

# Contents

I Surrexit Christus .....	5
II Omnis una .....	7
III Alleluia .....	13
IV Benedicamus.....	17
V Laudate Dominum .....	22
VI Kyrie .....	33
VII Deo gratias .....	37
VIII Pater noster .....	45
IX Sanctus .....	47
X Stabat mater dolorosa .....	55
XI Ave Maria .....	59
XII Credo .....	61
XIII O sanctissima.....	67
XIV O salutaris Hostia .....	71
XV Ave verum Corpus.....	80
XVI Libera me .....	87
XVII Dominus vobiscum .....	101
XVIII Surrexit Dominus .....	107
XIX Confitemini Domino.....	115
XX Tempore natalis Domini .....	123
XXI Ave Regina caelorum .....	132
XXII Gloria tibi, Domine .....	137
XXIII Oremus.....	145
XXIV Agnus Dei.....	153

# I Surrexit Christus

from *Gloria Patri...*  
24 hymns for mixed choir

URMAS SISASK (1988)

$\text{♩} = 72$

*f* Surre-xit Chri-stus ho-di-e *p* Al-le-lu — ia  
*f* Surre-xit Chri-stus ho-di-e *p* Al-le-lu — ia  
*f* Surre-xit Chri-stus ho-di-e *p* Al-le-lu — ia  
*f* Surre-xit Chri-stus ho-di-e *p* Al-le-lu — ia

*rit.* *f* *a tempo*

*rit.* Al-le-lu — ia! *f* Surre-xit Christus ho-di-e  
*f* Al-le-lu — ia! *f* Surre-xit Christus ho-di-e  
*f* Al-le-lu — ia! *f* Surre-xit Christus ho-di-e  
*f* Al-le-lu — ia! *f* Surre-xit Christus ho-di-e

# II Omnis una

from *Gloria Patri...*  
24 hymns for mixed choir

URMAS SISASK (1988)

$\text{♩} = 56$

*p*  
O — mnís u — na gau — de — a — mus Chrís — to lau — des  
*p*  
O — mnís u — na gau — de — a — mus Chrís — to lau — des

*mf*  
Quí na — tus est de vír — gi — ne  
*mf*  
Quí na — tus est de  
re — fe — ra — mus O — mnís u — na gau — de —  
re — fe — ra — mus O — mnís u — na gau — de —

# III Alleluia

from *Gloria Patri...*  
24 hymns for mixed choir

URMAS SISASK (1988)

♩. = 48

First system of the musical score. It consists of five staves: a grand staff (treble and bass clefs) and three vocal staves (soprano, alto, and tenor). The tempo is marked as quarter note = 48. The music is in 6/8 time. The lyrics are: "Al - le - lu - ía Al - le - lu - ía Al - le -". Dynamics include *mp* (mezzo-piano) and *p* (piano). A tenor part is indicated with a 'T' above the staff.

Second system of the musical score, continuing from the first. It consists of five staves: a grand staff and three vocal staves. The lyrics are: "lu - ía Al - le - lu - ía Al - le - lu - ía Al - le - lu - ía Al - le -". The music continues in 6/8 time with various dynamics and articulations.

# IV Benedicamus

from *Gloria Patri...*

24 hymns for mixed choir

URMAS SISASK (1988)

♩ = 112

*p*  
Be-ne-dí-ca - mus Pa - trem

*p*  
Be-ne-dí-ca - mus Pa - trem

*f*  
Be-ne-dí-ca - mus Pa - trem

*f*  
Be-ne-dí-ca - mus Pa - trem

Detailed description: This system contains the first four staves of the musical score. The top two staves are vocal parts with lyrics 'Be-ne-dí-ca - mus Pa - trem' and a piano (*p*) dynamic. The third staff is a vocal part with lyrics 'Be-ne-dí-ca - mus Pa - trem' and a forte (*f*) dynamic. The bottom staff is a bass line with lyrics 'Be-ne-dí-ca - mus Pa - trem' and a forte (*f*) dynamic. The music is in 3/4 time and features a key signature of one sharp (F#).

*f*  
Be-ne-dí-ca - mus Fí - líum

*f*  
Be-ne-dí-ca - mus Fí - líum

*p*  
Be-ne-dí-ca - mus Pa - trem

*p*  
Be-ne-dí-ca - mus

*p*  
Be-ne-dí-ca - mus Pa - trem

*p*  
Be-ne-dí-ca - mus

Detailed description: This system contains the next four staves. The top two staves are vocal parts with lyrics 'Be-ne-dí-ca - mus Fí - líum' and a forte (*f*) dynamic. The third staff is a vocal part with lyrics 'Be-ne-dí-ca - mus Pa - trem' and a piano (*p*) dynamic. The bottom staff is a bass line with lyrics 'Be-ne-dí-ca - mus Pa - trem' and a piano (*p*) dynamic. The music continues in 3/4 time with the same key signature.

# V Laudate Dominum

from *Gloria Patri...*

24 hymns for mixed choir

URMAS SISASK (1988)

$\text{♩} = 144$   
*f*

*f* Laudate Do-mi-num o-mnes gen-tes, laudate  
*f* Laudate Do-mi-num o-mnes gen-tes, lauda-te  
*f* Laudate Do-mi-num o-mnes gen-tes, lauda-te  
*f* Laudate Do-mi-num o-mnes gen-tes, lauda-te

*mp* T

eum o-mnes popu-li Lau-da-te  
eum o-mnes popu-li po-pu-li Lau-  
eum o-mnes po-pu-li Lau-da-te Do-mi-num  
eum o-mnes popu-li po-pu-li

# VI Kyrie

from *Gloria Patri...*  
24 hymns for mixed choir

URMAS SISASK (1988)

$\text{♩} = 40$

*p*

Musical score for the first system of 'VI Kyrie'. It consists of four staves. The top three staves are vocal parts (Soprano, Alto, Tenor) and the bottom staff is the bass line. The time signature is 5/4 with a 3/4 change. The key signature has one sharp (F#). The lyrics are: - lei-son Ky ri-e e - lei-son. The first vocal part has a triplet of eighth notes for 'Ky ri-e e'. The bass line has a triplet of eighth notes for 'Ky ri-e e'.

Musical score for the second system of 'VI Kyrie'. It consists of four staves. The top three staves are vocal parts and the bottom staff is the bass line. The lyrics are: - lei-son - lei-son - lei-son Ky ri-e e - lei-son - lei-son. The first vocal part has a triplet of eighth notes for 'Ky ri-e e'. The bass line has a triplet of eighth notes for 'Ky ri-e e'.

# VII Deo gratias

from *Gloria Patri...*  
24 hymns for mixed choir

URMAS SISASK (1988)

$\text{♩} = 64$

(pp)T (pp-ff ad libitum)

Al-le-lu-ia Al-le-

p

De-o

p

De-o

- lu-ia Al-le-lu-



# VIII Pater noster

from *Gloria Patri...*  
24 hymns for mixed choir

URMAS SISASK (1988)

*Tempo ad libitum*

Sancti-fi-ce-tur no-men tu-um.

Pa-ter noster, qui es in cae-lis

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The bottom staff is a bass line. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Tempo ad libitum'. The dynamics are marked 'p' (piano). The lyrics are 'Sancti-fi-ce-tur no-men tu-um.' and 'Pa-ter noster, qui es in cae-lis'.

Fi-at vo-luntas tu-a, si-cut in cae-lo et in ter-ra.

A-dveni-at re-gnum tu-um

si-cut in cae-lo et in ter-ra.

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The bottom staff is a bass line. The key signature is one sharp (F#) and the time signature is common time (C). The dynamics are marked 'p' (piano). The lyrics are 'Fi-at vo-luntas tu-a, si-cut in cae-lo et in ter-ra.' and 'A-dveni-at re-gnum tu-um'.

# IX Sanctus

from *Gloria Patri...*  
24 hymns for mixed choir

URMAS SISASK (1988)

$\text{♩} = 132$

*f* Sanctus, Sanctus, Sanctus Do-mínus Deus Sanctus Do-mínus De-us sabaoth.

*f* Sanctus, Sanctus, Sanctus Do-mínus Deus Sanctus Do-mínus De-us sabaoth.

*f* Sanctus, Sanctus, Sanctus Do-mínus Deus Sanctus Do-mínus De-us sabaoth.

*f* Sanctus, Sanctus, Sanctus Do-mínus Deus Sanctus Do-mínus De-us sabaoth.

*p* Sanctus, Sanctus, Sanctus Domínus De-us Sanctus Do-mínus De-us sabaoth.

*p* Sanctus, Sanctus, Sanctus Domínus De-us Sanctus Do-mínus De-us sabaoth.

*p* Sanctus, Sanctus, Sanctus Domínus De-us Sanctus Do-mínus De-us sabaoth.

*p* Sanctus, Sanctus, Sanctus Domínus De-us Sanctus Do-mínus De-us sabaoth.

# X Stabat mater dolorosa

from *Gloria Patri...*  
24 hymns for mixed choir

URMAS SISASK (1988)

$\text{♩} = 64$

*p*

Stabat mater do-lo-ro-sa

do-lo-ro-

*pp*

*M*

*pp*

*M*

Detailed description: This system contains the first four staves of the musical score. The top staff is a vocal line in treble clef with lyrics 'Stabat mater do-lo-ro-sa'. The second staff is a vocal line in treble clef with lyrics 'do-lo-ro-'. The third staff is a piano accompaniment in treble clef with a 'pp' dynamic marking and a 'M' tempo marking. The fourth staff is a piano accompaniment in bass clef with a 'pp' dynamic marking and a 'M' tempo marking. The music is in 2/4 time and D major.

ju-xta crucem la-cri-mo-sa

- sa

la - cri - mo - sa.

*M*

*M*

Detailed description: This system contains the next four staves of the musical score. The top staff is a vocal line in treble clef with lyrics 'ju-xta crucem la-cri-mo-sa'. The second staff is a vocal line in treble clef with lyrics '- sa' and 'la - cri - mo - sa.'. The third staff is a piano accompaniment in treble clef with a 'M' tempo marking. The fourth staff is a piano accompaniment in bass clef with a 'M' tempo marking. The music continues in 2/4 time and D major.

# XI Ave Maria

from *Gloria Patri...*

24 hymns for mixed choir

Dedicated to Ene Üleoja

URMAS SISASK (1988)

*Tempo ad libitum*

The musical score is written for mixed choir and piano. It consists of two systems of staves. The first system has four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The second system has four staves: three vocal staves and one piano accompaniment staff. The music is in G major and 8/8 time. Dynamics include *p*, *mf*, *mp*, and *pp*. The lyrics are in Latin: "A-ve Ma-ri-a, gra-ti-a ple-na. A-ve Ma-ri-a, A-ve, A-ve Ma-ri-a, gra-ti-a ple-na. A-ve Ma-ri-a, A-ve".

*mf* solo: *p* *mf*

A-ve Ma-ri-a, gra-ti-a ple-na. A-ve Ma-ri-a,

A-ve, A-ve Ma-ri-a,

A-ve, A-ve Ma-ri-a,

*coro!* *mp* *pp* *p*

grati-a ple-na. A-ve Ma-ri-a A-ve-

# XII Credo

from *Gloria Patri...*  
24 hymns for mixed choir

URMAS SISASK (1988)

$\text{♩} = 84$

Musical score for the first system of 'XII Credo'. It consists of four staves. The top three staves are for vocal parts (Soprano, Alto, Tenor) and the bottom staff is for the bass line. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as quarter note = 84. The lyrics are: Cre-do in De-um. Cre-do in u-num Deum. Cre-do in

Musical score for the second system of 'XII Credo'. It consists of four staves. The top three staves are for vocal parts (Soprano, Alto, Tenor) and the bottom staff is for the bass line. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: De-um. Cre-do in unum De-um. Cre-do in De-um. Cre-do in De-um. The first vocal part has a dynamic marking of *f* (coro).

# XIII O sanctissima

from *Gloria Patri...*  
24 hymns for mixed choir

URMAS SISASK (1988)

$\text{♩} = 60$

*p* ( $\text{>}$ )  
O sanctis-sima

*p* ( $\text{>}$ )  
O sanctis-sima

*p* ( $\text{>}$ ) ( $\text{>}$ )  
O sanctissima, o pi-is-sima, dulcis Virgo Mari-a.

*p* ( $\text{>}$ ) ( $\text{>}$ )  
O sanctissima, o pi-is-sima, dulcis Virgo Maria.

*p* ( $\text{>}$ )  
O pi-is-si-ma dulcis Vir-go Mari-a. in-temera -

*p* ( $\text{>}$ )  
O pi-is-si-ma dulcis Vir-go Mari-a. in-temera -

Mater amata

Mater amata

# XIV O salutaris Hostia

from *Gloria Patri...*

24 hymns for mixed choir

URMAS SISASK (1988)

*Energico*

*f*  
O sa-lu-ta-ris Ho-sti-a qu — ae  
*f*  
O sa-lu-ta-ris Ho-sti-a qu — ae  
*f*  
O sa-lu-ta-ris Ho-sti-a qu — ae cae — lí  
*f*  
O sa-lu-ta-ris Ho-sti-a qu — ae cae — lí

caeli, caeli pan-dis o — sti-um. O sa-lu-ta-ris Ho-sti-a,  
caeli, cae-li pan-dis o — sti-um. O sa-lu-ta-ris Ho-sti-a,  
pan — dis o — sti — um. O sa-lu-ta-ris Ho-sti-a,  
pan — dis, pan-dis o — sti — um. O sa-lu-ta-ris Ho-sti-a,

# XV Ave verum Corpus

from *Gloria Patri...*

24 hymns for mixed choir

URMAS SISASK (1988)

$\text{♩} = 52$  *mf* *p*

A — ve ve — rum Cor — pus.

*p* A — ve *mp* A — ve ve — rum Cor — pus.

*p* A — ve *mp* A — ve ve — rum Cor — pus.

*p* A — ve *mp* A — ve ve — rum Cor — pus,

*mp* *mf*

A — ve, A — ve ve — rum Corpus, na — tus ex Mari — a

*p* *mp* *p*

A — ve, A — ve ve — rum Corpus. A — ve.

*p* *mp* *p*

A — ve, A — ve ve — rum Corpus. A — ve.

*mf* *p* *p*

na — tus ex Mari — a Vir — gi — ne. A — ve.



# XVI Libera me

from *Gloria Patri...*  
24 hymns for mixed choir

URMAS SISASK (1988)

$\text{♩} = 88$

*f* *pp*  
Li-be-ra me;  
*f* *pp*  
Li-be-ra me;  
*f* *pp*  
Li-be-ra me;  
*f* *p*  
Do - mi - ne, de morte ae - ter - na in

*f*  
di-e il-la tre-men - da, quan-do

# XVII Dominus vobiscum

from *Gloria Patri...*  
24 hymns for mixed choir

URMAS SISASK (1988)

pp  
Domínus vobiscum. Domínus vobiscum. Domínus vobiscum.

pp  
Do mí nus vo

pp  
Do mí nus vo

Do mí nus vo

pp  
Domínus vobiscum. Do mí nus vo

- bis - cum. Do mí nus vo

- bis - cum. Do mí nus vo

- bis - cum. p  
Domínus vobiscum. Domínus vobiscum. Domínus vobiscum.

# XVIII Surrexit Dominus

from *Gloria Patri...*  
24 hymns for mixed choir

URMAS SISASK (1988)

$\text{♩} = 100$

The first system of the musical score consists of four staves. The top three staves are for vocal parts (Soprano, Alto, and Tenor) and the bottom staff is for the bass line. The music is in 8/8 time and begins with a forte (f) dynamic. The lyrics are: "Sur-re-xit Do-mi-nus de se-pul-chro,". The notes are written in a clear, legible font, and the lyrics are placed directly below the corresponding notes.

Sur-re-xit Do-mi-nus de se-pul-chro,  
Sur-re-xit Do-mi-nus de se-pul-chro,  
Sur-re-xit Do-mi-nus de se-pul-chro,  
Sur-re-xit Do-mi-nus de se-pul-chro,

The second system of the musical score continues the vocal parts and bass line. It features dynamic markings of piano (p) and forte (f). The lyrics are: "al-le-lu-ia, al-le-lu-ia, al-le-lu-ia. Surre-xit". The notes are written in a clear, legible font, and the lyrics are placed directly below the corresponding notes.

al-le-lu-ia, al-le-lu-ia, al-le-lu-ia. Surre-xit  
al-le-lu-ia, al-le-lu-ia, al-le-lu-ia. Surre-xit  
al-le-lu-ia, al-le-lu-ia, al-le-lu-ia. Surre-xit  
al-le-lu-ia, al-le-lu-ia, al-le-lu-ia. Surre-xit

# XIX Confitemini Domino

from *Gloria Patri...*  
24 hymns for mixed choir

URMAS SISASK (1988)

*Largo*  $\text{♩} = 160$

*p* Coro *mf* Solo

Glo-ri-a Pa-tri... Con-fi-te-mi-ni, con-fi-te-mi-ni,

*p* Coro *mf* Solo

Glo-ri-a Pa-tri... Con-fi-te-mi-ni, con-fi-te-mi-ni,

*p* Coro

Glo-ri-a Pa-tri...

*p* Coro

Glo-ri-a Pa-tri...

Coro *mf*

con-fi-te-mi-ni Do-mi-no, Do-mi-no, quoniam bonus, quoniam in saeculum

Coro

con-fi-te-mi-ni Do-mi-no, Do-mi-no, quoniam bo-nus, quoniam in saeculum

*mf* Coro

quoniam bo-nus, quoniam in saeculum

*mf* Coro

quoniam bo-nus, quoniam in saeculum

# XX Tempore natalis Domini

from *Gloria Patri...*

24 hymns for mixed choir

URMAS SISASK (1988)

*mf*

1. A - de - ste jí - de - lís lae - tí, trí - um - phantes: Ve - ní - te, ve -

*p*

Na - tum Vi - de - te

*p*

Na - tum Vi - de - te Re - gem ange -

*p*

Na - tum Vi - de - te

*p*

- ní - te ín Beth - le - em. Na - tum Vi - de - te Re - gem ange -

# XXI Ave Regina caelorum

from *Gloria Patri...*

24 hymns for mixed choir

URMAS SISASK (1988)

$\text{♩} = 88$   
*p* Coro *mf* Solo

A — ve, A — ve Re — gi — na cae — lo —  
A — ve, A — ve, A —  
A — ve, A — ve, A —  
A — ve, A — ve, A —  
(σ) A — ve, (σ) A — ve, (σ) A —

— rum. A — ve Do — mi — na An — ge — lo — rum: —  
— ve, A — ve, A — ve,  
— ve, A — ve, A — ve,  
(σ) — ve, (σ) A — ve, (σ) A — ve, (σ) — ve,

# XXII Gloria tibi, Domine

from *Gloria Patri...*

24 hymns for mixed choir

URMAS SISASK (1988)

$\text{♩} = 120$   
*f* *2x p*

1. Gra — tí — as a — ga — mus Do — mí — no, gra — tí —

1. Gra — tí — as a — ga — mus Do — mí — no, gra — tí —

1. Gra — tí — as a — ga — mus Do — mí — no, gra — tí —

1. Gra — tí — as a — ga — mus Do — mí — no, gra — tí —

*f*

- as Do — mí — no De — o no — stro. Glo — rí — a tí — bí, glori — a tí — bí Do — mí —

- as Do — mí — no De — o no — stro. Glo — rí — a tí — bí, glori — a tí — bí Do — mí —

- as Do — mí — no De — o no — stro. Glo — rí — a tí — bí, glori — a tí — bí Do — mí —

- as Do — mí — no De — o no — stro. Glo — rí — a tí — bí, glori — a tí — bí Do — mí —

# XXIII Oremus

from *Gloria Patri...*  
24 hymns for mixed choir

URMAS SISASK (1988)

$\text{♩} \approx 60$  *pp*

*pp*

*pp*

*pp*

*pp*

M... M... M... M... M... M...

M... M... M... M... M...



# XXIV Agnus Dei

from *Gloria Patri...*  
24 hymns for mixed choir

URMAS SISASK (1988)

*Cantabile* ♩ = 76

*Tp*

A-gnus Dei, qui tol-lis pecca-ta mundi: mi-se-re-re,

*Tp*

8

A-gnus Dei, qui tol-lis pecca-ta mundi: mi-se-re-re,

mi-se-re-re, mi-se-re-re no-bis.

*Tp*

A-gnus Dei, qui tol-lis pecca-ta

8

mi-se-re-re, mi-se-re-re no-bis.

*Tp*

A-gnus Dei, qui tol-lis pecca-ta