

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 3-part mixed 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)

mf

ACCOMP.

mf

**

4

7 PART II SOLO (or section)

mf

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

* Also available for S.A.T.B. voices, No. 17977, 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

13

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

mf

dim.

15 PART III SOLO (or section)

16

Chri - ste e - le - i - son.

mf

19

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

22

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

23 PART I SOLO (or section)
mf

25

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

cresc.

PART III 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*

8^{va}

36

8^{va}

39 PARTS I & II

f



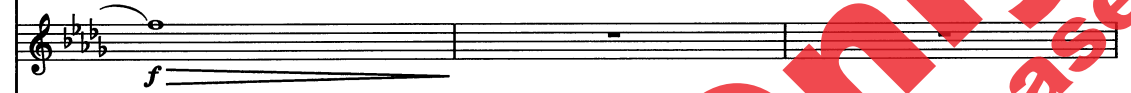
Ky - ri - e, Ky - ri - e e - le - i -

PART III

f



f



39

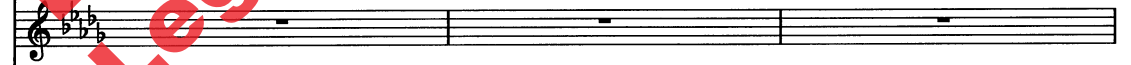
f



42



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



42



45 47 *mf*

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

(mel.) *f*

45 47 *f*

48 (mel.) *f*

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

48

17978

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52

Chri - ste e - le - i - son.

52

55

mf

mf

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

55

mf

mf

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

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

cresc.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) with a treble clef. It begins at measure 58 with a half note G4, followed by quarter notes A4, Bb4, and C5. A slur covers these four notes, with a dashed line and an asterisk above it indicating a breath mark. The vocal line continues with quarter notes D5, E5, and F5. The bottom staff is a piano accompaniment in G major with a bass clef. It starts with a half note G3, followed by quarter notes A3, Bb3, and C4. A slur covers these four notes, with a dashed line above it. The piano accompaniment continues with quarter notes D4, E4, and F4.

cresc. **Broaden gradually**

cresc. **Broaden gradually**

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in G major with a treble clef. It begins with a half note G4, followed by quarter notes A4, Bb4, and C5. A slur covers these four notes, with a dashed line above it. The vocal line continues with quarter notes D5, E5, and F5. The bottom staff is a piano accompaniment in G major with a bass clef. It starts with a half note G3, followed by quarter notes A3, Bb3, and C4. A slur covers these four notes, with a dashed line above it. The piano accompaniment continues with quarter notes D4, E4, and F4.

61 *f* *mf unis.*

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

f *mf*

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in G major with a treble clef. It begins at measure 61 with a half note G4, followed by quarter notes A4, Bb4, and C5. A slur covers these four notes. The vocal line continues with quarter notes D5, E5, and F5. The bottom staff is a piano accompaniment in G major with a bass clef. It starts with a half note G3, followed by quarter notes A3, Bb3, and C4. A slur covers these four notes. The piano accompaniment continues with quarter notes D4, E4, and F4.

61 *f* *mf*

Detailed description: This system contains the final two staves of music. The top staff is a vocal line in G major with a treble clef. It begins with a half note G4, followed by quarter notes A4, Bb4, and C5. A slur covers these four notes. The vocal line continues with quarter notes D5, E5, and F5. The bottom staff is a piano accompaniment in G major with a bass clef. It starts with a half note G3, followed by quarter notes A3, Bb3, and C4. A slur covers these four notes. The piano accompaniment continues with quarter notes D4, E4, and F4.

65 67 Slower, freely *mp*

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

rit. *a tempo* *mp* *dim. e rit. al fine*

69 *rit.* *a tempo* *dim. e rit. al fine*

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C-INSTRUMENT
(oboe, flute or violin)

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from *Symphony No. 9, Op. 95,*
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Expressively (♩ = ca. 84-88)

7 3 15 3 18 23 24 33 *a tempo* 39 *mf* 47 50 55 58 *Broaden gradually* 66 *Slower, freely* *rit. > mp* *dim. e rit. al fine*

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