

# Kyrie

## (Pavan, The Earl of Salisbury)

SSAATBB

William Byrd, adapted by Jonathan Lane

### Performance notes

1. Repeats. From its composition in 1612 (?), the Pavan was typically performed with repeated sections, either bars 1-8; or 9 (with the upbeat) to 16; or the entire piece. Generally these introduced dynamic variations or instrumental ornamentation, or both, at the performers' discretion. The conductor should feel free to introduce any of these repeats or dynamic variations in performance.

2. Pronunciation of *Eleison*. I have made clear when the 'i' should be placed separately on moving crotchets or quavers (e.g. Sop. bars 3 and 10). Where this is not the case (e.g. Sop bar 2), the 'i' should be placed late in the diphthong around the last quaver of the held note, moving without undue emphasis or speed. The exception is Bass bar 6 where singers should move to the last syllable immediately.

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William Byrd, arr. Jonathan Lane

**Andante** ♩ = 80

*mp* *mf* *mp*

SOPRANO  
Ky-rie e - lei - son, Chri - ste e - lei - son, Ky-

*mp* *tutti*

ALTO  
Ky-rie e - lei - son, Chri - ste e - lei - son,

*mp* *mp*

TENOR  
Ky - ri - e e - le - son Chri - ste e - le - i - son,

*mp* *tutti*

BASS  
Ky-rie e - lei - son, Chri - ste e - lei - son,

5

*mp* *mp* *f* *p*

(i..) Ky - (i..) Ky - - - - - rie e - lei - son. Chri -

*mp* *mp* *mf* *f*

Ky-(i..) Ky (i..) - Ky - - - - - rie e - lei - son.

*mp* *f*

Ky - - - - - rie - - - - - e - lei - son.

*p* *f* *mp*

Ky - - - - - rie, Ky - - - - - rie e - le - i - son, Chri

9 *mf* *mf* *p* 3

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

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

*p* *mf* *p* *mf* *p*

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

Chri -

*mf*

- ste e - lei - son.

13 *mp* **Ral.** *pp*

- ste e - lei - son. Ky - - - rie e - le - i - son.

ste Ky - - - rie e - le - i - son.

*p* *pp*

son Ky - - - rie e - le - i - son.

*pp*

- - - ste, e - lei - - - son.

*p* *pp*

lei - son.