

OXFORD

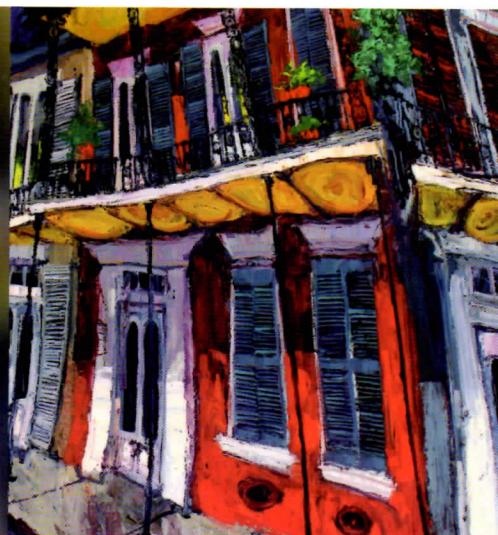
Sacred

SATB,
piano, and
optional bass
and drum kit

A Little Jazz Mass

for mixed voices

Bob Chilcott



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Composer's note

A Little Jazz Mass was originally written for upper voices and was first performed at the 2004 Crescent City Choral Festival, New Orleans, in June of that year.

I have always loved jazz. At the beginning of my writing career I worked from time to time as an arranger for the now defunct BBC Radio Orchestra and, while a member of the King's Singers, I was lucky enough to perform with such artists as George Shearing, Richard Rodney Bennett, John Dankworth, Art Farmer, and the WDR Big Band. These experiences and influences have all had an impact on the music that I compose.

In this mass setting I have written a piano part which may be played exactly as written. However, I would encourage the pianist to improvise freely on the chord structure, and would also encourage the addition of bass and drums and any other instruments that may be appropriate for the performance.

I am grateful to Cheryl Dupont, the conductor of the New Orleans Children's Chorus, for enabling this work to come to life in such a great jazz city, and to all the children in the Crescent City Choral Festival Choir 2004, who gave it such a great start. I am also grateful to Neil Richardson, a wonderful musician who, more than twenty years ago, gave me my first opportunity as a professional arranger at the BBC.

A notated bass part, with chord symbols, is available to purchase from the publisher (ISBN 978-0-19-335655-9).

The original version of this piece for upper voices (SSA) is also available to purchase (ISBN 978-0-19-343328-1).

Duration: *c.*12 minutes

A Little Jazz Mass

BOB CHILCOTT

1. Kyrie

Easy tempo $\text{♩} = \text{c.} 112$

SOPRANO

ALTO

TENOR

BASS

PIANO*

f $\text{A}^{\flat}13$ $\text{D}^{\flat}7(\#9)$ $\text{G}^{\flat}13$ $\text{C}^{\flat}7(\#9)$ $\text{E}-7$ *mp*

A.

T.

B.

p

Ky - ri - e,

p

Ky - ri - e,

p

Ky - ri - e,

$\text{A}7$

$\text{E}-7$

$\text{A}7$

*The piano part can be played as written or used as a guide. Bass and drum kit can join ad lib.

7

S. *mp*
Ky - ri - e - le - i - son, Ky - ri - e e - le - i - son,

A. *mp*
e - lei - son, Ky - ri - e e - le - i - son,

T. *mp*
e - lei - son, Ky - ri - e e - le - i - son,

B. *mp*
e - lei - son, Ky - ri - e e - le - i - son,

E-7 A7 A-7 A-7/D G△

10

cresc.

Ky - ri - e - le - i - son, Ky - ri - cresc.

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

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

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

F#-7 B7 E-7 A7

13

S. A.

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

T. B.

A-7 A-7/0 G△

F#-7 B7 C△ (add)

cresc.

f

16

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

A-9 F#-9 B7 C△ (add)

F-

19

Ky - ri - e,
e - le - i -

F-(maj) *D-7* *Bb⁷(#11)* *B⁷*

22

S.1 *mp*

S.2 *mp*

A. *mp*

T.
B. *mp*

Ky - ri - e,

Ky - ri - e,

E-7 D7 E-7

25

mp

Ky - ri - e - le - i - son,
Ky - ri - e,
Ky - ri - e,
Ky - ri - e,
Ky - ri - e, e - lei - son,
Ky - ri - e, e - lei - son,
Ky - ri - e, e - lei - son,
Ky - ri - e, e - lei - son,

28

e - le - i - son,
Ky - ri - e -
Ky - ri - e, Ky - rie e - le - i - son,
e - le - i - son,
Ky - ri - e -
e - le - i - son,
Ky - ri - e -
A-7 A-7 G-7 F#-7 B7 E-7

31

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

cresc.

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

cresc.

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

cresc.

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

$A7$

$D7$

$A7/D$

$G\Delta$

$F\Delta B7$

cresc.

34

S. A. f

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

T. B. f

$c\Delta(\text{add9})$

$A-9$

$H-9 B7$

$c\Delta(\text{add9})$

f

37

- le - i - son,

Ky - ri - e,

F-

F-(maj)

D-9

mf

40

S. Ky - ri - e e - le - i - son.

A. Ky - ri - e e - le - i - son.

T. Ky - ri - e e - le - i - son.

B. Ky - ri - e e - le - i - son.

mp

mp

mp

mp

mp

Bb7 (#11) Bb9 E7 A7 E7

mp

44

Ky - ri - e,

A7

E-7

A7

poco rit.

47

f

- e e - le - i - son.

f

- e e - le - i - son.

f

- e e - le - i - son.

f

- e e - le - i - son.

p

A^b13 *D^b1(49)* poco rit. *G^b13* *C^b7(49)* *E-11(113)*

f

p

attacca

2. Gloria

50 Quick 4 with swing $\text{♩} = \text{c.}208$

Piano accompaniment (measures 50-53):
 - Measure 50: F major (A7), A major (D7), A major (D7), E7(11)
 - Measure 51: D7
 - Measure 52: A major (D7), E7(11)
 - Measure 53: E7(11)

54 *f*

S. A. T. B.

Glo - ri - a in ex - cel - sis De - o, glo - ri - a!

Piano accompaniment (measures 54-57):
 - Measure 54: F major (A7), A major (D7), A major (D7), E7(11)
 - Measure 55: D7
 - Measure 56: A major (D7), E7(11)
 - Measure 57: E7(11)

Piano accompaniment (measures 58-61):
 - Measure 58: F major (A7), A major (D7), A major (D7), E7(11)
 - Measure 59: D7
 - Measure 60: A major (D7), E7(11)
 - Measure 61: E7(11)

Piano accompaniment (measures 62-65):
 - Measure 62: F major (A7), A major (D7), A major (D7), E7(11)
 - Measure 63: D7
 - Measure 64: A major (D7), E7(11)
 - Measure 65: E7(11)

Piano accompaniment (measures 66-69):
 - Measure 66: F major (A7), A major (D7), A major (D7), E7(11)
 - Measure 67: D7
 - Measure 68: A major (D7), E7(11)
 - Measure 69: E7(11)

Et in ter - ra pax ho - mi - ni - bus

62

bo - nae vo - lun - ta - tis,

00

B^b-9 Eb C-7 Eb/F F7

66

Glo - ri - a, glo - ri - a!

B^b-7 C-7 D9 A E7(F#) A-7 D-7

71

S. & A. unis. *f*

ah

T. & B. unis. *f*

Lau - da - mus - te, be - ne - di - ci - mus - te, a - do -

(E7 (H7))

76

- ra - mus - te, glo - ri - fi - ca - mus - te.

<

80

S. A.

Gra - ti - as a - gi-mus ti - bi
oo prop - ter magn - am glo - ri - am

T. B.

84

ff

Slow feel $\text{♩} = \text{c.76}$

tu - am. Glo - ri - a!

ff

Slow feel $\text{♩} = \text{c.76}$

$\text{G}^{\flat}\text{-7}$ C-7 $\text{D}^{\flat}\Delta$ ff $\text{F}^{\sharp}\text{-7(f)}\text{ F}^{\sharp}\text{-7(f)}$ mp

89 *mp express.*

S. Do - mi - ne De - us, Rex cae - le - stis, De - us Pa - ter om - ni - po - *mp*

A. Do - mi - ne De - us, De - us Pa - ter om - ni - po - *mp*

T. Do - mi - ne De - us, De - us Pa - ter om - ni - po - *mp*

B. Do - mi - ne De - us, De - us Pa - ter om - ni - po - *mp*

[Bass]

92

- tens. Do - mi - ne Fi - li u - ni - ge - ni-te. Je - su *mp*

- tens. Do - mi - ne Fi - li Je - su *mp*

- tens. Do - mi - ne Fi - li, Fi - li Je - su *mp*

- tens. Do - mi - ne Fi - li, Fi - li Je - su *mp*

Bb (HII) *C9 (Add9)* *[piano]*

95

Christe, Je-su Chri-ste. Do-mi-ne De-us, Agnus

Christe, Je-su Chri-ste. oo

Christe, Je-su Chri-ste. oo

Christe, Je-su Chri-ste. oo

[Bass]

98

De-i, Fi-li-us Pa-tris. Qui

Qui

Qui

Qui

[Bass]

101

tol - lis pec - ca - ta mun - di, mi - se - re - re, mi - se -

104

- re - re no - bis. Qui tol - lis pec - ca - ta mun - di,

107 *cresc.*

sus - ci - pe de - pre - ca - ti - o - nem no-stram. Qui se - des ad dex - te - ram Pa -

cresc.

f

cresc. D-11

f *D-b13*

110 *ff*

- tris, mi-se-re-re, mi - se - re - re no - bis.

ff

ff

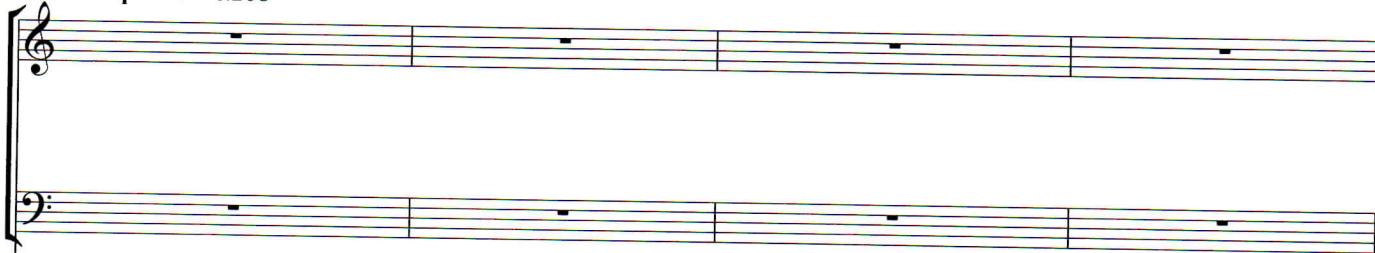
D-b7

ff D-9

D-(b9)

sub.f

(pick up in new tempo)

114 **Tempo I** ♩ = c.208**Tempo I** ♩ = c.208

118 **f**

Quo - ni - am Tu so - lus san - ctus, quo - ni - am,

122

Quo - ni - am Tu ____

so - lus san - ctus, quo - ni - am.

Tu so - lus, so - lus Do - mi-nus,

126

oo _____

Tu so - lus al - tis - si - mus,

130

Je - su Chri - ste,

Je - su - Chri - ste.

ff

ff

134

Cum San - cto, San - cto Spi - ri - tu in

Je - su - Chri - ste.

138

glo - ri - a De - i Pa - tris. A - men, a - men.

fff

3. Sanctus

142 Gentle and rocking $\text{♩} = \text{c.} 76$

p sost.

146 **p** espress.

S. A. San - ctus, San - ctus Do-mi - nus, San - ctus,

T. B. **p** espress.

150

Do-mi - nus _____ De - us Sa - ba - oth. _____

154 *mf*

Ple-ni sunt cae - li et ter - ra, ple-ni sunt cae - li et ter - ra glo - ri - a

cresc.

mf

cresc.

158 *f dim.* poco rit. a tempo

tu - a.
Ho - san - na,
ho-san-na in ex -

f dim. poco rit. a tempo

- cel - sis.
Ho - san - na,

162 *pp*

165

— ho-san-na in ex - cel - sis.

rit.

rit.

attacca

4. Benedictus

169 Easy tempo $\text{♩} = \text{c.} 108$

mp

$\times 3$

173

s. *mp*

Be - ne dic - tus, — be-ne-dic-tus qui ve - nit — in

177

S. no - mi - ne Do - mi - ni, no - mi - ne Do - mi - ni.

T. Be - ne -

TENOR *mp*

180 *mp*

Be - ne - dic - tus qui ve - nit in

- dic - tus, be - ne - dic - tus qui ve - nit in

183

S. no - mi - ne, in no - mi - ne Do - mi - ni. Be - ne -

A. Be - ne - dic - tus,

T. no - mi - ne Do - mi - ni, no - mi - ne Do - mi - ni.

186

- dic - tus, be - ne - dic - tus qui ve - nit in

be - ne - dic - tus qui ve - nit, qui ve - nit

Be - ne - dic - tus qui ve - nit in

189

S. no - mi - ne Do - mi - ni, no - mi - ne Do - mi - ni. Ho-san - na in ex -

A. in no - mi - ne, no - mi - ne Do - mi - ni. Ho-san - na in ex -

T. 8 no - mi - ne, in no - mi - ne Do - mi - ni. Ho-san - na in ex -

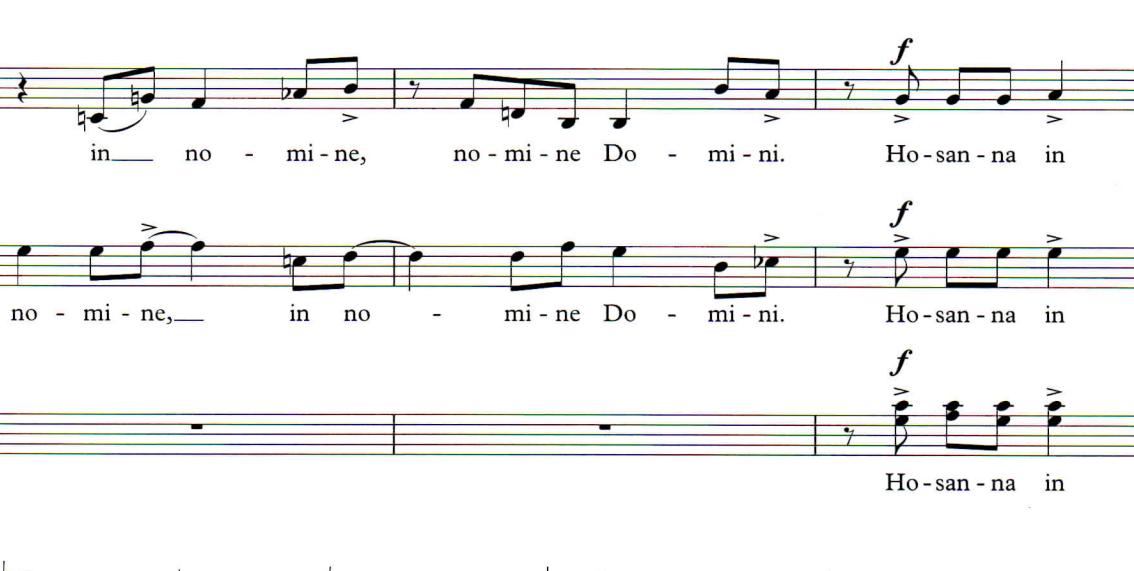
B. Ho-san - na in ex -

f

f

f

f



192

S.
A.

- cel - sis, — Ho - san - na, — ho -

T.
B.

ff

195

- san-na in ex - cel - sis, in ex - cel - sis.

ff

attacca
tolla

for Richard and Catherine Webber

5. Agnus Dei

199 Bluesy feel $\text{♩} = \text{c.63}$

p

* 203 *mp* *espress.*

Agnus Dei

+ Bam

*If playing this movement with bass, the first four bars should be played as a piano solo, with the bass entering at bar 203.

207 *cresc.*

tol - lis pec - ca - ta, pec - ca - ta mun -

cresc.

210

- di, mun - di, *3* mi - se - re - re no-bis, mi - se - re - re no -

A.

mi - - se - re - - re

T.

mi - - se - re - - re

B.

mi - - se - re - - re

mp

Coda.

219

mf express.

223

Soprano (S) and Alto (A) sing 'agnus' in unison. Bass (B) enters in measure 224. The vocal parts sing 'agnus' in unison. The piano left hand plays eighth-note chords.

mf express.

226

The vocal parts sing 'agnus' in unison. The piano left hand plays eighth-note chords. The vocal parts sing 'qui tol' in unison. The piano left hand plays eighth-note chords. The vocal parts sing 'lis' in unison. The piano left hand plays eighth-note chords. The vocal parts sing 'pec ca' in unison. The piano left hand plays eighth-note chords.

cresc.

The vocal parts sing 'qui tol' in unison. The piano left hand plays eighth-note chords. The vocal parts sing 'lis' in unison. The piano left hand plays eighth-note chords. The vocal parts sing 'pec ca' in unison. The piano left hand plays eighth-note chords. The vocal parts sing 'ta' in unison. The piano left hand plays eighth-note chords. The vocal parts sing 'pec' in unison. The piano left hand plays eighth-note chords.

cresc.

The piano left hand plays eighth-note chords. The vocal parts sing 'qui tol' in unison. The piano left hand plays eighth-note chords. The vocal parts sing 'lis' in unison. The piano left hand plays eighth-note chords. The vocal parts sing 'pec ca' in unison. The piano left hand plays eighth-note chords. The vocal parts sing 'ta' in unison. The piano left hand plays eighth-note chords. The vocal parts sing 'pec' in unison. The piano left hand plays eighth-note chords.

*If playing with bass, omit the piano left hand in bars 219–222 to allow a bass solo. The left hand re-enters at bar 223.

229

S. - ta, — pec - ca - ta mun - di: mi-se - re - re, — mi-se-re - re

A. - ca - ta mun - di, mun-di: — mi - se - re - re no-bis,

T. — | 3 | — | 4 | Mi - — se -

B. — | 3 | — | 4 | Mi - — se -

232

no - bis, — mi-se-re - re no - bis, — mi-se - re - re,

cresc.

mi - se - re - re no - bis, — mi-se - re - re,

cresc.

- re - - - re no - - bis, — mi-se - re - re,

cresc.

- re - - - re no - - bis, — mi-se - re - re,

cresc.

235 *f*

mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se -
mp
 mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se -
mp
 mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se -
mp
f
 mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se -

f

f

f

f

238

- re - re: A - gnus De - i, A gnus De - i,
mf
 - re 3 - re: A - - gnus De - i, qui
mf
 - re 3 - re: A - - gnus De - i, qui
mf
 - re 3 - re: A - - gnus De - i, qui
mf
mp

241 *cresc.*

A - gnus De - i, qui tol-lis pec ca - ta mun-di, mun - di,

tol - lis, qui tol - lis pec - ca - ta mun - di,

tol - lis, qui tol-lis pec ca - ta mun-di, pec - ca - ta mun - di,

tol - lis, qui tol - lis pec - ca - ta mun - di,

244 *f*

Dona no - bis pa - cem,- do-na no - bis pa - cem,- pa -

Dona no - bis pa-cem, do - na no - bis pa - cem, pa -

Do - na no - bis, do - na no - bis pa - cem, pa -

Do - na no - bis, do - na no - bis pa - cem, pa -

247

- cem, — do-na no-bis pa-cem, do-na no-bis pa - cem,

ff

251

mp

pa - cem, rit. pa - cem.

mp

rit.

3

||