15

De - us Sa - ba - oth. Ple - ni sunt coe - li et ter - ra

20

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

Benedictus

Ruhig gehend.

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

Agnus Dei

Tempo des Kyrie, etwas ruhiger.

Mise - re - re, mise - re - re no - bis.
 Mise - re - re, mise - re - re no - bis. Do - na nobis
 pa - cem da pa - cem, do - na nobis pa - cem, da no - bis
 pa - cem, do - na no - bis pa - cem, da pa - cem.

Vierte lateinische Messe

in C-Dur, Op.10

Alto

Josef Pembaur (1848-1923)

Kyrie

Mäßig, andächtig.

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

Gloria

Ziemlich bewegt.

Et in ter-ra pax ho-mi-ni bus bo-nae vo-lun - ta - tis, bene-di-cimus te, ado-ramus te, glo-ri-fi-camus te. Gra-ti-as a - gimus ti - bi propter magnam glo-ri-am tu - am. Do-mine De - us rex coe - le-stis Pa-ter o - mni-po - tens. Do-mine Fi - li.

30 *p* 35

u - ni - ge - ni - te Je - su Chri - ste, a - gnus De - i,

40 *p*

Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no -

45 *p* 50

bis. Quo - niam tu so - lus, so - lus san - ctus tu so - lus

55 *f*

Do - minus, 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

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

10

15

bi - lium o - mnium et in - vi - si - bi - li - um et in u - num Do - mi -

20

25 30

num. Je - sum Chri - stum Fi - li - um De - i u - ni - ge - nitum. Et ex

35 *f*

pa - tre na - tum an - te omni - a sae - cu - la. Ge - ni - tum non

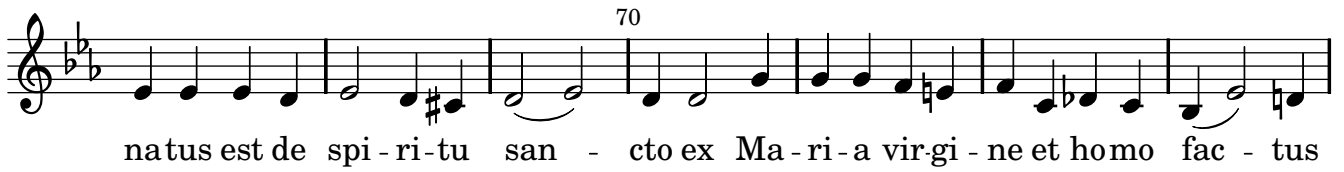
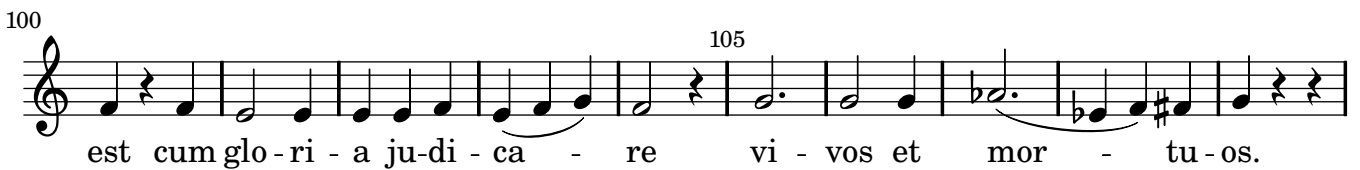
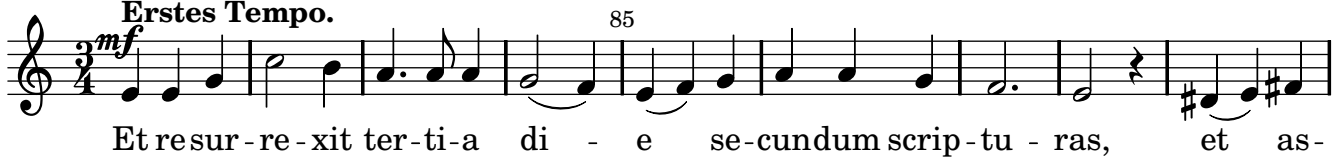
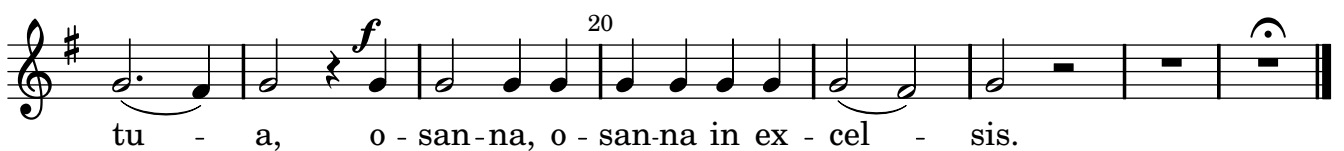
40

45

fac - tum, con - sub - stan - ti - a - lem Pa - tri, per quem o - mnia

50 3

fa - cta sunt, per quem o - mnia fa - cta sunt et pro - pter

Langsamer.**Erstes Tempo.****Sanctus****Nicht zu langsam, aber sehr getragen.**

Benedictus

Ruhig gehend.

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

Agnus Dei**Tempo des Kyrie, etwas ruhiger.**

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

Tenore

Kyrie

[illegible]

Ziemlich bewegt.

Et in ter-ra pax ho-mini bus bo-nae vo-lun - ta - tis, lau-da-mus te,

8 10 12 14

8 rex coe - le - stis Pa - ter o - mni - po - tens. Do - mine Fi - li

30 u - ni - ge - ni - te Je - su Chri - ste, a - gnus De - i,

40 *p* Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no -

45 bis. Quo - niam tu so - lus, so - lus san - ctus so - lus

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

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

Credo

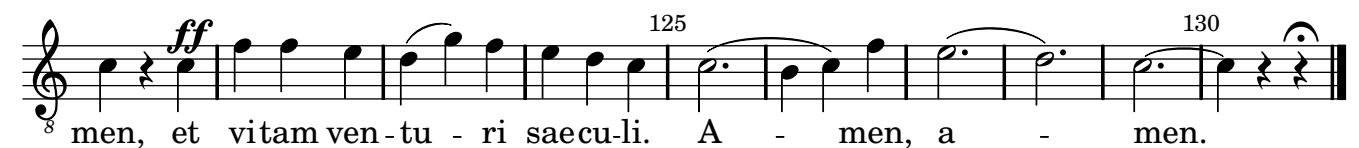
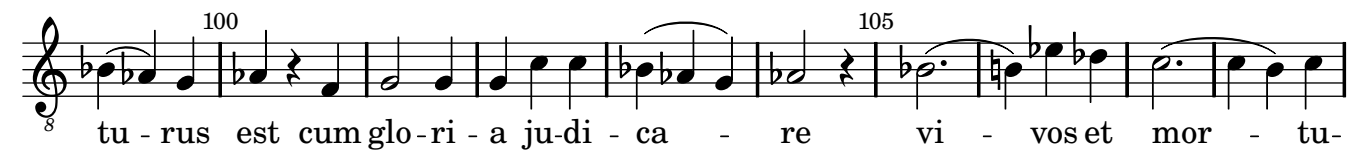
mf Mäßig bewegt. 5 Patrem omni - po - ten - tem fa - cto - rem coe - li et ter - rae vi - si -

10 bi - lium o - mnium et in - vi - si - bi - li - um et in u - num Do - mi -

20 num. Je - sum Chri - stum Fi - li - um De - i u - ni - ge - nitum. Et ex

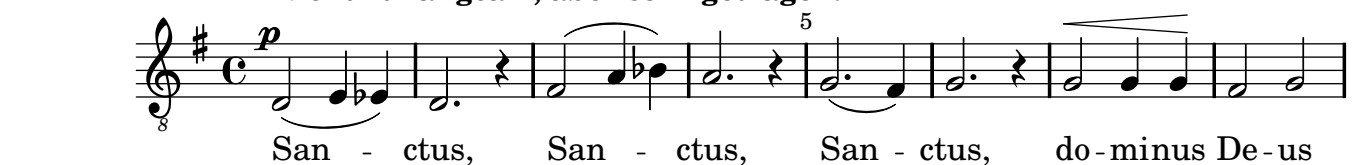
35 pa - tre na - tum an - te omnia sae - cu - la. *f* Ge - ni - tum non fac -

45 2 50 tum, consubstanti - a - lem Pa - tri, per quem o - mnia fa -



Sanctus

Nicht zu langsam, aber sehr getragen.



Benedictus**Ruhig gehend.**

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

Agnus Dei**Tempo des Kyrie, etwas ruhiger.**

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

Basso

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

[illegible]

20 
 De - us rex coe - le - stis Pa - ter o - mni - po - tens. Do - mine

30 
 Fi - li u - ni - ge - nite Je - su Chri - ste, a - gnus De - i,

40 *p* 
 Fi - li - us Pa - tris. Qui tollis pec - ca - ta mun - di, mi - se - re - re no -

45 *p* 
 - bis. Quo - niam tu so - lus, so - lus san - ctus so - lus

50 
 Do - mi - nus, tu so - lus al - tis - si - mus Je - su Chri - ste. Cum san - cto Spi - ri - tu in

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


Credo

Mäßig bewegt.

mf 
 Pa - trem omni - po - ten - tem fa - cto - rem coe - li et ter - rae vi - si -

10 
 bi - lium o - mnium et in - vi - si - bi - li - um et in u - num Do - mi -

20 
 num. Je - sum Chri - stum Fi - li - um De - i u - ni - ge - nitum. Et ex

30 
 pa - tre na - tum an - te omnia sae - cu - la. Ge - ni - tum non fac -

40 *f* 
 tum, con - sub - stan - ti - a - lem Pa - tri, per quem o - - mnia

50 
 a - - men.

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

lis. Et incar-natus est de spi - ri - tu san - cto ex Ma - ri - a virgi -

ne et homo fac-tus est. Cruci-fixus e - tiam pro no-bis, passus et se-pultus

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

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

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

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

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

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

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

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

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

Benedictus

Ruhig gehend.

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

Agnus Dei

Tempo des Kyrie, etwas ruhiger.

A-gnus 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, a-gnus De-i qui tol - lis pec-ca-ta mun - di. Do-na no-bis
 pa - cem, da pa-cem, do-na no-bis pa - cem, da no - bis
 pa - cem, pa - cem, da pa - cem, da pa - cem.

Vierte lateinische Messe

in C-Dur, Op.10

Violino I

Josef Pembaur (1848-1923)

Kyrie

Mäßig, andächtig.

p

5

10

f

15

20

25

f

30

35

p

40

45

50

f

55

60

p

pp

65

pp

Gloria**Ziemlich bewegt.**

Musical score for Gloria, measures 1-66. The score is written in treble clef, common time (C), and begins with a *p* (piano) dynamic. The tempo is marked **Ziemlich bewegt.** (Moderately moved). The key signature has one sharp (F#). The score includes various dynamics: *p*, *f* (forte), and *sf* (sforzando). Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, and 65 are indicated above the staff. The piece concludes with a double bar line and a fermata on the final note.

Credo**Mäßig bewegt.**

Musical score for Credo, measures 1-15. The score is written in treble clef, 3/4 time, and begins with a *mf* (mezzo-forte) dynamic. The tempo is marked **Mäßig bewegt.** (Moderately moved). The key signature has one sharp (F#). Measure numbers 5, 10, and 15 are indicated above the staff. The piece concludes with a double bar line and a fermata on the final note.

20

25

30

35

40

45

50

55

60

65

cresc.

Langsamer.

7

75

80

Erstes Tempo.

85

90

95

100

105

110

115

120

125

130

f

f

p

pp

mf

mf

ff

The musical score is written for a single melodic line on a treble clef staff. It begins at measure 20 and ends at measure 130. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. Dynamic markings include *pp* (pianissimo), *p* (piano), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). Performance instructions include *cresc.* (crescendo), **Langsamer.** (slower), and **Erstes Tempo.** (first tempo). Measure numbers are indicated above the staff at intervals of 5 measures, starting from 20 up to 130. The score concludes with a double bar line and repeat dots.

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

Musical score for Sanctus, measures 1-27. The key signature is one sharp (F#), and the time signature is common time (C). The score is written on three staves. Measure 1 starts with a piano (*p*) dynamic. Measures 5, 10, 15, and 20 are marked with measure numbers. The piece ends with a fortissimo (*f*) dynamic in measure 27, followed by a *pp* (pianissimo) dynamic in measure 28.

Benedictus**Ruhig gehend.**

Musical score for Benedictus, measures 1-47. The key signature is one flat (Bb), and the time signature is 2/4. The score is written on five staves. Measure 1 starts with a piano (*p*) dynamic. Measures 10, 15, 20, 25, 30, 35, 40, and 45 are marked with measure numbers. The piece ends with a fortissimo (*f*) dynamic in measure 47, followed by a *p* (piano) dynamic in measure 48.

Agnus Dei**Tempo des Kyrie, etwas ruhiger.**

Musical score for Agnus Dei, measures 1-47. The key signature is two flats (Bb, Eb), and the time signature is common time (C). The score is written on five staves. Measure 1 starts with a piano (*p*) dynamic. Measures 5, 10, 15, 20, 25, 30, 35, 40, and 45 are marked with measure numbers. The piece ends with a fortissimo (*f*) dynamic in measure 47, followed by a *pp* (pianissimo) dynamic in measure 48.

Vierte lateinische Messe

in C-Dur, Op.10

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 the Gloria section, 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 dynamic markings: *p* (piano), *f* (forte), *sf* (sforzando), and *sf sf* (sforzando sf). Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, and 60 are indicated above the staff. The score ends with a fermata on a whole note in measure 65.

Credo**Mäßig bewegt.**

Musical score for the Credo section, measures 1 to 5. 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 a dynamic marking: *mf* (mezzo-forte). Measure number 5 is indicated above the staff.

10 15 20 25 30 35 40 45 50 55 60 65 7 75 80 85 90 95 100 105 110 115 120 125 130

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

Sanctus

Nicht zu langsam, aber sehr getragen.

Measures 1-20 of the Sanctus. The key signature is one sharp (F#) and the time signature is common time (C). The score is written on a single staff. Measure 1 starts with a piano (*p*) dynamic. Measure 5 has a fermata. Measure 10 starts with a forte (*f*) dynamic. Measure 15 has a fermata. Measure 20 ends with a *pp* dynamic and a fermata.

Benedictus

Ruhig gehend.

Measures 1-40 of the Benedictus. The key signature is two flats (Bb, Eb) and the time signature is 3/4. The score is written on a single staff. Measure 1 starts with a piano (*p*) dynamic. Measure 5 has a fermata. Measure 10 has a fermata. Measure 15 has a fermata. Measure 20 has a piano (*p*) dynamic. Measure 25 has a piano (*p*) dynamic. Measure 30 has a piano (*p*) dynamic. Measure 35 has a piano (*p*) dynamic. Measure 40 starts with a forte (*f*) dynamic and ends with a *p* dynamic and a fermata.

Agnus Dei

Tempo des Kyrie, etwas ruhiger.

Measures 1-40 of the Agnus Dei. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The score is written on a single staff. Measure 1 starts with a piano (*p*) dynamic. Measure 5 has a fermata. Measure 10 has a piano (*p*) dynamic. Measure 15 has a piano (*p*) dynamic. Measure 20 has a piano (*p*) dynamic. Measure 25 has a piano (*p*) dynamic. Measure 30 has a piano (*p*) dynamic. Measure 35 has a piano (*p*) dynamic. Measure 40 starts with a piano (*p*) dynamic and ends with a *pp* dynamic and a fermata.

Vierte lateinische Messe

in C-Dur, Op.10

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 1-65. The score is in 2/4 time with a key signature of one sharp (F#). It features various dynamics including *p*, *f*, *sf*, and *mf*, and includes measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, and 65.

Credo

Mäßig bewegt.

Musical score for Credo, measures 1-5. The score is in 3/4 time with a key signature of one sharp (F#). It starts with a mezzo-forte (*mf*) dynamic.

Vierte lateinische Messe

3

10 15

20 25

30 35

40 45

50 55

60 65

7 75 80 2

85 90

95 100

105

110

115 120

125 130

cresc.

Langsamer.

Erstes Tempo.

pp

p

f

mf

ff

p

f

mf

ff

Sanctus

Nicht zu langsam, aber sehr getragen.

Measures 1-27 of the Sanctus. The score is in 2/4 time with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic. Measures 5, 10, 15, and 20 are marked with measure numbers. The piece concludes with a fortissimo (*f*) dynamic and a *pp* (pianissimo) dynamic marking at the end.

Benedictus

Ruhig gehend.

Measures 1-47 of the Benedictus. The score is in 2/4 time with a key signature of two flats (Bb). It begins with a piano (*p*) dynamic. Measures 10, 15, 20, 25, 30, 35, and 40 are marked with measure numbers. The piece concludes with a fortissimo (*f*) dynamic and a *p* (piano) dynamic marking at the end.

Agnus Dei

Tempo des Kyrie, etwas ruhiger.

Measures 1-47 of the Agnus Dei. The score is in 2/4 time with a key signature of two flats (Bb). It begins with a piano (*p*) dynamic. Measures 5, 10, 15, 20, 25, 30, 35, and 40 are marked with measure numbers. The piece concludes with a fortissimo (*f*) dynamic and a *pp* (pianissimo) dynamic marking at the end.

Vierte lateinische Messe

in C-Dur, Op.10

Cello e
Contrabasso

Josef Pembaur (1848-1923)

Kyrie

Mäßig, andächtig.

p

5

10

f

15

20

25

f

30

Basso

35

p

40

p

45

50

f

55

Cello

Basso

60

p

65

pp

pp

Gloria

Ziemlich bewegt.

Musical score for Gloria, bass clef, common time. The score consists of 60 measures. Dynamics include *p* (piano), *f* (forte), and *sf* (sforzando). Performance instructions include "Cello", "Cello u. Basso", and "Basso".

Credo

Mäßig bewegt.

Musical score for Credo, bass clef, 3/4 time. The score consists of 20 measures. Dynamics include *mf* (mezzo-forte).

25 30 35 40 45 50 55 60 65 75 80 85 90 95 100 105 110 115 120 125 130

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

Sanctus

Nicht zu langsam, aber sehr getragen.

Measures 1-29 of the Sanctus. The music is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (*p*) dynamic. Measure 5 has a fermata. Measures 10-15 feature a series of eighth notes, with a forte (*f*) dynamic starting at measure 15. Measures 20-29 end with a piano (*pp*) dynamic and a fermata.

Benedictus

Ruhig gehend.

Measures 1-47 of the Benedictus. The music is in bass clef with a key signature of two flats (Bb, Eb) and a 2/4 time signature. It begins with a piano (*p*) dynamic. Measure 5 has a fermata. Measures 15-20 feature a series of eighth notes, with a forte (*f*) dynamic starting at measure 15. Measures 25-30 end with a piano (*p*) dynamic and a fermata. Measures 35-40 feature a series of eighth notes, with a forte (*f*) dynamic starting at measure 35. Measures 45-47 end with a piano (*p*) dynamic and a fermata.

Agnus Dei

Tempo des Kyrie, etwas ruhiger.

Measures 1-47 of the Agnus Dei. The music is in bass clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It begins with a piano (*p*) dynamic. Measure 5 has a fermata. Measures 10-15 feature a series of eighth notes, with a piano (*p*) dynamic starting at measure 10. Measures 20-25 end with a piano (*p*) dynamic and a fermata. Measures 30-35 feature a series of eighth notes, with a forte (*f*) dynamic starting at measure 30. Measures 40-45 end with a piano (*p*) dynamic and a fermata. Measures 50-55 feature a series of eighth notes, with a piano (*pp*) dynamic starting at measure 50. Measures 60-65 end with a piano (*pp*) dynamic and a fermata.

Wenig bewegter.

Cello

Basso u. Cello

Vierte lateinische Messe

in C-Dur, Op.10

Flauto

Josef Pembaur (1848-1923)

Kyrie

Mäßig, andächtig.

11 *f* 15 *f* 25 *f* 30 *f* 40 10 50 *f* 55 *p* 60 *p* 65

Gloria

Ziemlich bewegt.

4 5 *f* 10 20 *f* 30 45 7

Credo

Mäßig bewegt.

36

40

f

45

50

3

p

60

Langsam

14

The musical score is written on four staves in treble clef, 3/4 time. The key signature has one sharp (F#). The first staff contains measures 36 to 40, featuring a crescendo leading to a forte (*f*) dynamic. The second staff contains measures 41 to 45. The third staff contains measures 46 to 50, featuring a decrescendo leading to a piano (*p*) dynamic. The fourth staff contains measures 51 to 55, ending with a double bar line and the word 'Langsam' above the staff. The tempo '14' is indicated at the end of the fourth staff.

Erstes Tempo.

80

17

100

f

105

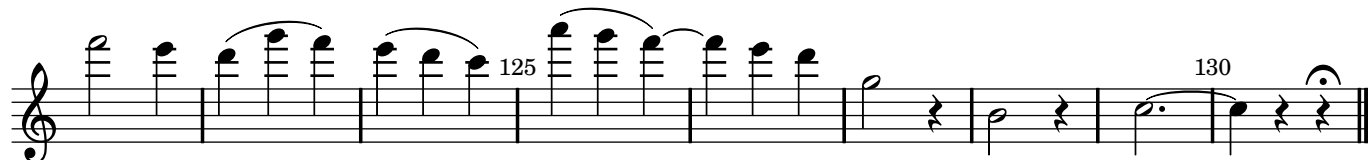
110

3

115

120

ff

**Sanctus**

Nicht zu langsam, aber sehr getragen.

**Benedictus**

Ruhig gehend.

**Agnus Dei**

Wenig bewegter.

Tempo des Kyrie, etwas ruhiger.



Vierte lateinische Messe

in C-Dur, Op.10

Clarinetto I

Josef Pembaur (1848-1923)

Kyrie

Mäßig, andächtig.

3 5 2 10 2

p

f

15 7

25 *f* 30

2 *p* 40 2

2 2 50 *f*

55

60 *p* 65

Gloria

Ziemlich bewegt.

4 5 10

f

3 *p* 15 2 20 2

f

25 2

30

35

40

45

50

55

60

65

p

mf

Credo

Mäßig bewegt.

16

20

25

30

35

40

45

50

55

60

65

70

75

80

85

90

95

100

105

110

115

p

f

p

mf

f

f

Langsamer.

Erstes Tempo.

120



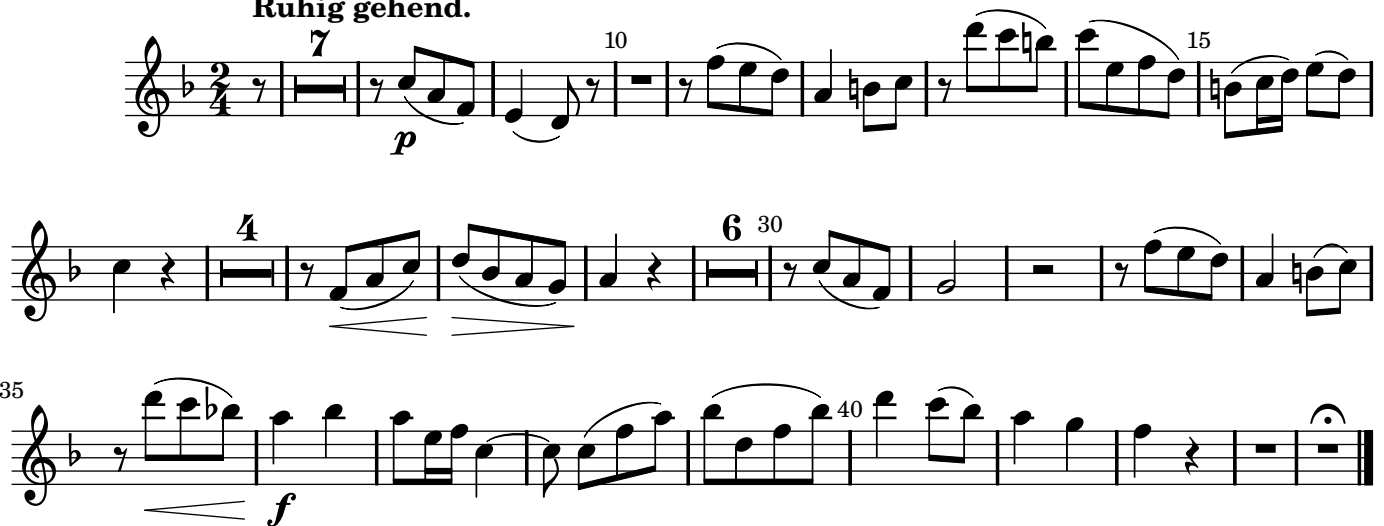
Sanctus

Nicht zu langsam, aber sehr getragen.



Benedictus

Ruhig gehend.



Agnus Dei

Tempo des Kyrie, etwas ruhiger.



Vierte lateinische Messe

in C-Dur, Op.10

Clarinetto II

Josef Pembaur (1848-1923)

Kyrie

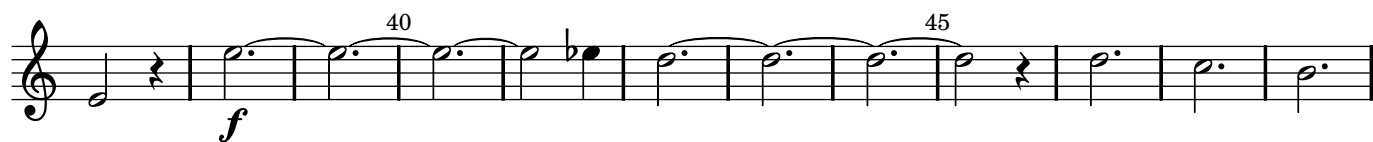
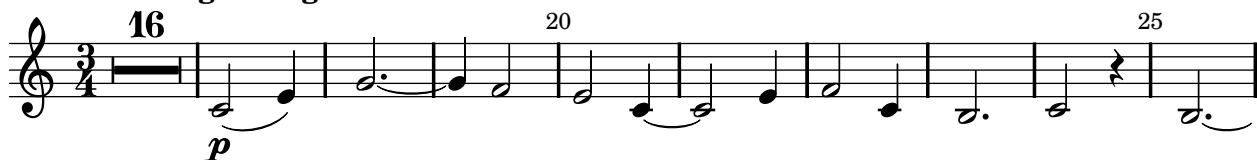
Mäßig, andächtig.

Musical score for Kyrie, Clarinetto II part. The score is written in C major, 4/4 time, and consists of 65 measures. The tempo is 'Mäßig, andächtig.' (Moderately, devoutly). The score includes dynamic markings: *p* (piano) at measures 15 and 60, and *f* (forte) at measures 25 and 50. The score is divided into measures by bar lines, with measure numbers 3, 5, 10, 15, 25, 30, 40, 50, 55, 60, and 65 indicated above the staff. The key signature has one sharp (F#) and the time signature is common time (C).

Gloria

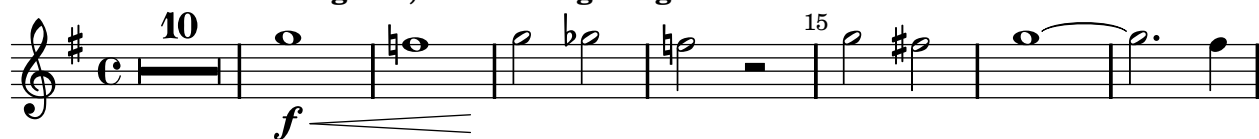
Ziemlich bewegt.

Musical score for Gloria, Clarinetto II part. The score is written in C major, 4/4 time, and consists of 45 measures. The tempo is 'Ziemlich bewegt.' (Moderately lively). The score includes dynamic markings: *f* (forte) at measures 5 and 20, *p* (piano) at measures 15 and 40, and *f* (forte) at measure 30. The score is divided into measures by bar lines, with measure numbers 4, 5, 10, 15, 20, 25, 30, 35, 40, 45, and 50 indicated above the staff. The key signature has one sharp (F#) and the time signature is common time (C).

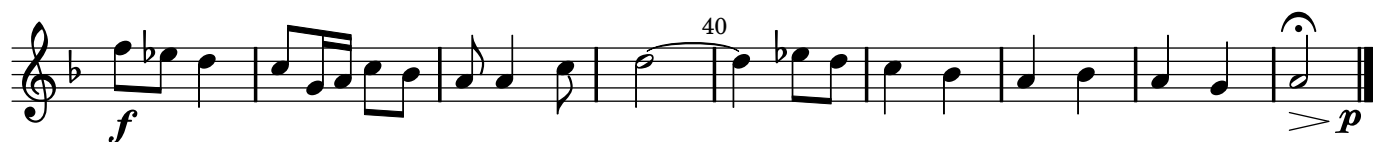
**Credo****Mäßig bewegt.****Langsamer.****Erstes Tempo.**

**Sanctus**

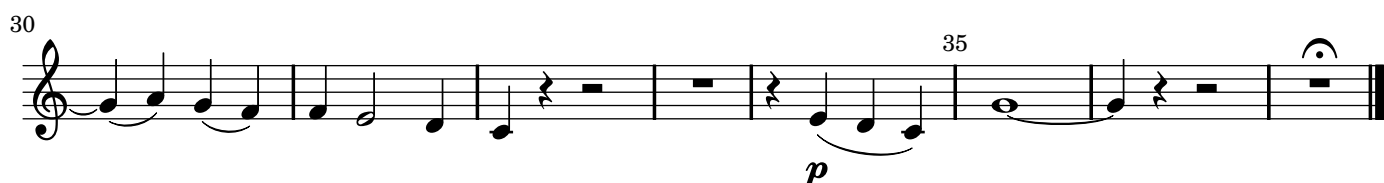
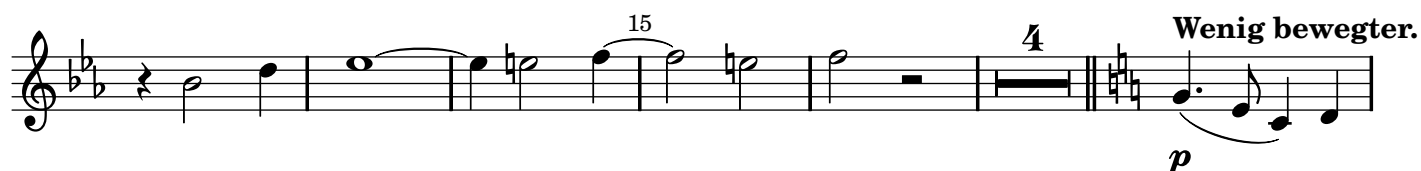
Nicht zu langsam, aber sehr getragen.

**Benedictus**

Ruhig gehend.

**Agnus Dei**

Tempo des Kyrie, etwas ruhiger.



Vierte lateinische Messe

in C-Dur, Op.10

Corno I in C

Josef Pembaur (1848-1923)

Kyrie

Mäßig, andächtig.

11 15

f

7 25 30

3 40 10 50

p *f*

55 2

60 65

p *pp*

Gloria

Ziemlich bewegt.

4 5 10

f

7 20 2 25

f

4 30 6 40

p

45 5

55 60 *f*

sf sf

65

f

Credo

Mäßig bewegt.

15 3

p

25 30

35 40 2 5 50

f *p* **Langsamer.** **Erstes Tempo.**

3 2 65 14 80 4 85

p < *mf*

90 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.

8 10 15

p < >

3 20 7

35 40

f *p*

Agnus Dei

Wenig bewegter.

19 20 25

p <

30 35

p *pp*

Vierte lateinische Messe

in C-Dur, Op.10

Corno II in C

Josef Pembaur (1848-1923)

Kyrie

Mäßig, andächtig.

11 15 7 25 30 4 40 10 50 p 55 2 60 2 65 p pp

The Kyrie score for Corno II is in common time (C). It consists of five staves of music. The first staff begins with a whole rest for 11 measures, followed by a half note G4, a quarter note A4, and a half note Bb4. The second staff has a whole rest for 7 measures, followed by a half note G4, a quarter note A4, and a half note Bb4. The third staff has a whole rest for 4 measures, followed by a half note G4, a quarter note A4, and a half note Bb4. The fourth staff has a whole rest for 50 measures, followed by a half note G4, a quarter note A4, and a half note Bb4. The fifth staff has a whole rest for 60 measures, followed by a half note G4, a quarter note A4, and a half note Bb4. The score includes dynamic markings: *f* (forte) at measures 11, 25, 50, and 60; *p* (piano) at measure 55; and *pp* (pianissimo) at measure 65. There are also crescendo and decrescendo hairpins.

Gloria

Ziemlich bewegt.

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

The Gloria score for Corno II is in common time (C). It consists of six staves of music. The first staff begins with a whole rest for 4 measures, followed by a half note G4, a quarter note A4, and a half note Bb4. The second staff has a whole rest for 10 measures, followed by a half note G4, a quarter note A4, and a half note Bb4. The third staff has a whole rest for 20 measures, followed by a half note G4, a quarter note A4, and a half note Bb4. The fourth staff has a whole rest for 25 measures, followed by a half note G4, a quarter note A4, and a half note Bb4. The fifth staff has a whole rest for 40 measures, followed by a half note G4, a quarter note A4, and a half note Bb4. The sixth staff has a whole rest for 65 measures, followed by a half note G4, a quarter note A4, and a half note Bb4. The score includes dynamic markings: *f* (forte) at measures 10, 20, 25, 55, and 60; *p* (piano) at measure 40; and *sf* (sforzando) at measures 55 and 60. There are also crescendo and decrescendo hairpins.

Credo**Mäßig bewegt.**

15 3 25 30

p <

35 40 2 5

f

p **Langsamer.**

50 3 2 65 14

p <

80 **Erstes Tempo.** 4 85 90 95

mf

100 105 110 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 Dei**Wenig bewegter.**

19 20 25

p <

30 2 35

p *pp*

Vierte lateinische Messe

in C-Dur, Op.10

Tromba I in C

Josef Pembaur (1848-1923)

Kyrie tacet Gloria

Ziemlich bewegt.

6 10 7 20 2

7 30 10 45 7

55 2 60 3 65

f *f* *p* *f*

Credo

Mäßig bewegt.

34 35 11 50 7

65 14 80 15

100 105 110 3

115 120 5 130

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

Langsamer. Erstes Tempo.

Sanctus

Nicht zu langsam, aber sehr getragen.

10 15

20 4

f *p* *f* *f*

Benedictus tacet Agnus Dei tacet

Vierte lateinische Messe

in C-Dur, Op.10

Tromba II in C

Josef Pembaur (1848-1923)

Kyrie tacet Gloria

Ziemlich bewegt.

6 10 7 20 2

f *f*

7 30 10 45 7

p

55 2 60 3 65

f *f*

Credo

Mäßig bewegt.

34 35 11 50 7

p

Langsamer. Erstes Tempo.

65 14 80 15

p *f*

100 105 110 3

f

115 120 5 130

Sanctus

Nicht zu langsam, aber sehr getragen.

10 15 20 4

f *p* *f*

p *f*

Benedictus tacet Agnus Dei tacet

Vierte lateinische Messe

in C-Dur, Op.10

Timpani

Josef Pembaur (1848-1923)

Kyrie tacet

Gloria

Ziemlich bewegt.

6 *tr* *tr* 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* *tr* 15 55 *p* *cresc.*

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

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

120 5 *tr* *tr* 130 *f*

Sanctus

Nicht zu langsam, aber sehr getragen.

17 *tr* 20 *tr* 4 *f*

Benedictus e Agnus tacet

