

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 ♩ = c.112

SOPRANO

ALTO

TENOR

BASS

PIANO*

Easy tempo ♩ = c.112

f A13 D7(#9) Gb13 Cb7(#9) E-7 *mp*

4

A. *p* Ky - ri - e, Ky - ri - e,

T. *p* Ky - ri - e, Ky - ri - e,

B. *p* Ky - ri - e, Ky - ri - e,

A7 E-7 A7

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

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Printed in Great Britain

OXFORD UNIVERSITY PRESS, MUSIC DEPARTMENT, GREAT CLARENDON STREET, OXFORD OX2 6DP
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7 *mp*

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

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

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

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

E-7 Δ7 A-7 A-7/D GA

10 *cresc.*

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

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

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

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

F#-7 B7 E-7 Δ7

13

S. A. - e e - le - i - son, Chri - ste, Chri - ste, Chri - ste e -

T. B.

f

f

A-7 A-7/D GΔ F#-7 B7 CA (addA)

cresc.

f

16

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

A-9 F#-9 B7 CA (addA)

19

mf

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

mf

F-(maj7) *D-9* *Bb7(#11)* *Bb9*

22

S.1

S.2

A.

T. B.

mp

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

mp

- son. Ky - ri - e,

mp

- son. Ky - ri - e,

mp

- son. Ky - ri - e,

mp

E-7 *A7* *E-7*

25 *mp*

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

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

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

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

mp *mp*

A7 E-7 A7

28

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

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

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

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

A-7 A-7/D GΔ F#-7 B1 E-7

31

cresc.

- 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,

cresc.

Δ7 *A-7* *A-7/D* *GΔ* *F#-7* *B7*

34

f

S. A. Chri - ste, Chri - ste e - le - i - son, Chri - ste, Chri - ste, Chri - ste e -

T. B. *f*

cΔ(add9) *A-9* *F#-9* *B7* *cΔ(add9)*

37

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

mf

mf

mf

F- F-(MA?) D-9

40

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

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

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

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

mp

mp

mp

mp

mp

Bb1 (#A) Bb9 E-7 A7 E-7

44

Ky - ri - e, Ky - ri -

Ky - ri - e, Ky - ri -

Ky - ri - e, Ky - ri -

Ky - ri - e, Ky - ri -

A7 E-7 A7

poco rit.

47

- e e - le - i - son.

- e e - le - i - son.

- e e - le - i - son.

- e e - le - i - son.

A bis Db1 (#A) poco rit. f bis Cb7(#9) E-11(#13)

attacca

2. Gloria

50 Quick 4 with swing ♩ = c.208

Piano accompaniment for measures 50-53. The music is in 4/4 time with a swing feel. The right hand features chords and melodic lines, while the left hand provides a steady bass line. Handwritten annotations include 'f', 'A-9', 'D-7', and 'E7(#9)'.

54 *f*

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

T. B. *f*

Vocal staves for Soprano (S. A.) and Tenor (T. B.). Both parts sing the lyrics 'Glo - ri - a in ex - cel - sis De - o, glo - ri - a!'. The music is marked with a forte 'f' dynamic and includes slurs and accents.

Piano accompaniment for measures 54-57. The right hand continues with chords and melodic lines, and the left hand maintains the bass line. Handwritten annotations include 'f', 'A-9', 'D-7', and 'E7(#9)'.

58

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

Vocal staves for Soprano and Tenor. The lyrics 'Glo - ri - a in ex - cel - sis De - o, glo - ri - a!' are repeated. The music includes slurs and accents.

Piano accompaniment for measures 58-61. The right hand features chords and melodic lines, and the left hand provides the bass line. Handwritten annotations include 'A-9' and 'D-7'.

62 Et in ter - ra pax ho - mi - ni - bus
bo - nae vo - lun - ta - tis,

Handwritten annotations in piano part:
Measures 62-63: $E\flat-9$
Measure 64: $E\flat 7$
Measure 65: $C-7$
Measure 66: $E\flat/F$
Measure 67: $F7$

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

Handwritten annotations in piano part:
Measure 66: $B\flat-7$
Measure 67: $C-7$
Measure 68: $D6A$
Measure 69: $E7(\#9)$
Measure 70: $D-9$
Measure 71: $D-7$

71

S. & A. unis. *f*

ah

T. & B. unis. *f*

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

76

- ra - mus_ te, glo - ri - fi - ca - mus_ te. —

Gra - ti - as a - gi-mus ti - bi

80

S. A.

oo _____ prop - ter magn - am glo - ri - am

T. B.

Bb - 9 Eb7 C-7 F7

84

tu - am. Glo - ri - al!

ff

Slow feel ♩ = c.76

ff

Slow feel ♩ = c.76

Bb-7 C-7 D6 Δ ff E7(H9) F(H11) mp

89 *mp espress.*

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

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

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

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

[Basso]

92

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

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

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

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

[ritando]

95

Chri - ste, Je - su Chri - ste. Do - mi - ne De - us, A - gnus

Chri - ste, Je - su Chri - ste.

Chri - ste, Je - su Chri - ste.

Chri - ste, Je - su Chri - ste.

D-9 *F#9(#11)* *F#9*

[Bass]

98

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

Qui

Qui

Qui

mf *mf* *mf* *mf*

C#9 *F#9* *F#9(11)*

101

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

T. B.

C-9 Ab7 A-11

104

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

F#9 C-9 Db7

107 *cresc.* *f*

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

cresc. *f*

cresc. *f* $\Delta - 11$ $F \Delta 9$ $f \Delta \Delta 13$

110 *ff*

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

ff

ff $D - 7$ $D - (b9)$ *sub. f*

(pick up in new tempo)

114 Tempo I ♩ = c.208

Two empty musical staves, one for the vocal line (treble clef) and one for the piano accompaniment (bass clef).

Tempo I ♩ = c.208

Piano accompaniment for measures 114-117. The right hand features chords with downward accents, and the left hand has a steady eighth-note bass line.

118 *f*

Vocal and piano accompaniment for measures 118-121. The vocal line begins with a forte (*f*) dynamic. The piano accompaniment also starts with a forte (*f*) dynamic. The lyrics are: Quo - ni - am Tu — so - lus san - ctus, quo - ni - am,

Piano accompaniment for measures 118-121, continuing from the previous system. It features chords with downward accents in the right hand and a steady eighth-note bass line in the left hand.

122

The first system of music consists of three staves. The top staff is a vocal line in treble clef, starting with a series of eighth and sixteenth notes, followed by a half note. The middle staff is a vocal line in bass clef, mirroring the top staff. The bottom staff is a piano accompaniment in grand staff, featuring chords and moving lines in both hands.

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

The second system continues the vocal and piano parts from the first system, maintaining the same musical structure and accompaniment.

A detailed view of the piano accompaniment for the first system, showing the intricate chordal and melodic patterns in both the right and left hands.

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

126

The third system of music begins at measure 126. It features a vocal line in treble clef with a long melisma 'oo' followed by the text 'Tu so - lus al - tis - si - mus,'. The piano accompaniment continues with chords and moving lines.

oo _____

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

The fourth system continues the vocal and piano parts, with the vocal line concluding the phrase 'Tu so - lus al - tis - si - mus,'.

A detailed view of the piano accompaniment for the third system, showing the harmonic support for the vocal line.

130

Je - su Chri - ste, Je - su - Chri - ste.

ff

ff

134

Je - su - Chri - ste. oo _____ Cum San - cto, San - cto Spi - ri - tu in

ff

ff

138

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

fff

fff

fff

Detailed description: This block contains the musical score for measures 138 to 141. It features three staves: a vocal line (Soprano/Alto), a vocal line (Tenor/Bass), and a piano accompaniment. The vocal lines are marked with accents and slurs. The piano accompaniment consists of chords and moving lines in both hands. The dynamic marking *fff* (fortississimo) is present at the end of each system.

3. Sanctus

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

p sost.

146 *p espress.*

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

T. B. *p espress.*

Detailed description: This block contains the musical score for measures 142 to 145. It features three staves: a piano accompaniment, a vocal line for Soprano/Alto (S. A.), and a vocal line for Tenor/Bass (T. B.). The piano accompaniment is marked *p sost.* (piano sostenuto). The vocal lines enter at measure 146, marked *p espress.* (piano espressivo). The lyrics are "San - ctus, San - ctus Do - mi - nus, San - ctus,". The tempo is indicated as "Gentle and rocking" with a quarter note equal to approximately 76 beats per minute.

150

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

The vocal staves feature a melodic line with a long note on 'Do-mi-nus' and a more active line for 'De-us Sa-ba-oth.' The music is in a minor key with a 3/4 time signature.

The piano accompaniment consists of two staves. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. The texture is light and accompanimental.

154

mf

cresc.

Ple-ni sunt cae-li et ter-ra,

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

mf

cresc.

The piano accompaniment for measures 154-157. The right hand features a melodic line with a triplet of eighth notes at the end of the phrase. The left hand provides a harmonic accompaniment with chords and a bass line. Dynamics include *mf* and *cresc.*

158 *f dim.* poco rit. *p* a tempo

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

f dim. *p*

poco rit. a tempo

f dim. *p*

162 *pp*

- cel - sis. Ho - san - na,

pp

pp

pp

— ho-san-na in ex - cel - sis.

rit.

rit.

attacca

4. Benedictus

Easy tempo ♩ = c.108

mp

x 3

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. TENOR *mp* Be - ne -

180 *mp*

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

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

183

S. *mf*
no - mi - ne, — in no - mi - ne Do - mi - ni. Be - ne -

A. *mf*
Be - ne - dic - tus, —

T. *mf*
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

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

B. Ho - san - na in ex -

192

S. - cel - sis, Ho - san - na, ho -

A. - cel - sis, Ho - san - na, ho -

T. - cel - sis, Ho - san - na, ho -

B. - cel - sis, Ho - san - na, ho -

195

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

ff

attacca

for Richard and Catherine Webber

5. Agnus Dei

199 *Bluesy feel* ♩ = c.63

p

203 *mp espress.*

A - gnus De - i, A - gnus De - i, qui

mp

+ Bass

*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

S. *mp*

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

A. *p*

mi - se - re - re

T. *p*

mi - se - re - re

B. *p*

mi - se - re - re

mp

Conte

213

cresc. *f*

- bis, ³ mi - se - re - re, mi - se - re - re no - bis,

cresc. *f*

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

cresc. *f*

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

cresc. *f*

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

cresc. *f*

216

mp

mi - se - re - re no - bis, mi - se - re ³ re: -

mp

mi - se - re - re no - bis, mi - se - re ³ re: -

mp

mi - se - re - re no - bis, mi - se - re ³ re: -

mp

mi - se - re - re no bis, mi - se - re ³ re: -

mp

219

p

223

mf espress.

S. A - gnus, A - gnus De - i, A - gnus,

mf espress.

A. A - gnus De - i, A - gnus De -

mf

226

cresc.

A - gnus De - i, qui tol - lis pec - ca -

cresc.

- i, qui tol - lis pec - ca - ta, pec -

cresc.

*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. *mp*
 - ta, pec - ca - ta mun - di: mi - se - re - re, mi - se - re - re

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

T. *mp*
 Mi - se -

B. *mp*
 Mi - se -

232

cresc.
 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* *mp*

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

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

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

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

238 *mf* *mf* *mf* *mf* *mp* *mf*

- re - re: A - gnus De - i, A gnus De - i,

- re - re: A - gnus De - i, qui

- re - re: A - gnus De - i, qui

- re - re: A - gnus De - i, qui

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,

cresc.

cresc.

cresc.

cresc.

cresc.

244 *f*

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

f

f

f

f

f

cresc.

cresc.

cresc.

cresc.

cresc.

247

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

251

pa - cem, pa - cem,