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Missa syllabica

Vox Clamantis

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Invitorium Festivitatem Virginis

Introitus Gaudeamus

Arvo Pärt
(1935)

Missa syllabica (1977/1996)

Kyrie
Gloria

Graduale Audi filia

Arvo Pärt

Alleluia-Tropus (2008)

Genealogy of Jesus

Arvo Pärt

Which Was the Son of ... (2000)

Offertory Ave Maria

Præfatio

Arvo Pärt

Missa syllabica

Sanctus

Pater noster

Arvo Pärt

Missa syllabica

Agnus Dei

Nunc dimittis (2001)

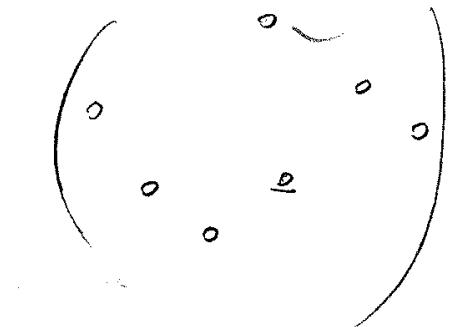
Missa syllabica

Ite missa est

Virgencita (2012/2013)

The conference “Arvo Pärt – Texts and Contexts” provides a comprehensive overview of Arvo Pärt’s music and its influences. In addition to verbal explanations, through music the ensemble Vox Clamantis will highlight the foundation on which Arvo Pärt’s *tintinnabuli* works are laid.

After 1968, a turning point in Pärt’s creative life, his musical searching and the longing “to make contact with something living” led him to the original source of the Western Christian musical tradition: the Gregorian chant. Recognising that “its melodies have a soul”, he began his own search with melodies, seeking to sense a monophonic musical line and to learn how to guide it, so that the end result would also contain a similar soul. According to him, he tried to sing and play these melodies with a feeling similar to that of a Gregorian chant, “as if receiving a blood transfusion” to “establish contact with this musical reality.” “In Gregorian chant, consecutive notes form actual speech. Such monodic music has exact informative content; it rises like a cathedral on the ground,” Pärt has said. However, despite his great sense of respect, and perhaps namely because of it, Pärt has largely excluded such melodies from his work, other than in *Statuit ei Dominus* (1990) and *Da pacem Domine* (2004). He went his own way, creating a new musical language – *tintinnabuli* – that has roots in both Western and Eastern church traditions. It is a composition technique in which the soundscape is shaped by universal rules, but also by the selection of texts: their origin and language. So, the programme of today’s concert includes works created for sacred texts from both the Western and Eastern churches, in Latin, Church Slavonic, English and Spanish.



The concert programme is structured like a liturgical Mass, where the ordinary* is comprised of Arvo Pärt’s *Missa syllabica*. The proper** consists of Gregorian chants and Arvo Pärt’s works, and through the proper, the concert programme or the Mass is directed to the Virgin Mary. The Gregorian repertoire includes the *introitus* at the beginning of the Mass, and the *offertorium*, ornamental and intricate monophonic works dating from the 7th and 8th century. These ornate pieces are contrasted with two stark recitative prayers by the priest, which could be considered the audible embodiment of the mystery of faith in the Mass liturgy. A kind of a mirror effect occurs during the Gospel reading, when the Latin recitative genealogy is initially sung from Abraham to Jesus according to the Gospel of Matthew. Arvo Pärt’s *Which Was the Son of ...* is a response to this, Jesus’ family tree in reverse order, in Luke’s wording. During the Eucharist, Pärt’s *Nunc dimittis* will be performed (the joyous canticle of old Simeon on the arrival of the Messiah), and his *Virgencita* (a prayer to receive the guardianship of the Virgin Mary).

Jaan-Eik Tulve

* The ordinary (*ordinarium*), or the invariable parts: *Kyrie, Gloria, Credo, Sanctus, Agnus Dei*

** The proper (*proprium*) or parts that change according to the liturgical calendar: *Introitus, Graduale, Alleluia, Offertorium, Communio*

Missa syllabica was composed in 1977 based on the text from ordinary sections of the mass; it was one of Pärt's earliest tintinnabuli compositions where the composer has taken a text as the starting point for creating his music.

Arvo Pärt: "I did not want to add too much of my own emotions and understandings; I wanted to use the words objectively so that they could have a liturgical function. I set out to encode each word, paying special attention for instance to make sure that each ending syllable resolves to the tonic. Of course, the simple mathematical phrase building method was derived from my experience of early music – a tradition, which had become close to me. Drawing only on this tradition and practice, I was able to bring these dead numbers to life."

The music is syllabic, as the title suggests – one note corresponds to each syllable. In addition, the pitches are derived from the length of the words, just as rhythms and inter-phase pauses come from the structure of the text and the punctuation. This technique became characteristic of Pärt's text-based tintinnabuli compositions hereafter.

Arvo Pärt: "I counted the number of syllables, commas, periods and accentuations. Sometimes a strong bond with the meaning of the word might unconsciously evolve, but basically, it is not determinative. I try to keep a certain distance from the text, and ideally, I imagine a completely objective psalmody, which is heard in church and emerges from a single sound. In this way, the sound would be like an international language."

Missa syllabica was premiered under the title *Test* by a four-part vocal ensemble and early music instruments performed by Hortus Musicus on 28 October 1977 at the student club of the Riga Polytechnic Institute. In Estonia the piece was premiered by the same musicians on 15 May 1978, in the assembly hall of the University of Tartu. Since then, the composer has created new versions for various instrumentations.

Alleluia-Tropus was composed on the Church Slavonic text of Orthodox liturgy, the troparion of St. Nicholas of Myra. Arvo Pärt had occupied himself with the life and work of St. Nicholas for many years. His first expression of this interest was his 1998 choral work *Triodion*. Pärt was invited to compose a new piece by the festival *Le Voci dell'Anima* in Bari, Italy, where St. Nicholas' relics lie. It is one of the world's major destinations of pilgrims. Composed for vocal ensemble or mixed choir and eight cellos, *Alleluia-Tropus* premiered as part of the festival programme in Bari Cathedral in December 2008, performed by Vox Clamantis and Cello8ctet Amsterdam.

Arvo Pärt: "I had already used the English trope of St. Nicholas in my piece *Triodion*. Apparently, my work this time was influenced by the Church Slavonic language which I chose, with all its special associations and its hint of the archaic. The parallel fifths, fourths and thirds, the structure's simple and elementary form, the refrain returning over and over – all of that is intended to convey a happy affinity with past epochs, the time of Nicholas.

The refrain – the *Alleluia* itself – frames the trope and repeatedly interrupts the flux before it begins to move again. The refrain is based on a simple, elementary harmonic progression: tonic (T), subdominant (S), dominant (D), which shows different sides at every repetition, like a cube – TSDT, SDTS, DTSD, TSDT. The circulatory repetition of the *Alleluia* has the effect of a temporal hub, practically neutralising our perception of time, thus emphasising the feeling of timelessness."

Choir piece *Which Was the Son of ...* was commissioned by the city of Reykjavík for their European Capital of Culture 2000 programme, Voices of Europe. The composition is dedicated to Þorgerður Ingólfssdóttir, principal conductor of the youth choir Raddir Evrópu (Voices of Europe), who conducted it during its premiere in Reykjavík in August 2000. The choir was composed of young singers between the ages of 18 and 23 – ten singers from each of the nine cultural capitals from that year. Understandably, English was chosen as the language of the composition, being Europe's actual *lingua franca*.

Iceland's tradition of family names inspired the composer to use a passage from the Gospel of Luke that provides a specific account of the genealogy of Jesus. Pärt resolved the monotony and repetition of the text using two different musical elements: chord and melody. The latter leads to the multi-voiced polyphony at the end of the composition highlighting the names of Adam and God, and showing Jesus' descent from both of them.

Nunc dimittis, an a cappella choral composition from 2001, is based on a text from the Gospel of Luke, was commissioned by the Choir of St Mary's Episcopal Cathedral, and is dedicated to the choir. The world premiere took place on 15 August, 2001 at the Edinburgh Festival. It was performed in St Mary's Cathedral by the same choir, conducted by Matthew Owens.

Nunc dimittis from the Gospel of Luke alongside the *Magnificat* are the focus of Evening Prayers in the Anglican liturgy. These are the words from old Simeon's blessings before his death, seeing little Jesus as the Messiah, just as the Holy Spirit had told him. Pärt's *Nunc dimittis*, like many other of his works from the end of the 1990s and beginning of the 2000s, is composed in a more free tinnabuli-technique. Different musical textures alternate according to the paragraphs of the text. The piece that sounds mostly in minor key has its climax on the word *lumen* (light) that is highlighted with major key.

Pärt's choir piece *Virgencita* was inspired by the invitation of the Mexican ambassador Agustín Gutiérrez Canet to participate at the international Cervantino Festival in Mexico with Tõnu Kaljuste and the Estonian Philharmonic Chamber Choir. It is one of the most important multidisciplinary festivals in Latin America. Pärt himself has said about the composition: "When Agustín Gutiérrez Canet, the Mexican ambassador to Estonia, invited me to Mexico, my interest and notions of the country were strongly affected by the famous legend of Juan Diego and his reports of the apparition of the Virgin Mary. The happy anticipation of being in Mexico very soon and the name Guadalupe left me no peace; they inspired me to write a choral work which I took along as a present to the people of Mexico."

Pärt has made a selection of lines from prayers in Spanish, turning to Our Lady of Guadalupe, the symbol of the Catholic Mexico. The composition premiered on 18, 19 and 20 October 2012 in León, Guanajuato and México City, with Tõnu Kaljuste conducting the Estonian Philharmonic Chamber Choir. The Cervantino Festival awarded Arvo Pärt their lifetime achievement award in 2012, while celebrating their 40th anniversary.

Formed in 1996, ensemble **Vox Clamantis** comprises a diversity of musicians – singers, composers, instrumentalists, and conductors – who have a common interest in the Gregorian chant. Next to the Gregorian chant, considered to be the foundation of all European professional music culture, Vox Clamantis often performs early polyphony and contemporary music. Many Estonian composers, among them Arvo Pärt, Helena Tulve, Erkki-Sven Tüür, Tõnis Kaumann, and Sven Grünberg have written compositions for Vox Clamantis.

Vox Clamantis has performed with Catalan soprano Arianna Savall, French pianist Jean-Claude Pennetier, Italian nyckelharpa player Marco Ambrosini, Israeli oud player Yair Dalal, Tunisian singer Dhafer Youssef, the Cello Octet Amsterdam, the Estonian Philharmonic Chamber Choir and Tallinn Chamber Orchestra. Continuous collaboration with different musicians has inspired the birth of impromptu programmes, based on improvisation.

Vox Clamantis has recorded for ECM Records and Mirare. The CD *Liszt – Via crucis* have won Diapason d'Or award in 2013, the CD *Arvo Pärt – Adam's Lament* (conductor: Tõnu Kaljuste) has won GRAMMY-Award for Best Choral Performance in 2014. The film featuring Vox Clamantis music, *The Great Beauty (La Grande Bellezza)*, received an Oscar for Best Foreign Language Film. The CD *Arvo Pärt. The Deer's Cry* (ECM) won a Diapason d'Or Award, Chock in French magazine *Classica*, the Album of the Year Award in Estonia and was nominated for the BBC Music Magazine Award and the Danish Classical Radio Award 2018. The latest CD *The Suspended Harp of Babel* (ECM) won the best choir album prize in Estonia and was chosen by BBC Music Magazine as one of the best classical albums released in 2020.

The ensemble gives concerts in Estonia as well as abroad. Concert tours have taken Vox Clamantis to the entire world. They have participated Sydney Festival, Hong Kong Arts Festival, RCM's 21C festival in Toronto, Manchester International Festival, La Folle Journée festival in France and Japan, The International Piano Festival of La Roque d'Anthéron, etc.

In 2017 Vox Clamantis received National Culture Award of the Republic of Estonia.

The artistic director and conductor of Vox Clamantis is Jaan-Eik Tulve.

Jaan-Eik Tulve was born in Tallinn (Estonia). After obtaining his diploma in choral conducting at the Tallinn Conservatory in 1991, he learned to conduct Gregorian chant at Le Conservatoire National Supérieur de Musique et de Danse de Paris (CNSM), where he had the diploma in 1993. He then worked at the CNSM as assistant to Louis-Marie Vigne, who had a determining influence on his musical development. He has also given many courses in Gregorian Chant, in France, Belgium, Italy, Norway, Scotland, the Faeroe Islands, Israel, Tasmania, Lithuania, Finland, and Estonia. In 1996 he took up a post teaching Gregorian Chant at the Estonian Academy of Music and Theatre. He is often invited to conduct work sessions in monasteries. In his musical training – Gregorian, in particular – Jaan-Eik Tulve has learned a great deal from his work in common with Dom Daniel Saulnier of Solesmes Abbey.

In 1992 Jaan-Eik Tulve became conductor of the Paris Gregorian Choir, with which he has appeared in many countries. In 1993 Jaan-Eik Tulve formed the Lac et Mel ensemble in Paris, for the performance of medieval polyphonic works. He also formed the female-voice section of the Paris Gregorian Choir in 1994. Finally, in 1996, he formed the Vox Clamantis ensemble in Tallinn. Many of the recordings made with Vox Clamantis have received great critical acclaim (Diapason d'Or in France, Album of the Year Award in Estonia, nomination for the BBC Music Magazine Award and the Danish Classical Radio Award). Jaan-Eik Tulve has also conducted Estonian Philharmonic Chamber Choir, Estonian National Male Choir, Tallinn Chamber Orchestra, Helsinki Chamber Choir, ensemble Hortus Musicus, etc.

Jaan-Eik Tulve was chosen as the Musician of the Year 2017 by music editors of the Estonian Public Broadcasting.



Foto: Birgit Püve

Invitorium
Festivitatem Virginis

*Festivitatem Virginis Mariæ celebremus:
Christum ejus Filium adoremus Dominum.*

Tähistame Neitsi Maarja pidupäeva,
Tulge austama Kristust, tema Poega ning Issandat.

Let us keep the Feast of the Virgin Mary.
Let us worship Christ, her Son, and her Lord and ours.

Introitus
Gaudeamus

*Gaudeamus omnes in Domino, diem festum celebrantes sub
honore Mariæ Virginis:
de cujus solemnitate gaudent angeli, et collaudant Filium Dei.
Exsultate justi in Domino: rectos decet collaudatio.*

Rõõmustagem kõik Issandas, pühitsedes Neitsi Maarja auks
seda pidupäeva;
see püha on inglite rõõmu põhjus; kõik koos kiidavad nad
Jumala Poega.
Hõisake Issandas, te õiged; õigetele sobib teda kiita.

Let us all rejoice in the Lord celebrating the feast
in honour of the blessed Virgin Mary
in whose solemnity the angels rejoice,
while the Archangels praise the Son of God.
Ring out your joy to the lord, O you just; for praise is fitting
for loyal hearts.

Arvo Pärt
Missa syllabica

KYRIE

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

Issand halasta.
Kristus halasta.
Issand halasta.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

GLORIA

*Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te,
benedicimus te,
adoramus te,
glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Iesu Christe.
Domine Deus, Agnus Dei, Filius Patris,
qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus,*

*lesu Christe,
cum Sancto Spiritu:
in gloria Dei Patris.
Amen.*

Au olgu Jumalale kõrges
ja rahu maa peal
hea tahtega inimestele.
Me kiidame Sind,
me ülistame Sind,
me kummardame Sind,
me austame Sind,
me täname Sind
Sinu suure au pärast,
Issand Jumal, taevane Kuningas,
kõigeväeline Jumal Isa,
Issanda ainusündinud Poeg,
Jeesus Kristus.
Issand Jumal, Jumala Tall,
Isa Poeg,
kes Sa maailma patud ära
kannad, halasta meie peale,
kes Sa maailma patud ära
kannad, võta kuulda meie
palveid,
kes Sa istud Isa paremal käel,
halasta meie peale.
Sest ainult Sina oled Püha,
ainult Sina oled Issand,
ainult Sina oled Kõrgeim,
Jeesus Kristus,
koos Püha Vaimuga,
Jumala Isa kirkuses. Aamen.

Glory to God in the highest,
and on earth peace to people of good will.
We praise you,
we bless you,
we adore you,
we glorify you,
we give you thanks for your great glory,

Lord God, heavenly King,
O God, almighty Father.
Lord Jesus Christ, Only Begotten Son,
Lord God, Lamb of God, Son of the Father,
you take away the sins of the world,
have mercy on us;
you take away the sins of the world,
receive our prayer;
you are seated at the right hand of the Father,
have mercy on us.
For you alone are the Holy One,
you alone are the Lord,
you alone are the Most High,
Jesus Christ,
with the Holy Spirit,
in the glory of God the Father.
Amen.

Graduale **Audi filia**

*Audi, filia, et vide et inclina aurem tuam:
quia concupivit rex speciem tuam.
Specie tua, et pulchritudine tua
intende, prospere procede, et regna.*

Kuula, mu tütar, ja vaata, pööra oma kõrv,
sest kuningas on vaimustunud su ilust.
Astu oma hiilguses,
mine õnnelikult ja valitse.

Psalm 44 (45): 11, 12, 5

Hearken, O daughter, and see, and incline your ear:
for the king has desired your beauty.
With thy comeliness and thy beauty set out,
proceed prosperously, and reign.

Psalm 44 (45): 11, 12, 5

Arvo Pärt
Alleluia-Tropus

*Правило веры и образ кротости,
воздержания учителя
яви ты стаду твоему,
яже вещей истина:
сего ради стяжал еси смирением высокая,
нищетою богатая,
Отче священноначальниче
Николае
моли Христа Бога
спастися душам нашим.*

Su tõsised eluviisid
näitasid sind su karjale usu märgiks,
alandlikkuse eeskujuks,
kasinuse õpetajaks.
Sellepärast said sa oma
alandlikkuse eest suuruse,
vaesuse eest rikkuse,
püha isa piiskop Nikolaos,
palu Kristust Jumalat,
et meie hinged lunastatud saaks.

Õigeusu liturgiline pealaul – 6. detsembri tropaar pühale
Nikolaosele

A rule of faith and a model of meekness,
a teacher of abstinence hath the reality
shewn thee unto thy flock;
therewithal hast thou acquired:
by humility – greatness,
by poverty – riches;
O Father hierarch Nicholas,
intercede before Christ the God
that our souls may be saved.

Troparion for St Nicholas
from the Orthodox prayer tradition

Genealogia

*Dominus vobiscum.
Et cum spiritu tuo.
Initium sancti evangelii secundum Matthæum.
Gloria tibi, Domine.
Liber generationis Jesu Christi, filii David, filii Abraham.
Abraham autem genuit Isaac,
Isaac autem genuit Jacob,
Jacob autem genuit Judam, et fratres ejus.
Judas autem genuit Phares, et Zaram de Thamar.
Phares autem genuit Esron,
Esron autem genuit Aram,
Aram autem genuit Aminadab.
Aminadab autem genuit Naasson.
Naasson autem genuit Salmon,
Salmon autem genuit Booz de Raab,
Booz autem genuit Obed ex Ruth.
Obed autem genuit Jesse.
Jesse autem genuit David regem,
David autem rex genuit Salomonem, ex ea, quæ fuit Uriæ.
Salomon autem genuit Roboam.
Roboam autem genuit Abiam,
Abias autem genuit Asa,
Asa autem genuit Josaphat.
Josaphat autem genuit Joram.
Joram autem genuit Oziam,
Ozias autem genuit Joatham,
Joatham autem genuit Achaz.
Achaz autem genuit Ezechiam.
Ezechias autem genuit Manassen,
Manasses autem genuit Amon,
Amon autem genuit Josiam.
Josias autem genuit Jechoniam,
et fratres ejus in transmigracione Babylonis.
Et post transmigracionem Babylonis
Jechonias genuit Salathiel,
Salathiel autem genuit Zorobabel.
Zorobabem autem genuit Abiud,
Abiud autem genuit Eliachim.
Eliachim autem genuit Azor,*

*Azor autem genuit Sadoc,
Sadoc autem genuit Achim.
Achim autem genuit Eliud.
Eliud autem genuit Eleazar,
Eleazar autem genuit Mathan,
Mathan autem genuit Jacob.
Jacob autem genuit Joseph, virum Mariæ,
de qua natus est Jesus, qui vocatur Christus.*

Issand olgu teiega.
Ja sinu vaimuga.
Matteuse püha evangeeliumi algus.
Kiitus sulle, Kristus.
Jeesuse Kristuse, Taaveti poja, Abrahami poja sünniraamat.
Abrahamile sündis lisak,
lisakile sündis Jaakob,
Jaakobile sündisid Juuda ja tema vennad;
Juudale sündisid Tamarist Perets ja Zerah,
Pertsile sündis Hetsron,
Hetsronile sündis Aram;
Aramile sündis Aminadab.
Aminadabile sündis Nahšon,
Nahšonile sündis Salmon;
Salmonile sündis Rahabist Boaz,
Boazile sündis Ruthist Obed,
Obedile sündis Jesse;
Jessele sündis kuningas Taavet,
Taavetile sündis Uria naisest Salomon;
Salomonile sündis Rehavam,
Rehavamile sündis Avia,
Aviale sündis Asa;
Asale sündis Jošafat,
Jošafatile sündis Joram,
Joramile sündis Uzia.
Uziale sündis Jotam,
Jotamile sündis Ahaz,
Ahazile sündis Hizkia;
Hizkiale sündis Manaše,
Manašele sündis Amon,
Amonile sündis Jošia;
Jošiale sündisid Jehania ja tema vennad
Paabeli vangipõlve ajal.

Ja pärast Paabeli vangipõlve
sündis Jehaniale Šaltiel,
Šaltielile sündis Zerubabel;
Zerubabelile sündis Abiud,
Abiudile sündis Eliakim,
Eliakimile sündis Azur;
Azurile sündis Tsadok,
Tsadokile sündis Ahin,
Ahinile sündis Eliud;
Eliudile sündis Eleazar,
Eleazarile sündis Matan,
Matanile sündis Jaakob;
Jaakobile sündis Joosep, Maarja mees;
ja Maarjast sündis Jeesus, keda nimetatakse Kristuseks.

Matteuse 1: 1–16

The book of the generation of Jesus Christ,
the Son of David, the Son of Abraham.
Abraham begot Isaac, and Isaac begot Jacob, and Jacob begot
Judah and his brethren.
And Judah begot Perez and Zerah by Tamar, and Perez begot
Hezron, and Hezron begot Aram,
and Aram begot Aminadab, and Aminadab begot Nahshon,
and Nahshon begot Salmon,
and Salmon begot Boaz by Rahab, and Boaz begot Obed by Ruth,
and Obed begot Jesse,
and Jesse begot David the king. And David the king begot
Solomon by her that had been the wife of Uriah,
and Solomon begot Rehoboam, and Rehoboam begot Abijah,
and Abijah begot Asa,
and Asa begot Jehoshaphat, and Jehoshaphat begot Joram,
and Joram begot Uzziah,
and Uzziah begot Jotham, and Jotham begot Ahaz,
and Ahaz begot Hezekiah,
and Hezekiah begot Manasseh, and Manasseh begot Amon,
and Amon begot Josiah,
and Josiah begot Jechonias and his brethren, about the time they
were carried away to Babylon.
And after they were brought to Babylon, Jechonias begot
Salathiel, and Salathiel begot Zerubbabel,

and Zerubbabel begot Abiud, and Abiud begot Eliakim,
and Eliakim begot Azor,
and Azor begot Zadok, and Zadok begot Achim,
and Achim begot Eliud,
and Eliud begot Eleazar, and Eleazar begot Matthan,
and Matthan begot Jacob,
and Jacob begot Joseph, the husband of Mary of whom
was born Jesus, who is called Christ.

Matthew 1: 1–16

Arvo Pärt

Which Was the Son of ...

*And Jesus himself began to be about thirty years of age, being
(as was supposed) the son of Joseph, which was the son of Heli,
Which was the son of Matthat, which was the son of Levi,
which was the son of Melchi, which was the son of Janna,
which was the son of Joseph,
Which was the son of Mattathias, which was the son of Amos,
which was the son of Naum, which was the son of Esli,
which was the son of Nagge,
Which was the son of Maath, which was the son of Mattathias,
which was the son of Semei, which was the son of Joseph,
which was the son of Juda,
Which was the son of Joanna, which was the son of Rhesa,
which was the son of Zorobabel, which was the son of Salathiel,
which was the son of Neri,
Which was the son of Melchi, which was the son of Addi,
which was the son of Cosam, which was the son of Elmodam,
which was the son of Er,
Which was the son of Jose, which was the son of Eliezer,
which was the son of Jorim, which was the son of Matthat,
which was the son of Levi,
Which was the son of Simeon, which was the son of Juda,
which was the son of Joseph, which was the son of Jonan,
which was the son of Eliakim,
Which was the son of Melea, which was the son of Menan,
which was the son of Mattatha, which was the son of Nathan,
which was the son of David,*

*Which was the son of Jesse, which was the son of Obed,
which was the son of Booz, which was the son of Salmon,
which was the son of Naasson,
Which was the son of Aminadab, which was the son of Aram,
which was the son of Esrom, which was the son of Phares,
which was the son of Juda,
Which was the son of Jacob, which was the son of Isaac,
which was the son of Abraham, which was the son of Thara,
which was the son of Nachor,
Which was the son of Saruch, which was the son of Ragau,
which was the son of Phalec, which was the son of Heber,
which was the son of Sala,
Which was the son of Cainan, which was the son of Arphaxad,
which was the son of Sem, which was the son of Noe,
which was the son of Lamech,
Which was the son of Mathusala, which was the son of Enoch,
which was the son of Jared, which was the son of Maleleel,
which was the son of Cainan,
Which was the son of Enos, which was the son of Seth,
which was the son of Adam, which was the son of God.*

Luke 3: 23–38

Ja Jeesus oli oma tegevust alustades umbes kolmkümmend aastat vana, ja oli, nagu oletati, Joosepi poeg, see oli Eeli, see oli Mattati, see oli Leevi, see oli Malki, see oli Jannai, see oli Joosepi, see oli Mattitjahu, see oli Aamose, see oli Nahumi, see oli Hesli, see oli Naggai, see oli Mahati, see oli Mattitjahu, see oli Simei, see oli Jooseki, see oli Jooda, see oli Joochanani, see oli Reesa, see oli Serubbaabeli, see oli Sealtieli, see oli Neeri, see oli Melki, see oli Addi, see oli Koosami, see oli Elmadami, see oli Eeri, see oli Jeesuse, see oli Elieseri, see oli Joorimi, see oli Mattati, see oli Leevi, see oli Siimeoni, see oli Juuda, see oli Joosepi, see oli Joonami, see oli Eljakimi, see oli Melea, see oli Menna, see oli Mattata, see oli Naatani, see oli Taaveti,

see oli Iisai, see oli Oobedi, see oli Boase, see oli Salma,
see oli Nahsoni,
see oli Amminadabi, see oli Arni, see oli Hesroni,
see oli Peretsi, see oli Juuda,
see oli Jaakobi, see oli Iisaki, see oli Aabrahami, see oli Terahi,
see oli Naahori,
see oli Serugi, see oli Reu, see oli Pelegi, see oli Eeberi,
see oli Selahi,
see oli Keenani, see oli Arpaksadi, see oli Seemi, see oli Noa,
see oli Lemeki,
see oli Metuusala, see oli Eenoki, see oli Jeredi,
see oli Mahalaleli, see oli Keenani,
see oli Enose, see oli Seti, see oli Aadama,
see oli Jumala poeg.

Luuka 3: 23–38

Offertorium

Ave Maria

*Ave Maria, gratia plena,
Dominus tecum:
benedicta tu in mulieribus,
et benedictus fructus ventris tui.*

Ole tervitatud, Maarja, täis armu,
Issand on Sinuga.
Õnnistatud oled Sa naiste seas
ja õnnistatud on
Sinu ihu vili.

Luuka 1: 28

Hail Mary, full of grace. The Lord is with thee.
Blessed art thou amongst women,
and blessed is the fruit of thy womb.

Luke 1: 28

Præfatio

Dominus vobiscum.

Et cum spiritu tuo.

Sursum corda.

Habemus ad Dominum.

Gratias agamus Domino Deo nostro.

Dignum et iustum est.

*Vere dignum et iustum est, æquum et salutare, nos tibi, semper
et ubique gratias agere: Domine sancte Pater, omnipotens æterne
Deus: per Christum Dominum nostrum. In quo nobis spes beatæ
resurrectionis effulsit, ut, quos contristat certa moriendi condi-
cio, eosdem consoletur futuræ immortalitatis promissio. Tuis enim
fidelibus, Domine, vita mutatur, non tollitur, et, dissoluta terrestris
huius incolatus domo, æterna in cælis habitatio comparatur.*

*Et ideo, cum Angelis et Archangelis, cum Thronis et
Dominationibus, cumque omni militia cælestis exercitus, hymnum
gloriæ tuæ canimus, sine fine dicentes:*

Issand olgu teiega. Ja sinu vaimuga. Ülendagem oma
südamed. Me oleme nad ülendanud Issanda poole. Tänaagem
Issandat, meie Jumalat. See on väärikas ja õige. See on tõesti
väärikas ja õige, et me alati ja kõikjal täname sind, Issand, püha
Iisa, kõigeväeline igavene Jumal, Kristuse, meie Issanda läbi.
Temas säras meie jaoks õnnistatud ülestõusmise lootus; ning
kui surma seadus meid vaevab, toob surematuse tõotus meile
lohutust. Sest nende jaoks, kes sinusse usuvad, Issand, pole
elu läbi, vaid ümber muudetud; ja kui saab kord läbi nende
aeg maa peal, on neil juba taevas igavene eluase. Seepärast
kuulutame koos Inglise ja Peainglitega, koos Troonide ja
Valitsejatega, koos taevase sõjaväega sinu kirkust, ning
laulame sulle kõik koos kiituse laulu:

The Lord be with you.
And with your spirit.
Lift up your hearts.
We have lifted them up to the Lord.
Let us give thanks to the Lord our God.
It is right and just.

It is truly right and just, fitting and salutary, that we should at all times and in all places give thanks to you, O Lord, holy Father, almighty and ever-lasting God, through Christ our Lord. In whom has shone upon us the hope of a blessed resurrection, so that those who are afflicted by the certainty of dying, may be consoled by the promise of future immortality. For your faithful, Lord, life is changed, not taken away; and when the abode of this earthly sojourn is destroyed, an eternal dwelling is prepared in heaven. And therefore, with the Angels and Archangels, with the Thrones and Dominations and with all the heavenly hosts, we proclaim without ceasing a hymn to your glory:

Arvo Pärt
Missa syllabica

SANCTUS

*Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.*

Püha, püha, püha
On Issand, taevavägede Jumal.
Taevas ja maa on täis
Sinu kirkust,
hoosianna kõrges.
Kiidetud olgu, kes tuleb
Issanda nimel,
hoosianna kõrges.

Holy, Holy, Holy
Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

Pater noster

*Præceptis salutaribus moniti,
et divina institutione formati,
audemus dicere:*

*Pater noster, qui es in cælis;
sanctificetur nomen tuum;
adveniat regnum tuum;
fiat voluntas tua,
sicut in cælo et in terra.
Panem nostrum cotidianum da nobis hodie;
et dimitte nobis debita nostra,
sicut et nos dimittimus debitoribus nostris;
et ne nos inducas in tentationem;
sed libera nos a malo.*

Õndsakstegevatest käsusõnadest manitsetud
ja jumalikust juhatusest õpetust saanud,
julgeme paluda:

Meie Isa, kes sa oled taevas,
pühitsetud olgu sinu nimi;
sinu riik tulgu;
sinu tahtmine sündigu
nagu taevas, nõnda ka maa peal.
Meie igapäevast leiba anna meile tänapäev;
ja anna meile andeks meie võlad,
nagu meiegi andeks anname oma võlglastele;
ja ära saada meid kiusatusse,
vaid päästa meid ära kurjast.

Meieisapalve, Matteuse 6: 9–13

Taught by our Savior's command
and formed by the word of God,
we dare to say:

Our Father, who art in heaven,
hallowed be thy name.

Thy kingdom come.
Thy will be done on earth, as it is in heaven.
Give us this day our daily bread,
and forgive us our trespasses,
as we forgive those who trespass against us,
and lead us not into temptation,
but deliver us from evil.

The Lord's Prayer, Matthew 6: 9–13

Arvo Pärt
Missa syllabica

AGNUS DEI

*Agnus Dei,
qui tollis peccata mundi:
miserere nobis.*

*Agnus Dei,
qui tollis peccata mundi:
miserere nobis.*

*Agnus Dei,
qui tollis peccata mundi:
dona nobis pacem.*

Jumala Tall, kes Sa maailma
patud ära kannad,
halasta meie peale.

Jumala Tall, kes Sa maailma
patud ära kannad,
halasta meie peale.

Jumala Tall, kes Sa maailma
patud ära kannad,
anna meile rahu.

Lamb of God,
you take away the sins of the world,
have mercy on us.

Lamb of God,
you take away the sins of the world,
have mercy on us.

Lamb of God,
you take away the sins of the world,
grant us peace.

Arvo Pärt
Nunc dimittis

*Nunc dimittis servum tuum, Domine, secundum verbum tuum
in pace,
quia viderunt oculi mei salutare tuum,
quod parasti ante faciem omnium populorum,
lumen ad revelationem gentium et gloriam plebis tuae Israel.*

*Gloria Patri, et Filio, et Spiritui Sancto, sicut erat in principio,
et nunc, et semper, et in saecula saeculorum. Amen.*

Issand, nüüd sa lased oma sulasel lahkuda rahu
oma ütlust mööda,
sest mu silmad on näinud sinu päästet,
mille sa oled valmistanud kõigi rahvaste silme ees:
valgust, mis on ilmutuseks paganaile, ja kirkust sinu rahvale
israeliile.

Au olgu Isale ja Pojale ja Pühale Vaimule!
Nõnda kui alguses oli, nüüdki on ja jääb igavesest ajast
igavesti. Aamen.

Luuka 2: 29–32

Lord, now lettest thou thy servant depart in
peace, according to thy word:
For mine eyes have seen thy salvation,
Which thou hast prepared
before the face of all people;
A light to lighten the Gentiles, and the glory of thy people Israel.

Glory to the Father, and to the Son, and to the Holy Spirit,
Both now and always, and unto the ages of ages. Amen.

Luke 2: 29–32

Arvo Pärt

Missa syllabica

ITE MISSA EST

Ite, missa est. Deo gratias.

Minge Jumala rahu. Tänu olgu Jumalale.

Go forth, the Mass is ended. Thanks be to God.

Virgencita

Virgencita de Guadalupe, salva nos, salva.

Santa María de Guadalupe, ruega por nosotros.

Virgencita, salva nos.

Santa María, Madre de Dios, salva nos, ruega por nosotros pecadores.

Salva nos, ahora y en la hora de nuestra muerte.

Nuestra Señora de Guadalupe, Virgencita, ruega por nosotros. Amén.

Neitsike, Neitsike,
Guadalupe Neitsike, päästa meid, päästa.
Guadalupe Püha Maarja, palu meie eest.
Neitsike, päästa meid.
Püha Maarja, Jumalaema, päästa meid.
Palu meie, patuste eest,
päästa meid nüüd ja meie surmatunnil.
Meie Guadalupe Ema, Neitsike,
palu meie eest.
Aamen.

Jumalaema traditsiooniliste palvete järgi
(koostanud Arvo Pärt)

Virgin Mary of Guadalupe, save us.

Holy Mary of Guadalupe, pray for us.

Virgin Mary, save us.

Holy Mary, Mother of God, save us, pray for us sinners.

Save us, now and in the hour of our death.

Our Lady of Guadalupe, Virgin Mary, pray for us.

Amen.

Adapted from traditional prayers to the Mother of God
(by Arvo Pärt)



Foto: Tõnu Tunnel