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The University of Southern Mississippi

THE PUBLISHED CHORAL FOLK SONGS OF
CYRILLUS KREEK, ESTONIAN NATIONALIST

by

Jonathan Patrick Rodgers

Abstract of a Dissertation
Submitted to the Graduate School
of The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

August 2013

ABSTRACT

THE PUBLISHED CHORAL FOLK SONGS OF CYRILLUS KREEK, ESTONIAN NATIONALIST

by Jonathan Patrick Rodgers

August 2013

This research will trace the development and productivity of Cyrillus Kreek (1889-1962) as a composer of choral folk songs and his influence on Estonian culture. The core of the study provides a chronological examination of Kreek's published choral folk song arrangements. Kreek's work is the summation of direct and indirect influences in his life, such as Estonian folk music and the Estonian national awakening that began in the late nineteenth century and flourished in the early decades of the twentieth century; conversely, his music, along with that of his contemporaries, impacted the process of defining what it meant to be Estonian.

An outgrowth of this study has also illuminated the need for user-friendly, accessible editions of his choral folk songs so that other parts of the world may more fully enjoy the benefits of his work and the deep, rich tradition of Estonian choral folk music. Suggestions are given for understanding the context in which Kreek's music was created and how that context affects its performance. A proposed sample edition and a pronunciation guide are included as appendixes. The document concludes with a discussion of the impact of Kreek's music on the future of Estonian life and the international choral music scene.

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CYRILLUS KREEK, ESTONIAN NATIONALIST

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Jonathan Patrick Rodgers

A Dissertation
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CHAPTER I

INTRODUCTION

The country of Estonia lies on the northeastern end of the Baltic Sea, almost equal in land mass to Belgium. While Estonia has much to offer musically, perhaps its greatest contribution is in choral music. The Estonian choral tradition continues to be discovered on this side of the Atlantic Ocean, and scholars from around the globe steadily amass information about the Estonian choral art form—a tradition dating back to the Middle Ages. Throughout Estonian history, choral music has grown in its breadth and depth as an essential element of Estonian culture. The cargo that this choral tradition has most frequently and consistently carried is Estonian folk music.

The Estonian folk music tradition and the related tradition of Baltic choral singing is quite unique in comparison to other choral music traditions around the world. The basis for this hypothesis is not found in musical terminology and technical or theoretical differences; instead, it is in the very history and purpose of choral singing—its creation and its function. Marian Dolan, editor of *Let the Peoples Sing*, phrases this uniqueness quite clearly: “[Baltic] choral music exemplified the power of singing *in community* rather than *at an audience*.”¹ Estonia is most clearly and simply understood as a nation of singers. This is not only the opinion of the Estonians themselves. It has also been the opinion of outsiders who were fortunate to become acquainted with Estonian people.²

With each passing century, Estonian composers have passed the torch of this deeply rooted choral folk tradition and continuously expanded a catalog of music that has

1. Marian Dolan, ed., *Let the Peoples Sing, Volume Two: Sacred Choral Music of the Baltics: Estonia, Latvia, Lithuania* (Minneapolis: Worldsong, 2003), 1 (introduction).

2. *Ibid.*

served as the backbone of their nation and the greater Baltic culture; they have done so amidst repeated political turmoil, destructive invasions, world wars, and oppressive dictatorial leadership. One substantial contributor to this body of music and the choral singing tradition in the twentieth century was Cyrillus Kreek (1889-1962).

An examination of Kreek, the reputed father of Estonian choral folk music, is critical for understanding the strong connection between the country and its choral tradition. Since Estonia's independence in 1991, however, only a small portion of Kreek's choral music has impacted Estonia and the international landscape of choral singing. Kreek devoted his life to preserving Estonia's rich folk song heritage, and the majority of his compositional output consists of choral arrangements of Estonian folk melodies. This research intends to show that Kreek's greatest musical contribution is Estonian choral folk song arrangements. Specifically, he is known for his choral settings based on sacred folk songs, also known as folk hymn variants. His compositional catalog also includes a variety of secular folk song arrangements set for male, female, or mixed chorus, as well as instrumental and vocal chamber works and symphonic pieces.

Kreek was a promoter of national originality and was known with his contemporaries, Peter Süda (1883-1920), Heino Eller (1887-1970), and Märt Saar (1882-1963), as a creator of an Estonian nationalistic musical style rooted in classical, fine art traditions—the first of its kind in Estonia. Kreek was also an active choral conductor and music teacher, encouraging his students to honor folklore and folk tunes. His influence is far-reaching in Estonian musical history: his impact is evident in the present day in the works of Veljo Tormis. The sum of Kreek's compositional catalog aided the establishment of a national, Estonian musical style. This style enlivened and strengthened

Estonia's long-standing tradition of expressing folk culture through song—a tradition that carried them through Soviet occupation during the twentieth century.

Purpose

Because of his sizeable contributions to Estonian music (specifically in the sacred folk song genre) and his role in Estonia's national awakening, Cyrillus Kreek is worthy of a more in-depth examination. Research has revealed limited and scattered information on Cyrillus Kreek, and this document has assembled available literature with the intent to: (1) Bring greater awareness to the international choral community about Kreek's life, influences, and contributions; (2) Organize and synthesize the limited literature on his published choral folk song compositions; and (3) Make Kreek's choral music more available and accessible.

The primary objective of this study is to *discuss* Cyrillus Kreek's influence in articulating, promoting, and preserving nationalistic Estonian choral tradition through his choral folk song compositions. Kreek's love for folk music and his desire to preserve and share it left a great legacy: he spent most of his life giving back to the people of Estonia music that was already theirs. In doing so, Estonia and other nations have become benefactors of the music and musical heritage in which he invested his entire life. Within Estonia and the Nordic countries, Kreek is well known and respected because of his life, work, and musical influence. Unfortunately, Kreek and his work are not well known outside of Estonia, parts of Scandinavia, and the Baltic region.

The second major objective is to assemble and study Kreek's compositional work—specifically; his published choral folk song arrangements. Kreek's treatment of Estonian folk songs demonstrates his ability to fuse a creative harmonic framework with

a pre-existing tune while simultaneously retaining the tune's integrity. In addition, he was part of a very small school of composers that established the national character of Estonian music by crafting the country's own folk songs (secular and sacred) into a choral, classical fine art form. Kreek's catalog of collected folk songs includes between 5,500 and 6,000 folk song transcriptions from Estonian parishes, with over 700 works arranged for a cappella choral ensembles. It is the most comprehensive catalog of its type in Estonian music. Initial study revealed that Kreek's music has been performed in the United States; however, performances have been limited to his Psalm settings (*Taaveti Laulud*) or a select number of his folk song arrangements. The larger catalog of his folk song arrangements—specifically those based on sacred folk songs—appears to have been overlooked and neglected. This examination serves to bring awareness to a significant body of unexplored choral literature with the intent of inspiring conductors, particularly in America, to program Kreek's music and bring to light his compositions and the Estonian choral tradition.

The third objective of the research is to provide a way for Kreek's choral compositions to be more available and accessible. Accessibility addresses issues such as language, choral tone, and performance practice. To gain this information, scores and recordings of both Estonian folk songs and Kreek's choral folk songs arrangements were reviewed. Finally, interviews with Estonian composers, singers, and conductors took place in Estonia to discover the heart of what it means to be Estonian. In addition, issues were discussed related to performance practice in Estonian folk music, the Estonian language, the significance of Estonian choral music, and the environment and cultural context in which Estonian music has historically been written. This information should

enhance the understanding of Kreek's place in Estonian musical history, codify the tradition of Estonian choral music that he sought to preserve, and promote meaningful performances of his choral folk song arrangements in the future.

The Role and Importance of Estonian Folk Song

Amid shifts in Estonia's tumultuous political and economical climate, its source of strength and endurance has been its national song. Marion Dolan reinforces this idea in the introduction of her edited collection of Baltic choral music, *Let the Peoples Sing*. To summarize, various countries and invaders dominated and ruled Estonia for over 700 years. This activity reached its highest proportions during the mid-twentieth century when thousands of Estonians and other Baltic citizens were deported, executed, conscripted, or exiled during the sovietization of their countries.³ The church suffered as well: clergy were sent to Soviet prisons or labor camps; seminary libraries were burned; schools were closed; and church property was seized or demolished. Through such atrocities, the identity, persistence, and spiritual faith of Estonians and the greater Baltic population remained grounded in the power and history of their folk songs.⁴

Estonia's large body of collected folk music serves as evidence of its significance in Estonian culture. In 1966, one source recorded that over 30,000 folk tunes were collected in folk art museums—a number that was still growing.⁵ This is a substantial component of Estonian culture and folklore, which also includes over 270,000 poems; this “copious collection” is a result of systematic collection efforts in the nineteenth

3. Dolan, *Let the Peoples Sing*, introduction.

4. Ibid.

5. Leo Normet and Artur Vahter, *10 Aspects of Estonian Life: Soviet Estonian Music* (Tallinn: Eesti Raamat, 1967), 5.

century through the mid-twentieth century.⁶ These activities were the very same ones that inspired Dr. Oskar Kallas (1868-1946), mentor to Cyrillus Kreek, to begin intentionally collecting folk music.

Kreek's interest in Estonian folk music was part of a larger European movement that began in the late nineteenth century. Estonia experienced a national awakening in the second half of the nineteenth century, as did many European countries; and Estonians began to search for their national identity, origins, and heritage. As an outgrowth of this search, Estonians began to value and collect many kinds of folklore material, such as poetry and folk songs. This collection process became systematized in the beginning of the twentieth century (1904-1915), when the Estonian Students' Society (led by Dr. Kallas), of which Kreek was a part, joined the process.⁷

This movement was not without challenge. Around the turn of the century, intense policies of "russification" and growing "social antagonisms" acted as consistent sources of discouragement.⁸ Yet, the movement was well organized by impassioned leadership. The national folklore collection movement in Estonia was led by Jakob Hurt (1839-1907) from 1888 to 1906, in conjunction with Johann Eisen (1857-1934); they enlisted the assistance of over one thousand correspondents across the country. Over 50,000 folk poems were gathered during this period, and many more folk tales were published. The

6. Harry Olt, *Estonian Music* (Tallinn: Perioodika, 1980), 20-1.

7. Anu Kõlar, "Folk Hymns as a Source of Cyrillus Kreek's Compositions," *Fontes Artis Musicae – Journal of the International Association of Music Libraries, Archives, and Documentation Centres* 51, nos. 3-4 (July-December 2004): 315.

8. Olt, *Estonian Music*, 19.

collections of folklore acted as source material for composers, including Kreek, for many years to come.⁹



Figure 1. Cyrillus Kreek, 1920 (M11: 1/119). Used by permission from the Estonian Theatre and Music Museum.

9. Olt, *Estonian Music*, 19.

Cyrillus Kreek in Estonia

Cyrillus Kreek was born on December 3, 1889 in Western Estonia in the village of Saanika in the Ridala parish in Võndala. He was born into the family of Gustav Kreek, a local schoolteacher; and he spent the early years of his life on the island of Vormsi. The family had recently relocated there for Gustav's new job.



Figure 2. Map of Estonia.¹⁰

The Kreek family belonged to the Lutheran church but was forced to convert to Russian Orthodoxy because the local Orthodox church also administered the local school in Fällarna. This conversion required everyone in the family to change their first names.

¹⁰ World Atlas. "Estonia large color map," <http://www.worldatlas.com/webimage/countrys/europe/lcolor/eecolor.htm> (accessed February 26, 2013).

Gustav adopted the name Konstantin, and his son Karl Ustav took the name Kirill. This served as the basis for the Latinized artistic version, Cyrillus, which was later adopted.¹¹ Father Gustav remained and worked in Vormsi until his death. Cyrillus's mother, Maria Kreek, however, moved her children to Haapsalu, Estonia around 1896 or 1897. Gustav would frequently travel to Haapsalu on the weekends, or sometimes the children would come to Vormsi to visit their father.¹² Soon after the move to Haapsalu, Cyrillus began studying at the parish school of St. Nikolaus Church. Singing and music-making were a part of Estonian family life, and this was certainly true for the Kreek family.¹³

In Haapsalu, young Cyrillus became a devoted member of various local music societies.¹⁴ He joined one organization known as the Kungla Temperance Society; and the choir director, August Tamberg (d. 1920), allowed Kreek to practice on the Society's piano and harmonium. Kreek was also given permission to practice on the organ at the Jaani (St. John's) and Lossikirik (Castle) Churches. Kreek played in his school's brass band, and conductor Karl Tiikman invited Kreek to join the local firemen's band. Kreek, however, was more interested in playing in the school brass band. Subsequently, Kreek began studying piano more intentionally; and his teacher, Jüri Tari (1877-unknown), gave Kreek a solid musical foundation by teaching him the sonatas of Haydn and Mozart.¹⁵

11. "Cyrillus Kreek" according to the International Phonetic Alphabet: [kɪrillus kre:k].

12. Anu Kõlar. Personal interview. 18 February 2013.

13. Vance Wolverton, "Baltic Portraits: Cyrillus Kreek – an Estonian Original," *Choral Journal* 40, no. 2 (September 1999): 9-10.

14. Tiia Järg, "Cyrillus Kreek," in *Cyrillus Kreek: Personaalmeestik* (Tallinn: The National Cultural Committee of the Estonian SSR, 1989), 7; Tiia Järg, *Cyrillus Kreek: helilooja* (Tallinn: Eesti Muusikaühing, 1989), 13.

15. Järg, "Cyrillus Kreek," 11-3.

Kreek's first attempt at composing, based on his own words, occurred on April 13, 1906. The result of this attempt is unknown.¹⁶ Even so, Kreek's broad musical interests drove him to pursue other avenues of expression. Cyrillus was given the opportunity to direct the orchestra at the Haapsalu Town School during the 1907-08 school year. Gustav helped Cyrillus purchase a trombone, and Kreek spent the summer practicing piano and trombone.¹⁷ Cyrillus's brother, Vladimir, played cornet in a military orchestra and encouraged him to enter the wind instruments class at St. Petersburg Conservatory.¹⁸

Vladimir's encouragement ultimately influenced Kreek, since he eventually continued his musical studies at the Conservatory; Kreek enrolled as a student in brass studies in the fall of 1908 at age twenty. He studied trombone with Franz Turner (1831-1909) and Piotr Volkov (1877-1933) and composition with Jaseps Vitols (1863-1948), Mikhail Tchernov (1878-1938), and Nikolai Tcherepnin (1873-1945). At the conservatory, Kreek received standard training in harmony, theory, and solfeggio. He studied elementary theory and solfeggio with Alexey Puzyrevski (1855-1917) and harmony with Vasili Kalafati (1869-1942).¹⁹ One of his earliest works, "Väike lille lauk" ['Little song about a flower; text by Karl Eduard Sööt], was written on March 29, 1909, during his first year of conservatory training.²⁰

16. Tiia Järg, *Cyrillus Kreek: helilooja* (Tallinn: Eesti Muusikaühing, 1989), 9.

17. Järg, "Cyrillus Kreek," 7.

18. Järg, *Cyrillus Kreek: helilooja*, 9.

19. Järg, "Cyrillus Kreek," 7.

20. Järg, *Cyrillus Kreek: helilooja*, 13.

Väike lille-laul.

(K. 2. Sööt.)

O. Kress
29.3.1909.

Andantino.

Kõ-la, väi-ke lau-lu-ke, hä-be hül-lil p-hus-se!

He-li-se nü hel-las-ti va-gu-sa-le vai-vu-le.

Vai-vul leh-kab lil-la-ke, kes sind so-tab oi-to-le:

te-da väi-ke lau-lu-ke hül-li-to-lob u-ne-le.

Figure 3. “Vaike lille lauk,” original version (M11: 2/215). Used by permission from the Estonian Theatre and Music Museum.

Kreek was apart of a second generation of Estonian musicians to receive composition training at the Conservatory. His contemporaries included Rudolf Tobias (1873-1918), Artur Kapp (1878-1952), Mihkel Lüdigi (1880-1958), Mart Saar (1882-1952), and Juhan Aavik (1884-1982). Many of them were influenced by Russian music, specifically works by Rimsky-Korsakov.²¹ Also among the Estonians studying composition at the Conservatory was Peeter Süda, who later became Kreek's best friend and one of his greatest musical and compositional influences. Süda was seven years older than Kreek and enrolled in the Conservatory in 1902. His last four years of study overlapped with Kreek's first four years of study.²² Süda's influence was so great that Kreek changed his studies to composition when Süda graduated.²³

Cyrillus's life situation drastically changed when his father Gustav died in Vormsi on November 18, 1916, on his 64th birthday. During the next month (before graduation exams), Kreek was drafted into the military orchestra of the 470th Regiment in Tallinn. In April of 1917, Kreek was discharged due to his weak health, which ultimately led to his conducting, composing, and teacher career; his music career would last for the next forty years of his life and place him in a variety of schools.²⁴ Interestingly, Kreek's long and productive career did not include completing his formal studies: the unstable political situation prevented him from finishing at the St. Petersburg Conservatory.

Kreek's Early Influences

A historical examination reveals that Kreek was influenced indirectly by his

21. Johannes Tall, "Estonia," in *The Garland Encyclopedia of World Music: Europe*, ed. Timothy Rice, James Porter, and Christopher Goertzen (New York: Garland Publishing, 2000), 497.

22. Järg, *Cyrillus Kreek: helilooja*, 13.

23. Järg, "Cyrillus Kreek," 8.

24. Järg, *Cyrillus Kreek: helilooja*, 9; Wolverson, "Baltic Portraits," 10.

father as well as the surrounding social and political climate of the day. In fact, Estonian musicologist Anu Kõlar makes this the thesis of her 2010 dissertation: “The principal aim of this dissertation is to examine Cyrillus Kreek’s life and associate it with the musical life processes in Estonia. I have attempted to show how the composer’s life, work, and activities as a practicing musician were in a mutual relationship with the social and cultural context of his time.”²⁵ Specifically, there were events in the year prior to Kreek’s birth that would indirectly influence his passion for Estonia and its folk music and cultivate his abilities as a teacher and folk music collector.

For example, in 1888, Estonia witnessed the completion and opening of the much-anticipated Aleksander School in Põltsamaa on Vormsi Island. Over the course of the twenty-year project, many Estonians saved money with the intent of sending their children to this school. To the dismay of the Estonian people, the school was opened as a Russian-language town school.²⁶ This inflamed the decades-long tension between Russian and Estonian cultures, deepening that community’s affection for all things Estonian. In the same year, Estonian linguist and pastor Jakob Hurt published an article, “Paar palvid Eesti ärksamaile poegadele ja tütardele” [A Couple of Requests to Good Estonian Sons and Daughters] which invited Estonians to collect Estonian folk poetry in a systematic fashion.²⁷ The significance and influence of these events in Kreek’s life is debatable; but Kreek scholar, Tiia Järg, offers a compelling argument:

There are no records of whether these events were directly reflected in the home of Gustav Kreek, but we may assume that this astute schoolmaster [father Gustav]

25. Anu Kõlar, *Cyrillus Kreek ja Eesti Muusikaelu: väitekiri muusikaajaloos* (Tallinn: Eesti Muusikaamadeemia Väitekirjad 5, 2010), 245.

26. Tiia Järg, *Cyrillus Kreek: helilooja*, 13.

27. *Ibid.*

certainly did not miss them. The entire life of his son Cyrillus is related to areas influenced by these events: Estonian school and folk poetry. And he knows how to match and combine these two.²⁸

Not only societal but also familial influences played a significant role in Kreek's musical interests. Kreek recalls in biographical conversations:

Since times at Saanika school father made us children sing in unison with his students. Father lifted me up next to him on the organ and told me when I had to sing louder, so that he could distinctly hear how I was singing. All music lessons took place with all our children singing along. Therefore, it repeated itself in all schools he worked in.²⁹ We managed to sing [numerous] chorales and in the evenings, at dusk, when father happened to have some free time, they sang secular songs. The children sang soprano, father sang the bass and some of the elder children sang alto.³⁰

The Kreek family's daily activities included singing and playing instruments. The children learned how to read music from their father. Young Kirill started playing organ in Hullo (Central Vormsi Island) when he was seven years old.³¹

Kreek's father Gustav was considered a "merry" man with a calm mind and the ability to see the positive aspects of life. People also said the same thing about Cyrillus once they became acquainted with him. Although outwardly calm and reserved in his approach, one could sense firm self-discipline and "exactness and fastidiousness" in all areas related to his work.³² He was also like his father in that he had "good

28. Tiia Järg, *Cyrillus Kreek: helilooja*, 13.

29. This is an exact quote whose English translation more accurately would say, "The same type of activity took place in all the schools where he [Gustav] worked."

30. Tiia Järg, *Cyrillus Kreek: helilooja*, 11.

31. *Ibid.*, 13.

32. *Ibid.*, 9-10.

comprehension of communicating with people around him, which is particularly needed for schoolwork.”³³

The nation’s interest in Estonian folk music spilled over into Kreek’s life when, at the beginning of the twentieth century, the Estonian Student’s Society (Eesti Üliõpilaste Seltsi, EÜS) began intensive fieldwork recording Estonian folk melodies. Systematic collection of folk music started in the second half of the nineteenth century and was a sign of the national awakening among Estonians. The earliest systematic collectors were Jakob Hurt and Oskar Kallas (1868-1946), and they were the first to study Estonian folk songs in a scholarly manner.³⁴ Additional students who joined the collection efforts included Juhan Aavik, Peeter Penna, Mart Saar, Frieda Talvik, August Topman, Samuel Lindpere, and Miina Härma.³⁵

Dr. Kallas, who organized and coordinated the efforts of the EÜS, raised money to hire students to conduct fieldwork in Estonian villages. Standard practice for these trips required that two students travel together: one musically trained to transcribe melodies and one to write down the texts. The St. Petersburg Conservatory was represented in the EÜS’s collection efforts before World War I. Composer Cyrillus Kreek was one of the conservatory students hired to travel with the EÜS to collect Estonian folk songs.³⁶ Kreek was active in folk music collection by using a phonograph, and twice he went out with Johannes Muda (tuba student at St. Petersburg Conservatory) to collect

33. Tiia Järg, *Cyrillus Kreek: helilooja*, 9-10.

34. Tall, “Estonia,” 498.

35. Priit Kuusk, “Cyrillus Kreek Ja Eesti Rahvamuusika,” in *Muusikalisi Lehekülgi: III*, ed. Pritt Kuusk, (Tallinn: Eesti Ramat, 1979), 47.

36. Urve Lippus, “The Estonian Tradition of Folk Hymn Singing,” in *Spiritual Folk Singing: Nordic and Baltic Protestant Traditions*, eds. Kirsten Sass Bak and Svend Nielsen (Denmark: Forlaget Kragen, 2006), 45-46.

Estonian-Swedish folk music; Kreek and Muda were the first Estonians ever to do this.³⁷

Following one of their first expeditions, Kreek wrote to Dr. Kallas, “This time I want to take the phonograph with me. It is very hard to write down Estonian zither and bagpipe songs.”³⁸

37. Wolverton, “Baltic Portraits,” 9-10.

38. Kuusk, “Cyrillus Kreek,” 51.



Figure 4. Cyrillus Kreek and Johannes Muda, 1911 (M11: 1/121). Used by permission from the Estonian Theatre and Music Museum.

Kreek's Early Activities and Compositions

Kreek joined the efforts of the EÜS in the summer of 1911, possibly on the recommendation of his friend Peeter Süda who joined the team earlier in 1905.³⁹ Kreek's folk music interest was piqued earlier though, evidenced by some tunes he transcribed in 1909. His work with the Estonian Students' Society lasted from 1911 to 1914, collecting music every summer during that time. He also began working in Läänemaa, near his hometown in Western Estonia.⁴⁰ Unfortunately, World War I forced the Estonian Students' Society to cease collecting folk music.

Kreek and Süda remained close and discussed their compositions with "exceptional open-mindedness" through periodic exchanges of letters.⁴¹ Prior to this period in Kreek's life, Järg recognizes that Kreek's attempts at composition were "tentative attempts towards a very new professional direction."⁴² On December 22, 1912 in St. Petersburg, after just a few days, Kreek completed a mixed choir piece, "Nõmmelill" ['Heath bell; text by Anna Haava (1864-1957)]. In this work, one can hear Kreek's use of new harmonies in a brighter, more emotional setting.⁴³

39. Kuusk, "Cyrillus Kreek," 48.

40. Järg, *Cyrillus Kreek: helilooja*, 15.

41. *Ibid.*, 13,15.

42. *Ibid.*

43. *Ibid.*

NÕMMELILL
ЦВЕТOK ПУСТОШИ

A. Haava
A. Хаава

Allegretto

Ка - нар - би - kus kas - va - sin, samb - la - sü - les sir - gu - sin,
С ве - рес - ком я ря - дом рос, вла - гу пил хо - лод - ных рос,

uu,
у,

uu,
у,

kas - te külm mind kai - su - tas, pil - ve puh - kel pai - su - tas:
вы - прям - лял - ся в ло - не мхов, под по - кро - вом об - ла - ков:

uu,
у,

uu,
у,

Figure 5. “Nõmmelill” excerpt.⁴⁴

This piece would later be matched in its technical ability by “Talvine õhtu” [‘Winter evening;’ text by Villem Grünthal-Ridala (1885-1942)], written on December 21, 1915 and February 8, 1916 in St. Petersburg. Scholars say these two pieces are the main examples of Kreek’s modern sound.⁴⁵

44. Cyrillus Kreek, “Nõmmelill” from *Segakoorilaule* (Tallinn: Eesti Raamat, 1990), 13.

45. Järg, *Cyrillus Kreek: helilooja*, 15.

TALVINE ÕHTU
ЗИМНИЙ ВЕЧЕР

V. Grünthal - Ridala
В. Грюнтал - Ридала

Andante moderato

p

Ü - le nä - ma - ra, var - ju - dest tu - me, õr - na ja
В зим - ных су - мерках те - ни плот - не - е, рых - лый сне -

p

si - na - va lu - me nei - dab vee - rev, kus - tuv päi - ke
- жок всё си - не - е, лишь за - кат обо - са - ет стран - ный

lu - me сне - жок,
mp *mf*

p *rit.* **Meno mosso** *pp*

ru - na - va läi - ke. ü - le ää - re - tu,
от - свет ба - гря - ный. Вдаль про - стёр - лось бес -

p *pp*
ü - le По - ле,

Figure 6. “Talvine õhtu” excerpt.⁴⁶

Kreek’s last year of composition class at St. Petersburg Conservatory was the academic year 1915-16, and he took a break from systematic collection work between 1915 and 1919. Following his discharge from the army in 1917, Kreek began working as a teacher at the Haapsalu (Northwestern Estonia) Girl’s School and stayed there until

46. Cyrillus Kreek, “Talvine õhtu” in *Segakoorilaule* (Tallinn: Eesti Raamat, 1990), 31.

1918. He married Swedish born Maria Bles in 1918; and then in January of 1919, he worked at the Läänemaa High School as music teacher and bandmaster and stayed there until August of the same year.⁴⁷

Kreek was a music teacher at the Rakvere Teacher's Seminar (a teacher training college) from 1919 to 1920; and in 1921, Kreek was invited by Juhan Aavik to teach at the Tartu Higher Music School. He simultaneously taught at the Tartu Teachers' Seminar. Three compositions came from this period, the most notable being "Meil aiaäärne tänavas" ['Our childhood village lane;' text by Lydia Koidula (1843-1886)], written from February 22-23, 1921.⁴⁸ Its chief characteristic is superior canonical treatment, and the overall mood of the piece has been described as "wistful."⁴⁹ Additionally, Järg notes that the work was most likely an "obituary" for Kreek's recently deceased friend, Peeter Süda.⁵⁰

47. Kuusk, "Cyrillus Kreek," 57-8.

48. Sources conflict as to the date of this piece. Tiia Järg in *Cyrillus Kreek: helilooja* provides the date given in the text. See footnote #49. The Estonian Information Centre publication, *Estonian Music*, edited by Evi Arujärv and Kaja Irjas dates this piece in 1919. See page 18 of that text.

49. Järg, *Cyrillus Kreek: helilooja*, 19.

50. Ibid.

MEIL AIAÄRNE TÄNAVAS НАШ САД НА УЛИЦЕ РОДНОЙ

L. Koidula
Л. Койдула

Andante *p* Meil tä - na - vas kui
На у - ли - це ли - це как

Meil ai - a - äär - ne tä - na - vas, kui ar - mas o - li
Наш сад на у - ли - це род - ной - как слав - но бы - ло

mp Meil ai - a - äär - ne tä - na - vas, kui ar - mas
mp Наш сад на у - ли - це род - ной - как слав - но

Figure 7. “Meil aiaäärne tänavas” excerpt, mm. 1-3.⁵¹

51. Cyrillus Kreek, “Meil aiaäärne tänavas” in *Segakoorilaule* (Tallinn: Eesti Raamat, 1990), 68.

ar - mas, ar - mas o - li see! Kus kas - te - hei - nas
 Слав - но, слав - но бы - ло там, где слы - шал - ся в тра -

Kus kas - te - hei - nas me
 где слы - шал - ся и ре -

see! Kus kas - te - hei - nas rōi - vi - ni me,
 там, где слы - шал - ся в тра - ве гус - той ре -

o - li see!
 бы - ло там,

mf Kus kas - te - hei - nas rōi - vi -
 где слы - шал - ся в тра - ве гус -

rōi - vi - ni me
 - ве гус - той и

lap - sed jook - si - me. Kus e - ha - ni ma
 - бя - чий шум и гам. Мы там рез - ви - лись

lap - sed, jook - si - me. Kus e - ha -
 - бя - чий шум и гам. Мы там рез -

- ni me, lap - sed, jook - si - me.
 - той ре - бя - чий шум и гам.

küll lil - le, ro - hu - ga,
 иг - рать бы да иг - рать,

männ - gi - sin küll lil - le, ro - hu - ga, kust
 до - тем - на иг - рать - бы да иг - рать, но

- ni ma männ - gi - sin küll ro - hu -
 - ви - лись до - тем - на, иг - рать, иг -

f Kus e - ha - ni ma
 Мы там рез - ви - лись

Figure 8. “Meil aiaäärne tänavas” excerpt, mm. 4-13.⁵²

52. Cyrillus Kreek, “Meil aiaäärne tänavas” in *Segakoorilaule* (Tallinn: Eesti Raamat, 1990), 69.

The same “wistful tone” is seen in Kreek’s creative folk song arrangement “Maga, maga Matsikene” [‘Sleep well, my little Matthias;’ folklore text] from September 26-27, 1922, which is a haunting lullaby based on a limited number of pitches.⁵³ Kreek found this folk song in Ridala parish during his first collection trip with the Estonian Students’ Society in 1911.⁵⁴

53. Evi Arujärv and Kaja Irjas, eds., *Estonian Music: A brief historical overview with 2 cds* (Tallinn: Estonian Music Information Center, 2008), 18.

54. Järg, *Cyrellus Kreek: helilooja*, 19.

MAGA, MAGA, MATSIKENE

ВОТ УСЧЕТ МОЙ МАЛЬЧИК

Rahvaluule
Слова народные

Larghetto ♩ = 52

pp Ма_га, ма_га, Mat_si_ке_не, Mat_sil ма_gus и_не_ке_не,
Вот ус_нёт, ус_нёт мой маль_чик, слад_кий сон у_ви_дит Mat_сик,
Ма - - -
Маль - - -

löö pil_li, Pee_du_ке_не, Pee_dul pee_ned sõr_me_ке_сед,
с му_зы_кой, с маль_чи_ка_ми с то_нень_ки_ми паль_чи_ка_ми;
- га,
- чик Mat si - -
вот ус - -

joo, jo_o, Ju_ku_ке_не, Ju_kul kir_ju kan_nu_ке_не,
там пьют из кру_жек пёст_рых мо_лоч_ко и брат, и сёст_ры,
- ке,
- нёт, Mat - -
он

joo, jo_o, Ju_ku_ке_не, Ju_kul kir_ju kan_nu_ке_не,
там пьют из кру_жек пёст_рых мо_лоч_ко и брат, и сёст_ры,
- sil и - не -
у - ви - дит

pp

Figure 9. “Maga, maga Matsikene” excerpt.⁵⁵

55. Cyrillus Kreek, “Maga, maga Matsikene” in *Segakoorigaule* (Tallinn: Eesti Raamat, 1990), 85.

Around August of 1921, Kreek went to Haapsalu to work as a music teacher at the newly opened West-Estonian Pedagogical Seminar in Läänemaa, never to return to Tartu.⁵⁶ Kreek taught music at the seminar and made sure to emphasize the importance of music as an essential subject. Future teachers were required to study solfeggio, the history of music, the piano, and various wind instruments. The seminar included a study group for harmony, and there was even a symphonic orchestra.



Figure 10. Kreek with the Läänemaa Seminar, 1922-1924 (M11: 1/123). Used by permission from the Estonian Theatre and Music Museum.

Despite his various spheres of influence within the seminar, Kreek remained quiet about his own music while teaching. Interestingly, Kreek assigned his students a project for the summer holidays: learn at least one song from family members; then return in the fall and sing it for the class. Kreek wrote down the notes to all the songs the students

56. This is also referenced in some sources as the West-Estonian Teachers' Seminar, Läänemaa Teachers' College (LTC), or Läänemaa Õpetajate Seminar (LÕS).

brought to class.⁵⁷ The largest number of songs from one location comes from Kreek's time in Läänemaa—about 1,300 folk songs collected from students. One of his students, Erik Seppel, remembers:

Kreek came to class, made jokes to break the ice and then asked if anybody by chance had heard some new songs. He asked students to repeat the tune a couple of times and he wrote it down. For this reason he always had with him a pen and music paper. If the class had a new student he always asked for the new songs they knew. Often it took good portion of the class to sing for Kreek. But in return Kreek sometimes played fragments from opera, choral songs, or would teach harmony to students.⁵⁸

Kreek's passion for folk music truly impacted the lives of his students. He seemed to be most interested in folk songs from Läänemaa and asked students to listen around for new songs when they were on school holidays. He kept records for 196 students; 14 students, ages 13 to 22, knew more than 300 songs. During his ten years of teaching at the Läänemaa seminar, Kreek listened to about 25,000 songs; but he was strict in choosing which songs to record. For example, student Ester Eina knew 409 songs; but Kreek only wrote down 10 of them. He was always careful to explain to his students why he collected folk songs: "It is a valuable treasure and we cannot let these [sic] vanish."⁵⁹ Following his time at the Teacher's Seminar, Kreek's collection activity decreased. He was an active collector for nineteen seasons and undoubtedly is the only person to have performed such a "voluminous and complete work in Estonia."⁶⁰ To be fair, Kuusk acknowledges that the only person to compete with Kreek's work is Herbert Tampere (1909-1975), who spent most of his life studying and cataloging the *regilaulud*

57. Järg, *Cyrillus Kreek: helilooja*, 19.

58. Kuusk, "Cyrillus Kreek," 60-1.

59. *Ibid.*, 61.

60. Kuusk, "Cyrillus Kreek," 64.

melodies.⁶¹ Tampere's work with folk melodies exists in several volumes under the title *Eesti rahvalaulud viisidega* [Estonian folk song methods].⁶²

Kreek also taught for short periods at the Tallinn Conservatory (1940-41 and 1944-50), and he was appointed professor in 1947. During Soviet occupation, however, times were difficult for a variety of composers and cultural contributors of the day. Strict mandates were placed upon cultural and educational entities to create and teach content that was consistent with socialist ideology.⁶³ The limitations in these mandates served to, in essence, destroy "free intellectual life," as Mart Laar describes.

The first step along this path was the elimination of people who had led independent Estonia's cultural and scientific life. A large number of them had already fallen victim to the communist repression in 1940-1941, while many of the intellectuals who had avoided the first wave of repressions escaped in 1944 to the West. Some intellectuals who had remained in Estonia were arrested and died in Siberian prison camps, while the others at first declared loyalty to the Soviet rule, but then lost their jobs in the campaign launched in 1950-1951 against "bourgeois nationalists."⁶⁴

The title "bourgeois nationalist" was the title given to Kreek when he was released from his teaching post at the Tallinn Conservatory in the fall of 1950, along with sixteen other faculty members. Kreek was forced to leave the Tallinn Conservatory "on his own wish and will, as his work was not satisfying enough for the work at a higher school professionally, ideologically, and politically."⁶⁵

In summary, Kreek was consistently involved in composition and teaching throughout his life; and both of his roles as teacher and composer, seemingly regardless

61. Kuusk, "Cyrillus Kreek," 63.

62. This was published by Kirjastus: Eesti Riiklik, 1956-1965.

63. Mart Laar, *Estonia's Way* (Tallinn: Kirjastus Pegasus OÜ, 2006), 206-07.

64. Ibid.

65. Wolvertson, "Baltic Portraits," 10; Arujärv and Irjas, *Estonian Music*, 22.

of locale, were influenced by Estonian folk songs. His work as a teacher centered on Estonian folk songs: in class, Kreek had his students sing folk songs and write down folk melodies.⁶⁶ Kreek's collection practices at the seminar and the high school in Läänemaa were a continuation of work that had already begun with students at the Rakvere Seminar. Kreek engaged in further collection trips, some of which involved hiking trips in Vormsi Island and to Setumaa, Petseri, and Ridala. Kreek would organize and copy the collected tunes during breaks from expeditions.⁶⁷

Kreek filled his time mostly with teaching and folk song collection; but he also made time for other side activities: choir conducting, arranging and preparing concerts, leading local song festivals and their side-festivities, and participating in the judging panels for choral singing contests. In addition, he also conducted the mixed choir from Haapsalu, "Heli" ("Kungla"), and the choir of the Haapsalu Male Choir Society; but they performed Kreek's music only on rare occasion. In time, though, conductors from Tallinn and Tartu began to show an interest in Kreek's choral work.⁶⁸

Estonian folk song was the central component of Kreek's compositions. Kreek's folk interests are rooted in the extensive history and lineage of Estonian folk music. For that reason, it is important to include a general examination of the Estonian folk song. Cyrillus Kreek occupies a specific place in the growth and development of Estonian folk music while simultaneously using folk music to further nationalistic ideals and traditions. In order to understand Kreek's compositional catalog, his influence, and his place in the

66. Kõlar, *Cyrillus Kreek*, 247.

67. Järg, *Cyrillus Kreek: helilooja*, 21.

68. *Ibid.*

larger context of Estonian folk music, it is essential to understand Estonian folk music's maturation process.

CHAPTER II

OVERVIEW OF ESTONIAN FOLK MUSIC

“Dance through life, sing your soul to heaven.”
-Estonian proverb⁶⁹

Development of Estonian Folk Music

An old Estonian folk song says, “Beauty relieves dullness; singing cures sadness.”⁷⁰ Over many centuries, these words have been proven and exemplified by the singing and celebration of Estonian folk songs. Estonian history is replete with significant events that have contributed to Estonian music, mainly its folk song. A proper understanding of this history can enlighten readers on the present state of Estonian music, Estonians’ view thereof, and Kreek’s role in preserving and expanding this history. Pritt Vesilind’s book, *The Singing Revolution*, provides a thorough account of the early historical record; and it will serve as the main reference for the following paragraphs.

In the thirteenth century, Estonia was attacked from the North by the Danes and German knights of the Teutonic and Livonian military orders. The “Knights of the Sword” moved up the Baltic coast in a series of crusades to Christianize “the last backwater of paganism in Europe.”⁷¹ The Estonian tribes fought valiantly, but the invaders were too strong. Along with the knights came priests and wealth-hungry individuals seeking to consolidate the southeastern shore of the Baltic sea into middle-European civilization. Vesilind notes, “By 1227 the territory of Estonia and Latvia had been carved up between the descendents of German military and aristocratic families who

69. Pritt Vesilind, *The Singing Revolution: How Culture Saved a Nation* (Tallinn: Varrak, 2008), 24.

70. Normet and Vahter, *10 Aspects of Estonian Life*, 5.

71. Vesilind, *The Singing Revolution*, 24.

treated the natives as simple children of nature and turned them into peasants”⁷² The demands of peasant life began to slow down in the evenings, and the peasants would sit in their thatched cottages and remember the culture that had been passed down to them for centuries. They would sing, and “the power of song kept the spirit of the Estonian nation burning.”⁷³

For the next several hundred years, Estonians endured clashes of invaders, plague, and famine until around 1720; this marked the end of the Great Northern War between Russia and the Swedish empire. Subsequently, Estonia was scorched and left with only about 100,000 Estonians.⁷⁴ Yet, they survived; and the type of song that survived among the Estonian people until the middle of the nineteenth century was *regivärss*. Vesilind expounds:

It was a kind of chant performed only by women, with a lead singer putting forth a melodic phrase that a chorus would repeat. Back and forth, these *regilaulud* (songs in *regivärss*) related the national mythology, family life, weddings, and births. Some were laments; others were rhythmic work songs, herder songs, swing songs. Ethnomusicologists discovered in the nineteenth century that Estonians had one of the most extensive collections of folk songs of all the people of Europe.⁷⁵

Types of Estonian Folk Song

With this background, it is necessary to discuss the two primary types of Estonian folk song.⁷⁶ The folk songs are divided into two historical categories: (1) Ancient folk or runic songs (*regivärssid* or *regilaul*) which are short and “melodically primitive,” epic in

72. Vesilind, *The Singing Revolution*, 24, 26.

73. *Ibid.*, 26.

74. *Ibid.*, 26-7.

75. *Ibid.*, 27.

76. While this section discusses details regarding Estonian folk song development, it is not meant to be a definitive source but rather a more detailed overview. An excellent source of information on this is the Oxford Music Online article, “Estonia.”

character, repetitive, and using a text that is sometimes improvised;⁷⁷ and (2) Rhythmic, strophic, end-rhyme folk songs developed in Estonia in the middle of the nineteenth century, known for their lyrical character, longer phrases, wider tessitura, varied rhythms, and influence of foreign music.⁷⁸ Estonian folk songs are similar to Finnish, Karelian, Izhorian, and Votian runic songs. Together they form a body of poetry that is dominated by trochaic tetrameter, meaning each line of poetry contains four feet of trochees.⁷⁹ (A trochee consists of a long syllable followed by short syllable.)

In scholarly research, each division of Estonian folk song is valued differently. The old runic songs, also called *runoverse* or *regilaul* in Estonia, are held in higher esteem and evolved over two thousand years ago.⁸⁰ *Regilaul*⁸¹ is the term used by Estonians for their ancient traditional song, and it relates both in poetry and music to the same style of other Balto-Finnic peoples. Estonian scholar Mimi Daitz further explains the varying use of terminology: “Finnish folklorists and linguists use their term, *runo*,⁸² for this type of song; *runolaul* is also used in Estonian.”⁸³ These songs are unique and known only among Baltic-Finnish people and culture. For that reason, runic songs were viewed as the most proper source material for developing a nationalistic style in music.

77. Juhan Aavik, “Music” in *Aspects of Estonian Culture*, eds. Johannes Aavik, Helmut Hagar, et al (London: Boreas Publishing, 1961), 237.

78. Ibid.

79. Wolverton, “Baltic Portraits,” 21.

80. *A Treasury of Estonian Music*, Estonian Music Information Centre, EMIC CD019 and CD020, 2009.

81. Pronunciation – “Reh-gee-laool”

82. *Runo* is also the Finnish word for poetry in general.

83. Mimi Daitz, *Ancient Song Recovered: The Life and Music of Veljo Tormis* (Hillsdale, NY: Pendragon Press, 2004), 43.

In contrast, the second type of Estonian folk song—strophic end-rhyme songs—represents the larger European song tradition and originated in the eighteenth and nineteenth centuries. Their tonal melodies make them more akin to German Scandinavian models.⁸⁴ The newer folk songs are characterized by their “use of end rhymes, their organization of the lines of text into strophes, and their harmonically based melodies.”⁸⁵ They spread to Estonia in the second half of the nineteenth century and, thus, are considered less valuable to Estonian folk song tradition.⁸⁶

It should also be mentioned that Estonia has a style of devotional song related to the Lutheran chorale. Examples of this song style can be seen in Kreek’s arrangements of folk hymn variants, which are based on chorales from the Punschel chorale book. They are known for their melodic structure, which is commonly AABA:

Mu sü- da är- ka ü- les jo kii- do loo- jat
 laul- des, kes kõik hääd mei- le an- nab ja mu- ret ik- ka kan- nab.

Figure 11. “Mu süda, ärka üles,” a religious folk song in AABA form. Aavik 1965.⁸⁷

84. Lippus, “The Estonian Tradition,” 43; Ingrid Rüütel, *Suu laulab, süda muretseb: valimik Eesti rahvalaule* (Tallinn: Forte, 1994), liner notes.

85. Daitz, *Ancient Song Recovered*, 43.

86. Lippus, “The Estonian Tradition,” 43; Ingrid Rüütel, *Suu laulab, süda muretseb*, liner notes.

87. Tall, “Estonia,” 493.

Regilaul Characteristics

Origins and Function

Some of the earliest written records of traditional Estonian songs show evidence of their use in seventeenth-century witch trials.⁸⁸ The runoverse song form is common to most Baltic-Finnish cultures and most likely emerged during the first century B.C. when the Baltic-Finnish people had not yet branched into different cultures and were still speaking the same language. Erik Jones Reid offers this insight about the *regilaul*:

The regilaul is a strong component of national pride and heritage for the Estonian people. Estonians traditionally consider themselves to be rooted in the earth, and from the earth regilaul flows. Regilaul are songs of nature and work, life and toil, a means of communication and celebration. By tradition, these tunes are not written down, or even given titles. Instead, they are passed from one generation to the next orally, as is only appropriate for a genre that legend says comes from the birds, the wind, the rivers, and the trees.⁸⁹

Text

Regilaulud are characterized by texts that are quite different from the European-based folk song. The single line of text—not strophes—functions as the basic structural unit. As opposed to end rhymes, the *regilaulud* use alliteration and assonance extensively. Also, the verse meter for each line usually contains eight syllables organized into trochaic verse in quantitative meter (four poetic lines of alternating long and short syllables).⁹⁰ Within the lines of text, one can find frequent use of syntactic parallelisms. Generally speaking, Estonian folk singers were typically women, whereas men dominated instrumental music. In addition, most folk songs deal with subjects that were

88. Wolverton, “Baltic Portraits,” 21.

89. Erik Reid Jones, “Out of the Shadows: Veljo Tormis, Voice of Estonia and Forgotten Peoples,” *Choral Journal* 45, no. 9 (April 2005), 10.

90. This is Rüütel’s description, but Johannes Tall in the *Garland* article on Estonia explains that each line consists of phrases of four disyllabic feet.

more appropriate to women such as love and intrigue, domestic life, and household activities such as spinning and weaving.⁹¹ Additionally, the text is elaborate in its poetic language, and it rarely includes direct expressions of thoughts and feelings; instead, those sentiments are presented by using poetic synonyms and metaphors.⁹²

The runo songs do not break apart into separate stanzas, and they also lack a final fixed form. Sometimes a separate verse may be added, omitted or shifted; and occasionally new songs emerge by adding or complementing verses in different ways.⁹³ Daitz notes that this is possible because “the high degree of rhythmic similarity, especially in the number of syllables per line, [allows] different texts [to be] sung to the same *regilaul* melody, with only slight rhythmic modifications.”⁹⁴

Melody

One of the key characteristics of the *regilaul* is its melodic independence, which is unlike Western European melodies of the sixteenth through nineteenth centuries. The melodies are not controlled by harmonic direction; instead, tonality is dictated by the initial and final tones as well as the tone with the longest duration.⁹⁵ These older melodies are more recitative-like with a narrow range. Each syllable is usually joined with one pitch, and melodic movement is step-wise and mostly diatonic (major or natural minor). Chromaticism is virtually absent.⁹⁶

91. Tall, “Estonia,” 491.

92. Rütel, *Suu laulab, süda muretseb*, liner notes; Daitz, *Ancient Song Recovered*, 46.

93. Rütel, *Suu laulab, süda muretseb*, liner notes.

94. Daitz, *Ancient Song Recovered*, 46-7.

95. *Ibid.*, 47-8.

96. Tall, “Estonia,” 492.

♩ = 130

1. Pe- re- miis, pe- re- me- he- ke, kad- ri.

2. Pe- re- nae- ne, nae- su- kei- ne, kad- ri.

Figure 12. “Kadrilaul,” a runic folk song (*regivärss*). Tampere 1956-1965.⁹⁷

Additionally, changes in melodic variation are almost always accompanied by changes in rhythm. Stressed syllables tend to be performed on a higher pitch and unstressed syllables on a lower pitch, which corresponds to the tone modulation of Estonian speech. These characteristics add dynamic, rhythmic, and melodic variations to singing.⁹⁸ The runo verse melodies contain few skips beyond a fourth, with skips of a third being the most frequent. The range is also typically narrow, with a fourth or fifth being the most common. Ranges of sixths and sevenths exist, however, and are common in songs of later origin. Repetitions of single notes and small melodic fragments are also common.⁹⁹

Structure

The structure of the *regilaulud* is birthed out of unique performance practices. *Regilaulud* melodies are typically associated with work, rituals, children’s games, and charms and incantations.¹⁰⁰ With the exception of lullaby and herding songs, runo verse songs almost always have a call and response. This occurs when a leader sings a line

97. Tall, “Estonia,” 492.

98. Rüütel, *Suu laulab, süda muretseb*, liner notes.

99. Daitz, *Ancient Song Recovered*, 46-7.

100. Tall, “Estonia,” 492.

followed by a chorus's repetition of the same line. The chorus may include only one or a few voices. In some cases if there is not another singer, the leader may also sing the chorus line. The melody itself may also change. The same melody can be sung for both the call and the response, or it may be altered on the repetition with the chorus.

Additionally, the chorus begins singing on the last word of the line sung by the leader.

Similarly, the leader joins on the last word of the chorus before singing a new line of verse, thus creating an unending chain of music.¹⁰¹

Folk melodies have been used in Estonia according to the development of stylistic trends. For instance, the policies of 1950s Soviet culture “favored treatment of folk music with the framework of a national romantic sound and form.”¹⁰² In the 1960s, however, the pre-World War II modernist style began to influence music based on folk tunes. Proponents of this earlier style included Eduard Tubin, Heino Eller, Mart Saar, and Cyrillus Kreek. Stylistic qualities of this music included “neoclassicist rhythmic energy, expanded tonality and linear polyphony, and, as a result, colorful harmony.”¹⁰³

Rhymed, Strophic Folk Songs

During the eighteenth century, songs began to evolve into a “transitional form,” bearing traits of both the old and newer song styles; it became known as the rhymed, strophic folk songs.¹⁰⁴ Estonian folk music scholar Ingrid Rüütel provides a concise introduction to this genre in her section “Traditional Music” from the larger “Estonia” article in *The New Grove Dictionary of Music and Musicians*. Johannes Tall has also

101. Daitz, *Ancient Song Recovered*, 48-9.

102. Arujärv and Irjas, *Estonian Music*, 27.

103. *Ibid.*

104. Ingrid Rüütel, “Estonia, Part II: Traditional Music,” in *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie and John Tyrell (London: MacMillan, 2001), 344.

written a clear description of this song form in his article “Estonia” in *The Garland Encyclopedia of World Music*. They both serve as the main source for the following paragraphs.

The end-rhyme strophic song (known as *vemmalvärss*) became popular in the latter half of the nineteenth century and was characterized by a more developed melody, a symmetrical four-line form, wider tonal range, and major-minor tonality. It bore the marks of new folk song styles from neighboring countries as well as German folk and popular styles. Instrumental dances also played an influential role in this newer style of music. Various types of songs were written in this style: game and dance songs, songs about historical events, soldiers’ and sailors’ songs, village songs, sentimental songs, and ballads. Monophonic singing predominated; although one can find examples of singing with instrumental accompaniment and polyphonic singing. Functional harmony and greater rhythmic variety is more prevalent in the *vemmalvärss*. The texts of these songs were influenced by poetry common in the nineteenth century; they dictated a strophic structure and use of end rhymes.¹⁰⁵

The image shows a musical score for a folk song in 3/4 time, written in a key with one flat (B-flat). The melody is written on a single staff with a treble clef. The lyrics are in Estonian and are written below the notes. The first line of music corresponds to the first line of lyrics, and the second line of music corresponds to the second line of lyrics. The lyrics are: "Kus on, kus on kur-va ko- du, kus on hal- va a- se- ke, le- se nai- se nu- tu nur- ka, vae-se- lap- se var-ju- paik, vae-se- lap- se var- ju-paik." The music consists of two lines of four measures each, with a double bar line at the end of the second line.

Figure 13. “Kus on, kus on kurva kodu,” a rhymed, strophic folk song of the nineteenth century. Aavik 1965.¹⁰⁶

105. Tall, “Estonia,” 492.

106. Tall, “Estonia,” 493.

It is important to note that, until the nineteenth century, peasant folk songs and legends were the essence of Estonian culture. The literature in Estonia and Latvia during this period consisted solely of religious tracts, prayers, hymns, and translations. Literacy was well advanced and, in Estonia, possibly at a higher level than in Britain.¹⁰⁷ The visual arts were included in this folk tradition as well, though in a more limited scope. Baltic folk songs, however, were and “remain unparalleled in Europe for their richness and beauty. Their influence runs like a thread through all subsequent cultural developments and schools of Estonian and Latvian literature from the mid-nineteenth century.”¹⁰⁸

While this section has intended to describe the two main forms of Estonian folk song, it should be understood that Kreek composed using *regilaul* and rhymed, strophic folk songs as source material. This is evident in the collection of folk melody arrangements, *Segakoorilaule* (regilaul). Professor Humal notes that almost all of the arrangements published in this collection are based on regilaul melodies.¹⁰⁹ Kreek also used rhymed, strophic folk songs in *Koorilaulud*. Humal also emphasized that regilaul was not in regular use in the twentieth century because it had died out. The folk songs from the 1920s (which is the when the sketches for *Koorilaulud* were written) were primarily rhymed, strophic folk songs.¹¹⁰ Kreek’s folk song arrangements also reflect the influence of the religious devotional song. As will be described in chapter three, the majority of Kreek’s work consists of arrangements of variations of sacred folk tunes called folk hymn variants.

107. Anatol Lieven, *The Baltic Revolution: Estonia, Latvia, and Lithuania and the Path to Independence* (New Haven: Yale University Press, 1993), 110-11.

108. Ibid.

109. Mart Humal. Email correspondence. 22 December 2012.

110. Mart Humal. Personal interview. 18 February 2013.

In looking forward to a discussion of Kreek's choral arrangements of folk songs, it is necessary to understand how Kreek's choral work fits into the larger dialogue of Estonian choral music. Estonian choral singing is a tradition that is steeped in history, and it is unique throughout the world because of the depth at which it is imbedded in every level of society.

Development of Estonian Choral Tradition

Origins

During Soviet rule in 1965, it was said, "there are few nations in whose life singing has played such an active part as it has in the life of the Estonians."¹¹¹ The first choirs appeared in Estonia during the first half of the nineteenth century, with choirs forming throughout the country. This development undoubtedly influenced the creation of the first Estonian National Song Festival in 1869.¹¹² As shown in the previous section, singing has always been important to the Baltic way of life. Centuries ago, it even played a major role in ancient Estonian pagan religions and magical practices: Animist rituals served as a breeding ground for early Estonian music.

Prior to German influence, every village possessed a sacred grove with idols, sacrificial trees, and stones. The people would sing to appease the spirits of nature, seeking to gain good fortune such as plentiful crops.¹¹³ In time, an Estonian singing tradition began to evolve, which for many years was an expression of peasant culture only. Estonians were gathered into "social and linguistic isolation – a mild description of the awful oppression inflicted by the feudal lords upon the Estonians – their music

111. Leo Normet and Artur Vahter, *Music in the Estonian S.S.R* (Tallinn: Eesti Raamat, 1965), 5.

112. Ibid.

113. Vesilind, *The Singing Revolution*, 28.

acquired a simpler function than in the countries where both the ruling and the lower classes had a common language.”¹¹⁴

Regional Influences

Germans and Swedes: 13th-18th centuries. An important factor in shaping this evolving choral tradition was the influence of other nations. Estonia was invaded by various settlers for centuries, but it was also the base of various mission endeavors by groups from across Europe. The Germans and Swedes brought congregational singing to Estonia, along with other aspects of their culture. Historically, Estonian peasants and German communities have resided next to each other since the thirteenth century. Gregorian chant took its place next to Estonian folk music during this time; but in the seventeenth century, new music included polyphonic, German Lutheran chorales. The use of chorales was in response to the early music used for the Estonian spirits of nature. Christian leaders and clergy spent significant time and energy in eliminating “satanic songs” and replacing them with German, Christian hymns.¹¹⁵ One author notes that, “in efforts to overtake pagan beliefs and rituals, Lutheran pastors promoted choral singing in Germanic four-part harmony...”¹¹⁶

Additionally, the Baltic German Lutheran church developed an Estonian school system and published Estonian-language books, calendars, and hymnals.¹¹⁷ For the first time in 1739, the Bible was published in Estonian.¹¹⁸ German Estonians, armed with their

114. Olt, *Estonian Music*, 21.

115. Lieven, *The Baltic Revolution*, 111.

116. Vesilind, *The Singing Revolution*, 29.

117. Arujärv and Irjas, *Estonian Music*, 5; Vesilind, *The Singing Revolution*, 29.

118. Vesilind, *The Singing Revolution*, 29.

Enlightenment ideas, evaluated the indigenous folk culture and promoted general education and European customs in Estonia. German secular music became popular with Estonians in towns and countrysides in the latter half of the eighteenth century. Estonian musicians would eventually perform at community events, balls, and social gatherings. Some estates even had their own peasant orchestras.¹¹⁹

A wave of Romanticism and nationalism moved across Germanic Europe in the late eighteenth century, which undoubtedly contributed to the awakening within Estonian culture. German intellectuals in the Baltic region examined origins of local tribes and their own Germanic roots. In 1787, German poet, philosopher, and literary critic Johann Gottfried von Herder (1744-1803) put eight Estonian folk songs in a collection called *Stimmen der völker in lieder* [Voices of the people in song]. These were recognized as the first published Estonian songs.¹²⁰

Moravians: 18th and 19th centuries. One of the most influential and effective missionary efforts was conducted by the Moravian Brethren at the end of the eighteenth and beginning of the nineteenth centuries. The Moravians were Pietist missionaries from Herrnhut, Germany and were some of the earliest Protestants against the authority of Rome. They believed in literacy and temperance as well as choral music. The Moravians were effective in reaching out to and educating Estonian peasants during the eighteenth century, providing them with a European-based musical education. They taught the peasants how to read and write and also introduced them to music reading and organ playing.¹²¹ Many were employed as music teachers at the houses of wealthy landowners,

119. Arujärv and Irjas, *Estonian Music*, 5

120. Vesilind, *The Singing Revolution*, 30-1.

who were mostly Baltic Germans. In time, the Moravians' teaching spread to the commoners; and by the 1820s, the Moravians established a private school in Rõngu, in southern Tartumaa.¹²²

Moravian music instruction achieved an important goal: improving the quality of singing in church. Because of the Moravians' leadership, Estonians' first efforts at choral singing can be traced back to the 1830s and 1840s. The leaders of these choral groups were mostly schoolteachers with some musical training. Their choirs mainly sang German melodies set to Estonian texts, and they were involved with churches to provide music in worship services. Subsequently, clergy supported the development of these choirs and worked to provide music appropriate for them. Over time, the repertoire of these choirs became more varied and even included secular songs.¹²³ The Moravians held that choral singing "was a way of religious 'awakening,' a concept that both Latvians and Estonians grew to use for the awakening of their own cultural identities and national aspirations."¹²⁴

Lutherans: 19th century. In addition to Moravian church and German missionary efforts in the eighteenth century, the Lutheran church began to teach singing in their parish schools at the beginning of the nineteenth century.¹²⁵ To assist in this process, the Moravians enlisted the leadership of a *köster*; this position originates in Swedish parish

121. Daitz, *Ancient Song Recovered*, 79; Lippus, "The Estonian Tradition," 42.

122. Tall, "Estonia," 495.

123. *Ibid.*

124. Vesilind, *The Singing Revolution*, 30.

125. Daitz, *Ancient Song Recovered*, 79.

churches. The *köster* taught children how to read and write, to sing hymns, and to pray.¹²⁶ In the nineteenth century, it was common for a Lutheran church organist—who taught reading, writing, and singing—to also be the local village teacher. Daitz summarizes: “just as literacy was widespread in Estonia, so was singing in school and in church.”¹²⁷ With time, the “alliterative keening of old women,” Vesilind adds, “quietly gave way to four-part harmony and the principle of rhyming lines as Estonians adopted Western musical styles. By the middle of the nineteenth century more ‘European’ harmonic music had largely replaced the *regilaul* in community singing.”¹²⁸ Daitz cites Urve Lippus, Estonian musicologist at the Academy of Music, who reinforces this idea: “...that was the beginning of the national choral movement, which became extremely important in the history of Estonian culture in general.”¹²⁹

Protestants. During the post-Reformation period in Northern Europe, a distinctive phenomenon also emerged: the singing of embellished Protestant hymns and popular pietist songs. This practice became central to Scandinavia and the Baltics, and it also came from Iceland and the Faroe Islands to the Swedish settlement of Gammalsvenskby in southern Ukraine. Both texts and tunes were used privately, publicly, and liturgically. This type of singing was common in churches that were far from homes, in congregations without an organ, and in places where formal musical instruction was not part of the education system. It was also marked by various characteristics: this singing was

126. Urve Lippus, “Estonia, Part I: Art Music,” in *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie and John Tyrell (London: MacMillan, 2001), 340-42.

127. Daitz, *Ancient Song Recovered*, 79-80.

128. Vesilind, *The Singing Revolution*, 31.

129. Daitz, *Ancient Song Recovered*, 79-80.

“melodically inventive, modally infected, embellished with ornamental formulae, and tending at times towards a heterophony that trained church musicians and ecclesial officials found ‘chaotic.’”¹³⁰ This tradition faded in the twentieth century as a result of more regular use of organs in churches, standardized music education, and the compilation of an official corpus of hymnody. Performers and scholars are now exploring this tradition with renewed vigor and interest as a result of the efforts of collectors and scholars including Ilmari Krohn, Cyrillus Kreek, Nils and Olaf Andersson, and Carl Allan Mohberg in the nineteenth and twentieth centuries.¹³¹

Influence of The National Song Festival on Estonian Choral Singing

The influence and interest in choral singing reached new heights due to the initiative of Johann Voldemar Jannsen, mentioned earlier for organizing and leading the first Estonian Song Festival. At the first festival, Estonian language songs were few in number; yet the Estonian national anthem has its roots at this momentous event. It was produced by combining Jannsen’s text, *Mu isamaa mu õnn ja rõõm* [My fatherland, my fortune and joy] with a melody by Finnish composer Fredrik Pacius (1809-1891). The inaugural festival inspired the creation of national art music, specifically choral compositions. Musicologist Johannes Tall remarks, “Many first-generation composers came from families of amateur choir directors and singers, or from families of schoolteachers and church organists.”¹³²

It was not until the first Estonian National Song Festival in 1869 that one could

130. Jeffers Engelhardt, “Spiritual Folk Singing: Nordic and Baltic Protestant Traditions,” *Lied und populäre kulture* 54 no?, 443-44.

131. Ibid.

132. Tall, “Estonia,” 495.

talk about national choral music as being superior to the lesser, anonymous folk music. Choral singing, in conjunction with organized song festivals at all levels, took on a special function during the national awakening of the late nineteenth century.¹³³ The first song festival was a catalyst for the establishment of choirs all over Estonia. By 1873, choral singing had spread so far that *Eesti Postimees* (Estonian newspaper) reported: “there was hardly any church or congregation where four-part choral singing was not heard.”¹³⁴

With an outlet in song festivals, Estonian choral folk music created a powerful sense of unity and community that assisted in solidifying Estonia’s identity by the late nineteenth century. Estonian historian, Harry Olt, recognizes this significance:

Choral singing, fulfilling a vital function in satisfying man’s need for self-expression and as a manifestation of people’s national feelings, had grown into a powerful element of culture. On folk music and various foreign models, a national choral style had evolved, with folk accents and elements having a definite place.¹³⁵

Impact of Estonian Choral Tradition

Estonian choral music has played a significant role in the historical and cultural development of Estonia and its formation of a national identity. Choral singing can be heard in a variety of places. It has been used at the beginning of a town meeting or even as a method of revolt during Soviet times.¹³⁶ Every village has a choir, which sings at an

133. Olt, *Estonian Music*, 21.

134. Johannes Tall, “Estonian Song Festivals and Nationalism in Music Toward the End of the Nineteenth Century,” in *National Movements in the Baltic Countries During the Nineteenth Century: The 7th Conference on Baltic Studies in Scandinavia, Stockholm, June 10-13, 1983* (University of Stockholm: Center for Baltic Studies, 1985), 452.

135. Olt, *Estonian Music*, 28-9.

advanced level; children are also encouraged to participate in choral ensembles.¹³⁷ Choral singing has been crucial in maintaining cultural identity during periods of restrictions on other elements of Estonian life. Choral folk songs have been used to pass on traditions and stories from one generation to the next. The Estonian choral tradition and its folk songs are the continuous threads that connect a disjointed history of occupation by invaders attempting to capitalize on Estonia's ideal location for shipping, fishing, and military bases. Traditional folk songs and poetry have been essential throughout history by giving the Estonian people the strength to maintain their cultural identity while also conforming to the restrictions of the occupying government.¹³⁸

The importance of song in the life of Estonians cannot be overstated. Through centuries of political upheaval, unrest, invasions, independence, and occupation, singing has been the one consistent thread woven through Estonian history. This thread weaves its way into composers' works as they seek to not only celebrate Estonian history through music but also impose elements of Estonian culture into musical forms. In addition, the political significance of singing is examined on a larger stage in the Baltic States. In Baltic tradition, singing serves as the most powerful symbol of all national-cultural symbols. National revolutions have occurred throughout the Baltic countries; and in Estonia, they were known as "singing revolutions." The Estonians were said to have "sung their way to freedom," which occurred in national movements prior to 1917.

136. Heather MacLaughlin Garbes, "To the Bards: The Choral Works of Estonian Composer Ester Magi." *College Music Symposium* 49, no. 49/50 (2009-2010): 363.

137. Lieven, *The Baltic Revolution*, 111.

138. Garbes, "To the Bards," 363.

Singing has even been considered as a type of weapon, one that has historic use and is recorded in Estonian and Finnish folklore traditions through “singing matches.”¹³⁹

Kreek’s Role in Estonian Choral Tradition

Kreek and Mart Saar were the first to truly write in a professional choral style. Many wrote for choirs before their time but not in such a fine art tradition (Härma, Kapp). Kreek and Saar’s style of writing art music based on folk music had not been previously utilized, and they implemented this structure in their instrumental works.¹⁴⁰ Saar’s choral compositions were well-known during the twentieth century, more so than Kreek’s. Yet, Humal stresses Kreek’s significance through an article that Saar wrote about Kreek’s work in 1929, stressing Kreek’s artistry and significance as a composer.¹⁴¹

Tõnu Kaljuste, founder and former conductor of the Estonian Philharmonic Chamber Choir, believes that many activities influence Kreek’s work with choral music. First, Kreek’s instrumental writing influences his choral writing. Kreek was a trombone player, and Kaljuste suggests listening to Kreek’s music for brass choirs before performing his choral music. As has been discussed, Kreek’s collection and artistic choral settings of folk tunes also promote a fine art choral tradition. In addition, his *Requiem* was the first of its kind in Estonia, utilizing folk and church chorales. His influence in choral music was also seen in his various teaching and conducting posts, especially during Stalinist times when it was more difficult for young musicians to be productive and artistically free.¹⁴²

139. Lieven, *The Baltic Revolution*, 110.

140. Staff at the Estonian Music Information Centre. Personal interview. 18 February 2013.

141. Mart Humal. Personal interview. 20 February 2013.

142. Tõnu Kaljuste. Personal interview. 18 February 2013.

In the discussion of choral singing and the national awakening, however, it is also important to understand one of its greatest products in nineteenth century Estonia: the National Song Festival, which prompted similar festivals at local levels of society. Kreek was involved in various local and national song festivals throughout his life, and it seems appropriate that research include a brief explanation of these activities. Song festivals were significant not only to Kreek's life and compositional work but also to the preservation of folk music in Estonian culture. Throughout Estonia's history of song festivals, folk and choral music have found meaningful and communal expression among a nation seeking to clarify and solidify its identity.

The Estonian National Song Festival

“Our songs have been our weapons, Song Festivals our victories.”
-former Estonian President Lennart Meri¹⁴³

Welcome to the singers who have gathered for the first time after the great and devastating war. Let us come together in order to conquer new peaks and hold high the level of our choral singing. Let us show the world for the twelfth time: we want to be a singing nation, a hard working nation, who with ancient strength and stubborn perseverance aspires to new heights and a better tomorrow. Let the twelfth branch of Vanemuine's song tree be vigorous and let it give us comfortable shade from where we can get fresh power for new victories and battles.

-Gustav Ernesaks, message to the choirs of the 12th National Song Festival¹⁴⁴

Nineteenth Century

Folk song festivals are a normal occurrence in most Estonian villages and cities, and they act as significant social and culture events for the entire public.¹⁴⁵ Regardless of size or scope, song festivals provide an outlet for Estonians to meet and celebrate their

143. Dolan, *Let the Peoples Sing*, introduction.

144. David Puderbaugh, “‘My Fatherland Is My Love’: National Identity and Creativity and the Pivotal 1947 Soviet Estonian Choral Festival” (D.M.A. Thesis, University of Iowa), iii.

145. Wolverton, “Baltic Portraits,” 21.

national spirit. Historically, festivals served to symbolize and even establish Estonian unity; yet they also represented the basic existence of the Baltic nations. Before independence in 1917, each National Song Festival acted as a step closer to “consolidation and mobilization of the spirit of the Baltic nations.”¹⁴⁶

Local festivals find their origin in the National Song Festival, which began when Estonia was under Russian imperial rule during the nineteenth century. The first National Song Festival was held in Tartu, Estonia in June of 1869 under the leadership of Johann Voldemar Jannsen (1819-1890); and it was the result of a long process of national-cultural development brought on by similar national song festivals in Germany and Switzerland. Jannsen was an editor, publisher, former village schoolmaster, and influential social leader. In 1857, he published the first Estonian national newspaper; but most significantly, he organized and led the inaugural All-Estonian National Song Festival.¹⁴⁷ These festivals bolstered national pride and became a key component to Estonian musical life. In the first festival, 845 singers and instrumentalists participated, representing 51 male choirs and five brass bands.¹⁴⁸

During the first Estonian National Song Festival, a national awakening was sweeping the country. Nationalistic attitudes permeated this festival, and they were reinforced by a speech given by Jakob Hurt. He expounded upon three main points: (1) The Estonian people should be more active in intellectual pursuits by reading appropriate publications and by helping pay for these publications; (2) An educated Estonian person should not look down on another Estonian, but rather stay true to his heritage regardless

146. Lieven, *The Baltic Revolution*, 111-12.

147. Vesilind, *The Singing Revolution*, 32.

148. Normet and Vahter, *Music in the Estonian S.S.R.*, 8; Vesilind, *The Singing Revolution*, 32.

of the circumstances; and (3) Young Estonians should not be satisfied by minimal education, but schools for “higher learning” should be established.¹⁴⁹

Such ideas bolstered national pride and self-assurance in an Estonian way of living. In fact, the concept of “Estonian” or “Estonian people” traces its roots back to this first song festival. These terms were not in common usage until this time, but Jannsen used them consistently in his writings. The use of these terms promoted a feeling of unity and “national consciousness.”¹⁵⁰ It has been said that the Estonian people gathered to sing in Tartu and “sang themselves into a nation.”¹⁵¹ From their inception, song festivals at all levels of society have given Estonians a corporate opportunity to gather in song and spirit for the celebration of their common bond; the festivals have been most significant through times of oppression.¹⁵² In fact, under Russian and later Soviet rule, the national festivals were the only legalized way for large crowds to gather and pledge their national allegiance, though in veiled ways.¹⁵³

The Estonian National Song Festivals have also played a crucial role in establishing folk song’s important role in Estonian musical life during the twentieth and twenty-first centuries. National Song Festivals traditionally occur every five years, with some exceptions due to the World Wars or other national conflicts. The National Song Festival displays achievements in the field of national choral singing over the previous five years of preparation leading towards that festival. During that period, choirs from

149. Tall, “Estonian Song Festivals,” 451.

150. *Ibid.*, 452.

151. Vesilind, *The Singing Revolution*, 32.

152. Garbes, “To the Bards,” 363.

153. Lieven, *The Baltic Revolution*, 111-12.

cities and countrysides intensively prepare in the field of amateur music and learn new songs. The content, structure, and emphasis of the National Song Festivals have changed with time, reflecting the ever-changing political and social landscape in Estonia. Additionally, large-scale participation and high artistic standards at the National Song Festival also increased with each passing festival.¹⁵⁴ Historically, the first song festival should be viewed as “an act of inspiration for the creation of a nationally inspired art music, particularly as choral composition is concerned.”¹⁵⁵ This seed was planted during the first song festival, but the ground was not yet ripe to see the development of original choral compositions. The mature Estonian School of Composition would not develop for several decades, with Kreek heavily involved in its establishment.

Twentieth Century

Following World War II and Estonia’s forced incorporation into the Soviet Union, governmental restrictions were placed upon the festivals, dictating which songs could be performed. In addition, there were demands to change the words of many traditional songs so that they would conform to Soviet ideology. Despite such restrictions, the singing of unplanned, unlisted songs during the festival program occurred spontaneously; this singing served as a great act of unification for the Estonian people. In fact, these bursts of spontaneous song were tolerated, due to the large number of singers and the Soviet officials’ inability to understand the Estonian text.¹⁵⁶

Song festivals kept Estonian nationalistic feelings alive during these years of

154. Normet and Vahter, *Music in the Estonian S.S.R.*, 8.

155. Tall, “Estonian Song Festivals,” 452.

156. Garbes, “To the Bards,” 363.

Soviet occupation (1940-1991). From 1947-1990, Gustav Ernesaks (1908-1993) was a leading figure among the festival celebrities. He was the unofficial head of the Estonian choir movement through the festivals. His famous choral anthem *Mu isamaa on minu arm* [‘My gracious fatherland’ or ‘My fatherland, you are my love’] was sung to the lyrics of Estonian poet Lydia Koidula, and the work served as an unofficial national anthem during Soviet occupation.¹⁵⁷

In 1965, before the sixteenth Song Festival, over 1,000 choirs were registered to participate. This totaled more than 30,000 singers that would stand in the song festival ground’s gigantic choir shell to perform at one time. Over 200,000 people were in attendance to applaud their efforts.¹⁵⁸ At that time, if one added to the mass choir the existing school choirs, it could be said that one out of every twenty Estonians sang in a choir, and one out of every ten had done some choral singing.¹⁵⁹ This undoubtedly demonstrates the importance of this festival in providing a communal outlet for the expression of the Estonian population’s innate desire to sing.

As a result of the song festivals, Estonia and the other Baltic nations were able to overthrow the Soviet government to gain independence in 1991.¹⁶⁰ In a significant and bold demonstration, at the Baltika festival of 1988, while still under Soviet rule, participants raised the three national flags (Latvia, Lithuania, and Estonia) on the festival grounds tower.¹⁶¹ This signaled the beginning of what was later known as the “Singing

157. Arujärvi and Irjas, *Estonian Music*, 4; Tall, “Estonia,” 495.

158. Normet and Vahter, *10 Aspects of Estonian Life*, 5.

159. Normet and Vahter, *Music in the Estonian S.S.R.*, 8

160. Garbes, “To the Bards,” 363.

Revolution,” beginning in 1988 with one third of the Estonian population gathering at the Tallinn song festival grounds in support of the “populist movement.”¹⁶²

The Estonian name of the National Song Festival is *Üldlaulupidu*, which means “national/united song festival.” Choruses gather from all across Estonia for the *üldlaulupidu*, which is held in the capital city of Tallinn at the National Song Festival grounds. Daitz makes a significant observation about the term “song festival:” “Interestingly, ‘song’ is understood in this context to mean ‘choral song,’ not ‘solo song;’ in fact, there were also bands and, later, orchestras at the festivals. But the principal attraction was choral singing, not only for itself but also as an act of national affirmation.”¹⁶³

Ultimately, the song festivals, both locally and nationally, act as a symbol of unity and purpose for Estonians. Anatol Lieven remarked on their importance, following the restoration of independence in 1991: “With independence now achieved, the festivals will presumably once again play the role they possessed under the first Baltic republics, when they symbolized the survival of a higher, unbreakable unity and purpose in the face of all political conflicts and disputes.”¹⁶⁴ The National Song Festival in 2009 was the twenty-fifth of its kind.

During the national awakening of the nineteenth century and into the twentieth century, choral singing and composition found newer, refined avenues of expression as nationalistic feelings and attitudes swelled across Estonia. The song festival, as has been

161. Lieven, *The Baltic Revolution*, 111-12.

162. Garbes, “To the Bards,” 363.

163. Daitz, *Ancient Song Recovered*, 81.

164. Lieven, *The Baltic Revolution*, 112.

discussed, was one result of these national sentiments; however, Kreek was a part of a small group of men known for their influence in creating Estonian nationalistic choral music. A brief discussion of Estonian nationalism will be helpful for the larger conversation about Kreek's compositions, which reinforced and celebrated this crucial element in twentieth century Estonian culture.

Estonian Nationalism

Estonian folk music, the Estonian choral tradition, the awakening of the nineteenth century, and the national song festival combined to augment an expanding sense of nationalism in music composed from the late nineteenth century and early twentieth century. Nationalism in Estonian music refers to a sense of national pride in Estonia and its music; it was born out of the Estonian folk tradition and was meant to celebrate and bolster national unity, remember history, retain heritage, celebrate a common expression of humanity, and, in 1989, act as a catalyst for regaining independence.

Nationalism in Estonian music commonly means that Estonian composers use folk music and choral singing to express national attitudes, feelings, and traditions: unity, brotherhood, singing, independence, and community. Professor Mart Humal provides this succinct explanation: "Generally, one speaks about Estonian nationalism in music, first of all, when folk melodies or their elements are used in compositions. Also programs connected with Estonian history can be used, but this kind of nationalism is not generally regarded as highly as that based on elements of folk music."¹⁶⁵

Conversations with Estonians were often flavored with these various themes and other significant events connected to national movements. During the first period of

165. Mart Humal. Email Correspondence. 22 December 2012.

independence (1920s), the use of national music (related to a country) assisted in the establishment of a new, young Estonian state. Folk melodies were used; but they were crafted in a fine art tradition rooted in German, Russian, and larger European influences.¹⁶⁶ Perhaps the most specific influence in Estonian music was not from other Baltic States (Latvia and Lithuania) but rather from the nations to the north; mainly, Finland and Sweden. The staff at the Estonian Music Information Center (EMIC) emphasized that, in comparison to the other Baltic States, Estonian music is more melancholic. The music of Latvia and Lithuania is more colorful and diverse in temperament.¹⁶⁷ They stressed the point that nationalism in Estonian music is not connected to Latvia or Lithuania but rather to Finland; this similarity is most clearly observed in the language. Kõlar explains that Soviet understanding connected the Baltic States together as a cohesive unit.¹⁶⁸

Interestingly, the EMIC staff also suggested that Estonians are not really interested in the music of Latvia and Lithuania; so articulating how their music is similar to or different from Estonian music is somewhat difficult. Generally, Estonian music is slower and more meditative, which seems to reflect the more introverted, withdrawn Estonian people. This style is most often connected to Estonian folk music and pagan traditions involving spell casting. In addition, the term “monotonic” was used to describe Estonian folk music that is based on small, repeating motives, which reflects shades of minimalism. Similarly, ostinati patterns are important in Estonian music structures,

166. Evi Arujärv. Personal interview. 18 February 2013.

167. The staff at the Estonian Music Information Center. Personal interview. 18 February 2013.

168. Anu Kõlar. Personal interview. 20 February 2013.

especially in instrumental and folk music.¹⁶⁹ Harmonically, the use of minor keys or modal tonality is frequent in Estonian traditional music, which is easily achieved through the use of minor seconds and thirds. The resulting sound tends to be associated with a slow, introverted nature often found in Estonian traditional music.¹⁷⁰

Anu Kõlar emphasizes that Kreek's nationalistic flavor involved using national tunes and melodies as a type of rough material that he would take, elaborate upon, and then give back to the people.¹⁷¹ Humal states that this was a credo by other composers as well. Kreek was not very influential as a composer before the World War II, during this period of increasing nationalistic sentiments. Other composers were more popular, such as Mart Saar.¹⁷² Arujärv also emphasizes the importance of Kreek and Mart Saar in that they were the first to use folk song in its pure form. They formatted Estonian folk melodies classically but freed them from formal structures and classical tonality of the Romantic Era. They often used modal rather than diatonic harmonic relationships.¹⁷³ Unfortunately, Kreek's influence on both the nationalistic and choral movement was limited during his life. Only a few of his songs were known, compared to the compositional work from other composers.¹⁷⁴ Kõlar explains that his songs were very difficult for choirs, even professionals. Certainly his compositions with sacred texts and

169. The staff at the Estonian Music Information Center. Personal interview. 18 February 2013.

170. Ibid.

171. Anu Kõlar. Personal interview. 18 February 2013.

172. Mart Humal. Personal interview. 18 February 2013.

173. Evi Arujärv. Personal interview. 18 February 2013.

174. Mart Humal. Personal interview. 18 February 2013.

tunes were not approved for use during Soviet times. It is only now that Estonians have been able to look back and see the high level of artistry in Kreek's music.¹⁷⁵

Tõnu Kaljuste also relates Kreek's national significance to his use of folklore and folk tunes in his compositions; his work is similar to that of Kodaly and Bartok. "It was important for many places in Europe at the end of the nineteenth century to grow the musical language of their own country – they develop their own face."¹⁷⁶ He adds that folk music often gives different colors to the face of a country's music. His national efforts were also recognized among other cultures such as the Swedes. Kreek's wife was Swedish, and Swedish was a common language in Estonia at that time. Kreek organized a song festival about 80 years ago that utilized a mixture of Estonian and Swedish amateur choirs, and they sang music in their own dialects. Kaljuste further explains that nationalism can mean awful things politically, citing the work of Nazi Germany: For the small nation of Estonia, national expressions are a "cultural mechanism that keep a small nation together."¹⁷⁷ The collection of old folk music was like a mission to preserve Estonian culture—not only to keep it but also to develop, arrange, and give it back to the practical world. This aspect of culture would have gone away in Estonia had collection not taken place.¹⁷⁸

Kõlar reinforces this idea as well. "Dr. Kallas's opinion to Estonian nationalism was romantic. It was the last time to save Estonian folk music – it was his credo. Kreek shared this opinion. It was important to take part in the expeditions, and it was his

175. Anu Kõlar. Personal interview. 18 February 2013.

176. Tõnu Kaljuste. Personal interview. 18 February 2013.

177. Tõnu Kaljuste. Personal interview. 18 February 2013.

178. Ibid.

mission to collect folk music.”¹⁷⁹ Humal adds that almost all Estonian composers joined in this effort (Süda, Aavik, Saar, and others). They received money for their work; and practically for Kreek, it was a form of employment.¹⁸⁰

The national movement was also connected to the choral movement in relation to the national awakening of the late nineteenth century. As has been stated, its most common musical expression was in the form of using folklore and folk tunes in compositions. The connection between folklore and national identity has consistently developed throughout Baltic history. This connection is evident in the philosophy of one of the great European thinkers, Johann Gottfried Herder, mentioned earlier for being the first person to publish Estonian music. He was also one of the only philosophers to closely examine the Balts (Baltic people) and their traditions. Herder was a pastor and teacher in Riga, Latvia from 1764 to 1769 and developed an interest in Latvian and Estonian folklore. This folklore tradition greatly inspired him, especially the manner in which it sustained some form of Baltic identity when elements of a more developed culture were missing. Through this experience, Herder theorized that individual nations have their own “special and incommunicable national spirit and culture.”¹⁸¹ For the Balts, the highest expression of this spirit was their folk song and poetry. Herder called these elements the “imprints of a nation’s soul.”¹⁸² Especially in the case of the Baltic States, political and cultural suppression by other nations impelled the Balts to recover their national culture. Lieven emphasizes the point: “Political identity was through the

179. Anu Kõlar. Personal interview. 20 February 2013.

180. Mart Humal. Personal interview. 20 February 2013.

181. Lieven, *The Baltic Revolution*, 113.

182. Ibid.

rediscovery of folklore.”¹⁸³ This rediscovery of folklore is at the very heart of Cyrillus Kreek’s missionary efforts in collecting Estonian folk songs.

A growing nationalist awareness became more prevalent in the last half of the nineteenth century; education, society life, and the spread of written communication significantly contributed to the growth of this movement. A concerted effort was made by the “rural intelligentsia” to lead the national movement and raise the national consciousness of the Estonian people.¹⁸⁴ Influential leaders included Jakob Hurt, Johann Jannsen, society figure and journalist Carl Robert Jakobson (1841-1882), and poetess Lydia Koidula (1843-1886).¹⁸⁵ (Many of her texts are used in Kreek's folk song arrangements.) Additionally, in 1865 two music societies were established that functioned as theatre and concert organizations. They later became professional theatres: the Vanemuine Song and Play Society in Tartu (named after the Estonian mythological god of song) and the Estonian Song and Play Society in Tallinn. In combination, these societies and the growth in national self-awareness also played a significant part in the organization of the first Estonian National Song Festival, which was partly organized by the Vanemuine Society in 1869.¹⁸⁶

The years of Estonian independence in the 1920s and 1930s gave way to the final establishment of the national cultures of the Baltic States. This sense of nationalism had been growing and expanding for decades. (It is important to remember that Kreek was alive during this time and experienced this nation-wide cultural shift.) During the decades

183. Lieven, *The Baltic Revolution*, 113.

184. Raun, Toivu U., *Estonia and the Estonians* (Stanford: Hoover Institution Press, 1987), 74.

185. Arujärv and Irjas, *Estonian Music*, 3.

186. Arujärv and Irjas, *Estonian Music*, 3; Vesilind, *The Singing Revolution*, 32.

of independence, the languages of the Baltic States were modernized; and creative unions formed for writers, artists, actors, and engineers. Moreover, cultural relations with other nations grew stronger; and Anglo-French and Nordic tastes became more prevalent. The state budget provided financial assistance for cultural efforts. The Funds for Furthering Culture in Latvia and Estonia provided grants, subsidies, and awards for outstanding achievements in the fine arts. National cultural traditions flourished alongside a distinct increase in urban and rural cultural societies.¹⁸⁷ Independence achieved for the Baltic peoples something that no other event had: it cemented their national identity.

In conjunction with societal developments in nationalistic attitudes, one can see the seeds of Estonian nationalism in music in the latter half of the nineteenth century coming to fruition in the first decades of the twentieth century. Substantial growth is evident in all genres, with the exception of stage music. Significant composers include Rudolf Tobias (1873-1918), Artur Kapp (1878-1952), Mart Saar (1882-1963), Peeter Süda (1883-1920), Heino Eller (1887-1970), and Cyrillus Kreek. All of these men were graduates of the St. Petersburg Conservatory, and they elevated Estonian music to a level that surpassed long-held national boundaries.¹⁸⁸ Järg expounds upon this point: “Mart Saar, Heino Eller, and Cyrillus Kreek were the composers who wielded the most profound influence on the development of Estonian music. Ethnic originality was their greatest aspiration; professional fastidiousness to their own work was the indisputable norm in their lives.”¹⁸⁹ She goes further to discuss their broader influence in founding and

187. Zigmantas Kiaupa, et al., *The History of the Baltic Countries*, edited by Ursula Vent and Indrek Kiverik (Tallinn: AS Bit, 1999), 153.

188. Järg, *Cyrillus Kreek: helilooja*, 3.

189. *Ibid.*

solidifying national style: “They created a new high-spirited and uncompromising generation, who strive for their supreme aim – national originality in art, and they lead their own way without any hesitation.”¹⁹⁰

Even during Soviet times, Kreek and Saar were recognized as superior composers, partly because of the creation of a new musical idiom: the Estonian choral folk song. In 1967, Normet and Vahter stated, “although their kinship with folkart can be felt in their choral powers, nevertheless, their songs are all original compositions. Mart Saar’s songs are mainly odes to the natural scenery of our northland, and Cyrillus Kreek’s songs personify the people’s humour and vitality.”¹⁹¹ Kreek, along with Saar and Eller, became known as the fathers of the Estonian national style in choral music. This style is recognized by the technique of using a folk melody “repeatedly in a composition while varying the melodic, harmonic, rhythmic, and textual elements that accompany it.”¹⁹² Additional features include lively rhythms, extensive divisi, wide dynamic range, and chromaticism.¹⁹³

The national reawakening in the mid nineteenth century, the development of a choral tradition, and the inaugural Estonian National Song Festival in 1869 were all key factors in securing Estonia’s independence, which was gained in 1918 and solidified in 1920 in the War of Independence.¹⁹⁴ This overwhelming sense of national pride, which pervaded most of society in the late nineteenth century and early twentieth century, was

190. Järg, *Cyrillus Kreek: helilooja*, 26.

191. Normet and Vahter, *10 Aspects of Estonian Life*, 10.

192. Garbes, “To the Bards,” 365.

193. Vance Wolverton, “Breaking the Silence: Choral Music of the Baltic Republics, Part One – Estonia” *Choral Journal* 38, no. 7 (February 1998): 25.

194. *A Treasury of Estonian Music*.

at the very heart of Kreek's folk song collection and preservation activities. His passion to study and collect folk songs developed early and grew systematically over time, most assuredly in conjunction with the growing sense of nationalism within Estonia.

Anu Kõlar asks a penetrating question: "Why is Kreek's output based almost solely on folk music?"¹⁹⁵ Nearly all of his works are based on folk music, regardless of genre, but *why*? The answer lies within the developing sense of Estonian nationalism. Composers often find source material in folklore; but in Estonia at the beginning of the twentieth century, this folklore was considered a key contributor to the growing sense of nationalism within Estonian culture. For Kreek, using folk music was part of a growing nationalist mission.¹⁹⁶ Kreek wrote a letter in 1911 explaining the importance of this mission: "What has been elaborated goes back to the people again!"¹⁹⁷ Kreek's task, as he saw it, was to gather folk music, assemble it into a form that he identified as the most appropriate for fellow composers of his day, and return it to the Estonian people in a fresh, new setting.

Kõlar also highlights the similarities between Kreek's mission and the national awakening of the mid-nineteenth century. Those first truly educated Estonians sought to "recast national tradition and heritage in contemporary forms."¹⁹⁸ The first decades of the twentieth century saw a rebirth of this mindset, and Kreek was on the forefront of its development. In 1934, Anton Hansen Tammsaare, considered by many to be one of the

195. Kõlar, "Folk Hymns as a Source," 317-18.

196. Ibid.

197. Ibid.

198. Ibid., 318.

greatest Estonian authors, writes: “The most national creative people become the most international in the course of time.” Cyrillus Kreek was truly national.¹⁹⁹

199. Järg, *Cyrillus Kreek: helilooja*, 30.



Figure 14. Cyrillus Kreek (M11: 1/120). Used by permission from the Estonian Theatre and Music Museum.

CHAPTER III

KREEK AND THE ESTONIAN CHORAL FOLK SONG

“Music is the first pulpit here in Estonia—the sermon is second.”
-an Estonian choral conductor²⁰⁰

Introduction

Kreek was a prolific composer with a catalog of more than 2,000 works.²⁰¹ The largest component of Cyrillus Kreek’s compositional catalog is his choral music—specifically choral folk song arrangements based on *regilaul* and folk hymn variants (melodically-varied sacred folk songs based on chorale melodies). This collection consists of 20 original choral songs on secular and sacred texts, over 700 folk tune arrangements for various types of choirs, and more than 500 chorale arrangements.²⁰² In fact, Kreek’s total card index of folk music has 5,500 melodies.²⁰³ Most of his work was done in the northwestern part of Estonia in parishes such as Noarootsi, Lääne-Nigula, Ridala, and Vormsi Island.

200. Dolan, *Let the Peoples Sing*, introduction.

201. Kõlar, *Cyrillus Kreek*, 249.

202. Järg, *Cyrillus Kreek: helilooja*, 31; Arujärv and Irjas, *Estonian Music*, 18.

203. Järg, *Cyrillus Kreek: helilooja*, 17; Anu Kõlar reports in her dissertation, *Cyrillus Kreek*, that Kreek has more than 2,000 works, which seems to refer to completed works/arrangements. (see p. 249)

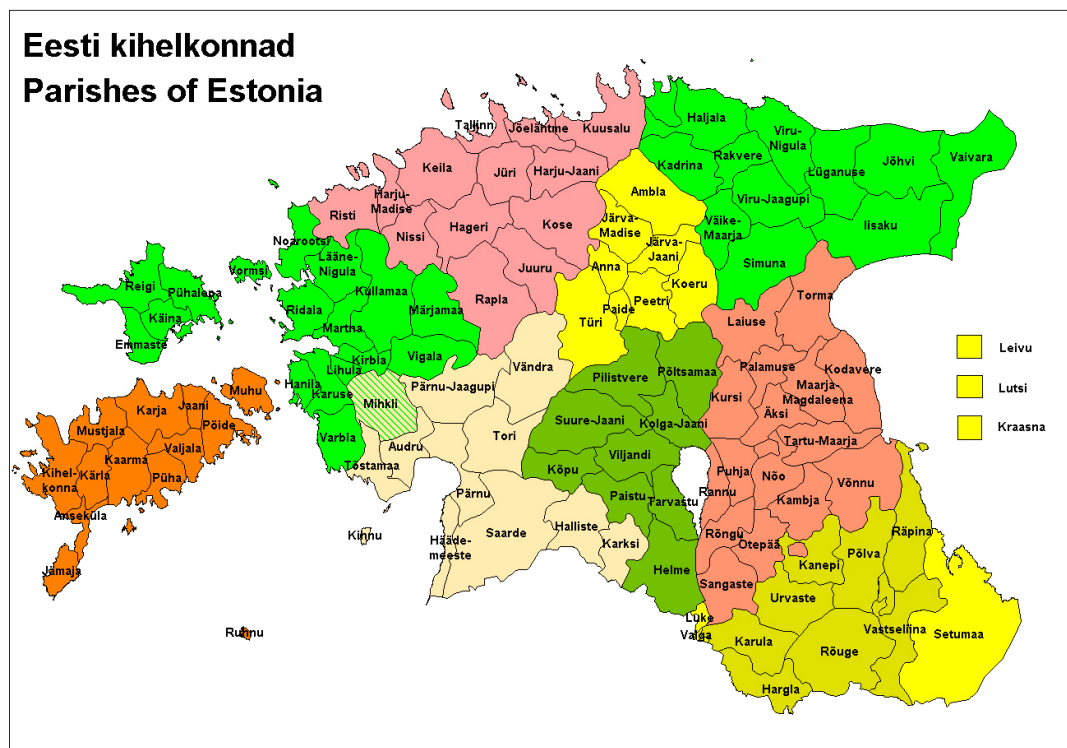


Figure 15. Map of Estonian counties, further divided into parishes.²⁰⁴

Upon examination of the literature, however, it appears that this body of work has received the least amount of attention. Mart Humal, musicologist at the Estonian Academy of Music, describes Kreek's work:

The main sphere of Kreek's music – his choral music – resembles an iceberg: its top is the monumental *Requiem* (1927), its visible part is made up of a few dozen well-known choral songs (including nine *Psalms of David*), but its largest and as yet nearly unknown, “submerged” part consists of more than a thousand various arrangements of folk hymn variants and original Lutheran hymns.²⁰⁵

This chapter provides a chronological overview of the compositional output of Kreek's choral folk songs while briefly mentioning key works in other genres. A large section will focus on Kreek's sacred folk hymn variants, and the chapter will conclude

204. The Estonian Language Institute, “Map of Estonian counties,” based on information and materials from Regio, a leading map publisher in Estonia, http://www.eki.ee/knab/khk_ylid.jpg (accessed February 9, 2013).

205. Mart Humal, “Cyrillus Kreek,” (Tallinn, 2003), 20.

with a discussion of Kreek's compositional style. For a complete listing of Kreek's entire compositional output in all genres, see *Cyrrillus Kreek: Personaalnimestik*, edited by Valve Jürisson and published by The National Cultural Committee of the Estonian SSR in 1989. It is important to note that not all of Kreek's choral folk songs are recorded. Those folk songs that the author found to be the most frequently recorded are works from *Vaimulikud rahvaviisid* and *Segakoorilaule*. Few if any of the sacred folk hymn variants could be located in audio format.

Kreek's Published Choral Folksong Output

Kreek's chief source of inspiration for composing was vocal music, proven by his numerous settings for choir and other vocally-inspired instrumental works. The main source of his musical material was Estonian folk songs (both *regilaulud* and sacred folk hymn variants). Kreek's use of folk songs began early in his studies; and they established the cornerstone of his compositional process, which became the trajectory for his life-long career.²⁰⁶ His career consists of three periods of composition.²⁰⁷

1909-1929

Given Kreek's preference for vocal music, he wrote several songs for mixed choir using poems by Estonian poets in his last years of composition class. Tiia Järg notes that these are "some of the best pieces of Estonian choir music."²⁰⁸ They include the following works: "Nõmmelill" ['Heath bell;'] written in 1912; text by Anna Haava]; "Kuula: valgusest imelist juutu" ['Listen: wonderful story of light;'] written in 1913; text by Maria Heiberg]; "Häälilaul" ['Lullaby;'] written in 1915; text by Maria Heiberg]; and

206. Wolverton, "Baltic Portraits," 12.

207. Järg, "Cyrrillus Kreek," 12.

208. *Ibid.*, 9.

“Talvine õhtu” [‘Winter evening;’ written in 1916; text by Villem Ridala].²⁰⁹ One probable reason for their distinct sound is that, while many Estonian composers have all focused on vocal music (including Kreek, Veljo Tormis, and Gustav Ernesaks) these works have a modern sound that is original and based outside of folk music.²¹⁰ These works can be found in the edited collection of Kreek’s secular folk song arrangements, *Valimik koorilaule* (1959) and *Segakoorilaule* (1990).

NÕMMELILL ЦВЕТOK ПУСТОШИ

A. Haava
A. Хаава

Allegretto

Ка - нар - би - kus kas - va - sin, samb - la - sü - les sir - gu - sin,
С ве - рес - ком я ря - дом рос, вла - гу пил хо - лод - ных рос,

uu,
у,

uu,
у,

kas - te külm mind kai - su - tas, pil - ve puh - kel pai - su - tas:
вы - прям - лял - ся в ло - не мхов, под по - кро - вом об - ла - ков:

uu,
у,

uu,
у,

Figure 16. “Nõmmelill” excerpt.²¹¹

209. Järg, “Cyrillus Kreek,” 9.

210. Ibid., 12.

211. Cyrillus Kreek, “Nõmmelill” in *Segakoorilaule* (Tallinn: Eesti Raamat, 1990), 13.

KUULA VALGUSEST IMELIST JUUTU
СЛУШАЙ СЛАВНОЕ СЛОВО О СВЕТЕ

M. Heiberg
М. Хейберг

Andante *mf* Lento *ppp*

Ku - la: val - gu - sest i - me - list jut - tu ves - tab
 Слу - шай сла - во - е сло - во о све - те: Ночь - ю

rit. Andante

sü - gav, sa - la - lik öö. Tu - me - dast kau - gu - sest kos - tab kui nut - tu,
 тем - ной все, как слеп - цы. Ночь - ю глу - хой да - же плач без - от - ве - тен,

Figure 17. “Kuula valgusest imelist juutu” excerpt.²¹²

212. Cyrillus Kreek, “Kuula valgusest imelist juutu” in *Segakoorilaule* (Tallinn: Eesti Raamat, 1990), 16.

HÄÄLILAU
КОЛЫБЕЛЬНАЯ

M. Heiberg • М. Хейберг

Andantino

pp Lii - gu, or - si, lli - gu, or - si,
Гнись, ка чай - ся, гнись, вер шин - ка

pp Lii - gu,
Гнись, ка

dim.

kii - gu, or - si, kõi - gu, kõi - gu, ka - se la - dev,
от бе - рёз - ки, на шу зыб - ку рас - ка чай - ка.

or - si, kii - gu, or - si,
чай - ся, гнись, ка чай - ся.

kõi - gu - te - le kan - get mees - ta, kan - get mees - ta,
спи, маль - чон - ка, спи, дев - чон - ка, спи, хо - зя - ин,

kõi - gu - te - le, kan - get
спи, маль - чон - ка, спи, дев -

Jää tut - tu, tu - vi - ke - ne,
Ба юш - ки, го - лу - бо - чек,

tar - ka tü - tart. Jää tut - tu,
спи, хо - зяй - ка. Ба юш - ки,

mees - ta. Jää
чон - ка. Ба

Figure 18. “Häälilaul” excerpt.²¹³

213. Cyrillus Kreek, “Häälilaul” in *Segakoorilaule* (Tallinn: Eesti Ramat, 1990), 23.

TALVINE ÕHTU ЗИМНИЙ ВЕЧЕР

V. Grünthal - Ridala
В. Грюнтал - Ридала

Andante moderato

p

Õ - le hä - ma - ra, var - ju - dest tu - me, Õr - na ja rых - лый сне -
В зим_них су - мер_ках те - ни плот - не - е, рых - лый

p

mf

si - na_va lu - me
- жок все си - не - е, hei_dab vee - rev, kus_tuv räi - ke
лишь за - кат бро - са - ет стран_ный

lu - me
сне - жок,

mp *mf*

p rit. *Meno mosso*

ru - na_va läi - ke. Õ - le ää - re - tu,
от_свет ба - гря - ный. Вдаль про - стёр - лось бес -

p *pp*

Õ - le
По - ле,

Figure 19. “Talvine õhtu” excerpt.²¹⁴

214. Cyrillus Kreek, “Talvine õhtu” in *Segakoorilaule* (Tallinn: Eesti Ramat, 1990), 31.

As mentioned in the first chapter, Kreek spent the majority of his life teaching; but he also collected, systematized, and arranged Estonian sacred folk songs whenever he was afforded the opportunity. While in Läänemaa (western Estonia) in 1914, Kreek began to record sacred folk songs for the first time; it was during this venture that he began a decades-long obsession with their “curls, lines, and loops” (according to Kreek himself).²¹⁵

Kreek’s collection of folk songs also includes material that was copied down or written by other people. One can often find folk songs within Kreek’s catalog that list his friend, Peeter Süda, as the collector. Kreek’s practice of using folk music included borrowing portions of other collectors’ music for his own use.²¹⁶ The largest number of folk hymn variants, however, was recorded by Kreek himself—not by other collectors.²¹⁷ Early in this collection process, Kreek began composing his own works and spent most of his time on arrangements of folk hymn variants. Kreek’s collection of ten sacred folk songs from 1914 comes from Risti Parish. During this trip, Kreek traveled with Peeter Sarv; and they transcribed nine folk hymn variants in northwest Estonia. Six of them were sung by one singer: Juhan Holt.²¹⁸ Kreek had encountered these types of folk versions of chorale music during previous collection trips; and Dr. Oskar Kallas brought them to Kreek’s attention in a letter dated April 12, 1912.²¹⁹ The collections from 1914 “show conscious interest in folk chorale versions as a very original phenomena of

215. Anu Kõlar, *Taaveti Laulud* (Tallinn: Eesti Muusikaühing, 1989), forward.

216. Järg, “Cyrillus Kreek,” 9.

217. Lippus, “The Estonian Tradition,” 44-5.

218. *Ibid.*

219. Järg, “Cyrillus Kreek,” 8.

folklore.”²²⁰

The letter from Dr. Kallas states:

I am putting together the report about the collection work during 1911/12, and I need to mention how much work you completed. A couple of years ago I worked this area and I could not collect as much as you can. Next time you are there please write down spiritual songs also because lots of people sing these and we can see how people mix folk and spiritual melodies.²²¹

One can see a “remarkable élan” in Kreek’s creative work with the folk hymn variants during the summer of 1917.²²² One characteristic of his compositional style in these arrangements is polyphonic treatment, and this is most evident in *Vaimulikud rahvaviisid segakoorile: I ja II vihik* [Sacred folk songs for mixed choir: Books I and II]. This collection includes eighteen folk hymn variants arranged for mixed choir between April 1916 and January 1920. Book I was compiled from 1916 to 1918 and includes ten compositions. Book II was compiled from 1918 to 1920 and includes the remaining eight arrangements. The manuscripts exist in four main collections (M11: 2/118-121) and include Kreek’s complete working and final copies.²²³ In fact, Kreek wrote individual versions of these pieces periodically throughout his career; and they exist in various standalone manuscripts (M11: 2/122-136). Interestingly, he wrote one complete working copy (M11: 2/119) on the other side of one an unidentified instrumental score of one of his arrangements.

Generally, these works are not as long or as difficult as Kreek’s secular works, though they are more difficult than his three-part arrangements and chorale canons. These

220. Järg, *Cyrillus Kreek: helilooja*, 15.

221. Kuusk, “Cyrillus Kreek,” 50.

222. Järg, *Cyrillus Kreek: helilooja*, 17.

223. Other edited versions are in other manuscripts and include copies by Peeter Süda (M11: 2/122-136).

works are characterized by a longer, more elaborate structure; and they include more printed dynamics than the three-part sacred folk hymn variant settings. One will also periodically find the presence of tempo markings (e.g., *allegretto*, *largo*, etc.). It is also significant that the folk hymn variants used in these choral arrangements are found in Kreek's three-part settings, *Eesti vaimulikud rahvaviisid naiskoorile* [Estonian sacred folk songs for female choir], published by Mart Humal. Some of these melodies were originally transcribed by Peeter Süda. Samples of these scores can be found in Appendix G, pages 227-231.

The *Vaimulikud rahvaviisid segakoorile* collection generated interest in the 1920s but was forgotten during Soviet times; the works could not be performed at public concerts due to their sacred texts.²²⁴ Kreek entered into two contracts with *Postimees* (Estonian news agency/publication) publishers (one on December 14, 1920 and another on January 3, 1921) with the intent of publishing both booklets of the collection, but the contract was never fulfilled. The National Library was given a copy of *Vaimulikud rahvaviisid segakoorile, I*, which was published by *Postimees* in Tartu in 1921. The exact nature of this copy is unknown by the researcher; and an official printing was never completed, making this publication very rare.²²⁵ When Estonia's political situation changed in 1988, the Estonian Philharmonic Chamber Choir performed the collection at the opening concert of the 1987-1988 season. The cycle was officially published in 1989.²²⁶

Amidst his work on sacred folk melodies, Kreek also wrote several arrangements

224. Järg, *Cyrrillus Kreek: helilooja*, 17.

225. Järg, "Cyrrillus Kreek," 9.

226. Järg, *Cyrrillus Kreek: helilooja*, 17.

of secular melodies. From October 27 to 29 of 1918, Kreek wrote “Meie err” [‘Our father;’ folklore text]; in April of 1919, he wrote “Mitu halba ilma pääl” [‘So much bad in the world’]; and in August of the same year, he composed “Sirisege, sirisege, sirbikesed” [‘A harvest song;’ folklore text].²²⁷ These works are also available in the collection of Kreek’s secular folk song arrangements, *Segakoorilaule*.

227. Järg, *Cyrillus Kreek: helilooja*, 17; Arujärv and Irjas, *Estonian Music*, 18; Järg, “Cyrillus Kreek,” 10.

MEIE ERR НАШ БАРИН

Rahvaluule
Слова народные

Allegretto

p
Lel-lu, lel-lu,
Läl-lu, läl-lu,

mf
Mei-e err o-li ei-de, ri-kas, lel-lu!
Быстро ез-дить при-вык наш ба-рин, лäl-lu!

rit.
Lel-lu, lel-lu, lel-lu, lel-lu, lel-lu, lel-lu, lel-lu!
лäl-lu, лäl-lu, лäl-lu, лäl-lu, лäl-lu, лäl-lu, лäl-lu!
Lel-lu!
лäl-lu!

a tempo
mf *rit.* *f*
Lel-lu, lel-lu, lel-lu, lel-lu, lel-lu, lel-lu, lel-lu!
Лел-лу, лäl-лу, лäl-лу, лäl-лу, лäl-лу, лäl-лу, лäl-лу!
Mei-e err o-li ei-de, ri-kas, lel-lu! Mei-e err o-li
Быстро ез-дить при-вык наш ба-рин, лäl-lu! Быстро ез-дить при-
Lel-lu!
лäl-lu!

Figure 20. "Meie err" excerpt.²²⁸

228. Cyrillus Kreek, "Meie err" in *Segakoorilaule* (Tallinn: Eesti Ramat, 1990), 34.

SIRISEGE, SIRBIKESED

ВЫ СЕРПЫ ЗВЕНИТЕ, ЖМИТЕ

Rahvaluule
Слова народные

Moderato $\text{♩} = 63$

f *mf* *mf* *p*

Si - ri - se - ge!
Вы зве - ни - те!

Si - ri - se - ge, si - ri - se - ge, sir - bi - ke - sed,
Вы сер - пы, сер - пы зве - ни - те, жни - те, жни - те,

Si - ri - se - ge!
Вы зве - ни - те!

mf *mf*

Kõ - ri - se - ge!
Вы брен - чи - те!

kõ - ri - se - ge, kõ - ri - se - ge, kõ - ve - rad rau - ad!
жните да брен - чи - те, же - ле - зя - ки кри - вы - е!

Kõ - ri - se - ge!
Вы брен - чи - те!

p *p* *p*

Si - ri - se - ge, si - ri - se - ge, sir - bi - ke - sed,
Вы сер - пы, сер - пы зве - ни - те, жни - те, жни - те,

Si - ri - se - ge!
Вы зве - ни - те!

Si - ri - se - ge!
Вы зве - ни - те!

Figure 21. "Sirisege, sirbikesed" excerpt, mm. 1-3.²²⁹

229. Cyrillus Kreek, "Sirisege, sirbikesed" in *Segakoorilaule* (Tallinn: Eesti Ramat, 1990), 49.

Andante ♩=76

Si - ri - se - ge, si - ri - se - ge, si - ri - se - ge, si - ri - se - ge, si - ri - se - ge,
 Вы зве - ни - те, Вы зве - ни - те, Вы зве - ни - те, Вы зве - ни - те, Вы зве - ни - те,

mf

Si - ri - se - ge, sir - bi - ke - sed,
 Вы сер - пы, зве - ни - те, жни - те,

f

кõ - ri - se - ge, кõ - ri - se - ge, кõ - ri - se - ge, кõ - ri - se - ge, кõ - ri - se - ge!
 вы брен - чи - те, вы брен - чи - те, вы брен - чи - те, вы брен - чи - те, вы брен - чи - те!

кõ - ri - se - ge, кõ - ve - rad rau - ad!
 жни - те, же - ле - зя - ки кри - вы - е!

Allegretto ♩=76

Si - ri - se - ge, si - ri - se - ge, si - ri - se - ge, si - ri - se - ge, si - ri - se - ge,
 Вы зве - ни - те, Вы зве - ни - те, Вы зве - ни - те, Вы зве - ни - те, Вы зве - ни - те,

f

Si - ri - se - ge, si - ri - se - ge, sir - bi - ke - sed,
 Вы сер - пы, сер - пы зве - ни - те, жни - те, жни - те,

f

кõ - ri - se - ge, кõ - ri - se - ge, кõ - ri - se - ge, кõ - ri - se - ge, кõ - ri - se - ge!
 вы брен - чи - те, вы брен - чи - те, вы брен - чи - те, вы брен - чи - те, вы брен - чи - те!

кõ - ri - se - ge, кõ - ri - se - ge, кõ - ve - rad rau - ad!
 жни - те да брен - чи - те, же - ле - зя - ки кри - вы - е!

Figure 22. "Sirisege, sirbikesed" excerpt, mm. 7-10.²³⁰

230. Cyrillus Kreek, "Sirisege, sirbikesed" in *Segakoorilaule*, (Tallinn: Eesti Ramat, 1990), 51.

MITU HALBA ILMA PÄÄL?
СКОЛЬКО ЕСТЬ НА СВЕТЕ БЕД ?

Rahvaluule
Слова народные

Andante ♩=76

Mi - tu hal - ba il - ma pääl? Viis on hal - ba il - ma pääl,
СКОЛЬКО ЕСТЬ НА све - те бед? Пять на бе - лом све - те бед,

viis on hal - ba il - ma pääl. Viis on
ПЯТЬ НА БЕ - ЛОМ све - те бед. Пять на

viis
ПЯТЬ

I A.: on il - ma pääl.
на све - те

II A.: on, viis on hal - ba il - ma pääl.
есть, ПЯТЬ НА БЕ - ЛОМ све - те бед.

Figure 23. “Mitu halba ilma pääl?” excerpt, mm. 1-8.²³¹

The three previous works display a new quality about Kreek’s choral arrangements. Kreek set these folk hymn arrangements with accompanying “orchestral backgrounds and vivid rhythmic figures in ostinato,” which serve to prove his great mastery of choral music.²³² It is also interesting to note that, on the compilation CD *125 Years of Estonian Song Festivals*, the only song by Kreek is “Sirisege, sirbikesed.”²³³

231. Cyrillus Kreek, “Mitu halba ilma pääl?” in *Segakoorilaule* (Tallinn: Eesti Raamat, 1990), 40.

232. Järg, *Cyrillus Kreek: helilooja*, 17.

233. *125 Aastat Eesti Laulipidu* [125 Years of Estonian song festivals], Forte Records, F0009/2, 1994.

- tak - se kaev, kus nutab poe - ga i - sa - ta,
 там ко - пай, где плачет сын по ба - тьюш - ке,
 - ta, sin - na kae - va - tak - se kaev, kae - va -
 - ке, хоть ко - ло - дец, там ко - пай, хоть ко - ло - дец
 sin - na kae - va - tak - se kaev, kae - va -
 хоть ко - ло - дец, там ко - пай, хоть ко - ло - дец, там ко - пай.

28
 nae - se - ke.
 си - ро - ты.

S.
 A.
 T.
 B.
 31
 f
 Kus nu - tab poe - ga i - sa - ta, sin - na kae - va -
 Где плачет сын по ба - тьюш - ке, хоть ко - ло - дец,
 Mi - tu hal - ba il - ma pääl? Viis on hal - ba il - ma pääl,
 Сколько есть на свете бед? Пять на бе - лом свете бед,
 kae - va - tak - se kaev.
 - ло - дец, там ко - пай.

34
 - tak - se kaev, sin - na kae - va - tak - se kaev.
 там ко - пай, хоть ко - ло - дец, там ко - пай.

Figure 24. “Mitu halba ilma pääl?” excerpt, mm. 28-36.²³⁴

234. Cyrillus Kreek, “Mitu halba ilma pääl?” in *Segakoorilaule* (Tallinn: Eesti Raamat, 1990), 43.

In 1921, during a stint at the West-Estonian Pedagogical Seminary in Läänemaa, Kreek taught and collected folk songs from his students.²³⁵ He recorded twelve songs and folk hymns originating from different parishes. In the summer of the same year, Kreek spent some time in Haapsalu, focusing his attention on the villages of the Estonian-Swedish parish of Noarootsi (on the island of Hiiumaa) and the Estonian parishes of Ridala and Lääne-Nigula. The total number of Estonian folk hymn melodies collected in the summer of 1921 included 17 from Ridala, 6 from Lääne-Nigula,²³⁶ and 50 from Noarootsi.²³⁷ This collection also included phonograph recordings. Noarootsi was the birthplace of his wife, Maria Blees (Swedish), who accompanied him as translator and helped him write down lyrics.²³⁸

Collection efforts continued during the winter with Kreek's pupils, and the overall collection trip of 1921 was one of the most successful. He wrote down at least 163 folk melodies as well as sacred folk songs. Kreek sent the sacred folk songs to Swedish folklorist Olof Andersson, and he responded by sending Kreek some sacred folk melodies he had collected from the Coastal Swedes in Estonia.²³⁹ The total collection from the Läänemaa Seminar is dated from 1921 to 1932 and contains roughly 1,300 folk songs.²⁴⁰ Kreek transcribed these melodies based on strict selection criteria.²⁴¹ Priit Kuusk makes a worthy observation that “one of the reasons we value his work [is because] not all the

235. Järg, “Cyrillus Kreek,” 10.

236. Lippus, “The Estonian Tradition,” 44-5.

237. Ibid., 48.

238. Järg, “Cyrillus Kreek,” 10.

239. Ibid.

240. Järg, *Cyrillus Kreek: helilooja*, 28.

241. Järg, “Cyrillus Kreek,” 10.

songs made it to his collection, only the best ones.”²⁴² The researcher was unable to locate Kreek’s criteria for folk melody selection.

The few years following the activity in 1921 form a period when, in Kreek’s own words, “his pen is totally rusting away.”²⁴³ Only a couple other larger secular folk song arrangements bear mentioning: “Meil aiaäärne tänavas” [‘On my beloved country lane;’ written in 1921; text by Lydia Koidula] and “Maga, maga, Matsikene” [‘Sleep well, my little Matthew;’ written in 1922; folklore text].

MEIL AIAÄARNE TÄNAVAS НАШ САД НА УЛИЦЕ РОДНОЙ

L. Koidula
Л. Койдула

Andante Meil tä - na - vas kui kui
Ha y - li - ce ли - це как как

Meil ai - a - äär - ne tä - na - vas, kui ar - mas o - li
Наш сад на у - ли - це род - ной - как сла - в - но бы - ло

mp Meil ai - a - äär - ne tä - na - vas, kui ar - mas
Наш сад на у - ли - це род - ной - как сла - в - но

Figure 25. “Meil aiaäärne tänavas” excerpt, mm. 1-3.²⁴⁴

242. Kuusk, “Cyrillus Kreek,” 52.

243. Järg, *Cyrillus Kreek: helilooja*, 23.

244. Cyrillus Kreek, “Meil aiaäärne tänavas” in *Segakoorilaule* (Tallinn: Eesti Raamat, 1990), 68.

ar - mas, ar - mas o - li see! Kus kas - te - hei - nas
 слав - но, слав - но бы - ло там, где слы - шал - ся в тра -

Kus kas - te - hei - nas me
 где слы - шал - ся и ре -

see! Kus kas - te - hei - nas põl - vi - ni me,
 там, где слы - шал - ся в тра - ве гус - той ре -

o - li see! mf Kus kas - te - hei - nas põl - vi -
 бы - ло там, где слы - шал - ся в тра - ве гус -

põl - vi - ni me
 - ве гус - той и

lap - sed jook - si - me. Kus e - ha - ni ma
 - бя - чий шум и гам. Мы там рез - ви - лись

lap - sed, jook - si - me. Kus e - ha -
 - бя - чий шум и гам. Мы там рез -

- ni me, lap - sed, jook - si - me.
 - той ре - бя - чий шум и гам.

küll il - le, ro - hu - ga,
 иг - рать бы да иг - рать,

män - gi - sin küll il - le, ro - hu - ga, kust
 до - тем - на иг - рать бы да иг - рать, но

- ni ma män - gi - sin küll ro - hu -
 - ви - лись до - тем - на, иг - рать, иг -

f Kus e - ha - ni ma
 Мы там рез - ви - лись

Figure 26. “Meil aiaäärne tänavas” excerpt, mm. 4-13.²⁴⁵

245. Cyrillus Kreek, “Meil aiaäärne tänavas” in *Segakoorilaule* (Tallinn: Eesti Raamat, 1990), 69.

MAGA, MAGA, MATSIKENE

ВОТ УСНЕТ МОЙ МАЛЬЧИК

Rahvaluule
Слова народные

Larghetto $\text{♩} = 52$

pp

Ma - ga, ma - ga, Mat - si - ke - ne, Mat - sil ma - gus u - ne - ke - ne,
Вот ус - нёт, ус - нёт мой маль - чик, слад - кий сон у - ви - дит Мат - сик,
Ма -
Маль -

lõõ - ril - li, Pöö - du - ke - ne, Pöö - du! pöö - ned sõr - me - ke - sed,
с му - зы - кой, с маль - чи - ка - ми с то - нень - ки - ми паль - чи - ка - ми;
- га,
- чик Mat si -
- вот - ус -

joo, jo - o, Ju - ku - ke - ne, Ju - ku! kir - ju kan - nu - ke - ne,
там пьют из кру - жек пёст - рых мо - лоч - ко и брат, и сёст - ры,
- ке,
- нёт, Mat -
он

joo, jo - o, Ju - ku - ke - ne, Ju - ku! kir - ju kan - nu - ke - ne,
там пьют из кру - жек пёст - рых мо - лоч - ко и брат, и сёст - ры,
- sil u - vi - ne -
у - ви - дит

pp

Figure 27. “Maga, maga, Matsikene” excerpt.²⁴⁶

246. Cyrillus Kreek, “Maga, maga, Matsikene” in *Segakoorilaule* (Tallinn: Eesti Raamat, 1990),

A significant number of secular folk song arrangements for mixed choir were written in the fall of 1925 while Kreek was teaching in Haapsalu—43 of them written in October.²⁴⁷ They include a set of 20-measure sketches (museum catalog number M11: 2/156) of folk songs that use “sappy humor of seaside people.”²⁴⁸ (See Figure 28.) Many of these sketches became sources for later works because of the various compositional ideas within them. *Kuus laulu Hiiumaalt* [Six songs from Hiiumaa] is only a part of the collection from 1925, and the sketches of these songs provided the source material for Kreek’s completed arrangements for male voices in 1947 by the same name (M11: 2/224-225).²⁴⁹ (See Figure 30.) Kreek also wrote mixed choir versions of *Kuus laulu Hiiumaalt* (M11: 2/198); and these were included in the publication for mixed choir, *Koorilaulud I-II*. (See Figure 29.)

For the sake of comparison, the original (1925), male choir (1947), and mixed choir versions of *Kuus laulu Hiiumaalt* will be provided together. Yet, some historical information about the 1947 collection is helpful before proceeding. Early in 1947, Kreek composed this cycle for the National Male Choir based on his folk tune arrangements from 1925. The version from 1947 was published in the collection *Valimik koorilaule* in 1959 by Eesti Riiklik Kirjastus and includes an additional seventh song, “Jaan läheb jaanitulele;” this title does not originate from the 1925 collection. Unfortunately, *Valimik koorilaule* is out of print.

The National Academic Male Choir premiered the cycle in the fall of 1960. The set includes funny songs of village boys, utilizing humorous lyrics that are intended to

247. Järg, “Cyrillus Kreek,” 12.

248. Järg, *Cyrillus Kreek: helilooja*, 23.

249. Ibid.

create sound effects based on text. These settings also demonstrate Kreek's love of canon. They include imagery related to the sea, and the counterpoint melodies weave together in such a way as to suggest rocking waves. This can be seen in "Vaikne meri, tasa liigud" [Silent sea, you move so smoothly] and "Muhumaa ja Virtsu väin" [Muhumaa and Virtsu strait].²⁵⁰ "Muhumaa" is also based on canon technique, which is common in Kreek's secular music. This more elaborated style of canon and the inclusion of multiple verses are characteristics of the secular pieces in comparison to the canons based on traditional hymn melodies.²⁵¹ "Hindu kotipoisid" [Hindu beggar boys] seems to recreate the timbre of bagpipes.

5. Vaikne meri, tasa liigud.

Vii Emmaeste vihkeluornast.
ette lausnud Antton Põul.
Sohn. C. C. C. C.
(H. E. 25.)

1. Vaik-ne me-ri, ta-sa lii-gud, ta-sa lii-gud tuu-le väes.
2. Kui eu vaik-sel, sel-gel pin-nal paa-di-ga ma liu-ge-len,
3. Siis mul tu-leb vaik-ne mõ-te il-mast a-ra lah-ku-da,
4. a-ga o-ma ar-mast e-ma ma ei ta-ha kur-vas-ta,
5. Sel-le pä-rast ta-han mi-na in-ka ko-dus vii-bi-da.

Parajalt.

1. Ta-sa lii-gud tuu-le väes
2. pin-nal liu-ge-len,
3. Siis mul mõ-te lah-ku-da.
4. Ma ei ta-ha kur-vas-ta,
5. ta-han ko-dus vii-bi-da.

1. Vaik-ne me-ri, ta-sa lii-gud, ta-sa lii-gud tuu-le väes.
2. Kui eu vaik-sel, sel-gel pin-nal paa-di-ga ma liu-ge-len,
3. Siis mul tu-leb vaik-ne mõ-te il-mast a-ra lah-ku-da,
4. a-ga o-ma ar-mast e-ma ma ei ta-ha kur-vas-ta,
5. sel-le pä-rast ta-han mi-na in-ka ko-dus vii-bi-da.

Figure 28. "Vaikne meri, tasa liigud," original sketch (M11: 2/156). Used by permission from the Estonian Theatre and Music Museum.

250. Järg, *Cyrillus Kreek: helilooja*, 26-27.

251. Mart Humal. Email correspondence. 23 January 2013.

5. Vaikne meri, tasa liigid. Viis Emmaste
 2. hel. koorast.
 Ette laulnud
 Anton Pruul.
 Soln. C. Kreek
 (14. 8. 25.)

1. Vaikne meri, tasa liigid, tasa liigid tuleks käes.
 2. Kuisu vaibod, selgel pinnal paadiga ma liinge-lem,
 3. Tuleksinul vaikne möte, ilmast ära lahku-da,
 4. Aga oma armast ema ma ei taha kurevasta,
 5. Sellepärast tahan mina iikka kodus vii-bi-da.

Parajalt

1. Ta - sa lii - gid tu - le - kä - es.
 2. Kuis - u vai - bod, sel - gel pin - nal pa - di - ga ma lii - ge - lem,
 3. Süs - nul mö - te lah - ku - da.
 4. Si - ma e - ma kure - vas - ta,
 5. ta - han ko - dus vii - bi - da.

1. Vaikne meri, ta - sa liigid, tasa liigid tuleks käes. *) 2. Kuisu
 2. Kuisu vaibod, selgel pinnal paadi - ga ma liinge - lem, 3. Süsnul
 3. Süs nul tuleb vaikne möte, ilmast ära lahku - da, 4. Aga
 4. aga oma armast ema ma ei taha kurevas - ta, 5. Sel - les
 5. selle - pärast tahan mina iikka kodus viibi - da.

*) Kreegil pole originaal -
 näsikirjas bassi teist kordu -
 misel näidatud, kuidas vii -
 nult pliiatsiga viandatud II
 völt.
 M.L.

Figure 29. "Vaikne meri, tasa liigid" excerpt, SATB version.²⁵²

252. Cyrillus Kreek, "Vaikne meri, tasa liigid" in *Koorilaulud I* (Tallinn: Eesti Muusikafond, 1979), 6.

Vaikne meri, tasa liigud
Rahvaluule

Eesti rahvaviis

Larghetto ♩ = 69

Vaik-ne. me - ri,
ta - - sa - -

Vaik - ne me - ri, ta - sa lii - gud. vaik - ne me - ri,
ta - sa lii - gud, ta - sa lii - gud tuu - le käes.

lii - - gud tuu - - le käes. —

ta - sa lii - gud, ta - sa lii - gud tuu - le käes. —

Kui paa - di - ga ma liu - ge - len,
Kui su pin - - nal liu - - - - - ge - len,
Kui su vaik - sel, sel - gel pin - nal paa - - di - ga ma liu - ge - len,
pin - - - - nal

Figure 30. “Vaikne meri, tasa liigud” excerpt, TTBB version.²⁵³

253. Cyrillus Kreek, “Vaikne meri, tasa liigud” in *Valimik koorilaule* (Tallinn: Eesti Riiklik Kirjastus, 1959), 179.

30

46. Jumal ütles: saagu valgus!

Hälliste kih.
S. P. Milla Põrnur
(12. II. 27.)

Ju-mal üt-les: saagu valgus, see on kõige il-ma al-gus, jumal ütles: saagu valgus, see on kõige il-ma al-gus.

47. Muhumaa ja Virtsu väin.

Lõunaste kih.
E. P. Aiton Põnnel
(15. II. 27.)

Me Solo

S. I
II

A. I
II

Mu-hu-maa ja Vir-tsu väin, Saarlane sealt ü-le väin, ja siis sel-le lau-lu-tain, et
 Muhu-maa ja Vir-tsu väin, Saar-la-ne sealt ü-le väin, ja siis selle laulu
 Mu-hu-maa ja Vir-tsu väin, Saarlane sealt üle väin, ja siis selle
 Mu-hu-maa ja Vir-tsu väin, Saarlane sealt üle väin, ja siis

Figure 31. "Muhumaa ja Virtsu väin," original sketch (M11: 2/156). Used by permission from the Estonian Theatre and Music Museum.

Muhumaa ja Virtsu väin:

Andante moderato ♩=80. -5-
10. 4. 60.

Handwritten musical score for "Muhumaa ja Virtsu väin" in SATB format. The score consists of eight systems of staves. Each system includes vocal lines for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with piano accompaniment. The lyrics are written in Estonian. The music is in 2/4 time and marked "Andante moderato" with a tempo of 80 beats per minute. The score is dated 10. 4. 60. and numbered -5-.

Figure 32. "Muhumaa ja Virtsu väin," SATB version (M11: 2/198). Used by permission from the Estonian Theatre and Music Museum.

#5 Muhumaa ja Virtsu väin

Rahvaluule

Andante moderato $\text{♩} = 80$

Eesti rahvaviis

Mu - hu - maa ja Virtsu väin, saar - la - ne säält
 Mu - hu - maa ja Virtsu väin, saar - la - ne säält ü - le käin,
 ü - le käin, ja siis sel - le lau - lu tein, et mu - hu - las - te
 ja siis sel - le lau - lu tein, et mu - hu - las - te tal - ve - - tee on
 Mu - hu - maa ja
 tal - ve - - tee on ä - ra rik - kun väi - na vee.
 ä - ra rik - kun väi - na vee.

Figure 33. “Muhumaa ja Virtsu väin” excerpt, TTBB version.²⁵⁴

254. Cyrillus Kreek, “Muhumaa ja Virtsu väin” in *Valimik koorilaule* (Tallinn: Eesti Riiklik Kirjastus, 1959), 191.

35. Hindu kotipoisid.

viis Emmaste kih.
P. L. Leida Koelv.
(31. 8. 25.)

x) Määmm

;; Hindu koti-poisid, Aldega papipoisid; :: Pomm, pomm pomm, pomm, pomm, pomm; Vana Kõrga Miheli händ oileus,

;; Hindu koti-poisid, Aldega papipoisid; ;

vana Kõrgas Peetri piip kõikus, vana Härga Miheli händ oileus, vana Kõrgas Peetri piip kõikus. +

pp + mft

piip kõikus.

x) laulda p r
nimisi sügü: Mää - mm!

Figure 34. “Hindu kotipoisid,” original sketch (M11: 2/156). Used by permission from the Estonian Theatre and Music Museum.

35. *Hindu kotipoisid.* Väis Emmale Kihell
E. L. Leida Laev
(H. 25)

laulda
i naise suuga: Mää - mm!

- 44 -

Figure 35. “Hindu kotipoisid” excerpt, mm. 1-13 (SATB version).²⁵⁵

255. Cyrillus Kreek, “Hindu kotipoisid” in *Koorilaulud I* (Tallinn: Eesti Muusikafond, 1979), 44.

;: Hindu koti - poisid, eluluga papi - poisid; ;: Pomm, pomm, pomm,

;: Hindu Kotipoisid,

pomm, pomm, pomm;: Vana Härga lihvli händ vi l'kus,

Aldega papi - poisid;

vana Kurbja Peetri piip kõikus, vana Härga lihvli händ vi l'kus,

vana Kurbja Peetri piip kõikus.

Härga vi l'kus piip kõikus. *f*

Piip kõikus.

-45-

Figure 36. "Hindu kotipoisid" excerpt, mm. 14-29 (SATB version).²⁵⁶

256. Cyrillus Kreek, "Hindu kotipoisid" in *Koorilaulud I* (Tallinn: Eesti Muusikafond, 1979), 45.

nn. nn.

20

Allegro non troppo $\text{♩} = 138$
 Hin-du ko-ti-poi-sid, Ald-re-ga na-pi-poi-sid, Hin-du ko-ti-poi-sid,

22

Ald-re-ga pa-pi-poi-sid, pomm-pomm-pomm, pomm-pomm-pomm,
 Hin-du ko-ti-poi-sid, Ald-re-ga pa-pi-poi-sid,

31

pomm-pomm-pomm, pomm-pomm-pomm, **Allegro vivace** $\text{♩} = 66$
 Oo,

Hin-du ko-ti-poi-sid, Ald-re-ga pa-pi-poi-sid: Va-na Här-ja Mihk-li
 Oo,

34

Figure 38. "Hindu kotipoisid" excerpt, mm. 20-36 (TTBB version).²⁵⁸

258. Cyrillus Kreek, "Hindu kotipoisid" in *Valimik koorilaule* (Tallinn: Eesti Riiklik Kirjastus, 1959), 184.

“Kaks meie küla poissi” is more dance-like in character, built on the repetition of a melodic contour and rhythmic motive in the soprano. The meter changes most likely reflect the timing of the singer and the influence of an oral tradition.

43. Kaks meie küla poissi.

1. Kaks meie küla poissi
2. Tal oli aga sihtis, hõiskasid, kaks teiseküla neidu nüttasid. Üks

1. Kaks meie küla poissi, hõiskasid, kaks teise küla neidu nüttasid. Üks
2. Tal oli aga sihtis li-be laan ja õige punna, kurdus saan. Tal

1. Kaks pois
2. Kaks mei

1. tulla säält Soocüla väljalt välja, üks teine aga taktis tulla säält Soocüla väljalt välja.
2. töörad ja jalad viigad astuma, tal väed nii viigad töörad ja jalad viigad astuma.

1. taktis tulla säält Soocüla väljalt väl- ja üks teine aga taktis tulla säält Soocüla väljalt väl- ja.
2. viigad, töörad ja ja-lad viigad astuma, tal väed nii viigad, viigad, töörad ja jalad viigad astuma.

1. - - - ka - - - sid, hõis - - - ka - - - sid.
2. - - - ta - - - sid, nut - - - ta - - - sid.

Figure 39. “Kaks meie küla poissi,” original sketch (M11: 2/156). Used by permission from the Estonian Theatre and Music Museum.

43. Kaks meie küla poissi Üks Reina kihel. E. L. Hilja laev (29. XII 25.)

1. Kaks mei-e küla pois-si hõis-ra-rid, kaks
 2. Tal o-li a-ga sih-tis li-be lauk ja

1. Kaks mei - e kü - la pois - si hõis - ra-rid, kaks.
 2. Tal o - li a - ga sih-tis li - be lauk ja

1. Kaks pois - - - - -
 2. Kaks nei - - - - -

tei-se küla nei-du nüt-tasid. Üks tüdru-aga tähtis
 oi-ge puna, kurdus särk. Tal käed nii virgad,
 tei - se küla nei - du nüt-tasid. Üks tüdru-aga
 oi - ge puna, kurdus särk. Tal käed nii virgad,

si- du hõis -
 nut - - -

Figure 40. “Kaks meie küla poissi” excerpt, SATB version.²⁵⁹

259. Cyrillus Kreek, “Kaks meie küla poissi” in *Koorilaulud II* (Tallinn: Eesti Muusikafond, 1982), 13.

Külapoiste laul
Rahvaluule

Allegro $\text{♩} = 104$ Eesti rahvaviis

Kaks mei-e kü-la pois-si hõis-ka-sid, kaks

Kaks pois-e kü-la pois-si hõis-ka-sid, kaks

fei-se kü-la nei-du nut-ta-sid, Üks tüd-ruk tah-tis

si fei-se kü-la nei-du nut-ta-sid, Üks hõis-tüd-ruk a-ga

tul-la säält Soo-küla väl-jalt väl-jä. Üks

tah-tis tul-la säält ka-sid. Soo-küla väl-jalt väl-jä. Üks

Figure 41. "Külapoiste laul" excerpt, TTBB version.²⁶⁰

260. Cyrillus Kreek, "Külapoiste laul" in *Valimik koorilaule* (Tallinn: Eesti Riiklik Kirjastus, 1959), 188.

To conclude the discussion of *Kuus laulu Hiiumaalt*, the researcher stumbled across some unique information during the score research and study process. Manuscript 224 (TTBB) reveals that Kreek later penciled in rehearsal marks as well as an optional text in “Ai siga saga, link-link-link.” He suggested replacing the repeated lyric “siga, saga” with “liga, laga,” but this option is not included in the published edition.

Muri ja Mari
 VI. *Ai si-ga-si-ga, link-link-link.*

Flügelhorn
 Op. 10.3.47.

Allegro. $\text{♩} = 138.$

li-ga la-ga
 Ai si-ga-si-ga, link-link-link, ai si-ga-si-ga, link-link-link!

li-ga la-ga
 Ai link-link-link, ai link-link-link!

mp
 Tei-se pe-re Mu-ri kis-kus mei-e Ma-ri, Ma-ri kar-jus: ai-ai-ai-

mp
 Tei-ste Mu-ri kis-kus Ma-si, Ma-ri kar-jus: ai-ai-ai-

mp
 Mu-ri kis-kus, Ma-ri kar-jus:

16
li-ga la-ga
 ai, si-ga-si-ga, link-link-link, ai si-ga-si-ga, link-link-link!

mf
 ai! Ai! Ai! Ai!

mf
 Ai si-ga-si-ga, link-link-link, ai si-ga-si-ga,

Figure 42. “Ai si-ga, saga link-link-link” excerpt, TTBB version (M11: 2/224). Used by permission from the Estonian Theatre and Music Museum.

Kreek added a few more works to his set from 1925; and by 1927, he had completed a collection of 47 small arrangements of secular folk songs for mixed choir (M11: 2/156). Thirty-nine of these works were later published by Eesti Muusikafond in the collection *Koorilaulud I-II* (1979/1982), which was previously mentioned regarding *Kuus laulu Hiiumaalt*.²⁶¹ The final piece in *Koorilaulud II*, “Vanapoiss keetis kaerajahu putru,” is unnumbered and was included by accident.²⁶² Most of the pieces are new folk melodies and earlier versions of songs whose final arrangements were published in *Segakoorilaule* and/or *Valimik koorilaule*.²⁶³ Mart Humal gives this explanation: “Kreek notated these folk melodies from his pupils at the Haapsalu Teachers' Seminary in the 1920's when old folk melodies (*regilaulud*) were not used as much (except in some isolated regions).”²⁶⁴ Samples of these scores can be found in Appendix G, pages 232-234.

1930-1944

From 1931-1937, Kreek worked substantially on 443 folk hymn variants of Estonian and Estonian-Swedish sacred folk songs. He composed some of them in 1916, but the majority of them were written from 1931 and later. Kreek arranged these for three-part choir (SSA); and Mart Humal assembled and published a portion of them in the collection, *Eesti vaimulikud rahvaviisid naiskoorile, I-IV vihik* [Estonian sacred folk songs for female choir, 4 books]. This publication includes 168 arrangements of Estonian folk hymn variants. Volume 1 contains arrangements 1-60; volume 2, 61-102; volume 3,

261. Mart Humal. Email correspondence. 11 October 2012. The missing songs are numbers 10, 15, 19, 40, 44, 45, 46, and 47.

262. Mart Humal. Email correspondence. 23 January 2013.

263. Ibid.

264. Mart Humal. Email correspondence. 22 December 2012.

103-137; and volume 4, 138-171 (though the table of contents only list through 168). The remaining 272 arrangements are based on Estonian-Swedish folk hymn variants and are not published.²⁶⁵ The Estonian and Estonian-Swedish arrangements are mixed together throughout the manuscripts because Kreek initially organized them according to the Punschel chorale book hymn number on which the variant is based. He wanted to compare multiple variants of the same folk hymn from differing locations.²⁶⁶ Mart Humal and the Estonian Museum of Music and Theatre later reorganized this collection chronologically, but Humal decided later to publish the arrangements according to the Punschel chorale book hymn number.²⁶⁷ Most importantly, any of Kreek's choral works based on sacred folk hymn melodies also exist as a three-part arrangement in the collection of 443 Estonian-Swedish folk hymn variants.²⁶⁸

Not all folk hymns that are used in the 443 arrangements are from the Punschel book, but many are. When comparing Estonian and Swedish settlements in Estonia, some hymns were common to both people groups; however, some hymns were common to only one group. By examining Kreek's manuscripts (M11: 2/236), one can identify the difference in an Estonian or Estonian-Swedish source by the location of the recorded singer (listed underneath the title). During Kreek's day, the Swedish settlements in Estonia included Noarootsi, Vormsi Island, Suur-Pakri (island), Väike-Pakri (island), Kurkse, and Riguldi.²⁶⁹

265. Järg, *Cyrrillus Kreek: helilooja*, 25; Mart Humal, *Eesti vaimulikud rahvaviisid naiskoorile, I* (Tallinn: Kirjastus Muusika, 1992), forward.

266. Mart Humal. Personal interview, 20 February 2013.

267. Ibid.

268. Ibid.

Kreek did not always include the Estonian text in the scores of the Estonian folk hymn variant arrangements. He also did not include the Swedish text for those arrangements based on Estonian-Swedish folk hymn variants; he only included the Swedish title, occasionally alongside its Estonian title. Additionally, he did not include the German title for the Estonian-Swedish versions. If the Estonian-Swedish tune and text were familiar enough to relate to an Estonian version, then he would include Estonian text. This was more the exception than the rule, however.

These short pieces have some unique musical characteristics; primarily, they are musically quite simple. The most challenging voice part, however, is the elaborated folk hymn melody sung by the soprano. These arrangements are also characterized by dotted rhythms and diatonic harmonies, which make the supporting voice parts much easier to sing. Consequently, these works are more suited to amateur church choirs. In fact, they serve as standard repertoire for women's ensembles in Estonian churches.²⁷⁰

Upon examination of the original scores one can see a set of pencil markings at the bottom left corner of the score.

269. Mart Humal. Email Correspondence. 20 February 2013.

270. Wolverton, "Baltic Portraits," 11; Kõlar, "Folk Hymns as a Source," 319.

Nüüd surnu keha matame. (P. 37a) Nun laaset uns den Leib begraben.
 Peter Rasica 82 a. Halliste kih. Aegja v. ülevõetj. J. Ravić. (1904.) EUS I 872 (712).
 8+8+8+8
 32
 K
 Nüüd sur-nu ke-ha ma-ta-me ja u-su-me keie kind-las-ti, et
 vim-sel päe-val rõo-mu-ga ta jäb-le tõu-sel e-la-ma.
 76.10.1904
 48
 S. r. 606. Michael Weiss + 2540/71542.

Figure 43. “Nüüd surnu keha matame,” original manuscript (M11: 2/236). Used by permission from the Estonian Theatre and Music Museum.

These markings are Kreek’s method of dictating the number of syllables in the text and the natural stress of the phrases. He indicates a concise layout of the metrical structure and inflection of the text. He also provides other information as well, which will be discussed in the section on folk hymn variants. In the manuscripts, Kreek provided only one stanza of text because the remaining verses could be found in the hymnal.²⁷¹

In Humal’s published editions, he has included the Estonian stanzas (only one or two) as well as a German translation. The following examples include both single arrangements and multiple settings of the same text or tune, though based on variants of the same original sacred folk melody. This leads the researcher to presume that it would be acceptable to sing additional stanzas of this hymn, provided the conductor was able to acquire the complete text and align the notes and syllables appropriately. A creative option for performing multiple stanzas might require the choir to hum the harmony while one or more soloists sing the melody. Samples of these scores can be found in Appendix G, pages 235-244.

271. Urve Lippus. Personal interview. 20 February 2013.

Kreek was a substantial contributor to the collection of Estonian-Swedish folk hymn variants. These came from the Swedish settlement in northwestern Estonia. Kreek is recognized as the only professional composer who showed an interest in the musical culture of the Swedes residing on the coasts of Estonia, and he not only influenced their musical heritage but also strengthened their national spirit. Kreek was the only music teacher at the Swedish gymnasium; and he played a key role in the first Swedish song festival of 1933 by selecting repertoire, conducting joint choir rehearsals, and conducting the song festival itself.²⁷² Kreek expressed a deep interest in their folk music, but he was mainly in their folk hymns.²⁷³ In 1937, Kreek visited the island of Vormsi off the northwest coast of the Swedish settlement and transcribed 51 hymn variants.²⁷⁴ (See Figure 15 on page 68.)

Kreek's interest in the Swedish settlement in northwest Estonia was rooted in a greater interest in the regional characteristics of folk tunes, which is why he organized his folk song collections by parishes. Kreek was the first Estonian composer to compose cycles of music based on the geographical location of the original tunes. Kreek wrote various suites based on locations: "Pärnumaa," "Läänemaa," "Võru," and "Kuus laulu Hiiumaalt" [Six songs from Hiiumaa].²⁷⁵

Between 1932 and 1949, Kreek assembled portions of the 443 three-part folk hymn variants and arranged them for SATB choir. The published collection, *25 geistliche*

272. This word was used in an English translation of an originally Estonian work. It is, however, not to be considered an equivalent to the American definition of "gymnasium." Rather, it is reference to what Americans might understand as high school.

273. Kõlar, *Cyrillus Kreek*, 247-48.

274. Lippus, "The Estonian Tradition," 49.

275. Järg, "Cyrillus Kreek," 9.

volkslieder, comes from this larger set of works assembled by Kreek entitled 28 *vaimuliku rahvaviiside seaded segakoorile ja meeskoorile* [‘28 sacred folk songs for mixed and male choirs;’ written between 1932 and 1949]. The published edition was put together by Edition49 and contains 25 mixed choir pieces and omits the three additional settings for men’s chorus. The entire collection contains four-part arrangements of Estonian and Estonian-Swedish folk hymn variants that were also published in the four volumes of women’s choir settings, *Eesti vaimulikud rahvaviisid naiskoorile*.²⁷⁶ Mart Humal provides this comparative list:

| <i>25 geistliche volkslieder</i> | <i>Eesti vaimulikud naiskoorile</i> | <i>25 geistliche volkslieder</i> | <i>Eesti vaimulikud naiskoorile</i> |
|--|---|--|---|
| 1 | 19 | 11 | 109 |
| 2 | 21 | 12 | 103 |
| 3 | 26 | 13 | 110 |
| 4 | 29 | 14 | 117 |
| 5 | 57 | 15 | 140 |
| 6 | 67 | 16 | 144 |
| 7 | 70 | 17 | - |
| 8 | 80 | 18 | 160 |
| 9 | 78 | 19 | 158 |
| 10 | 99 | 20 | 159 |
| | | 21 | 161 |

Figure 44. Chart comparing related folk hymn variants in two different collections: 25 *geistliche volkslieder* and *Eesti vaimulikud rahvaviisid naiskoorile*.²⁷⁷

Numbers 22-25 in 25 *geistliche volkslieder* are also set as three-part arrangements for women's choir; but those versions are based on unpublished Estonian-Swedish variants.

The arrangements in 25 *geistliche volkslieder* are folk hymn variant melodies

276. Mart Humal. Email correspondence. 23 January 2013.

277. Ibid.

based on the Punschel chorale book (with the exception of the last four pieces), and they are arranged with supportive diatonic harmonies most often in an imitative texture. The text includes two to three stanzas, and the arrangements are short—often one or two pages, occasionally three or four. The final four arrangements in the published collection are based on Estonian-Swedish folk hymn variants that Kreek received from Swedish folk collector Olaf Andersson. They are known for their more elaborate melodies in comparison to Estonian melodies. The editors added a German translation to all but the last four Estonian-Swedish arrangements, which include only Estonian and Swedish. German was not included in Kreek's original manuscripts (M11: 2/181). Samples of these scores can be found in Appendix G, pages 245-249.

1945-1960

War events impacted Estonia yet again during the fall of 1944; and Kreek was invited to teach again at the Tallinn Conservatory, having previously taught there from 1940 to 1941. During this second appointment, he was later given a professorship and the position of Chair of the Music Theory Department in 1947.²⁷⁸ In this same year, Kreek completed the cycle for the National Male Choir, *Kuus laulu Hiiumaalt*, which was mentioned earlier for comparison. For information on this collection please see pages 87-103.

Between 1949 and 1954, Kreek wrote 150 arrangements of folk hymn variants in the style of a canon: 75 of Estonian origin and 75 of Estonian-Swedish origin. These arrangements are based primarily on canonical technique, which he also used most extensively in his 500 canonical settings of Punschel chorales. Mart Humal has published one volume of only Estonian canons: *75 kaanonit segakoorile eesti vaimulikele*

278. Järg, *Cyrellus Kreek: helilooja*, 26-7.

rahvaviisidele, I ja II vihik [75 canons for mixed choir on Estonian sacred folk tunes, books I and II].²⁷⁹ The first volume includes arrangements 1 through 40, and the second volume includes the remaining 41 through 75. These canons are based on folk hymn variants from Estonian parishes and singers. The unpublished 75 canons are based on folk hymn variants from Estonian-Swedish singers in locations such as Noarootsi, Vormsi Island, Suur-Pakri (island), Väike-Pakri (island), Kurkse, and Riguldi.²⁸⁰ The Estonian-Swedish folk hymn variants demonstrate a much more ornamented and elaborated melody in comparison to the Estonian folk hymn variants.

Both manuscript collections of the complete 150 canons can be found in the Theater and Music Museum in Tallinn (M 11:2/186-187). The first manuscript served as Kreek's workbook on the 150 canons, and he arranged them chronologically. These scores include extensive notes and markings often in different ink colors. In this draft version, the arrangements based on Estonian-Swedish melodies occasionally have no Estonian title and are always without text. He would likely have added those elements if they were already familiar to him in Estonian.²⁸¹ The second manuscript, however, is arranged according to the Punschel chorale book number of the folk hymn variant upon which the arrangement is based. The scores are also much clearer and lack the marks and corrections found in the first manuscript. Unfortunately, the second manuscript collection lacks 25 canons; and text is lacking in most of the scores. Kreek includes the Estonian-

279. Humal, *Eesti vaimulikud rahvaviisid naiskoorile, I*, forward; Kõlar, "Folk Hymns as a Source," 318.

280. Mart Humal. Email Correspondence. 20 February 2013.

281. Mart Humal. Personal Interview. 20 February 2013.

Swedish scores at the end of the collection, since many were not connected to a Punschel chorale. Those scores list only a Swedish title and information from the collector.

Compositionally, the canon arrangements are similar to the settings for female choir. They are short and structured according to the folk hymn variant melody. Usually canon arrangements are for two voices with accompaniment, but Kreek's canon settings are to be sung a cappella in four parts.²⁸² In Humal's publication of the 75 Estonian canons, he has placed Estonian and German text on top of each other; this is similar to the other folk hymn variant publications. The author thought it best to discover the reason for this tendency, and Humal emphasized the fact that Kreek used German titles in conjunction with Estonian titles. He added that the texts for these Estonian tunes were most commonly available in German as well, since they were most often based on a tune from the Punschel chorale book.²⁸³ The original manuscripts, however, only use Estonian. Samples of these scores can be found in Appendix G, pages 250-254.

In 1958, Kreek also wrote various stand-alone choral works: "Kannel" (an Estonian zither), "Undsel ilmal lätsi ma" ['I went on a dusky day;,' the first version of this fugue contained in the *Võru Suite* for wind quartet], and "Mis sa sirised, sirtsukene?" ['What's your twitter, my little bird?'; a new setting of the version of 1928 for two-part female choir].²⁸⁴

282. Järg, *Cyrellus Kreek: helilooja*, 29; Järg, "Cyrellus Kreek," 11.

283. Mart Humal. Personal Interview. 20 February 2013.

284. Järg, *Cyrellus Kreek: helilooja*, 29.

KANNEL
КАННЕЛЬ
 Rahvaluule
 Слова народные

Moderato

S.
 A.
 T.

mf *mf* *p*

Mis om va - ja
 Что нуж - ней все -

Ku - ku, ku - ku, ku - ku,
 *) Ky - ky, ky - ky, ky - ky,

Figure 45. "Kannel" excerpt, mm. 1-3.²⁸⁵

285. Cyrillus Kreek, "Kannel" in *Segakoorilaule* (Tallinn: Eesti Raamat, 1990), 136.

näi - des - ti - le, mis om va - ja näi - des - ti - le? Vii - u - li - ta,
 - го де - ви - це, что нуж - ней все - го де - ви - це? Кан - нель звонкий

ku - ku, ku - ku, ku - ku! Ju - ba
 ку - ку, ку - ку, ку - ку! Вот про -

kan - ne - li - ta, vii - u - li - ta, kan - ne - li - ta. Kust saab kan - neit
 при - го - дит - ся, кан - нель звонкий при - го - дит - ся. Где же взять ей

lin - nu - ke - sed väl - jas
 - сну - лись пташ - ки, пес - ни

näi - des - ti - le? Si - re - puis - ta, saa - re - puis - ta, si - re - puis - ta,
 кан - нель звонкий? Нужен я - сень, строй - ный, тон - кий, нужен тон - кий,

lei - la - vad. Si - re - puis -
 ста - ли петь. Я - сень тон -

sir - ge - eis - ta, saa - re - puis - ta sal - ge - eis - ta. Kust saab kar - pi
 ну - жен толстый, де - ре - во пой - дёт на ос - тов. Что е - щё пой -

- ta, saa - re - puis - ta. Kust saab
 - кий, я - сень толс - тый. Что е -

a tempo
rit. *ff*

ff

Figure 46. “Kannel” excerpt, mm. 4-19.²⁸⁶

286. Cyrillus Kreek, “Kannel” in *Segakoorilaule* (Tallinn: Eesti Raamat, 1990), 137.

UNDSEL ILMAL LÄTSI MA ХМУРЫМ УТРОМ ВЫШЕЛ Я

Rahvaluule
Слова народные

Lento

Und_sel il_mal lät_si ma, und_sel il_mal
Хму_рым ут_ром вы_шел я, хму_рым ут_ром

mf

Und - sel il - mal lät - si ma
Хму - рым ут - ром вы - шел я,

mf

ma_lät_si_väl_lä kõn_ma,käü_mä_väl_lä_pääl,
вый_дя из до_ма, я бро_дить по_шел в по_ля,

unis.

kõn ma, käü_mä_väl_lä_pääl,
я бро_дить по_шел в по_ля,

und_sel il_mal lät_si ma, und_sel il_mal
хмурым ут_ром вы_шел я, хму_рым ут_ром

mf

und_sel il_mal lät_si, und_sel il_
хму_рым ут_ром вы_шел, хму_рым ут_
und_sel il_mal lät_si ma, und_sel il_
хмурым ут_ром вы_шел я, хму_рым ут_
mf Undsel il_mal lät_si, und_sel il_
Хмурым ут_ром вы_шел, хму_рым ут_

Figure 47. “Undsel ilmal lätsi ma” excerpt.²⁸⁷ Compare melody in alto voice to clarinet part in Figure 48.

287. Cyrillus Kreek, “Undsel ilmal lätsi ma” in *Segakoorilaule* (Tallinn: Eesti Raamat, 1990), 147.

24. *Lento. ♩ = 80.* 4. Lätsi ma kõnna.
Tõnna ja rüütli C. Kreek.

The score is written for an instrumental ensemble and includes parts for Flute (Fl), Clarinet (Cl), Cornet (Corno), and Bassoon (Fag). The music is in 3/2 time with a key signature of one sharp (F#). The tempo is marked "Lento" with a quarter note equal to 80 beats per minute. The score consists of three systems of four staves each. The first system shows the initial entry of the instruments. The second system features a first ending bracket over the final two measures of the first staff, marked with a circled "1". The third system continues the piece with various dynamics and articulations.

Figure 48. *Võru Suite* for instrumental ensemble excerpt (M11: 2/102). Used by permission from the Estonian Theatre and Music Museum.

One can see the melody in the clarinet part as compared with the melody in the alto part of the choral version on the previous page. “Undsel” is similar to “Muhumaa ja Virtsu väin” in that it is based on canon technique, which is also common in Kreek’s

secular music. This more elaborated style of canon and the inclusion of multiple verses are characteristics of the secular pieces in comparison to the canons based on traditional hymn melodies.²⁸⁸

MIS SA SIRISED, SIRTŠUKENE ?
О ЧЕМ СТРЕКОЧЕШЬ, КУЗНЕЧИК ?

Rahvaluule
Слова народные

Allegro molto

Mis sa si_ri_sed, sirt-su_ke_ne, mis sa lei_nad
Ты, куз. нечик, о чём стре.кочешь? Жаль рас - статься

Har_ras
Ты за -
le_pa_lin_du? hää.le_ke.ne, miks sul kurba
с го_рихвосткой? Микс sul harras - плакать хочешь? Ты стре - кочешь
Словно ты за -

Eks veel le_pad leh.te.del_la, eks veel ka_sed
Брось, кузнецик, всё вернётся, бу дут листься

kee.le.ke.ne? Eks, eks veel ka - sed
грустно, жёстко. Брось, бу - дут листь - я

Figure 49. “Mis sa sirised sirtsukene?” excerpt, SATB version (1958).²⁸⁹

288. Mart Humal. Email correspondence. 23 January 2013.

289. Cyrillus Kreek, “Mis sa sirised sirtsukene?” in *Segakoorilaule* (Tallinn: Eesti Raamat, 1990), 128.

It is helpful to compare the SATB version with the 1928 version for two parts.

Mis sa sirised, sirtsukene,

J. V. 28.

Presto,

Mis sa ei-mi- eed, eist- sa- ke- ne, mis sa lei- rad, le- pa- lin- du?

Mis sa lei- rad, le- pa- lin- du?

Mis sul häm- ras hää- le- ke- ne, mis sul kur- ba kee- le- ke- ne?

Mis sul kur- ba kee- le- ke- ne?

Eks veel la- pad tah- ta- del- la, eks veel ka- sed kat- ta- el- la?

Eks veel ka- sed kat- ta- el- la?

Sit- sa kuu- lis, sit- sa kos- tis.

Sit- sa kuu- lis, sit- sa kos- tis.

Ku- sed too- vad kur- pa il- ma, vi- lu il- ma, vin- get taul- ta,

vi- lu il- ma, vin- get taul- ta,

Ku- sed too- vad kur- pa il- ma, ha- ned too- vad hal- la- tus- ta,

ha- ned too- vad hal- la- tus- ta, küll- ma koi- du- la

hal- la- vad. küll- ma koi- du- la, hal- la- vad. kall- la- vad.

Figure 50. "Mis sa sirised sirtsukene?" Two-part version (1928) (M11: 2/243). Used by permission from the Estonian Theatre and Music Museum.

In closing this section on the choral folk song output, it is necessary to mention publications whose copyright dates were late in Kreek's life but include works that spanned most of his lifetime. This first, *Valimik koorilaule* [Selection of choral songs], consists of individual secular arrangements for mixed, men's, and women's choir based almost entirely on *regilaulud* melodies. The mixed choir section is the largest; and it consists of songs that were also later published in *Segakoorilaule*, with the exception of "Ringtantsu laul." The men's section includes the *Kuus laul Hiiumaalt* and three additional works, one of which is also found in *Segakoorilaule*—"Lauliku omaksed."

The shortest section includes three pieces for women's choir. All three arrangements are included in *Segakoorilaule* including Kreek's first work, "Väike lille laul." What makes this collection different from *Segakoorilaule*, other than it was published first, is that it utilizes four-part open score more frequently; and the eighth and sixteenth notes are beamed individually rather than together. Also, the inclusion of arrangements for three different voicings makes the collection more diverse. Unfortunately, this publication is out of print.

The second collection worthy of additional information has also already been mentioned: *Segakoorilaule* [Mixed choir songs]. It was assembled and edited by Ahti Ratias and contains 32 SATB compositions, many of which are also in *Valimik koorilaule*. It was published by Eesti Raamat in 1990, but the original arrangements were composed at various times as individual works. This set includes both small and large arrangements, such as works that have already been mentioned (e.g. "Meie err," "Sirisege sirbikesed," "Meil aiaäärne tänavas," "Ma kõndisin vainul," etc.). A portion of this collection (pp. 116-121, 124) comes from material in *Koorilaulud I/II* and is not included

in *Valimik koorilaule*.

This publication includes works that are considerably more difficult than the folk hymn variant arrangements and could be regarded as Kreek's most challenging choral pieces. They are much longer and utilize a thicker texture, often in six to ten parts. Meter and tempo changes are frequent and unpredictable, and the overall concept behind these arrangements is more complex and creative. Unfortunately, the researcher was only able to locate recordings of the more popular works included in this collection; and they have been listed in this overview of Kreek's choral folk song output. Many of the works in the *Segakoorilaule* are not available in an audio format. Regrettably, this collection is also out of print.

Choral Arrangements of Sacred Folk Hymn Variants

Introduction

Kreek's largest body of composition in any genre consists of his arrangements of sacred folk hymn variants. Consequently, it is necessary to devote a significant portion of this chapter to those works. Kreek is considered the first Estonian composer to study and use sacred folk hymn variants in his compositions so consistently and thoroughly, and this section will look more closely at the origin of the folk hymn variant and how Kreek uses it to form his arrangements. It will also highlight the value of Kreek's substantial contribution to the Estonian religious folk song genre. Anneli Unt explains the significance of Kreek's work in this genre, especially as it relates to the larger context of Western music:

The religious folk song is a unique phenomenon in Estonian culture. This is one of the points of contact which related us organically to European cultural traditions. And so it is perhaps one of the most accessible aspects of our culture.

Thanks to Cyrillus Kreek these songs have survived up to this day, and this is a valuable treasure that must be brought to light.²⁹⁰

To begin, a brief explanation of the terms, “folk hymn variant” or “religious folk song” will offer clarity to this discussion, as these terms will be used interchangeably. The folk hymn variant is a melodically embellished variant of a Protestant hymn or folk hymn.²⁹¹ Kreek commonly labeled them as “spiritual” or “sacred” folk songs (*vaimulikud rahvaviisid*). Baltic scholar Vance Wolverton offers a clear definition of this genre of folk song: “...The religious folk song is a vernacular adaptation of a German Lutheran chorale in which text, tune, and harmony are to approximate a particular local national aesthetic.”²⁹² This distinct type of folk music in Estonia comes from the adaptation of Lutheran hymns, which developed the eighteenth and nineteenth centuries and migrated from the Nordic countries to the Estonian-Swedish region of West Estonia.²⁹³

The religious folk song (or “vernacular devotional song,” as some have called it) has its genesis in the eighteenth and nineteenth centuries in the predominantly Lutheran Nordic countries. Anu Kõlar, musicologist at the Estonian Academy of Music, offers this explanation of a folk hymn: “In brief, it is a song that can be sung both in church and at home, either with family or alone. The lyrics of the hymns are taken from the official evangelical (Protestant) church hymnals, but the folk hymn melodies are greatly elaborated in comparison with corresponding church chorale melodies.”²⁹⁴

290. Anneli Unt, *Vaimulikud rahvaviisid: I ja II vihik* (Tallinn: Eesti Raamat, 1989), 8.

291. Humal, “Cyrillus Kreek,” 20.

292. Wolverton, “Baltic Portraits,” 10.

293. Unt, *Vaimulikud rahvaviisid: I ja II vihik*, 7.

294. Kõlar, “Folk Hymns as a Source,” 315.

Kõlar remarked that the first hymnal to actually include a notated melody was released in the 1990s. Earlier hymnals only used text, and the chorale book was given to the organist. [This practice was also common in Europe and the U.S.] People could sing the same hymns at home or church, yet the only printed material in their hands was the hymn text. Hence, the absence of a written melody allowed individuals to sing with great amounts of variation and embellishment. Singers might not have remembered the exact melody, so they elaborated upon what they remembered. This is what produces the folk hymn variants: different localized, ornamented versions of the same chorale.

Like the majority of Kreek's work, the folk hymn variants are known because of national collection and transcription efforts. Concurrently, in Läänemaa county, where Kreek spent most of his life, a spiritual awakening was taking place as a result of Swedish missionaries. This awakening occurred simultaneously with the national awakening, yet Kõlar suggests that its importance is perhaps much greater for Kreek's work than even the national awakening.²⁹⁵ She adds that the collection of folk music during the twentieth century was primarily a secular mission. Kreek was an exception because he was the first person to really take interest in folk hymns.²⁹⁶

During a collection expedition in July of 1914, Kreek documents in a letter to Dr. Oskar Kallas (leader of the Estonian Students' Society), "I happened to find some old fashioned hymns with lots of spins, hooks, and ornaments."²⁹⁷ Kõlar adds that Kallas was not really interested in folk hymns, but Kreek took great interest in them as a result of the spiritual awakening in Läänemaa. Thanks to the efforts of Kreek and other collectors,

295. Anu Kõlar. Personal interview. 18 February 2013.

296. *Ibid.*

297. Kõlar, "Folk Hymns as a Source," 315.

Estonian and Estonian-Swedish folk hymn variants are well documented. Kreek made copies of other collectors' work and used them in his own compositions.²⁹⁸

These folk hymns were collected as a side product to the older runic songs, which were considered more valuable in the period of the Estonian national awakening.²⁹⁹ Yet, some contend that the collection efforts had a dual purpose: they were intended not only to fortify a unique element of Estonian culture but also to establish the religious folk song and squelch traditional songs and pagan beliefs in the wake of religious movements of the eighteenth and nineteenth centuries.³⁰⁰

Estonian scholars had varying attitudes toward religious folk music. Many regions had experienced revivalist movements that silenced traditional songs and beliefs during the eighteenth century. This instigated hostility towards religious practices from those interested in Estonian folk tradition.³⁰¹ The tradition of runic singing was waning, and emphasis shifted towards preserving its tradition. The tradition of folk hymn singing was unique to places like Scandinavia, and it spread to Estonia during the eighteenth century as part of a movement of religious awakening.³⁰² Despite ideological and philosophical barriers, collectors continued their efforts; and several remarked about the “peculiar old way of singing hymns with melodic embellishments and have transcribed the melodies.”³⁰³

298. Anu Kõlar. Personal interview. 18 February 2013.

299. Anu Kõlar and Kadri Hunt. “Folk Hymn Singing in Estonia. Folk Hymns as a Source of Cyrillus Kreek’s Compositions.” Lecture. Tartu, Estonia. 2006/7.

300. Lippus, “The Estonian Tradition,” 43-4.

301. Kõlar and Hunt. “Folk Hymn Singing in Estonia.”

302. Ibid.

To create folk hymn arrangements, Kreek used collected folk variant melodies and set them to texts from the Lutheran hymnal. In the case of the Estonian-Swedish variants the texts come from Swedish hymnals or other Swedish sources. In the notational process, the texts were sung to the variants of melodies either originally joined to the text in question or another melody in the hymnal. In many folk hymn variants, however, the text and melody come from different hymns.³⁰⁴ In the case of Estonian-Swedish variants, some were common to both Estonian and Swedish settlements (in western Estonia). Some came from Estonian hymnals, while others came from Swedish hymnals. Unfortunately, some variants were so complex that Kreek could not attribute a hymn number to them.³⁰⁵

In his arrangements, Kreek would use Estonian text. He would do so even when using Swedish variants, provided the variant was familiar enough that he could associate it with the Estonian counterpart. In many cases, Kreek set the same tune or text multiple times within and across his various choral collections. For instance, the same tune and text of “Mu süda ärka üles” is set in *Eesti vaimulikud rahvaviisid naiskoorile*, 75 *kaanonit segakoorile eesti vaimulikele rahvaviisidele*, and *Vaimulikud rahvaviisid*.

Estonian folk hymn singing has its roots in Estonian church music based on Lutheran chorales. The source material for most Baltic congregational singing in the latter half of the nineteenth century, including a substantial portion of Kreek’s folk hymn variants, was the *Universal-Choralbuch* by Livonian pastor Johann Leberecht Ehregott Punschel (1778-1849). This chorale book was used by the Baltic provinces and was

303. Lippus, “The Estonian Tradition,” 43-4.

304. Humal, “Cyrillus Kreek,” 22.

305. Urve Lippus. Personal interview. 18 February 2013.

preferred above its competitor composed by Johann August Hagen (1786-1877), which was compiled around the same time in Tallinn.³⁰⁶ Kreek used the Punschel chorale book and set the Lutheran chorales polyphonically. “With a wondrous craftsmanship Kreek has added crisp Northern colouring while harmonizing those old melodies known in all Lutheran countries.”³⁰⁷

In various arrangements, one can hear the contours of the original hymn tune. It is an especially rare possibility to recognize the hymn in its original form because, most commonly, the tune does not match the original text. Kreek took the tune and paired it with another text.³⁰⁸ Additionally, Kreek also had a practice of altering the folk hymns sent to him by other collectors. He would use a red pencil and alter the structure of the hymn to be in duple or triple meter. This most likely made the setting more appropriate for a choral ensemble.³⁰⁹

Published Collections

The published collections listed below were sporadically mentioned in the chronological overview but, for the sake of clarity, are listed here together. It should be understood that these collections include almost 700 choral arrangements of sacred folk hymn variants organized into the following collections: *Vaimulikud rahvaviisid segakoorile: I ja II vihik* [‘Sacred folk songs for mixed choir: books I and II;’ written from 1916 to 1920]; *Eesti vaimulikud rahvaviisid naiskoorile, I-IV vihik* [‘Estonian sacred folk songs for female choir, books I-IV;’ written from 1931-1937]; and 25

306. Lippus, “The Estonian Tradition,” 42.

307. Unt, *Vaimulikud rahvaviisid: I ja II vihik*, 7.

308. *Ibid.*, 8.

309. Kõlar, “Folk Hymns as a Source,” 319.

geistliche volkslieder [‘25 sacred folk songs for mixed choir;’ written from 1930 to 1944; the original collection including 28, but only 25 published by Mart Humal in his edited collection from 1999]. Kreek’s folk hymn variant arrangement catalog also includes the set of 150 canons on Estonian and Swedish folk hymns. The only published collection is the Estonian set: *75 kaanonit segakoorile eesti vaimulikele rahvaviisidele, I ja II vihik* [75 canons on Estonian sacred folk songs for mixed choir, books I and II;’ written from 1949 to 1955/6].³¹⁰

Musical Characteristics

Melody. Musically speaking, the folk hymn variants are compositionally and structurally quite different in comparison to variants of popular hymns. Estonian theorist Urve Lippus has written the most comprehensive and detailed work on this topic, and it will be the main source of reference for the following section. There is a certain art to the folk hymn variant, and Kreek demonstrates this in his arrangements. He combines elements of learned music with folk music making. This is seen in the formal structure of a folk hymn: bar form. In this form, it is common for hymn melodies to include a tonal contrast between the first and second parts, a modulation at the end of the first section, and a development section at the start of the second part. These procedures are quite simple in terms of art music, especially when applied on the small scale of a hymn melody. In light of folk music, however, these principles are quite complex. Upon perceiving these folk hymn complexities, singers typically simplify the differing melodic phrases into variants of the original folk hymn. In the folk hymn variants, only different phrases or the first two phrases are repeated; and any modulating material is replaced by

310. Humal, *Eesti vaimulikud rahvaviisid naiskoorile, I*, forward; Kõlar, “Folk Hymns as a Source,” 318.

melodic variation.³¹¹ If a verse of text is shorter than the adopted melody, then the melody is shortened. In terms of melody, most of Kreek's folk hymn variants are embellished like their related Scandinavian folk hymn variants; yet some are also quite simple.

Kadri Hunt prepared her master's thesis on Kreek's sacred folk hymns. She joined with Anu Kõlar to present a lecture discussing folk hymn variants and folk hymn singing. In the lecture, Hunt presented part of her thesis study, which compared twelve Protestant chorales (from the Punschel chorale book) with their folk versions (118 variations in all). She made various notable observations: first, singers would often unknowingly reorganize the musical material based on their memory of the chorale tune. Additionally, some might have remembered the first line of a chorale tune better than other lines and continued using it in the place of the forgotten lines.³¹² In some instances, singers had better memory of (or liked more) the second melody line of a chorale tune. Sometimes this repeated melodic material might have been shorter than one chorale line. Overall, however, Hunt admitted that about two-thirds of the 118 folk hymn variants maintained the structural integrity of the original tune with only basic simplifications.³¹³

Hunt and Lippus both made some notable observations about the process of melodic variation in the folk hymns. Over time, the process of varying melodies was indigenous to folk music genres; and the hymn variants reflected this process by containing some unique characteristics of both hymns and folk songs. For instance, the original chorale book hymn tunes from the Lutheran tradition were simple and came from

311. Lippus, "The Estonian Tradition," 52.

312. Kõlar and Hunt. "Folk Hymn Singing in Estonia."

313. Ibid.

folk songs. In keeping with art music, however, these folk hymns also included sections with modulation and tonal development.³¹⁴ Yet, it would have been quite difficult for folk singers to reproduce those complex structures without harmonic accompaniment. The varying lengths of phrases and their cadences would have been too difficult to memorize. These folk singers would not have had much experience with modulations and cadences since folk hymns were passed down in a purely oral tradition.³¹⁵ Folk singers did not utilize organ accompaniment, though organs were spreading in the beginning of the nineteenth century. In addition, folk singers had hymnals with only words; and the ability to memorize a tune varied from person to person.³¹⁶

Common melodic embellishments include divisions of a syllable between two pitches, sometimes with punctuated rhythm. It is difficult to differentiate between ornamental grace notes and punctuated rhythms, especially in this style of singing. The transcriber is left with the choice of writing a rhythmic figure of a sixteenth note and a dotted eighth note or a quarter note preceded by an appoggiatura.³¹⁷ In relation to performance practice, it is worth mentioning that the author noticed in recordings that choirs placed the appoggiatura slightly before the pulse, as opposed to directly on the pulse.

314. Lippus, "The Estonian Tradition," 51-2.

315. Ibid.

316. Kõlar and Hunt. "Folk Hymn Singing in Estonia."

317. Lippus, "The Estonian Tradition," 47-8.

122. OH JEEBUS, SINU VALU (P. 237^a)
O HAUPT VOLL BLUT UND WUNDEN

(Kihnu) > P. Süda

KM EÜS IV, 1856 (38)

Oh Jee - sus, si - nu va - lu, su
O Haupt voll Blut und Wun - den, voll

ras - ke kan - na - tus, see
Schmerz und vol - ler Hohn! O

saa - dab mul - le e - lu, see
Haupt, zu Spott um - wun - den mit

on mu röö - mus - tus; su
ei - ner Dor - nen - kron! O

Figure 51. “Oh Jeesus, sinu valu” excerpt (SSA), using sixteenth-eighth note figures.³¹⁸

318. Cyrillus Kreek, “Oh Jeesus, sinu valu” in *Eesti vaimulikud rahvaviisid naiskoorile, III* (Tallinn: Kirjastus Muusika, 1996), 39.

21. OH JUMAL LOOJA, PÜHA VAIM (P. 35)
 (ÖNN SULL, KUI KARDAD JUMALAT)
 KOMM, GOTT SCHÖPFER, HEILIGER GEIST
 (MEIN GOTT, ICH DANKE HERZLICH DIR)

Villem Tikerberg (*Lääne-Nigula*) > C. Kreek
 KM ERA III, 4, 43 (17)

Oh Ju - mal Loo - ja, pü - ha Vaim! Mu
 Komm, Schöp - fer, komm, Gott heil' ger Geist, be -
 sü - da on nii vä - ga tuim, oh
 such das Herz der Men - schen dein, füll'
 täi - da se - da ar - mu - ga ja
 sie mit Gna - den, wie du weißt, daß
 kõi - gest pa - tust pu - has - ta.
 dein Ge - schöpf soll vor dir sein.

28 8.05.31
Uus Lauluraamat, nr. 273 (Dr. Martin Luther, 1524)

Figure 52. “Oh Jumal looja, püha vaim” (SSA), using sixteenth-dotted eighth note figures.³¹⁹

319. Cyrillus Kreek, “Oh Jumal looja, püha vaim” in *Eesti vaimulikud rahva viisid naiskoorile, I* (Tallinn: Kirjastus Muusika, 1992), 28.

11. NÜÜD JUMALALE AUSTUST (P. 14) LOBT GOTT, IHR CHRISTEN

(Kihnu) > E. Oja
KM ERA III, 2, 79 (75)

Nüüd Ju - ma - la - le a - us - tust kõik
Lobt Gott, ihr Chris-ten all - zu - gleich, vor

and - kem rōō - mu - ga, kes mei - le tae - va
sei - nem höch - sten Thron! Heut, schließt er auf sein

õn - nis - tust toob o - ma Po - ja -
Him - mel - reich und schenkt uns sei - nen

Figure 53. “Nüüd jumalale austust” excerpt (SSA), using appoggiaturas.³²⁰

320. Cyrillus Kreek, “Nüüd jumalale austust” in *Eesti vaimulikud rahvaviisid naiskoorile, I* (Tallinn: Kirjastus Muusika, 1992), 17.

30. NÜÜD SURNU KEHA MATAME (P. 37^a)
 NUN LASSET UNS DEN LEIB BEGRAB'N

Marie Mulman (*Juuru*) > R. Kõhelik
 KM EÜS XI, 506 (158)

Nüüd sur - nu ke - ha ma - ta - me, ja
 Nun laßt be - gra - ben uns den Leib, doch

u - su - me kõik kind - las - ti, et viim - sel päe - val
 nicht, daß er im Gra - be bleib; fest glauben wir, er

rõõ - mu - ga ta jäl - le tõu - seb e - la - ma.
 werd' er steh'n und in ein neu - es Le - ben geh'n.

16.10.33

Uus Lauluraamat, nr. 606 (*Michael Weiss*)

37

Figure 54. “Nüüd surnu keha matame” (SSA), using appoggiaturas.³²¹

321. Cyrillus Kreek, “Nüüd surnu keha matame” in *Eesti vaimulikud rahvaviisid naiskoorile, I* (Tallinn: Kirjastus Muusika, 1992), 37.

The type and amount of minutiae in a transcription differs with each transcriber.

Hunt notes that transcribers conducted fieldwork with people who sang in a popular way.

They did not sing with classical training:

Folk singers were free from the disturbing knowledge of notes, rhythms, and bars. They just sang what they heard or imagined. The basis of their thinking seems to have been a text verse, not a bar. In some cases the differences from academic pitch scales were deliberate, but some singers perhaps could simply not sing in tune. So it depended greatly on the transcriber and on the musical models he was used to hearing...³²²

Other embellishments include dividing a syllable between three pitches over varying rhythmic figures—such as triplets, punctuated rhythms, or grace notes.³²³ One can easily observe the free alternation between duplets and triplets. In her study, Hunt noticed “the variety of rhythmic combinations was extremely wide. But again, we must not forget that we see the rhythm through the ears of the transcribers.”³²⁴

322. Kõlar and Hunt. “Folk Hymn Singing in Estonia.”

323. Lippus, “The Estonian Tradition,” 48.

324. Kõlar and Hunt. “Folk Hymn Singing in Estonia.”

12. NÜÜD ON SEE PÄEV JU LÕPPENUD (P. 18)
NUN SICH DER TAG GEENDET HAT

Tiiu Kruusmägi (Käina) > P. Süda
KM EÜS III, 694 (6)

1. Nüüd on see päev ju lõp - pe - nud ja
1. Nun sich der Tag ge - en - det hat und

1. Nüüd on see päev ju lõp - pe -
1...der Tag ge - en - det hat und

1. Nüüd on see päev ju
1. Nun sich der Tag ge -

1. Nüüd on see päev ju lõp - pe -
1. Nun sich der Tag ge - en - det

kät - te jõud - nud öö, kõik
kei - ne Son - ne scheint, schläft

-nud ja käes on öö, kõik
kei - ne Son - ne scheint, schläft

lõp - pe - nud ja kät - te jõud - nud
-en - det hat und kei - ne Son - ne

-nud ja kät - te jõud - nud öö, kõik
hat und kei - ne Son - ne scheint, schläft

ma - gab, mis on vä - si - nud, ja
Al - les, was da müd' und matt und

ma - gab, mis on vä - si - nud, ja
Al - les, was da müd' und matt und

öö, kõik ma - gab, mis on vä - si -
scheint, schläft Al - les, was da müd' und

ma - gab, mis on vä - si - nud, ja
Al - les, was da müd' und matt und

Figure 55. “Nüüd on see päev ju lõppenud” excerpt (SATB canon), dividing syllables across melodic embellishments.³²⁵

325. Cyrillus Kreek, “Nüüd on see päev ju lõppenud” in *75 kaanonit segakoorile eesti vaimulikele rahvaviisidele, I* (Tallinn: Kirjastus Muusika, 1996), 22.

122. OH JEEBUS, SINU VALU (P. 237^a)
O HAUPT VOLL BLUT UND WUNDEN

(Kihnu) > P. Süda

KM EÜS IV, 1856 (38)

Oh Jee - sus, si - nu va - lu, su
O Haupt voll Blut und Wun - den, voll

ras - ke kan - na - tus, see
Schmerz und vol - ler Hohn! O

saa - dab mul - le e - lu, see
Haupt, zu Spott um - wun - den mit

on mu röö - mus - tus; su
ei - ner Dor - nen - kron'! O

Figure 56. “Oh Jeesus, sinu valu” excerpt (SATB canon), dividing syllables across melodic embellishments.³²⁶

326. Cyrillus Kreek, “Oh Jeesus, sinu valu” in *Eesti vaimulikud rahvaviisid naiskoorile, III* (Tallinn: Kirjastus Muusika, 1996), 37.

In many cases, melodic variation began using techniques similar to those associated with the type of melismatic singing found in medieval music: melodic ornaments are repeated in the melody like a fixed figure.³²⁷ Lippus indicates that this melismatic style associated with repeated ornaments was more common in music among the Estonian Swedes. She adds that “most Estonian singers, however, have only sung two or three notes per syllable, and such embellishments are too simple to emerge as ready-made ornamental blocks.”³²⁸

327. Lippus, “The Estonian Tradition,” 56.

328. *Ibid.*

61. KÕIK TULGE MINU JUURE NÜÜD (P. 125)
KOMMT HER ZU MIR, SPRICHT GOTTES SOHN

(Kaarma) > D. Jakson

KM EÜS IV, 465 (1004)

1. Kõik tul-ge mi-nu juu-re nüüd,
1. Kommt her zu mir, spricht Got-tes Sohn,

1. "Kõik tul-ge mi-nu juure
1. Kommt her zu mir, spricht Gottes
1. "Kui die

kui vae-va - vad teid ras - ked
die ihr der Sün - de har - ten

nüüd, kui vae - va - vad teid
Sohn, die ihr der Sün - de
vae - va - vad teid ras - ked süüd, teid
ihr die Sün - den har - te Lohn, den

vae - va - vad teid ras - ked süüd, teid
ihr die Sün - den har - ten Lohn, den

süüd!" Nii ar - mas Jee - sos
Lohn mit Angst und Pein emp -

ras-ked süüd!" Nii ar - mas
har-ten Lohn mit Angst und
ras - - ked süüd!" mit Angst und
har - - ten Lohn

ras-ked süüd!"
har-ten Lohn

Figure 57. "Kõik tulge minu juure nüüd" excerpt (SATB canon), using melodic ornament as a fixed figure.³²⁹

329. Cyrillus Kreek, "Kõik tulge minu juure nüüd" in *75 kaanonit segakoorile eesti vaimulikele rahvaviisidele, II* (Tallinn: Kirjastus Muusika, 1996), 38.

74. KUI SUUR ON MEIE VAESUS

Ants Järlit (*Nissi*) > C. Kreek

KM EÜS XI, 1000 (16)

Kui suur on mei-e vae-sus, veel suu-rem õn-nis-

Kui suur on meie vae-sus, veel

Kui suur on mei-e vae - sus, veel suu-rem, veel

tus. Pa - tus-te põl - ve sei - sus ei

suu-rem õn - nis - tus. Pa - tus - te põl - ve

suu-rem õn - nis - tus.

tee meid kart-li - kuks.

sei - sus ei tee meid kartli - kuks. See

Figure 58. “Kui suur on meie vaesus” excerpt (SATB canon), using a melodic ornament as a fixed figure.³³⁰

330. Cyrillus Kreek, “Kui suur on meie vaesus” in *75 kaanonit segakoorile eesti vaimulikele rahvaviisidele, II* (Tallinn: Kirjastus Muusika, 1996), 66.

Melodic embellishments and ornamentations heighten the complexity of folk hymn variants, making them more sophisticated in comparison to their original chorale book versions. Hunt even noticed in her study that, when a chorale tune was rather monotonous, the folk version tended to be more embellished. In addition, when the chorale melody was “diverse” and void of memorable patterns, folk singers would stray from the original melody. In some cases, melodies were so far removed from their original version that she suspected the singer was modifying the melody of an entirely different chorale tune.³³¹

Some singers have recognized the similarities between the scores of Kreek and Gregorian chant notation, which includes a variety of ornaments and melismatic passages. The method for singing these ornaments is quite different between the two traditions, but the process is similar.³³² Whereas Gregorian chant requires a clear and sustained vocal production, singers in the folk hymn variant tradition do not sing every group of notes or grace notes. Rather, they “weep and slide from one longer tone to another.”³³³

The process of precisely notating these extended ornaments is pain-staking and careful. Typically, folk hymn variants are much less complex than their chorale book versions. They are usually limited to a few repeating phrases and basic ornamental figures. Lippus acknowledges that collectors often report a somewhat confused first impression, and she attributes this to the continual transformation of melodies and their

331. Kõlar and Hunt. “Folk Hymn Singing in Estonia.”

332. Lippus, “The Estonian Tradition,” 55-6.

333. Ibid.

more liberal melodic structures—a stark contrast to the well-balanced melodies and closed formal structures found in chorale books.³³⁴

Harmony. Kreek's arrangements of folk hymn variants reflect changes in tonal or modal structure that are related to changes in the musical form of the melody. Harmonic structures are dependent upon modulatory and cadential passages, and these structures can be difficult to recognize aurally and reproduce without the underpinning of harmonic accompaniment. The number of musical phrases and locations of cadences are often too difficult to memorize. Additionally, it is common in hymn melodies for the shape of the melodic line of multiple phrases to be similar, with variations found in the harmonic layout and at cadence points. These details are rather difficult for folk singers to navigate when remembering a folk melody; therefore, harmonic and cadential development is absent in folk hymn variants. Instead, it is replaced by simple repetition that is often melodically-varied and elaborated.³³⁵ In more simplified variants, the hymn text is sung with a short, repeated, and formulaic melody like an old Estonian runic song.³³⁶

Harmonic changes also occur that remove modulations, allowing all phrases to stay within the same key. One might also find in the folk hymn variants certain scales and intervals that are akin to ancient church modes: Dorian seems to be the most used church mode.³³⁷ In some of the Estonian-Swedish melodies, however, one might find the lowered second related to the Phrygian mode.³³⁸ Lippus believes that the Estonians

334. Lippus, "The Estonian Tradition," 55-6.

335. *Ibid.*, 51-2.

336. *Ibid.*, 47.

337. *Ibid.*, 56-7.

338. *Ibid.*

preferred a more “archaic” system of musical thinking—one based on modality. She argues that the various changes within a folk hymn variant reveal this tendency of the Estonian people, and it was contrary to what was commonly found in nineteenth century church music. Chorale book editors have modified melodies and supplied harmonies that are restricted to a well-developed tonal system, but it is a system with which the singers are uncomfortable.³³⁹

Regional Characteristics

After 1914, Kreek notated about 60 Estonian folk hymn variants but then later turned his attention to melodies of the Estonian Swedes.³⁴⁰ Kreek notated Swedish folk hymn variants on two different occasions: in 1921, in the Noarootsi Parish; and in 1937, on Vormsi Island. Together those visits yielded about 100 Swedish melodies. He also had in his possession 161 melodies notated in Estonia in 1931 by the Swedish ethnomusicologist Olof Andersson (1884-1964) and 7 melodies collected by Anders Stenholm. Kreek used almost all of the Estonian-Swedish (and Estonian) folk hymn variants known to him in his folk hymn arrangements.³⁴¹

Hunt’s thesis also includes a study identifying the regional similarities when comparing folk versions of the same chorale. She reports that, by comparing folk variants of the same chorale from different regions, one notices that the basic notes often coincided with slight variations in ornamentation. Sometimes ornamentations differed greatly through changes in modality. Practically, people would have gathered on a Sunday morning for worship and sung a specific chorale; and each person would sing the

339. *Ibid.*, 61.

340. Humal, “Cyrillus Kreek,” 20.

341. *Ibid.*

tune in their own ornamented way. Generally, these similarities can be helpful in identifying the origin of the folk hymn variants. For example, if a regional folk hymn version differed significantly from another, it most likely meant that the singer was from another region and singing another chorale melody altogether.³⁴²

In the tradition of folk hymn variant singing, there are primarily two traditions that have been mentioned: Estonian and Estonian-Swedish. Hunt offers insights from her study that included music of both traditions. She observed that Swedish folk melodies were generally more elaborate and replete with ornaments, reminiscent of Swedish fiddle playing. In comparison, Estonian melodies appeared to be more flat and simple. In live performance, if a tune became difficult to remember, Swedish singers added ornaments and alterations. In contrast, Estonians “gave up” and repeated short melodic segments or focused on one specific interval.³⁴³

While a comparison of the Estonia-Swedish and Estonian folk hymn variants yields some important differences, Lippus recognizes a greater difference between the Estonian-Swedish and Swedish folk hymn variants. Her research reveals that the structure of Swedish folk hymn variants “reflects more characteristics of tonal thinking, while the Estonian-Swedish folk variants are more modal.” In addition, she cites the work of Carl-Allan Moberg, saying: “[his] conclusions on the study of folk hymn variants from Ruhnu support the impression that Estonian-Swedish singers, in general, had a more archaic system of musical thinking.”³⁴⁴

342. Kõlar and Hunt. “Folk Hymn Singing in Estonia.”

343. Ibid.

344. Lippus, “The Estonian Tradition,” 51.

Cataloging System

To organize such an in-depth collection of folk hymn variants from different locations, Kreek included various cataloging information on the score transcription. By each variant or canon is written the letter “P” and a number referring to the original chorale from the Punschel chorale book. The title is followed by the name of the recorded singer, the place of the recording, and sometimes the respective church. The score also includes the catalog number of the original printing, which is in the Literature Museum in Tartu (abbreviated KM) or the Theater and Music Museum (abbreviated TMM). At the bottom of the score, Kreek recorded the date of composition, the source of the Estonian text, and the name of the text’s author (when available). The text is not written by some of the tunes; and in such cases, it would have been added by the compiler. The compiler might also have cited the original German texts of most of the melodies. Typically, however, the composer had only written in the first line of the respective chorale. Other verses could be added in performance, if so desired.³⁴⁵ (See Figure 59.)

Upon examination of the three-part arrangements, one finds similar score detail: the reference to the original chorale in the Punschel book (P.), the name of the singer, the singer’s birth date and place of habitation, and the recording technician. Below the score, Kreek gave the date of the arrangement, the author and source of the text, as the well as the origin of the melody.³⁴⁶

345. Mart Humal, *75 kaanonit segakoorile eesti vaimulikele rahvaviisidele, I* (Tallinn: Kirjastus Muusika, 1996), forward.

346. Kõlar, “Folk Hymns as a Source,” 318-19.

Figure 59. “Mu süda, ärka üles,” original manuscript (M11: 2/236). Used by permission from the Estonian Theatre and Music Museum.

Anu Kõlar, musicologist at the Estonian Academy of Music, also discusses the meaning of additional numbers at the beginning of certain scores: “7+7+7+7 and 28.” She offers this insight:

What do these numbers mean? The fact of the matter is that Kreek did not just arrange music, but also researched his folk hymn collection thoroughly. The number of syllables in a phrase (in this case, seven), and the number of verses are particularly significant. Kreek classified his 443 arrangement for three-parts according to the number of syllables and verse, in increasing order.³⁴⁷

It is interesting to note that the same system was used in the Punschel chorale book.

Kreek was very detailed in transcribing and cataloging folk tunes. He recorded where the tune originated and where he transcribed it. Priit Kuusk provides an example of Kreek’s description: “Setu tune, written down in Haapsalu town, sang in Karksi parish.”³⁴⁸ In identifying tempo, he used classical terminology such as *andante*, *moderato*, etc.³⁴⁹

347. Kõlar, “Folk Hymns as a Source,” 318-19.

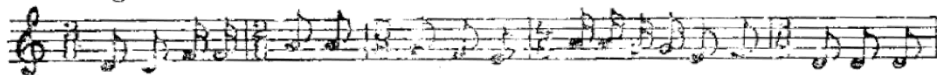
348. Kuusk, “Cyrillus Kreek,” 53.

349. *Ibid.*, 54.


EÜS IX 395 (33)
№ 33, sõnad 108

L-Nigula I (1912) Ann Jürgen-
son. 50-ne ümber. Vil. Põltsa-
maa khk.


1) Allegretto



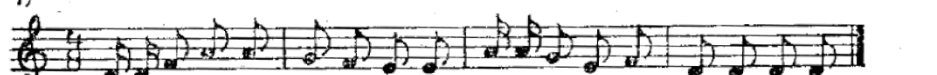
2) Kille tuli tütar kodusta, tänatuleni-se jä-re-le;



3) Ehk on sel-le söömi-se-ga, ehk on sel-le joomi-se-ga,



4) kiilub kirstude ko-ha-le, õi-le vaati-de va-he-le.



Juba on söönud meie söögid, juba on joonud meie joogid.

Figure 60. Kreek's method of indicating tempo.³⁵⁰

Conclusion

Kreek left a substantial body of work in his arrangements of folk hymn variant. While appreciation for his music was minimal during his lifetime, especially the sacred folk hymn arrangements, it is possible for the Estonian and international choral community to benefit from his preservation and contribution efforts in this unique genre. Many works from this genre are still unpublished and knowledge about them is limited. These works are short and accessible, with the exception of the ornamented melody. The ranges are comfortable and not expansive, and the texts consist of 1-4 stanzas. Conductors can choose to sing only a few of the stanzas if necessary, especially in the shorter arrangements. The works are a cappella with compelling harmonies. As one examines the musical qualities of the sacred folk hymn variant arrangements, a greater

350. Kuusk, "Cyrillus Kreek," 54.

understanding of Kreek's compositional style will bring more issues to light. To close this chapter on Kreek's choral folk songs, it is only appropriate to conclude by discussing the notable compositional qualities inherent generally in his works and specifically in his choral folk songs.

Works In Other Genres

While Kreek wrote mainly folk songs and arrangements of folk songs, he also contributed to other genres. He has several chamber works for voice, but the feature work—other than the folk songs—are his *Taaveti Laulud* [Psalms of David] and *Requiem*. Kreek began writing sacred works based on Psalm texts in 1914. They include “Taaveti laul” 22 and 84 (1914), 104, 121, 141, and “Õnnis on inimene” [‘Blessed is the man;’ written in 1923], and 137 (1938). They display various attractive qualities such as melodic development, crisp harmonies, compelling setting of text, and dramatic writing.³⁵¹ Kreek's *Requiem* was the first Requiem ever written by an Estonian composer and was most likely written to commemorate the death of Kreek's close friend, Peeter Süda.

351. Järg, *Cyrrillus Kreek: helilooja*, 20-23.



Figure 61. Kreek and others at Peeter Süda's funeral (M11: 1/122). Used by permission from the Estonian Theatre and Music Museum.

Kreek was aware of Süda's desire to write a Requiem, but he was only able to sketch out a few bars of two sections. Kreek, desiring to see Süda's wish fulfilled, began work on the *Requiem* in 1925 and completed it on September 27, 1927, only a few months before Kreek's 38th birthday; this was Süda's age when he died.³⁵² *Requiem* was written for chorus and orchestra and, like most of Kreek's work, incorporated folk music tunes and motives. The chorus is written most often in four-part texture, but six to eight part writing is equally common. Kõlar highlights that this was the most important and popular composition during Kreek's lifetime. It was performed about eight times during his life.³⁵³

During World War II, Kreek experienced a creative spark in his writing. The

352. Järg, *Cyrellus Kreek: helilooja*, 23, 25.

353. Anu Kõlar. Personal interview. 20 February 2013.

conductor of the Estonian Radio Symphony orchestra asked Kreek to rearrange some previous folk tune arrangements for symphony orchestra. Kreek agreed; and in 1942, he arranged several pieces and organized them into suites: *Viis rahvaviisi* [Five folk tunes], *Kuus vaimulikku laulu* [Six sacred songs], also known as *Musica Sacra*. Other suites include *Neli rahvaviisi* [Four folk tunes], *Kuus rahvaviisi* [Six folk tunes], and *Vanad jõulud* [Old Christmas]. Olav Roots conducted the Estonian Radio Symphony Orchestra in the premiere performance of these works, and *Neli rahvaviisi* [Four folk tunes] was recorded in the summer of 1944 by Hilversum Radio. The radio quality was rather poor during war times, but Kreek could still listen to his compositions over radio broadcasts until the summer of 1944.³⁵⁴

Kreek also composed in various genres during the post-war period. He arranged a set of organ pieces by Süda in the fall of 1947 entitled *Kromaatilise süüdi* [Chromatic suite] for symphony orchestra. Between 1948 and 1955, Kreek composed his largest single collection of choral, a cappella, polyphonic works: 500 canons based on Johann Punschel's chorale book. Mart Humal offers these insights about this large unpublished collection: "The 500 chorale-based canons are technically and in terms of formal structure similar to the 75 canons for the mixed choir (*75 kaanonit segakoorile*)...but, of course, they are based on the traditional hymn melodies (chorales), rather than folk hymn variants."³⁵⁵

The scores of the canons are located in the Museum of Music and Theatre in Tallinn (M11: 2/188-191). These canons are based on chorales from the Punschel chorale book, which includes mainly German text with references to texts in Latvian and

354. Järg, *Cyrillus Kreek: helilooja*, 25-7.

355. Mart Humal. Email correspondence. 23 January 2013.

Estonian (which is given in two dialects: Northern and Southern). In the first set of manuscripts (M11: 2/188-189), Kreek included the work's title but not always the text. He only includes Estonian text if it was available to him. For instance, some tunes are connected to texts that could only be found in Moravian hymnals from Herrnhut.³⁵⁶

The working manuscripts were ordered chronologically, but Kreek ordered the final manuscripts (M11: 2/190-191) according to the Punschel number. Unfortunately the latter version does not have any text, and the entire collection remains unpublished. Professor Humal has done significant work to prepare these works for publication, but attempts to have them published have been unsuccessful. He stresses their significance as being an “international work.”³⁵⁷ There is “nothing Estonian in them (other than language). They are based on Lutheran chorales used in pure form put into canons. This is perhaps the only part of his output that is not restricted in anyway to Estonia. They are universal and this is a unique phenomenon in the history of music.”³⁵⁸

In 1953, Kreek wrote the cantata, *Kalevipoeg nõiakoopas* [Kalevipoeg in the witch's cave], but the work did not premiere until March 4, 1994. He also wrote various suites for brass orchestra, folk instrument orchestras, and symphony orchestra: *Pärnumaa*, *Läänemaa*, and *Setu sümfoonia* [Setu Symphony]. Between 1955 and 1957, Kreek was commissioned by the Estonian Philharmony wind quintet to write ten suites based on folk themes.³⁵⁹

356. Mart Humal. Personal interview. 20 February 2013. Also, the texts for the chorales could come from a variety of sources, and he did not have access to certain hymnals.

357. Mart Humal. Personal interview. 18 February 2013.

358. Ibid.

359. Järg, *Cyrrillus Kreek: helilooja*, 26-7.

Kreek's Final Years

Kreek died in Haapsalu on March 26, 1962 and never saw his sacred music performed in churches or concert halls, including his folk hymn arrangements. Ironically, his catalog of sacred music is one of the more popular and favored ones among Estonian choir music. Its popularity grew even more following the country's independence in 1991.³⁶⁰ As a result of Kreek's folk hymn arrangements entering the overall inventory of Estonian choral repertoire, Estonians (and other cultures) have discovered, and in some cases rediscovered, the various musical aspects of the original variants of Estonian folk hymns.³⁶¹

Kreek's work in sacred folk hymn arrangements, had it been known during his day, had exceptional potential for influencing the realm of Estonian church music. Kõlar recognizes that there are still many questions as to why Kreek's work did not develop into a more significant church music reform, especially before Soviet occupation. During his lifetime, Kreek's arrangements were not widely known; and Kõlar suggests that this was because Estonian Protestant church music leaders were very conservative during the 1920s and 1930s. They considered folk hymns and folk hymn arrangements to be musically and ideologically unacceptable. Church music leaders during that time believed that a church chorale should be "simple, dignified, and have a consistent rhythm. Folk hymns, with their lively and generously ornamented melodies, were thus totally inappropriate."³⁶²

360. Kõlar, "Folk Hymns as a Source," 320.

361. *Ibid.*, 315.

362. *Ibid.*, 320.

The lack of knowledge about Kreek's sacred music during his life was also a result of cultural and musical restrictions implemented during Soviet occupation. Beginning in 1940, church music was held in "strong contempt." Kreek composed his sacred hymn folk hymn arrangements, but he did so in secret.³⁶³ Kreek's choral treatment of Estonian folk song is significant due to its potential to influence the trajectory of Estonian musical history in the twentieth century. One author suggests that, considering the historical context of these arrangements, Kreek may have been preparing for a greater, even more practical purpose than is immediately apparent. Sven Danell, Swedish pastor and friend of Kreek, wrote that Kreek might have collected and arranged folk hymns in preparation for a new chorale book. Kreek intended to expound upon folk music then return it to the people from which it originated. Kõlar reports, "Supposedly, Kreek wanted to include only the chorales for which folk hymn variants could be found. /.../ If Kreek's hymnal had become a reality in the 1930s, it would have been nothing less than a national reform of evangelical church music."³⁶⁴

363. Kõlar, "Folk Hymns as a Source," 320.

364. Ibid. 319-20.

CHAPTER IV

CYRILLUS KREEK'S SIGNIFICANCE THEN AND NOW

Kreek's Compositional Style

Upon examination of the breadth of Kreek's choral folk song output, one recognizes that composing was at the heart of Kreek's multi-faceted life and work. Composing was not an "add-on" to his teaching or conducting career; but instead, it pervaded every aspect of his life. Kõlar spends part of her dissertation describing how composing was his highest priority and a source of stability throughout fluctuating decades of life. Kreek was unwavering in his focus and did not allow various situations or obstacles to shift him off course.³⁶⁵ His character traits also made him a uniquely different composer, which assuredly influenced his compositional work. Järg describes him as "poised and modest."³⁶⁶ He was "epically objective" in his compositional efforts.³⁶⁷ Kreek was interested in a variety of subjects. She reiterates, "He was interested not only in music but foremost in music."³⁶⁸

Kreek composed in the era in Estonia known as the National-Romantic period, which began at the turn of the twentieth century. Composers experimented with a more varied approach, having previously been influenced by the German Post-Romantic School. This new perspective brought both a greater sense of individuality and an intensive focus on national themes. These ideas synthesized to form a new spirit in Estonian traditional music. Folk music was no longer supported by a background of

365. Kõlar, *Cyrillus Kreek*, 249.

366. Järg, *Cyrillus Kreek: helilooja*, 30.

367. *Ibid.*

368. *Ibid.*

“stereotyped harmonies” but by a polyphonic texture and “harmonic-rhythmical laws of the folk song itself.”³⁶⁹ Kreek was born into this period as well as its compositional style and surrounding environment; he received his education at St. Petersburg during a most crucial, influential, and flourishing time in Estonia’s musical life.

Kreek’s work and compositional style was known and respected among contemporary composers of his day. Mart Saar affirmed, “He has a clarity of thinking, an elegant, concise form of expression. /.../ He has an infallible, pure, wholesome thought and peace in the firework of inspiration. /.../ He has intellectual restraint, balance...”³⁷⁰ Mart Humal describes aspects of Kreek’s personality that infiltrate his writing: “interest in folk music which...included not only his own nations’ music, inclination towards religious themes as an expression of a timeless spirituality, discreet emotionality and brilliant intellect, expressed both in witty humour and contrapuntal virtuosity. The latter feature somewhat relates Kreek’s style with Neoclassicism.”³⁷¹ Yet, what does Kreek himself say about his compositional style and influences? Unfortunately, research has not revealed data specific to this question. Tiia Järg, however, offers a well-reasoned explanation for this void:

There are no articles, speeches or proclamations Kreek has left behind. His emotional inner world remains well hidden from the world, there is no confessional creative work initiated by personal feelings. We can only guess by the selection of the texts for his songs about the events of life that have hurt his soul. He seems to have despised pathos entirely. There is nothing tragic in his work.³⁷²

369. Juhan Aavik, “Music” in *Aspects of Estonian Culture*, eds. Johannes Aavik, Helmut Hagar, et al (London: Boreas Publishing, 1961), 241.

370. Kõlar, *Taaveti laulud*, forward.

371. Humal, “Cyrillus Kreek,” 20.

372. Järg, *Cyrillus Kreek: helilooja*, 33.

What is clear about Kreek's compositional style is that it is grounded in folk tunes; and few composers have gone to the extent that Kreek did in studying them, especially just for personal enjoyment.³⁷³ His creative principles were set early in his life. One does not perceive any significant change in his style, and he is rather consistent in the techniques that he uses.³⁷⁴ Overall, Kreek used the melody in an unaltered form, even in polyphonic compositions.³⁷⁵ From an early age, Kreek became obsessed with the "essence" of folk tunes and sought to approach these tunes with respect when he set them in his own arrangements. Kreek keeps the folk tune in tact (like a *cantus firmus*) while the musical material around it may change repeatedly.³⁷⁶

Kreek's attitude towards folk tunes seems to have been the guiding factor for his strict adherence to a folk melody's original form. He viewed a folk tune as an artistic whole and believed that a composer should always preserve its original form, even when that required placing the folk tune higher than the composer's personality.³⁷⁷ Kreek also recognized that folk tunes carry traits unique to the location of origin and genre. Those traits create a type of atmosphere for the theme and the composition. "He is the first among Estonian composers to arrange folk theme cycles considering the territorial belonging of tunes (suite Läänemaa, Pärnumaa, Võru, Six songs from Hiiumaa, Setu symphony)."³⁷⁸

373. Järg, *Cyrrillus Kreek: helilooja*, 31.

374. *Ibid.*, 29.

375. Kõlar, "Folk Hymns as a Source," 318.

376. Järg, *Cyrrillus Kreek: helilooja*, 31; Garbes, "To the Bards," 365.

377. Järg, *Cyrrillus Kreek: helilooja*, 28.

378. *Ibid.* 29, 31.

Some have suggested that, due to the numerous arrangements of previously existing material, Kreek appears to require some “objective or neutral initial material” to begin the creative process.³⁷⁹ In his early years, this material included melodies by Estonian composers Miina Härma and Johannes Kappel.³⁸⁰ Beginning in 1916 and following, Kreek used secular and sacred folk tunes, chorale melodies, or an example of something like “Love Song from the 13th Century” by Adam de la Halle.³⁸¹ It is as if the initial material serves as a stimulus, a form of inspiration, or a springboard for compositional ideas. When one considers that Kreek is limited by the boundaries of pre-existing material, it is remarkable to observe his “rich fantasy” and skills in composition.³⁸²

These skills can be observed in that Kreek aims to join folk melodies with what some have deemed their “counterpoints.” Järg describes this type of polyphony as “organic.”³⁸³ While she does not exactly define “organic,” she later explains that Kreek’s use of polyphony becomes “naturally emerged into the texture of the sound, as it stems from the musical material itself.”³⁸⁴ She explains further that Kreek’s style is more complex and “laconic” than his contemporaries, Mart Saar and Heino Eller.³⁸⁵ This polyphonic style is seen for the first time in his collection *Vaimulikud rahvaviisid segakoorile* [‘Sacred folk songs for mixed choir’; written in 1916-1920] and also in the

379. Järg, *Cyrrillus Kreek: helilooja*, 31.

380. Ibid.

381. Ibid.

382. Ibid., 31, 33.

383. Järg, “Cyrrillus Kreek,” 12-3.

384. Ibid.

385. Ibid.

choral songs “Meie err” [‘Our master’; written in 1918] and “Sirisege, sirbiseked” [‘A harvest song’ or ‘Swing, swing sickles’; written in 1919].³⁸⁶ (See Figures 20-25 on pages 78-84.)

Kreek utilized polyphonic technique to its full extent throughout his compositions. His ability to employ counterpoint is especially apparent in his setting of the 500 chorales based on Punschel’s chorale book (1949-1955). Kreek’s application of polyphonic technique, however, appears to be limited to a certain type of folk song. There is an absence of imitation in the faster, more rhythmically moving dances. Imitational qualities are seen in songs of medium or slower tempi that often develop into complex canons or fuguetas. Järg notes that medium speed is more prevalent in Estonian folk music.³⁸⁷

Kreek’s polyphonic treatment is implemented in his choral settings along with orchestral coloring in harmony and texture.³⁸⁸ Harry Olt referred to Kreek as “a master of a cappella songs, often of an ingenious contrapuntal structure.”³⁸⁹ Also, Kreek preferred to take his melodies from popular sources, whereas Saar preferred more archaic Estonian music. Kreek and Saar, however, transitioned choral music from the National Romantic style; though it continued in the works of other Estonian composers. Similar to the work of Stravinsky and later Tormis, folk music was central to their compositional output. Together, Kreek and Saar display a great sensitivity to choral sound and to the Estonian

386. Järg, *Cyrrillus Kreek: helilooja*, 27.

387. Järg, “Cyrrillus Kreek,” 13.

388. Normet and Vahter, *Music in the Estonian S.S.R.*, 12.

389. Olt, *Estonian Music*, 95-6.

language. Their harmonies are less dissonant; and their rhythm is regular, especially when compared to individuals like Stravinsky or Tormis.³⁹⁰

Kreek's music has also been described as Neoclassical. Those characteristics include impersonal subject matter, objective spiritual nature, strict form, and ostinato of rhythmic figures.³⁹¹ Järg poses a question regarding Kreek's tendency towards generalizations, objectivity, and avoidance of personality as being reflective of Neoclassicists: "Is [this] an attempt to disguise insufficient self-confidence with preference of the alien material when composing?"³⁹² One might suggest that this psychological hurdle drove Kreek to the principle of composing by starting with a previously composed song. This was, in fact, the sentiment of one of Kreek's teachers early in his studies. Alexander Glazunov wrote about Kreek after one examination: "No talent, but diligent."³⁹³ While Kreek's compositional technique seems to be limited in scope, it is also effective while avoiding redundancy.

Kreek's style is attractive in that it is a union between strict adherence to form (found in the original melody), an austere way of expression, and bold polyphonic treatment.³⁹⁴ In its recent publication, *Estonian Music*, The Estonian Music Information Centre identifies Kreek's compositional style in a few phrases:

...Kreek's choral work is more balanced and more rigorously contrapuntal. The contrapuntal texture achieves a symphonic level of tension in Kreek's finest choral songs, "Meie err", "Sirisege, sirisege, sirbikesed," "Meil aia-äärna tänavas," "Maga, maga matsikene" – all written for mixed choir. Kreek uses the

390. Daitz, *Ancient Song Recovered*, 90.

391. Järg, *Cyrillus Kreek: helilooja*, 29.

392. *Ibid.*, 32.

393. *Ibid.*

394. *Ibid.*, 29.

variational development characteristics of folk song and harmonies based on corresponding intervallic relations.³⁹⁵

Järg also describes his musical characteristics as reflecting a “Nordic fresh sense of nature and harmonic richness in colouring.”³⁹⁶ Kreek’s settings also reflect shades of orchestral coloring, and most of his choral works communicate a certain seriousness and intellectuality.

In conversations with Estonian music experts, they emphasize themes that have been stated in this section from other research. The staff at the Estonian Music Information Centre stresses that Kreek’s work with sacred melodies is unlike any other in Estonian music due to their ornamentation, words, and harmonies. Whereas Tormis’s compositions are pure Estonian in their musical language, Kreek’s compositions are not as pure due to the use of more exotic sounds.³⁹⁷ Kõlar and Humal highlight Kreek’s technique of taking some folk tune motives and elaborating them throughout larger choral works.³⁹⁸ Kaljuste finds Kreek’s style easier to discuss in connection with that of Mart Saar due to their similarities. For both of them, their work reflects the influence of certain techniques: Estonian folklore and French harmonies, most often set polyphonically.³⁹⁹ Kreek’s secular choral works are some of the most polyphonic in Estonian choral repertoire. Saar’s are polyphonic as well; but Kreek uses strict canonical forms, which is

395. Arujärv and Irjas, *Estonian Music*, 18.

396. Järg, *Cyrillus Kreek: helilooja*, 29.

397. Staff of the Estonian Music Information Centre. Personal interview. 18 February 2013.

398. Mart Humal. Personal interview. 18 February 2013.

399. Tõnu Kaljuste. Personal interview. 18 February 2013.

very different from other Estonian composers.⁴⁰⁰

To reiterate, Kreek's principles are quite clear and simple in the overall scope of possible techniques that could be used. In creating arrangements of choral folk music, which is mostly a cappella and rooted in nationalistic sentiment, certain techniques are futile and unnecessary. These might include unusual harmonic palettes, quartal or quintal harmony, atonality, varying instrumental accompaniments, extended tertian techniques as well as strange techniques with the voice, e.g., *Sprechstimme*, glides, glissandi, etc. In contrast, simple motivic development is favored, along with modality, uniquely-colored harmonies, and sensitive phrase shaping by using text stress. Järg offers some insightful thoughts to conclude the discussion of Kreek's compositional style and process that are worth considering: "Kreek was not an improviser, at least his family members cannot recall that. He used to compose on his long walks. He said: 'It is good to work when walking, feet bring you ahead, the head works and my pipe helps as well. I will write all down at home.'"⁴⁰¹

Kreek's Contributions During His Life

Introduction

Kreek left an indelible mark upon Estonian folk music. His contribution is sizeable, significant, and thorough. He maintains a unique place in Estonian music history: he was part of the first group of Estonian classical (fine art) composers. *Estonian Music: A Brief Historical Overview*, a recent publication from the Estonian Music Information Centre, offers this insight:

400. Mart Humal. Personal interview. 20 February 2013.

401. Järg, *Cyrrillus Kreek: helilooja*, 32.

[In the 1920s and 30s] Estonian musicians performed abroad and world-famous interpreters played on Estonian stages. The contacts with European cultural life caused friction between the more conservative nationalist school of composers and the proponents of the more radical trend, but also provided momentum for the development of Estonian music.⁴⁰²

Additionally, “The first composers who succeeded in uniting national musical legacy and modernist trends were Heino Eller, Mart Saar, and Cyrillus Kreek. At the same time, Estonian music retained a more conservative school that cleaved to classical traditions.”⁴⁰³ These pioneers in Estonian music began their careers as students at the St. Petersburg Conservatory between 1870 and 1890, and they lived and worked during a period of many Estonian “firsts” in major genres: symphony, oratorio, piano concerto, opera, etc.⁴⁰⁴ Together, these men established a firm foundation of European-level musical culture during Estonia’s years of independence (1918-1940). This foundation remained strong and secure, even through years of Soviet occupation.⁴⁰⁵

Kreek’s Influence on Estonian Music and Musicians

Kreek’s contribution involved collecting, cataloging, and arranging Estonian folk music. From his time as a student with the Estonian Student’s Society, to his work with the Estonian National Museum, and, ultimately, to his own personal endeavors, Kreek formed a personal music archive of between 5,500 and 6,000 songs.⁴⁰⁶ He was a “national-romanticist” and wrote in 1911 that when a folk song “has been elaborated, it

402. Arujärv and Irjas, *Estonian Music*, 14.

403. *Ibid.*

404. *A Treasury of Estonian Music*.

405. Humal, “Cyrillus Kreek,” 20.

406. This collection is located at the Museum of Theatre and Music in Tallinn, Estonia.

goes back to the people again.”⁴⁰⁷ Kõlar suggests that the most important reason for Kreek to collect folk tunes was “to draw inspiration from them and musical ideas for his own compositions.”⁴⁰⁸

Kreek’s contributions in preserving Estonian choral folk music cannot be ignored. In some sources Kreek has been given the name, “Grand old man of Estonian choir music.”⁴⁰⁹ This influence can be seen in Kreek’s role in the Estonian song festivals. He was a popular choir conductor, especially at the West-Estonian song festivals. In 1938, one author commented during Kreek’s lifetime:

Cyrillus Kreek has considerable talent in choir composition. He disposes of an estimable talent in thematic development and skill in obtaining an imposing unity. The expression of his musical thoughts is laconic to the extreme. A favorite means of his is counterpoint, handled by him with great enthusiasm. In his choral songs clarity of thought, intellectual moderation, and above all, refinement of musical taste predominate. Beside Mart Saar, Kreek is one of the most notable representatives of the national trend in our music. In the majority of his choral song he uses folk-tunes for his themes. Owing to the masterly polyphonic construction of his choral song, he has produced works, which are unique in their polyphonic perfection of form and unity of content.⁴¹⁰

Kreek also made a significant impact upon his colleagues. Saar wrote in 1929, on Kreek’s 40th birthday, “Kreek has solemnly, religiously sunk into his art with an ecstatic renunciation of worldly fuss and noise /.../ He is a musical hermit in wilderness, an ascetic who, in his aesthetical loneliness, abandons himself to the ultimate joy...”⁴¹¹

407. Kõlar, *Cyrillus Kreek*, 247.

408. Ibid.

409. Järg, *Cyrillus Kreek: helilooja*, 26.

410. Tuudur Vettik, *Twenty Years of Estonian Music* (Tallinn: Estonian Academic Society of Musicians, 1938), 86.

411. Kõlar, *Taaveti laulud*, forward.

Kreek leaves a legacy not only as a composer, but also as a teacher. He shaped the musical understanding and perception of numerous students, especially during his time in Läänemaa. With his guidance, some of those students joined the music profession, while others discovered an element of culture in which they could experience great joy, satisfaction, and artistic fulfillment. Järg offers this defense:

We have no other Estonian composer who managed to work full time at ordinary schools and be an active composer at the same time. His work has offered a new method of composition to the coming generations. He developed a new respectful approach to folk music – being its collector as well as a skillful user. He used to say that a folk tune used him for showing itself.⁴¹²

Frequency of Performance

Despite Cyrillus Kreek's prolific amount of compositions, they received very little performance during his lifetime (especially during Soviet times). Some of his choral songs were a part of the repertoire of the Estonian Song Festival; however, the majority of his music remained unknown to the public. His influence in Estonian music became apparent only in the last years of his life.⁴¹³ This was discussed periodically in the family circle, and Kreek would calmly respond: "My time has not come yet. It will come in thirty to forty years."⁴¹⁴ Humal also stresses this idea stating that only about ten to fifteen choral works by Kreek were known during his life; and his work was not very influential before World War II. He does not have many secular songs either (thirty-forty), which is low in comparison to other composers. Some songs were performed by choirs, but they were mainly the simpler songs. During Kreek's lifetime, Saar was more popular as a

412. Järg, *Cyrillus Kreek: helilooja*, 38.

413. Arujärv and Irjas, *Estonian Music*, 18.

414. Järg, *Cyrillus Kreek: helilooja*, 29.

choral composer; Kreek remained relatively unknown.⁴¹⁵

Various factors most likely contributed to Kreek's anonymity. For instance, most of his compositions are quite demanding technically and require skilled, professional choruses to sing them. In addition, Kreek was known as a humble person and did not promote his music to other choruses or conductors, nor did he program his works on his own choral concerts.⁴¹⁶ He also spoke modestly of his own work. He did not discuss his academic and creative impulses about folk hymns; although, his internal focus and passion led him to supply choirs and singers with that very material.⁴¹⁷ During Stalinist times, the only important opinion was the "official" opinion. The Estonian Composers' Union (under Soviet supervision) did not value Kreek's music highly, especially his work with sacred melodies and texts.⁴¹⁸ Many of his works, due to religious implications, were "ill-suited to the ideological context of the time."⁴¹⁹

Kreek's Music at Song Festivals

In connection to Kreek, the song festivals evolved over time and exerted influence on Estonian composers, so much so that the repertory of most of the festivals consisted of works by Estonians. This too, contributed to the rise of cultural development within the Estonian people. The program for the seventh Festival (1910) was comprised of entirely compositions by Estonian composers. Tall explains the significance: "These festivals, thus, became in effect a unifying political action. They were much more than musical

415. Mart Humal and Anu Kõlar. Personal interview. 20 February 2013.

416. Kõlar, *Cyrillus Kreek*, 249.

417. Kõlar, "Folk Hymns as a Source," 320.

418. Anu Kõlar. Personal interview. 20 February 2013.

419. Kõlar, *Cyrillus Kreek*, 249.

events. Out of them radiated national life itself.”⁴²⁰ Contributors to The Estonian Music Information Centre, Evi Arujärv and Kaja Irjas, also offer this insight into the song festivals: “Besides maintaining national unity and developing the singing tradition, song festivals have also inspired choral composers from Mart Saar, Cyrillus Kreek, and Veljo Tormis to young composers.”⁴²¹ In fact, since 1913, Kreek was active as the conductor at the song festivals of Läänemaa County in western Estonia.⁴²²

Information is limited regarding Kreek’s involvement in the National Song Festival. Dr. David Puderbaugh’s dissertation on the 1947 National Song Festival chronicles the musical program of the festivals in 1938, 1947, and 1950. Kreek’s “Meil lell” [‘Our uncle’; also named “Meie Err” (‘Our master’)] was performed by the Tallinn Select Mixed Choir at the third concert of the eleventh National Song Festival of 1938 (June 23-25).⁴²³ Two of Kreek’s pieces for brass band, *Polka* and *Pidu lõpeb*, were performed during the twelfth National Song Festival of 1947 (June 28-29).⁴²⁴

While this is certainly not a significant amount of literature on a song festival program, the festivals also featured numerous composers; a program typically included thirty to forty individual pieces. Even frequently performed composers would typically be listed only five or six times. The question for this study is that, if Kreek’s choral music is of such high quality, why is it not performed more frequently in Estonia’s premier venue for choral singing? During Kreek’s lifetime (1889-1962), there were only twelve National

420. Tall, “Estonian Song Festivals,” 454.

421. Arujärv and Irjas, *Estonian Music*, 4.

422. *Ibid.*, 17.

423. Puderbaugh, “My Fatherland,” 167-69.

424. *Ibid.*, 170-72.

Song Festivals (1891, 1894, 1896, 1910, 1923, 1928, 1933, 1938, 1947, 1950, 1955, 1960). Kreek did not start composing until 1906, and serious composition came after 1910. Kreek realistically had only nine National Song Festivals during his lifetime in which his music could be performed.

A few other factors contributed to this absence of Kreek's music at the National Song Festival. Primarily, the Song Festival underwent some political and philosophical changes throughout years of independence, and, then, Soviet occupation. Much of Kreek's music, not fully developed until later in his life, was banned because of its conflict with Soviet ideology. In addition, Kreek was not vocal about his compositions, so he did not necessarily force his work into concert venues. Also, Kreek was a part of a large second generation of composers who studied at the St. Petersburg Conservatory; his friends were equally talented and experienced an increase in popularity. The literature selection at the Song Festivals appears to take a fair and balanced approach when performing the works of Estonian composers, including Kreek, Saar, Tubin, Tobias, Eller, Ernesaks.

Kreek's Contributions After His Death

In spite of its infrequent performance, Kreek's music still had a lasting impact on key individuals and future folk music composition. Some might say that there is the school of Cyrillus Kreek in Estonian music, though he did not have any composition students. This is evidenced by his influence on Veljo Tormis and his student, Tarmo Lepik, who both followed Kreek's principles in their compositions.⁴²⁵ Tormis has said, "Since childhood I have been living in choral music: my father was a choir conductor and organist in a little village...it was mostly church music [in my childhood], not folk music.

425. Järg, "Cyrillus Kreek," 14.

I had my first connections with folk music through Estonian composers, not directly: Mart Saar, Cyrillus Kreek, etc.”⁴²⁶ In discussions with the staff at The Estonian Music Information Centre, they emphasized the importance of Tormis and his connection to Kreek. Both were interested in art music with national influences, such as music based on folk melodies (*regilaul*). Kreek was important in the 1920s and the post-war period, and Tormis flourished during Soviet Times (especially in the 1960s).⁴²⁷

Female Estonian composer Ester Mägi (b. 1922) also acknowledges the influence of Kreek upon her work. She recognizes a debt to Saar but admits that her true creative path in composition began in 1950 when she heard the music of Artur Kapp, Cyrillus Kreek, and Heino Eller performed in concerts and song festivals.⁴²⁸ The young, blossoming generation of composers during Soviet occupation found inspiration in the works of Kreek and his friend, Mart Saar. Saar and Kreek are often mentioned together because of similarities in their compositional style. Writing during Soviet times, Vahter and Normet note: “All the composers who write choral songs have been inspired by the work of Saar and Kreek, the most outstanding composers of our national choral music. Saar and Kreek gave a really national character to this genre, though they were not the first to compose choral music in Estonia.”⁴²⁹

Estonian musicologist Anu Kõlar, in her dissertation on Kreek’s life, believes that Kreek has earned recognition on both international and national levels as an outstanding

426. Jones, “Out of the Shadows,” 9.

427. Staff of the Estonian Music Information Centre. Personal interview. 18 February 2013.

428. Garbes, “To the Bards,” 365.

429. Normet and Vahter, *Music in the Estonian S.S.R.*, 12.

composer.⁴³⁰ His music is significant in the entire scope of choral literature, both secular and sacred; but information is limited about his entire catalog. She writes, “It is true that, thanks to some collections of choral works and a few records, a number of Kreek’s secular songs have found their way to the wide public, but the composer’s extensive sacred music heritage is still largely unknown. However, this aspect of Kreek’s life and work seems to be vitally important...”⁴³¹ Currently, Kreek has become increasingly popular due to the work of the Estonia Philharmonic Chamber Choir and conductors like Daniel Reuss, Tõnu Kaljuste, and Aarne Saluveer. In fact, a common encore for the Estonia Philharmonic Chamber Choir is Kreek’s “Mu süda, ärka üles.”

430. Kõlar, *Cyrrillus Kreek*, 245.

431. Kõlar, *Taaveti laulud*, forward.

CHAPTER V

THE FUTURE OF KREEK'S CHORAL FOLK SONGS

Use in the Modern Era

Since the 1980s and the subsequent independence of Estonia, information regarding Cyrillus Kreek's music has progressively entered the international choral music field. This document has attempted to bring together information about Kreek's folk songs in an organized, comprehensive, and pragmatic fashion. Practically, this information is meant to provide greater insight into accessing, understanding, and performing Kreek's choral folk songs. This is a key purpose of the research. Consequently, it is helpful to offer some additional practical information regarding the performance of Kreek's folk songs. This section will focus on matters regarding score acquisition, performance practice, language, cultural context, editions, and future research.

Acquisition of Scores

Cyrillus Kreek's folk songs arrangements can be purchased from a limited number of international distributors. Currently, the companies that publish his music are Edition49 (www.edition49.com) and SPMuusika (www.estonianmusic.com). While many (though not all) of Kreek's works are organized into published collections, Edition49 allows the purchase of individual pieces. In some cases, both publishers require buyers to purchase a minimum number of printed copies. Edition49 makes it possible to purchase, download, and print music from their website. This option is currently not available at SPMuusika. The cost for these scores is rather substantial compared to music published through other vendors here in the United States. Music distributors like

JWPepper and Beethoven and Company do not have scores of Cyrillus Kreek.

Additionally, the shipping time is much longer, especially when music is ordered through a third party music distributor like Beethoven and Company or Sheet Music Plus. These limitations make the option of downloading PDF scores from Edition49 very helpful.

Performance Practice

Once scores are in hand, various performance practice issues will require thoughtful attention. The suggestions in this section are to serve as an introduction to issues in Kreek's music specifically and Estonian music in general. Various professional recordings produced in the United States, Estonia, and other European countries and have been sampled to arrive at these suggestions. There are two key categories of performance practice issues: external factors (specific to the location of the composition or composer, e.g., tone, language, cultural/societal issues, etc.) and internal factors (specific to the music itself, e.g., tempo, rhythm, dynamics, expression, affect, etc.)

Primarily, the choral tone of Estonian music is rich, dark, and resonant; but it is also capable of many tonal colors. This is apparent in the two professional ensembles, the Estonian Philharmonic Chamber Choir and the Estonian Male Chorus. Obvious exceptions to this understanding of choral tone exist in younger, amateur choirs. There are no rough edges in a mature, developed Estonian choral sound, which is also brightly in tune and perfectly balanced. Overall, a sustained, supported, resonant, and vibrant tone prevails. To further enhance the tone, advanced singers typically restrict their vibrato; this helps perfect the intonation of complex harmonies in Estonian music as well.

Another contributing factor to Estonian vocal tone quality is the nature of the Estonian language. Several vowels have a forward, brighter resonance pattern, especially

the vowels produced with an umlaut (ä, ë, ää, ëë, ü, üü). These vowels are more piercing in their sound quality and naturally aid in the production of a resonant sound. To achieve a Baltic choral sound, the presence of male voices—specifically older, more mature voices—is also essential. Kreek and other Baltic and Russian composers commonly write music in four-part male texture. To achieve such a texture, a large number of males is necessary to maintain an overall balanced sound. In SATB choirs, male voices are to be full and supportive to the overall choral texture. In fact, during personal observations of the Estonian Philharmonic Chamber Choir and conversations with conductor Daniel Reuss, it is preferable to have older, vocally-mature males in the men's sections. This is apparent in the age difference between the older men and younger women; there is an average age difference of about ten to fifteen years.

In regards to internal matters of the music such as text, some editions include German and Estonian texts. The folk songs typically have multiple stanzas of text written in the format of a hymn (lines of text on top of each other). When editors include both languages for each line of text, the score becomes cluttered and difficult to read. Interestingly, all stanzas are not given in both languages, which is also confusing at first glance. To achieve a performance that more accurately reflects Kreek's intentions, it is suggested that the folk songs be performed in Estonian. To be fair, the folk hymn variants are based on texts that come from the German chorale book by Punschel. The use of German text, even if not for all stanzas, can be understood as a connection to the source material for Kreek's text in the folk hymn variants.

Other text-related issues exist in current editions: slurs/phrasing, text underlay, and breath marks. Having consistent editorial marks would produce a cleaner, user-

friendly score. Finally, marks of expression, such as dynamics, crescendo/decrescendo, ritardando, etc., are also limited and inconsistent. Certain folk song arrangements will include these types of markings while other arrangements have none. It is recommended that instinctive decisions (e.g., breath points, phrasing, and dynamic changes) be written in the score to produce a musically-dynamic and compelling performance. Regarding tempo, editions of Kreek's music typically lack tempo or metronome markings.

Occasionally, one will find descriptions such as *moderato*, *andante*, etc. In the absence of such markings, moderate to slow tempo is dominant in Estonian music. The choral folk songs should be metric and precise, but cadence points can fluctuate slightly.

Conductor Tõnu Kaljuste had several insights into performing Estonian choral music. For instance, it is important to be aware of repeated motives or ostinati in Estonian music. He finds the harmonies specifically in Kreek's music to be French influenced with a touch of jazz. Intonation is even more crucial in producing such complex harmonies. In performing Kreek's music (or any music), Kaljuste stressed the importance of the individuality of the choir. He does not listen to choirs singing Estonian music and make judgments. He realizes that every choir and conductor is unique and makes individual choices regarding musicality. He reiterates that it is the conductor's role to "make his or her own way. It's [sic] interesting for different musicians to have different interpretations. There are not really any rules for conductors to follow regarding Estonian music – that if a conductor does not do exactly, then he is wrong [sic]."⁴³² Regarding choirs, he also encouraged the individuality of different choirs. "There are many different choirs in

432. Tõnu Kaljuste. Personal interview. 18 February 2013.

Estonia and many different choir sounds—just like anywhere.”⁴³³

Language

The Estonian language is unique and difficult to learn, speak, and sing. Adrus Saareste’s article, “The Estonian Language,” in *Aspects of Estonian Culture* (1961) serves as the key source for the following explanation. Saareste makes several important points regarding the Estonian language; but for the purposes of this dissertation, only a few are mentioned. First, the primary stress of Estonian words occurs on the first syllable with the secondary stress falling on the third syllable. This certainly has implications for singing with appropriate text inflection. Second, Estonian speech sounds have three degrees of length (quantity): short, medium, and extra long, e.g., *sada* (hundred), *saada* (imper., send), and *saada* (inf., to receive, to get). Double vowels signal a longer duration of the given vowel sound. In singing, it is not possible to create this differentiation in length; singers and conductors need not be confused by the presence of single and double vowels. In either situation, the primary vowel sound is sung in the same way with its duration determined by the note’s rhythmic value.

Third, standard Estonian consists of twenty phonemes, of which nine are vowels: *a, e, i, o, u, õ, ä, ö, ü*. There are eleven consonant phonemes; however, if the short variants of *k, p, t*, which are represented by the letters, *g, b, d*, are considered to constitute different speech sounds, the number of consonants is fourteen: *k, p, t, g, b, d, l, m, n, r, s, h, j, v*. Occasionally, consonants appear double, e.g., “kk,” “pp,” “tt,” etc.; and they are pronounced by inserting a glottal stop or extending the duration of the consonant. Again, this is difficult to negotiate in singing, so the primary consonant sound is to be

433. Tõnu Kaljuste. Personal interview. 18 February 2013.

articulated. Fourth, vowels occur comparatively frequently; and the most frequent sounds are *a, e, s*, and *t (d)*; an the least frequent are *õ, ü*, and *ö*. There are many diphthongs: 25 in all. The Estonian *õ* vowel is unique in its pronunciation, and it is unlike any vowel in English. It is described as an unrounded, half-closed back vowel. Additional rules require that, in speech, the initial *h* be dropped: *habe (abe)*—“beard.” Finally, the articulation of Estonian in general is soft and liquid; and there are few consonant clusters, especially of three of four consonants.⁴³⁴ Scores for Kreek’s music lack any type of Estonian pronunciation guide, and a text translation is not provided. As a resource for conductors and singers, an Estonian pronunciation guide is provided in Appendix B.

Regarding text translation, resources are rather limited (and were for this project). Translators are available for hire from the United States Embassy in Estonia, but CD recordings typically include text translations. Unfortunately, only a very small fraction of Kreek’s choral folk songs have been recorded to CD; and many are available only in Estonia. For the folk hymn arrangements (which include Estonian and German texts), one could more easily research a German translation or seek an English version of the Punschel chorale book; it would provide the English translation for the same texts that Kreek used from the chorale book for his folk hymn arrangements. As a reminder, not all of the stanzas are provided in German in Kreek’s arrangements.

Researchers have noticed that, upon examination of the collection materials by Peeter Süda, Johannes Muda, or W. Landt, they all used the same system to write down words and tunes: the system developed by Jakob Hurt based on phonetic transcription. In an effort to avoid confusion, Kreek altered some of the long vowel markings according to

434. Andrus Saareste, “The Estonian Language” in *Aspects of Estonian Culture*, eds. Johannes Aavik, Helmut Hagar, Harri Kiisk, et al. (London: Boreas Publishing, 1961), 161-64.

the Läänemaa dialect. Kreek often included explanatory remarks about a certain region's dialect and pronunciation, transferring his notes from the initial draft to the final report.⁴³⁵ This information is helpful in understanding the academic nature of Kreek's process; however, its influence on present-day performances is inconsequential. Pronunciation of the text, as printed in the edition, should be followed according to standard Estonian language.

Many letters are pronounced like English; pronunciation, despite a few unique vowels, is fairly straightforward. It is the researcher's experience that, when teaching choirs to sing any foreign language, it is best to teach it by rote and demonstrate words or phrases by singing them rather than speaking. The choir simply echos what the conductor demonstrates, all sung on the same pitch. This prepares the choir immediately to *sing* the phonemes of that language, since speaking a language can be quite different from singing it.

Cultural Context

Estonian music (and most Baltic music) must be examined and sung through the lens of the culture context in which it is both created and performed. Marian Dolan states this importance ever so clearly:

Music, especially choral music, contains a power defined by context. To miss the context is to miss the understanding. Baltic choral music is very contextual. The lives of the composers and authors, the sound of the music itself, the languages, the origins of commissions, and the faith communities who sing these pieces are all living stories – living contexts whose narratives deepen our own faith journey for the twenty-first century.⁴³⁶

One of the key goals for this project is to bring awareness to the cultural environment that

435. Kuusk, "Cyrillus Kreek," 55-6.

436. Dolan, *Let the Peoples Sing*, introduction.

preceded Kreek's life as well as the context in which his compositional activity flourished. In performing his music, it is important to take on the mindset of Kreek and those who would sing his music during and after his life. Understanding their political, historical, societal, and overall life dynamics allows singers to perform with greater understanding and communicate more than just notes and rhythms; they will be empowered to create meaningful music replete with Estonian emotion, passion, and sensibilities.

Editions

This research included analysis of the published editions of Kreek's choral folk songs. Given the challenges outlined above as well as other limitations in the current editions, it seems that a logical response is to create new editions of Kreek's choral folk songs. These editions would address specific issues mentioned in this chapter. To review, most current editions contain Estonian and German text; but they also lack a pronunciation guide. Also, the text of the editions includes multiple stanzas: many stanzas are written in both languages, yet some are only in Estonian. More over, editorial marks are somewhat suspect regarding issues like slurring, text underlay, and expression markings. The overall result is a very cluttered score.

A new edition would notate specific score information: articulations, dynamics, breath marks, and clear text underlay. The entire format would benefit from these revisions in order to produce a clear, legible score. Suggested tempo markings would also be provided. Most importantly, this new edition would include a clear, concise pronunciation guide. Finally, a brief paragraph would be included to provide insight into the text and cultural context.

It is the desire of this researcher to compile a series of editions in the future to address these challenges and publish them here in the United States. Hopefully, this would make the accessibility and performance of Kreek's folk songs more feasible. There are only two distributors in Europe that carry Kreek's music, and there is no distributor in the U.S.—only second-hand dealers that must work through European distributors. The choral folk songs are published in large collections of 30 to 40 songs per volume, which significantly increases the printing costs as well as the shipping cost from across the Atlantic Ocean. By publishing these editions here in the States, the cost would be much lower compared to the European distributors. Unfortunately, due to barriers in reaching Jüri Kreek, Kreek's son who owns the rights to his father's music, permission has not been granted to publish such editions. Regardless, a sample page of a new edition is included in Appendix C.

Future Research

While this dissertation seeks to fill an apparent lacuna in research, it certainly reveals opportunities for further investigation. For instance, more high quality recordings of Kreek's works should be made readily available, especially here in the United States. It is the intention of this researcher to eventually record portions of the published collections, e.g., Volume I of the Sacred Folk Songs for Female Choir. Choirs and conductors alike would benefit from an aural "base line" of how Kreek's music should sound, and recordings will help promote his music and encourage conductors to program it.

Certainly, there is more work to be done on the sacred folk hymn variants. In *Cyrellus Kreek: Personaalnimestik*, Tiia Järg has published a genre-specific and

alphabetized list of Kreek's entire manuscript collection. Within the genres, it is organized according to which works are published or unpublished. There are many folk hymn variant arrangements that have not been published and should be made available to the public. For instance, the 500 canons are unpublished, though Professor Humal is pursuing this possibility with Edition49. The catalog of Kreek's works in the Estonian Theatre and Music Museum lists secular choral works that are not published as well. Many of them are based on melodies or texts from other individuals, not folk sources. It is also interesting that Kreek's first work is from 1909 for men's choir ("Väike lille-laul"), yet he did not write any other works for male choir until 1934. That work is a collection of 64 chorales in the style of J.S. Bach, perhaps as a practice tool for writing for male choir (M11: 2/216). These works are unpublished. Additionally, Kreek wrote 269 canons based on Punschel chorales (M11: 2/245).

Even more, an anthology of all of Kreek's transcribed folk tunes would be most helpful. Most importantly, an anthology of Kreek's arrangements organized by voicing (SATB, TTBB, or SSA) would significantly help the choral conductor find appropriate literature. Kreek often wrote multiple voicings of the same piece in the same collection; so trying to find the entirety of Kreek's male, female, or mixed choir works is challenging. Prior to this, perhaps an even better source of information would be a catalog of Kreek's works in Estonian and English that lists each piece by title, voicing, date of composition, location or origin of source material, sacred/secular designation, and the manuscript number from the Estonian Theatre and Music Museum. Several smaller studies might be helpful as well. For example, one might study only the secular or sacred choral works or those works for male, female, or mixed choir. A revealing study might

probe the choral works based on folk material from a specific parish, e.g., Läänemaa, Nooarosti, etc.

While this study examined Kreek's choral folk songs, his other genres are worthy of study and bear similar compositional traits. These genres include orchestral suites, vocal chamber, and instrumental chamber works. They, too, are also based on folk music; and one might examine which folk tunes are included in the chamber works or other genres. Considering Kreek's relationship with Mart Saar and his earlier mentor, Peeter Süda, one might compare a set of pieces by Kreek and Süda or Saar in an effort to find similarities and differences in compositional style. There is still much to know about Kreek as well as his contemporaries and the musical culture of Estonia. They have much to share with the larger choral music world, which has much to gain from their contributions.

Conclusion

Has Kreek's impact been fully experienced outside of Estonia? It seems that it has not. An objective of this project was to glean more insight into Kreek's work by examining his contributions to Estonian music and to the larger choral world, all in an effort to gain understanding of and exposure to his published choral folk songs. Kreek's secular choral folk songs from the early twentieth century were highly valued in Estonia, but his sacred folk hymn arrangements remained largely unknown for a while. Conversely, Kreek's sacred choral songs began to be utilized at the beginning of the 1980s, but his name became more popular at the end of the Singing Revolution in 1990

and the restoration of independence in 1991.⁴³⁷ The lack of available recordings of Kreek's music here in the States seems to illustrate a limited impact.

Perhaps other cultures could learn something from the pride Estonians take in not only composing music based on folk traditions but also in singing this music. By singing from Kreek's core of Estonian, folk-based choral arrangements, Estonians renew their commitment to sing, celebrate, compose, and publish music from their native country. Kreek's folk song arrangements provide a canon of music that enables Estonians to not only rekindle the flame of national pride but also celebrate their heritage and faith as a nation. This is significant considering Kreek's sizeable collection of sacred folk hymn variants. Marian Dolan, editor for *Earthsongs* music publishing company, expounds upon this point: "Why publish, no less purchase and sing, sacred choral music from the Baltics here in the United States? Perhaps we do because this music speaks so directly to the deep-seated human need to sing – with others, in one's native language, and as an expression of both personal and communal faith."⁴³⁸ Kreek's choral folk songs accomplish all three purposes. Priit Kuusk further encapsulates the importance of Kreek's work:

Kreek frequently said that he believed in the Estonian people. He appreciated humor, optimism, and other positive qualities that were often found in the music of the Estonian people. He understood why people sang and knew the details of how they sang. He sensed all the emotions what one or other tune expressed. Kreek never failed to acknowledge the importance and timeless value of the creations of the Estonian people. It gave him as the artist the purpose to live. What a happy coincidence – to be the artist, outstanding composer, and able to so deeply understand the works of his own nation.⁴³⁹

437. Kõlar and Hunt. "Folk Hymn Singing."

438. Dolan, *Let the Peoples Sing*, introduction.

439. Kuusk, "Cyrillus Kreek," 68.

The primary intent of this research has been to establish a core of information on Kreek's influence in establishing a national Estonian choral tradition through his choral folk songs. This information is essential in the greater scope of international choral music because it provides a better understanding of Kreek's influence in Estonia and evaluates his music for its potential to enlighten other cultures. From Kreek's music, the musical contributions of Estonia, specifically its folk music, can be appreciated. Most importantly, what it means to be human can be explored by using music to share joys and struggle, to endure suffering and tyranny, to pass down culture from generation to generation, and to embrace God-given freedoms. Out of this humanity, adversity, and persistence to establish and preserve a nation's identity, Kreek's music rises from within a reviving Estonian culture to secure its place in establishing a national school of choral music.



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The project has been reviewed by The University of Southern Mississippi Institutional Review Board in accordance with Federal Drug Administration regulations (21 CFR 26, 111), Department of Health and Human Services (45 CFR Part 46), and university guidelines to ensure adherence to the following criteria:

- The risks to subjects are minimized.
- The risks to subjects are reasonable in relation to the anticipated benefits.
- The selection of subjects is equitable.
- Informed consent is adequate and appropriately documented.
- Where appropriate, the research plan makes adequate provisions for monitoring the data collected to ensure the safety of the subjects.
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PROTOCOL NUMBER: **13030503**
PROJECT TITLE: **The Choral Folksongs of Cyrillus Kreek, Estonian Nationalist**
PROJECT TYPE: **New Project**
RESEARCHER(S): **Jonathan Rodgers**
COLLEGE/DIVISION: **College of Arts & Letters**
DEPARTMENT: **Music**
FUNDING AGENCY/SPONSOR: **N/A**
IRB COMMITTEE ACTION: **Expedited Review Approval**
PERIOD OF APPROVAL: **03/22/2013 to 03/21/2014**

Lawrence A. Hosman, Ph.D.
Institutional Review Board

APPENDIX B

PRONUNCIATION GUIDE

This guide is by Mimi S. Daitz and published by Fennica Gehrman. Permission to use granted by Henna Salmela, Manager of External Relations and Promotions.

HOW TO PRONOUNCE ESTONIAN A Brief Guide for Singers and Conductors

The basics of Estonian pronunciation are quite easy to master; the refinements, rather difficult, perhaps require the help of a native speaker. Estonian has only two sounds which are not common to Romance or Germanic languages: *õ* and the palatalized vowels. Stress is almost always on the first syllable of polysyllabic words and then alternates, every other syllable being stressed. When the word is a compound of two words, the first syllable of each component word is stressed. The length of a syllable is very important—it can change the meaning of a word. Double vowels and double consonants are held longer than single ones; their quality of sound does not change. The fact that there are short, long, and overlong vowels can be daunting to the non-native speaker of Estonian, but for musicians the task is made easier since the length of vowels is controlled by the composer. Consonants, single or double, will last longer than in English, especially after the stressed vowel. Whether accented or not, long or short, all syllables are pronounced rather clearly, not slurred.

The Estonian alphabet is slightly different from the one used in English. As shown here, letters in parentheses exist only in foreign names and those in italics are for newer sounds borrowed from other languages. All Estonian letters with diacritical marks come towards the end of the alphabet.

a b (c) d e f g h i j k l m n o p (q) r s š z ž t u v (w) õ ä ö ü (x) (y)

| Letter | American-English sound | IPA | Vowels | |
|--------|------------------------|------|------------------------------------|---|
| | | | Estonian word | Comments |
| a | <i>father</i> | [ɑ] | <i>aken</i> (window) | Darker than Italian <i>a</i> . |
| aa | <i>father</i> | [ɑ:] | <i>aasta</i> (year) | " |
| e | <i>let</i> | [ɛ] | <i>luuletus</i> (poem) | When in unstressed position. |
| e | - | [e] | <i>elu</i> (life) | As in German <i>beet</i> . |
| ee | - | [e:] | <i>Eesti</i> (Estonia) | " |
| i | <i>it</i> | [ɪ] | <i>kunstnik</i> (artist) | When in unstressed position. |
| i | <i>be</i> | [i] | <i>isa</i> (father) | |
| ii | <i>be</i> | [i:] | <i>miinus</i> (minus) | |
| o | <i>off</i> | [ɔ] | <i>on</i> (is, are) | When in unstressed position, frequently before <i>n</i> or <i>r</i> . |
| o | <i>only</i> | [o] | <i>onu</i> (uncle) | Lips rounded & protruded. |
| oo | <i>only</i> | [o:] | <i>oktoober</i> (October) | " |
| u | <i>root</i> | [u] | <i>uks</i> (door) | Lips rounded. |
| uu | <i>root</i> | [u:] | <i>uus</i> (new) | Lips rounded. |
| õ | - | [v] | <i>õpik</i> (textbook) | <i>aw</i> with jaw slightly forward, lips relaxed. |
| õõ | - | [v:] | <i>võõrkeel</i> (foreign language) | " |
| ä | <i>cat</i> | [æ] | <i>värv</i> (color) | |
| ää | <i>cat</i> | [æ:] | <i>äär</i> (edge) | |
| ö | (<i>sir</i>) | [ø] | <i>õkitama</i> (to stammer) | Same as German <i>schön</i> . |
| öö | (<i>sir</i>) | [ø:] | <i>köök</i> (kitchen) | " |
| ü | - | [y] | <i>kübar</i> (hat) | Same as German <i>für</i> & French <i>lune</i> . |
| üü | - | [y:] | <i>müür</i> (wall) | " |

Diphthongs

ae, ai, ao, au, ea, ei, eo, iu, oa, oe, oi, ou, ui, õa, õe, õi, õo, õu, äe, äi, äo, äu, öa, öe, öi

Each vowel is pronounced clearly, but not separately. In speech, the second vowel of the diphthong is sustained, but in singing the placement of the vowels may be subject to the interpretation of the conductor (as in bowing for strings). When the note value is short the two vowels are equal in length. When the tone is sustained the vowel which is more comfortable for singing will be longer. Melismas follow the same general rule. (Estonian experts do not all agree about diphthongs in singing.)

| Letter | American-English sound | Consonants | | Comments |
|-------------|------------------------|------------|--|--|
| | | IPA | Estonian word | |
| b,d,g | - | [b] | <i>abikaasa</i> (spouse) | <i>b,d,g</i> sound like <i>p,t,k</i> at the beginning of a word; within a word they are very lightly voiced. |
| | | [d] | <i>madal</i> (low) | |
| | | [g] | <i>pagar</i> (baker) | |
| p,t,k | - | [p] | <i>paks</i> (thick) | Without the puff of breath (aspiration) normal in English. Very strong when doubled: <i>pp, tt, kk</i> . |
| | | [t] | <i>turg</i> (market) | |
| | | [k] | <i>kontsert</i> (concert) | |
| f | <i>firm</i> | [f] | <i>foto</i> (photo) | At the beginning of a word & between two vowels, as in English. |
| h | <i>hall</i> | [h] | <i>haridus</i> (education) <i>liha</i> (meat) | |
| h | - | [x] | <i>jah</i> (yes) <i>kehtiv</i> (valid) | At the end of a word & before a consonant, as in German <i>Nacht</i> . |
| j | you | [j] | <i>maja</i> (house) | Tip of tongue behind upper teeth. |
| l | - | [l] | <i>lilit</i> (union) | |
| m | <i>milk</i> | [m] | <i>meie</i> (we) | Trilled, as in Spanish. Long; very long when doubled or followed by another consonant. Unvoiced. |
| n | <i>now</i> | [n] | <i>noor</i> (young) | |
| ng | <i>sing</i> | [ŋk] | <i>king</i> (shoe) | |
| nk | <i>think</i> | [ŋk] | <i>pink</i> (bench) | |
| r | - | [r] | <i>reed</i> e (Friday) | |
| s | <i>sister</i> | [s] | <i>seitse</i> (seven) | |
| š | <i>shut</i> | [ʃ] | <i>šokolaad</i> (chocolate) | |
| z | <i>zeal</i> | [z] | <i>zooloog</i> (zoologist) | Without tension of the lips. In some words these consonants may be palatalized. A slight <i>i</i> sound will occur just before the consonant. ¹ |
| ž | <i>treasure</i> | [ʒ] | <i>žurnaal</i> (journal) | |
| v | <i>very</i> | [v] | <i>väga</i> (very) | |
| d,t,l,n,r,s | - | - | <i>kott</i> (bag) <i>tund</i> (hour) <i>laad</i> (mode) | |

I would like to thank Ene Kangron, a choral conductor, Mall Laur, a linguist, and Urve Lippus, a musicologist, for their assistance in preparing this guide.

Mimi S. Daitz
The City College,
City University of New York

¹Estonian dictionaries will print *ko't*, *tun'd*, and *laad'* to indicate palatalization. Unfortunately in song texts there is no such indication. Find a native speaker for help.

APPENDIX C

SAMPLE SCORE EDITION


Original version of “Nüüd paistab meile kaunisti” from *25 Geistliche Volkslieder*

24. Nüüd paistab meile kaunisti. (P.342)
Var hälsad, sköna morgonstund

Eva Tegelberg (Noarootsi) > C. Kreek
Folkliga svenska koralmelodier från Gammalsvenskby och
Estland. Samlade av Olof Andersson. - Stockholm, 1945, nr. 65

Allegretto ♩ = 152


1. Nüüd pais - tab mei - le kau - nis - ti see koi - du täht nii
2. Sa o - led, Is - sand, ük - si - ne mu hin - ge rõõm ja
1. Var häl - sad, skö - na mor - gon - stund, som av pro - fe - ters



1. Nüüd pais - tab, kau - nis - ti see koi - du täht nii
2. Sa o - led, Is - sand, ük - si - ne mu hin - ge rõõm ja
1. Var häl - sad, skö - na mor - gon - stund, som av pro - fe - ters

1. Nüüd pais - tab kau - nis - ti see koi - du täht nii
2. Sa o - led, Is - sand, ük - si - ne mu hin - ge rõõm ja
1. Var häl - sad, skö - na mor - gon - stund, som av pro - fe - ters

1. sel - ges - ti, see Jes - se võ - su -
2. mee - le - hää, kes mind on pääst - nud
1. hel - ga mun är oss be - bää - dad



1. sel - ges - ti, see Jes - se võ - su -
2. mee - le - hää, kes mind on pääst - nud
1. hel - ga mun är oss be - bää - dad

1. sel - ges - ti, see Jes - se võ - su -
2. mee - le - hää, kes mind on pääst - nud
1. hel - ga mun är oss be - bää - dad

Revised version of “Nüüd paistab meile kaunisti” from *25 Geistliche Volkslieder*

The * indicates when to change to the second vowel in a diphthong.

a = father
 e = cave / chaotic
 i = feet
 o = order, fore
 u = moon
 ä = hat, cat
 ö = her
 ü = few
 õ = but - with jaw
 slightly closed

j = yes
 g = go
 s = sail

#24. Nüüd paistab meile kaunisti.

CYRILLUS KREEK
 Ed. Jonathan Rodgers

$\text{♩} = 152$

SOPRANO
 Nüüd_ pais - tab___ mei - le kau - nis - ti see___

ALTO
 Nüüd___ pais - tab___ see

TENOR
 Nüüd pais - tab___ kau - nis - ti see

BASS
 Nüüd___ pais - tab___ kau - nis - ti___ see

3

koi - du___ täht_ nii sel - ges - ti,___ see___

koi - du___ täht_ nii___ sel - ges - ti,___ see

koi - du täht___ nii___ sel - ges - ti,___ see

koi - du täht_ ni___ sel - ges ti,___ see___

APPENDIX D

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Subject: **AW: Scores permission for Cyrillus Kreek**
Date: April 8, 2013 2:37:25 AM CDT
To: "Jonathan Rodgers" <jonathanr@fbcpic.net>

To
Jonathan Rodgers

We grant the permission for the dissertation of Kreek's published folk songs to insert the pieces listed in this e-mail.

Best regards

Prof. Boris Björn Bagger

<http://www.borisbagger.de>

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Von: Jonathan Rodgers [<mailto:jonathanr@fbcpic.net>]
Gesendet: Montag, 8. April 2013 02:25
An: info@edition49.de
Betreff: Scores permission for Cyrillus Kreek

Greetings,

I am writing again to seek permission to use portions of scores of music by Cyrillus Kreek that have been published by Edition49. I want to use them in my dissertation of Kreek's published folk songs. I only have 5 pieces that need to be inserted, specifically the following:

“Õnn Sull’ kui kardad Jumalat” in *25 geistliche volkslieder*

“Nüüd hingvad inimesed” #8 in *25 geistliche volkslieder*

“Nüüd hingvad inimesed” #9 in *25 geistliche volkslieder*

“Minu hing, oh ole rõõmus” in *25 geistliche volkslieder*

“Nüüd paistab meie kaunisti” in *25 geistliche volkslieder*

A letter or email granting permission would be most appreciated. Thank you for your assistance!

Jonathan Rodgers
The University of Southern Mississippi
Hattiesburg, MS
601-798-4886



Eesti Raamat

February 12, 2013
Tallinn

We hereby confirm that Eesti Raamat allows Mr. Jonathan Rodgers to use the score samples of folksongs by Cyrillus Kreek published by our publishing house in his dissertation.

Anne-Astri Kask
Managing Director
Eesti Raamat OÜ

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EESTI MUUSIKAFOND
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Kinnituskiri
Confirmation Letter

23.10.2012

Eesti Muusikafond kinnitab, et lubab doktorant Jonathan Rodgersil doktoritöös motiveeritud mahus kasutada fondis leiduvaid helilooja Cyrillus Kreegi noote, mis ei ole teiste kirjastajate välja antud.

Estonian Music Foundation confirms that allows Jonathan Rodgers to use Cyrillus Kreek's scores that have not been published by other publishers in his doctoral thesis, in motivated amount.

Kristo Matson
Eesti Muusikafondi juhatuse esimees
Estonian Music Foundation, Chairman of the Board

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a/a Hansapangas, kood 767: 10002007074001 * reg.nr. 90000742

Dear Mr. Jonathan Rogers,

Kirjastus Muusika OÜ gives you permission to use Cyrillus Kreek folksongs' score samples in your dissertation.

Best regards,

A handwritten signature in black ink, appearing to read 'Ly Bremraud', with a long horizontal flourish extending to the right.

Ly Bremraud
Manager
Kirjastus Muusika OÜ
ly@kirjastusmuusika.ee



Mr Jonathan Rodgers
Doctoral Student
The University of Southern Mississippi

Permission

16.10.2012

Hereby Estonian Theatre and Music Museum authorizes Jonathan Rodgers to use the manuscripts of Cyrillus Kreek's composition in his dissertation to be published in United States.

Manuscripts can be used either partially or entirely. The user of the manuscripts is responsible for preventing the unauthorised publishing of music of Cyrillus Kreek

All issues of copyrights should be discussed (and confirmed) by Estonian Authors Union.

Ülle Reimets
Director

Risto Lehiste
Head of Music Department
+372 644 6963

APPENDIX E

LIST OF KREEK'S PUBLISHED CHORAL FOLK SONGS,
ORGANIZED BY COLLECTION

This catalog is assembled from the Edition49.de, Estonianmusic.com, The Estonian Music Information Centre website, and published collections of Kreek's music. Most editions from Edition 49 are available as single pieces and do not require the purchase of an entire collection. Also, many of Kreek's works on Estonianmusic.com are in fact editions published by Edition 49. In cases where two publishers are listed, the first publisher listed was indeed the original publisher. In some instances, certain collections are no longer available in print from the original publisher. The number in the first column refers to the number of the work in the order of the collection.

| # | TITLE | TEXT | PARISH | COLLECTION | VOICE | PUBLISH. | DISTRIB. |
|----|--------------------------------|--------------|--------------|---------------------------|-------|-------------------|------------------------|
| 1 | Sind, Issand Jumal, kiidame | Estonian FHV | Lääne-Nigula | 25 Geistliche Volkslieder | SATB | Edition 49 | Edition 49 / SPMuusika |
| 2 | Õnn Sull' kui kardad Jumalat | Estonian FHV | Lääne-Nigula | 25 Geistliche Volkslieder | SATB | Edition 49 | Edition 49 / SPMuusika |
| 3 | Nüüd surnu keha matame | Estonian FHV | Lääne-Nigula | 25 Geistliche Volkslieder | SATB | Edition 49 | Edition 49 / SPMuusika |
| 4 | Nüüd surnu keha matame | Estonian FHV | Lääne-Nigula | 25 Geistliche Volkslieder | SATB | Edition 49 | Edition 49 / SPMuusika |
| 5 | Kui Jeesust risti naelti | Estonian FHV | Lääne-Nigula | 25 Geistliche Volkslieder | SATB | Edition 49 | Edition 49 / SPMuusika |
| 6 | Kõigis paigus, kus ma seisan | Estonian FHV | Ridala | 25 Geistliche Volkslieder | SATB | Edition 49 | Edition 49 / SPMuusika |
| 7 | Oh leinakem ja kaebagem | Estonian FHV | Lääne-Nigula | 25 Geistliche Volkslieder | SATB | Edition 49 | Edition 49 / SPMuusika |
| 8 | Nüüd hingvad inimesed | Estonian FHV | Lääne-Nigula | 25 Geistliche Volkslieder | SATB | Edition 49 | Edition 49 / SPMuusika |
| 9 | Nüüd hingvad inimesed | Estonian FHV | Ridala | 25 Geistliche Volkslieder | SATB | Edition 49 | Edition 49 / SPMuusika |
| 10 | Mu risti löödud verise tallele | Estonian FHV | Ridala | 25 Geistliche Volkslieder | SATB | Edition 49 | Edition 49 / SPMuusika |
| 11 | Oh Kristus, Lunastaja | Estonian FHV | Lääne-Nigula | 25 Geistliche Volkslieder | SATB | Edition 49 | Edition 49 / SPMuusika |
| 12 | See aeg on tõest' ukse ees | Estonian FHV | Lääne-Nigula | 25 Geistliche Volkslieder | SATB | Edition 49 | Edition 49 / SPMuusika |
| 13 | Oh Jeesus, ülem abimees | Estonian FHV | Lääne-Nigula | 25 Geistliche Volkslieder | SATB | Edition 49 | Edition 49 / SPMuusika |
| 14 | Oh laulgem südamest | Estonian FHV | Lääne-Nigula | 25 Geistliche Volkslieder | SATB | Edition 49 | Edition 49 / SPMuusika |
| 15 | Miks mu süda ennast vaevab | Estonian FHV | Ridala | 25 Geistliche Volkslieder | SATB | Edition 49 | Edition 49 / SPMuusika |
| 16 | Miks mu süda ennast vaevab | Estonian FHV | Lääne-Nigula | 25 Geistliche Volkslieder | SATB | Edition 49 | Edition 49 / SPMuusika |
| 17 | Minu hing, oh ole rõõmus | Estonian FHV | Lääne-Nigula | 25 Geistliche Volkslieder | SATB | Edition 49 | Edition 49 / SPMuusika |
| 18 | Nüüd paistab meie kaunisti | Estonian FHV | Lääne-Nigula | 25 Geistliche Volkslieder | SATB | Edition 49 | Edition 49 / SPMuusika |
| 19 | Nüüd paistab meie kaunisti | Estonian FHV | Lääne-Nigula | 25 Geistliche Volkslieder | SATB | Edition 49 | Edition 49 / SPMuusika |
| 20 | Nüüd paistab meie kaunisti | Estonian FHV | Lääne-Nigula | 25 Geistliche Volkslieder | SATB | Edition 49 | Edition 49 / SPMuusika |
| 21 | See jõulupäev on rõõmust suur | Estonian FHV | Lääne-Nigula | 25 Geistliche Volkslieder | SATB | Edition 49 | Edition 49 / SPMuusika |
| 22 | Rahva Õnnistegija | Swedish FHV | Noarootsi | 25 Geistliche Volkslieder | SATB | Edition 49 | Edition 49 / SPMuusika |
| 23 | Rahva Õnnistegija | Swedish FHV | Vormsi | 25 Geistliche Volkslieder | SATB | Edition 49 | Edition 49 / SPMuusika |
| 24 | Nüüd paistab meie kaunisti | Swedish FHV | Noarootsi | 25 Geistliche Volkslieder | SATB | Edition 49 | Edition 49 / SPMuusika |
| 25 | Den signade dag | Swedish FHV | Noarootsi | 25 Geistliche Volkslieder | SATB | Edition 49 | Edition 49 / SPMuusika |
| 1 | Et kiitke Jumalat | Estonian FHV | Reigi | 75 Kaanonit segakoorile I | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 2 | Et kiitke Jumalat | Estonian FHV | Reigi | 75 Kaanonit segakoorile I | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 3 | Et kiitke Jumalat | Estonian FHV | Põlva | 75 Kaanonit segakoorile I | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 4 | Päev ajab ära judn ja ööd | Estonian FHV | Kolga-Jaani | 75 Kaanonit segakoorile I | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 5 | Päev ajab ära judn ja ööd | Estonian FHV | Kolga-Jaani | 75 Kaanonit segakoorile I | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 6 | Mu süda ärka üles | Estonian FHV | Pühalepa | 75 Kaanonit segakoorile I | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 7 | Mu süda ärka üles | Estonian FHV | Reigi | 75 Kaanonit segakoorile I | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |

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| 8 | Ma laulan suust ja südamest | Estonian FHV | Reigi | 75 Kaanonit segakoorile 1 | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 9 | Nüüd Jumalale austust | Estonian FHV | Kihnu | 75 Kaanonit segakoorile 1 | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 10 | Nüüd on see päev ju lõppenud | Estonian FHV | Risti | 75 Kaanonit segakoorile 1 | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 11 | Nüüd on see päev ju lõppenud | Estonian FHV | Rapla | 75 Kaanonit segakoorile 1 | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 12 | Nüüd on see päev ju lõppenud | Estonian FHV | Käina | 75 Kaanonit segakoorile 1 | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 13 | Ma tänan sind, et oled mind | Estonian FHV | Reigi | 75 Kaanonit segakoorile 1 | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 14 | Ma tänan sind, et oled mind | Estonian FHV | Häädemeeste | 75 Kaanonit segakoorile 1 | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 15 | Ma tänan sind, et oled mind | Estonian FHV | Pärnu-Jaagupi | 75 Kaanonit segakoorile 1 | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 16 | Oh Kristus, päike oled sa | Estonian FHV | Virumaa | 75 Kaanonit segakoorile 1 | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 17 | Et mööda läinud pime öö | Estonian FHV | Otepää | 75 Kaanonit segakoorile 1 | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 18 | Nüüd surnu keha matame | Estonian FHV | Kihnu | 75 Kaanonit segakoorile 1 | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 19 | Nüüd surnu keha matame | Estonian FHV | Saaremaa | 75 Kaanonit segakoorile 1 | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 20 | Nüüd surnu keha matame | Estonian FHV | Halliste | 75 Kaanonit segakoorile 1 | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 21 | Ma tulen taevast ülevalt | Estonian FHV | Kihnu | 75 Kaanonit segakoorile 1 | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 22 | Ma tulen taevast ülevalt | Estonian FHV | Risti | 75 Kaanonit segakoorile 1 | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 23 | Kui meil on püsti häda käes | Estonian FHV | Kolga-Jaani | 75 Kaanonit segakoorile 1 | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 24 | Oh võta, armas Jeesus, vastu mult | Estonian FHV | Kolga-Jaani | 75 Kaanonit segakoorile 1 | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 25 | Jeesus, hüüa mind | Estonian FHV | Kihnu | 75 Kaanonit segakoorile 1 | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 26 | Maa ja taevast kiidvad | Estonian FHV | Kärla | 75 Kaanonit segakoorile 1 | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 27 | Jeesus, kõige ülem häa | Estonian FHV | Risti | 75 Kaanonit segakoorile 1 | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 28 | Rõõmuga mu süda hüppab | Estonian FHV | Räpina | 75 Kaanonit segakoorile 1 | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 29 | Jeesus Kristus, Lunastaja | Estonian FHV | Reigi | 75 Kaanonit segakoorile 1 | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 30 | Jeesus Kristus, Lunastaja | Estonian FHV | Pärnu-Jaagupi | 75 Kaanonit segakoorile 1 | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 31 | Nüüd Kristus surnust tõusnud on | Estonian FHV | Kolga-Jaani | 75 Kaanonit segakoorile 1 | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 32 | Oh kui õndsad on need pühad taevas | Estonian FHV | Reigi | 75 Kaanonit segakoorile 1 | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 33 | Oh kui õndsad on need pühad taevas | Estonian FHV | Nissi | 75 Kaanonit segakoorile 1 | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 34 | Oh kui õndsad on need pühad taevas | Estonian FHV | Tõstamaa | 75 Kaanonit segakoorile 1 | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 35 | Oh kui õndsad on need pühad taevas | Estonian FHV | Reigi | 75 Kaanonit segakoorile 1 | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 36 | Oh kui õndsad on need pühad taevas | Estonian FHV | Nõo | 75 Kaanonit segakoorile 1 | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 37 | Oh kui õndsad on need pühad taevas | Estonian FHV | Nõo | 75 Kaanonit segakoorile 1 | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 38 | Mu süda, miks sa muretsed | Estonian FHV | Kolga-Jaani | 75 Kaanonit segakoorile 1 | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 39 | Mu süda, miks sa muretsed | Estonian FHV | Vändra | 75 Kaanonit segakoorile 1 | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |

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| 40 | Mu süda, miks sa muretsed | Estonian FHV | Vändra | 75 Kaanonit segakoorile I | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 41 | Kui Jeesust risti naelati | Estonian FHV | Pühalepa | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 42 | Su hooleks ennast annan ma | Estonian FHV | Mustjala | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 43 | Su hooleks ennast annan ma | Estonian FHV | Mustjala | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 44 | Kristus surmast tõusnud on | Estonian FHV | Kihnu | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 45 | Süda, miks sa muretsed | Estonian FHV | Ridala | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 46 | Süda, miks sa muretsed | Estonian FHV | Häädemeeste | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 47 | Süda, miks sa muretsed | Estonian FHV | Häädemeeste | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 48 | Süda, miks sa muretsed | Estonian FHV | Pärnu-Jaagupi | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 49 | Süda, miks sa muretsed | Estonian FHV | Kolga-Jaani | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 50 | Päev lõpeb tääl, mu vaim ja meel | Estonian FHV | Tõstamaa | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 51 | Päev lõpeb tääl, mu vaim ja meel | Estonian FHV | Reigi | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 52 | Oh leinakem ja kaebagem | Estonian FHV | Lääne-Nigula | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 53 | Oh leinakem ja kaebagem | Estonian FHV | Kolga-Jaani | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 54 | Oh leinakem ja kaebagem | Estonian FHV | Pärnu-Jaagupi | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 55 | Oh leinakem ja kaebagem | Estonian FHV | Pärnu-Jaagupi | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 56 | Nüüd ole, Jeesus kiidetud | Estonian FHV | Kihnu | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 57 | Oh Jumal, sinu pääl | Estonian FHV | Nõo | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 58 | Õõ on jo läev een | Estonian FHV | Otepää | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 59 | Nüüd hingvad inimesed | Estonian FHV | Lääne-Nigula | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 60 | Kõik tulge minu juure nüüd | Estonian FHV | Pärnu-Jaagupi | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 61 | Kõik tulge minu juure nüüd | Estonian FHV | Kaarma | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 62 | Kõik tulge minu juure nüüd | Estonian FHV | Halliste | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 63 | Jumal, maa ning taeva looja | Estonian FHV | Ridala | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 64 | Vaata, jumal, siin ma rumal | Estonian FHV | Räpina | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 65 | Mu risti löödud verise tallele | Estonian FHV | Mustjala | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 66 | Aamen, au isal' olgu | Estonian FHV | Kärla | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 67 | Oh Kristus, Lunastaja | Estonian FHV | Lääne-Nigula | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 68 | Oh Jeesus, ülem abimees | Estonian FHV | Lääne-Nigula | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 69 | Oh Jeesus, ülem abimees | Estonian FHV | Lääne-Nigula | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 70 | Oh laulgem südamest | Estonian FHV | Lääne-Nigula | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 71 | Issand, oma viha sees | Estonian FHV | Tõstamaa | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |

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| 72 | Miks mu süda ennast vaevab | Estonian FHV | Virumaa | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 73 | Kui suur on meie vaesus | Estonian FHV | Nissi | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 74 | Kui suur on meie vaesus | Estonian FHV | Nissi | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 75 | Oh maga küll su voodi külm | Estonian FHV | Laiuse | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 1 | Et kiitke Jumalat, kes on nii helde | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 2 | Et kiitke Jumalat, kes on nii helde | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 3 | Et kiitke Jumalat, kes on nii helde | Estonian FHV | Põlva | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 4 | Päev ajab ära und ja ööd | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 5 | Mu süda, ärka üles | Estonian FHV | Pühalep | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 6 | Mu süda, ärka üles | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 7 | Ma laulan suust ja südamest | Estonian FHV | Risti | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 8 | Ma laulan suust ja südamest | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 9 | Nüüd Jumalale austust | Estonian FHV | Kihnu | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 10 | Nüüd Jumalale austust | Estonian FHV | Kihnu | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 11 | Nüüd Jumalale austust | Estonian FHV | Kihnu | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 12 | Nüüd on see päev ju lõppenud | Estonian FHV | Risti | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 13 | Nüüd on see päev ju lõppenud | Estonian FHV | Rapla | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 14 | Nüüd on see päev ju lõppenud | Estonian FHV | Käina | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 15 | Ma tänan sind, et oled mind | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 16 | Ma tänan sind, et oled mind | Estonian FHV | Häädameeste | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 17 | Ma tänan sind, et oled mind | Estonian FHV | Pärnu-Jaagupi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 18 | Oh Kirstus, päike oled sa | Estonian FHV | Virumaa | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |

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| 19 | Sind, Issand Jumal, kiidame | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 20 | Et möö da läinud pime öö | Estonian FHV | Otepää | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 21 | Oh Jumal Looja, püha Vaim | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 22 | Õnn sull', kui kardad Jumalat | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 23 | Õnn sull', kui kardad Jumalat | Estonian FHV | Saarde | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 24 | Õnn sull', kui kardad Jumalat | Estonian FHV | Holstre | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 25 | Nüüd surnu keha matame | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 26 | Nüüd surnu keha matame | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 27 | Nüüd surnu keha matame | Estonian FHV | Kihnu | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 28 | Nüüd surnu keha matame | Estonian FHV | Saaremaa | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 29 | Nüüd surnu keha matame | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 30 | Nüüd surnu keha matame | Estonian FHV | Juru | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 31 | Nüüd surnu keha matame | Estonian FHV | Halliste | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 32 | Ma tulen taevast ülevalt | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 33 | Ma tulen taevast ülevalt | Estonian FHV | Kihnu | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 34 | Ma tulen taevast ülevalt | Estonian FHV | Risti | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 35 | Kui meil on püsti häda käes | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 36 | Oh võta, armas Jeesus, vastu mult | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 37 | Jeesus, hütä mind | Estonian FHV | Kihnu | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 38 | Maa ja taevas kiidavad | Estonian FHV | Kärla | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 39 | Jeesus, kõige ülem hää | Estonian FHV | Risti | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |

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| 40 | Rõõmuga mu süda hüppab | Estonian FHV | Räpina | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 41 | Jeesus Kristus, Lunastaja | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 42 | Jeesus Kristus, Lunastaja | Estonian FHV | Pärnu-Jaagupi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 43 | Nüüd Kristus surnust tõusnud on | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 44 | Ma kiitlen ükspäinis neist verisist haavust | Estonian FHV | Risti | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 45 | Ma kiitlen ükspäinis neist verisist haavust | Estonian FHV | Pärnu-Jaagupi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 46 | Ma kiitlen ükspäinis neist verisist haavust | Estonian FHV | Pärnu-Jaagupi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 47 | Oh kui õndsad on need pühad taevas | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 48 | Oh kui õndsad on need pühad taevas | Estonian FHV | Pärnu-Jaagupi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 49 | Oh kui õndsad on need pühad taevas | Estonian FHV | Nissi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 50 | Oh kui õndsad on need pühad taevas | Estonian FHV | Tõstamaa | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 51 | Oh kui õndsad on need pühad taevas | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 52 | Oh kui õndsad on need pühad taevas | Estonian FHV | Nõo | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 53 | Oh kui õndsad on need pühad taevas | Estonian FHV | NA | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 54 | Mu süda, miks sa muretsed | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 55 | Mu süda, miks sa muretsed | Estonian FHV | Vändra | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 56 | Kui Jeesust risti naelati | Estonian FHV | Pühalepa | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 57 | Kui Jeesust risti naelati | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 58 | Mu Jumal, mina tean küll | Estonian FHV | Mustjala | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 59 | Mu Jumal, mina tean küll | Estonian FHV | Mustjala | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 60 | Su hooleks ennast annan ma | Estonian FHV | Räpina | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |

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| 61 | Kristus surmast tõusnud on | Estonian FHV | Kihnu | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 62 | Süda, miks sa muretsad | Estonian FHV | Ridala | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 63 | Süda, miks sa muretsad | Estonian FHV | Ridala | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 64 | Süda, miks sa muretsad | Estonian FHV | Häädemeeste | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 65 | Süda, miks sa muretsad | Estonian FHV | Pärnu-Jaagupi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 66 | Süda, miks sa muretsad | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 67 | Kõigis paigus, kus ma seisan | Estonian FHV | Ridala | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 68 | Päev lõpeb tääl, mu vaim ja meel | Estonian FHV | Tõstamaa | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 69 | Päev lõpeb tääl, mu vaim ja meel | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 70 | Oh leinakem ja kaebagem | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 71 | Oh leinakem ja kaebagem | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 72 | Oh leinakem ja kaebagem | Estonian FHV | Pärnu-Jaagupi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 73 | Oh leinakem ja kaebagem | Estonian FHV | Pärnu-Jaagupi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 74 | Nüüd ole, Jeesus kiidetud | Estonian FHV | Kihnu | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 75 | Oh Jumal, sinu pääl' | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 76 | Oh Jumal, sinu pääl' | Estonian FHV | Nõo | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 77 | Õõ on jo läve een | Estonian FHV | Otepää | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 78 | Nüüd hingvad inimesed | Estonian FHV | Ridala | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 79 | Nüüd hingvad inimesed | Estonian FHV | Hiiumaa | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 80 | Nüüd hingvad inimesed | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 81 | Nüüd hingvad inimesed | Estonian FHV | Narva | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |

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| 82 | Nüüd hingvad inimesed | Estonian FHV | Rapla | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 83 | Kõik tulge minu juurde nüüd | Estonian FHV | Pärnu-Jaagupi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 84 | Kõik tulge minu juurde nüüd | Estonian FHV | Rapla | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 85 | Kõik tulge minu juurde nüüd | Estonian FHV | Kaarma | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 86 | Kõik tulge minu juurde nüüd | Estonian FHV | Halliste | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 87 | Kõik tulge minu juurde nüüd | Estonian FHV | Jõhvi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 88 | Oh Isa taevariigi sees | Estonian FHV | Kihnu | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 89 | Kes Jumalat nii laseb teha | Estonian FHV | Kihnu | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 90 | Kes Jumalat nii laseb teha | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 91 | Armas Jeesus, avita | Estonian FHV | Saaremaa | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 92 | Armas, Jeesus, sind ma palun | Estonian FHV | Nissi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 93 | Armas, Jeesus, sind ma palun | Estonian FHV | Vändra | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 94 | Armas, Jeesus, sind ma palun | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 95 | Nätse, Jeesus, mina tule | Estonian FHV | Kihnu | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 96 | Jumal, maa ning taeva Looja | Estonian FHV | Ridala | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 97 | Jumal, maa ning taeva Looja | Estonian FHV | Vigala | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 98 | Vaata, Jumal, siin ma rumal | Estonian FHV | Räpina | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 99 | Mu ristil löödud verise tallele | Estonian FHV | Ridala | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 100 | Mu ristil löödud verise tallele | Estonian FHV | Mustjala | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 101 | Aamen, au Isal' olgu | Estonian FHV | Kärkla | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 102 | Aamen, au Isal' olgu | Estonian FHV | Häädemeeste | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |

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| 103 | Oh Kristus, Lunastaja | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 104 | Au kiitust olgu igavest | Estonian FHV | Tõstamaa | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 105 | Au kiitust olgu igavest | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 106 | Au kiitust olgu igavest | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 107 | Au kiitust olgu igavest | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 108 | Kõik kallis hinge õnnistus | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 109 | See aeg on tõesti ukse ees | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 110 | Oh Jeesus, ülem abimees | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 111 | Oh Jeesus, ülem abimees | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 112 | Oh Jeesus, ülem abimees | Estonian FHV | Otepää | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 113 | Mu armas Jeesus, minu rõõm | Estonian FHV | Saaremaa | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 114 | Nüüd ristirahvas laulage | Estonian FHV | Halliste | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 115 | Nüüd ristirahvas laulage | Estonian FHV | Pühalepa | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 116 | Oma isa kõrges | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 117 | Oh laulagem südamest | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 118 | Oh laulagem südamest | Estonian FHV | Kihnu | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 119 | Päev lõpeb nüüd | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 120 | Sa oled viimseksi | Estonian FHV | Kaarma | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 121 | Oh Jeesus, sinu valu | Estonian FHV | Pärnu-Jaagupi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 122 | Oh Jeesus, sinu valu | Estonian FHV | Kihnu | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 123 | Oh Jeesus, sinu valu | Estonian FHV | Halliste | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |

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| 124 | Oh Jeesus, sinu valu | Estonian FHV | Kihnu | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 125 | Oh Jeesus, sinu valu | Estonian FHV | Käina | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 126 | Ma tahan maha jätta | Estonian FHV | Muhu | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 127 | Ma tahan maha jätta | Estonian FHV | Risti | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 128 | Kuis pean vastu võtma | Estonian FHV | Risti | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 129 | Kuis pean vastu võtma | Estonian FHV | NA | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 130 | Kuis pean vastu võtma | Estonian FHV | Tarvastu | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 131 | Oh Adam, sinu eksitus | Estonian FHV | Otepää | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 132 | Kõik sündku ikka nõnda mull' | Estonian FHV | Otepää | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 133 | Oh taganege, minu himud | Estonian FHV | Nissi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 134 | Issand, oma viha sees | Estonian FHV | Tõstamaa | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 135 | [Issand, oma viha sees] | Estonian FHV | Halliste | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 136 | Kristus, kes meid õndsaks teed | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 137 | Kristus, kes meid õndsaks teed | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 138 | Lenda üles kurbusest | Estonian FHV | Otepää | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 139 | Miks mu süda ennast vaevab | Estonian FHV | Haädemeeste | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 140 | Miks mu süda ennast vaevab | Estonian FHV | Ridala | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 141 | Miks mu süda ennast vaevab | Estonian FHV | Nissi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 142 | Miks mu süda ennast vaevab | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 143 | Miks mu süda ennast vaevab | Estonian FHV | Nissi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 144 | Miks mu süda ennast vaevab | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |

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| 145 | Miks mu süda ennast vaevab | Estonian FHV | Virumaa | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 146 | Kuida võid sa leiba võtta | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 147 | [Kuida võid sa leiba võtta] | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 148 | Ärka üles, minu süda | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 149 | Mu käest südant oled võtnud | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 150 | Armas Jeesus, rõõmustaja | Estonian FHV | Pärnu-Jaagupi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 151 | Küll vagade elu siin seestpidi hiilgab | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 152 | Kui Jeesus suure armuga | Estonian FHV | Kaarma | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 153 | Kui Jeesus suure armuga | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 154 | Jeesus, rõõmustaja | Estonian FHV | Saaremaa | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 155 | Ma hüüan, Jeesus, appi sind | Estonian FHV | Pühalepa | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 156 | Võta Issandat nüüd kiita | Estonian FHV | Haaliste | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 157 | Minu hing, oh ole rõõmus | Estonian FHV | Pühalepa | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 158 | Nüüd paistab meile kaunisti | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 159 | Nüüd paistab meile kaunisti | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 160 | Nüüd paistab meile kaunisti | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 161 | See jõulupäev on rõõmust suur | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 162 | See jõulupäev on rõõmust suur | Estonian FHV | Kihnu | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 163 | Mu Jeesus võtab patused | Estonian FHV | Räpina | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 164 | Jeesu ristist, Jeesu ristist tahan rääkida | Estonian FHV | Helme | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 165 | Jeesu ristist, Jeesu ristist tahan rääkida | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |

| # | TITLE | TEXT | PARISH | COLLECTION | VOICE | PUBLISH. | DISTRIB. |
|-----|---|--------------|-------------|--|-------|--------------------------------|------------------------|
| 166 | Jeesu ristist, Jeesu ristist tahan rääkida | Estonian FHV | Kärla | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 167 | Nuta inimene | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 168 | Ma armastan, Oh Jumal, sind | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 169 | Ma vaatan üles mäele | Estonian FHV | Saaremaa | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 170 | Kui suur on meie vaesus | Estonian FHV | Nissi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 171 | Kui suur on meie vaesus | Estonian FHV | Nissi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 1 | Kord istus jõe kalda pääl | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 2 | Pulmalaul | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 3 | Mul oli rikas ristiema | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 4 | Möldri laul | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 5 | Vaikne meri, tasa liigid | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 6 | Kus käisid sa, mu pojuke | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 7 | Küll käisin kirikus | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 8 | Me tõmbame läbi | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 9 | Koovit, kus sa läed? | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 10 | <i>Ma kõndisin vaimul - (missing)</i> | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond / Edition 49 | Edition 49 |
| 11 | Viire tagant tulevad | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 12 | Tee pilli, löö pilli | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 13 | Eesus ütleb... | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 14 | Üks neitsit kõrge kalda peal | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 15 | <i>Päev lõpeb teäl - (missing)</i> | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 16 | Lehmalüpsi laul | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 17 | Sii saue ja seal saue | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 18 | Hällilaul | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 19 | <i>Hans ja Minkel - (missing)</i> | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 20 | Me oleme kolm habemega juuti | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 21 | Neli juuti olid surnud | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 22 | Peigmees, miks mind maha jätsid? | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 23 | Üks tüdruk pühkis tuba | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 24 | Minake, minu õeke | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 25 | Kus käisid sa? | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 26 | Tere, il-lil-lippu | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 27 | Sääl mäe pääl oli | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 28 | Karjapoiss | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 29 | Pill ütleb: pidu lõpeb | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 30 | Küla metsas | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 31 | Oh, mina vaene | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 32 | Hällilaul | Rahvaluule | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 33 | Rannaküla tee | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 34 | Neiu ja peiu | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 35 | Hindu kotipoisid | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 36 | Torupillilugu | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 37 | Vanamees kündis metsa ääres | | NA | <i>Koorilaulud II</i> | SATB | Eesti Muusikafond | |
| 38 | Kus on kurva modu? | | NA | <i>Koorilaulud II</i> | SATB | Eesti Muusikafond | |
| 39 | Pähki kasu | | NA | <i>Koorilaulud II</i> | SATB | Eesti Muusikafond | |
| 40 | <i>Ai siga-saga, link-link-link - (missing)</i> | | NA | <i>Koorilaulud II</i> | SATB | Eesti Muusikafond | |
| 41 | Küll vigalas on sündinud | | NA | <i>Koorilaulud II</i> | SATB | Eesti Muusikafond | |
| 42 | Üks lugu | | NA | <i>Koorilaulud II</i> | SATB | Eesti Muusikafond | |
| 43 | Kaks meie küla poissi | | NA | <i>Koorilaulud II</i> | SATB | Eesti Muusikafond | |
| 44 | <i>Ma tänan sind, et oled mind - (missing)</i> | | NA | <i>Koorilaulud II</i> | SATB | Eesti Muusikafond | |

| # | TITLE | TEXT | PARISH | COLLECTION | VOICE | PUBLISH. | DISTRIB. |
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| 45 | <i>Laula, laula suukene - (missing)</i> | | NA | <i>Koorilaulud II</i> | SATB | Eesti Muusikafond | |
| 46 | <i>Jümal ütles: "suagu valgus!" - (missing)</i> | | NA | <i>Koorilaulud II</i> | SATB | Eesti Muusikafond | |
| 47 | <i>Muhumaa ja Virtsu väin - (missing)</i> | | NA | <i>Koorilaulud II</i> | SATB | Eesti Muusikafond | |
| NA | Oh Jumala Ema Neitsi! | NA | NA | NA | TTBB | Edition 49 | Edition 49 |
| 1 | Jaaniussike | Redlich | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 2 | Tal on tarkust küllalt | Haava | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 3 | Nõmmelill | Haava | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 4 | Kuula valgusest imelist juttu | Heiberg | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 / SPMuusika |
| 5 | Aiut-taiut, tahtsin laulda | Rahvaluule | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 6 | Hällilaul | Heiberg | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 7 | Laulja | Peterson | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 8 | Talvine õhtu | Grünthal-Ridala | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat | |
| 9 | Meie Err | Rahvaluule | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 / SPMuusika |
| 10 | Mitu halba ilma pääl? | Rahvaluule | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat | |
| 11 | Linnukest sääl kinni püüti | Rahvaluule | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat | |
| 11 | Sirisege, sibirikesed | Rahvaluule | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 / SPMuusika |
| 12 | Meil aiaäärne tänavas | Koidula | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 13 | Laulu eestvõtja | Vana kannel | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat | |
| 14 | Vihaga | Weitzenberg | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat | |
| 15 | Maga, maga Matsikene | Rahvaluule | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat | Edition 49 / SPMuusika |
| 16 | Oles mo heli ennitses | Vana kannel | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat | |
| 17 | Kus käisid sa? | Rahvaluule | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat | |
| 18 | Väike lille laul | Sööt | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat | |
| 19 | Ma kõndisin vainul | Rahvaluule | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat | |
| 20 | Vanamees kündis metsa ääres | Rahvaluule | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat | |
| 21 | Viire tagant tulevad | Rahvaluule | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat | |
| 22 | Karajapoiss | Rahvaluule | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat | |
| 23 | Hällilaul | Rahvaluule | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat | |
| 24 | Unes nägin | Haava | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 25 | Kus on kurva kodu? | Rahvaluule | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat | |
| 26 | Miks sa nutad, lillekene? | Koidula | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat | |
| 27 | Mis sa sirised, sirtsukene? | Rahvaluule | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 / SPMuusika |
| 28 | Lauliku omaksed | Wöhrmann | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 29 | Ma tulen hilja | Enno | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat | |
| 30 | Kannel | Rahvaluule | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |

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|----|--|--------------|----------|--|-------|------------------------------|---------------------------|
| 31 | Undsel ilmal lätsi ma | Rahvaluule | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 1 | Kas on linnukesel muret | Estonian FHV | Nissi | <i>Vaimulikud Rahvaviisid, Book I</i> | SATB | Eesti Raamat | |
| 2 | Mu süda, ärka üles | Estonian FHV | Pühalepa | <i>Vaimulikud Rahvaviisid, Book I</i> | SATB | Eesti Raamat | |
| 3 | Kui Jeesus risti naelati | Estonian FHV | Pühalepa | <i>Vaimulikud Rahvaviisid, Book I</i> | SATB | Eesti Raamat | |
| 4 | Armas Jeesus, sind ma palun | Estonian FHV | Nissi | <i>Vaimulikud Rahvaviisid, Book I</i> | SATB | Eesti Raamat | |
| 5 | Oh kui õndsad on need pühad taevas | Estonian FHV | Reigi | <i>Vaimulikud Rahvaviisid, Book I</i> | SATB | Eesti Raamat | |
| 6 | Ma tulen taevast ülevalt | Estonian FHV | Reigi | <i>Vaimulikud Rahvaviisid, Book I</i> | SATB | Eesti Raamat | |
| 7 | Nütüd on see päev ju lõppenud | Estonian FHV | Risti | <i>Vaimulikud Rahvaviisid, Book I</i> | SATB | Eesti Raamat | |
| 8 | Ma laulan suust ja südamest | Estonian FHV | Risti | <i>Vaimulikud Rahvaviisid, Book I</i> | SATB | Eesti Raamat | |
| 9 | Ärgake! Nii vahid hüüdvad | Estonian FHV | Nissi | <i>Vaimulikud Rahvaviisid, Book I</i> | SATB | Eesti Raamat | |
| 10 | Kui suur on meie vaesus | Estonian FHV | Nissi | <i>Vaimulikud Rahvaviisid, Book I</i> | SATB | Eesti Raamat | |
| 11 | Kuis pean vastu võtma | Estonian FHV | Risti | <i>Vaimulikud Rahvaviisid, Book II</i> | SATB | Eesti Raamat | |
| 12 | Ma tahan jätta mäha | Estonian FHV | Risti | <i>Vaimulikud Rahvaviisid, Book II</i> | SATB | Eesti Raamat | |
| 13 | Oh taganege minu himud | Estonian FHV | Nissi | <i>Vaimulikud Rahvaviisid, Book II</i> | SATB | Eesti Raamat | |
| 14 | Jeesus kõige ülem hää | Estonian FHV | Risti | <i>Vaimulikud Rahvaviisid, Book II</i> | SATB | Eesti Raamat | |
| 15 | Oh kui onsad on need pühad taevas | Estonian FHV | Nissi | <i>Vaimulikud Rahvaviisid, Book II</i> | SATB | Eesti Raamat | |
| 16 | Kes jumalat nii laseb teha | Estonian FHV | Kihnu | <i>Vaimulikud Rahvaviisid, Book II</i> | SATB | Eesti Raamat | |
| 17 | Ma kiitlen üksipäinis neist verisist haavust | Estonian FHV | Risti | <i>Vaimulikud Rahvaviisid, Book II</i> | SATB | Eesti Raamat | |
| 18 | Ma tulen taevast ülevalt | Estonian FHV | Kihnu | <i>Vaimulikud Rahvaviisid, Book II</i> | SATB | Eesti Raamat | |
| 1 | Meil aiaäärne tänavas | Koidula | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 2 | Jaaniussike | Redlich | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 3 | Unes nägin | Haava | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 4 | Kannel | Rahvaluule | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 5 | Undsel ilmal lätsi ma | Rahvaluule | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 6 | Tal on tarkust küllalt | Haava | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 7 | Aiut-taiut, tahtsin laulda | Rahvaluule | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 8 | Kuula: valgusest imelist juttu | Heiberg | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 / SPMuusika |
| 9 | Hällilaul | Heiberg | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 10 | Nõmmelill | Haava | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 11 | Laulja | Peterson | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 12 | Sirisege, sibirikesed | Rahvaluule | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 / SPMuusika |
| 13 | Laulu eestvõtja | Vana kannel | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat | |
| 14 | Linnukest sääl kinni püüti | Rahvaluule | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat | |
| 15 | Vihaga | Weitzenberg | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat | |
| 16 | Maga, maga Matsikene | Rahvaluule | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat | Edition 49 / SPMuusika |
| 17 | Kus käisid sa? | Rahvaluule | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat | |

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|----|------------------------------|-----------------|--------|---------------------------|-------|------------------------------|---------------------------|
| 18 | Mis sa sirised, sirtsukene? | Rahvaluule | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 / SPMuusika |
| 19 | Miks sa nutad, lillekene? | Koidula | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat | |
| 20 | Oles mo heli enmitses | Vana kannel | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat | |
| 21 | Meie Err | Rahvaluule | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat | Edition 49 / SPMuusika |
| 22 | Talvine õhtu | Grünthal-Ridala | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat | |
| 23 | Mitu halba ilma pääl? | Ravhuluule | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat | |
| 24 | Ringtantsu laul | Annist | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat | |
| 1 | Väike lille laul | Sõõt | NA | <i>Valimik Koorilaule</i> | SSAA | Eesti Raamat | |
| 2 | Ma tulen hilja | Enno | NA | <i>Valimik Koorilaule</i> | SSAA | Eesti Raamat | |
| 3 | Ma kõndisin vainul | Rahvaluule | NA | <i>Valimik Koorilaule</i> | SSAA | Eesti Raamat | |
| 1 | Lauliku omaksed | Võhrman | NA | <i>Valimik Koorilaule</i> | TTBB | Eesti Raamat / Edition 49 | Edition 49 |
| 2 | Vaikne meri, tasa liigud | Rahvaluule | NA | <i>Valimik Koorilaule</i> | TTBB | Eesti Raamat / Edition 49 | Edition 49 |
| 3 | Hans ja Minkel | Rahvaluule | NA | <i>Valimik Koorilaule</i> | TTBB | Eesti Raamat / Edition 49 | Edition 49 |
| 4 | Hindu kotipoisid | Rahvaluule | NA | <i>Valimik Koorilaule</i> | TTBB | Eesti Raamat / Edition 49 | Edition 49 |
| 5 | Külapoiste laul | Rahvaluule | NA | <i>Valimik Koorilaule</i> | TTBB | Eesti Raamat / Edition 49 | Edition 49 |
| 6 | Muhumaa ja Virtsu väin | Rahvaluule | NA | <i>Valimik Koorilaule</i> | TTBB | Eesti Raamat / Edition 49 | Edition 49 |
| 7 | Ai siga-siga, link-link-link | Rahvaluule | NA | <i>Valimik Koorilaule</i> | TTBB | Eesti Raamat / Edition 49 | Edition 49 |
| 8 | Jann läheb jaanitulele | Rahvaluule | NA | <i>Valimik Koorilaule</i> | TTBB | Eesti Raamat / Edition 49 | Edition 49 |
| 9 | Sügis | Liiv | NA | <i>Valimik Koorilaule</i> | TTBB | Eesti Raamat / Edition 49 | Edition 49 |

APPENDIX F

LIST OF KREEK'S PUBLISHED CHORAL FOLK SONGS,
ORGANIZED BY TITLE

| # | TITLE | TEXT | PARISH | COLLECTION | VOICE | PUBLISH. | DISTRIB. |
|-----|---|--------------|---------------|---|-------|--------------------------------|------------------------|
| 135 | [Issand, oma viha sees] | Estonian FHV | Halliste | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 147 | [Kuida võid sa leiba võtta] | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 66 | Aamen, au isal' olgu | Estonian FHV | Kärla | <i>75 Kaanonit segakoorige II</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 101 | Aamen, au Isal' olgu | Estonian FHV | Kärla | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 102 | Aamen, au Isal' olgu | Estonian FHV | Häädemeeste | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 40 | <i>Ai siga-saga, link-link-link - (missing)</i> | | NA | <i>Koorilaulud II</i> | SATB | Eesti Muusikafond | |
| 7 | Ai siga-siga, link-link-link | Rahvaluule | NA | <i>Valimik Koorilaule</i> | TTBB | Eesti Raamat / Edition 49 | Edition 49 |
| 5 | Aiut-taiut, tahtsin laulda | Rahvaluule | NA | <i>Segakoorige laule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 7 | Aiut-taiut, tahtsin laulda | Rahvaluule | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 9 | Ärgake! Nii vahid hüüdvad | Estonian FHV | Nissi | <i>Vaimulikud Rahvaviisid, Book I</i> | SATB | Eesti Raamat | |
| 148 | Ärka üles, minu süda | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 91 | Armas Jeesus, avita | Estonian FHV | Saaremaa | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 150 | Armas Jeesus, rõõmustaja | Estonian FHV | Pärnu-Jaagupi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 4 | Armas Jeesus, sind ma palun | Estonian FHV | Nissi | <i>Vaimulikud Rahvaviisid, Book I</i> | SATB | Eesti Raamat | |
| 92 | Armas, Jeesus, sind ma palun | Estonian FHV | Nissi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 93 | Armas, Jeesus, sind ma palun | Estonian FHV | Vändra | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 94 | Armas, Jeesus, sind ma palun | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 104 | Au kiitust olgu igavest | Estonian FHV | Tõstamaa | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 105 | Au kiitust olgu igavest | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 106 | Au kiitust olgu igavest | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 107 | Au kiitust olgu igavest | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 25 | Den signade dag | Swedish FHV | Noarootsi | <i>25 Geistliche Volkslieder</i> | SATB | Edition 49 | Edition 49 / SPMuusika |
| 13 | Eesus ütleb... | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 1 | Et kiitke Jumalat | Estonian FHV | Reigi | <i>75 Kaanonit segakoorige I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 2 | Et kiitke Jumalat | Estonian FHV | Reigi | <i>75 Kaanonit segakoorige I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |

| # | TITLE | TEXT | PARISH | COLLECTION | VOICE | PUBLISH. | DISTRIB. |
|-----|--|--------------|---------------|--|-------|--------------------------------|------------------------|
| 3 | Et kiitke Jumalat | Estonian FHV | Põlva | 75 Kaanonit segakoorile I | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 1 | Et kiitke Jumalat, kes on nii helde | Estonian FHV | Reigi | Eesti Vaimulikud Rahvaviisid Naiskoorile I | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 2 | Et kiitke Jumalat, kes on nii helde | Estonian FHV | Reigi | Eesti Vaimulikud Rahvaviisid Naiskoorile I | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 3 | Et kiitke Jumalat, kes on nii helde | Estonian FHV | Põlva | Eesti Vaimulikud Rahvaviisid Naiskoorile I | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 20 | Et möö da läinud pime öö | Estonian FHV | Otepää | Eesti Vaimulikud Rahvaviisid Naiskoorile I | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 17 | Et mööda läinud pime öö | Estonian FHV | Otepää | 75 Kaanonit segakoorile I | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 6 | Hällilaul | Heiberg | NA | Segakoorilaule | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 23 | Hällilaul | Rahvaluule | NA | Segakoorilaule | SATB | Eesti Raamat | |
| 9 | Hällilaul | Heiberg | NA | Valimik Koorilaule | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 18 | Hällilaul | | NA | Koorilaulud I | SATB | Eesti Muusikafond | |
| 32 | Hällilaul | Rahvaluule | NA | Koorilaulud I | SATB | Eesti Muusikafond | |
| 3 | Hans ja Minkel | Rahvaluule | NA | Valimik Koorilaule | TTBB | Eesti Raamat / Edition 49 | Edition 49 |
| 19 | <i>Hans ja Minkel - (missing)</i> | | NA | Koorilaulud I | SATB | Eesti Muusikafond | |
| 4 | Hindu kotipoisid | Rahvaluule | NA | Valimik Koorilaule | TTBB | Eesti Raamat / Edition 49 | Edition 49 |
| 35 | Hindu kotipoisid | | NA | Koorilaulud I | SATB | Eesti Muusikafond | |
| 71 | Issand, oma viha sees | Estonian FHV | Tõstamaa | 75 Kaanonit segakoorile II | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 134 | Issand, oma viha sees | Estonian FHV | Tõstamaa | Eesti Vaimulikud Rahvaviisid Naiskoorile III | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 1 | Jaaniussike | Redlich | NA | Segakoorilaule | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 2 | Jaaniussike | Redlich | NA | Valimik Koorilaule | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 8 | Jann läheb jaanitulele | Rahvaluule | NA | Valimik Koorilaule | TTBB | Eesti Raamat / Edition 49 | Edition 49 |
| 164 | Jeesu ristist, Jeesu ristist tahan rääkida | Estonian FHV | Helme | Eesti Vaimulikud Rahvaviisid Naiskoorile IV | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 165 | Jeesu ristist, Jeesu ristist tahan rääkida | Estonian FHV | Kolga-Jaani | Eesti Vaimulikud Rahvaviisid Naiskoorile IV | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 166 | Jeesu ristist, Jeesu ristist tahan rääkida | Estonian FHV | Kärla | Eesti Vaimulikud Rahvaviisid Naiskoorile IV | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 14 | Jeesus kõige ülem hää | Estonian FHV | Risti | Vaimulikud Rahvaviisid, Book II | SATB | Eesti Raamat | |
| 29 | Jeesus Kristus, Lunastaja | Estonian FHV | Reigi | 75 Kaanonit segakoorile I | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 30 | Jeesus Kristus, Lunastaja | Estonian FHV | Pärnu-Jaagupi | 75 Kaanonit segakoorile I | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 41 | Jeesus Kristus, Lunastaja | Estonian FHV | Reigi | Eesti Vaimulikud Rahvaviisid Naiskoorile I | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |

| # | TITLE | TEXT | PARISH | COLLECTION | VOICE | PUBLISH. | DISTRIB. |
|-----|---|--------------|---------------|---|-------|--------------------------------|------------------------|
| 42 | Jeesus Kristus, Lunastaja | Estonian FHV | Pärnu-Jaagupi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 25 | Jeesus, hüüa mind | Estonian FHV | Kihnu | <i>75 Kaanonit segakoorige I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 37 | Jeesus, hüüa mind | Estonian FHV | Kihnu | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 27 | Jeesus, kõige ülem hää | Estonian FHV | Risti | <i>75 Kaanonit segakoorige I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 39 | Jeesus, kõige ülem hää | Estonian FHV | Risti | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 154 | Jeesus, rõõmustaja | Estonian FHV | Saaremaa | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 46 | <i>Jumal ütles: "suagu valgus!" - (missing)</i> | | NA | <i>Koorilaulud II</i> | SATB | Eesti Muusikafond | |
| 63 | Jumal, maa ning taeva looja | Estonian FHV | Ridala | <i>75 Kaanonit segakoorige II</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 96 | Jumal, maa ning taeva Looja | Estonian FHV | Ridala | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 97 | Jumal, maa ning taeva Looja | Estonian FHV | Vigala | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 43 | Kaks meie küla poissi | | NA | <i>Koorilaulud II</i> | SATB | Eesti Muusikafond | |
| 30 | Kannel | Rahvaluule | NA | <i>Segakoorige laule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 4 | Kannel | Rahvaluule | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 22 | Karjapoiss | Rahvaluule | NA | <i>Segakoorige laule</i> | SATB | Eesti Raamat | |
| 28 | Karjapoiss | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 1 | Kas on linnukesel muret | Estonian FHV | Nissi | <i>Vaimulikud Rahvaviisid, Book I</i> | SATB | Eesti Raamat | |
| 89 | Kes Jumalat nii laseb teha | Estonian FHV | Kihnu | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 90 | Kes Jumalat nii laseb teha | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 16 | Kes jumalat nii laseb teha | Estonian FHV | Kihnu | <i>Vaimulikud Rahvaviisid, Book II</i> | SATB | Eesti Raamat | |
| 6 | Kõigis paigus, kus ma seisan | Estonian FHV | Ridala | <i>25 Geistliche Volkslieder</i> | SATB | Edition 49 | Edition 49 / SPMuusika |
| 67 | Kõigis paigus, kus ma seisan | Estonian FHV | Ridala | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 108 | Kõik kallid hinge õnnistus | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 132 | Kõik sündku ikka nõnda mull' | Estonian FHV | Otepää | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 83 | Kõik tulge minu juurde nüüd | Estonian FHV | Pärnu-Jaagupi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 84 | Kõik tulge minu juurde nüüd | Estonian FHV | Rapla | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 85 | Kõik tulge minu juurde nüüd | Estonian FHV | Kaarma | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |

| # | TITLE | TEXT | PARISH | COLLECTION | VOICE | PUBLISH. | DISTRIB. |
|-----|--------------------------------|--------------|---------------|---|-------|--------------------------------|------------------------|
| 86 | Kõik tulge minu juurde nüüd | Estonian FHV | Halliste | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 87 | Kõik tulge minu juurde nüüd | Estonian FHV | Jõhvi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 60 | Kõik tulge minu juure nüüd | Estonian FHV | Pärnu-Jaagupi | <i>75 Kaanonit segakoorige II</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 61 | Kõik tulge minu juure nüüd | Estonian FHV | Kaarma | <i>75 Kaanonit segakoorige II</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 62 | Kõik tulge minu juure nüüd | Estonian FHV | Halliste | <i>75 Kaanonit segakoorige II</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 9 | Koovit, kus sa läed? | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 1 | Kord istus jõe kalda pääl | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 44 | Kristus surmast tõusnud on | Estonian FHV | Kihnu | <i>75 Kaanonit segakoorige II</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 61 | Kristus surmast tõusnud on | Estonian FHV | Kihnu | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 136 | Kristus, kes meid õndsaks teed | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 137 | Kristus, kes meid õndsaks teed | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 3 | Kui Jeesus risti naelati | Estonian FHV | Pühalepa | <i>Vaimulikud Rahvaviisid, Book I</i> | SATB | Eesti Raamat | |
| 152 | Kui Jeesus suure armuga | Estonian FHV | Kaarma | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 153 | Kui Jeesus suure armuga | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 41 | Kui Jeesust risti naelati | Estonian FHV | Pühalepa | <i>75 Kaanonit segakoorige II</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 56 | Kui Jeesust risti naelati | Estonian FHV | Pühalepa | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 57 | Kui Jeesust risti naelati | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 5 | Kui Jeesust risti naelti | Estonian FHV | Lääne-Nigula | <i>25 Geistliche Volkslieder</i> | SATB | Edition 49 | Edition 49 / SPMuusika |
| 23 | Kui meil on püsti häda käes | Estonian FHV | Kolga-Jaani | <i>75 Kaanonit segakoorige I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 35 | Kui meil on püsti häda käes | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 73 | Kui suur on meie vaesus | Estonian FHV | Nissi | <i>75 Kaanonit segakoorige II</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 74 | Kui suur on meie vaesus | Estonian FHV | Nissi | <i>75 Kaanonit segakoorige II</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 170 | Kui suur on meie vaesus | Estonian FHV | Nissi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 171 | Kui suur on meie vaesus | Estonian FHV | Nissi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 10 | Kui suur on meie vaesus | Estonian FHV | Nissi | <i>Vaimulikud Rahvaviisid, Book I</i> | SATB | Eesti Raamat | |
| 146 | Kuida võid sa leiba võtta | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 128 | Kuis pean vastu võtma | Estonian FHV | Risti | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |

| # | TITLE | TEXT | PARISH | COLLECTION | VOICE | PUBLISH. | DISTRIB. |
|-----|---|--------------|---------------|---|-------|--------------------------------|------------------------|
| 129 | Kuis pean vastu võtma | Estonian FHV | NA | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 130 | Kuis pean vastu võtma | Estonian FHV | Tarvastu | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 11 | Kuis pean vastu võtma | Estonian FHV | Risti | <i>Vaimulikud Rahvaviisid, Book II</i> | SATB | Eesti Raamat | |
| 30 | Küla metsas | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 5 | Külapoiste laul | Rahvaluule | NA | <i>Valimik Koorilaule</i> | TTBB | Eesti Raamat / Edition 49 | Edition 49 |
| 7 | Küll käisin kirikus | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 151 | Küll vagade elu siin seestpidi hiilgab | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 41 | Küll vigalas on sündinud | | NA | <i>Koorilaulud II</i> | SATB | Eesti Muusikafond | |
| 6 | Kus käisid sa, mu pojuke | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 17 | Kus käisid sa? | Rahvaluule | NA | <i>Segakooriga</i> | SATB | Eesti Raamat | |
| 17 | Kus käisid sa? | Rahvaluule | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat | |
| 25 | Kus käisid sa? | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 25 | Kus on kurva kodu? | Rahvaluule | NA | <i>Segakooriga</i> | SATB | Eesti Raamat | |
| 38 | Kus on kurva modu? | | NA | <i>Koorilaulud II</i> | SATB | Eesti Muusikafond | |
| 4 | Kuula valgusest imelist juttu | Heiberg | NA | <i>Segakooriga</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 / SPMuusika |
| 8 | Kuula: valgusest imelist juttu | Heiberg | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 / SPMuusika |
| 45 | <i>Laula, laula suukene - (missing)</i> | | NA | <i>Koorilaulud II</i> | SATB | Eesti Muusikafond | |
| 28 | Lauliku omaksed | Wöhrmann | NA | <i>Segakooriga</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 1 | Lauliku omaksed | Vöhrman | NA | <i>Valimik Koorilaule</i> | TTBB | Eesti Raamat / Edition 49 | Edition 49 |
| 7 | Laulja | Peterson | NA | <i>Segakooriga</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 11 | Laulja | Peterson | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 13 | Laulu eestvõtja | Vana kannel | NA | <i>Segakooriga</i> | SATB | Eesti Raamat | |
| 13 | Laulu eestvõtja | Vana kannel | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat | |
| 16 | Lehmalüpsi laul | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 138 | Lenda üles kurbusest | Estonian FHV | Otepää | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 11 | Linnukest sääli kinni püüti | Rahvaluule | NA | <i>Segakooriga</i> | SATB | Eesti Raamat | |
| 14 | Linnukest sääli kinni püüti | Rahvaluule | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat | |
| 168 | Ma armastan, Oh Jumal, sind | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 155 | Ma hüüan, Jeesus, appi sind | Estonian FHV | Pühalepa | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 44 | Ma kiitlen ükspäinis neist verisist haavust | Estonian FHV | Risti | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 45 | Ma kiitlen ükspäinis neist verisist haavust | Estonian FHV | Pärnu-Jaagupi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 46 | Ma kiitlen ükspäinis neist verisist haavust | Estonian FHV | Pärnu-Jaagupi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |

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|-----|--|--------------|---------------|---|-------|--------------------------------|------------------------|
| 17 | Ma kiitlen ükspäinis neist verisist haavust | Estonian FHV | Risti | <i>Vaimulikud Rahvaviisid, Book II</i> | SATB | Eesti Raamat | |
| 19 | Ma kõndisin vainul | Rahvaluule | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat | |
| 3 | Ma kõndisin vainul | Rahvaluule | NA | <i>Valimik Koorilaule</i> | SSAA | Eesti Raamat | |
| 10 | <i>Ma kõndisin vainul - (missing)</i> | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond / Edition 49 | Edition 49 |
| 8 | Ma laulan suust ja südamest | Estonian FHV | Reigi | <i>75 Kaanonit segakoorile I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 7 | Ma laulan suust ja südamest | Estonian FHV | Risti | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 8 | Ma laulan suust ja südamest | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 8 | Ma laulan suust ja südamest | Estonian FHV | Risti | <i>Vaimulikud Rahvaviisid, Book I</i> | SATB | Eesti Raamat | |
| 12 | Ma tahan jätta mäha | Estonian FHV | Risti | <i>Vaimulikud Rahvaviisid, Book II</i> | SATB | Eesti Raamat | |
| 126 | Ma tahan mäha jätta | Estonian FHV | Muhu | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 127 | Ma tahan mäha jätta | Estonian FHV | Risti | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 13 | Ma tänan sind, et oled mind | Estonian FHV | Reigi | <i>75 Kaanonit segakoorile I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 14 | Ma tänan sind, et oled mind | Estonian FHV | Häädameeste | <i>75 Kaanonit segakoorile I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 15 | Ma tänan sind, et oled mind | Estonian FHV | Pärnu-Jaagupi | <i>75 Kaanonit segakoorile I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 15 | Ma tänan sind, et oled mind | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 16 | Ma tänan sind, et oled mind | Estonian FHV | Häädameeste | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 17 | Ma tänan sind, et oled mind | Estonian FHV | Pärnu-Jaagupi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 44 | <i>Ma tänan sind, et oled mind - (missing)</i> | | NA | <i>Koorilaulud II</i> | SATB | Eesti Muusikafond | |
| 29 | Ma tulen hilja | Enno | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat | |
| 2 | Ma tulen hilja | Enno | NA | <i>Valimik Koorilaule</i> | SSAA | Eesti Raamat | |
| 21 | Ma tulen taevast ülevalt | Estonian FHV | Kihnu | <i>75 Kaanonit segakoorile I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 22 | Ma tulen taevast ülevalt | Estonian FHV | Risti | <i>75 Kaanonit segakoorile I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 32 | Ma tulen taevast ülevalt | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 33 | Ma tulen taevast ülevalt | Estonian FHV | Kihnu | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 34 | Ma tulen taevast ülevalt | Estonian FHV | Risti | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 6 | Ma tulen taevast ülevalt | Estonian FHV | Reigi | <i>Vaimulikud Rahvaviisid, Book I</i> | SATB | Eesti Raamat | |
| 18 | Ma tulen taevast ülevalt | Estonian FHV | Kihnu | <i>Vaimulikud Rahvaviisid, Book II</i> | SATB | Eesti Raamat | |
| 169 | Ma vaatan üles mäele | Estonian FHV | Saaremaa | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 38 | Maa ja taevas kiidavad | Estonian FHV | Kärla | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 26 | Maa ja taevas kiidavad | Estonian FHV | Kärla | <i>75 Kaanonit segakoorile I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |

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| 15 | Maga, maga Matsikene | Rahvaluule | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat | Edition 49 / SPMuusika |
| 16 | Maga, maga Matsikene | Rahvaluule | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat | Edition 49 / SPMuusika |
| 20 | Me oleme kolm habemega juuti | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 8 | Me tõmbame läbi | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 9 | Meie Err | Rahvaluule | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 / SPMuusika |
| 21 | Meie Err | Rahvaluule | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat | Edition 49 / SPMuusika |
| 12 | Meil aiaäärne tänavas | Koidula | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 1 | Meil aiaäärne tänavas | Koidula | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 24 | Miinake, minu õeke | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 72 | Miks mu süda ennast vaevab | Estonian FHV | Virumaa | <i>75 Kaanonit segakoorile II</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 139 | Miks mu süda ennast vaevab | Estonian FHV | Haädemeeste | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 140 | Miks mu süda ennast vaevab | Estonian FHV | Ridala | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 141 | Miks mu süda ennast vaevab | Estonian FHV | Nissi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 142 | Miks mu süda ennast vaevab | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 143 | Miks mu süda ennast vaevab | Estonian FHV | Nissi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 144 | Miks mu süda ennast vaevab | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 145 | Miks mu süda ennast vaevab | Estonian FHV | Virumaa | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 15 | Miks mu süda ennast vaevab | Estonian FHV | Ridala | <i>25 Geistliche Volkslieder</i> | SATB | Edition 49 | Edition 49 / SPMuusika |
| 16 | Miks mu süda ennast vaevab | Estonian FHV | Lääne-Nigula | <i>25 Geistliche Volkslieder</i> | SATB | Edition 49 | Edition 49 / SPMuusika |
| 26 | Miks sa nutad, lillekene? | Koidula | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat | |
| 19 | Miks sa nutad, lillekene? | Koidula | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat | |
| 157 | Minu hing, oh ole rõõmus | Estonian FHV | Pühalepa | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 17 | Minu hing, oh ole rõõmus | Estonian FHV | Lääne-Nigula | <i>25 Geistliche Volkslieder</i> | SATB | Edition 49 | Edition 49 / SPMuusika |
| 27 | Mis sa sirised, sirtsukene? | Rahvaluule | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 / SPMuusika |
| 18 | Mis sa sirised, sirtsukene? | Rahvaluule | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 / SPMuusika |
| 10 | Mitu halba ilma pääl? | Ravhaluule | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat | |
| 23 | Mitu halba ilma pääl? | Ravhaluule | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat | |
| 4 | Möldri laul | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 113 | Mu armas Jeesus, minu rõõm | Estonian FHV | Saaremaa | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |

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| 163 | Mu Jeesus võtab patused | Estonian FHV | Räpina | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 58 | Mu Jumal, mina tean küll | Estonian FHV | Mustjala | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 59 | Mu Jumal, mina tean küll | Estonian FHV | Mustjala | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 149 | Mu käest südant oled võtnud | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 65 | Mu risti löödud verise tallele | Estonian FHV | Mustjala | <i>75 Kaanonit segakoorile II</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 99 | Mu risti löödud verise tallele | Estonian FHV | Ridala | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 100 | Mu risti löödud verise tallele | Estonian FHV | Mustjala | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 10 | Mu risti löödud verise tallele | Estonian FHV | Ridala | <i>25 Geistliche Volkslieder</i> | SATB | Edition 49 | Edition 49 / SPMuusika |
| 6 | Mu süda ärka üles | Estonian FHV | Pühalepa | <i>75 Kaanonit segakoorile I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 7 | Mu süda ärka üles | Estonian FHV | Reigi | <i>75 Kaanonit segakoorile I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 5 | Mu süda, ärka üles | Estonian FHV | Pühalep | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 6 | Mu süda, ärka üles | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 2 | Mu süda, ärka üles | Estonian FHV | Pühalepa | <i>Vaimulikud Rahvaviisid, Book I</i> | SATB | Eesti Raamat | |
| 38 | Mu süda, miks sa muretsed | Estonian FHV | Kolga-Jaani | <i>75 Kaanonit segakoorile I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 39 | Mu süda, miks sa muretsed | Estonian FHV | Vändra | <i>75 Kaanonit segakoorile I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 40 | Mu süda, miks sa muretsed | Estonian FHV | Vändra | <i>75 Kaanonit segakoorile I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 54 | Mu süda, miks sa muretsed | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 55 | Mu süda, miks sa muretsed | Estonian FHV | Vändra | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 6 | Muhumaa ja Virtsu väin | Rahvaluule | NA | <i>Valimik Koorilaule</i> | TTBB | Eesti Raamat / Edition 49 | Edition 49 |
| 47 | <i>Muhumaa ja Virtsu väin - (missing)</i> | | NA | <i>Koorilaulud II</i> | SATB | Eesti Muusikafond | |
| 3 | Mul oli rikas ristiema | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 95 | Nätse, Jeesus, mina tule | Estonian FHV | Kihnu | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 34 | Neiu ja peiu | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 21 | Neli juuti olid surnud | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 3 | Nõmmelill | Haava | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 10 | Nõmmelill | Haava | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 167 | Nuta inimene | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |

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| 9 | Nüüd hingvad inimesed | Estonian FHV | Ridala | <i>25 Geistliche Volkslieder</i> | SATB | Edition 49 | Edition 49 / SPMuusika |
| 59 | Nüüd hingvad inimesed | Estonian FHV | Lääne-Nigula | <i>75 Kaanonit segakoorile II</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 78 | Nüüd hingvad inimesed | Estonian FHV | Ridala | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 79 | Nüüd hingvad inimesed | Estonian FHV | Hiiumaa | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 80 | Nüüd hingvad inimesed | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 81 | Nüüd hingvad inimesed | Estonian FHV | Narva | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 82 | Nüüd hingvad inimesed | Estonian FHV | Rapla | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 8 | Nüüd hingvad inimesed | Estonian FHV | Lääne-Nigula | <i>25 Geistliche Volkslieder</i> | SATB | Edition 49 | Edition 49 / SPMuusika |
| 9 | Nüüd Jumalale austust | Estonian FHV | Kihnu | <i>75 Kaanonit segakoorile I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 9 | Nüüd Jumalale austust | Estonian FHV | Kihnu | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 10 | Nüüd Jumalale austust | Estonian FHV | Kihnu | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 11 | Nüüd Jumalale austust | Estonian FHV | Kihnu | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 31 | Nüüd Kristus surnust tõusnud on | Estonian FHV | Kolga-Jaani | <i>75 Kaanonit segakoorile I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 43 | Nüüd Kristus surnust tõusnud on | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 56 | Nüüd ole, Jeesus kiidetud | Estonian FHV | Kihnu | <i>75 Kaanonit segakoorile II</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 74 | Nüüd ole, Jeesus kiidetud | Estonian FHV | Kihnu | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 10 | Nüüd on see päev ju lõppenud | Estonian FHV | Risti | <i>75 Kaanonit segakoorile I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 11 | Nüüd on see päev ju lõppenud | Estonian FHV | Rapla | <i>75 Kaanonit segakoorile I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 12 | Nüüd on see päev ju lõppenud | Estonian FHV | Käina | <i>75 Kaanonit segakoorile I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 12 | Nüüd on see päev ju lõppenud | Estonian FHV | Risti | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 13 | Nüüd on see päev ju lõppenud | Estonian FHV | Rapla | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 14 | Nüüd on see päev ju lõppenud | Estonian FHV | Käina | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 7 | Nüüd on see päev ju lõppenud | Estonian FHV | Risti | <i>Vaimulikud Rahvaviisid, Book I</i> | SATB | Eesti Raamat | |
| 158 | Nüüd paistab meile kaunisti | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 159 | Nüüd paistab meile kaunisti | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |

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| 160 | Nüüd paistab meile kaunisti | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 18 | Nüüd paistab meile kaunisti | Estonian FHV | Lääne-Nigula | <i>25 Geistliche Volkslieder</i> | SATB | Edition 49 | Edition 49 / SPMuusika |
| 19 | Nüüd paistab meile kaunisti | Estonian FHV | Lääne-Nigula | <i>25 Geistliche Volkslieder</i> | SATB | Edition 49 | Edition 49 / SPMuusika |
| 20 | Nüüd paistab meile kaunisti | Estonian FHV | Lääne-Nigula | <i>25 Geistliche Volkslieder</i> | SATB | Edition 49 | Edition 49 / SPMuusika |
| 24 | Nüüd paistab meile kaunisti | Swedish FHV | Noarootsi | <i>25 Geistliche Volkslieder</i> | SATB | Edition 49 | Edition 49 / SPMuusika |
| 114 | Nüüd ristirahvas laulage | Estonian FHV | Halliste | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 115 | Nüüd ristirahvas laulage | Estonian FHV | Pühalepa | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 18 | Nüüd surnu keha matame | Estonian FHV | Kihnu | <i>75 Kaanonit segakoorile I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 19 | Nüüd surnu keha matame | Estonian FHV | Saaremaa | <i>75 Kaanonit segakoorile I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 20 | Nüüd surnu keha matame | Estonian FHV | Halliste | <i>75 Kaanonit segakoorile I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 25 | Nüüd surnu keha matame | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 26 | Nüüd surnu keha matame | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 27 | Nüüd surnu keha matame | Estonian FHV | Kihnu | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 28 | Nüüd surnu keha matame | Estonian FHV | Saaremaa | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 29 | Nüüd surnu keha matame | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 30 | Nüüd surnu keha matame | Estonian FHV | Juuru | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 31 | Nüüd surnu keha matame | Estonian FHV | Halliste | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 3 | Nüüd surnu keha matame | Estonian FHV | Lääne-Nigula | <i>25 Geistliche Volkslieder</i> | SATB | Edition 49 | Edition 49 / SPMuusika |
| 4 | Nüüd surnu keha matame | Estonian FHV | Lääne-Nigula | <i>25 Geistliche Volkslieder</i> | SATB | Edition 49 | Edition 49 / SPMuusika |
| 131 | Oh Adam, sinu eksitus | Estonian FHV | Otepää | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 88 | Oh Isa taevariigi sees | Estonian FHV | Kihnu | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 121 | Oh Jeesus, sinu valu | Estonian FHV | Pärnu-Jaagupi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 122 | Oh Jeesus, sinu valu | Estonian FHV | Kihnu | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 123 | Oh Jeesus, sinu valu | Estonian FHV | Halliste | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |

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| 124 | Oh Jeesus, sinu valu | Estonian FHV | Kihnu | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 125 | Oh Jeesus, sinu valu | Estonian FHV | Käina | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 68 | Oh Jeesus, ülem abimees | Estonian FHV | Lääne-Nigula | <i>75 Kaanonit segakoorige II</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 69 | Oh Jeesus, ülem abimees | Estonian FHV | Lääne-Nigula | <i>75 Kaanonit segakoorige II</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 110 | Oh Jeesus, ülem abimees | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 111 | Oh Jeesus, ülem abimees | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 112 | Oh Jeesus, ülem abimees | Estonian FHV | Otepää | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 13 | Oh Jeesus, ülem abimees | Estonian FHV | Lääne-Nigula | <i>25 Geistliche Volkslieder</i> | SATB | Edition 49 | Edition 49 / SPMuusika |
| 21 | Oh Jumal Looja, püha Vaim | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 57 | Oh Jumal, sinu pääl | Estonian FHV | Nõo | <i>75 Kaanonit segakoorige II</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 75 | Oh Jumal, sinu pääl' | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 76 | Oh Jumal, sinu pääl' | Estonian FHV | Nõo | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| NA | Oh Jumala Ema Neitsi! | NA | NA | NA | TTBB | Edition 49 | Edition 49 |
| 18 | Oh KIRSTUS, päike oled sa | Estonian FHV | Virumaa | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 67 | Oh Kristus, Lunastaja | Estonian FHV | Lääne-Nigula | <i>75 Kaanonit segakoorige II</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 103 | Oh Kristus, Lunastaja | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 11 | Oh Kristus, Lunastaja | Estonian FHV | Lääne-Nigula | <i>25 Geistliche Volkslieder</i> | SATB | Edition 49 | Edition 49 / SPMuusika |
| 16 | Oh Kristus, päike oled sa | Estonian FHV | Virumaa | <i>75 Kaanonit segakoorige I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 32 | Oh kui õndsad on need pühad taevas | Estonian FHV | Reigi | <i>75 Kaanonit segakoorige I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 33 | Oh kui õndsad on need pühad taevas | Estonian FHV | Nissi | <i>75 Kaanonit segakoorige I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 34 | Oh kui õndsad on need pühad taevas | Estonian FHV | Tõstamaa | <i>75 Kaanonit segakoorige I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 35 | Oh kui õndsad on need pühad taevas | Estonian FHV | Reigi | <i>75 Kaanonit segakoorige I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 36 | Oh kui õndsad on need pühad taevas | Estonian FHV | Nõo | <i>75 Kaanonit segakoorige I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 37 | Oh kui õndsad on need pühad taevas | Estonian FHV | Nõo | <i>75 Kaanonit segakoorige I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 47 | Oh kui õndsad on need pühad taevas | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 48 | Oh kui õndsad on need pühad taevas | Estonian FHV | Pärnu-Jaagupi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |

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| 49 | Oh kui õndsad on need pühad taevas | Estonian FHV | Nissi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 50 | Oh kui õndsad on need pühad taevas | Estonian FHV | Tõstamaa | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 51 | Oh kui õndsad on need pühad taevas | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 52 | Oh kui õndsad on need pühad taevas | Estonian FHV | Nõo | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 53 | Oh kui õndsad on need pühad taevas | Estonian FHV | NA | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 5 | Oh kui õndsad on need pühad taevas | Estonian FHV | Reigi | <i>Vaimulikud Rahvaviisid, Book I</i> | SATB | Eesti Raamat | |
| 15 | Oh kui õndsad on need pühad taevas | Estonian FHV | Nissi | <i>Vaimulikud Rahvaviisid, Book II</i> | SATB | Eesti Raamat | |
| 117 | Oh laulagem südamest | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 118 | Oh laulagem südamest | Estonian FHV | Kihnu | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 70 | Oh laulgem südamest | Estonian FHV | Lääne-Nigula | <i>75 Kaanonit segakoorige II</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 14 | Oh laulgem südamest | Estonian FHV | Lääne-Nigula | <i>25 Geistliche Volkslieder</i> | SATB | Edition 49 | Edition 49 / SPMuusika |
| 52 | Oh leinakem ja kaebagem | Estonian FHV | Lääne-Nigula | <i>75 Kaanonit segakoorige II</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 53 | Oh leinakem ja kaebagem | Estonian FHV | Kolga-Jaani | <i>75 Kaanonit segakoorige II</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 54 | Oh leinakem ja kaebagem | Estonian FHV | Pärnu-Jaagupi | <i>75 Kaanonit segakoorige II</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 55 | Oh leinakem ja kaebagem | Estonian FHV | Pärnu-Jaagupi | <i>75 Kaanonit segakoorige II</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 70 | Oh leinakem ja kaebagem | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 71 | Oh leinakem ja kaebagem | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 72 | Oh leinakem ja kaebagem | Estonian FHV | Pärnu-Jaagupi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 73 | Oh leinakem ja kaebagem | Estonian FHV | Pärnu-Jaagupi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 7 | Oh leinakem ja kaebagem | Estonian FHV | Lääne-Nigula | <i>25 Geistliche Volkslieder</i> | SATB | Edition 49 | Edition 49 / SPMuusika |
| 75 | Oh maga küll su voodi külm | Estonian FHV | Laiuse | <i>75 Kaanonit segakoorige II</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 13 | Oh taganege minu himud | Estonian FHV | Nissi | <i>Vaimulikud Rahvaviisid, Book II</i> | SATB | Eesti Raamat | |
| 133 | Oh taganege, minu himud | Estonian FHV | Nissi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 24 | Oh võta, armas Jeesus, vastu mult | Estonian FHV | Kolga-Jaani | <i>75 Kaanonit segakoorige I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 36 | Oh võta, armas Jeesus, vastu mult | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 31 | Oh, mina vaene | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 16 | Oles mo heli ennitses | Vana kannel | NA | <i>Segakoorige laule</i> | SATB | Eesti Raamat | |
| 20 | Oles mo heli ennitses | Vana kannel | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat | |

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| 116 | Oma isa kõrges | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 2 | Õnn Sull' kui kardad Jumalat | Estonian FHV | Lääne-Nigula | <i>25 Geistliche Volkslieder</i> | SATB | Edition 49 | Edition 49 / SPMuusika |
| 22 | Õnn sull', kui kardad Jumalat | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 23 | Õnn sull', kui kardad Jumalat | Estonian FHV | Saarde | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 24 | Õnn sull', kui kardad Jumalat | Estonian FHV | Holstre | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 58 | Õõ on jo läev een | Estonian FHV | Otepää | <i>75 Kaanonit segakoorile II</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 77 | Õõ on jo läve een | Estonian FHV | Otepää | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 4 | Päev ajab ära judn ja ööd | Estonian FHV | Kolga-Jaani | <i>75 Kaanonit segakoorile I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 5 | Päev ajab ära judn ja ööd | Estonian FHV | Kolga-Jaani | <i>75 Kaanonit segakoorile I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 4 | Päev ajab ära und ja ööd | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 119 | Päev lõpeb nüüd | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 50 | Päev lõpeb tääl, mu vaim ja meel | Estonian FHV | Tõstamaa | <i>75 Kaanonit segakoorile II</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 51 | Päev lõpeb tääl, mu vaim ja meel | Estonian FHV | Reigi | <i>75 Kaanonit segakoorile II</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 68 | Päev lõpeb tääl, mu vaim ja meel | Estonian FHV | Tõstamaa | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 69 | Päev lõpeb tääl, mu vaim ja meel | Estonian FHV | Reigi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 15 | <i>Päev lõpeb teäl - (missing)</i> | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 39 | Pähki kasu | | NA | <i>Koorilaulud II</i> | SATB | Eesti Muusikafond | |
| 22 | Peigmees, miks mind maha jätsid? | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 29 | Pill ütleb: pidu lõpeb | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 2 | Pulmalaul | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 22 | Rahva Õnnistegija | Swedish FHV | Noarootsi | <i>25 Geistliche Volkslieder</i> | SATB | Edition 49 | Edition 49 / SPMuusika |
| 23 | Rahva Õnnistegija | Swedish FHV | Vormsi | <i>25 Geistliche Volkslieder</i> | SATB | Edition 49 | Edition 49 / SPMuusika |
| 33 | Rannaküla tee | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 24 | Ringtantsu laul | Annist | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat | |
| 28 | Rõõmuga mu süda hüppab | Estonian FHV | Räpina | <i>75 Kaanonit segakoorile I</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 40 | Rõõmuga mu süda hüppab | Estonian FHV | Räpina | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 120 | Sa oled viimseksi | Estonian FHV | Kaarma | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 27 | Sääl mäe pääl oli | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 12 | See aeg on tõest' ukse ees | Estonian FHV | Lääne-Nigula | <i>25 Geistliche Volkslieder</i> | SATB | Edition 49 | Edition 49 / SPMuusika |
| 109 | See aeg on tõesti ukse ees | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile III</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |

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| 161 | See jõulupäev on rõõmust suur | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 162 | See jõulupäev on rõõmust suur | Estonian FHV | Kihnu | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 21 | See jõulupäev on rõõmust suur | Estonian FHV | Lääne-Nigula | <i>25 Geistliche Volkslieder</i> | SATB | Edition 49 | Edition 49 / SPMuusika |
| 17 | Sii saue ja seal saue | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 1 | Sind, Issand Jumal, kiidame | Estonian FHV | Lääne-Nigula | <i>25 Geistliche Volkslieder</i> | SATB | Edition 49 | Edition 49 / SPMuusika |
| 19 | Sind, Issand Jumal, kiidame | Estonian FHV | Lääne-Nigula | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 11 | Sirisege, sirbikesed | Ravhалуule | NA | <i>Segakoorigaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 / SPMuusika |
| 12 | Sirisege, sirbikesed | Ravhалуule | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 / SPMuusika |
| 42 | Su hooleks ennast annan ma | Estonian FHV | Mustjala | <i>75 Kaanonit segakoorigaule II</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 43 | Su hooleks ennast annan ma | Estonian FHV | Mustjala | <i>75 Kaanonit segakoorigaule II</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 60 | Su hooleks ennast annan ma | Estonian FHV | Räpina | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile I</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 62 | Süda, miks sa muretsad | Estonian FHV | Ridala | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 63 | Süda, miks sa muretsad | Estonian FHV | Ridala | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 64 | Süda, miks sa muretsad | Estonian FHV | Häädemeeste | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 65 | Süda, miks sa muretsad | Estonian FHV | Pärnu-Jaagupi | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 66 | Süda, miks sa muretsad | Estonian FHV | Kolga-Jaani | <i>Eesti Vaimulikud Rahvaviisid Naiskoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 45 | Süda, miks sa muretsad | Estonian FHV | Ridala | <i>75 Kaanonit segakoorigaule II</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 46 | Süda, miks sa muretsad | Estonian FHV | Häädemeeste | <i>75 Kaanonit segakoorigaule II</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 47 | Süda, miks sa muretsad | Estonian FHV | Häädemeeste | <i>75 Kaanonit segakoorigaule II</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 48 | Süda, miks sa muretsad | Estonian FHV | Pärnu-Jaagupi | <i>75 Kaanonit segakoorigaule II</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 49 | Süda, miks sa muretsad | Estonian FHV | Kolga-Jaani | <i>75 Kaanonit segakoorigaule II</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 9 | Sügis | Liiv | NA | <i>Valimik Koorilaule</i> | TTBB | Eesti Raamat / Edition 49 | Edition 49 |
| 2 | Tal on tarkust küllalt | Haava | NA | <i>Segakoorigaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 6 | Tal on tarkust küllalt | Haava | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 8 | Talvine õhtu | Grünthal-Ridala | NA | <i>Segakoorigaule</i> | SATB | Eesti Raamat | |
| 22 | Talvine õhtu | Grünthal-Ridala | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat | |
| 12 | Tee pilli, lõõ pilli | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |

| # | TITLE | TEXT | PARISH | COLLECTION | VOICE | PUBLISH. | DISTRIB. |
|-----|------------------------------|--------------|----------|---|-------|--------------------------------------|---------------------------|
| 26 | Tere, il-lil-lippu | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 36 | Torupillilugu | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 42 | Üks lugu | | NA | <i>Koorilaulud II</i> | SATB | Eesti Muusikafond | |
| 14 | Üks neitsit kõrge kalda peal | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 23 | Üks tüdruk pühkis tuba | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 31 | Undsel ilmal lätsi ma | Rahvaluule | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 5 | Undsel ilmal lätsi ma | Rahvaluule | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 24 | Unes nägin | Haava | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 3 | Unes nägin | Haava | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat / Edition 49 | Edition 49 |
| 64 | Vaata, jumal, siin ma rumal | Estonian FHV | Räpina | <i>75 Kaanonit segakoorile II</i> | SATB | Kirjastus Muusika | Edition 49 / SPMuusika |
| 98 | Vaata, Jumal, siin ma rumal | Estonian FHV | Räpina | <i>Eesti Vaimulikud Rahvaviisid Naistkoorile II</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |
| 18 | Väike lille laul | Sõõt | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat | |
| 1 | Väike lille laul | Sõõt | NA | <i>Valimik Koorilaule</i> | SSAA | Eesti Raamat | |
| 2 | Vaikne meri, tasa liigud | Rahvaluule | NA | <i>Valimik Koorilaule</i> | TTBB | Eesti Raamat / Edition 49 | Edition 49 |
| 5 | Vaikne meri, tasa liigud | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 20 | Vanamees kündis metsa ääres | Rahvaluule | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat | |
| 37 | Vanamees kündis metsa ääres | | NA | <i>Koorilaulud II</i> | SATB | Eesti Muusikafond | |
| 14 | Vihaga | Weitzenberg | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat | |
| 15 | Vihaga | Weitzenberg | NA | <i>Valimik Koorilaule</i> | SATB | Eesti Raamat | |
| 21 | Viire tagant tulevad | Rahvaluule | NA | <i>Segakoorilaule</i> | SATB | Eesti Raamat | |
| 11 | Viire tagant tulevad | | NA | <i>Koorilaulud I</i> | SATB | Eesti Muusikafond | |
| 156 | Võta Issandat nüüd kiita | Estonian FHV | Haaliste | <i>Eesti Vaimulikud Rahvaviisid Naistkoorile IV</i> | SSA | Kirjastus Muusika / Edition 49 | SPMuusika / Edition 49 |

APPENDIX G

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ARMAS JEEBUS, SIND MA PALUN

6. VII 17

Ar - mas Jee - sus Sind ma pa - - lun, —

päev on loo - - ja

Sind ma pa - - lun,

mi - - ne - - mas

mi - ne - - mas

The musical score is written for voice and piano. It consists of three systems of music. The first system shows the vocal line starting with 'Ar - mas Jee - sus Sind ma pa - - lun, —' and the piano accompaniment. The second system continues with 'päev on loo - - ja' and 'Sind ma pa - - lun,'. The third system concludes with 'mi - - ne - - mas' and 'mi - ne - - mas'. Dynamics include *mp*, *pp*, and *ppp*. The key signature has two flats and the time signature is common time.

“Armas Jeesus, sind ma palun” excerpt.¹

1. Cyrillus Kreek, “Armas Jeesus, sind ma palun” in *Vaimulikud rahvaviisid I* (Tallinn: Eesti Raamat, 1989), 18.

KAS ON LINNUKESEL MURET

30. IV 16

The musical score is arranged in three systems. The first system includes a Soprano line (S.) with a piano (*p*) dynamic and lyrics "Ä - ra kae - ba o - ma hä - da:". The second system includes an Alto line (A.) with a pianissimo (*pp*) dynamic and lyrics "„Mis ma söön? Mis ma joon?\"", and a Tenor/Bass line (T./B.) with a mezzo-forte (*mf*) dynamic. The third system includes a Soprano line with a piano (*p*) dynamic and lyrics "Ju - mal saa - dab se - da.", and an Alto line with a pianissimo (*pp*) dynamic. The Tenor/Bass line is present but contains no notes.

“Kas on linnukesel muret” excerpt.²

2. Cyrillus Kreek, “Kas on linnukesel muret” in *Vaimulikud rahvaviisid I* (Tallinn: Eesti Raamat, 1989), 10.

MU SÜDA, ÄRKA ÜLES

4.V 16

The musical score is written for three voices: Alto (A), Tenor (T), and Bass (B). It is in the key of B-flat major (three flats) and common time (C). The tempo is marked *mf* (mezzo-forte). The score consists of two systems of music.

System 1:

- Alto (A):** *mf* Mu sü - da, är - ka ü - -les ja
2. Su hel - dus jää - gu mul - -le, mu
- Tenor (T):** 1. ...ü - les ja
2. ...mul - le, mu
- Bass (B):** *pp*

System 2:

- Alto (A):** kii - da Loo - jat laul - - des, kes
sü - da temp - liks sul - - le; su
- Tenor (T):** *unis.* kii - da Loo - jat laul - des, *mf* kes
sü - da temp - liks sul - le: su
- Bass (B):** *mf*

“Mu süda, ärka ules” excerpt.³

3. Cyrillus Kreek, “Mu süda, ärka ules” in *Vaimulikud rahvaviisid I* (Tallinn: Eesti Raamat, 1989),

MA KIITLEN ÜKSPÄINIS NEIST VERISIST HAAVUST

Moderato ♩ = 80 31. XII 19

mp 1. Ma kiit - len üks - päi - nis neist

mf 1. Ma kiit - len üks - päi - nis neist ve - ri - sist
mis Jee - sus on
haa - vust, _____

ve - ri - sist haa - vust, mis Jee - -
haa - vust, _____ mis Jee - sus on tun - nud
tun - nud _____ küll kä - sist, küll ja - lust; _____

sus on tun - nud küll kä - sist, küll ja -
_____ küll kä - sist, küll ja - lust; _____ ma

“Ma kittlen ükspäinis neist verisist haavust” excerpt.⁴

4. Cyrillus Kreek, “Ma kittlen ükspäinis neist verisist haavust” in *Vaimulikud rahvaviisid II* (Tallinn: Eesti Raamat, 1989), 61.

OH TAGANEGE MINU HIMUD

21. | 18

The musical score is written for voice and piano. It consists of three systems of music. The first system begins with a forte (*f*) dynamic. The second system starts with a piano (*p*) dynamic and ends with a pianissimo (*pp*) dynamic. The third system also ends with a pianissimo (*pp*) dynamic. The score includes two vocal lines and a piano accompaniment. The lyrics are in Estonian and are aligned with the vocal lines.

1. Oh ta - ga - ne - ge mi - nu hi - mud, —
 2. Sa ti - ge jul - gus, mi - nust ka - o, —

neist as - just, mis on il - ma pääl, ja
 et sü - da si - nust puh - taks saaks, ja

jä - ta ma - ha pa - tu te - od, — mu
 võik - sin tun - da sel - le ar - mu, — kel

“Oh taganege minu himud” excerpt.⁵

5. Cyrillus Kreek, “Oh taganege minu himud” in *Vaimulikud rahvaviisid II* (Tallinn: Eesti Raamat, 1989), 47.

24. *Miinake, minu õeke* *Õis Keruse kihelk.*
H. L. H. Kalden.
 (28. 825.)

llii-nake, minu õ-e-ke, nüüd hakkad sina ju

legato

mi-ne - - ma, nüüd hakkavad ukseid

ku-lu - ma, 3 seina praod prakm - ma - sa

“Miinake, minu õeke” excerpt.⁶

6. Cyrillus Kreek, “Miinake, minu õeke” in *Koorilaulud I* (Tallinn: Eesti Muusikafond, 1979), 23.

7. Küll käisin kirikus

Väis Rüdala Rihelk.
E. l. Alide Ilja.
Sdn. K. Kreek
(10.3.25)

Käi - - - - - sin,

Küll käisin Ri - mi - kus, Küll laulsin raamatust,

laul - - - - - sin,

Küll käisin Ri - mi - kus, Küll laulsin raamatust

ei pandud tä - he - le, ei vii - dud me - he - le, ei

pan - - - - - dud,
vi - - - - - dud,

Lä - - - - - sin
te - - - - - kel,

ei läksin matina ke - he - le, sääl pandi tä - he - le, ei

“Küll käisin kirikus” excerpt.⁷

7. Cyrillus Kreek, “Küll käisin kirikus” in *Koorilaulud I* (Tallinn: Eesti Muusikafond, 1979), 8.

12. Tee pilli, löö pilli. Ühis Saarde Rühelk.
E. l. Hilda Pirkus.
Sõn. C. K.
(M. 835.)

Tee pilli, löö pil-li, võta naine ä-ka,
Tee pil-li, löö pil-li,

tee pil-li, löö pil-li, võ-ta naine ä-ka.
võ - - ta nai-ne ä-ka,

Suis põle öösel hul-keunist, ega kõrtsi laual lakkeunist,
suis põ-le hul- - ke-unist,

suis põle öösel hulkeunist, ega kõrtsi laual lakkeunist.
kõrt - - si lau-al lak-ke-unist.
kõrt - - sis lak-ke-unist.

“Tee pilli, löö pilli” excerpt.⁸

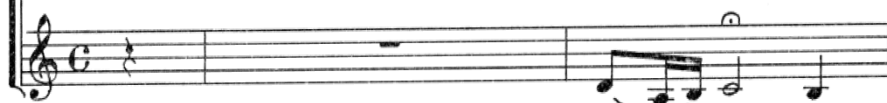
8. Cyrillus Kreek, “Tee pilli, löö pilli” in *Koorilaulud I* (Tallinn: Eesti Muusikafond, 1979), 13.

5. MU SÜDA, ÄRKA ÜLES (P. 12) WACH' AUF, MEIN HERZ, UND SINGE

Madli Lembra (*Pühalepa*) > C. Kreek
KM EÜS XI, 1002 (26)



1. Mu sü - da, är - ka ü - les ja
2. Mu Ju - mal, nii kui öö - se mind
3. Ka töös mind ik - ka ai - ta, mis
4. Su hel - dus jää - gu mul - le, mu
1. Wach auf' mein Herz, und sin - ge dem
2. Heut' als die dun - keln Schat - ten, mich
3. Sprich Ja zu mei - nen Tha - ten, hilf



kii - da Loo - jat laul - des, kes kõik hääd mei - le
hoi - dis si - nu kä - si, nii päe - va ka mind
õi - ge, mul - le näi - ta! Su hool - de kõik - ma
sü - da temp - liks sul - le: su sõ - na mind siin
Schöp - fer al - ler Din - ge, dem Ge - ber al - ler
ganz um - ge - ben hat - ten, be - deck - test du mich
selbst das Bes - te ra - then; den An - fang, Mit - tel,



an - nab ja mu - ret ik - ka kan - nab.
kan - na, mull' ing - lid var - juks an - na.
jä - tan, mis ii - al et - te võ - tan.
toit - ku, teed tae - va poo - le näit - ku.
Gü - ter, dem from - men Men - schen - hü - ter.
Ar - men mit gött - li - chem Er - bar - men.
En - de, ach Herr, zum Bes - ten wen - de.



16.04.31

Uus Lauluraamat, nr. 65 (Paul Gerhardt, 1648)

“Mu süda ärka üles,” SSA.⁹

9. Cyrillus Kreek, “Mu süda ärka üles” in *Eesti vaimulikud rahvaviisid naiskoorile, I* (Tallinn: Kirjastus Muusika, 1992), 11.

31. NÜÜD SURNU KEHA MATAME (P. 37^a)
 NUN LASSET UNS DEN LEIB BEGRAB'N

Peeter Raska (*Halliste*) > J. Aavik
 KM EÜS I, 812 (112)

Nüüd sur - nu ke - ha ma - ta - me ja
 Nun laßt be - gra - ben uns den Leib, doch

u - su - me kõik kind - las - ti, et
 nicht, daß er im Gra - be bleib; fest

viim - sel päe - val röö - mu - ga, ta
 glau - ben wir, er werd' er - steh'n und

jäl - le tōu - seb e - la - ma.
 in ein neu - es Le - ben geh'n.

16.10.33

Uus Lauluraamat, nr. 606 (*Michael Weiss*)

38

“Nüüd surnu keha matame,” SSA.¹⁰

10. Cyrillus Kreek, “Nüüd surnu keha matame” in *Eesti vaimulikud rahvaviisid naiskoorile, I* (Tallinn: Kirjastus Muusika, 1992), 38.

68. PÄEV LÕPEB TÄÄL, MU VAIM JA MEEL (P. 98)
 DER TAG IST HIN, MEIN GEIST UND SINN

Teodor Saar (*Tõstamaa*) > C. Kreek
 TMM LÕS, 875

Päev lõ- peb tääl, mu vaim ja meel teist
 Der Tag ist hin, mein Geist und Sinn sehrt

pää- va o- mal' oo- tab, mis meid pääs- tab
 sich nach je- nom Ta- ge, der uns völ- lig

täi- es- ti, va- ba- dust meil' saa- dab.
 ma- chen wird frei von al- ler Pla- ge.

Uus Lauluraamat, nr. 103 (Johann Anastasius Freylinghausen)

10.07.31

“Päev lõpeb tääl, mu vaim ja meel,” SSA.¹¹

11. Cyrillus Kreek, “Päev lõpeb tääl, mu vaim ja meel” in *Eesti vaimulikud rahvaviisid naiskoorile, II* (Tallinn: Kirjastus Muusika, 1996), 10.

69. PÄEV LÕPEB TÄÄL, MU VAIM JA MEEL (P. 98)
 (OH LEINAKEM JA KAEBAGEM)
 DER TAG IST HIN, MEIN GEIST UND SINN
 (O TRAUERIGKEIT, O HERZELEID)

Linda Lauri (*Reigi*) > C. Kreek
 TMM LÕS, 784

p

Päev lõp - peb tääl, mu vaim ja
 Der Tag ist hin, mein Geist und

pp

meel teist pae- va o - mal' oo - tab,
 Sinn sehnt sich nach je - nem Ta - ge,

mf

mis meid pääs - tab tõi - es - ti,
 der uns völ - lig ma - chen wird

p *rit.*

va - ha - dust meil' pae - dab.
 frei von al - ler Pla - ge.

Uus Lauhuraamat, nr. 103 (Johann Anastasius Freylinghausen)

10.07.31

“Päev lõpeb tääl, mu vaim ja meel,” SSA.¹²

12. Cyrillus Kreek, “Päev lõpeb tääl, mu vaim ja meel” in *Eesti vaimulikud rahvaviisid naiskoorile, II* (Tallinn: Kirjastus Muusika, 1996), 11.

111. OH JEEBUS, ÜLEM ABIMEES (P. 204)
HERR JESU CHRIST, DU HÖCHSTES GUT

Madli Rõhu (*Reigi*) > P. Süda

KM EÜS II, 813 (89)

Oh Jee - sus, ü - lem a - bi - mees, sa
Herr Je - su Christ, du höch - stes Gut, du

ar - mu hal - lik tae - - vas, et
Brunn - quell al - ler Gna - - den, sieh

vaa - ta, kui - das mi - nu sees mu
doch, wie ich in mei - nen Muth mit

“Oh Jeesus, ülem abimees” #111 excerpt, SSA.¹³

13. Cyrillus Kreek, “Oh Jeesus, ülem abimees” in *Eesti vaimulikud rahvaviisid naiskoorile, III* (Tallinn: Kirjastus Muusika, 1996), 17.

112. OH JEEBUS, ÜLEM ABIMEES (P. 204)
 HERR JESU CHRIST, DU HÖCHSTES GUT

Ann Petai (*Otepää*) > A. Kiiss

KM EÜS V, 148 (56)

Oh Jee-sus, ü - lem a - bi - mees, 'sa
 Herr Je - 'su Christ, du höch-stes Gut, du

ar - mu hal - lik tae - - vas, et
 Brunn-quell al - ler Gna - - den, sieh

vaa- ta, kui - das mi - nu sees mu
 doch, wie ich in mei - nem Muth mit

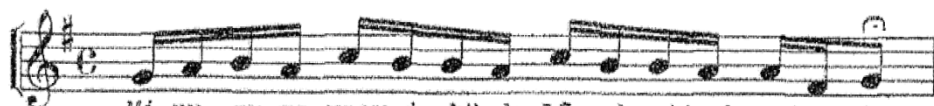
“Oh Jeesus, ülem abimees” #112 excerpt, SSA.¹⁴

14. Cyrillus Kreek, “Oh Jeesus, ülem abimees” in *Eesti vaimulikud rahvaviisid naiskoorile, III* (Tallinn: Kirjastus Muusika, 1996), 19.

148. MINU HING, OH OLE RÕÕMUS (P. 288)
FREU' DICH SEHR, O MEINE SEELE

Viiberg (*Lääne-Nigula*) > C. Kreek

KM ERA III, 4, 169 (58)



Mi-nu mu-re, vaev ja hä-da, lõ-peb viimaks ot-sa ka,
Mei-ne Sor-gen, Angst Plagen laufen mit der Zeit zu End;
und Zeit

Mi - nu mu - re, vaev ja hä - da,
Mei - ne Sor - gen, Angst und Sor - gen

lõ - peb vii - maks ot - sa ka.
lau - fen mit der Zeit zu End;

Küll mu Is-sand tun-neb se-da, kin-ni-tab mind armu-ga.
al-les Seuf-zen, al-les Klagen, daß der Herr allei-ne kennt,

“Minu hing, oh ole rõõmus” excerpt, SSA.¹⁵

15. Cyrillus Kreek, “Minu hing, oh ole rõõmus” in *Eesti vaimulikud rahvaviisid naiskoorile, IV* (Tallinn: Kirjastus Muusika, 1996), 17.

158. NÜÜD PAISTAB MEILE KAUNISTI (P. 342^a)
WIE SCHÖN LEUCHTET DER MORGENSTERN

Anna Pärt (*Lääne-Nigula*) > C. Kreek

KM ERA, 4, 59, (21)

Nüüd pais - tab mei - le kau - nis - ti see
kes Taa - ve tist meil' sün - di - nud ja
Wie schön leuch - tet die Mor - gen - stern voll
Du Da - vid's Sohn aus Ja - cob's Stamm, mein

koi - du - täht nii sel - ges - ti, see
ku - nin - gaks meil' kin - gi - tud ja
Gnad' und Wahr - heit von dem Herrn, aus
Kö - nig und mein Bräu - ti - gam, du

Jes - se võ - su - ke - ne,
pei - uks, Jee - su - ke - ne!
Ju - da auf - ge - gan - gen!
hast mein Herz um - fan - gen!

“Nüüd paistab meile kaunisti” #15 excerpt, SSA.¹⁶

16. Cyrillus Kreek, “Nüüd paistab meile kaunisti” in *Eesti vaimulikud rahvaviisid naiskoorile, IV* (Tallinn: Kirjastus Muusika, 1996), 38.

159. NÜÜD PAISTAB MEILE KAUNISTI (P. 342^a)
WIE SCHÖN LEUCHTET DER MORGENSTERN

Villem Tikerberg (*Lääne-Nigula*) > C. Kreek

KM ERA III, 4, 87 (31)

Nüüd pais - tab mei - le kau - nis - ti see
Wie schön leuch - tet die Mor - gen - stern voll

koi - du - täht nii sel - ges - ti, see
Gnad' und Wahr - heit von dem Herrn, aus

Jes - se võ - su - ke - ne, kes
Ju - da auf - ge - gan - gen! Du

Taa - ve - tist meil' sün - di - nud ja
Da - vid's Sohn aus Ja - cob's Stamm, mein

“Nüüd paistab meile kaunisti” #159 excerpt, SSA.¹⁷

17. Cyrillus Kreek, “Nüüd paistab meile kaunisti” in *Eesti vaimulikud rahvaviisid naiskoorile, IV* (Tallinn: Kirjastus Muusika, 1996), 40.

160. NÜÜD PAISTAB MEILE KAUNISTI (P. 342^a)
 WIE SCHÖN LEUCHTET DER MORGENSTERN

Liisu Lääs (*Lääne-Nigula*) > C. Kreek

KM ERA III, 4, 153 (2)

Nüüd pais-tab mei - le ksu - nis - ti see
 Wie schön leuch-tet die Mor - gen - stern voll

koi-du-täht nii sel - ges - ti, see Jes - se
 Gnad' und Wahr - heit von dem Herrn, aus Ju - da

võ - su - ke - ne, kes Taa - ve - tist meil
 auf - ge - gan - gen! Du Da - vid's Sohn aus

sün - di - nud ja ku - nin - gaks meil'
 Ja - cob's Stamm, mein Kö - nig und mein

“Nüüd paistab meile kaunisti” #160 excerpt, SSA.¹⁸

18. Cyrillus Kreek, “Nüüd paistab meile kaunisti” in *Eesti vaimulikud rahvaviisid naiskoorile, IV* (Tallinn: Kirjastus Muusika, 1996), 42.

2. Õnn Sull' kui kardad Jumalat. (P.36)

Mein Gott, ich danke herzlich dir

Villem Tikerberg (Lääne - Nigula) > C. Kreek
KM ERA III, 4, 43, (17)

Lento

Õnn sull' kui kar - dad Ju - ma - lat ja
Mein Gott, ich dan - ke herz - lich dir, ja vor

te - ma tee - sid ar - mas - tad ja o - ma kä - te
al - le Wohl - tat, die du mir von Kind - heit bis auf

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“Õnn Sull’ kui kardad Jumalat” excerpt, *25 geistliche volkslieder*.¹⁹

19. Cyrillus Kreek, “Õnn Sull’ kui kardad Jumalat” in *25 geistliche volkslieder* (Karlsruhe, Germany: Edition 49, 1999), ?.

8. Nüüd hingvad inimesed

Nun ruhen alle Wälder.

Liisu Lääs (Lääne - Nigula) > C. Kreek
KM ERA III, 4, 161 (3)

1. Nüüd hing - vad i - ni - me - sed, mest, vei - sed, lin - nu -
1. Nun ru - hen al - le Wäl - der, Vieh', Men - schen, Städt' und

2. Kus on nüüd päi - ke jää - nud? Ta on ju loo - ja
2. Wo bist du Son - ne blie - ben? Die Nacht hat dich ver -

ke - sed, kõik ilm on ma - ga - mas. Oh
Fel - der, es schläft die gan - ze Welt; ihr
läi - nud, õõ a - se - me - le saab. le Et
trie - ben, die Nacht, des Ta - ges Feind: fahr

tõu - se meel - ja mõ - te nüüd ü - les, võ - ta
a - ber, mei - ne Sin - nen, auf, auf! lhr sollt be -
min - gu! Sest mu sis - se mu päi - ke, Jee - sus
hin; ein and - re Son - ne, mein Je - sus, mei - ne

et - te, mis Loo - ja mee - le pä - rast on.
gin - nen, was eu - ren Schöp - ter wohl - ge - fällt.
i - se, mull' tõu - seb, kes mind val - gus - tab.
Won - ne, gar hell in mei - nen Her - zen scheint.

01.10.1932
Uus Lauluraamat, nr. 94 (Paul Gerhardt)

“Nüüd hingvad inimesed” #8, 25 *geistliche volkslieder*.²⁰ Compare to page 242.

20. Cyrillus Kreek, “Nüüd hingvad inimesed” in 25 *geistliche volkslieder* (Karlsruhe, Germany: Edition 49, 1999), ?.

9. Nüüd hingvad inimesed. (P. 117)

Nun ruhen alle Wälder

Luise Roastu (Ridala) > C. Kreek
KM ERA III, 4, 73 (28)

1. Nüüd hing - vad i - ni - me - sed, mets, vei - sed, lin - nu -
1. Nun ru - hen al - le Wäl - der, Vieh', Men - schen, Städt' und
2. Kus on nüüd päi - ke jää - nud? Ta on ju loo - ja

1. Nüüd hing - vad i - ni - me - sed, mets, vei - sed,
1. Nun ru - hen al - le Wäl - der, Vieh', Men - schen,
2. Kus on nüüd päi - ke jää - nud? Ta on ju

1. Nüüd hing - vad i - ni - me - sed, vei - sed,
1. Nun ru - hen al - le Wäl - der, Men - schen,
2. Kus on nüüd päi - ke jää - nud? Ta on

1. Nüüd hing - vad i - ni - me - sed,
1. Nun ru - hen al - le Wäl - der,
2. Kus on nüüd päi - ke jää - nud?

ke - sed, kõik ilm on ma - ga - mas. Oh tõu - se meel ja
Fel - der, es schläft die gan - ze Welt; ihr a - ber, mei - ne
läi 3 - nud, õö a - se - me - le saab. Et min - gu! Sest mu

lin - nu - ke - sed, kõik ilm on ma - ga - mas. Oh tõu - se
Städt' und Fel - der, es schläft die gan - ze Welt; ihr a - ber,
loo - ja läi - nud, õö a - se - me - le saab. Et min - gu!

lin - nuk' - sed, kõik ilm on ma - ga - mas. Oh tõu - se meel ja
Städt' Fel - der, es schläft die gan - ze Welt; ihr a - ber, mei - ne
loo 3 - ja läind, õö a - se - me - le saab. Et min - gu! Sest mu

mõ - te nüüd ü - les, võ - ta et - te, mis Loo - ja mee - le pä - rast on.
Sin - nen, auf, auf! ihr sollt be - gin - nen, was eu - rem Schöp - fer wohl - ge - fällt.
sis - se mu päi - ke, Jee - sus i - se, mul tõu - seb, kes mind val - gus - tab.

meel ja mõ - te nüüd ü - les, võ - ta et - te, mis Loo - ja mee - le pä - rast on.
mei - ne Sin - nen, auf, auf! ihr sollt be - gin - nen, was eu - rem Schöp - fer wohl - ge - fällt.
Sest mu sis - se mu päi - ke, Jee - sus i - se, mul tõu - seb, kes mind val - gus - tab.

mõ - te nüüd ü - les, võ - ta et - te, mis Loo - ja, Loo - ja mee - le pä - rast on.
Sin - nen, auf, auf! ihr sollt be - gin - nen, was eu - rem Schöp - fer, Schöp - fer wohl - ge - fällt.
sis - se mu päi - ke, Jee - sus i - se, mul tõu - seb, tõu - seb, kes mind val - gus - tab.

27.05.1938

Uus Lauluraamat, nr. 94 (Paul Gerhardt)

“Nüüd hingvad inimesed” #9, 25 *geistliche volkslieder*.²¹ Compare to page 241.

21. Cyrillus Kreek, “Nüüd hingvad inimesed” in *25 geistliche volkslieder* (Karlsruhe, Germany: Edition 49, 1999), ?.

17. Minu hing, oh ole rõõmus. (P.228)

Freu dich sehr, o meine Seele

Viiberg (Lääne - Nigula) > C. Kreek
KMERA III, 4, 169 (58)

Recit.:



1. Mi - nu hing, oh o - le rõõ - mus ja kõik kur - bust u - nus - ta,
1. Freu dich sehr, o mei - ne See - le, und ver - gib' all' Not und Qual!
2.(3.) Na - gu ki - bu - vit - sa lil - lil ok - sad kül - les kas - va - vad,
2.(3.) Wie die schö - nen Ro - sen ste - hen un - ter ei - ner Dor - nen - schaar,

Kogudus:

1. Mi - nu hing, oh o - le rõõ - mus ja kõik kur - bust u - nus - ta,
1. Freu dich sehr, o mei - ne see - le, und ver - gib' all' Not und Qual!
2.(3.) Na - gu ki - bu - vit - sa lil - lil ok - sad kül - les kas - va - vad,
2.(3.) Wie die schö - nen Ro - sen ste - hen un - ter ei - ner Dor - nen - schaar,

Recit.:



sest sind kä - sib Is - sand Kris - tus hä - da - o - rust lah - ku - da,
Chris - tus, dem ich mich be - feh - le, ruft dich aus dem Jam - mer - tal.
nõn - da ris - ti rah - va üm - ber hirm ja hä - da pii - ra - vad,
so auch müs - sen Chris - ten ge - hen durch viel Trüb - sal und Ge - fahr.

Kogudus:

sest sind kä - sib Is - sand Kris - tus hä - da - o - rust lah - ku - da,
Chris - tus, dem ich mich be - feh - le, ruft dich aus dem Jam - mer - tal.
nõn - da ris - ti rah - va üm - ber hirm ja hä - da pii - ra - vad,
so auch müs - sen Chris - ten ge - hen durch viel Trüb - sal und Ge - fahr.

“Minu hing, oh ole rõõmus” excerpt, *25 geistliche volkslieder*.²²

22. Cyrillus Kreek, “Minu hing, oh ole rõõmus” in *25 geistliche volkslieder* (Karlsruhe, Germany: Edition 49, 1999), ?.

24. Nüüd paistab meile kaunisti. (P.342)

Var hälsad, sköna morgonstund

Eva Tegelberg (Noarootsi) > C. Kreek

Folklige svenska koralmelodier från Gammalsvensky och
Estland. Samlade av Olof Andersson. - Stockholm, 1945, nr. 65

Allegretto ♩ = 152

1. Nüüd pais - tab mei - le kau - nis - ti see koi - du täht nii
 2. Sa o - led, Is - sand, ük - si - ne mu hin - ge rõõm ja
 1. Var häl - sad, skö - na mor - gon - stund, som av pro - fe - ters



1. Nüüd pais - tab,
 2. Sa o - led,
 1. Var häl - sad,

1. Nüüd pais - tab kau - nis - ti see koi - du täht nii
 2. Sa o - led ük - si - ne mu hin - ge rõõm ja
 1. Var häl - sad, mor - gon - stund, som av pro - fe - ters



1. Nüüd pais - tab kau - nis - ti
 2. Sa o - led ük - si - ne
 1. Var häl - sad, mor - gon - stund,

1. sel - ges - ti, see Jes - se võ - su -
 2. mee - le - hää, kes mind on pääst - nud
 1. hel - ga mun är oss be - bá - dad



1. sel - ges - ti, see Jes - se võ - su -
 2. mee - le - hää, kes mind on pääst - nud
 1. hel - ga mun är oss be - bá - dad



1. sel - ges - ti, see Jes - se võ - su -
 2. mee - le - hää, kes mind on pääst - nud
 1. hel - ga mun är oss be - bá - dad

“Nüüd paistab meile kaunisti” excerpt, based on a Swedish folk hymn variant; 25
geistliche volkslieder.²³

23. Cyrillus Kreek, “Nüüd paistab meile kaunisti” in *25 geistliche volkslieder* (Karlsruhe, Germany: Edition 49, 1999), ?.

5. PÄEV AJAB ÄRA UND JA ÖÖD (P. 4)
DER TAG VERTREIBT

(Kolga-Jaani) > J. Simm

KM EÜS III, 679 (91)

1. Päev a - jab ä - ra und ja ööd, oh
1. Der Tag ver - treibt die finst - re Nacht, o

1. Päev a - jab ä - ra und ja
1. Der Tag ver - treibt die finst - re

1. Päev a - jab ä - ra
1. Der Tag ver - treibt die

ris - ti - rah - vas teh - ke tööd
Brü - der, seid mun - ter und wacht,

ööd, oh ris - ti - rah - vas, teh - ke
Nacht, o Brü - der, seid mun - ter und
oh ris - ti - rah - vas, teh - ke tööd ja
o Brü - der, seid mun - ter und wacht, und

und ja ööd, oh ris - ti - rah - vas teh - ke
finstre Nacht, o Brü - der, seid mun - ter und

ja kiit - ke o - ma Loo - jat.
und die - net Gott dem Her - ren.

tööd ja kiit - ke o - ma Loo - jat.
wacht, und die - net Gott dem Her - ren.
kiit - ke o - ma Loo - jat.
die - net Gott dem Her - ren.

tööd ja kiit - ke o - ma Loo - jat.
wacht, und die - net Gott dem Her - ren.

8.10.49

Uus Lauluraamt, nr. 71 (Bõõmimaa vennad)

“Päev ajab ära und ja ööd,” SATB canon.²⁴

24. Cyrillus Kreek, “Päev ajab ära und ja ööd” in *75 kaanonit segakoorile eesti vaimulikele rahvaviisidele, I* (Tallinn: Kirjastus Muusika, 1996), 11.

6. MU SÜDA, ÄRKA ÜLES (P. 12)
WACH' AUF, MEIN HERZ, UND SINGE

Madli Lembra (*Pühalepa*) > C. Kreek

KM EÜS XI, 1002 (26)

1. Mu sü - da, är - ka ü - les ja
2.(10.) Su hel - dus jää - gu mul - le, mu
1. Wach auf, mein Herz, und sin - ge dem
2.(10.) Mit Se - gen mich be - schüt - te, mein

1. Mu sü - da, är - ka ü - les
2.(10.) Su hel - dus jää - gu mul - le,
1. Wach auf, mein Herz, und sin - ge
2.(10.) Mit Se - gen mich be - schüt - te;
1. Mu sü - da, är - ka ü - les ja
2.(10.) Su hel - dus jää - gu mul - le, mu
1. Wach auf, mein Herz, und sin - ge dem
2.(10.) Mit Se - gen mich be - schüt - te; mein

kii - da Loo - jat laul - des, kes
sü - da temp - liks sul - le; su
Schöpfer al - ler Din - ge, dem
Herz sei dei - ne Hüt - te; dein

ja kii - da Loo - jat laul - des,
mu sü - da temp - liks sul - le.
dem Schöpfer al - ler Din - ge,
mein Herz sei dei - ne Hüt - te.
kii - da Loo - jat laul - des, kes
sü - da temp - liks sul - le, su
Schöpfer al - ler Din - ge, dem
Herz sei dei - ne Hüt - te; dein

“Mu süda ärka üles” excerpt, SATB canon.²⁵

25. Cyrillus Kreek, “Mu süda ärka üles” in *75 kaanonit segakoorile eesti vaimulikele rahvaviisidele, I* (Tallinn: Kirjastus Muusika, 1996), 12.

17. ET MÖÖDA LÄINUD PIME ÖÖ (P. 33)
DASS DU MICH DIESE SINSTRE NACHT

Mari Paulus (Otepää) > A. Kiiss

KM EÜS V, 158 (108)

1. Et mööda läi-nud pi-me öö, on Jumal, si-nu
1. Et möö-da läinud pi-me öö, on Ju-mal,
1. Et möö-da läinud pime öö, on

ar - mu töö. Nüüd paistab päi-ke sel-ges-ti ja
si - nu ar - mu töö. Nüüd paistab päi-ke sel-ges -
Ju - mal, si - nu ar - mu töö. Nüüd paistab päi-ke

arm-sas - ti.
an - nab val - gust, an - nab val - gust arm - sas - ti.
- ti ja an - nab val - gust arm - sas - ti.
sel-ges - ti ja an - nab val - gust arm - sas - ti.

16.10.49

Uus Lauluraamat, nr. 51

“Et mööda läinud pime öö,” SATB canon.²⁶

26. Cyrillus Kreek, “Et mööda läinud pime öö” in *75 kaanonit segakoorile eesti vaimulikele rahvaviisidele, I* (Tallinn: Kirjastus Muusika, 1996), 30.

25. JEESUS, HÜÜA MIND (P. 53)
JESU, RUFE MICH VON DER WELT

(Kihnu) > P. Süda

KM EÜS IV, 1858 (44)

1. Jee - sus hüü - a
2.(8.) Jee - sus, ai - ta
1. Je - su, ru - fe
2.(8.) Schön - tes Wun - der -

1. Jee - sus hüü - a mind
2.(8.) Jee - sus, ai - ta mind,
1. Je - su, ru - fe mich
2.(8.) Schön - tes Wun - der - kind,
1. Jee - sus, hüü - a mind
2.(8.) Jee - sus ai - ta mind,
1. Je - su, ru - fe mich
2.(8.) Schön - tes Wun - der - kind,

mind il - mast, et ma sind
mind, et võin ar - must sind
mich, von der Welt, daß ich
-kind, hilf, daß ich ent - zündt

il - mast, et ma sind
et võin ar - must sind
vom der Welt, daß ich
hilf, daß ich ent - zündt

il - mast, et ma sind
et võin ar - must sind
von der Welt, daß ich
hilf, daß ich ent - zündt

1. vas - tu
2.(8.) i - hal -
1. zu dir
2.(8.) in dir

“Jesus, hüüa mind” excerpt, SATB canon.²⁷

27. Cyrillus Kreek, “Jesus, hüüa mind” in *75 kaanonit segakoorile eesti vaimulikele rahvaviisidele, I* (Tallinn: Kirjastus Muusika, 1996), 43.

35. OH KUI ÕNDSAD ON NEED PÜHAD TAEVAS (P. 77)
O WIE SELIG SEID IHR DOCH, IHR FROMMEN

Linda Lauri (Reigi) > C. Kreek

TMM LÕS, 783

1. Oh kui õnd - sad on need
1.0 wie se - lig seid ihr



1. Oh kui õnd - sad on need pü - had
1.0 wie se - lig seid ihr doch, ihr



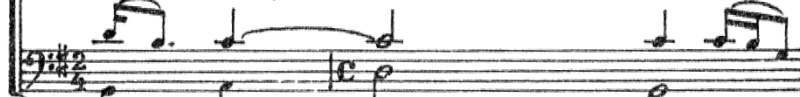
1. Oh kui õnd - sad on need pü - had
1.0 wie se - lig seid ihr doch, ihr

pü - had tae - vas,
doch, ihr From - men,



1. Oh kui õnd - sad on need
1.0 wie se - lig seid ihr

tae - vas kes nüüd
From - men, die ihr



tae - vas;
From - men,

kes nüüd po - le e - nam min - gis
die ihr durch den Tod zu Gott ge -



pü - had tae - vas, kes nüüd po - le
doch, ihr From - men, die ihr durch den

po - le e - nam min - gis vae - vas:
durch den Tod zu Gott ge - kom - men!



kes nüüd po - le e - nam vae -
die ihr durch den Tod ge - kom -

Excerpt of "Oh kui õndsad on need pühad taevas," SATB canon.²⁸

28. Cyrillus Kreek, "Oh kui õndsad on need pühad taevas" in *75 kaanonit segakoorile eesti vaimulikele rahvaviisidele, I* (Tallinn: Kirjastus Muusika, 1996), 61.

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