

A Little Jazz Mass

BOB CHILCOTT

1. Kyrie

Easy tempo ♩ = c.112

SOPRANO

ALTO

TENOR

BASS

PIANO*

f *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,

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

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,

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.*

13

S. A.

T. B.

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

cresc. *f*

16

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

2. Gloria

50 Quick 4 with swing ♩ = c.208

Piano accompaniment for measures 50-53. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note bass line. The music is marked with a forte (*f*) dynamic.

54 *f*

S. A. *f*

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

T. B. *f*

Vocal and piano accompaniment for measures 54-57. The vocal parts (Soprano Alto and Tenor Bass) sing the lyrics "Glo - ri - a in ex - cel - sis De - o, glo - ri - a!". The piano accompaniment continues with the same rhythmic pattern as in the previous system, marked with a forte (*f*) dynamic.

Piano accompaniment for measures 54-57, continuing the rhythmic pattern from the previous system.

58 *f*

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

Vocal and piano accompaniment for measures 58-61. The vocal parts sing the lyrics "Glo - ri - a in ex - cel - sis De - o, glo - ri - a!". The piano accompaniment continues with the same rhythmic pattern, marked with a forte (*f*) dynamic.

Piano accompaniment for measures 58-61, continuing the rhythmic pattern from the previous system.

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

oo ————— bo - nae vo - lun - ta - tis, —

66

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

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. —

138

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

fff

fff

3. Sanctus

142 Gentle and rocking ♩ = c.76

p sost.

146

S. A. *p espress.*

San - ctus, San - ctus Do - mi - nus, San - ctus,

T. B. *p espress.*

p sost.

150

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

This system contains the vocal and piano accompaniment for measures 150 through 153. The vocal line is written in a soprano clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "Do - mi - nus De - us Sa - ba - oth." The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The music features a mix of chords and melodic lines, with some notes tied across measures.

154

mf Ple - ni sunt cae - li et ter - ra, *cresc.* ple - ni sunt cae - li et ter - ra glo - ri - a

mf *cresc.*

mf *cresc.*

This system contains the vocal and piano accompaniment for measures 154 through 157. The vocal line is written in a soprano clef with a key signature of three flats and a common time signature. The lyrics are "Ple - ni sunt cae - li et ter - ra, ple - ni sunt cae - li et ter - ra glo - ri - a". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The music features a mix of chords and melodic lines, with some notes tied across measures. Dynamic markings include *mf* and *cresc.* (crescendo). The system ends with a fermata over the final notes.

165

— ho - san - na in ex - cel - sis.

rit.

rit.

attacca

4. Benedictus

169

Easy tempo ♩ = c.108

mp

173

mp

s. 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

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

3

203 *mp espress.*

s. A - gnus De - i, A - gnus De - i, qui

mp

*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, ³ 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

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

mp