

Kyrie

(Cantus firmus: Strassburg 1524)

Ingo Schulz, 2005/2014

Sopran

Alt

Tenor

Bass

mf

Ky-ri - e e - lei son,

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

8

mf

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

e - lei - son.

Soprane wechseln, jede
Sängerin im eigenen Rhythmus,
zwischen c/cis bzw. f/fis (1)

15

mf

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

ca. 10 sec.

21

Töne im Sopran werden langsam immer "unsauberer". (2)

in A/T/B einzelne laut in den Liegeklang hinein gerufene "Kyrie". (3) ca. 20 sec.

Die Rufe werden leiser und häufiger, dann Übergang zu "Kyrie eleison" und langsamer Übergang in psalmierenden Gesang auf individuellem Rhythmus. Dabei verschieben sich die Töne und entwickeln sich zum Cluster. (4) ca. 30 sec.

Frauenstimmen gesprochen. Jede Stimmgruppe im eigenen Rhythmus. Das unterstrichene "s" lange zwischen lassen! Es ist möglich, mehr Gruppen zu bilden und jedes Motiv in verschiedenen Gruppen sprechen zu lassen. Einsätze nach Dirigent. Dauer Teil A min. 30 sec. (5)

A

23 Chris te e - lei - son, Chris - te e - lei - son, Chris - te e - lei - son, Chris -

Chris - te e - lei - son, Chris - te e - lei - son, Chris - te

mp Chri-ste e-lei-son, Chri-ste e - lei-son, Chri-ste e - lei-son, Chri

mp Chris - te e - lei - son, Chris -

B

27

pp *sempre crescendo* Chri - ste e - lei -

Chri - ste e - lei - son, Chri - ste, Chri - ste e - lei - son,

pp *sempre crescendo* Chri - ste e - lei - son, Chri - ste e - lei - son,

Chri - ste e - lei - son, Chri -

Chri - ste e - lei -

Chri - ste e - lei - son, Chri - ste e - lei - son,

Chri - ste e - lei - son, Chri - ste e - lei - son, Chri - ste e - lei -

Chri - ste e - lei - son, Chri - ste e - lei - son, Chri - ste e - lei - son,

ste e - lei - son, Chri - ste e - lei - son, Chri - ste e - lei - son, Chri -

39 son, Chri - ste e - lei - son, Chri - ste e - lei -

Chri - ste e - lei - son, Chri - ste e - lei - son,

ste e - lei - son, Chri - ste e - lei - son,

son, Chri - ste e - lei - son, Chri - ste e - lei - son,

Chri - ste e - lei - son, Chri - ste e - lei - son,

ste e - lei - son, Chri - ste e - lei - son, Chri - ste e - lei - son,

45 *ff* **C**

son, e - lei - son!

ff

e - lei - son!

ff

ste e - lei - son!

ff *p* *p*

e - lei - son! Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

mp

51

f Ky - ri - e e - lei - son, *mf* Ky - ri - e

mf Ky - ri - e e - lei - son, *f* Ky - ri - e e - lei - son, *mf* Ky - ri - e

p a *mf*

Ky - ri - e e - lei - son,

mf Ky - ri - e e - lei - son, *f* Ky - ri - e e - lei - son, *f* Ky - ri - e

ff

56

rit. *pp*

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

pp

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

mp *pp*

Ky - ri - e e - lei - son.

pp

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

Dauer/Duration ca. 4'30

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Außerdem bitte ich um eine kurze Mitteilung an: ingo.schulz@musik-art.de

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(1) Sopranos change, each singer in her own rhythm between C/C# and F/F# respectively.

(2) Notes in the soprano line become slowly more and more "unclear"

(3) "Kyrie" loudly spoken by A/T/B over the held note

(4) The calls become softer and more frequent, then transition to "Kyrie eleison" and slow change to psalmodic singing in individual rhythms. The notes become gradually "unclear" and develop to a cluster.

(5) S/A lines are spoken. Each group has its own rhythm. Let the underlined "s" hiss for a while.

It is possible to form more groups for each motif. The conductor gives the cues. Part A lasts more than 30 sec.