

Cyrellus
KREEK

Requiem in c

Tenore solo, Coro (SATB)
2 Flauti, 2 Oboi, Corno inglese, 2 Clarinetti, 2 Fagotti
4 Corni, 2 Trombe, 3 Tromboni, Tuba
Timpani, Campane, Arpa
2 Violini, Viola, Violoncello, Contrabbasso
Organo ad libitum

Klavierauszug / Vocal score
Paul Horn



Carus 27.310/03

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 27.310),
Klavierauszug (Carus 27.310/03),
Chorpartitur (Carus 27.310/05),
komplettes Orchestermaterial leihweise (Carus 27.310/19).

The following performance material is available for this work:
Full score (Carus 27.310),
vocal score (Carus 27.310/03),
choral score (Carus 27.310/05),
complete orchestral material for hire (Carus 27.310/19).

Vorwort

Eduard Tubin¹ schrieb einmal: „Kein anderes Werk estnischer Musik in diesem Genre kann Kreeks *Requiem* in seiner Tiefe der Empfindung erreichen, bei dem die Komposition eine solch innere Wärme und Hingabe hat und dennoch die Balance hält.“ Obwohl die estnische Musik seit Vollendung des *Requiem* um Hunderte chorsinfonischer Werke bereichert worden ist, neigt man noch stets dazu, dieser Bewertung zuzustimmen.

Kreeks erste Entwürfe zu diesem Werk stammen aus dem Jahr 1925. Im Oktober 1927 hat er sowohl die Partitur als auch den Klavierauszug fertiggestellt. Die Uraufführung fand am 20. Oktober 1929 in Tallinn mit dem gemischten Chor des Estnischen Musikdepartements und dem Estnischen Symphonieorchester unter der Leitung von Juhan Avvik statt.

Ungewöhnlich für das Requiem-Genre ist die Textgrundlage. Kreek komponierte sein Stück auf einen estnischen Text, eine Übersetzung des Mozart-Requiem durch den deutsch-baltischen Dichter Schultz-Bertram.² Erst später fügte Kreek seiner Partitur auch den lateinischen Text hinzu.

Die Kompositionstechnik des *Requiem* wurde von Mart Saar³ wie folgt plastisch zusammengefasst: „Bei detaillierter Betrachtung scheint es, dass das Werk von einem Miniaturisten gemacht wurde; doch wenn man es aus Distanz betrachtet, zeigt sich ein monumentaler Fels.“ Die dramatische Komposition und die Ausdrucksmittel des *Requiem* sind in der Tat sehr kompakt. Die Integrität der Themen stammt aus einer hörbar gemeinsamen Quelle: der estnischen Volksmusik. Dabei ist es weniger wichtig, ob es sich um Zitate handelt oder um die musikalischen Ideen des Komponisten, weil die Mannigfaltigkeit der Dynamik, der Registrierung und des Timbres in diesen Themen den Eindruck natürlicher estnischer Sprache hervorruft.

In dramatischer Hinsicht tun sich zwei Hauptteile auf: die getragene, schwere sowie stellenweise düster-beängstigende erste Werkhälfte (Nr. 1–4) und die optimistischere zweite Hälfte in milderer Farben (Nr. 5–8). Der gewichtigste Teil der Komposition ist das *Sanctus* (Nr. 7) in seiner hymnenartigen Pracht; das abschließende *Agnus Dei* fußt auf einem majestätischen und erhabenen Grund. Das Introitus-Thema spannt den Bogen von Anfang bis Ende. Die Balance und Dichte in der dramatischen Anlage des *Requiem* wird zudem gestützt durch die Orchestrierung, wobei den mittleren und tiefen Registern des Blechbläserchores sowie langanhaltenden Orgelpunkten eine besonders wichtige Rolle zufällt.

Kreeks Talent als Miniaturist äußert sich anhand verschiedener Details, zum Beispiel seiner Präzision und Bildhaftigkeit bei der musikalischen Umsetzung des Singtextes: extreme dynamische Gegensätze, um den Kontrast zwischen Gut und Böse auszudrücken; die aufsteigende Melodielinie, um den Text zu begleiten, der Himmel und Licht beschreibt; die absteigende Linie zur Beschreibung der Dunkelheit. Sorgfältige Ausarbeitung und Überlegung charakterisieren

ebenso die Struktur dieses musikalischen Werkes. Dies wird ersichtlich an der Häufigkeit, mit der Polyphonie zur Anwendung kommt (z. B. in der Fuge des *Sanctus*), und an der Klangstruktur, wenn Hauptthemen eines Abschnittes übereinandergeschichtet werden (z. B. am Höhepunkt des *Introitus*).

Als Kreek das *Requiem* komponierte, war er 38 Jahre alt und befand sich in einer überaus kreativen Lebensphase. Berichten seiner Zeitgenossen folgend war er ein Mann voll Vitalität, der über einen scharfen Verstand verfügte und geistreiche Bemerkungen machte. Was brachte ihn dazu, sich dem Requiem-Text zuzuwenden, der Messe zur Feier der Toten? Es ist sein Geheimnis geblieben. Tiia Järg, eine Expertin für Kreeks Schaffen, warf die Theorie auf, dass der Auslöser der plötzliche Tod seines engen Freundes, des Organisten und Komponisten Peeter Süda gewesen sein könnte, der 1920 starb. Vielleicht. Aber wie so oft bei großer Kunst erhebt sich das *Requiem* von Kreek über die Konkretheit eines einzelnen Ereignisses und wird zu einem „Klangbild der harmonischen Welt und des immerwährenden Lebens, das in Ewigkeit fortklingt.“ (Mart Saar)

Aus dem Vorwort der Partitur von Anu Kõlar

Cyrrillus Kreek wurde am 3. Dezember 1889 in Läänemaa (Estland) als Sohn des Küsters und Schulmeisters Gustav Kreek geboren, von dem er den ersten Musikunterricht erhielt. Am St. Petersburger Konservatorium studierte er von 1908 bis 1911 Posaune und von 1912 bis 1916 Musiktheorie und Komposition. Später lehrte er unter anderem an der Musikhochschule von Tartu sowie am Staatlichen Konservatorium in Tallinn, wo er zuletzt als Professor die Leitung des Fachbereichs Musiktheorie innehatte, bis er 1950 durch das sowjetische Regime aus ideologischen Gründen seines Amtes enthoben wurde. Neben seiner pädagogischen Tätigkeit wirkte Kreek als Leiter zahlreicher Chöre und als Organisator von Sängerveranstaltungen. Er sammelte und untersuchte die Volkslieder seiner Heimat, die oftmals auch als musikalisches Material in seine Kompositionen Eingang fanden. Sein kompositorisches Schaffen umfasst über 8.000 Werke, ein beträchtlicher Teil davon ist Musik für Chor a cappella.

Kreek starb am 26. März 1962 in Haapsalu (Estland), wo seit 1989 ein Denkmal der Künstlerin Aime Kuulbusch sowie sein 2001 zum Museum umfunktioniertes Wohnhaus an ihn erinnern.

¹ Eduard Tubin (1905–1982), estnischer Komponist und Dirigent. Ein Schwerpunkt seines Schaffens liegt in der Komposition von Instrumentalmusik sowie in der Beschäftigung mit der Volksmusik seines Heimatlandes.

² Georg Julius Schultz-Bertram (1808–1875): Dichter, Publizist, Folklorist, Humorist, Estophile; Arzt und Staatsbeamter

³ Mart Saar (1882–1963), estnischer Komponist, Organist, Pädagoge und Sammler von Volksweisen. Mitbegründer des estnischen Chor- und Sololiedes.

Foreword

Eduard Tubin¹ once wrote, “No other work of Estonian music in the same genre could match Kreek’s *Requiem* in its depth of perception, in being composed with such immense, intrinsic warmth and devotion, and yet retaining a balance.” Although since Kreek completed his *Requiem* Estonian music has been enriched with hundreds of choral symphonies, one still tends to agree with this evaluation.

Kreek made the first sketches of this work in 1925, and by October 1927 he had finished both the score and the piano reduction. The first performance was given on 20 October 1929 in Tallinn, by the mixed choir of the Estonian Music Department and the Estonian Symphonic Orchestra, conducted by Juhan Aavik.

Another important, though rather rare occurrence in the genre of the requiem, is the fact that Kreek composed his work on an Estonian text based on a translation of the text of Mozart’s *Requiem* made by the Baltic-German writer Schultz-Bertram.²

The compositional technique of the *Requiem* was vividly summarized by Mart Saar:³ “Through detailed scrutiny it appears as if the work has been fashioned by a miniaturist, but if one takes a look from a distance a monumental rock of completeness is revealed. The dramatic composition and the means of expression of the *Requiem* are indeed very compact. The integrity of the themes emerges from a discernible common source – Estonian folk music. Thus it is of lesser importance whether they are citations, or the musical ideas of the composer himself, because the variety of dynamics, register and timbre in these themes evokes the character of natural Estonian speech.

Two primary characters appear in the dramatic landscape: the solemn and massive, at times gloomy foreboding of the first half (Nos. 1–4), and the more optimistic second half, expressed in milder colors (Nos. 5–8). The most momentous part of the composition appears to be the *Sanctus* (No. 7), with its hymnlike magnificence, while the concluding *Agnus Dei* rests on a majestic and exalted foundation. The *Introitus* theme forms a unifying arch between the beginning and the end of the work. The balance and the compactness of the *Requiem*’s dramatic composition are supported by the orchestration, in which particularly essential roles are allotted to the brass choruses in medium and low registers, and to the prolonged pedal and orchestral points.

Kreek’s talent as a miniaturist is evident in several details. For instance, his precision in rendering pictorially the text in music – extreme dynamics to express the contrast between the good and the evil; the ascending melodic curve to accompany the text describing heaven and light, and the descending melodic line to describe darkness. Thorough elaboration and deliberation also characterize the structure of the musical work. This becomes evident in the frequency of the polyphonic models which are employed (e.g., the fugue of the *Sanctus*), as well as in the texture of

the sound, where the main themes of a section are piled atop one another (in the climax of the *Introitus*), etc.

When Kreek composed the *Requiem* he was 38. It was an active creative period for him and according to his contemporaries he was man full of vigor who had a sharp mind and was very witty. What had caused him to turn to a Requiem, to a mass celebrating the dead? This has remained a secret. Tiia Järg, a Kreek scholar, has suggested that the occasion might have been the sudden death of his close friend, Peeter Süda, an organist and composer who died in 1920. Perhaps this is the explanation, but as usual in the case of great art the *Requiem* by Kreek rises exceedingly above the concreteness of a single event and becomes “a sound image of the harmonious world and the everlasting life ringing in eternity.” (Mart Saar)

Anu Kõlar

Translation: Kristin Kuutma

Cyrillus Kreek was born in Läänemaa (Estonia) on 3 December 1889, the son of Gustav Kreek, a verger and schoolmaster who gave him his first music lessons. Cyrillus Kreek studied trombone at the St. Petersburg Conservatory from 1908 to 1911 and music theory and composition from 1912 to 1916. Later he taught at the Conservatory at Tartu, among others, as well as at the State Conservatory in Tallinn, where he held the position as Professor of Music Theory until 1950, when on ideological grounds the Soviet regime relieved him of his post. In addition to his teaching duties he conducted many choirs and organized singing festivals. He collected and studied the folk songs of his homeland, which often found their way as musical material into his compositions. His compositional opus comprises over 8,000 works, a large portion of which are works for a cappella choir.

Kreek died on 26 March 1962 in Haapsalu (Estonia), where since 1989 a monument by the artist Aime Kuulbusch and, since 2001, his house, transformed into a museum, are dedicated to his memory.

¹ Eduard Tubin (1905–1982) was an Estonian composer and conductor. Most of his compositional output consisted of instrumental music, and he was also interested in the folk music of his native country.

² Georg Julius Schultz-Bertram (1808–1875), a poet, publicist, folklorist, humorist and Estophile, was a doctor and a civil servant.

³ Mart Saar (1882–1963) was an Estonian composer, organist, pedagogue, and collector of folk melodies. He was the co-founder of the Estonian choir and solo song.

Requiem

c-Moll

Introitus

Cyrellus Kreek
1889–1962

1. Requiem aeternam

Klavierauszug: Paul Horn (1922–2016)

2 Flauti, 2 Oboi
2 Clarinetti, 2 Fagotti
4 Corni, 2 Trombe
3 Tromboni, Timpani
Tuba, Campana, Arpa
Archi, Organo (ad lib.)

Musical score for woodwinds and strings. The top staff is for Flutes (Fl) and Oboes (Oboi). The middle staff is for Clarinets (Cl) and Bassoons (Fagotti). The bottom staff is for Horns (Cor) and Trumpets (Trb). The score includes dynamic markings such as *mf* and *p*.

Vocal score for Soprano, Alto, Tenor, and Bass. The lyrics are: *Re - qui - em ae - ter - nam do - na e - is Do - mi - ne, Hin - ga - ta kord ra - hus an - na, Ju - mal - ga - vest!*

Musical score for strings (Archi). The score includes dynamic markings such as *p*.

Musical score for woodwinds and strings. The top staff is for Flutes (Fl) and Oboes (Oboi). The middle staff is for Clarinets (Cl) and Bassoons (Fagotti). The bottom staff is for Horns (Cor) and Trumpets (Trb). The score includes dynamic markings such as *mf* and *p*.

Musical score for strings (Archi). The score includes dynamic markings such as *mf*.

p

re - qui-em ae - ter - nam do - na e - is Do - mi - ne:
 Hin - ga - ta kord ra - hus an - na, Ju - mal, i - ga - vest

p

re - qui-em ae - ter - nam do - na Do - mi - ne:
 Hin - ga - ta kord ra - hus an - na, i - ga - vest

p

re - qui-em ae - ter - nam do - na Do - mi - ne:
 Hin - ga - ta kord ra - hus an - na, i - ga - vest

p

re - qui-em ae - ter - nam do - na Do - mi - ne:
 Hin - ga - ta kord ra - hus an - na, i - ga - vest

Archi

pp

p

et lux per-pe - tu-a, et lux per-pe - tu-a lu - ce - at e -
 ja tae - va val - gus - se, ja tae - va val - gus - se tös - ta meid hel -

et lux per-pe - tu-a, et lux per-pe - tu-a lu - ce - at e -
 ja tae - va val - gus - se, ja tae - va val - gus - se tös - ta meid hel -

34

is. dest. Te de-cet hy - mnus De - us, De-us in Si - on,
 Kii - tu - se lau - lud, Ju - mal, on kuul-da Sii - o - nis

is. dest. Te de-cet hy - mnus De - us, De-us in Si - on,
 Kii - tu - se lau - lud, Ju - mal, on kuul-da Sii - o - nis

mf Te de-cet hy - mnus De - us et red - de - tur
 Kii - de - tud ol - gu me Ju - mal! Kii - de - tud o - le

mf Te de-cet hy - mnus De - us et red - de - tur
 Kii - de - tud ol - gu me Ju - mal! Kii - de - tud

Tutti

38

f et ti - bi red - de - tur vo - tum in Je - ru - sa - lem:
 ja röö - mu - täis kõik - Je - ru - sa - lem!

mf et ti - bi red - de - tur vo - tum in Je - ru - sa - lem:
 ja röö - mu - täis on kõik - Je - ru - sa - lem!

f in Je - ru - sa - lem:
 Is - ra - e - l ga - vest!

mf in Je - ru - sa - lem:
 Is - ra - e - l ga - vest!

f *mf* *p*

Cor

42

Tr Cor Archi

pp *mf*

47 Alto *mf*

ex-au-di, Oh kuu-le, ex-au-di o-ra-ti-o-nem me-am, oh kuu-le ka mu vae-se pal-vet,

Trb

51

ad te o-mnis Sul-le tu-leb ca-ro ve-ni-et. kõik mis su-re-lik

Cor *mf* Tr

55 Clt, Fg *p* *pp*

60

Re-qui-em do-na e-is Do-mi-ne. Hin-ga-ta kord an-na, Ju-mal, i-ga-vest!

mf

Re-qui-em do-na Do-mi-ne. Hin-ga-ta kord ra-hus an-na i-ga-vest!

Re-qui-em ae-ter-nam do-na Do-mi-ne. Hin-ga-ta kord ra-hus an-na i-ga-vest!

Archi *p* Fl, Clt Trb

67 Cor

mf

74

p

Re - qui-em ae - ter - nam do - na e - is Do - mi - ne: et lux per - pe - tu - a,
 Hin - ga - ta kord ra - hus an - na, Ju - mal, i - ga - vest ja tae - va val - gus - se,

p

Re - qui-em ae - ter - nam do - na Do - mi - ne: et lux per - pe - tu - a,
 Hin - ga - ta kord ra - hus an - na i - ga - vest ja tae - va val - gus - se,

p

Re - qui-em ae - ter - nam do - na Do - mi - ne: et lux per - pe - tu - a,
 Hin - ga - ta kord ra - hus an - na i - ga - vest ja tae - va val - gus - se,

p

Re - qui-em ae - ter - nam do - na Do - mi - ne: et lux per - pe - tu - a,
 Hin - ga - ta kord ra - hus an - na i - ga - vest ja tae - va val - gus - se,

Archi

p

79

et lux per - pe - tu - a lu - ce - at e - is.
 ja tae - va val - gus - se tös - ta meid hel - dest.

et lux per - pe - tu - a lu - ce - at e - is.
 ja tae - va val - gus - se tös - ta meid hel - dest.

lux va lu - ce - at e - is.
 tös - ta meid hel - dest.

Tutti

ff

84

Cor

Clt

91

6

98

p

Re - qui - em ae - ter - nam do - na e - is Do - mi - ne: et x - pos
 Hin - ga - ta kord ra - hus an - na, Ju - mal, i - ga - vest ja

p

Re - qui - em ae - ter - nam do - na Do - mi - ne: et x - pos
 Hin - ga - ta kord ra - hus an - na i - ga - vest ja

p

Re - qui - em ae - ter - nam do - na Do - mi - ne: et x - pos
 Hin - ga - ta kord ra - hus an - na i - ga - vest ja

Re - qui - em ae - ter - nam do - mi - ne: et x - pos
 Hin - ga - ta kord ra - hus an - na i - ga - vest ja

Legni

p

pe - tu - a, et lux per - pe - tu - a lu - ce - at e - is.
 val - gus - se, ja tae - va val - gus - se tös - ta meid hel - dest.

dim.

et lux per - pe - tu - a, et lux per - pe - tu - a lu - ce - at e - is, lu -
 ja tae - va val - gus - se, ja tae - va val - gus - se tös - ta meid hel - dest, tös -

mf

dim.

et lux per - pe - tu - a, et lux per - pe - tu - a lu - ce - at e - is, lu -
 ja tae - va val - gus - se, ja tae - va val - gus - se tös - ta meid hel - dest, tös -

Otoni

7 Più mosso

ff

Musical score for measures 112-119. It includes four vocal staves and a piano accompaniment. The lyrics are: Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, ce - ta at - meid. Ky - ri - e e - lei - son, ce - ta at - meid. Tutti. The piano accompaniment includes markings for **mf cresc.** and **ff**.

8

mf

Musical score for measures 120-127. It includes four vocal staves and a piano accompaniment. The lyrics are: e - lei son. Chri - ste, Chri - ste e - lei - son, Chri - ste, Ky - ri - e e - lei - son. Chri - ste, Chri - ste e - lei - son, Chri - ste, Ky - ri - e e - lei - son. Chri - ste, Chri - ste e - lei - son, Chri - ste. The piano accompaniment includes a **f** marking.

128

9

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

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

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

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

p

136

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

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

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

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

dim. *pp* *ppp*

Sequenz

2. Dies irae

Allegro moderato

Cor, Fg

Trb

10

Di - es i - rae, di - es il - la, sol - vet_ sae - clum in fa -
Tōus - ke ü - les, tul - ge et - te, pan - ge_ ma - ha_ sur - nu -

Legni, Org

vil - la: te - ste Da - vid
ka - te, saa - te vii - dud

sae - clum in fa - vil - la: te - ste Da - vid cum Si - byl - la.
ma - ha - sur - nu - ka - te, saa - te vii - dud koh - tu kät - te!

in fa - vil - la, in fa - vil - la: te - ste Da - vid cum Si - byl -
sur - nu - ka - te, sur - nu - ka - te, saa - te vii - dud koh - tu kät -

sol - vet_ sae - clum in fa - vil - la: te - ste Da - vid c Si -
pan - ge_ ma - ha - sur - nu - ka - te, saa - te vii - dud koh - tu kät -

51

Si - byl - la. n - tus tre - mor est fu - tu - rus, quan - do - ju - dex -
kät - te! - rin, kä - rin, ilm ju rak - sub, koh - tu - möist - ja -

an - tus tre - mor est fu - tu - rus, quan - do -
kä - rin, ilm ju rak - sub, koh - tu -

f. Quan - tus tre - mor est fu - tu - rus, quan - do - ju - dex -
Mü - rin, kä - rin, ilm ju rak - sub, koh - tu - möist - ja -

byl - la. Quan - tus tre - mor est fu - tu - rus, quan - do -
kät - te! Mü - rin, kä - rin, ilm ju rak - sub, koh - tu -

59

est ven - tu - rus, cun - cta stri - cte dis - cus - su - rus! —
 pil - vist pais - tab, sel - get oï - gust te - ma môis - tab. —

ju - dex est ven - tu - rus, cun - cta stri - cte dis - cus - su - rus!
 môist - ja pil - vist pais - tab, sel - get oï - gust te - ma môis - tab.

8

est ven - tu - rus, cun - cta stri - cte dis - cus - su - rus! —
 pil - vist pais - tab, sel - get oï - gust te - ma môis - tab. —

ju - dex est ven - tu - rus, cun - cta stri - cte dis - cus - su - rus!
 môist - ja pil - vist pais - tab, sel - get oï - gust te - ma môis - tab.

66 **13** **Meno mosso**
 Archi

pp

72

76

83

88

93

15 Maestoso

Tenore solo

99

f cresc.

Di - es i - rae, di - es il - la, sol - vet sae-clum in fa-vil la.
 Tõus - ke ü - les, tul - ge et - te, saa - te vii - dud koh - tu kät te!

f *cresc.* *ff*

Sttoni

104 Tutti unisono

ba mi-rum spar-gens so - num per se-pul - cra re - gi -
 sun hii - ab i - me hää - le, ko - gub sur - nud hau - ast

108

o - num. Co - get o - mnes an - te thro - num.
 mäe - le, viim - se koh - tu - päe - va pää - le.

112 Tenore e Basso unisono 16

Mors stu - pe - bit
Surm ja maa - ilm

Trb.

dim. *p* *dim.* *pp*

117

et na - tu - ra, cum re-sur-get cre - a - tu - ra, ju - can - ti
kõik siis koh - kub, kui ju sur-nud ü - les tõus - vad, Ju - m - ka - le

123 Tenore e Alto unisono

Li - ber scri - ptus pro - fe - re - tur,
Ing - lid kir - jad lah - ti löö - vad,

Cor ingl.

mf *mf*

128

in quo to - tum con - ti - ne - tur, un - de mun - dus ju - di - ce - - - tur.
kir - jas mei - e pa - tu - päe - vad, põr - gu - hau - da need meid vii - - - vad.

133 Soprano e Alto unisono *cresc. poco a poco*

mf *ff*

Ju-dex er - go cum se - de - bit, quid- quid la - tet ap - pa - re - bit:
 Kui Je - hoo - va pil - vis pais - tab, viim - sed pa - tud sel - gest näi - tab,

Tenore e Basso

mf *ff*

Tutti *p* *cresc.* *poco a poco* *ff*

8va

138 [18] Soprano e Alto unisono

mf

nil in - ul - tum re - ma - ne - bit. Quid sum mi - ser tunc di - ctu - rus? em p - tro - nu - ro - ga -
 ku - hu võlg - nik en - nast pei - dab? Kust ma lei - an ar - mu - and - je hes min vääs - tab or - ma -

143

Cum vix tus sit se - cu - rus?
 sääl näen get pa - tu - kand - jat.

Tr *f*

148 [19] Soprano e Alto unisono

ff

Rex tre - men - dae ma - je - sta - tis, qui sal - van - dos sal - vas gra - tis,
 Oh maa - il - ma val - mis - ta - ja, oh sa ar - mas Lu - nas - ta - ja,

Tenore e Basso unisono

ff

Tutti *ff*

152 *f dim.*

sal - va me, fons pi - e - ta - - tis, sal - - - va,
 pääs - ta mind Sa On - nis - ta - - ja, pääs - - - ta,

f dim.

156 *mf* 20 Poco più mosso

sal - - - va!
 pääs - - - ta!

mf *pp*

164 *mf*

Tutti *cresc. e string.* G.P.

f 2

176 *a tempo*

ff

3. Recordare

Andante moderato

Tr

5

8

11

mf

Re - cor - da - re Je - su pi - e, quod sum cau - sa tu - ae vi - ae: ne me per - das il - la di -
 E - lu ar - must Jee - sus pü - ha, kes sa lu - nas - tust töid mei - le, pääs - ta viim - se - päe - va vi -

mf

re Je - su pi - e, quod sum cau - sa tu - ae vi - ae: ne me per - das il - la di -
 ar - must Jee - sus pü - ha, kes sa lu - nas - tust töid mei - le, pääs - ta viim - se - päe - va vi -

Ob, Cor

p

mp

21

mp

p

p

p

e. _____
hast! _____

Quae-rens me, se-di-sti las-sus: red-e-mi-sti cru-cem pas-sus:
Tae-vast sa maa-il-ma tul-les pääst-sid te-da ris-ti kül-jest,

e. _____
hast! _____

Red - - e - mi-sti cru - - cem pas-sus:
Tae - - vast tul-les pääst - - sid ris-tilt,

e. _____
hast! _____

Red - - e - mi-sti cru - - cem pas-sus:
Tae - - vast tul-les pääst - - sid ris-tilt,

e. _____
hast! _____

Red - - e - mi-sti cru - - cem pas-sus:
Tae - - vast tul-les pääst - - sid ris

Tr Legni, Archi

f

p

25

22

mf

mf

mf

mf

mf

mf

tan-tus la-bor non sit cas sus. _____ Ju - ste ju - dex ul - ti -
õnd-sad mei-e Si-nu sü les. _____ Mei - e pa - tud an-deks

tan-tus la-bor non sit sus. _____ Ju - ste ju - dex ul - ti -
õnd-sad mei-e Si-nu sü les. _____ Mei - e pa - tud an-deks

tan-tus la-bor non sit cas - - sus. _____ Ju - ste ju - dex ul - ti -
õnd-sad mei-e Si-nu sü - - les. _____ Mei - e pa - tud an-deks

Tr Tutti

p

mf

30

f *ff*

o - nis, do-num fac re - mis - si - o - nis, an - te di - em ra - ti -
 an - na, pal - ved tae - - - va poo - le kan - na, las' meid laul - da Ho - si -

o - nis, do-num fac re - mis - si - o - nis, an - te di - em ra - ti -
 an - na, pal - ved tae - - - va poo - le kan - na, las' meid laul - da Ho - si -

o - nis, do-num fac re - mis - si - o - nis, an - te di - em ra - ti -
 an - na, pal - ved tae - - - va poo - le kan - na, las' meid laul - da Ho - si -

o - nis, do-num fac re - mis - si - o - nis, an - te di - em r ti -
 an - na, pal - ved tae - - - va poo - le kan - na, las' meid laul - da H si -

Fl

f *ff*

34

mf

o - - - nis. In - ge-mi-sco, tam-quam re - us,
 an - - - na. Mei - e pa-tud Sul' on sel - ged,

o - - - In - - ge - mi - sco,
 an - - - Mei - - e pa - tud

- nis. In - - ge - mi - sco,
 - na. Mei - - e pa - tud

o - - - nis. In - - ge - mi - sco,
 an - - - na. Mei - - e pa - tud

Tr Legni, Archi

mf

cul-pa ru-bet vul-tus me-us: sup-pli-can-ti par-ce De - - us.
 pu-nas-ta-vad mei-e pal-ged, tee, et mei-e rii-ded val - - ged.

tam - - quam re-us: sup-pli-can-ti par-ce De - - us.
 Sul' on sel-ged, tee, et mei-e rii-ded val - - ged.

tam - - quam re-us: sup-pli-can-ti par-ce De - - us.
 Sul' on sel-ged, tee, et mei-e rii-ded val - - ged.

tam - - quam re-us: sup-pli-can-ti par-ce De - - us.
 Sul' on sel-ged, tee, et mei-e rii-ded val - - ged.

Tr

23 Soprano e Alto unisono

42 *mf* *cresc.* *f*

Qui Ma-ri-am ab-sol-vi et la-tro-ni ex-au-di-sti, mi-hi quo-que spem de-di-sti.
 Maar-ja-le sai röö-mu röö-vel pa-rii-si kan-tud, saa-gu mul-le an-deks an-tud.

Tenore e Basso unisono

mf *f*

cresc. *f*

45 *mf*

Pre-ces me-ae non sunt di-gnae: sed tu bo-nus fac be-ni-gne, ne per-en-ni cre-mer i-gne.
 Pal-ved kõik on vae-sed mi-nul, vôi-mus, Kris-tus, ük-si Si-nul, Sa mind pääs-ta pör-gu-tu-lest.

mf

48

p

In - ter o - - - ves lo - cum
Tee, et mi - - - na röö - mu

Tr Archi

51

prae - sta, et ab hae - - - dis me se - que -
näek - sin, tee, et Si - - - nu juur - e jääk

54

Più mosso

in par dex - tra. Con - fu - ta - tis ma - le - di - ctis, flam - mis
selt saak - sin. Kur - ja - te - gi - jad põr - gu kan - tud, kur - ja

sta - tu - er par te dex - tra. Con - fu - ta - tis ma - le - di - ctis, flam - mis
tee, et t selt - si saak - sin. Kur - ja - te - gi - jad põr - gu kan - tud, kur - ja

sta - tu - ens in par - te dex - tra. Con - fu - ta - tis ma - le - di - ctis, flam - mis
tee, et tae - va selt - si saak - sin. Kur - ja - te - gi - jad põr - gu kan - tud, kur - ja

Tutti

58

ff

a - cri - bus ad - di - ctis, con - fu - ta - tis ma - le - di - ctis, flam - mis a - cri - bus ad -
 tu - le lõk - ke pan - dud, kur - ja - te - gi - jad pör - gu kan - tud, kur - ja tu - le lõk - ke

ff

a - cri - bus ad - di - ctis, con - fu - ta - tis ma - le - di - ctis, flam - mis a - cri - bus ad -
 tu - le lõk - ke pan - dud, kur - ja - te - gi - jad pör - gu kan - tud, kur - ja tu - le lõk - ke

ff

a - cri - bus ad - di - ctis, con - fu - ta - tis ma - le - di - ctis, flam - mis a - cri - bus ad -
 tu - le lõk - ke pan - dud, kur - ja - te - gi - jad pör - gu kan - tud, kur - ja tu - le lõk - ke

ff

a - cri - bus ad - di - ctis, con - fu - ta - tis ma - le - di - ctis, flam - mis a - cri - bus ad -
 tu - le lõk - ke pan - dud, kur - ja - te - gi - jad pör - gu kan - tud, kur - ja tu - le lõk - ke

ff

63

25 *meno mosso*

fff

di - ctis, flam - - - mis a - - - cri -
 pan - dud, kur - - - ja tu - - - le

fff

di - ctis, flam - - - mis a - - - cri -
 pan - dud, kur - - - ja tu - - - le

fff

di - ctis, flam - - - mis a - - - cri -
 pan - dud, kur - - - ja tu - - - le

fff

di - ctis, flam - - - mis a - - - cri -
 pan - dud, kur - - - ja tu - - - le

67 *dim.*

bus ad di ctis:
lök - - ke pan - - - - - dud,

dim.

bus ad di ctis:
lök - - ke pan - - - - - dud,

dim.

bus ad di ctis:
lök - - ke pan - - - - - dud,

dim.

bus ad di ctis:
lök - - ke pan - - - - - dud,



dim.

71 *f*

ca cum be ne di
saa - - - - - mul' siis rōo - - - mu an - - - -

f


vo - - - - - cum be ne di
saa - - - - - mul' siis rōo - - - mu an - - - -

f

saa - - - ca me cum be ne di
gu mul' siis rōo - - - mu an - - - -

f

vo - - - ca me cum be ne di
saa - - - gu mul' siis rōo - - - mu an - - - -



75

etis.
tud.

etis.
tud.

etis.
tud.

etis.
tud.

Tr

mf

78

26

mf

82

f

ff *cresc.*

86

e allargando

Grave

4. Oro supplex

Allegretto moderato

Archi

p

Vc

p

This system shows the piano introduction for the strings. The upper staff is for Violins (Vc) and the lower staff is for Violas (Vc). The music is in 3/4 time and begins with a piano (*p*) dynamic. The key signature has one sharp (F#).

7 Soprano e Alto unisono

Tenore e Basso unisono

p

O - ro sup - plex et ac -
Ku - hu pa - tud tu -

+ Cor

This system contains the vocal entries for Soprano and Alto (unisono) and Tenor and Bass (unisono) at measure 7. The piano accompaniment includes a Cor Anglais part. The lyrics are: "O - ro sup - plex et ac - Ku - hu pa - tud tu -". The dynamic is piano (*p*).

12

eli - nis, cor con qua - si ci - ge - cu - ram me - i fi - nis.
pan - na, ar - ma ã - ra kan - nã a sur - ma mi - nul an - na.

This system continues the vocal and piano accompaniment from measure 12 to 16. The lyrics are: "eli - nis, cor con pan - na, ar - ma ã - ra kan - nã a sur - ma mi - nul an - na." The piano accompaniment features a Cor Anglais part.

17

La - cri mo - sa di - es il - la, qua re - sur - get ex fa - vil - la
Viim - sel - pãe - val, hir - mus mõ - te, kõik, mis loo - dud as - tub et - te,

Alto I, II

Archi

mf

This system contains the vocal and piano accompaniment for measures 17 to 21. The lyrics are: "La - cri mo - sa di - es il - la, qua re - sur - get ex fa - vil - la Viim - sel - pãe - val, hir - mus mõ - te, kõik, mis loo - dud as - tub et - te,". The vocal part is for Alto I and II. The piano accompaniment includes a Cor Anglais part. The dynamic is mezzo-forte (*mf*).

21

Soprano

ju - di - can - dus ho - mo re - us,
 suu - re koh - tu - mõist - ja kät - te;

Alto I, II

ju - di - can - dus ho - mo re - us,
 suu - re koh - tu - mõist - ja kät - te;

Tenore I, II

La - cri - mo - sa di - es il - la,
 Viim - sel päe - val, hir - mus mõ - te,

Basso

La - cri - mo - sa di - es il - la,
 Viim - sel päe - val, hir - mus mõ - te,

pp

pp

p

25

28

mf

hu - ic er - go par - ce De - us,
 Ha - las - ta, oh tae - va Is - sand,

mf

hu - ic er - go par - ce De - us,
 Ha - las - ta, oh tae - va Is - sand,

qua re - sur - get ex fa - vil - la ju - di - can - dus ho - mo re - us:
 kõik, mis loo - dud, as - tub et - te, suu - re koh - tu - mõist - ja kät - te;

qua re - sur - get ex fa - vil - la ju - di - can - dus ho - mo re - us:
 kõik, mis loo - dud, as - tub et - te, suu - re koh - tu - mõist - ja kät - te;

mf

p Pi - e Je - su Do - mi - ne, —
Jee - sus Kris - tus i - ga - vest, —

p Pi - e Je - su Do - mi - ne, —
Jee - sus Kris - tus i - ga - vest, —

mf hu - ic er - go par - ce De - us. pi - e Je - su Do - mi - ne, —
ha - las - ta, oh tae - va Is - sand, Jee - sus Kris - tus i - ga - vest, —

mf hu - ic er - go par - ce De - us. pi - e Je - su Do - mi - ne, —
ha - las - ta, oh tae - va Is - sand, Jee - sus Kris - tus i - ga - vest, —

p

f pi - e Je - su Do - mi - ne, do - na e - is re - qui - em.
Jee - sus Kris - tus i - ga - vest, an - na ra - hu hin - ge - del!

f pi - e Je - su Do - mi - ne, do - na e - is re - qui - em.
Jee - sus Kris - tus i - ga - vest, an - na ra - hu hin - ge - del!

f pi - e Je - su Do - mi - ne, do - na e - is re - qui - em.
Jee - sus Kris - tus i - ga - vest, an - na ra - hu hin - ge - del!

f Tutti

Bassi

39 Soprano

f

La - - - cri - mo - - - sa
Viim - - - sel päe - - - val,

Alto I, II

Cor

mf *f*

42

di - es il - la, qua re-sur-get ex fa - vil - la ju - c - tan - dus ho - mo re - us:
hir - mus mō - te, kõik, mis loo - dud, as - tub - et - te, suu - h - tu - t - ja kät - te;

Tenore I, II

La - cri - mo - - sa di - es il - la, qua re-sur-get ex fa - vil - la,
Viim - sel - päe - - val, hir - mus mō - te, kõik, mis loo - dud as - tub et - te,

Basso

mf

49 Soprano

mf

hu - - - ic er - go par - ce De - us,
 Ha - - - las - ta, oh tae - va Is - sand,

Alto I, II

mf

hu - - - ic er - go par - ce De - us,
 Ha - - - las - ta, oh tae - va Is - sand,

Tenore I, II

ju - di - can - dus ho - mo re - us:
 suu - re koh - tu - möist - ja kät - te;

Basso

ju - di - can - dus ho - mo re - us:
 suu - re koh - tu - möist - ja kät - te;

mf

52

mf

Pi - e Je - su Do - mi - ne, —
 Jee - sus Kris - tus i - ga - vest, —

mf

Pi - e Je - su Do - mi - ne, —
 Jee - sus Kris - tus i - ga - vest, —

p

ic er - go par - ce De - us.
 ha - las - ta, oh tae - va Is - sand,

p

hu - ic er - go par - ce De - us.
 ha - las - ta, oh tae - va Is - sand,

p

Pi - e Je - su Do - mi - ne,
 Jee - sus Kris - tus i - ga - vest,

p

Pi - e Je - su Do - mi - ne,
 Jee - sus Kris - tus i - ga - vest,

p

mf

p

56

f *ff*

pi - e Je - su Do - mi - ne, do - na e - is re - qui -
 Jee - sus Kris - tus i - ga - vest, an - na ra - hu hin - ge -

f *ff*

pi - e Je - su Do - mi - ne, do - na e - is re - qui -
 Jee - sus Kris - tus i - ga - vest, an - na ra - hu hin - ge -

f *ff*

pi - e Je - su Do - mi - ne, do - na e - is
 Jee - sus Kris - tus i - ga - vest, an - na ra - hu

f *ff*

pi - e Je - su Do - mi - ne, do - na e - is
 Jee - sus Kris - tus i - ga - vest, an - na ra - hu

mf *f*

61

31

em.
del!

re - qui - em.
hin - ge - del!

re - qui - em.
hin - ge - del!

Cor

Ob, Tr

p *f*

p *pp*
 A - - - men.
 A - - - men!
p *pp*
 A - - - men.
 A - - - men!
p *pp*
 A - - - men.
 A - - - men!

Archi *pp* *ppp* Fl

dim.

dim.

dim.

Offertorium

5. Domine Jesu

Poco moderato

Tenore solo

Legni, Cor, Archi, Arpa

mf

Do - mi - ne Je - su
Ar - mu - lik Jee - sus

p *mf* *p*

Detailed description: This system contains the first two staves of the musical score. The top staff is for the Tenor solo voice, starting with a rest followed by the lyrics 'Do - mi - ne Je - su' and 'Ar - mu - lik Jee - sus'. The bottom staff is for the piano accompaniment, featuring woodwinds, strings, and harp. Dynamics include *mf* and *p*.

6

Chri - ste, Rex glo - ri - ae, li - ce - ra
Kris - tus, Sind kii - da - me, ha - as - ta,

Detailed description: This system contains the third and fourth staves. The top staff continues the Tenor solo with lyrics 'Chri - ste, Rex glo - ri - ae, li - ce - ra' and 'Kris - tus, Sind kii - da - me, ha - as - ta,'. The piano accompaniment continues with a steady eighth-note pattern in the right hand and chords in the left hand.

9

ni - mas
kõik

- mni - um fi - de - li - um de - fun - cto - rum de
- su sees meid õnd - sa sur - ma - lei - da ja

Detailed description: This system contains the fifth and sixth staves. The top staff continues the Tenor solo with lyrics 'ni - mas' and 'kõik' on the first line, and '- mni - um fi - de - li - um de - fun - cto - rum de' and '- su sees meid õnd - sa sur - ma - lei - da ja' on the second line. The piano accompaniment continues with the same rhythmic pattern.

13

poe - nis in - fer - ni, et de pro - fun - do la - cu.
pääs - ta meid kur - jast ja põr - gu - o - ru põh - jast.

+ Cor

Detailed description: This system contains the seventh and eighth staves. The top staff continues the Tenor solo with lyrics 'poe - nis in - fer - ni, et de pro - fun - do la - cu.' and 'pääs - ta meid kur - jast ja põr - gu - o - ru põh - jast.'. The piano accompaniment continues with the same rhythmic pattern. A '+ Cor' marking appears above the piano staff in the final measure.

17 32

p Tutti

Do - mi - ne Je - su Chri - ste, Rex glo - ri - ae, li - be - ra
 Ar - mu - lik Jee - sus Kris - tus, Sind kii - da - me, ha - las - ta,

p > Tutti

Je - - - su Chri - - - ste, li - - - be - ra de
 Jee - - - sus Kris - - - tus, pääs - - - ta kur - - - jast,

p Tutti

Je - - - su Chri - - - ste, li - - - be - ra de
 Jee - - - sus Kris - - - tus, pääs - - - ta kur - - - jast,

p Tutti

Je - - - su Chri - - - ste, li - - - be - ra de
 Jee - - - sus Kris - - - tus, pääs - - - ta kur - - - jast,

mf

21

ni - mas o - um fi - de - li - um de - fun - cto - rum de poe - nis in - fer - ni, et
 kõik u - ees meid õnd - sa sur - ma - lei - da ja pääs - ta meid kur - jast ja

poe - - - nis in - fer - - - ni de pro - - -
 pääs - - - ta meid kur - - - jast, põr - - - gu

pääs - - - nis in - fer - - - ni de pro - - -
 pääs - - - ta meid kur - - - jast, põr - - - gu

27

f

de pro-fun - do - la - cu: li - be - ra e - as de o - ra le - o - nis, ne ab - sor - be - at e - as
 pör - gu - o - ru - pöh - jast. Pääs - ta Sa meid kõik veel lõu - koe - ra ham - bast; pääs - ta meid kõi - ge pa - tu

fun - - do la - cu: li - be - ra de o - ra le - o - nis, ne - - ab -
 o - - ru pöh - jast. Pääs - ta meid veel lõu - koe - ra ham - bast; pääs - - ta

fun - - do la - cu: li - be - ra de o - ra le - o - nis, ne - - ab -
 o - - ru pöh - jast. Pääs - ta meid veel lõu - koe - ra ham - bast; pääs - - ta

fun - - do la - cu: li - be - ra de o - ra le - o - nis, ne - - ab
 o - - ru pöh - jast. Pääs - ta meid veel lõu - koe - ra ham - bast; pääs - - ta

Legni, Archi + Cor

32

ne c... t in... ob - scu - rum.
 et p... - dus - se ei lan - ge.

sor - - t... ob - scu - rum.
 pa - - - et ei lan - ge.

pa - - - be - at in ob - scu - rum.
 pa - - - - tust, - et ei lan - ge.

sor - - - be - at in ob - scu - rum.
 pa - - - - tust, - et ei lan - ge.

p

Tenore solo

Do - mi - ne Je - su Chri - ste, Rex
 Ar - mu - lik Jee - sus Kris - tus, Sind

glo - ri - ae, li - be - ra a - - - ni - mas o - - - mni - um -
 kii - da - me, ha - las - ta, la - - - se kõik u - - - su meid

de - li - um de - fun - cto - rum de poe - nis ir - fer - ni, et
 õnd - sa sur - ma - lei - da ja pääs - ta r - d kur - just ja

Do - mi - ne Je - su Chri - ste, Rex
 Ar - mu - lik Jee - sus Kris - tus, Sind

Je - - - su Chri - - - ste,
 Jee - - - sus Kris - - - tus,

mf Tutti
 de pro - fun - do la - cu: Je - - - su Chri - - - ste,
 põr - gu - o - ru põh - just. Jee - - - sus Kris - - - tus,

Je - - - su Chri - - - ste,
 Jee - - - sus Kris - - - tus,

+ Cor

53

glo - ri - ae, li - be - ra a - - ni - mas o - mni - um fi -
 kii - da - me, ha - las ta, la - - se kõik u - su sees meid

li - - - be - ra de poe - - - nis in -
 pääs - - - ta kur - - - jast, pääs - - - ta meid

li - - - be - ra de poe - - - nis in -
 pääs - - - ta kur - - - jast, pääs - - - ta meid

li - - - be - ra de poe - - - nis in -
 pääs - - - ta kur - - - jast, pääs - - - ta meid

57

de - li - um de - fun - cto - ri de poe - ni in - fer - ni, e pro - fun - do la - cu.
 õnd - sa sur - ma - lei ja pääs - ta meid kur - jast ja põr - gu - o - ru - põh - jast.

fer - ni de - fun - do la - cu.
 kur - jast, põr - gu o - ru põh - jast.

ni de pro - fun - do la - cu.
 jast, põr - gu o - ru põh - jast.

fer - ni de pro - fun - do la - cu.
 kur - jast, põr - gu o - ru põh - jast.

63

rit. molto

f *ff*

3 3

6. Hostias

Andante *pp* *mf*

Ho - sti - as et pre - ces ti - bi Do - mi - ne lau - dis of -
 Pal - ved Sul - le too - me, suu - rel Ju - ma - lal, too - me -

Ho - sti - as et pre - ces ti - bi Do - mi - ne lau - dis of -
 Pal - ved Sul - le too - me, suu - rel Ju - ma - lal, too - me -

Ho - sti - as et pre - ces ti - bi Do - mi - ne lau - dis of -
 Pal - ved Sul - le too - me, suu - rel Ju - ma - lal, too - me -

Ho - sti - as et pre - ces ti - bi Do - mi - ne lau - dis of -
 Pal - ved Sul - le too - me, suu - rel Ju - ma - lal, too - me -

Cor *mf* *p*

Org

8 *f* *cresc.* **34** *f* *cresc.*

ri - mu Tu sus - ci - pe pro a - ni - ma - bus il - lis, qua - rum ho - di - e me -
 ia au, Sa vō - ta meid Kris - tu - se pä - rast vas - tu, Si - nu va - lit - sust siin

fe - ri - mus. Tu sus - ci - pe pro a - ni - ma - bus il - lis, qua - rum ho - di - e me -
 kii - tust ja au, Sa vō - ta meid Kris - tu - se pä - rast vas - tu, Si - nu va - lit - sust siin

fe - ri - mus. Tu sus - ci - pe pro a - ni - ma - bus il - lis, qua - rum ho - di - e me -
 kii - tust ja au, Sa vō - ta meid Kris - tu - se pä - rast vas - tu, Si - nu va - lit - sust siin

14

ff

mo - ri - am fa - ci - mus: fac e - as, Do - mi - ne, — de mor - te
 mei - e nüüd kii - da - me. Vii, ha - las - ta - ja, meid sur - nu - hau - ast

ff

mo - ri - am fa - ci - mus: fac e - as, Do - mi - ne, — de mor - te
 mei - e nüüd kii - da - me. Vii, ha - las - ta - ja, meid sur - nu - hau - ast

ff

mo - ri - am fa - ci - mus: fac e - as, Do - mi - ne, — de mor - te
 mei - e nüüd kii - da - me. Vii, ha - las - ta - ja, meid sur - nu - hau - ast

ff

mo - ri - am fa - ci - mus: fac e - as, Do - mi - ne, — de mor - te
 mei - e nüüd kii - da - me. Vii, ha - las - ta - ja, meid sur - nu - hau - ast

Tutti

20

mf

re ad vi - tam. Quam o - lim A - bra - hae pro - mi - si - sti,
 dii - si. Sa o - led Aab - ra - mil se - da tõe - tan'd,

mf

trans - i - re vi - tam. Quam o - lim A - bra - hae pro - mi - si - sti,
 Sa Pa - ra - dii - si. Sa o - led Aab - ra - mil se - da tõe - tan'd,

mf

re ad vi - tam. Quam o - lim A - bra - hae pro - mi - si - sti,
 dii - si. Sa o - led Aab - ra - mil se - da tõe - tan'd,

mf

trans - i - re ad vi - tam. Quam o - lim A - bra - hae pro - mi - si - sti,
 Sa Pa - ra - dii - si. Sa o - led Aab - ra - mil se - da tõe - tan'd,

35

mf
 quam o-lim A - bra-hae pro-mi - si - sti,
 Sa o-led Aab - ra - mil se - da tōo - tan'd,

mf
 quam o-lim A - bra-hae pro-mi - si - sti,
 Sa o-led Aab - ra - mil se - da tōo - tan'd,

mf
 quam o-lim A - bra-hae pro-mi - si - sti,
 Sa o-led Aab - ra - mil se - da tōo - tan'd,

mf
 quam o-lim A - bra-hae pro-mi - si - sti,
 Sa o-led Aab - ra - mil se - da tōo - tan'd

mf

f
 pro-mi - si - sti,
 o - led tōo - tan'd,

ff
 quam o - lim A - bra-hae pro-mi-si - sti,
 Sa o - led Aab - ra - mil se - da tōo-tan'd

f
 pro-mi - si - sti,
 o - led tōo - tan'd,

ff
 quam o - lim A - bra-hae pro-mi-si - sti,
 Sa o - led Aab - ra - mil se - da tōo-tan'd

f
 pro-mi - si - sti,
 o - led tōo - tan'd,

ff
 quam o - lim A - bra-hae pro-mi-si - sti,
 Sa o - led Aab - ra - mil se - da tōo-tan'd

ff

39

et se - - - mi - ni e - - -
 ja tu - - - le - val pöl - - -

et se - - - mi - ni e - - -
 ja tu - - - le - val pöl - - -

et se - - - mi - ni e - - -
 ja tu - - - le - val pöl - - -

et se - - - mi - ni e - - -
 ja tu - - - le - val pöl - - -

et se - - - mi - ni e - - -
 ja tu - - - le - val pöl - - -

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

44

- - - - - jus.
 - - - - - vel.

- - - - - jus.
 - - - - - vel.

- - - - - jus.
 - - - - - vel.

- - - - - jus.
 - - - - - vel.

- - - - - jus.
 - - - - - vel.

fff

fff

fff

fff

fff

fff

Sanctus

7. Sanctus

Maestoso


ff San - ctus, San - ctus, San - ctus
Pü - ha, pü - ha, pü - ha

ff San-ctus, San-ctus, San - ctus
Pü - ha, pü - ha, pü - ha

ff San - ctus, San - ctus, San - ctus Do - mi - nus
Pü - ha, pü - ha, pü - ha vä - ge

ff San-ctus, San-ctus, San - ctus Do - mi - nus
Pü - ha, pü - ha, pü - ha vä - ge - de

Tr Tutti



Tenore

De - a oth. sunt coe - li glo - ri - a
Is - sae - ot! ta - e vad ja maad on Is - sand, Su


Basse

37 **p**



13

tu - a, sunt coe - li et ter - ra glo - ri - a tu - a.
au, täis ta - e vad ja maad on Is - sand, Su - au!



Hosanna

18 38 Poco più mosso

Ho-san-na in ex - cel - sis, ho - san - na, ho - san - na, ho - san - na, ho - san -
Ho - san - na tae - vas kōr - ges, ho - san - na, ho - san - na, ho - san - na, ho - san -

Ho-san-na in ex - cel - sis, in ex - cel -
Ho - san - na tae - vas kōr - ges, tae - vas kōr -

Archi

Ho-san-na in ex - cel - sis, ho-san-na, ho-san-na
Ho - san - na tae - vas kōr - ges, ho - san - na, ho - san -

na, ho-san-na in - sis, ho-san-na in - ex - cel - sis, ho-san-na, ho-san-na
na, ho-san-na tae - vas kōr - ges, ho-san-na tae - vas kōr - ges, ho-san-na, ho-san-na

na, ho-san-na, ho-san-na,
na, ho-san-na, ho-san-na,

Ho-san-na in ex - cel - sis, ho-san-na, ho-san-na, ho-san-na, ho-san-na
Ho - san - na tae - vas kōr - ges, ho - san - na, ho - san - na, ho - san - na, ho - san -

na, ho - san - na, ho - san - na, ho-san-na in ex - cel - sis, ho - san - na,
 na, ho - san - na, ho - san - na, ho-san-na tae-vas kōr - ges, ho - san - na,
 na, ho - san - na, ho - san - na, ho-san-na in ex - cel - sis, ho - san - na, ho-san-na, ho - san -
 na, ho - san - na, ho - san - na, ho-san-na tae-vas kōr - ges, ho - san - na, ho - san - na, ho - san -
 ho-san-na in ex - cel - sis, ho - san - na, ho-san-na, ho - san -
 ho-san-na tae-vas kōr - ges, ho - san - na, ho - san - na, ho - san -
 na, ho - san - na, ho - san - na, ho-san-na in ex - cel - sis, ho - san - na, ho - san -
 na, ho - san - na, ho - san - na, ho-san-na tae - vas - kōr - ges, ho - san -

+ Legni
 Vc Bassi

ho-san-na in ex - cel - sis, ho-san-na in ex - cel -
 ho-san-na tae - vas - kōr - ges, ho-san-na tae - vas - kōr -
 na, ho - san - na, ho - san - na, ho-san-na in ex - cel - sis, ho-san-na in ex - cel -
 na, ho - san - na, ho - san - na, ho-san-na tae - vas - kōr - ges, ho-san-na tae - vas - kōr -
 na, ho - san - na, ho - san - na, ho - san - na in ex - cel - sis, ho-san-na in ex - cel -
 na, ho - san - na, ho - san - na, ho-san-na tae - vas - kōr - ges, ho-san-na tae - vas - kōr -
 na, ho-san - na, ho - san - na, ho - san - na in ex - cel - sis, ho-san-na in ex - cel -
 na, ho - san - na, ho - san - na, ho-san-na tae - vas - kōr - ges, ho-san-na tae - vas - kōr -

Tutti

34

p *mf* *f*

sis, ho-san-na in ex-cel-sis, ho-san-na in ex-cel-sis, ho-san-na in ex-cel-
 ges, ho-san-na tae-vas kōr- ges, ho-san-na tae-vas kōr- ges, ho-san-na tae-vas kōr-

p *mf* *f*

sis, ho-san-na, ho-san-na in ex-cel-sis, ho-san-na in ex-cel-
 ges, ho-san-na, ho-san-na tae-vas kōr- ges, ho-san-na tae-vas kōr-

p *mf* *f*

sis, ho-san-na, ho-san-na in ex-cel-sis, ho-san-na in ex-cel-
 ges, ho-san-na, ho-san-na tae-vas kōr- ges, ho-san-na tae-vas kōr-

p *mf* *f*

sis, ho-san-na in ex-cel-sis, ho-san-na in ex-cel-sis, ho-san-na in ex-cel-
 ges, ho-san-na tae-vas kōr- ges, ho-san-na tae-vas kōr- ges, ho-san-na tae-vas kōr-



38 40

f

ho-san-na in ex-cel-sis, ho-
 ho-san-na tae-vas kōr- ges, ho-

f

sis, ho-san-na in ex-cel-sis, ho-
 ges, ho-san-na tae-vas kōr- ges, ho-

f

san-na in ex-cel-sis, ho-san-na, ho-
 ges, ho-san-na tae-vas kōr- ges, ho-san-na, ho-

mf *f*

sis, ho-san-na in ex-cel-sis, ho-san-na, ho-san-na in ex-cel-sis, ho-
 ges, ho-san-na tae-vas kōr- ges, ho-san-na, ho-san-na tae-vas kōr- ges, ho-



42

ff *mf*

san - - - na, ho-san - na, ho-san - na, ho-san - na, ho-san - na, ho-san - na, ho-san - na
 san - - - na, ho-san - na, ho-san - na, ho-san - na, ho-san - na, ho-san - na, ho-san - na

ff *mf*

san - - - na, ho-san - na, ho-san - na, ho-san - na, ho-san - na, ho-san - na, ho-san - na
 san - - - na, ho-san - na, ho-san - na, ho-san - na, ho-san - na, ho-san - na, ho-san - na

ff *mf*

san-na, ho-san - na, ho - san - na in ex - cel - sis, ho -
 san - na, ho-san - na, ho - san - na tae - - vas kōr - ges, ho -

ff *mf*

san-na, ho-san - na, ho - san - na in ex - cel - sis, ho -
 san - na, ho-san - na, ho - san - na tae - - vas kōr - ges, ho -

Archi

ff *mf*

47

p

in ex - cel - sis, ho - san - na, ho-san - na!
 tae - vas kōr - ges, ho - san - na, ho-san - na!

p

in ex - cel - sis, ho - san - na, ho-san - na!
 tae - vas kōr - ges, ho - san - na, ho-san - na!

p

san - na, ho-san - na, ho - san - na!
 san - na, ho-san - na, ho - san - na!

p

in ex - cel - - sis!
 tae - vas kōr - - ges!

p

in ex - cel - - sis!
 tae - vas kōr - - ges!

Legni Archi Cl Cor Fl

p *pp* *p* *pp*

52

Cl Ob Cor Ob Fl

41 Archi

f

57

mf
Ho-san-na in ex - cel - - sis,
Ho-san-na tae - vas kôr - - ges!

mf
Ho-san-na in ex - cel - - sis,
Ho-san-na tae - vas kôr - - ges!

mf
Ho-san-na in ex - cel - - sis,
Ho-san-na tae - vas kôr - - ges!

mf
Ho-san-na in ex - cel - - sis,
Ho-san-na tae - vas kôr - - ges!

Tutti Archi

mf

63

mf
ho-san-na in ex - cel - - sis, ho - san - na,
Ho-san-na tae - vas - kôr - - ges, ho - san - na,

mf
ho-san-na in ex - cel - - sis, ho - san -
Ho-san-na tae - vas - kôr - - ges, ho - san -

mf
ho-san-na in ex -
Ho-san-na tae - vas -

mf
ho-san-na in ex - cel - -
Ho-san-na tae - vas - kôr - -

Tr, Legni

p

ho-san-na in ex - cel - sis, ho-san -
 ho-san-na tae - vas kôr-ges, ho-san -

na, ho-san - na, ho-san - na, ho-san-na in ex - cel - sis, ho-san - na,
 na, ho-san - na, ho-san - na, ho-san-na tae - vas_ kôr - ges, ho-san - na,

cel - - sis, ho-san - na, ho-san-na in ex - cel -
 kôr - - ges, ho-san - na, ho-san-na tae - vas_ kôr -

sis, ho-san - na, ho-san - na, ho-san-na in ex - cel - sis, ho-san - - na in
 ges, ho-san - na, ho-san - na, ho-san-na tae - vas_ kôr - ges, ho-san - - na, ho

Tutti

72 *ff* *rit.*

na ho-san-na in ex - - sis. _____
 ho-san-na tae - vas - - ges! _____

ho-san-na in ex - - sis. _____
 ho-san-na tae - vas - - ges! _____

ges, ho-san-na in ex - cel - - sis. _____
 ges, ho-san-na tae - vas_ kôr - - ges! _____

ff

ex - - na - cel - - sis. _____
 san - na kôr - - ges! _____

ff *rit.*

Agnus Dei

8. Agnus Dei

Lento

Archi

mf

43 *mp*

A - gnus De - i, qui tol - lis
Tal - le - ke - ne, kes kan -

p

A - gnus De - i, qui tol - lis
Tal - le - ke - ne, kes kan - nad

p

A - gnus De - i, qui tol - lis
Tal - le - ke - ne, kes kan - nad

p

A - gnus De - i, qui tol - lis
Tal - le - ke - ne, kes kan - nad

11

pec - ca - ta mun - di: do - na e - is re - qui - em, re - qui - em sem - pi -
maa - il - ma pa - tud, an - na mei - le hin - ga - ta, hin - ga - ta i - ga -

pec - ca - ta mun - di: do - na e - is re - qui - em, re - qui - em sem - pi -
maa - il - ma pa - tud, an - na mei - le hin - ga - ta, hin - ga - ta i - ga -

pec - ca - ta mun - di: do - na e - is re - qui - em, re - qui - em sem - pi -
maa - il - ma pa - tud, an - na mei - le hin - ga - ta, hin - ga - ta i - ga -

pec - ca - ta mun - di: do - na e - is re - qui - em, re - qui - em sem - pi -
maa - il - ma pa - tud, an - na mei - le hin - ga - ta, hin - ga - ta i - ga -

44

16

mf

ter - nam. A - gnus De - i, qui tol - lis pec - ca - ta mun - di:
 ves - ti. Tal - le - ke - ne, kes kan - nad maa - il - ma pa - tud,

mf

ter - nam. A - gnus De - i, qui tol - lis pec - ca - ta mun - di:
 ves - ti. Tal - le - ke - ne, kes kan - nad maa - il - ma pa - tud,

mf

ter - nam. A - gnus De - i, qui tol - lis pec - ca - ta mun - di:
 ves - ti. Tal - le - ke - ne, kes kan - nad maa - il - ma pa - tud,

mf

ter - nam. A - gnus De - i, qui tol - lis pec - ca - ta mun - di:
 ves - ti. Tal - le - ke - ne, kes kan - nad maa - il - ma pa - tud,

Tutti

mf

45

21

na e - is qui - em, re - qui - em sem - pi - ter - nam. A - gnus De - i,
 mei - le ga - ta, hin - ga - ta i - ga - ves - ti. Tal - le - ke - ne,

p

do - na is qui - em sem - pi - ter - nam. A - gnus De - i,
 an - na mei - le hin - ga - ta i - ga - ves - ti. Tal - le - ke - ne,

p

e - is re - qui - em sem - pi - ter - nam. A - gnus De - i,
 mei - le hin - ga - ta i - ga - ves - ti. Tal - le - ke - ne,

p

do - na e - is re - qui - em sem - pi - ter - nam. A - gnus De - i,
 an - na mei - le hin - ga - ta i - ga - ves - ti. Tal - le - ke - ne,

p

26

qui tol - lis pec - ca - ta mun - di: do - na e - is re - qui - em, —
kes kan - nad maa - il - ma pa - tud, an - na mei - le hin - ga - ta, —

qui tol - lis pec - ca - ta mun - di: do - na e - is re - qui - em,
kes kan - nad maa - il - ma pa - tud, an - na mei - le hin - ga - ta,

qui tol - lis pec - ca - ta mun - di: do - na e - is re - qui - em,
kes kan - nad maa - il - ma pa - tud, an - na mei - le hin - ga - ta,

qui tol - lis pec - ca - ta mun - di: do - na e - is re - qui - em,
kes kan - nad maa - il - ma pa - tud, an - na mei - le hin - ga - ta,

31

re - qui - em sem - pi - ter - nam. Lux ae - ter - - na
hin - ga - ta i - ga - ves - ti. Rõõm ja val - - gus

re - qui - em sem - pi - ter - nam. Lux ae - ter - - na
hin - ga - ta i - ga - ves - ti. Rõõm ja val - - gus

re - qui - em sem - pi - ter - nam. Lux ae - ter - - na
hin - ga - ta i - ga - ves - ti. Rõõm ja val - - gus

re - qui - em sem - pi - ter - nam. Lux ae - ter - - na
hin - ga - ta i - ga - ves - ti. Rõõm ja val - - gus

Tutti

lu - ce - at e - is, Do - mi - ne, lux ae -
 pais - ta sa mei - le lōp - ma - ta, rōōm ja

lu - ce - at e - is, Do - mi - ne, lux ae -
 pais - ta sa mei - le lōp - ma - ta, rōōm ja

lu - ce - at e - is, Do - mi - ne, lux ae -
 pais - ta sa mei - le lōp - ma - ta, rōōm ja

lu - ce - at e - is, Do - mi - ne, lux ae -
 pais - ta sa mei - le lōp - ma - ta, rōōm ja

Piano accompaniment for measures 35-37, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand.

- na lu - ce - at sem - pi - ter - - nam.
 - gus, pais - ta meil' lōp - ma - ta!

ter - val - gus, lu - ce - at sem - pi - ter - - nam.
 pais - ta meil' lōp - ma - ta!

- na lu - ce - at sem - pi - ter - - nam.
 - gus, pais - ta meil' lōp - ma - ta!

ter - - na lu - ce - at sem - pi - ter - - nam.
 val - - - gus, pais - ta meil' lōp - ma - ta!

Piano accompaniment for measures 38-40, continuing the melodic and harmonic themes from the previous page.

47 Soprano e Alto unisono

f
 Cum san-ctis tu - is in ae-ter - num, qui - a pi - us es, cum san-ctis tu - is
 Au ol - gu Si - nu pü - ha sō - nal, Si - nul ol - gu a - u, au ol - gu Si - nu

f Tenore
 Cum san-ctis tu - is in ae-ter - num, qui - a pi - us es, cum san-ctis tu - is
 Au ol - gu Si - nu pü - ha sō - nal, Si - nul ol - gu a - u, au ol - gu Si - nu

Basso

48 **Tempo I**

mf
 in ae-ter - num, qui - a pi - us es, A - gnus De - i, qui tol - lis
 pü - ha sō - nal, Si - nul ol - gu a - u! Ta - le - ke - ne, es kan - nad

mf
 in ae-ter - num a pi - us A gnus De - i, qui tol - lis
 pü - ha sō - nal nul ol - gu a - u! Ta le - ke - ne, kes kan - nad

51 Tenore e Basso unisono

pec - ca - ta mun - di: do - na e - is re - qui - em, re - qui - em sem - pi -
 maa - il - ma pa - tud, an - na mei - le hin - ga - ta, hin - ga - ta i - ga -

56 *p*

ter - - nam.
ves - - ti.

Archi *p* *dim.*

[49] Moderato molto ♩ = 76

62 Cor Legni Litt. Fl *mf*

Cor

69 *mf* [50]

Re - qui-em ae - ter - nam do - na e - is Do - mi - ne.
Hin - ga - ta kord ra - hus an - na Ju - mal, i - ga - vest!

Re - qui-em ae - ter - nam do - na Do - mi - ne.
Hin - ga - ta kord ra - hus an - na i - ga - vest!

Re - qui-em ae - ter - nam do - na Do - mi - ne.
Hin - ga - ta kord ra - hus an - na i - ga - vest!

Archi Legni, Ottoni *mf*

76 Trb Cor *p* *mf*

84 51

p

Re - qui - em ae - ter - nam do - na e - is Do - mi - ne,
 Hin - ga - ta kord ra - hus an - na, Ju - mal, i - ga - vest

p

Re - qui - em ae - ter - nam do - na Do - mi - ne,
 Hin - ga - ta kord ra - hus an - na i - ga - vest

p

Re - qui - em ae - ter - nam do - na Do - mi - ne,
 Hin - ga - ta kord ra - hus an - na i - ga - vest

p

Re - qui - em ae - ter - nam do - na Do - mi - ne,
 Hin - ga - ta kord ra - hus an - na i - ga - vest

Archi

pp

91 Soprano

per - pe - tu - a, et lux per - pe - tu - a lu - ce - at e - is.
 va val - gus - se, ja tae - va val - gus - se tös - ta meid hel - dest.

96

mf

mf

Re - qui - em ae - ter - nam do - na e - is Do - mi - ne,
 Hin - ga - ta kord ra - hus an - na, Ju - mal, i - ga - vest!

mf

Re - qui - em ae - ter - nam do - na Do - mi - ne,
 Hin - ga - ta kord ra - hus an - na i - ga - vest!

mf

Re - qui - em ae - ter - nam do - na Do - mi - ne,
 Hin - ga - ta kord ra - hus an - na i - ga - vest!

mf

Re - qui - em ae - ter - nam do - na Do - mi - ne,
 Hin - ga - ta kord ra - hus an - na i - ga - vest!

Cor Archi

p

108

Cor

mf

117

re - qui - em ae - ter - nam do - na e - is Do - mi - ne, et lux per - pe - tu - a,
 Hin - ga - ta kord ra - hus an - na, Ju - mal, i - ga - vest ja tae - va val - gus - se,

p

ae - ter - nam do - na Do - mi - ne, et lux per - pe - tu - a,
 kord ra - hus an - na i - ga - vest ja tae - va val - gus - se,

p

re - qui - em ae - ter - nam do - na Do - mi - ne, et lux per - pe - tu - a,
 Hin - ga - ta kord ra - hus an - na i - ga - vest ja tae - va val - gus - se,

p

re - qui - em ae - ter - nam do - na Do - mi - ne, et
 Hin - ga - ta kord ra - hus an - na i - ga - vest tae - - - -

Archi Legni

p

et lux per-pe - tu - a lu - ce - at e - is.
 ja tae - va val - gus - se, tös - ta meid hel - dest.

et lux per-pe - tu - a lu - ce - at e - is.
 ja tae - va val - gus - se, tös - ta meid hel - dest.

et lux per-pe - tu - a lu - ce - at e - is.
 ja tae - va val - gus - se, tös - ta meid hel - dest.

lux va lu - ce - at e - is.
 tös - ta meid hel - dest.

Tutti
 ff

Cor

f dim.

Re - qui - em ae - ter - nam do - na e - is Do - mi - ne,
 Hin - ga - ta kord ra - hus an - na, Ju - mal, i - ga - vest

Re - qui - em ae - ter - nam do - na Do - mi - ne,
 Hin - ga - ta kord ra - hus an - na i - ga - vest

Re - qui - em ae - ter - nam do - na Do - mi - ne,
 Hin - ga - ta kord ra - hus an - na i - ga - vest

Re - qui - em ae - ter - nam do - na Do - mi - ne,
 Hin - ga - ta kord ra - hus an - na i - ga - vest

Archi

mf p

et lux per - pe - tu - a, et lux per - pe - tu - a
 ja tae - va val - gus - se, ja tae - va val - gus - se

et lux per - pe - tu - a, et lux per - pe - tu - a
 ja tae - va val - gus - se, ja tae - va val - gus - se

et lux per - pe - tu - a, et lux per -
 ja tae - va val - gus - se, ja tae - va -

et lux per - pe - tu - a, et
 ja tae - va val - gus - se, tae - va -

p

ce - at e - is. _____
 tid hel - - - - - dest. _____

lu - ce - at e - is. _____
 tös - hel - - - - - dest. _____

lu - ce - at e - is, lu - - ce - - at. _____
 tös - ta meid hel - dest, tös - - ta - - - meid. _____

pe - tu - a lu - ce - at e - is, lu - - ce - - at. _____
 val - gus - se tös - ta meid hel - dest, tös - - ta - - - meid. _____

56 Soprano e Alto unisono

158 *ff marcato* *sim.*

Cum san - ctis, cum san - ctis tu - is in ae - ter - - num,
 Au ol - gu, au ol - gu Si - nu pü - hal sō - - - nal,

ff marcato *sim.*

Cum san - ctis, cum san - ctis tu - is in ae - ter - - num,
 Au ol - gu, au ol - gu Si - nu pü - hal sō - - - nal,

ff marcato *sim.*

Tutti

ff marcato

166 *f* *rit. e a*

cum san-ctis tu - is in ae - ter - - num, qui - a pi - us es. - - - u!
 au ol - gu Si - nu pü - hal sō - - - - - u! Si - nul - - - - - u!

cum san-ctis tu in ae - ter - - m, qui - a pi - us es. - - - u!
 au ol - gu Si pü - hal sō - - - - - u! Si - nul ol - gu - a - - - u!

f

mf *p*

174 *p*

184 [58]

194 **59**

p

Re - qui - em ae - ter - nam do - na e - is Do - mi - ne,
 Hin - ga - ta kord ra - hus an - na, Ju - mal, i - ga - vest

p

Re - qui - em ae - ter - nam do - na e - is Do - mi - ne,
 Hin - ga - ta kord ra - hus an - na, Ju - mal, i - ga - vest

p

pp

202 **60**

et lux per - a lu - ce - at
 ja tae - va val - s - s tös - ta - meid

et lux per pe tu - lu - ce - at
 i e - va val - gi - se tös - ta - meid

pp

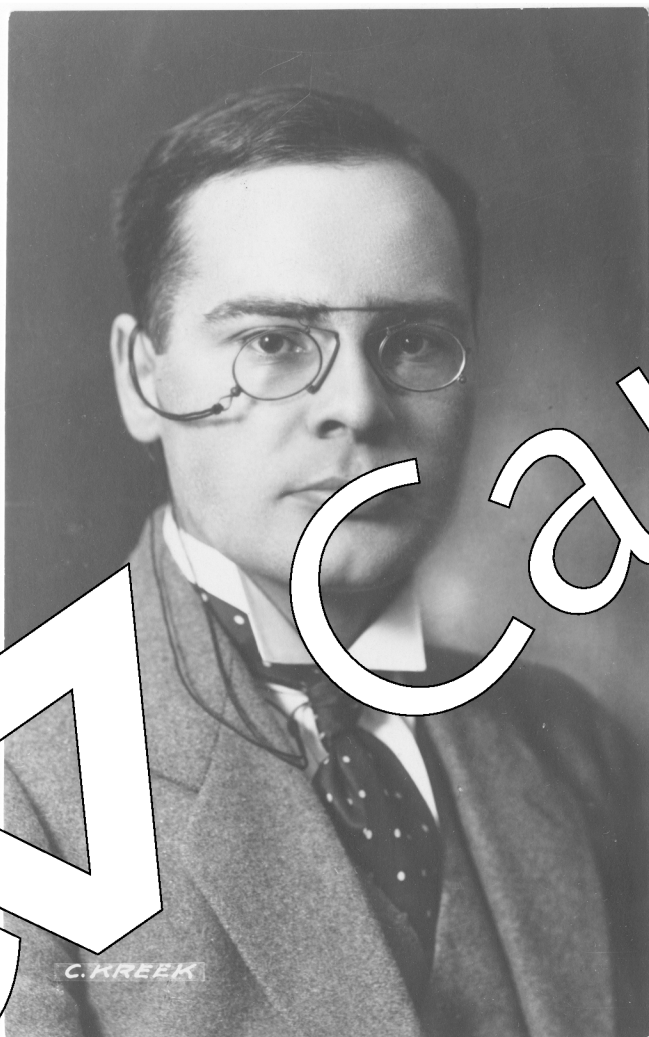
pp

e - - - is.
 hel - - - dest.

e - - - is.
 hel - - - dest.

ppp

pizz.



Cyrillus Kreek
im Alter von 31 Jahren (1920)
Estnisches Theater- und Musikmuseum, Musikabteilung
Foto aus dem Cyrillus-Kreek-Archiv (Signatur: ETMM M 11:1/119:1)

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Bach, C. P. E.: Magnificat Wq 215 / BR E4 ⊕	carus plus	33.215/03	Herzogenberg: Die Geburt Christi op. 90	40.196/03
- Heilig Wq 217 / BR F77 ⊕		33.217/03	- Die Passion op. 93	40.197/03
Bach, J. S.: sämtliche Kantaten · complete cantatas			- Erntefeier op. 104	40.198/03
- Himmelfahrtsoratorium · Ascension oratorio			Homilius: Johannespassion · St. John Passion	
BWV 11 ⊕	carus plus	31.011/03	HoWV I.4 ⊕	carus plus 37.103/03
- Messe in h-Moll · Mass in B minor BWV 232 ⊕	carus plus	31.232/03	- Markuspassion · St. Mark Passion HoWV I.10 ⊕	37.110/03
- Johannes-Passion · St. John Passion BWV 245	carus plus		- Passionskantate HoWV I.2 ⊕	37.104/03
Traditionelle Fassung · traditional version (1739/1749)		31.245/93	- Weihnachtsoratorium · Christmas oratorio	
Fassung · version II (1725)		31.245/53	HoWV I.1 ⊕	carus plus 37.105/03
Fassung · version IV (1749)		31.245/03	Mauersberger: Christvesper RMWV 7	7.201/03
- Magnificat in D BWV 243 ⊕	carus plus	31.243/03	Mendelssohn: Christus MWV A 26 (Teil 1/Part 1)	carus plus 40.169/03
- Markus-Passion · St. Mark Passion BWV 247 ⊕		31.247/03	- Christus MWV A 26 (Teil 2/Part 2)	carus plus 40.170/03
- Matthäus-Passion · St. Matthew Passion BWV 244	carus plus	31.244/03	- Der 42. Psalm · Psalm 42 MWV A 15 ⊕	carus plus 40.072/03
- 4 Missae in F, A, g, G BWV 233–236		31.233/03–31.236/03	- Elias · Elijah MWV A 25 ⊕	carus plus 40.131/03
- Osteroratorium · Easter Oratorio BWV 249 ⊕		31.249/03	- Hymne „Hör mein Bitten“ · „Hear my prayer“	
- Weihnachtsoratorium · Christmas Oratorio			MWV B 49 ⊕	carus plus 40.111/03
- BWV 248	carus plus	31.248/53	- Lauda Sion MWV A 24 ⊕	carus plus 40.071/03
Beethoven: Missa in C op. 86 ⊕	carus plus	40.688/03	- Lobgesang · Sinfonie-Kantate MWV A 18 ⊕	carus plus 40.076/03
- Missa solemnis op. 123 ⊕	carus plus	40.689/03	- Magnificat in D MWV A 2 ⊕	carus plus 40.484/03
- Symphonie Nr. 9 op. 125. Finale	carus plus	23.801/03	- O Haupt voll Blut und Wunden MWV A 8 ⊕	carus plus 40.86/03
- Christus am Ölberge	carus plus	23.020/03	- Paulus · St. Paul MWV A 14 ⊕	carus plus 40.019/03
- Meeres Stille und Glückliche Fahrt op. 112		10.395/03	- Vom Himmel hoch MWV A 22 ⊕	carus plus 40.013/03
- Elegischer Gesang op. 118		10.396/03	- Wer nur den lieben Gott lässt walten	
Brahms: Ave Maria op. 12 ⊕		40.180/03	MWV A 7 ⊕	carus plus 40.032/03
- Der 13. Psalm ⊕		40.182/03	Monteverdi: Vespro della Beata Vergine	carus plus 40.801/03
- Ein deutsches Requiem op. 45 ⊕	carus plus	27.055/03	Mozart: Sämtliche geistliche Vokalwerke · complete sacred vocal works	
- Schicksalslied op. 54		10.399/03	- Davide penitente KV 461	40.060/03
Bruckner: Te Deum	carus plus	27.190/03	- Esztergom, jubilate KV 165	40.767/03
Buxtehude: Also hat Gott die Welt geliebt BuxWV 5 ⊕		36.010/03	- Missa in c (Waise) Ausmerse KV 139	40.614/03
- Das Jüngste Gericht ⊕		36.019/03	- Missa brevis in G KV 140	carus plus 40.623/03
- Membra Jesu nostri ⊕		36.013/03	- Missa brevis in D KV 150 ⊕	carus plus 40.625/03
Cherubini: Krönungsmesse · Messe solennelle in G		40.087/03	- Missa in C (Spatzenmesse) · Spary (Mass)	
- Requiem in c ⊕	carus plus	40.086/03	KV 220	carus plus 40.626/03
Dvořák: Messe in D op. 86 ⊕	carus plus	40.653/03	- Missa in C (Krönungsmesse · Coronation Mass)	
- Stabat Mater op. 58, Bearb. für Kammerensemble	carus plus	27.293/53	KV 317	carus plus 40.618/03
Fauré: Requiem op. 48 (version symphonique)	carus plus	27.312/03	- Missa solemnis in F KV 337	40.619/03
- Requiem op. 48 (avec petit orchestre)		27.311/03	- Missa in c KV 427 Bernius/Wolf ⊕	carus plus 51.651/03
Franck, César: Die Sieben Worte		40.095/03	- Missa in c KV 427 · Levin	51.427/03
- Messe in A op. 12		40.646/50	- Messe KV 427 · Maunder	40.620/03
Gounod: Requiem in C op. 41		27.315/03	- Requiem KV 626 · Levin	51.626/53
- Messe solennelle de Noël		27.095/03	- Requiem KV 626 · Maunder	40.630/03
Händel: Alexander's Feast	carus plus	55.075/03	- Requiem KV 626 · Süßmayr	carus plus 51.626/03
- Brockes Passion BWV 102 ⊕	carus plus	55.048/03	- Vesperae solennes de Confessore KV 339 ⊕	carus plus 40.059/03
- Israel in Egypt	carus plus	55.054/53	Puccini: Messa a 4 voci (Messa di Gloria) SC 6	carus plus 40.645/03
- Judas Maccabaeus	carus plus	55.063/03	Rheinberger: Der Stern von Bethlehem op. 164 ⊕	carus plus 50.164/03
- Messiah	carus plus	55.056/03	- Missa in A op. 126	
- Cecilia's Day Anthems			- für Frauenchor · for women's choir ⊕	carus plus 50.126/03
- The Lord's Anthem in G BWV 25	carus plus	10.372/03	- Missa in B op. 172 für Männerchor · for men's choir ⊕	50.172/03
- HWV 283 (Dettinger) · Te Deum	carus plus	40.911/03	- Messe in C op. 169	50.169/03
- V 53 ⊕	carus plus	55.283/03	- Requiem op. 60	50.060/03
Händel: Messiah			- Stabat Mater op. 16	50.016/03
- in a g ⊕		50.703/03	Rossini: Petite Messe solennelle ⊕	carus plus 40.650/03
- in Es ⊕	carus plus	97.004/03	- Messa di Rimini	40.674/03
- Miserere		40.961/03	- Miserere	40.805/03
Haydn: Missa in G der Heiligen Virginis Mariae MH 15		50.305/03	- Stabat Mater	carus plus 70.089/03
- Missa in G der Heiligen Mariae MH 546		54.546/03	Ryba: Missa pastoralis bohemica	40.678/03
- Missa Sanctae Theresiae MH 254		54.254/03	Saint-Saëns: Oratorio de Noël ⊕	carus plus 40.455/03
- Missa sub titulo Sanctae Theresiae MH 797		50.328/03	- Requiem	27.317/03
- Missa sub titulo Sancti Francisci Seraphici MH 826		50.329/03	Salieri: La Passione di Gesù Cristo	40.942/03
- Missa sub titulo Sancti Leopoldi MH 837 ⊕		54.837/03	Schubert: Sämtliche geistliche Vokalwerke · complete sacred vocal works	
- Requiem in B MH 838 ⊕		54.838/03	- Magnificat in C D 486 ⊕	carus plus 70.053/03
- Requiem in c MH 154		50.321/03	- Messe in G D 167	carus plus 40.675/03
- Vesperae solennes MH 321		50.348/03	- Messe in As D 678	carus plus 40.659/03
Haydn, Joseph: Die Schöpfung · The Creation	carus plus	51.990/03	- Messe in Es D 950 ⊕	carus plus 40.660/03
- Missa brevis in F	carus plus	40.601/03	Schütz: Weihnachts-Historie ⊕	carus plus 20.435/03
- Missa brevis St. Joannis de Deo in B			Suppé: Missa pro defunctis. Requiem	40.085/03
(Kleine Orgelsolomesse · Little Organ Solo Mass)	carus plus	40.600/03	Telemann: Die Tageszeiten ⊕	39.137/03
- Missa Cellensis (Kleine Mariazeller Messe)		40.606/03	- Donner-Ode	39.142/03
- Missa Cellensis in honorem BVM in C			- Hosianna dem Sohne David	39.117/03
(Cäcilienmesse) ⊕	carus plus	40.604/03	- Machet die Tore weit ⊕	carus plus 39.105/03
- Missa in Angustiis (Nelsonmesse)	carus plus	40.609/03	Verdi: Requiem	carus plus 27.303/03
- Missa in honorem BVM in Es (Große Orgelsolomesse)		40.603/03	- Stabat Mater	27.294/03
- Missa in tempore belli (Paukenmesse)	carus plus	40.607/03	- Te Deum	27.194/03
- Missa „Rorate coeli desuper“ in G		40.602/03	Vivaldi: Beatus vir (Ps 111) RV 597 ⊕	40.012/03
- Missa Sancti Bernardi von Offida in B (Heiligmesse)		40.608/03	- Credo RV 591 ⊕	carus plus 40.004/03
- Missa Sancti Nicolai in G (Nikolaimesse)	carus plus	40.605/03	- Dixit Dominus (Ps 109) RV 594 ⊕	40.007/03
- Missa in B (Harmoniemesse)		40.612/03	- Gloria RV 589 ⊕	carus plus 40.001/03
- Missa in B (Schöpfungsmesse) ⊕		40.611/03	- Kyrie RV 587 ⊕	40.005/03
- Missa in B (Theresienmesse · Theresien Mass)	carus plus	40.610/03	- Magnificat RV 610 ⊕	carus plus 40.002/03

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