

Kyrie in c minor

MWV B 12 (1823)

Felix Mendelssohn Bartholdy

Trans. David Kemp

$\text{♩} = 96$ **Kyrie**

Soprano Recorder 1

Alto Recorder 1

Tenor Recorder 1

Bass Recorder 1

Soprano Recorder 2

Alto Recorder 2

Tenor Recorder 2

Bass Recorder 2

5

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

f

f

f

f

f

f

f

f

10

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

14

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

19

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

mp

mp

mp

mp

24

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

f

f

f

f

f

f

f

f

29

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

p

pp

p

pp

p

pp

p

pp

ff

pp

ff

pp

ff

pp

ff

pp

34

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

p

p

p

p

p

p

p

Kyrie in c minor

38

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

p

f

p

p

f

[illegible]

48

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

52

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

The musical score is for a choir with eight parts: Soprano 1, Alto 1, Tenor 1, Bass 1, Soprano 2, Alto 2, Tenor 2, and Bass 2. The music is in C minor (three flats) and common time. The page number 52 is at the top left. The score consists of five measures. Soprano 1 and Alto 1 have rests in the first two measures. Tenor 1 and Bass 1 have a melodic line in the first measure. Soprano 2 and Alto 2 have rests in the first two measures. Tenor 2 and Bass 2 have a melodic line in the first measure. The music continues with various melodic lines and rests throughout the five measures.

57

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

p

p

p

p

62

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

p

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

p

p

p

67 **Christe**

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

77 solo

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

The musical score is for a choir with eight parts: Soprano 1, Alto 1, Tenor 1, Bass 1, Soprano 2, Alto 2, Tenor 2, and Bass 2. The key signature is c minor (three flats). The score shows measures 77 to 81. Soprano 1 has a solo line starting in measure 77. The other parts have rests or follow the solo line. The score is written in a standard musical notation with a grand staff for each voice part.

[illegible]

Kyrie in c minor

87

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

musical notation

88

89

90

91

92

93

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529

92

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

tutti

p

tutti

p

tutti

p

tutti

p

tutti

p

97

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

solo

[illegible]

107

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

p

p

p

p

p

p

p

113 **Kyrie**

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

mf

Kyrie in c minor

25

119

The image shows a musical score for a choir, measures 119 through 124. The score is written for four parts: Soprano (S. Rec. 1), Alto (A. Rec. 1), Tenor (T. Rec. 1), and Bass (B. Rec. 1) in the first system, and Soprano (S. Rec. 2), Alto (A. Rec. 2), Tenor (T. Rec. 2), and Bass (B. Rec. 2) in the second system. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The notation includes various note values (half notes, quarter notes, eighth notes, and rests), accidentals (sharps and flats), and phrasing slurs. The Soprano parts (S. Rec. 1 and S. Rec. 2) generally move in parallel motion, often with a half-note or whole-note value. The Alto parts (A. Rec. 1 and A. Rec. 2) often have a half-note or whole-note value, with some phrasing slurs. The Tenor parts (T. Rec. 1 and T. Rec. 2) often have a half-note or whole-note value, with some phrasing slurs. The Bass parts (B. Rec. 1 and B. Rec. 2) often have a half-note or whole-note value, with some phrasing slurs. The overall texture is homophonic, with the voices moving in parallel motion.

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

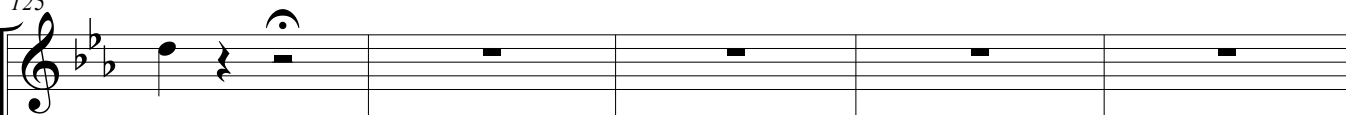
T. Rec. 2

B. Rec. 2

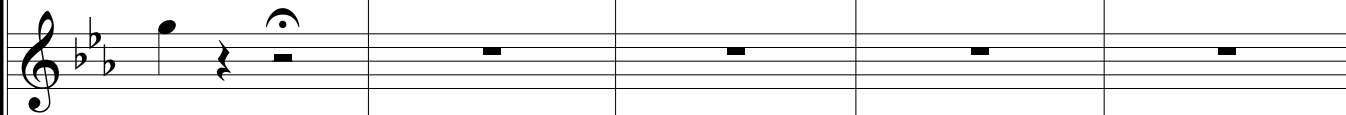
$\text{♩} = 112$

125

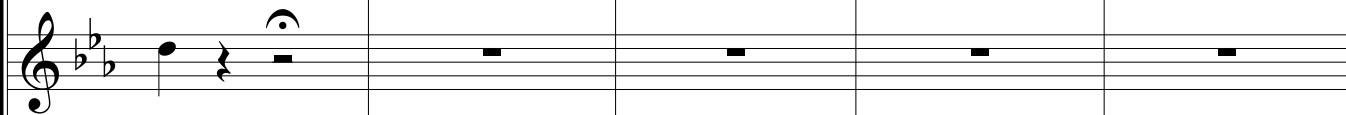
S. Rec. 1



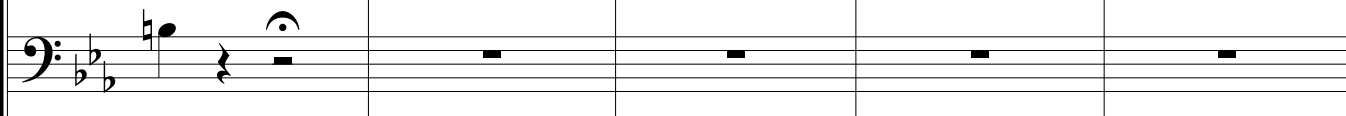
A. Rec. 1



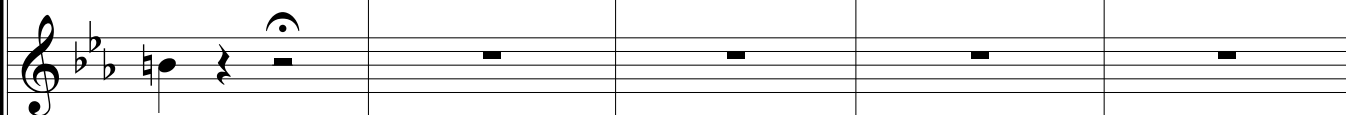
T. Rec. 1



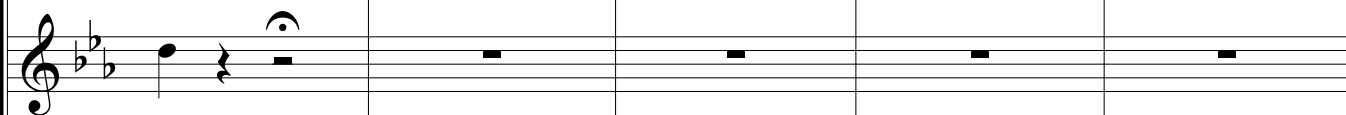
B. Rec. 1



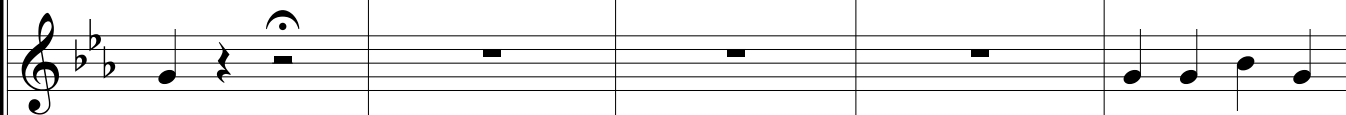
S. Rec. 2



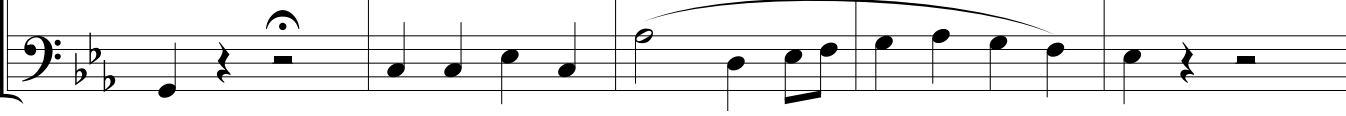
A. Rec. 2



T. Rec. 2



B. Rec. 2



130

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

135

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

135

140

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

145

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

The musical score for measures 145-149 of the Kyrie in c minor. The score is for six voices: Soprano 1, Alto 1, Tenor 1, Bass 1, Soprano 2, Alto 2, Tenor 2, and Bass 2. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). Measures 145-149 show various vocal entries and sustained notes with slurs.

Measure	S. Rec. 1	A. Rec. 1	T. Rec. 1	B. Rec. 1	S. Rec. 2	A. Rec. 2	T. Rec. 2	B. Rec. 2
145	Rest	Rest	Rest	Rest	G4, A4, Bb4, A4	G4, rest	rest	G3, rest
146	Rest	Rest	Rest	Rest	rest	G4, A4, Bb4, A4	G4, A4, Bb4, A4	G3, A3, Bb3, A3
147	Rest	Rest	Rest	Rest	G4, A4, Bb4, A4	G4, A4, Bb4, A4	G4, A4, Bb4, A4	G3, A3, Bb3, A3
148	Rest	Rest	Rest	Rest	G4, A4, Bb4, A4	G4, A4, Bb4, A4	G4, A4, Bb4, A4	G3, A3, Bb3, A3
149	Rest	Rest	Rest	Rest	G4, A4, Bb4, A4	G4, A4, Bb4, A4	G4, A4, Bb4, A4	G3, A3, Bb3, A3

150

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

Detailed description: The musical score is for a Kyrie in c minor, page 31, measures 150-154. The score is for six voices: Soprano 1, Alto 1, Tenor 1, Bass 1, Soprano 2, Alto 2, Tenor 2, and Bass 2. Measures 150-154 show various vocal entries and sustained notes. The key signature is c minor (three flats). The time signature is common time (C). The notation includes treble and bass clefs, and various note values (half notes, quarter notes, eighth notes, and rests). The Soprano 1, Alto 1, Tenor 1, and Bass 1 parts are mostly sustained notes (half notes) in measures 150-154. The Soprano 2, Alto 2, Tenor 2, and Bass 2 parts have more active lines, with Soprano 2 and Tenor 2 having long melodic lines spanning measures 150-154. The Alto 2 and Bass 2 parts have more active lines, with Alto 2 having a long melodic line spanning measures 150-154. The Bass 2 part has a long melodic line spanning measures 150-154.

155

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

f

f

f

f

f

f

f

f

161

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

166

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

f

f

Measures 166-171. The score is for eight voices: Soprano 1, Alto 1, Tenor 1, Bass 1, Soprano 2, Alto 2, Tenor 2, and Bass 2. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The score shows measures 166 through 171. Measures 166-171 show a variety of vocal entries and sustained notes, with a forte (*f*) dynamic marking in measures 170 and 171. The bass line in measure 170 features a descending eighth-note scale.

172

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

f

f

177

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

Measure 177: Soprano 1 (quarter, quarter, quarter), Alto 1 (quarter, quarter, quarter), Tenor 1 (quarter, quarter, quarter), Bass 1 (quarter, quarter, quarter), Soprano 2 (quarter, quarter, quarter), Alto 2 (quarter, quarter, quarter), Tenor 2 (quarter, quarter, quarter), Bass 2 (quarter, quarter, quarter).

Measure 178: Soprano 1 (half, quarter), Alto 1 (half, quarter), Tenor 1 (half, quarter), Bass 1 (half, quarter), Soprano 2 (half, quarter), Alto 2 (half, quarter), Tenor 2 (half, quarter), Bass 2 (half, quarter).

Measure 179: Soprano 1 (half, quarter), Alto 1 (half, quarter), Tenor 1 (half, quarter), Bass 1 (half, quarter), Soprano 2 (half, quarter), Alto 2 (half, quarter), Tenor 2 (half, quarter), Bass 2 (half, quarter).

Measure 180: Soprano 1 (half, quarter), Alto 1 (half, quarter), Tenor 1 (half, quarter), Bass 1 (half, quarter), Soprano 2 (half, quarter), Alto 2 (half, quarter), Tenor 2 (half, quarter), Bass 2 (half, quarter).

Measure 181: Soprano 1 (half, quarter), Alto 1 (half, quarter), Tenor 1 (half, quarter), Bass 1 (half, quarter), Soprano 2 (half, quarter), Alto 2 (half, quarter), Tenor 2 (half, quarter), Bass 2 (half, quarter).

182

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

187

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

Measures 187-191 are shown. The score is for eight voices: Soprano 1, Alto 1, Tenor 1, Bass 1, Soprano 2, Alto 2, Tenor 2, and Bass 2. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The first system (measures 187-191) shows Soprano 1 with a melodic line starting on G4, moving up to B4, then down to A4, G4, F4, E4, D4, C4, and ending on B3. The other voices are mostly silent, with some accompaniment in the Alto 1 and Tenor 1 parts. The second system (measures 192-196) shows Soprano 1 with a melodic line starting on B3, moving up to C4, D4, E4, F4, G4, A4, B4, and ending on A4. The other voices are mostly silent, with some accompaniment in the Alto 1 and Tenor 1 parts.

192

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

The musical score for measures 192-196 of the Kyrie in c minor. The score is written for eight voices: Soprano 1, Alto 1, Tenor 1, Bass 1, Soprano 2, Alto 2, Tenor 2, and Bass 2. The key signature is c minor (three flats). The notation shows various musical symbols including rests, notes, and slurs across five measures.

Measure	S. Rec. 1	A. Rec. 1	T. Rec. 1	B. Rec. 1	S. Rec. 2	A. Rec. 2	T. Rec. 2	B. Rec. 2
192	Rest	Half note G4	Quarter note F4, Quarter rest	Quarter note G3, Quarter note F3	Rest	Rest	Rest	Rest
193	Rest	Rest	Half note E4, Quarter note D4	Half note G3, Quarter note F3	Rest	Rest	Rest	Rest
194	Rest	Rest	Half note C4, Quarter note B3	Half note G3, Quarter note F3	Rest	Rest	Rest	Rest
195	Rest	Quarter note G4, Quarter note F#4, Quarter note E4	Quarter note D4, Quarter rest	Half note G3, Quarter note F3	Rest	Rest	Rest	Rest
196	Half note G4	Half note G4, Quarter note F4, Quarter note E4	Quarter note D4, Quarter note C4, Quarter note B3, Quarter note A3	Quarter note G3, Quarter note F3, Quarter note E3, Quarter note D3	Rest	Rest	Rest	Rest

197

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

The musical score is for a choir with eight parts: Soprano 1, Alto 1, Tenor 1, Bass 1, Soprano 2, Alto 2, Tenor 2, and Bass 2. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The Soprano 1 part has a melodic line with a long note in the final measure. The Alto 1 part has a melodic line with a long note in the final measure. The Tenor 1 part has a melodic line with a long note in the final measure. The Bass 1 part has a long note in the final measure. The Soprano 2, Alto 2, Tenor 2, and Bass 2 parts are all marked with a long note in the final measure.

201

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

The musical score is written for eight voices, arranged in four systems of two parts each. The key signature is three flats (B-flat, E-flat, A-flat). The first system (measures 201-205) shows Soprano 1 with a melodic line, while the other voices have rests. The second system (measures 206-210) shows Soprano 1 continuing, Alto 1 and Tenor 1 with some notes, and Bass 1 with a melodic line. The third system (measures 211-215) shows Soprano 1 with a long note, while the other voices have rests. The fourth system (measures 216-220) shows Soprano 1 with a melodic line, while the other voices have rests. The fifth system (measures 221-225) shows Soprano 1 with a long note, while the other voices have rests.

206

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

211

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

f

f

f

f

f

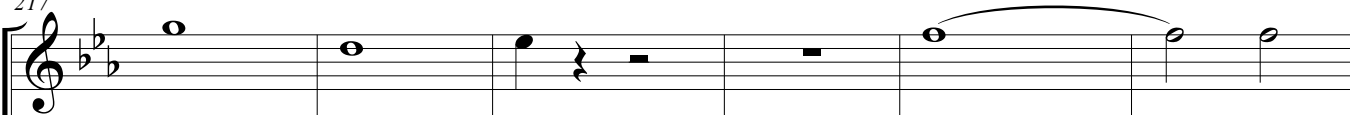
f

f

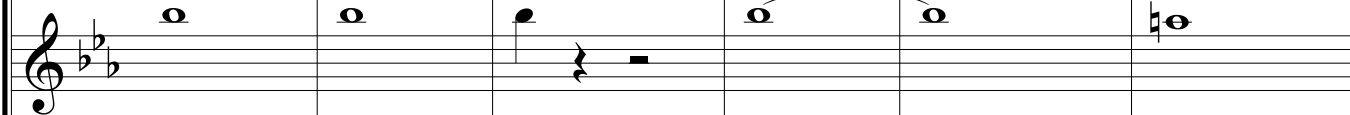
f

217

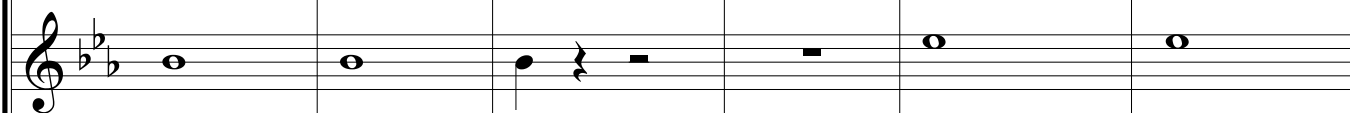
S. Rec. 1



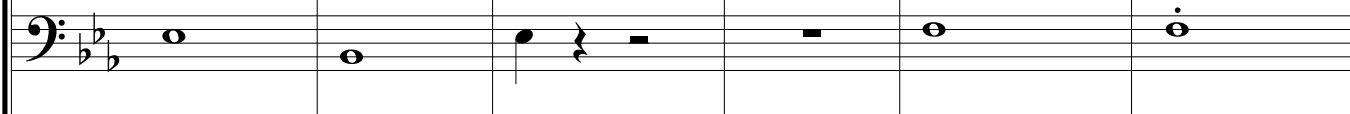
A. Rec. 1



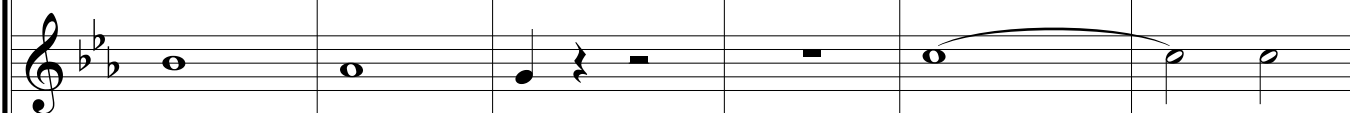
T. Rec. 1



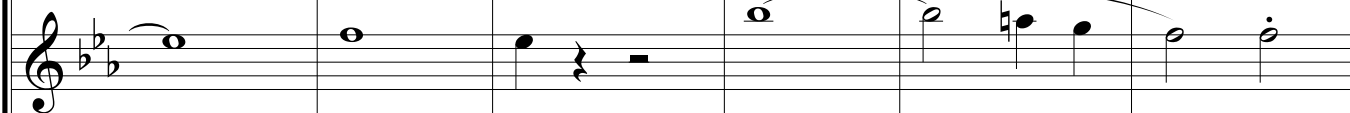
B. Rec. 1



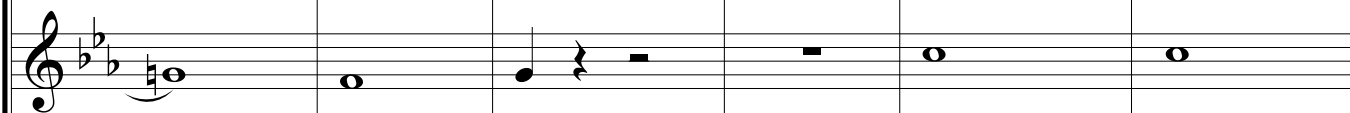
S. Rec. 2



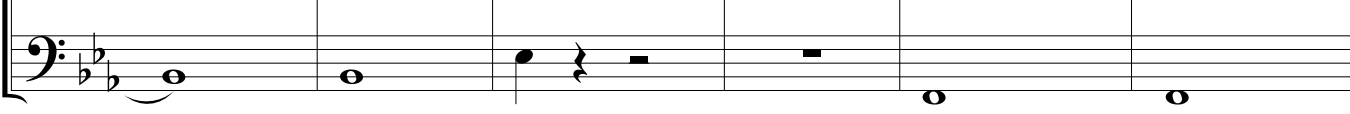
A. Rec. 2



T. Rec. 2



B. Rec. 2



223

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

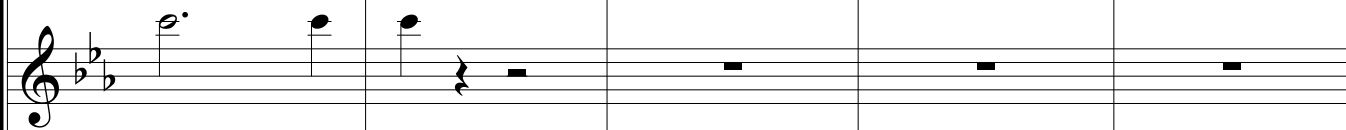
B. Rec. 2

228

S. Rec. 1



A. Rec. 1



T. Rec. 1



B. Rec. 1



S. Rec. 2



A. Rec. 2



T. Rec. 2



B. Rec. 2



233

S. Rec. 1



A. Rec. 1



T. Rec. 1



B. Rec. 1



S. Rec. 2



A. Rec. 2



T. Rec. 2



B. Rec. 2



238

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

238

239

240

241

242

243

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

248

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

248

253

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

258

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

258

263

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

268

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

273

S. Rec. 1

A. Rec. 1

T. Rec. 1

B. Rec. 1

S. Rec. 2

A. Rec. 2

T. Rec. 2

B. Rec. 2

274

279

S. Rec. 1



A. Rec. 1



T. Rec. 1



B. Rec. 1



S. Rec. 2



A. Rec. 2



T. Rec. 2



B. Rec. 2

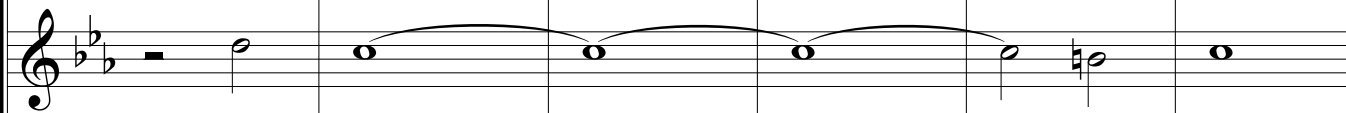


285

S. Rec. 1



A. Rec. 1



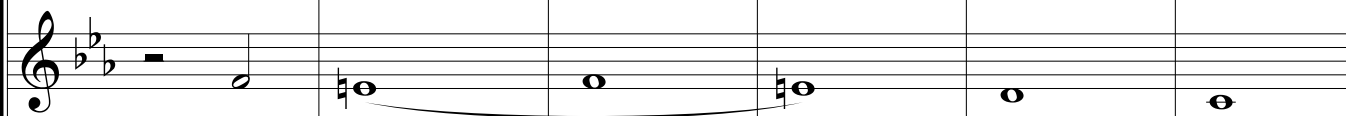
T. Rec. 1



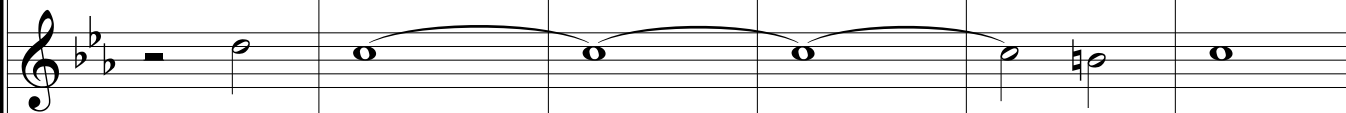
B. Rec. 1



S. Rec. 2



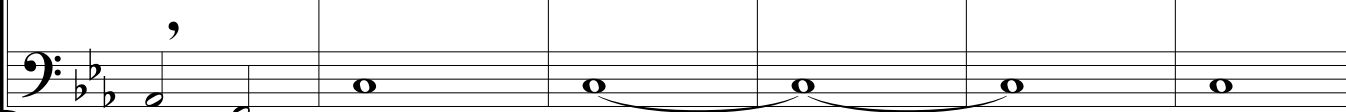
A. Rec. 2



T. Rec. 2



B. Rec. 2



291

S. Rec. 1



A. Rec. 1



T. Rec. 1



B. Rec. 1



S. Rec. 2



A. Rec. 2



T. Rec. 2



B. Rec. 2

