

Kyrie is a beautiful choral adaptation of one of the most famous symphonic movements from the late nineteenth century repertoire, "*Largo*" (*Mvt. II*) from Antonín Dvorák's **Symphony No. 9, Op. 95** ("**From the New World**"). Dvorák's original scoring featured a haunting solo English horn with orchestra. Performances of this choral arrangement may be enhanced by adding oboe, flute or violin.

Antonín Dvorák (1841-1904), a Bohemian national composer, achieved considerable fame during his lifetime and today is remembered chiefly for his symphonies, string quartets and chamber compositions with piano. A protégé of Johannes Brahms and Eduard Hanslick, Dvorák extended his reputation through his travels to England, Russia and the United States, where he served from 1892-1895 as director of the National Conservatory of Music in New York. It was during his New York tenure that he wrote his ninth symphony (1893).

While in the United States, Dvorák developed an enthusiastic interest in African-American spirituals and in the songs of Stephen Foster. These "folk influences" can be heard both melodically and harmonically in the ninth symphony. Indeed, a theme from the first movement bears a striking resemblance to the spiritual *Swing Low, Sweet Chariot*, and the "*Largo*" melody is widely reputed to reference the spiritual *Goin' Home*.

Arranged for S.A.T.B., 3-part mixed and 2-part S.S.A. voices, **Kyrie** is appropriate both for school concerts, contests and festivals and for church choirs of all ages. When performed by church choirs, it may be especially appropriate for Lent and when coordinated with the following lectionary readings: Psalm 51, Jeremiah 31: 31-34 and John 12: 20-33.

Kyrie eleison

KEE-ree-eh eh-LEH-ee-zawn
(Lord have mercy)

Christe eleison

KREE-steh eh-LEH-ee-zawn
(Christ have mercy)

Ruth Elaine Schram lives in Birmingham, Alabama, where she is a full-time composer and arranger. She is an ASCAP Special Awards recipient, with over five hundred published works. In addition to her printed choral music, she has written numerous songs for popular children's albums and video tapes.

KYRIE

for S.A.T.B. voices, accompanied,
with opt. C-Instrument*

Arranged by
RUTH ELAINE SCHRAM

Based upon Mvt. II, "Largo,"
from *Symphony No. 9, Op. 95,*
"From the New World,"
by **ANTONÍN DVORÁK (1841-1904)**

Expressively (♩ = ca. 84-88)

C-INSTRUMENT
(optional)

ACCOMP.

7 ALTO SOLO (or section)
mf

Ky - ri - e, Ky - ri - e - le - i -

* Also available for 3-part Mixed voices, No. 17978, and 2-part/S.S.A. voices, No. 17979.

Part for oboe, flute or violin may be found on page 12.

** Right hand chords in mm. 1-2 may be rolled upward at accompanist's discretion.

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10

son. Ky - ri - e, Ky - ri - e

mf

15 BARITONE SOLO (or section)

13

e - le - i - son. Chri - ste,

dim.

16

Chri - ste e - le - i - son.

mf

19

Chri - ste, Chri - ste e - le - i -

22

23 SOPRANO SOLO (or section)

mf

son. Ky - ri - e, Ky - ri - e

25

e - le - i - son. *cresc.* Ky - ri - e,

cresc.

cresc.

cresc.

TENOR SOLO
(or section)

28 *rit. poco a poco* *f* *mf*

Ky - ri - e e - le - i - son, e - le - i -

rit. poco a poco *f* *mf*

rit. poco a poco *f* *mf*

32 *p* **33** *a tempo*

son.

a tempo *mf*

a tempo *mf*

pp *mf*

*8va*₁

36

8va

39 SOPRANO & ALTO

f

Ky - ri - e, Ky - ri - e e - le - i -

TENOR & BASS

f

39

f

42

son. Ky ri - e, Ky - ri - e

42

45 47

e - le - i - son. Chri - ste,

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins at measure 45 and ends at measure 47. The lyrics "e - le - i - son. Chri - ste," are written below the notes. The bottom staff is a piano accompaniment in bass clef, also in three flats and common time, providing harmonic support for the vocal line.

45 47

This system shows the piano accompaniment for the first system, consisting of two staves in treble and bass clefs. It is in three flats and common time, mirroring the vocal line's key signature and meter.

48

Chri - ste e - le - i - son. Chri - ste,

This system contains the second two staves of music. The top staff is a vocal line in treble clef, continuing from the previous system at measure 48. The lyrics "Chri - ste e - le - i - son. Chri - ste," are written below. The bottom staff is the piano accompaniment in bass clef, continuing the harmonic support.

48

This system shows the piano accompaniment for the second system, consisting of two staves in treble and bass clefs. It continues the harmonic support for the vocal line.

52

Chri - ste e - le - i - son.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a measure number '52' in a box. The lyrics 'Chri - ste e - le - i - son.' are written below the notes. The bottom staff is a piano accompaniment line in bass clef, also in three flats and common time, providing harmonic support for the vocal line.

52

Detailed description: This system contains two staves of piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef, both in three flats and common time. The music continues from the previous system, featuring chords and moving lines in both hands.

55

mf

Ky - ri - e, Ky - ri - e e - le - i -

mf

Detailed description: This system contains the first two staves of music for the second system. The top staff is a vocal line in treble clef, starting with a measure number '55' in a box and a dynamic marking '*mf*'. The lyrics 'Ky - ri - e, Ky - ri - e e - le - i -' are written below. The bottom staff is a piano accompaniment line in bass clef, also starting with a dynamic marking '*mf*'.

55

mf

Detailed description: This system contains two staves of piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef, both in three flats and common time. The music continues from the previous system, featuring chords and moving lines in both hands.

58 *cresc.* *son.* **Broaden gradually**

son. *cresc.* Ky - ri - e, Ky - ri - e

son. **Broaden gradually**

cresc. **Broaden gradually**

58 *cresc.* **Broaden gradually**

61 *f* *mf*

e - le - i - son, e - le - i - son.

f *mf*

f

61 *f* *mf*

* No breath.

67 Slower, freely

mp

65

Ky - ri - e, _____

mp

Ky - ri - e

Slower, freely

mp

67 Slower, freely

65

mp

69

rit.

a tempo

dim. e rit. al fine

e - le - i - son.

dim. e rit. al fine

a tempo

mp

dim. e rit. al fine

69

a tempo

rit.

dim. e rit. al fine

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C-INSTRUMENT
(oboe, flute or violin)

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Expressively (♩ = ca. 84-88)

7 3 15 3

18 23

24 33 *a tempo*

31 2 39 *mf*

38 47 *f*

50 55 *mf*

58 *Broaden gradually* 2 *mp*

66 *Slower, freely* *a tempo* *rit.* *mp* *dim. e rit. al fine*

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