

Andres R. Luz

2015

# Kyrie, Eleison

for a cappella SATB choir

op. 8



Choral Score



POST-CLASSICAL MUSIC

*In memoriam*  
*Maria Teresa "Buena" Reyes Luz*  
*(1954-2013)*

Kyrie, eleison.  
Christe, eleison.  
Kyrie, eleison.

*Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.*

My aunt adored music, and choral music in particular.  
This is my tribute to her.

A. R. Luz  
February 2015  
Chino Hills, CA

Completed February 22, 2015

Cover image: The cupola of St. Peter's Basilica by A. R. Luz

In Memoriam  
Maria Teresa "Buena" Luz  
(1954-2013)

# Kyrie, Eleison

for a cappella SATB choir, op. 8

Andres R. Luz  
(b. 1974)

Slow and Meditative, ♩ = c. 72 - 80

Musical score for Soprano, Alto, Tenor, and Bass parts, measures 1-6. The score is in 4/4 time and features dynamics of *p* (piano) and *mp* (mezzo-piano). The lyrics are: Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e.

Musical score for Soprano, Alto, Tenor, and Bass parts, measures 7-13. The score is in 4/4 time and features dynamics of *f* (forte). A rehearsal mark **13** is present at the beginning of measure 13. The lyrics are: Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e.

14

- e, Ky - - ri - e, Ky - ri -

Ky - ri - e, Ky - ri - e,

ri - e, Ky - ri - e, Ky - ri -

- e, Ky-ri-e, Ky-ri-e, Ky - ri - e, Ky - ri - e,

**24** More Movement, ♩ = c. 76 - 84

22

- e, Ky-ri-e, Ky-ri-e, Ky-ri-e, Ky-ri-e, Ky-ri-e, Ky - ri - e,

Ky-ri-e, Ky-ri-e, Ky-ri-e, Ky-ri-e, Ky - ri - e, Ky-ri-e, Ky-ri-e,

- e, Ky - ri - e, Ky-ri - e, Ky-ri-e, Ky - ri - e,

Ky-ri-e, Ky-ri-e, Ky-ri-e, Ky-ri-e, Ky - ri -

29

*f*  
Ky - ri - e, Ky-ri-e, Ky-ri-e, Ky-ri - e, Ky-ri-e, Ky - ri - e,

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

*f*  
Ky-ri-e, Ky - ri - e, Ky-ri-e, Ky-ri-e, Ky-ri-e, Ky-ri-e,

*f*  
e, Ky-ri-e, Ky - ri - e, Ky-ri-e, Ky - ri - e,

**34** Tempo I, ♩ = c. 72 - 80  
expressively, intensely

**41**

*ff* *f* *mf* *mp* *mf*  
Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e, e - lei -

*ff* *f* *mf* *mp* *mf*  
Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e, e - lei -

*ff* *f* *mf* *mp* *mf*  
Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e, e - lei -

*ff* *f* *mf* *mp* *mf*  
Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e, e -

42

*mp* *p*

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

*mp* *p*

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

*mp* *p*

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

*mp* *p*

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

**47**

solo *p* serene and tranquil *mp*

Chri - ste, Chri - ste, Chri -

solo *p* serene and tranquil *mp*

Chri - ste, Chri - ste, Chri - ste, Chri

solo *p* serene and tranquil *mp*

Chri - ste, Chri - ste, Chri - ste, Chri -

solo *p* serene and tranquil *mp*

Chri - ste, Chri - ste, Chri - ste, Chri -

54 *f*

- ste, Chri - - ste, Chri - ste, Chri - - ste,

- ste, Chri - ste, Chri - - ste, Chri - ste, Chri -

*f* div. Chri - ste,

ste, Chri-ste, Chri-ste, Chri - ste, Chri - - ste, Chri - ste,

ste, Chri-ste, Chri-ste, Chri - ste, Chri - - ste,

**63** solo *f* *luminous and radiant*

Chri - ste, Chri - ste, Chri - - ste, Chri - - ste, Chri -

*p* *luminous and radiant*  
Chri - ste, Chri - ste, Chris - ste, Chri - -

*p* *luminous and radiant*  
ste, Chri - ste, Chri - ste, Chri - ste, Chri - -

*p* *luminous and radiant* unis.  
Chri-ste, Chri- ste, Chri - ste,

Chri- ste, Chri- ste, Chri - ste, Chri - - - ste, Chri - -

*p* *luminous and radiant*  
Chri- ste, Chri- ste, Chri - ste, Chri - - - ste, Chri - - -



71

tacet

ste.

ste, Chri - - - ste, Chri - - - ste,

ste, Chri - - - ste, Chri - - - ste,

ste, Chri - - - ste, Chri - - - ste,

ste, Chri - - - ste, Chri - - -

*f*

*f*

*f*

*f*

*f*

75

*mp* *p*

Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste,

Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste,

Chri - ste, Chri - ste, Chri - ste, Chri - ste,

ste,

*mp* *p*

*mp* *p*

*mp* *p*

*mp* *p*

**81** More Movement, ♩ = c. 76 - 84

tutti *p* *mp* *mf*

Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste,

tutti *mp* *mf*

Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste,

tutti *p* *mp* *mf*

Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste,

tutti *p* *mp* *mf*

Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste,

**93** Tempo I, ♩ = c. 72 - 80  
expressively, emphatically

88

*f* *mf*

- ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste,

tutti *f* expressively, emphatically *mf*

Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste,

*f* expressively, emphatically *mf*

Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste,

*f* expressively, emphatically *mf*

ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste,

96 *mp*

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

*mp* *mf*

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

*mp* *mf* *mp*

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

*mp* *mf*

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

101 *mp*

e - lei - son, e - lei - son, e - - lei -

*mp*

lei - - - son, e - lei - son, e - lei - -

*mp*

- son, e - lei - son, e - - - lei - -

*mp*

- lei - son, e - - - lei - son, e - lei -

106

*p* *mp* *molto* *f* *mf*

son, e - lei - son, e - lei - son, e - lei - son, e -

*p* *mp* *molto* *f* *mf*

son, e - lei - son, e - lei - son, e - lei - son, e - lei -

*p* *mp* *molto* *f* *mf*

son, e - lei - son, e - lei - son, e - lei - son, e - lei - son,

*p* *mp* *molto* *f* *mf*

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

117

112 *div.* *ff*

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

*ff*

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

*ff*

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

*div.* *ff*

Ky-ri-e, Ky-ri - e, Ky-ri - e, Ky-ri - e, Ky-ri - e, Ky-ri - e, Ky - ri - e, Ky -

120

*f* unis.

ri - e, Ky - ri - e, Ky - ri - e,

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

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

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

131

129

*f*

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

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

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

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

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

*f*

134

The musical score consists of four staves, each representing a different voice part. The lyrics are 'e - lei - son, e - lei - son.' The score is divided into three measures. The first measure is in 5/4 time, the second in 3/4, and the third in 4/4. Dynamic markings include *p* (piano) and *f* (forte). The first staff has a crescendo leading to *p*, a *f* marking, and a decrescendo leading to *p*. The second staff has a crescendo leading to *p*, a *f* marking, and a decrescendo leading to *p*. The third staff has a crescendo leading to *p*, a *f* marking, and a decrescendo leading to *p*. The fourth staff has a crescendo leading to *p*, a *f* marking, and a decrescendo leading to *p*. The lyrics are: 'e - lei - son, e - lei - son.' for the first staff, 'e - lei - son, e - lei - son.' for the second, 'e - lei - son, e - lei - son.' for the third, and 'e - lei - son, e - lei - son.' for the fourth.

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

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

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

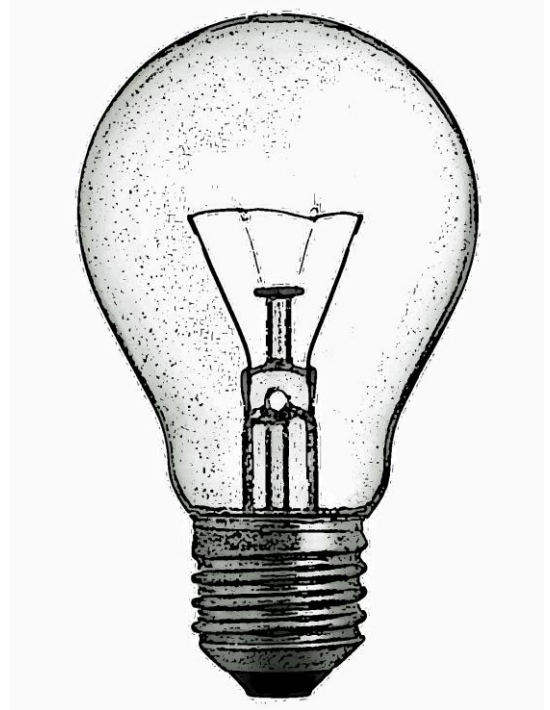
e - lei - son, e - lei - son.

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*



about the composer

Harnessing the chugging, **energetic** sounds of contemporary Post-Minimalism as a starting point, Andres R. Luz (b. 1974) derives his artistic idiom from the rich legacy of music history stretching back to Medieval and Renaissance stylistic practices, up to those of present day Post-Modernism.

This work, however, represents a something of a stylistic departure, intended to explore the beauties and nuances of choral writing. *Kyrie, Eleison* for a cappella SATB choir is his first sacred vocal work.

Mr. Luz studied with Jeffrey Miller at California State University, East Bay, and is presently pursuing the Master of Music Composition, studying with Anthony Suter, at the University of Redlands in Redlands, CA.

Andres R. Luz is published by Post-Classical Music.

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In Memoriam  
Maria Teresa "Buena" Luz  
(1954-2013)

Piano Reduction  
for Rehearsal only

# Kyrie, Eleison

for a cappella SATB choir, op. 8

Andres R. Luz  
(b. 1974)

**Slow and Meditative**, ♩ = c. 72 - 80

Musical score for measures 1-7. The piece is in 4/4 time. The right hand starts with a piano (*p*) dynamic, and the left hand has a steady eighth-note accompaniment. The dynamics shift to mezzo-piano (*mp*) in measure 7.

8 13

Musical score for measures 8-12. The right hand features a melodic line with a crescendo leading to a forte (*f*) dynamic in measure 11.

16

Musical score for measures 13-15. The right hand has a melodic line with a mezzo-piano (*mp*) dynamic, and the left hand continues with eighth-note accompaniment. The piece ends with a piano (*p*) dynamic in measure 15.

24 **More Movement**, ♩ = c. 76 - 84

Musical score for measures 16-23. The piece is in 4/4 time. The right hand has a melodic line with a mezzo-piano (*mp*) dynamic, and the left hand has a steady eighth-note accompaniment. The dynamics shift to mezzo-forte (*mf*) in measure 21.

34 **Tempo I**, ♩ = c. 72 - 80

30

Musical score for measures 24-33. The piece is in 5/4 time. The right hand has a melodic line with a forte (*f*) dynamic, and the left hand has a steady eighth-note accompaniment. The dynamics shift to fortissimo (*ff*) in measure 31, with the instruction "expressively, intensely".

41

Musical score for measures 36-40. The piece is in a key with two flats and a 4/4 time signature. Measure 36 starts with a **f** dynamic. The score includes various rhythmic patterns and articulations such as slurs and accents. Measure 40 ends with a fermata.

47

Musical score for measures 44-48. Measure 44 begins with a **mp** dynamic. Measure 47 features a **p** dynamic and the instruction "serene, tranquil". The score includes "solo" markings above and below the staff. Measure 48 ends with a fermata.

49

Musical score for measures 49-56. The piece is in a key with two sharps and a 3/4 time signature. Measure 49 starts with a **mp** dynamic. The score features flowing melodic lines and harmonic accompaniment.

63

Musical score for measures 57-62. Measure 57 begins with a **f** dynamic. Measure 63 features a **p** dynamic and the instruction "luminous, radiant". The score includes a "solo" marking above the staff. Measure 62 ends with a fermata.

66

Musical score for measures 66-72. The piece is in a key with two sharps and a 4/4 time signature. Measure 66 starts with a **f** dynamic. The score includes complex rhythmic patterns and articulations.

73 **75**

*f* *mp* *p*

80 **81** More Movement, ♩ = c. 76 - 84

*p* *mp*

87

*mf*

**93** Tempo I, ♩ = c. 72 - 80  
expressively, emphatically

tutti

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

tutti

99

*mp*

106

Musical score for measures 106-111. The score is in G-flat major (two flats) and 4/4 time. It features a piano accompaniment with dynamic markings *p*, *mp*, *molto*, *f*, and *mf*. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. Measure numbers 106, 107, 108, 109, 110, and 111 are indicated above the staff.

117

Musical score for measures 112-116. The score is in G-flat major and 4/4 time. It features a piano accompaniment with dynamic markings *cresc.* and *ff*. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. Measure numbers 112, 113, 114, 115, and 116 are indicated above the staff.

120

Musical score for measures 120-127. The score is in G-flat major and 4/4 time. It features a piano accompaniment with dynamic markings *f* and *mf*. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. Measure numbers 120, 121, 122, 123, 124, 125, 126, and 127 are indicated above the staff.

131

Musical score for measures 128-130. The score is in G-flat major and 4/4 time. It features a piano accompaniment with dynamic markings *f*. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. Measure numbers 128, 129, and 130 are indicated above the staff.

134

Musical score for measures 134-137. The score is in G-flat major and 4/4 time. It features a piano accompaniment with dynamic markings *p* and *f*. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. Measure numbers 134, 135, 136, and 137 are indicated above the staff.