

XXIV

CHORALE UND MOTETTE

in allen Tonarten

für die

LOISISCHE-SCHULE

mit Esthnischen Texten

vierstimmig gesetzt,

UND

SEINER HOCHVEREHRTEN MUTTER

in dankbarer Liebe gewidmet

von

BARON BORIS UKKUL.

1854

Lith. Anstalt von J. Wild in München.

Nº 1. Choral, C dur.

Hom. A. 11111111. 277

3.

Je - ho - vah on mo karja-ne Je - ho - vah Et mul pol - le üh - ti - ge wai - ga To - re

roh ho madepe-ale asu - tab to - mind Tasadab hinge - nitte ju - re Ta - ja - hu - tab mo - hinge ja Ta

Satab mind oi gus-se jül - ge - de pe - ale oma nimme parrast omma nimme para = ste.

N^o2. Motetto, A moll.

Kui Avid = sed om - ma Cap = ti toi Sis Ing = li wäg = ga röm = saks sai ja lau = tis su = re
he = a = le = ga an Inma = la = ga et sa = ta Sis In = mal is - si wen nad Kes ka = wab
me = je pat = to Sist ol = le röm = mus pat = tu = ne Sist ol = le röm = mus pat = tu = ne

Nº 3. Motetto, G dur.

Quo= ni am Quo ni am Quo ni am mil = li anni ante ante oculos tu = os tu =

os tam=quam di=es hester = na quae — praeter=rit Do mi = ne re = fu = gi = um fac = tus es no =

bis a gene = rati = o = ne in gene = ra ti = o — nem gene = ra ti o = ne in gene rati o = nem

Nº 4. Choral, E moll.

Mo - hing ki - dab Je - ho = vah Ja - keik mis on minnu Sees Mohing

PIANOF.

Ki - dab Je - ho = vat Ar - ra unnusta mit = te Temma heateggi = ja teggi = ja

Nº 5. Motetto, D dur.

O! Jumal ku - le mo liissand min - ne Pan - na tähhele pal - ve Ma ilma ozzast kerama

Sin - na po - le kui - ma Süd - da erra nõrgem Sa toidsid mind kas - so pe - alle Sinna

issi somid so - mid mind Sest sinna ollid mulle warje pojase ja tugge wastlorniksmo waise wasta

8.

Nº 6. Choral, H moll.

Se hal = lis ar mo òp = pe = tus Mis an dis Is = sa hal = las = tus Et nõge

Sa = ma pid = di = me Sest Surest hal = gas nõlga = ste Sest Surest halgast nõlga = ste

PIANO.

Nº 7. Motetto, A dur.

9.

p Mo Je = sus kallis ello Sa poja tallo = ke Siinä armas tulle illo on tema peijo = ke

p Mo Je = sus Jesus kallis ello Sa poja poja talloke po - ja talloke Mo

f Jesus kallis ello Siinä ar = mas tulle il = lo Je = sus po - ja tallo = ke

N^o 8. Motetto, Fis moll.

Jumal olgo meite = le Ar = mo = lin = na õnnistegia mind! Jumal olga meite = le Ar = mo
 lin = na õnnistegia mind Laske oma pale paista Laske oma pa = le paista oh Jumal Laske oma pale paista
 Meide pi ale Jumal olgo meite = le le Ar = mo lin = na Arma = lin = na õnni = stegia mind Arma lin = na õni = stegia mind

N^o 9. Motetto, E dur.

Sind Issand tänan mi-na Keige südast me-le-ge Tenna õseks Sind ma ot=sin Kas

pol pimedus kuid hastin Sind Issand tänan mina Tenna õseks Sind ma ot=sin / Sind

Issand tänan mi-na kuid Oh Jum mal mino A=bi=mes.

Nº 10. Motetto, Cis moll.

N. 10. Motetto, Cus moll.

mf *f* *p*

mf *f* *p*

mf *f* *p*

mf *f* *p*

Cum in - vo - ca - rem ex - au = di = vit *p* Me Deus justiti - ae me = ae

mf *f* *p*

PIANOF.

in tribu = la = ti o = ne di = la = statu mihi di = la = statu mihi.

Nº 11. Choral, H dur.

PIANOF.

f *p* *cresc.*

f *p* *cresc.*

f *p* *cresc.*

f *p* *cresc.*

gratia plena *A = ve* *p* *A = ve* *Mari = a* *A = ve* *pp* *Mari = a*

Nº 12. Motetto, Gis moll.

Oh mind wöt = ta tar = gaks tacchia Ar = mas ön = nis teg = gi = a Et ma woin so

Melodie

wal = gust nechia Ol = le is = si An = di = a Oh mind wöt = ta tar = gaks tacchia Armas

decrec. dolce p mf decrec. p

decrec. dolce p mf decrec. p

decrec. dolce p mf decrec. p

ön nis teg = gi = a Et ma woin so wal = gust nechia Ol = le is = si An = di = a

Nº 13. Choral, Fis dur.

15.

PIANOF.

mf *f* *p*

mf *f* *p*

mf *f* *p*

mf *f* *p*

Armas *Jesus* *armas* *taja* *Kallis* *önnis* *önnis* *leggi-a* *Surest* *surma* *mino* *he - a*

f *p* *rallent.*

f *p* *rallent.*

f *p* *rallent.*

f *p* *rallent.*

Reik *ma* *ilma* *pallob* *tul - le* *Maksa* *öma* *werre - ga* *Maksa* *öma* *werre - ga*

Nº 14. Motetto, Es moll.

PIANOF.

mf *f* *p*

Nº 15. Motetto, Des dur.

17.

The first system of the musical score consists of four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are instrumental parts (Tenor and Bass). The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a clear, handwritten style typical of 18th-century manuscripts.

Tantum ergo Sacramentum venemur cerni = i Et an = tiquum documentum novocedatritu = i Etan tiquum docu = mentum novo

The second system continues the four-part setting. It maintains the same instrumental and vocal parts. The notation includes various musical symbols such as notes, rests, and bar lines, all carefully written in ink.

cedat ritov = i Praestetfides supple = mentum stnsuumdefectu = i Geni = tori gene to = que lausetjubilati = o Salushonor virtus

The third system concludes the motet. It features the same four staves as the previous systems. The music ends with a final cadence, marked by a double bar line and repeat dots. The overall structure is balanced and follows the conventions of a short motet.

quo quesit benedicti = o Proce denti abu = troque comparsitlaudatio Proce denti abu = troque comparsitlaudati = o .

N^o 16. Motetto, B moll.

Ei ma mudsin il = ma tema Ni kui üks pai = nis Jumalad Jesus

minä tagga Pannan Je = sust issanda Reikmo himmo temma pi = al = le.

PIANO.

Nº 17. Motetto, As dur.

Vexilla Re - gis prodeund ful - get Crucis Crucis mysteri - um Qua vita mortem

per - tu lit Et morte vi - tam pro - tu lit Et morte vi - tam protu - lit Vexilla

Re - gis Regis pro - de - und fulget Crucis mysteri - um Et morte vi - tam pro - tu - lit

Nº 18. Motetto, F moll.

This musical score is for a motet in F major, 6/8 time, consisting of 18 measures. It is written for four staves: two treble and two bass. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The key signature has one flat (F major). The score is divided into three systems of four staves each. The first system contains measures 1-8, the second system contains measures 9-16, and the third system contains measures 17-18. The music features a mix of melodic lines and harmonic accompaniment, with some measures showing complex rhythmic patterns.

Nº 19. Motetto, Es dur.

21.

espress.

Kas wõtted weel mind wa = sta Oh! sinna hel = de Je = su = ke Kas tohhi silmad

tõ = sta Oh sinna pole lahke = ste Ma ollen küll jännud jaoige prismaid kull ning kaurjast

sinnost lei = nud Ja teb muid Sud = da mulle ai = ge mulle ai = ge

Nº 20 Motetto, C moll.

Jum = mal sinna olled minno Jum = mal Ma ta = han sind ver = ri ot — si = da Mo
 hing on sin = nu ju = re Ma ta = han sind verri ot = si = da Oh
 Jumal sinne olled minno Jum = mal Oh Jumal sinna olled min = no Jum = mal

Nº 21. Motetto, B dur.

23.

First system of the musical score. It consists of four staves: two treble clefs (Soprano and Alto) and two bass clefs (Tenor and Bass). The key signature is B major (two sharps) and the time signature is common time (C). The lyrics are written below the staves.

Sind Jumal kidame sind issand taenname sind Jumal otsime ig-ga vesta Amen!

Second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the staves.

Sind Jummal ki-da-me Sind is-sand taen-na-me sind Jum-mal

Third system of the musical score. It concludes the piece. The lyrics are written below the staves.

Jum-mal ot-si-me igga ne-ste Sind Jummal ki-da-me

Nº 22. Motetto, G moll.

Handwritten musical score for a motetto in G minor, numbered 22. The score is written on three systems of four staves each. The key signature is G minor (two flats: B-flat and E-flat). The time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and bar lines. The first system contains 10 measures, the second system contains 10 measures, and the third system contains 10 measures, ending with a double bar line. The handwriting is in a historical style, and the paper shows signs of age and wear.

Nº23. Motetto, F dur.

25.

Aerka üles meel ja võtta omaest murrest wainrast hoa Wõtta sirbi rõmsast hättē Jesu põldu leika = ma Olgo higgsi polle

peale Jubba laulab ingle heal Handus magab wesiind kõha Jausnud Prutsab Pigmest necha Aerka üles meel ja wõl-ta Omaest Wõtta sirbi rõmsast hättē Jesu

murrest wainrast hoa Olgi higgsi polle peale Jubba laulab ingle heal Handus magab wesiind kõha Jausnud Prutsab Pigmest necha.

Nº 24. Choral, D. moll.

Handwritten musical score for Choral, D. moll. The score is divided into two systems, labeled 'a' and 'b'.

System 'a': Features four staves. The top two staves are Treble Clef (C1 and C2), and the bottom two are Bass Clef (C3 and C4). The music is in common time (C) and D minor. It consists of 16 measures, ending with a double bar line.

System 'b': Features two grand staves (treble and bass clef). The music continues from system 'a' and consists of 16 measures, ending with a double bar line.

The notation includes various musical symbols such as notes, rests, accidentals (sharps and naturals), and bar lines.