

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. Unless I have specifically marked separate syllables for *kyrie* or *eleison* (eg Tenor bar 1 or Soprano bar 3), the diphthong should follow normal English speech patterns.

Kyrie (Pavan, The Earl of Salisbury)

William Byrd, arr. Jonathan Lane

Andante ♩ = 72

mp *mf* *mp*

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

mp *tutti*

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

mp *mp*

TENOR
Ky - ri-e e - lei - 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

