

A Little Jazz Mass

1. Kyrie

BOB CHILCOTT

Easy tempo ♩ = c.112

SOPRANO
ALTO

BASS

PIANO*

Easy tempo ♩ = c.112

f *mp*

4

7 *mp*

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

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

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

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

Piano accompaniment for measures 10-12, featuring chords and melodic lines in both hands.

13 *f*
 - e e - le - i - son, Chri - ste, Chri - ste, Chri - ste e - *f*
 - e e - le - i - son, Chri - ste, Chri - ste, Chri - ste e -

cresc. *f*

Piano accompaniment for measures 13-15, including a *cresc.* marking and a *f* dynamic.

16 *f*
 - le - i - son, Chri - ste, Chri - ste, Chri - ste e - le - i - son, *f*
 - le - i - son, Chri - ste, Chri - ste, Chri - ste e - le - i - son,

Piano accompaniment for measures 16-18, concluding with a long note in the bass line.

2. Gloria

50 Quick 4 with swing ♩ = c.208

f

54 *f*

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

B. *f*
Glo - ri - a in ex - cel - sis De - o, glo - ri - a!

58 *f*

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

B. *f*
Glo - ri - a in ex - cel - sis De - o, glo - ri - a!

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

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

71 *S. & A. unis. (f)*
 ah
 Lau - da - mus te, be - ne - di - ci - mus te, a - do -

76

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

80

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

oo prop - ter mag - nam glo - ri - am

oo prop - ter mag - nam glo - ri - am

84

tu - am. *ff* Glo - ri - al

tu - am. *ff* Glo - ri - al

Slow feel ♩ = c.76

mp

3. Sanctus

142 **Gentle and rocking** ♩ = c. 76

p sost.

Piano accompaniment for measures 142-145. The music is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes.

146 *p espress.*

S. A. *p espress.*

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

B. *p espress.*

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

Vocal parts for Soprano (S. A.) and Bass (B.) for measures 146-149. The lyrics are: "San - ctus, San - ctus Do-mi - nus, San - ctus". The vocal lines are marked *p espress.* and feature long, sustained notes with ties across measures.

Piano accompaniment for measures 150-153. The musical texture continues with the same melodic and harmonic patterns as the previous section.

150

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

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

Vocal parts for Soprano (S. A.) and Bass (B.) for measures 150-153. The lyrics are: "Do-mi - nus De - us Sa - ba - oth.". The vocal lines continue with long, sustained notes.

Piano accompaniment for measures 154-157. The music concludes the section with a final melodic flourish in the right hand and a steady bass line in the left hand.

154 *mf* *cresc.*

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

mf *cresc.*

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

mf *cresc.*

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

ter - ra glo - ri - a tu - a. Ho - san - na,

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

ter - ra glo - ri - a tu - a. Ho - san - na,

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

4. Benedictus

169 **Easy tempo** ♩ = c.108

mp

173 *mp*

s. Be - ne - dic - tus, — be - ne - dic - tus qui

176

ve - nit — in no - mi - ne Do - mi - ni, no - mi - ne Do - mi -

179

S. *mp*
 - ni. Be - ne - dic - tus qui ve - nit in

B. *mp*
 Be - ne - dic - tus, be - ne - dic - tus qui ve - nit in

183

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

A. *mf*
 Be - ne - dic - tus,

B. *mf*
 no - mi - ne Do - mi - ni, no - mi - ne Do - mi - ni. Be - ne -

for Richard and Catherine Webber

5. Agnus Dei

199 **Bluesy feel** ♩ = c. 63

* *p*

203 *mp espress.*

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

mp

207 *cresc.*

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

cresc.

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

210

S. *mp*
 - di, mun - di, *3* mi - se - re - re no - bis, mi - se - re - re no -

A. *p*
 mi - - se - re - - re

B. *p*
 mi - - se - re - - re

213

S. *cresc.* *f*
 - bis, *3* mi - se - re - re, mi - se - re - re no - bis,

A. *cresc.* *f*
 no - bis, mi - se - re - re, mi - se - re - re no - bis,

B. *cresc.* *f*
 no - bis, mi - se - re - re, mi - se - re - re no - bis,

216

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

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

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

mp

mp

mp

mp

219

p

³

223

mf espress.

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

mf espress.

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

mf

* 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.

227 *cresc.* *mp*

-i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di: mi-se-

tol - lis pec - ca - ta, pec - ca - ta mun - di, mun-di: _____

cresc.

cresc.

231 *mp* *cresc.*

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

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

B. Mi - - se - re - - re no - bis, mi-se-

mp *cresc.*

mp *cresc.*