

REQUIEM

c-moll

Cyrrillus Kreek
(1889-1962)

1. Introitus

Moderato $\text{♩} = 76$

The score is written in C minor, 4/4 time, with a tempo of Moderato (♩ = 76). It features a piano accompaniment and vocal parts for Soprano and Alto.

Piano: The piano part begins with a *mf* dynamic. The right hand has a melodic line with some grace notes, while the left hand provides harmonic support with chords and moving bass lines. Instrument markings include *Ob., Fag.*, *Fl., Cl.*, and *Cor.*.

Vocal Parts: The vocal parts enter at measure 10. The Soprano and Alto parts have the following lyrics:
Soprani: an - na, Ju - mal
Alti: do - na e - is
Soprani: Hin - ga - ta kord ra - hus an - na i - ga - vest!
Alti: Re - qui - em ae - ter - nam do - na Do - mi - ne!
The vocal parts are accompanied by the piano and other instruments. The piano part has a *p* dynamic for the *Archi* section.

Instrumentation: The score includes parts for *Ob., Cl., Fag.*, *Fl., Cl.*, *Cor.*, *Trb. e Tuba*, and *Archi*.

20 *Cor.*
mf

25 *p* an - na, Ju - mal 2
do - na e - is

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

p *p* *Archi*

30 *p*

SOPRANI, ALTI

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 -

2. Dies irae

Allegro moderato

Piano

f Cor. *marcato*

p Trb. e Tuba

6

f simile

12

p

17

10

f simile

23

p

29

pp

Org., C-b.

11 Moderato

35 *mf*

S. Tōus - ke ü - les, tul - ge et - te,
Di - es i - rae, di - es il - la,

A. *mf*
Tōus - ke ü - les, tul - ge et - te,
Di - es i - rae, di - es il - la,

T. *mf*
Tōus - ke ü - les, tul - ge
Di - es i - rae, di - es

B. *mf*
Tōus - ke ü - les,
Di - es i - rae,

mf

Sub.....

40

pan - ge ma - ha sur - nu - ka - te,
sol - vet sae - clum in fa - vil - la,

pan - ge ma - ha sur - nu -
sol - vet sae - clum in fa -

et - te, pan - ge ma - ha sur - nu - ka - te,
il - la, sol - vet sae - clum in fa - vil - la,

tul - ge et - te, pan - ge ma - ha
di - es il - la, sol - vet sae - clum

(Sub).....

3. Recordare

Andante moderato

Piano

The piano accompaniment consists of four systems of music. The first system starts with a trill (Tr.) in the right hand, marked *p* (piano) in the first measure and *mp* (mezzo-piano) in the second. The second system begins at measure 5, marked *mf* (mezzo-forte) and includes the instruction *cresc. poco a poco* (crescendo poco a poco), with dynamics increasing to *f* (forte) by measure 7. The third system begins at measure 8, marked *ff* (fortissimo). The fourth system begins at measure 11, marked *sf* (sforzando) and ends with a decrescendo to *pp* (pianissimo).

21 Allegretto moderato

S.
A.

14 *mf*

E - lu ar - must Jee - sus pü - ha, kes sa lu - nas - tust tõid mei - le, pääs - ta
 Re - cor - da - re Je - su pi - e; quod sum cau - sa tu - ae vi - ae, ne me

T.
B.

mf

Ob.

mf

Cor.

The vocal parts (Soprano and Alto) and the instrumental parts (Oboe and Cor Anglais) are shown in a 2/4 time signature. The vocal parts begin at measure 14 with a mezzo-forte (*mf*) dynamic. The instrumental parts also begin at measure 14 with a mezzo-forte (*mf*) dynamic. The music is in a 2/4 time signature.

4. Oro supplex

Allegretto moderato

Piano

p Cb., V-c.

Measures 1-4 of the piano introduction. The right hand is mostly silent, while the left hand plays a rhythmic pattern of eighth notes.

5

Measures 5-9 of the piano introduction. The right hand begins with a melodic line, and the left hand continues with the rhythmic pattern.

10

S.
A.

p

Ku - hu pa - tud tu - leb pan - na, ar - must Sa neid ä - ra
 O - ro sup - plex et ac - cli - nis, cor con - tri - tum qua - si

T.
B.

p

Measures 10-13 of the piano accompaniment. The right hand plays chords and the left hand plays a bass line. Dynamics include *pp*.

27

14

kan - na, õnd - sa sur - ma mi - nul an - na. Viim - sel päe - val,
 ci - nis, ge - re cu - ram me - i fi - nis. La - cry - mo - sa

Corni

Measures 14-27. The Corno part enters with a melodic line. The piano accompaniment continues with chords and bass line. Dynamics include *mf*.

5. Domine Jesu

Poco moderato

Piano

The piano introduction is in 3/4 time, D major. The right hand features a melodic line with a fermata on the first measure, while the left hand provides a steady accompaniment. Dynamics range from *p* to *mf*. The word 'Arpa' is written above the first measure of the left hand.

TENORE SOLO

mf

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

The tenor solo begins with a melodic line in D major. The piano accompaniment features a rhythmic pattern in the right hand and a steady bass line in the left hand. Dynamics include *p* and *mf*.

la - - - se kõik u - su sees meid õnd - sa sur - ma - lei - da ja
a - - - ni - mas o - mni - um fi - de - li - um de - fun - cto - rum de

The tenor solo continues with a melodic line. The piano accompaniment maintains its rhythmic pattern. Dynamics include *mf*.

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

The tenor solo concludes with a melodic line. The piano accompaniment features a final cadence. Dynamics include *mf*.

6. Hostias

Andante *pp*

S.
A.

T.
B.

Piano

mf *pp* Org.

Corno

Pal - ved Sul - le too - me, suu - rel
Ho - sti - as et pre - ces ti - bi,

6 *mf*

Ju - ma - lal, too - me— kii - tust ja au, Sa vö - ta meid
Do - mi - ne, lau - dis of - fe - ri - mus, Tu su - sci - pe

mf *p* Org. solo

7. Sanctus

Maestoso *ff* *fff*

S. *ff* *fff*

Pü - ha, pü - ha, pü - - - ha
 San - ctus, san - ctus, san - - - ctus,

A. *ff* *fff*

Pü - ha, pü - ha, pü - - - ha
 San - ctus, san - ctus, san - - - ctus,

T. *ff* *fff*

Pü - ha, pü - ha, pü - - - ha
 San - ctus, san - ctus, san - - - ctus,

B. *ff* *fff*

Pü - ha, pü - ha, pü - - - ha
 San - ctus, san - ctus, san - - - ctus,

Piano *ff* *fff*

6 37

mf *p*

— vä - ge - de Is - sand See - ba - ot! Täis tae - vad ja maad on
 — Do - mi - nus De - us Sa - ba - oth! Ple - ni sunt coe - li

mf *p*

8. Agnus Dei

Lento

Piano

5

9 43

S. *mp*
A. *p*

T. *p*
B. *p*

Cor. ingl. *pp*

Tal - le - ke - ne, kes — kan - nad maa - il - ma pa - tud,
A - gnus De - i, qui — tol - lis pec - ca - ta mun - di,

13

an - na mei - le hin - ga - ta, — hin - ga - ta i - ga - ves - ti.
do - na e - is re - qui - em, — re - qui - em sem - pi - ter - nam.

B.2.: i - ga - ves - ti.
sem - pi - ter - nam.