

**Fünf unvollendete Stücke für Orgel**  
von Peeter Süda  
Ergänzt durch Toomas Trass

**Five unfinished organ pieces from Peeter Süda**  
Finished by Toomas Trass

- 1 Improvisation
- 2 Passacaglia
- 3 Fuga a 5 voci
- 4 Toccata
- 5 Fuga sopra il nome "BACH" per 'organo a 6 voci

PEETER SÜDA ORGELWERKE V

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Im Schaffen Peeter Südas haben dessen Orgelwerke einen wesentlichen Anteil.

Bereits während seines Studiums am Petersburger Konservatorium (1902-1912) hat Süda als ausgezeichneter Organist Aufmerksamkeit erregt: guter Geschmack, inhaltliche Ausarbeitung, virtuose Spieltechnik und meisterhafte Anwendung der Register kennzeichneten seinen Vortrag.

Nach dem Studium ist er 1912 nach Tallinn (Estland) übersiedelt, wo er bis zu seinem Tod wohnte. Von Natur her ausgeglichen und grünälich, gab er sich mit seiner typisch estnischen Hartnäckigkeit seiner Arbeit hin. Er hat an jedem musikalischen Gedanken lange und sorgsam gearbeitet, bevor dieser seine endgültige Gestalt erhielt. 1920, im Alter von nur 37 Jahren, starb er in Tallinn.

Aus diesem Grunde sind mehrere Werke unvollendet geblieben, darunter die in diesem Band vereinten Stücke für Orgel, die Toomas Trass in behutsamer Weise als Kenner im Stile des Peeter Süda vollendete [2008/2009] und während des „Internationalen Orgel-Festivals“ in Tallinn (Estland) 2010 erstmals zu Gehör brachte.

Ein lohnenswerter Beitrag estnischer Orgelmusik.

His organ compositions have played a significant role in Peeter Südas' work.

During his studies at Petersburger Konservatorium (1902-1912), Süda already attracted attention as an outstanding organist: good taste, elaboration on content, virtuosic playing techniques and the masterful use of the registers characterised lectures. After graduation in 1912, he moved to Tallinn (Estonia) where he lived until his death. By nature well balanced and thorough, and with a typical Estonian tenacity, he devoted himself to his work. He put much time and effort into every musical thought before taking its final form. In 1920, at the young age of 37, he died in Tallinn/Estonia.

Because of this, many of his works remained unfinished, including the pieces for organ combined in this volume, which Toomas Trass, as expert in the style of Peeter Süda, delicately completed in [2008/2009] and which were first performed during the "International Organ Festival" in Tallinn (Estonia) in 2010.

A valuable contribution to Estonian organ music.

Toomas Trass (\*1966 in Tartu/Estland) ist Komponist und Organist. Trass studierte Theorie an der Tallinner Musikhochschule bei Leo Semlek, Rene Eespere und Helju Tauk und Komposition bei Prof. Lepo Sumera, sowie später an der EAM bei Jaan Rääts. Gleichzeitig studierte er Orgel bei Prof. Hugo Lepnurm. Trass setzte später seine Orgelstudien fort bei Josef Sluys in Brüssel (1990) bei Ludger Lohman und Jaques van Oortmerssen beim Alkmaar Festival (1991) und bei Jose Luis González Uriol in Zaragoza, Spanien (1992-93). Trass lebt und arbeitet in Tallinn (Estland).

Toomas Trass (b. 1966 in Tartu/Estonia), composer and organist. Trass graduated from the studies of music theory at Tallinn Music High School in 1986 (with Leo Semlek, Rene Eespere and Helju Tauk) and as a composer from Tallinn Conservatory in 1992 with Prof. Lepo Sumera, having simultaneously studied organ with Prof. Hugo Lepnurm. 1995-98 Trass was a postgraduate student of composition at the EAM with Prof. Jaan Rääts. Trass has later furthered his organ studies with Josef Sluys in Brussels (1990), with Ludger Lohman and Jaques van Oortmerssen at the Alkmaar Festival (1991) and with Jose Luis González Uriol in Zaragoza, Spain (1992-93).

# 1. *Improvisation*

Peeter Süda

Grave

Man.

Ped.

*rapido*

*rit.*

*a tempo*

*accel.*

Die ersten 9 Takte von Peeter Süda  
Peeter Südalt esimesed 9 takti  
From Peeter Süda first 9 bars

7

*rapido*

8

*rit.*

\*\*

10

Alla marcia e mistico

B-A-C-H

\*\*  
Hier endet Peeter Südias Manuskript  
Sii lõped Peeter Süda käsikiri

Here ends the manuscript of Peeter Süda

12



Musical score page 12. The top staff shows a single note on the G clef staff followed by a rest. The middle staff consists of a bass clef staff with a continuous eighth-note pattern. The bottom staff shows a bass clef staff with a continuous eighth-note pattern.



Musical score continuation from page 12. The top staff shows a single note on the G clef staff followed by a rest. The middle staff consists of a bass clef staff with a continuous eighth-note pattern. The bottom staff shows a bass clef staff with a continuous eighth-note pattern.

14



Musical score page 14. The top staff shows a single note on the G clef staff followed by a rest. The middle staff consists of a bass clef staff with a continuous eighth-note pattern. The bottom staff shows a bass clef staff with a continuous eighth-note pattern.

16



Musical score page 16. The top staff shows a single note on the G clef staff followed by a rest. The middle staff consists of a bass clef staff with a continuous eighth-note pattern. The bottom staff shows a bass clef staff with a continuous eighth-note pattern.

18

20

22

## 2. Passacaglia

Peeter Süda

The musical score for Peeter Süda's Passacaglia is presented in three systems of music. The first system (measures 1-8) features the Manual (Man.) and Pedal (Ped.) staves. The Man. staff consists of eight measures of rests. The Ped. staff has eighth-note patterns in measures 1-4, followed by sixteenth-note patterns in measures 5-8. The second system (measures 9-16) continues with the Ped. staff having sixteenth-note patterns and the Bass staff having eighth-note patterns. The third system (measures 17-24) also features the Ped. staff with sixteenth-note patterns and the Bass staff with eighth-note patterns.

Die ersten 48 Takte von Peeter Süda  
Peeter Südalt esimesed 48 takti  
From Peeter Süda first 48 bars

57

Musical score page 14, measures 57-60. The score consists of three staves: treble, bass, and piano. The treble staff has sixteenth-note patterns. The bass staff has eighth-note patterns. The piano staff has sixteenth-note patterns.

60

Musical score page 14, measures 60-63. The score consists of three staves: treble, bass, and piano. The treble staff has sixteenth-note patterns. The bass staff has eighth-note patterns. The piano staff has sixteenth-note patterns.

63

Musical score page 14, measures 63-66. The score consists of three staves: treble, bass, and piano. The treble staff has sixteenth-note patterns. The bass staff has eighth-note patterns. The piano staff has sixteenth-note patterns.

The image shows three staves of musical notation, likely for three voices (Soprano, Alto, and Bass). The notation is in common time, with a key signature of two sharps (F major or D minor). The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass F-clef. The music consists of six measures, numbered 66, 68, and 70. Measures 66 and 68 begin with eighth-note patterns in the soprano and alto voices, while the bass voice provides harmonic support. Measures 67 and 69 show more complex melodic lines, particularly in the soprano and alto parts, with sustained notes and grace notes. Measure 70 concludes the section with a final flourish of eighth-note patterns.

### 3. Fuga a 5 voci

Peeter Süda

The musical score consists of three systems of music. The first system (measures 1-4) has two staves: 'Man.' (treble clef) and 'Ped.' (bass clef). The second system (measures 5-8) has two staves: treble clef and bass clef. The third system (measures 9-12) has two staves: treble clef and bass clef. All staves are in common time (indicated by '3') and have a key signature of one flat.

Die ersten 22 Takte von Peeter Süda  
Peeter Süda's first 22 bars  
From Peeter Süda first 22 bars

13

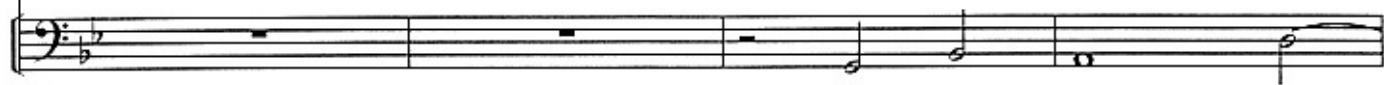
17

\*\*

21

\*\*  
*Hier endet Peeter Südas Manuskript  
 Siin lõped Peeter Süda käskiri  
 Here ends the manuscript of Peeter Süda*

25

A musical score page featuring two staves. The top staff is in treble clef and has a key signature of one flat. It contains six measures of music with various note heads and stems. The bottom staff is in bass clef and also has a key signature of one flat. It contains five measures, with the first three being mostly rests and the last two showing more active bassline activity.

29

A musical score page featuring two staves. The top staff is in treble clef and has a key signature of one flat. It contains six measures of music with various note heads and stems. The bottom staff is in bass clef and also has a key signature of one flat. It contains five measures, with the first three being mostly rests and the last two showing more active bassline activity.

4. *Toccata*

Allegro

Peeter Süda

Man.

Ped.

Die ersten 26 Takte von Peeter Süda  
 Peeter Südalt esimesed 26 takti  
 From Peeter Süda first 26 bars

10

Poco vivace

13

16

Eres 2987

19

22

25 \*\*\*

\*\*  
Hier endet Peeter Südas Manuskript  
Siin lõpetab Peeter Südä käskirja  
Here ends the manuscript of Peeter Südä

*5. Fuga sopra il nome "B A C H"  
per l'organo a 6 voci*

Peeter Süda

Die ersten 22 Takte von Peeter Süda  
Peeter Südalt esimesed 22 takti  
From Peeter Süda first 22 bars

13

17

21

\*\*

Hier endet Peeter Südas Manuskript (+ 2 Takte im Pedal)  
 Siin lõped Peeter Süda käskiri (+ pedaalis 2 takti)  
 Here ends the manuscript of Peeter Süda (+ 2 bars pedal)

Musical score page 65, measures 25-28. The score consists of three staves: Treble, Bass, and Double Bass. The key signature changes from A major (no sharps or flats) to E major (one sharp). Measure 25 starts with a melodic line in the treble staff. Measures 26-27 show complex harmonic shifts with many sharps and flats. Measure 28 concludes with a sustained note in the bass staff.

Musical score page 65, measures 29-32. The treble staff features eighth-note patterns. The bass staff continues its rhythmic pattern. Measure 32 ends with a long sustained note in the bass staff.

Musical score page 65, measures 33-36. The treble staff has a melodic line with grace notes. The bass staff shows a rhythmic pattern. Measure 36 includes a dynamic instruction "poco string." above the staff.